D.C. SOLAR DECATHLON MOVES OFF THE BEATEN PATH

In the Shadows?

For the fifth time since its launch in 2002, the U.S. Department of Energy’s Solar Decathlon kicked off on September 23 in Washington, D.C. But following complaints that the collegiate design-build contest was damaging the lawn at its original location on the Washington Mall, it was moved to a new location along an isolated stretch of the mall tucked between the Tidal Basin and the Potomac River (where it remained through October 2). The new site feels more rural than urban. This year’s village, which

NYU SEEKS TO MOVE DOT STRIPS TO PARKS, AND BUILD BENEATH

The Lower East Side artist/activist collective ABC No Rio is getting a long-awaited new home thanks to an infusion of city funds. Founded in 1980, ABC No Rio was formed by artists “committed to political and social engagement” as “a venue for oppositional culture,” according to the organization’s website. Currently located at 156 Rivington Street, the facility includes a print shop, dark room, computer center, library, and galleries. The organization has raised $1.5 million in private funds and

space for artists & activists gets boost from city & LMDC

RIO GRAND

The Lower East Side artist/activist collective ABC No Rio is getting a long-awaited new home thanks to an infusion of city funds. Founded in 1980, ABC No Rio was formed by artists “committed to political and social engagement” as “a venue for oppositional culture,” according to the organization’s website. Currently located at 156 Rivington Street, the facility includes a print shop, dark room, computer center, library, and galleries. The organization has raised $1.5 million in private funds and

Fall-out from Robert Moses’ doomed Lower Manhattan Expressway plan continues to have an impact across the Village where he had cobbled together a patchwork of parcels, now belonging to the Department of Transportation. Some of those remnant lots along the edges of two superblocks just south of Washington Square are now popular green spaces. And when New York University (NYU) attempted to buy the land in order to build several stories of classrooms beneath Washington Square Village, the community protested fearing it might lead to future development

strip tease

Unhelmed for five months, the sixteen-year-old Design Trust for Public Space has announced the appointment of Bloomberg administration’s Susan Chin as the new executive director, effective October 10. Chin is a public servant through and through, having served as Assistant Commissioner for Capital Projects for the New York City Department of Cultural Affairs for over twenty years. Some of the projects that she has helped shepherd into existence with city funding include Leeser Architecture’s Museum of the Moving Image (2011), Diller Scofidio + Renfro’s Alice Tully Hall (2009), SANAA’s New Museum (2008),

CHIN UP

NEW DESIGN TRUST DIRECTOR FROM NYC CULTURAL AFFAIRS

Unhelmed for five months, the sixteen-year-old Design Trust for Public Space has announced the appointment of Bloomberg administration’s Susan Chin as the new executive director, effective October 10. Chin is a public servant through and through, having served as Assistant Commissioner for Capital Projects for the New York City Department of Cultural Affairs for over twenty years. Some of the projects that she has helped shepherd into existence with city funding include Leeser Architecture’s Museum of the Moving Image (2011), Diller Scofidio + Renfro’s Alice Tully Hall (2009), SANAA’s New Museum (2008),
RESPONSIBILITY
From Roots To Rooftops

Build toward a greener future. Visit Firestone at Greenbuild booth #57425 to discover more about our green solutions for your building envelope and water management needs.
In previous editorials we have pointed out that the depth and breadth of New York City organizations devoted to architecture, design and urban planning are unparalleled in any other major city. Chicago has its Graham and architecture foundations, Los Angeles its MAK Center/Schindler House and L.A. Forum, and London its Architecture Foundation and annual Design Festival, but New York has arguably a parallel organization to each of these and many, many more foundations, centers, institutes, and galleries. Thirty-one New York architectural organizations have come together to brand the month of October as “Archtober” — a month long festival of exhibitions, lectures, activities, tours, and workshops. Archtober is a logical outgrowth of the popular Architecture Week, which was created in October 2003 around Open House New York’s yearly series of public tours, lectures, and events and the AIA’s annual Heritage Ball.

