

RESPONSIBILITY

From Roots To Rooftops



Build toward a greener future. Visit Firestone at Greenbuild booth #5742S to discover more about our green solutions for your building envelope and water management needs.

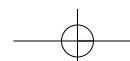
Firestone
BUILDING PRODUCTS

Firestone Building Products
www.FirestoneBPCO.com

Firestone Energy Solutions
www.FirestoneEnergy.com

Firestone Metal Products
www.FirestoneMetal.com

Firestone Specialty Products
www.FirestoneSP.com





dune
CONTRACT

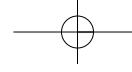


Pipeline consists of four upholstered cylinder components that combine to create endless configurations.

Layout your next public seating project with our innovative and ecofriendly system.

PIPELINE design Harry Allen





The memorial pavilion sits on two different lower structures: the memorial museum and PATH station. Right: Detail of the erection truss to stabilize the structure while under construction. Opposite, top and bottom: View of the southwest corner; cantilevering atop transit hub.

Among the towering giants and behemoth cavern currently under construction at the World Trade Center site, it can be easy to overlook the Entry Pavilion of the National September 11 Memorial Museum. After all, it is only three stories high and contains a mere 47,000 square feet, much of which is mechanical equipment. However, the little pavilion serves vital roles in the master plan, both functional as well as aesthetic. For one, it houses the entrance to the museum—a grand stair that descends beneath the recently-opened plaza beside two of the soaring steel "tridents" salvaged from the wreckage of the original twin towers. The building also contains

for screening visitors, an auditorium, the aforementioned mechanical equipment, and a special room reserved for World Trade Center attack survivors and the family members of those who lost their lives.

As with every other piece of the massive construction project, the pavilion is also far more complex than a cursory examination of its



COURTESY BURO HAPOLD

architectural renderings makes it seem. The design team—which includes Norwegian architectural firm Snøhetta, local architect of record Adamson Associates, and multi-disciplinary engineering firm Buro Happold—faced the very unusual challenge of designing a building that could perch off the edge of two different lower structures: the Path Station and the Memorial Museum. This required developing a series of unique structural solutions that not only meet New York City building code but also stand up to the heightened security concerns of the World Trade Center site. The majority of the pavilion rests atop the Path Station,

Bilotta

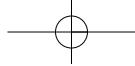
Kitchens & Bathrooms

unparalleled quality
unrivaled service
unexpected prices

A&D Bldg, NYC
Mamaroneck
Mt. Kisco
Briarcliff

www.bilotta.com
866-Bilotta



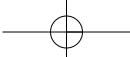


How smart is your kitchen?



Discover the latest design, highest quality, and creative storage solutions
only available from SieMatic SmartDesign.

More online at www.siematic.us/s3



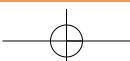
vladimir
KAGAN

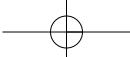
THE KAGAN CAPRICORN COLLECTION IS AVAILABLE NOW FROM

O A S I Q
outdoor furniture

The Oasiq Trade Showroom Represents Outdoor Furniture Collections from
Vladimir Kagan, Garpa, Ego Paris, Float and DK Collections.

242 East 58th Street . New York, New York . 212.355.0625 . www.oasiq.com





ARE YOU BIM READY?

"BIM Ready" is more than having the right software. It's about having the right training and support at your side. Microsol Resources has 25 years of experience supporting AEC firms and building owners. Our BIM Specialists assist our clients in applying BIM solutions in all phases of their projects. We will help identify, implement and manage the BIM technology and workflow process to meet your BIM

Critical decisions. Complete Solutions. Call Microsol Resources today.



GET BIM READY.

Visit www.microsolresources.com/get-bim-ready
or call (888) 768-7568



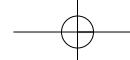
MICROSOLRESOURCES

Autodesk

Gold Partner

Architecture, Engineering & Construction

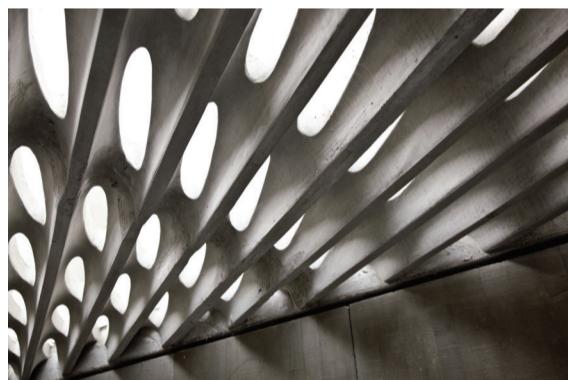




THE ARCHITECT'S NEWSPAPER OCTOBER 5, 2011



JEREMY BITTERMANN



DUTCHES COUNTY RESIDENCE



JEREMY BITTERMANN



Many might think of Allied Works as a West Coast firm designing cultural projects across the country all from its Portland office. But the firm has operated a New York office since 2004, and its principal, Brad Cloepfil, is thoroughly bicoastal. "To me, New York is all about people, and the stimulation from those around you," he said. "Whereas Portland and the West, for me, are more about solitude and the landscape. That's where the soul of the work comes from." Currently, the Portland office has about

35 employees, while the New York offices totals only eight. "Those numbers really wax and wane according to the geographic center of gravity for our projects."

Cloepfil said that landscape has always been a persistent concern in his work, and he has collaborated, often at the earliest stages of a project, with numerous landscape architects over the years, including Gustafson Guthrie Nichol, West 8, and Reed Hilderbrand. "I don't know that we were ahead of the curve on that, but it certainly seems more common now than

it did when we started out," he said.

While the firm has quietly and steadily raised its profile over the years with museums in New York, St. Louis, Seattle, and Ann Arbor, the next phase of projects, including the much anticipated Clyfford Still Museum in Denver and a major new music center in Calgary, Alberta, should push the firm to a higher level of public recognition. The firm is also moving into public space and infrastructure projects with a waterfront competition in Florida as well as a bridge and landscape project in

Washington State.

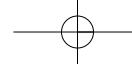
"Iconic design has almost become a warning now," he said. "Architecture, it seems, has become tied to consumerism. We're not interested in that." Cloepfil believes the firm is pursuing a different kind of work from many of its well-known contemporaries. "We want to be more intentional and focus on our relationships with our clients, to do something that honors and elevates a place. We're not interested in global domination."

AGB

CALGARY NATIONAL MUSIC CENTER



COURTESY ALLIED WORKS UNLESS OTHERWISE NOTED



DOWNTOWN RESIDENCE

DEAN KAUFMAN

VANCOUVER COMMUNITY CONNECTOR

COURTESY ALLIED WORKS

CLYFFORD STILL MUSEUM
DENVER, COLORADO

Holding 94 percent of the total output of the abstract expressionist artist, the new 28,000-square-foot Clyfford Still Museum promises to be a singular and permanent addition to Denver's cultural scene. With marquee buildings nearby by Daniel Libeskind, Michael Graves, and Gio Ponte, Allied Works chose a more anchored approach. Visitors enter a glazed lobby under a massive cantilever, which dominates the rough concrete façade, made with unsealed, beveled formwork. Inside, light from the sky filters through a structural concrete screen, washing down concrete and plaster walls. Reed Hildebrand designed the adjacent grove of trees with crisscrossing paths.

DUTCHES COUNTY RESIDENCE
UPSTATE NEW YORK

Allied Works previously completed an "Art Barn" and guesthouse on the property of this art collector's estate. The main house, which includes site-specific art, is now taking shape. Surrounded by three landscaped courts, the house is clad in clear, etched, and opaque glass. "We wanted to de-objectify the object," Cloepfil said. Double-height spaces at the corners of the house open out to views of the rolling meadows and the Catskills beyond. Doug Aitken video projections will be shown on the side of the 9,000-square-foot building.