The list of Archtober events is published online or available in print at the AIA’s Center for Architecture on LaGuardia Place. The festival’s director Cynthia Kracauer has also created an Archtober Lounge at the Center that will be a hub of information for the month. Archtober will remind New York’s large community of architects how deep and varied are its built monuments and design resources. But in many other respects this festival is meant for the wider public. For instance, the program includes a Building of the Day that will feature one of the AIA’s award-winning projects from the past eight years, including special tours of some of the buildings. Then there are Open House’s annual weekend tours (on Archtober 13 and 14) and several exhibitions at the Center for Architecture on buildings, student work, and energy, including Smarter Living — The 2,000 Watt City, a show traveling from Switzerland. The Architectural League has invited newly-minted MacArthur winner Jeanne Gang to deliver the Fransen Lecture for Architecture and the Environment on Archtober 12. Kevin Roche will converse with Nicolai Ouroussoff at the iconic Ford Foundation on Archtober 17, and Janette Sadik-Khan talks bikes with David Byrne on Archtober 25. There are family workshops, too, including Design a New York City skyscraper at the Museum of the City of New York (Archtober 15), public appeals such as the Noguchi Museum’s Civic Action: A Vision for Long Island Tour (Archtober 13), and reflections on how we respond to the built environment by psychologist Nicholas Humphrey at the BMW Guggenheim Lab (Archtober 13).

Archtober wraps up with the Storefront for Art and Architecture’s costume architecture party dubbed “Critical Halloween/On Banality” (Archtober 29) and a meet-up for the Greenwich Village Halloween Parade at the Center for Architecture (Archtober 31). By the time Archtober comes to a close it will make clear just how deep and diverse is the architecture and urbanism community in this city. Go out and enjoy Archtober! For a complete events list, go to www.archtober.org.

WILLIAM MENKING

ST. VINCENT’S FACILITY ISLAND TO BECOME A PARK

Village Gateway

Just below 14 Street on Seventh Avenue where the streets begin to twist, sits a triangular plot of land. The slightly elevated gated tract contains a former material handling facility for St. Vincent’s Hospital in the middle and a small nondescript building holding oxygen tanks at the westernmost edge. It’s the kind of quirky space that distinguishes the Village as unique. The property belonged to the now defunct St. Vincent’s Hospital and stayed in play while the Rudin Development family shuffled air rights between the various properties on the former medical campus. The latest, and perhaps last, round of the Universal Land Use Rights Procedure (ULURP) process began in September and a good portion of open air and public space requirements are being fulfilled on the site. Instead of being removed, including a view of the south face of the former O’Toole building by Albert C. Ledner. When M. Paul Friedberg’s managing principal Rick Pansi presented the Rudin plan at a series of community board meetings during September, the community reaction was tepid. “This park is the ambassador of the West Village,” said Janet Capron. “It has to in some way characterize what we are.” Capron added that a “generic looking pocket park that could appear on the Upper East Side” didn’t fit the Village.

The plan also explored the potential for incorporating a memorial into the design through text on the pavers, thus opening up yet another debate. Partners for Rudin had maintained that three groups affiliated with St. Vincent’s that could be honored as part of a memorial, including the Sisters of Mercy, AIDS patients, and World Trade Center victims. Queer History Alliance was on hand at all the meetings to call for an international design competition for an AIDS memorial. Representatives from the Rudin organization politely listened to the group’s presentation, knowing full well that the land, privately owned, was part of a much bigger ULURP package. The land useage at the park remains interwoven with that of the O’Toole building and the proposed condominium complex across the street. The ULURP process of the project will have to be completed in seven months. The community board will vote on a resolution on October 20.

TOM STOECKER

CHIN UP continued from front page and Curtis + Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006). She also oversaw the Ginsberg’s Staten Island Zoo Reptile Wing renovation (2006).
For its first US flagship store, UK retailer Mulberry imported inspiration from its New Bond Street home in London to Spring Street in Manhattan. Universal Design Studios (UDS) stripped the space back to its shell, saving some refurbished elements like the tin-paneled ceiling and the ornate decoration on the columns, and re-envisioned it as an abstracted English garden. “The idea was to have a landscape of forms, punctuated by follies,” said Paul Gulati, a senior associate at UDS. These pockets of space create intimate environments that relate directly to the activity in the store and also act as a device to encourage customers to navigate its 120-foot-deep space. “We have put the most active and social part of the store at the front,” says Gulati. “Then the follies slow it down.” The 5,000-square-foot space has two main follies. A gently curved wall of books and a smaller circular enclosure, which delineates the shoe area, rises nine feet high. The cascading textured book stacks have their spines facing inwards to intensify the contrast with the pristine gallery-like walls. Although a purely sculptural element, the installation refers to the street’s one-time tenants, publishers and book sellers. The folly in the back of the store is a cluster of brass pendant lamps which lower the light level and direct attention to the accessories on display. Oak wood tables and displays by Barber Osgerby in unexpected triangular shapes add a playful touch. “The idea of objects in the landscape picks up the rhythm of English vernacular,” says Gulati. “Simple versions of wooden buildings, made beautifully.”