CALGARY NATIONAL MUSIC CENTER
ALBERTA, CANADA

The main 135,000-square-foot concert hall is contained in a curved concrete volume that hangs over a large gathering space below. The intersecting geometries, rendered in mute concrete, recall the work of Louis Kahn, whom Cloepfil cites as an influence. A bridge above a main road is also a multipurpose event space overlooking the city's famous rodeo grounds. "The building has to represent something beyond itself," Cloepfil said, citing Calgary's rapid energy industry-related growth and lack of major cultural buildings. Many of the spaces, for chamber music and informal performances, are designed so that sound will leak out into the circulation and public spaces.

DOWNTOWN RESIDENCE
NEW YORK, NEW YORK

Like the Dutchess County Residence, the owners of this large downtown loft are avid art collectors. The architects wove rich materials throughout the space, including panels of cast aluminum poured over burlap, which create colorful distortions, as well as rich mahogany wood panels. Light pours in from glazed enclosed miniature gardens designed by Paula Hayes, reflecting off the white oak floors and ceilings. The architects also worked with Doug Aitken to create mirrored kaleidoscope-periscope light wells.

VANCOUVER COMMUNITY
CONNECTOR
VANCOUVER, WASHINGTON

This 14-acre urban park caps Interstate 5 to reunite downtown Vancouver with the Fort Vancouver Historic Reserve. Designed with Gustafson Guthrie Nichol, the park interprets the region's landscape and topography while offering a window down to the highway below by an adjoining footbridge. The park will be heavily planted with trees visible to the cars passing below. It features a small promenade lined with a watercourse and a meadow with wetland and prairie grasses.

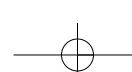
THE CONSTRUCTION GROUP AT INGRAM YUZEK GAINEN CARROLL & BERTOLOTTI, LLP



Larry F. Gainen
Robert A. Banner
Melissa T. Billig
Jessica L. Rothman
Tara B. Mulrooney

We have over 20 years of experience representing design and construction professionals with contracts, litigation, alternate dispute resolution, ownership transition, the sale and purchase of practices, intellectual property, risk management and other business issues.

250 Park Avenue · New York · New York 212.907.9600
www.ingramllp.com



COLLABORATION COLLABORATION

**Key Note Speaker:
Patrik Schumacher**

Director, Zaha Hadid Architects

**Thursday, February 16, 2012 8AM-5:00PM
McGraw-Hill Auditorium
New York, NY**

INVITED AND CONFIRMED SPEAKERS

**Bill Zahner, Zahner
Gehry Technologies**

Mic Patterson, Enclos, Inc.

**Ruben Suare, Case-Inc.
Digital Fabrication Alliance**

Anna Dyson, CASE

Phillip Anzalone, Columbia GSAPP

Erik Verboon, Buro Happold

**METALS IN CONSTRUCTION MAGAZINE
IN PARTNERSHIP WITH
THE ARCHITECT'S NEWSPAPER
& DIGITAL FABRICATION ALLIANCE**

METALS IN CONSTRUCTION 2012 FACADES CONFERENCE

Presented by *The Architect's Newspaper* and the Ornamental Metal Institute of New York, the **Metals in Construction Facades 2012** conference will bring together internationally renowned experts in the field of cutting-edge design and fabrication. The first in a series of regional conferences to explore a range of topics surrounding the ever-expanding field of materials research and manipulation, this two-day event includes lectures, roundtable discussions, and workshops that will help architects transform their design aspirations into reality. From using BIM to effectively work with fabricators to exploring new possibilities in envelope design, the conference offers unprecedented opportunities to explore the issues of designing with metals in the digital age.

**Early Bird Registration October 15th: \$250
As of November 29th: \$325**

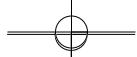
**DIGITAL FABRICATION
ALLIANCE WORKSHOP:
FRIDAY FEBRUARY 17TH**

SPONSORS & ORGANIZERS

**Ornamental Metal Institute of New York
THE ARCHITECT'S NEWSPAPER**



7.5 AIA CES Credits



OVER 40 COLORS AND PATTERNS



QUARTZ MASTER

WORLD'S TOP EXPERT OF QUARTZ SURFACES
101 E 2ND ST. BAYONNE, NJ 07002 WWW.QUARTZMASTERS.COM

THE ARCHITECT'S LIBRARY

The Architect's Newspaper introduces a new, local online resource guide for the design community, allowing users to search their city for the products and services they need.

Contact Lynn for information
Email: lynnb@archpaper.com
Phone: 212.966.0630



Your City.
Your Resources.
Online Now!

WWW.ARCHPAPER.COM



The Morgan Library & Museum

Architects: Renzo Piano Building Workshop & Beyer Blinder Belle

Photo Credit: Richard Caden

Sciame

WHERE BUILDING IS AN ART

F.J. Sciame Construction Co., Inc. | 14 Wall Street, New York, NY 10005 | 212.232.2200 | www.sciame.com





Bronx County Hall of Justice



The Morgan Library & Museum



The Solaire



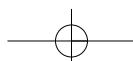
7 World Trade Center

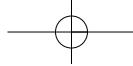
LEFT: PAUL WARCHOL; RIGHT: MICHEL DENANCÉ

LEFT: COURTESY ALBANESE ORGANIZATION; RIGHT: DAVID SUNDBERG/ESTO

FIVE-YEAR REUNION

Grand openings come and go, and the buildings that once occasioned so much hoopla soon enough slide into the rank and file of the working city. Whether they become landmarks of achievement or emblems of unrealized potential cannot easily be known at first. The editors of AN talk to owners and architects of four celebrated efforts to see what stands out at least five years on.





DAVID SUNDBERG/ESTO

Left: The rebuilding of the 52-story 7 World Trade Center helped shape the masterplan for the adjacent site. **Above, left and right:** The skin on the base reflects ambient light by day coming alive at night with LEDs. **Below, left:** A monumental art installation by Jenny Holzer.

Just one month after the 9/11 attacks, and while New Yorkers were still reeling, developer Larry Silverstein and SOM began planning the rebuilding of 7 World Trade Center. With a Con-Ed substation that supplied much of Lower Manhattan including the Stock Exchange located in the base, rebuilding Seven was never really in question.

How to rebuild was. In their earliest discussions, SOM helped convince Silverstein to keep Greenwich Street open, which laid the groundwork for the site's reintegration into the grid of Lower Manhattan. "It was the first chess piece move in what would eventually become the masterplan," said T.J. Gottesdiener, a managing partner at SOM. By opting to reopen Greenwich Street, Silverstein gave up over 200,000 square feet of leasable space, according to Gottesdiener. "It was a moment for Larry to prove himself," he said. "When you think about the building, the Jenny Holzer installation in the lobby, the Ken Smith park, the Jeff Koons outside, people were really surprised. It was a sign that things were going to be done well," he said. "We were hoping it would be an instant classic."

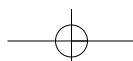
The architects also argue that the project was instrumental in the formation of LEED standards for speculative office buildings. "There were standards for owner occupied buildings, but we wanted to certify for core and shell," he said. SOM worked with the United States Green Building Council to develop standards for core and shell certification, with Silverstein to write a guidebook for the interior build out of the tower.

Five years ago, the building's highly energy efficient curtain wall

was, and still is, one of its most distinctive architectural elements. The result of design ambitions, the surface is as clear and crystalline as SOM could get it given the limitations of glass manufacturing at the time, while also accommodating the 13.5-foot floor-to-ceiling height prized in class-A office space. At the time, glass could only be fabricated at 12.5-foot lengths. Thus the resulting façade is highly articulated thanks to a 1.5-foot tall black micro corrugated steel spandrel between floors used together with single sheets of low-e glass, which the architects accented with a two inch horizontal gap between each pane.

The curtain wall of One World Trade Center looks comparatively conventional next to Seven, with more mirrored glass and a less articulated surface. Gottesdiener insists the curtain wall builds upon the technology and the thinking employed at the earlier tower. Glass can be made in larger sheets now and thus the more planar surface of One World Trade. The architects admit that the curtain wall of Seven was more expensive than a conventional building envelope. That may explain why it has not been imitated at a similar scale.

Seven World Trade Center set a high bar for rebuilding efforts downtown. It may prove too singular to ever be a classic. Ironically, it may remain the more outstanding building even as One World Trade will always be the one that stands out. **ALAN G. BRAKE**





Top: The inaccessible plaza faces a residential area. Below: the accordian facade overlooks 161st Street.

Rafael Viñoly began designing the Bronx County Hall of Justice, a huge glass-fronted courthouse on 161st Street, nearly 18 years ago. The project broke ground in the summer of 2001. By that fall, the world was a very different place and when the 800,000-square-foot building opened in 2007, concerns for security and problems with construction undermined the building's original promise of openness and transparency.

Viñoly's accordion-like glass facade faces onto 161st Street in a stately manner, while the L-shaped plan creates a generous plaza opening onto a residential area rather than the commercial thoroughfare. "We really wanted to render a building that was open, unlike the building next door which was a fortress," Viñoly said of the Brutalist former Criminal Court building. "This building is exactly the opposite site with openness and access."

Even before 9/11, designs were evolving out of concern for security, with one substantial change made after the U.S. Embassy bombing in Tanzania along with other makeshift adaptations that eventually found their way into the interior. Initially as well, the plan had Grant Avenue running through an archway in the courthouse, but that idea too was abandoned. The light-filled atrium lobby, which features the two-story cylindrical form of the jury assembly room, feels like a cathedral to an open society. But like courthouses throughout the country, the atrium is now filled with ungainly security equipment and a massive police presence.

The outdoor plaza should have opened immediately after the building was completed. But inspectors found a defect in the floors beneath the plaza which hold a two-story parking garage. An investigation revealed that the rebar was not in the correct location causing the floors to dip. "No one understands why it was consistently in the wrong place," said project director Fred Wilmers. "It took a long time for the contractor to fess up and to make sure that they fixed it. This was an excuse for not having the plaza open."

Wilmers said that all the repairs have been made and after the Department of Buildings completes inspections, the plaza should finally open. But judging from the intense security, one has to wonder whether the court police and the NYPD will be willing to ever open it. Access to a rooftop garden over the assembly room has already been vetoed. "I'm a little hopeful that [the plaza] will eventually be opened, but it remains a question. It's very easy for people to rally behind safety," said Wilmers. So as the plaza continues to gesture openness to the neighborhood, real transparency remains hard to access. **TOM STOELKER**

JEFF GOLDBERG/ESTO

OCTOBER

WEDNESDAY 5
LECTURES
Paul Shaw
Helvetica and the New York City Subway System
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

MaryAnne Gilmartin
What are tomorrow's buildings today?
6:30 p.m.
Wood Auditorium, Avery Hall
Columbia GSAPP
2960 Broadway
www.arch.columbia.edu

Robert Hammond
Friends of the High Line
7:00 p.m.
14th Street Passage
On the High Line at 14th St.
www.thehighline.org

FILM
End of Suburbia
(dir. Greg Greene, 2004)
78 min.
6:00 p.m.
BMW Guggenheim Lab
Houston St. at 2nd Ave.
www.bmwguggenheimlab.org

THURSDAY 6
LECTURES
Rick Pynor
We the Undersigned: A Manifesto about Manifestos
6:00 pm
SVA D-Crit
136 West 21st St.
dcrit.sva.edu

Klaus Jacob
VisioNYC 2080: Towards a Risk-Resilient City
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Cecil Balmond and Catherine Ingraham
Breaking Borders: New Latin American Architecture
6:00 p.m.
Higgins Hall Auditorium
Pratt School of Architecture
200 Willoughby Ave.
Brooklyn, NY
www.pratt.edu

Angie Eng, Maité Colin, Michael Egger
Artist Talk
6:30 p.m.
Eyebeam Art + Technology Center
540 West 21st St.
www.eyebeam.org

SYMPORIUM
The Intersection of Construction Management and Facilities Management: Disaster Plans
6:30 p.m.
Pratt Manhattan Center
Room 213
144 West 14th St.
www.pratt.edu

FRIDAY 7
EXHIBITION OPENING
Will Day:
The Synergy of Movement
6:00 p.m.
Agora Gallery
530 West 25th St.
www.agora-gallery.com

SATURDAY 8

EVENTS
I Meditate NY
10:00 a.m.
BMW Guggenheim Lab
Houston St. at 2nd Ave.
www.bmwguggenheimlab.org

Architectural Tour of University at Albany Campus
Docomomo US Tour Day 2011
2:00 p.m.
Historic Albany Foundation
SUNY Albany
1400 Washington Ave.
Albany, NY
www.docomomo-us.org

SUNDAY 9

EVENTS
Roosevelt Island: New Town in Town
Docomomo US Tour Day 2011
2:00 p.m.
Sports Park Building
250 Main St.
Roosevelt Island
www.docomomo-us.org

Monday 10

EXHIBITION OPENING
Stieglitz and His Artists: Matisse to O'Keeffe
Metropolitan Museum of Art
1000 Fifth Ave.
www.metmuseum.org

TUESDAY 11

LECTURE
Pauline Metcalf
The "Lady's Eyes": More than Walls and Beyond the Fringe
6:30 p.m.
The Museum of the City of New York
1220 Fifth Ave.
www.mcny.org

EXHIBITION OPENING
Crafting Modernism: Midcentury American Art and Design
Museum of Arts and Design
2 Columbus Cir.
www.madmuseum.org

EVENT

Loot! 2011: Mad about Jewelry
6:00 p.m.
Museum of Arts and Design
2 Columbus Cir.
www.madmuseum.org

WEDNESDAY 12

LECTURES
Jennifer Gray
194X-9/11: American Architects and the City
11:30 a.m.
The Museum of Modern Art
11 West 53rd St.
www.moma.org

Jeanne Gang
Franzen Lecture for Architecture and the Environment
7:00 p.m.
The Great Hall
The Cooper Union
7 East 7th St.
www.archleague.org

THURSDAY 13

LECTURE
David Sloan Wilson
The Nature of the City: Lessons from Evolutionary Science
7:00 p.m.
BMW Guggenheim Lab
Houston St. at 2nd Ave.
www.bmwguggenheimlab.org

SUNDAY 16

EVENTS
Open House New York
Eldridge Street Synagogue
10:00 a.m.
12 Eldridge St.
www.eldridgestreet.org

WITH THE KIDS

Family Program: Make a Picture Book of Your New York!
11:00 a.m.
Van Alen Institute
30 West 22nd St.
www.vanalen.org

SUNDAY 16

EVENTS
Open House New York
Weekend Family Festival
12:00 p.m.
Center for Architecture Foundation
536 LaGuardia Pl.
www.cfafoundation.org

MONDAY 17

LECTURES
Peter Bohlin
6:00 p.m.
Higgins Hall Auditorium
Pratt School of Architecture
200 Willoughby Ave.
Brooklyn, NY
www.pratt.edu

Civic Action: A Vision for Long Island City
The Noguchi Museum
9-01 33rd Rd.
Long Island City, NY
www.noguchi.org

The Sony World Photography Awards Exhibitions
Chelsea Art Museum
556 West 22nd St.
www.worldphoto.org/new-york

FRIDAY 14
LECTURE
Enrique Norton
6:00 p.m.
Higgins Hall Auditorium
Pratt School of Architecture
200 Willoughby Ave.
Brooklyn, NY
www.pratt.edu

CONFERENCE
When do cities recover from disaster? Injured Cities/ Urban Afterlives
9:00 a.m.
Wood Auditorium, Avery Hall
Columbia GSAPP
2960 Broadway
www.arch.columbia.edu

TUESDAY 18
LECTURES
Wolf Prix
6:00 p.m.
Higgins Hall Auditorium
Pratt School of Architecture
200 Willoughby Ave.
Brooklyn, NY
www.pratt.edu

Nicholas Negroponte
Reflecting on the One Laptop Per Child Project
6:00 p.m.
SVA D-Crit
136 West 21st St.
dcrit.sva.edu

EVENT
National Design Week: NYC Teen Design Fair
3:30 p.m.
The Altman Building
135 West 18th St.
www.cooperhewitt.org

SATURDAY 15
EXHIBITION OPENING
Design with the Other 90%: Cities
11:00 a.m.
Cooper-Hewitt National Design Museum
Main Gallery, United Nations Headquarters Visitors Lobby
3 United Nations Pl.
other90.cooperhewitt.org

EVENT
The NYU Superblocks & SoHo: Modernist Urban Renewal and More Recent Urban Interventions
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SYMPORIUM
New New Yorkers: The 2010 Census in the City
7:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
www.mcny.org



ANDREW MOORE

DETROIT DISASSEMBLED: PHOTOGRAPHS BY ANDREW MOORE

Queens Museum of Art
Flushing Meadows Corona Park
Queens, NY
Through January 15

The Queens Museum of Art (QMA) presents the powerful photography of Andrew Moore from his three-month visit to Detroit from 2008 to 2009. Moore's photographs are a tragic yet beautiful glimpse into the decline of a city that was once the twentieth century industrial heart of America. Michigan Central Station, top, stands empty, the organ screen at the United Artists Theater is crumbling, and bright green moss covers the floor of the former Ford Motor Company Headquarters, above. "Moore's exquisitely realized visions of architecture overtaken by vegetation remind contemporary viewers that our own familiar culture is subject to the forces of entropy and the eternal strength of nature," says a statement from QMA.

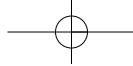


COURTESY CCA

MINIATURE IN MODERNISM: POINTS OF VIEW

Canadian Centre for Architecture
1920, rue Baile
Montréal, Québec
Through January 8

Miniature in Modernism examines the relationship between architectural model-making and photography, spanning the years 1920 to 1960. It posits model photography as its own genre, exploring the evolution and visual methods used to capture these miniature architectural representations. Focusing on the encounter between media and architecture, the exhibition investigates the link between design and mass media with themes such as "Object and Image" and the "Art of Simulation." Models by architects including Mies van der Rohe, Oscar Niemeyer, Le Corbusier, and Carlo Mollino (his model for a San Remo apartment, above) illustrate the changing architectural expression and visual representation of mid-century modernism.



Being at the crossroads or as Russians would say, "*na rasputie*," is what seems to be the recurrent symptom of Russian architecture. The constant search for identity often takes a larger cultural meaning when the entire nation finds itself lost in an ambiguity of what Russian style is, and in the end always turning West in the search for answers. The cultural period described in *Soviet Modernism: 1955–1985* by Felix Novikov and Vladimir Belogolovsky, represents what seems to be one of such turning points in the history of Russian architecture, a period often described as belated modernism, a mere copy of the Western modernist movement. However, both authors quickly prove that it was also a time for great ingenuity and independence of ideas.

The publication, structured as a catalog or "album" in Novikov's words, presents a wide-ranging view into an area of Soviet architec-

ture largely unknown and under-represented, a hand-selected collection of one hundred projects framed by two essays (with English translations). One is an introduction, a personal account by Novikov, a direct eye-witness to the changing architectural scene of the 1960s. He shares his experiences working as an architect during the Soviet Union's transition from Stalin's reign to Khrushchev's "thaw," and ultimately to the collapse of the system. The concluding essay by Belogolovsky, an architect and critic of the younger generation, summarizes the reader's experience of the well-annotated catalog of images, suggesting the vast undiscovered potential of this architectural period "now only beginning to be revealed" as he writes.

Spanning the 1950's to the 1980's (with a few examples of architecture from the 1990s), the catalog includes a broad range of modernist projects. Although many of them have never

been published in the West, their architectural expression comes as no surprise to those familiar with the aesthetic of modernism. Large scale urban, institutional, residential, or public buildings, in their monumental abstraction are related to their western counterparts at first sight. What makes them remarkable however, is their inevitable role as signifiers of a radical political and cultural shift within the Soviet Union when Khrushchev had denounced Stalin's Socialist realism as wasteful, expensive, and overindulgent, abandoning it in favor of a rational, economic, and broad-based industrialization of design and construction. According to Novikov, "Even the great Corbusier himself would sign such a directive in principle."

Overnight, the new leader set the stage for the Soviets' own take on modernism, even though it was not entirely independent of the West. Soviet architects went to the



COURTESY SCHUSEV STATE MUSEUM OF ARCHITECTURE, MOSCOW

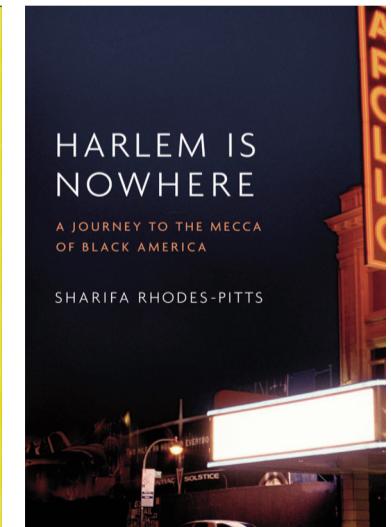
Left: Sports and Concerts complex (1984) in Yerevan, Armenia. **Above:** Café Blue Domes (1970) in Tashkent, Uzbekistan.

United States and Europe to study architectural, material, and technological developments that took place outside the Iron Curtain. But then, those same architects continually strived to develop an individual style of their own. Soon after, driven by a severe housing shortage, the newly adopted Soviet modernist movement was forced to produce entire new cities, changing the socialist urban landscape forever. What is of interest here, as Belogolovsky points out, is that many programmatic types, such as private houses, corporate headquarters, and banks, to name just a few, did not exist in the Soviet Union, so the Soviet architects were deprived of what was a rich field of experimentation for their western counterparts. Novikov argues that instead of employing the non-existent potential of programmatic variety, many Soviet modernist projects derived their unique and radical expressiveness from the vast country's multi-national culture and the large diversity of climates

and landscapes. This helped shape some of the stylistic differences, together with the inevitable return to constructivism that remains an undeniable root at least for some of the projects presented in the catalog.

Such historical framing makes the publication especially worthwhile as a visual collection of truly outstanding and radical architecture. Two such examples are the Ministry of Highways building in Tbilisi, Georgia of 1977 and the Sanatorium Druzhba in Yalta, Ukraine of 1985. Both could easily qualify as iconic buildings even today and may have served as inspiration for many projects designed in the West. Soviet Modernism, although occasionally making inevitable comparisons to the West, demonstrates the independence and strength of Soviet architecture developed under enormous constraints, but in debt to great political ambitions. One can only hope that in the future, Soviet modernism can be given its own place, and perhaps, even name in history, entirely independent of the West.

MASHA PANTELEYEVA IS WRITING A PH.D ON POSTWAR SOVIET ARCHITECTURE AT THE YALE SCHOOL OF ARCHITECTURE.



Perhaps there is a willed destiny that causes certain enlightened people to move to particular locales, as if these individuals know that they have been compelled to write their stories of a specific place. Assiduously they observe their strange new bedfellows, take notes on their mannerisms, recording the thought patterns that arise after a particularly piquant walk, tell fragmented histories whose resolutions dangle like disjointed participles. The legacy of new arrivals writing mythopoetic

musings on their adopted cities is nothing new. The resulting texts contribute to the compilation of urban memoirs that reside alongside the more swaggering, confident accounts of natives, spelling out dialect as if to savor the taste on the tongue, uttering incantations of streets, places, local characters, lore.

Two new publications that set out to describe experiences of recent arrivals to New York City make wonderful bookends to the way that literature can incorporate words,

storytelling, myth, and history to carve out a sense of identity in and against the city. It's not a discursive mode that fits us all—that urge to make that special, indelible mark on the city's overwhelming history of letters. In *Harlem is Nowhere* Sharifa Rhodes-Pitts, a journalist, chronicles her arrival in New York as a recent college graduate, having been raised as a relatively privileged child of the South. Her memoir shape-shifts, becoming a guidebook, a literary and photographic history, a travelogue, and a sociological study. *Open City* author Teju Cole, born and raised in Nigeria, chooses the autobiographical novel as his discursive mode, recording the meanderings of Julius, a psychiatrist completing his residency at Columbia Presbyterian Hospital. We hear little of his patients as he directs his inquiries to the various, equally compelling characters he meets as he walks meditatively

around Morningside Heights and the Financial District.

Both authors depict their real or imagined selves as fluttering in a dream-like state, using the pedestrian-friendly streets of New York and

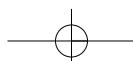
their free (and largely spontaneous) theatrical productions as narrative fodder. Pitt confines herself to Harlem, the better to immerse herself in a place that has mythic significance for all Black Americans.

NEW MYTHS OF THE CITY

Harlem is Nowhere: A Journey to the Mecca of Black America
Sharifa Rhodes-Pitts
Little, Brown & Co., \$25

Open City
Teju Cole
Random House, \$25

Perhaps there is a willed destiny that causes certain enlightened people to move to particular locales, as if these individuals know that they have been compelled to write their stories of a specific place. Assiduously they observe their strange new bedfellows, take notes on their mannerisms, recording the thought patterns that arise after a particularly piquant walk, tell fragmented histories whose resolutions dangle like disjointed participles. The legacy of new arrivals writing mythopoetic



**The author Rhodes-Pitt in Harlem.**

Cole's protagonist spends his free time perambulating through neighborhoods of the city that conventionally are encoded as spaces of white privilege: Columbia's campus on the hill is a gated enclave that while geographically a part of Harlem, sets itself apart nominally, architecturally, and ideologically. Like Rhodes-Pitt, Julius drinks in the newness of his surroundings through his feet and his mind, letting the endless *dérive* create the narrative that shuttles up and down the island and, for a moment, to Belgium, where a chance encounter with Farouq, a Moroccan émigré, reveals a tandem experience of the alienated feeling of blackness amid a white enclave. Here Cole (curiously described in his author's bio as a "professional historian of Netherlandish art") gets to flex some intellectual muscle, as he casually invokes Deleuze and Guattari's smooth and striated spaces and Barthes's *Camera Lucida*. Such posturing seems a bit overwrought, as if to remind us of the author's academic bona fides. However, Julius finds his grounding in his periodic visits to an old mentor and professor of medieval English literature, Dr. Saito, whose waning health comprises a secondary narrative

against Julius' own.

Rhodes-Pitt is more of a historian than a theorist of urban and spatial theory, and her dreamy enthusiasm upon arrival in Harlem is infectious. While Cole is less interested in history prior to the very recent past, the reader of *Harlem is Nowhere* quickly learns that Rhodes-Pitt had dreamed the myth of Harlem from an early age. She moves to the city—and without hesitation, to this particular storied neighborhood—as if inexorably drawn by a need to complete a set of thoughts about Harlem that had been accumulating in her mind for decades.

Mind you, she is young, but the reverie began early for her and its tenacity never waned. Her narrative of the city is filtered through a pantheon of literary greats: Langston Hughes, Ralph Ellison, James Baldwin, Zora Neale Hurston, Alain Locke, Amiri Baraka, and Arna Bontemps (the title of her book is taken from an Ellison essay written in 1948 but not published until 1964). Her visual glossary is attributed to the photographic greats: notably James VanDerZee and Aaron Siskind. We read about her obsessive chronicling, her note-taking, all of which draws her nearer to the inhabitants of her neighborhood, and them to her. One is tempted to believe that all of her education up to this point was in preparation for the writing of this book, a contri-

bution to a story that defies completion, that exists in a constant state of becoming. The most enchanting passage of the book is a brief discussion of *Harlem Dream Books*, homegrown publications from mid-century that assigned numerological significance to daily events (e.g. "To meet a cross eyed white woman: 775"). The functional use of these books was to provide luck for the robust numbers racket, but their mysterious symbolism hints at the impenetrable nature of Harlem's multivalent past.

Despite the rich characterizations woven throughout both books, there is little celebration of the self-deprecation and its counterpart, the flinty braggadocio, that comprises so much of African American humor. These are very sober reads, almost melancholy. They represent attempts to enter into a dialogue long already underway, and read together, one might find a certain surplus—the state of being "not merely black," as Rhodes-Pitt writes at one point. That superfluity confirms the richness of the city's existence, and presents yet another opening for new voices to emerge into the ongoing patch-worked conversation that is New York City.

NOAH CHASIN TEACHES ART AND ARCHITECTURAL HISTORY AT BARD COLLEGE IN ANNANDALE-ON-HUDSON, NEW YORK.



Design in Action 2011

Direct Dialogue on Community, Collaboration & Design

[October 9-11 / Philadelphia, PA]

Join us for Design in Action 2011, a 2.5 day conference to share knowledge across disciplines and inform new perspectives on public engagement and the built environment.

Don't miss the keynote address by Teddy Cruz, "Creative Acts of Citizenship."

Full conference passes and day rates available

REGISTER NOW! aaonetwork.org/DIA2011

A joint gathering of the Association of Architecture Organizations, the Architecture + Design Education Network, and the Association for Community Design.

PRINCIPAL SPONSORS

American Architectural Foundation, American Institute of Architects,
Chicago Architecture Foundation

SUPPORTING PARTNERS:

The Architect's Newspaper, The Richard H. Driehaus Foundation,
Graham Foundation, National Endowment for the Arts

LOCAL HOSTS:

AIA Philadelphia, Charter High School for Architecture + Design,
Community Design Collaborative, Philadelphia Center for Architecture

THREE DAYS THAT WILL SHAPE WHAT YOU THINK, CREATE AND BUILD.

MAKE IT TECHNICAL

BUILD BOSTON

NOVEMBER 16-18, 2011

SEAPORT WORLD TRADE CENTER

Featuring 12 distinct workshop tracks, more than 250 vendors in the exhibit hall, networking events and more!

To register, go to buildboston.com

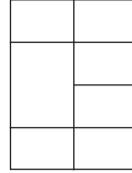
BSA Presented by the Boston Society of Architects

28

MARKETPLACE

The Architect's Newspaper Marketplace
showcases products and services.
Formatted 1/8 page or 1/4 page ads are available as at right.

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



THE ARCHITECT'S NEWSPAPER OCTOBER 5, 2011

THE Marketing Event 2011

SMPS Society for Marketing Professional Services New York **CONNECT** BUILDING KNOWLEDGE

THE FUTURE NOW

Where Technology, Communications, and the Economy Will Take the A/E/C Industry Next

Friday, October 21, 2011
8:00 AM - 5:30 PM
CUNY Graduate Center
New York, NY
SMPS Member ... \$300
Non-Member \$350

Learn more and register today at www.smepsny.org

Drapery School for Architects

"I'll save you Thousands of Dollars in Costly Mistakes!"

- Neil Gordon, 25-year industry expert of Decorating with Fabric

Decorating with Fabric is proud to announce its new on-site educational service. This is an opportunity for your firm to get immersed into the areas of Residential and Commercial Drapery Design, Fabrics, Drapery Hardware, Motorization and Sustainable Draperies and Window Coverings.

If your firm is in the NY Metro Area and would like to learn more, visit our website: dwfcontract.com

Decorating with Fabric: 845-352-5064

RAYDOOR
Sliding Walls & Doors

Raydoor, Inc.
(212) 421-0641
info@raydoor.com
www.raydoor.com

TENGUERIAN
ARCHITECTURAL MODELS

ARCH BOX, INC.
419 Lafayette St.
New York, NY 10003
Tel: (212)228-9092/3

WWW.TENGUERIAN.COM

Comcast Center
Robert A.M. Stern Architects

Archtober

**Architecture
and
Design
Month**
**New
York
City
October
2011**

The inaugural month-long festival of architecture activities, programs and exhibitions in New York City.
www.archtober.org

31 Days/31+ Organizations
 AIA New York Chapter
 Architecture & Design Film Festival
 Architecture for Humanity
 The Architectural League of New York
 BMW Guggenheim Lab
 Bring to Life: Design for the Bronx 2011
 The Bronx Museum of the Arts
 Brooklyn Historical Society
 Center for Architecture Foundation
 Cooper-Hewitt, National Design Museum,
 Smithsonian Institution
 CultureNOW
 Design Trust for Public Space
 Docomomo
 The Drawing Center
 Forum for Urban Design
 Historic Districts Council
 IIDA New York Chapter
 Institute for Urban Design
 Municipal Art Society
 The Museum of Arts and Design
 The Museum of Modern Art
 Museum of the City of New York
 New Museum
 New York Chapter American Society of
 Landscape Architects
 New York Landmarks Preservation
 Foundation
 New York Transit Museum
 The Noguchi Museum
 openhousenyork
 The Skyscraper Museum
 Storefront for Art and Architecture
 Van Alen Institute
 The Waterfront Center
 Whitney Museum of American Art



getrealsurfaces
 custom concrete floor
 agnes b boutique
getrealsurfaces.com

A|B
 THE HIGHEST EXPRESSION OF CUSTOM UPHOLSTERY®
averyboardman.com

visit our website averyboardman.com to explore infinite solutions for the hospitality industry



www.estopfolios.com/2011



VanDeb
EDITIONS
 FINE ART PRINT PUBLISHERS

Deborah Freedman
Meeting Place #5
 Monotype

313 W 37 ST 7TH FLOOR
 New York, NY 10018
 212 564 5553
 info@vandeb.com
www.vandeb.com

THE ARCHITECT'S NEWSPAPER OCTOBER 5, 2011

STORAGE WITH STYLE!

"Now that's Organized"

For More Information Call
Toll Free: 888-343-4463
www.modulinegarage.com

MODULINE®
MODULAR ALUMINUM CABINETS

BROWNSTONE EXPERTS KITCHENS & BATH REMODELING
Bonded/Licensed/Insured

All RENOVATION CONSTRUCTION LLC
718-351-4099
New York's High End Renovation Experts
www.allrenovationllc.com

ENERGY EFFICIENT / GREEN DESIGN + BUILD SERVICES

PK-30 system®
SLIDING DOOR SYSTEM . FOLDING WALLS . PARTITIONS

WWW.PK30.COM

AmCork
American Cork Products Company
importers of fine cork flooring

floating floor planks wall tiles underlayment parquet tiles

888-955-CORK

commercial residential hypo-allergenic environmentally friendly
fire-retardant shock absorbant durable comfortable

vladimir KAGAN COUTURE® contract

hampton serpentine 2010

COUTURE SHOWROOMS
200 lexington avenue • suite 715 • new york, ny 10016
p 212.689.0730 • f 212.689.1830
vladimirkagancouture.com

SUN DECOR FABRICS

Window Treatments and Fabrics

Flex-Curve Sliding Panel System

212.213.2703
SunDecorFabrics.com

SilentGliss

Direct from Europe Dealer in the United States

2011 | Sun Decor Fabrics

BEST OF NEW YORK
★★★

RATED #1
NEW YORK
Magazine
May 12-19, 2003

Since 1960
Cityproof
INTERIOR WINDOW SYSTEMS

- Choice of Leading Architects & Interior Designers
- We Design Manufacture & Install
- All Custom Design, Construction, and Glazing
- Windows, Doors, and A/C Enclosures
- Up to 95% Noise Reduction
- 99% Elimination of Cold, Draft, & Dirt
- Maximum Thermal Control
- Installations in over 3,000 Buildings
- Free Evaluation

HOW IT WORKS

The **Cityproof Interior Window** works in conjunction with the existing exterior window to create a "Buffer Zone" (air space) that seals out noise, cold, draft, and dirt.

www.cityproof.com

10-11 43rd Avenue, Long Island City, New York 11101
(718) 786-1600 • (800) 287-6869 • info@cityproof.com

"Improving the Quality of the Living & Working Environment for over 45 Years!"

THE WORLD'S SLIMMEST SIGHTLINES.

The 3/4" profile Vitrocsa sliding and pivoting system. Absolutely nothing else compares. Proven and tested since 1993, with over 25,000 Vitrocsa units installed in over 20 countries.

GOLDBRECHT USA INC.
5741 BUCKINGHAM PARKWAY UNIT A
CULVER CITY, CA 90230
PHONE: 310 393 5540
WWW.VITROCSAUSA.COM

VITROCSA

reddot design award
winner 2008

The Architect's Newspaper

<http://www.archpaper.com/>

CADMUS Call Insite Hosting Control Panel ftp ftp symbols Color codes subway Wolfram/Alpha Cadmus Spec.. publications

THE ARCHITECTS NEWSPAPER

AN WEB PACKAGE

BLOG E-NEWSLETTER ARCHIVES COMPETITIONS FACEBOOK TWITTER PRODUCTS CLASSIFIEDS CALENDAR NEWS

For more information and pricing, contact Diana Darling at ddarling@archpaper.com or call 212.966.0630

SUBSCRIBE

WEST COAST ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

SIGN UP TODAY!

The Architect's Newspaper,
The West's only
architecture and design
tabloid is the place for
news, projects, products,
gossip and more

Please check your
subscription region:

- East (20x)
- West (12x)
- Midwest (11x)

Midwest/West Rates:

- *Architectural Designers FREE!
- 1 year \$29
- 2 years \$56
- **Student \$19

East Rates:

- *Architectural Designers FREE!
- 1 year \$39
- 2 years \$69.95
- **Student \$25

Name	Date
Company	
Address	
City/State/Zip Code	
Email	Phone
RA License Number	
Credit Card Number	Exp. Date
SIGNATURE REQUIRED	

THE ARCHITECT'S NEWSPAPER

03 03.31.2010

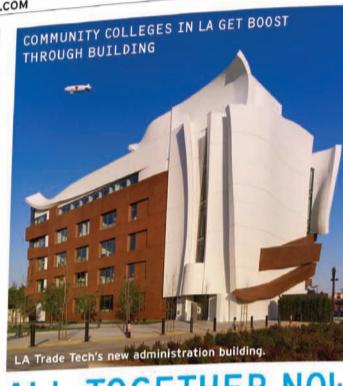
CALIFORNIA ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM



FIELD OPERATIONS TO DESIGN MAJOR CIVIC PARK IN SANTA MONICA

Notions of Green

James Corner and Field Operations have beaten out formidable competitors, including Gehry Partners and Peter Walker, to design Santa Monica's new Palisades Garden Walk and Town Square. The high-profile project will



LA Trade Tech's new administration building.

BENNY CHAN/ORDENARIS

COMMUNITY COLLEGES IN LA GET BOOST THROUGH BUILDING
The opening of two new buildings at the Los Angeles Trade Technical College earlier this year marked the emergence of a thoroughly improved and enlarged campus in downtown LA. For 40 years, not a single new structure had been built at the first school in the 80-year-old Los Angeles Community College District. But the new Student Services/Administration Building and the Technology Classroom Building,

continued on page 4

ALL TOGETHER NOW
CA'S GENERAL PLANS GET MORE PRESCRIPTIVE
SPECIFICALLY SPEAKING

In California, general plans define where growth should happen and what types of land use should be permitted in cities. But despite the "general" in their name, the plans are assuming an increasing amount of prescriptive detail, especially in terms of urban design. Cities like Los Angeles, Long Beach, Santa Monica, and Sacramento are taking

continued on page 10

CONTENTS	\$3.95
08 PRODUCT: STREETWISE	
10 CA QUAKE SPECIALIST	
12 HOT COFFEE DESIGN	
17 HODGE ON MCQUEEN	
103 EATERSHOW AT DEADLINE	
16 DIARY	
19 MARKETPLACE	



BIG PLANS FOR SF'S PIER 70

SHIPPING NEWS

In April, the Port Commission of San Francisco will issue a request for qualifications to redevelop Pier 70, one of the city's last major pieces of waterfront. The plan for the 65-acre site south of Mission Bay is to restore its historic buildings but maintain its working industrial shipyard, the oldest in continuous operation in the U.S. "Once upon a time, there were 30,000 workers here banging out ships," said David Beaupre, the port's senior waterfront planner. "We want to reactive this area at that level."

It's the second time in continued on page 3



BOLD STATEMENT CHOSEN FOR NEWPORT BEACH CIVIC CENTER

SWEPT AWAY

Orange County's Newport Beach is a resort town known for its marinas and its political conservatism. But when it held an open competition for its new civic center, city leaders ended up picking an unconventional design by Bohlin Cywinski Jackson.

"We were the only out-of-town firm on the shortlist, and we guessed that they might prefer something a bit more conservative, so we thought it was a long shot," said Greg Mottola, a principal in the

continued on page 4

FREE

for Architects
and Architectural
Designers

*Must provide RA number or firm letterhead
**Must provide copy of valid student I.D.

To subscribe, mail this form
with a check payable to:

The Architect's Newspaper, LLC.
The Architect's Newspaper
21 Murray St., 5th Floor
New York, NY 10007

or fax the bottom half of
this page to 212-966-0633

or visit us online at
www.archpaper.com

INDUSTRY

- Academic
- Architecture
- Construction
- Design
- Engineering
- Government
- Interior Design
- Landscape Architect
- Planning/
Urban Design
- Real Estate/
Developer
- Media
- Other

JOB FUNCTION

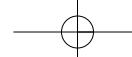
- Academic
- Architect
- Designer
- Draftsperson
- Firm Owner
- Government
- Intern
- Managing Partner
- Project Manager
- Technical Staff
- Student
- Other

FIRM INCOME

- Under \$500,000
- \$500,000 to 1 million
- \$1 to 5 million
- +\$5 million

EMPLOYEES

- 1-4
- 5-9
- 10-19
- 20-49
- 50-99
- 100-249
- 250-499



YESTERDAY'S DREAM:

Become an architect.

TODAY'S CHALLENGE:

Spend less time managing
so you can be the architect
of your dreams.

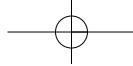


TOMORROW'S SOLUTION – ArchiOffice

ArchiOffice® is a powerful, indispensable time tracking and project management software designed by architects for architects. Simplify the complex management tasks necessary to complete projects on time and on budget while increasing profits. With ArchiOffice running your firm, you'll have the freedom to spend more time on design or growing your business.

Come to a live walk-thru and see how
ArchiOffice can make your dreams come true.

Go to www.ArchiOffice.com/dream to register
or call us at (855) 687-1032 for more information.



THE ARCHITECT'S NEWSPAPER OCTOBER 5, 2011



Terrace), Kallmann McKinnell (of Boston City Hall fame); landscape architects like Dan Kiley (of Lincoln Center), Zion & Breen (of Paley Park), and Lawrence Halprin (of the now demolished Skyline Park in Denver). Rem Koolhaas submitted an entry for one of the competitions as shown in his book *Delirious New York* but was not selected. The FDR memorial as designed by Louis Kahn in 1974 will be the most recent addition and certainly adds to the idea of a collection of modernist architecture.

The significance of the architecture is not limited to modern buildings. The 1888 Chapel of the Good Shepherd, was originally designed by Frederick Clark Withers and described as "the most beautiful church in the city for its most neglected class of humanity." Its restoration in 1975 was the work of Giorgio Cavaglieri, an early restoration architect known for his innovative adaptive use of the Jefferson Market Courthouse into a New York Public Library.

The island is changing again not only in the number of residential buildings but also in terms of moving away from the ideals that were once the underlying philosophy for its design. One of the factors to which the flight to the suburbs in the 1960s and 1970s was attributed was the lack of quality and affordable housing. The result was not only the Roosevelt Island plan but also many other architecturally significant buildings throughout New York. Today's residential construction is mostly market rate and in condominium ownership.

Times have changed and, to contradict Charles Jencks, modern architecture is far from dead. In fact, interest in the period is growing and maybe, for once, we can learn from our mistakes and build better housing that is affordable but also architecturally innovative.

The Docomomo US/NYTriState tour will feature the participation of architects Theodore Liebman, once an architect working for UDC; and Bhavnani, who with his partner Johansen was responsible for the design of some of the residential buildings, among others. The result will be an inside view of the past and a tour of the present. For information on the Roosevelt Island tour or for a complete and up-to-date listing of other tours during the Docomomo US Tour Day, please visit www.docomomo-us.org.

ARCHITECT THEODORE H. M. PRUDON IS THE PRESIDENT OF DOCOMOMO US AND A BOARD MEMBER OF DOCOMOMO INTERNATIONAL.

DOCOMOMO'S THEODORE PRUDON GOES TO ROOSEVELT ISLAND AS PART OF NATIONAL TOUR DAY WHERE THE LESSONS IN QUALITY HOUSING ARE MORE RESONANT THAN EVER

TOUR TO ROOSEVELT ISLAND

Public opinion of modern architecture has come a long way from the days of lambasting Boston City Hall and scapegoating architecture in the demise of the Pruitt-Igoe housing project in St. Louis. With its demolition in 1972 Charles Jencks, almost triumphantly, declared modern architecture dead. Today with our nostalgia for the first half of the twentieth century and all things Mad Men, PanAm, and such, we can say that this is far from the case. It is actually ironic that while PanAm is revived as a show, its terminal at JFK, now used by Delta, is scheduled to be demolished.

Over the last five years Docomomo US (the acronym of the US Chapter of Documentation and Conservation of Buildings Sites and Neighborhoods of the Modern Movement) has been organizing a national Tour Day. The format of a tour was selected because it is a good way to introduce people to what modern architecture actually looks and feels like and, after all, we are all mighty curious about places we are otherwise not able to visit. Focused around the second weekend in October, tours are conducted of modern buildings and neighborhoods across the country. This year is no exception. Participating in the event include Docomomo's thirteen regional chapters as well as local organizations with similar interests such as Houston Mod, Historic Albany Foundation, Palm Springs Modern, Phoenix Modern, and the Chicago Architectural Foundation, to name a few. This year we are also collaborating with the National Trust for Historic Preservation for special

events at the Philip Johnson Glass House in New Canaan and with the Society for Architectural Historians (SAH) and its regional chapters. With 34 tours in 29 cities in 21 states, Tour Day is the nation's largest annual architecture event.

Tour Day gathers a wide variety of people and organizations with similar missions and interests but who normally do not work together or do not even know about each other. Across the country tours vary widely in focus or building typology. Many of them are focused on single-family residences, one of the significant building types to emerge after the war. On one such tour in Rhode Island, we will be visiting homes designed by Ira Rakatansky, an early graduate of the GSD. The presence of the original architect on the tour will add an extra and interesting dimension to the visits. Similarly tours in Palm Springs, California, Maine, and New Orleans will give an opportunity to visit houses and buildings not normally open to the general public.

The New York regional area has always been an integral part of this event and the regional chapter Docomomo US/NY TriState is hosting a tour of Roosevelt Island. The island, unknown to many New Yorkers except for its unique aerial tramway completed in 1976, is actually an interesting example of modern architecture in both its planning and for many of its 1970s buildings.

The history of Roosevelt Island and its development is of note in both a social and an architectural sense, with discussions around its use that are sometimes remi-

niscient of those today around Governors Island. It is remarkable that an island that started off with the less than auspicious name of Varcken Island (*varcken* is the 17th Century Dutch word for hog), then Blackwell Island after the family's farm, and Welfare Island given in 1921, finally emerges in the 21st century some 400 years later once again with a Dutch name, Roosevelt Island. In between, institutions such as hospitals for infectious diseases, prisons, and facilities for the poor were banned from the city proper (in medieval times outside the walls), and the island became that location for New York.

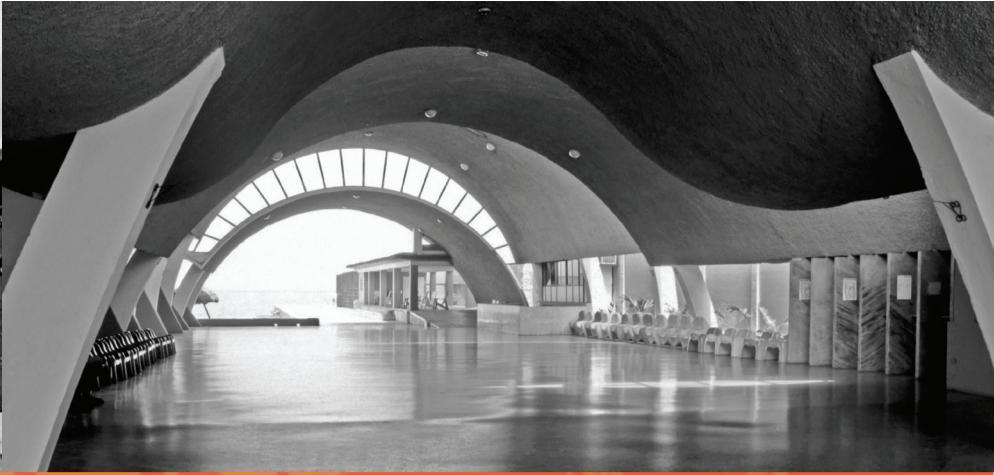
In the late 1960s, Mayor John Lindsay appointed a committee to plan for the island, and in turn the committee recommended that it become a residential community. New York State's Urban Development Corporation (UDC) began a 99-year lease in 1969 and Philip Johnson and his partner John Burgee created a plan that called for 5,000-apartment units housing some 20,000 people. The plan identified two major residential areas, Northtown and Southtown, with much of the 1970s development located in Northtown. The island was rechristened Roosevelt Island in 1973, at the same time that Louis Kahn was commissioned to design the FDR memorial, now called the Four Freedoms Memorial and currently under construction.

In the late 1960s and early 1970s, a commitment to interesting and affordable, quality housing still existed on a public level. In particular the Roosevelt Island project was one of two that benefited from a HUD program

titled New Town-In Town, a provision in the Housing and Development Act. That particular program sought to stimulate large-scale multi-use development projects adjacent to, or in, existing cities. Cedar Riverside in Minneapolis designed by Ralph Rapson is another example of this program and well known as the fictitious home of Mary Tyler Moore in her eponymous show. As the title of the federal program New Town-In Town suggests, Roosevelt Island and its main artery called Main Street, is very reminiscent of the new towns in Britain executed under the various iterations of the Town and Country Planning Acts. This is also reflected in its original social goals of mixed income housing.

The list of architects connected with the project reads in many ways like a history of modern architecture in itself. The island almost becomes an architectural museum not only with its surviving examples from early farming and hospital days but also with these modern buildings. The first phase of the original plan to be built was Northtown and included four buildings: Westview and Eastwood as well as Island House and Rivercross, respectively the work of Jose Lluís Sert, Jackson & Associates, and Johansen & Bhavnani. Motorgate, the parking garage built adjacent to the bridge to Queens was the work of Kallmann McKinnell.

Architects and designers attached to what ultimately happened on Roosevelt Island include Johnson and Burgee; John Johansen (of the New Canaan Five) and his partner Ashok Bhavnani; Jose Lluís Sert (of CIAM, Harvard and Peabody

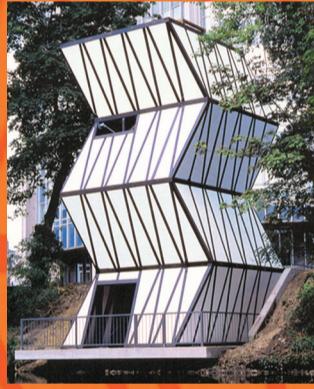


The Bronx Museum of the Arts presents

Beyond the Super Square: At The Corner Of Art & Architecture

Oct
28
through
30

A three-day conference dedicated to exploring the varied and dynamic exchanges between Latin America's vanguards of modern architecture and contemporary art. Organized by The Bronx Museum of the Arts in collaboration with The Vera List Center for Art and Politics at The New School and DOCOMOMO NY/Tri-State.



Pedro Reyes Zik Zak 2002 wooden construction
Courtesy of the artist

October 28

The Architecture Challenge!

Conceived by artist Pedro Reyes
The New School, Tishman Auditorium

October 29

Beyond the Super-Square Symposium

The Bronx Museum of the Arts

October 30

Modernism in the Bronx*

Various Sites

Muntadas: Information>>Space>>Control

The Bronx Museum of the Arts

B
R
O
N
X
M
U
S
E
U
M

Photo Credits Left to Right: Mauro Restiffe Empoassamento #8 2003 gelatin silver print, Courtesy of the artist, Max Borges Recio Nautical Club 1953 (Havana) photograph © Eduardo Luis Rodriguez, 1994, Courtesy of the artist
Background Image Credit: Pedro Reyes Zik Zak 2002 wooden construction, Courtesy of the artist

Events are subject to change.
Programs are free with registration except where noted(*). For more information and registration visit www.bronxmuseum.org

Beyond the Super-Square is made possible by The Andy Warhol Foundation for the Visual Arts and the Graham Foundation for Advanced Studies in the Fine Arts. Additional support provided by the Brazilian Consulate of New York and the Mexican Cultural Institute of New York.

Beyond the Super-Square is an affiliate program of Archtober a month-long festival of architecture and design. For a full schedule of Archtober events visit www.archtober.org

THE VERA LIST CENTER

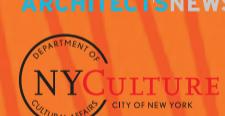
FOR ART AND POLITICS

THE NEW SCHOOL

do.co.mo.mo_us
NEW YORK | TRI-STATE



THE ARCHITECTS NEWSPAPER



The Bronx Museum of the Arts
1040 Grand Concourse
Bronx, New York 10456

DIRECTIONS

BY SUBWAY: Take the "D" or "B" to the 167 Street/Grand Concourse station. Exit at rear of station; walk south along Grand Concourse two blocks.

Or take the "4" to the 161St/Yankee Stadium station. Walk east three blocks to the Grand Concourse, and then walk north four blocks along Grand Concourse to 165th Street.

BY BUS: Take the Bx1, Bx2, or BxM4 Express to 165th St. and Grand Concourse.

www.bronxmuseum.org



**New Solarban® R100 solar control, low-e glass.
A better glass for a better environment.**

Clean lines. Clean look. Clean conscience. It's a lot to expect from an ordinary piece of glass. Then again, Solarban® R100 solar control, low-e glass is about as far from ordinary as you get – thanks to a Solar Heat Gain Coefficient of .23 and a neutral-reflective appearance that lets your building put its best face forward. And you'll really be surprised by the extraordinary energy savings you can expect with Solarban R100 glass. To get your copy of the white paper, go to ppgideascapes.com/SBr100.



Solarban, IdeaScapes, PPG and the PPG logo are trademarks owned by PPG Industries Ohio, Inc. | Cradle to Cradle Certified™ is a certification mark of MBDC.



PPG Industries, Inc., Glass Business & Discovery Center, 400 Guys Run Road, Pittsburgh, PA 15024 www.ppgideascapes.com