For its new boutique on Spring Street in the area bordered by LaGuardia, Mercer, West Fourth, and Houston, NYU seeks changes to four. At the northern superblock of Washington Square Village, two proposed Toshiko Mori-designed buildings were moved so as not to sit on the strips, and NYU will seek park designation for them. The latest proposal also moves one building, the Mercer Building, off the strip by shifting it 15 feet to the west. The request will be folded into the overall Universal Land Use Review Procedure (ULURP) application that also seeks a parkland designation for the two northernmost strips and now proposes remapping the area and putting Arch Daily blogger Gudrun’s title and photos—on Arch Daily under the byline of Irina Vinnitskaya. The International Business Times later picked up the story and credited it to Arch Daily. Apologies ensued and Arch Daily removed the offending post, but the core problem shows no sign of abating. “When it comes to protecting creative content, journalists and architects often face the same challenges,” McKnight noted. “It’s disappointing when someone else takes credit for your work.” That is, unless you’re a publicist. We’re guessing that no one from Richard Meier’s office complained when Arch Daily lifted the text of a recent RMA press release wholesale (an award for Coffee Plaza in Hamburg) and put Arch Daily blogger Sebastian Jorda’s byline on it.

**WINDOW DRESSING**

On a lighter note, we recently discovered a Seldorf in our closet. Not Annabelle, alas, but a white, scoop-necked shift dress named for her by Jay Godfrey. Turns out the New York-based fashion designer’s eponymous line of contemporary women’s clothing is available in Manhattan, and we’ve discovered a couple of Dressing pieces as wide as it is swinging, and a little too simple to wear on its own. Our pieces do it up in their own way, start quite often, with the simplest of objects to create everlasting, timeless design,” said Godfrey, a Parsons grad.

**DOUBLE-EDGED BLOGS**

Architectural Record news editor Jenna McKnight took to the publication’s website on September 19 to air her frustration with blogs that “poach content without permission,” which is a nice way of saying “plagiarize.” Exhibit A: The recent news story on development in Harlem by McKnight that then appeared complete with McKnight’s title and photos—on Arch Daily under the byline of blogger Irina Vinnitskaya. The International Business Times later picked up the story and credited it to Arch Daily. Apologies ensued and Arch Daily removed the offending post, but the core problem shows no sign of abating. “When it comes to protecting creative content, journalists and architects often face the same challenges,” McKnight noted. “It’s disappointing when someone else takes credit for your work.” That is, unless you’re a publicist. We’re guessing that no one from Richard Meier’s office complained when Arch Daily lifted the text of a recent RMA press release wholesale (an award for Coffee Plaza in Hamburg) and put Arch Daily blogger Sebastian Jorda’s byline on it.

**RENDERING TO SHOW DOT STRIPS AS PARKS AND WIDER COURTYARD WALL**

The landscaping there would be designed by Michael Van Valkenburgh Associates. Lastly, the university still wants to buy the DOT strip along Mercer just north of the superblocks. University representatives said they are not seeking FAR or air rights, but are looking to end leasing the 30-foot by 400-foot property that holds their mechanical rooms below grade. The strip would remain a park. The university said that community gardens along the fifth strip at the western edge of the Silver Towers block would remain unaffected.

Landscape architect Matt Urbaniski of Michael Van Valkenburgh Associates said that the changes present significant design opportunities, particularly between the Zipper Building and Silver Towers. “By moving the new building we’re able to amplify that space, and bring the public through in a way that’s gracious, that doesn’t feel pinched,” he said. “It’s a good response to the [Silver] towers. It definitely invites people up from Soho.” Ubanski added that the additional 15 feet on the eastern edge of the northern superblock helps create a “gesture of entry” there as well. Andrew Berman of the Greenwich Village Society for Historic Preservation found the latest proposals to be a gesture of quite another sort. “Talk about rearranging the deck chairs on the Titanic, this is just tinkering at the edges at best,” he said. “It’s historically a remnant of the Robert Moses plan and it would be a sad irony for the city to then turn around and let NYU gobble it up for development.”

NYU officials said that while shifting the strips to Parks jurisdiction would be primarily an administrative change, it would run parallel to their ULURP process which will begin in early 2012 and play out over the course of several months. Any change to a parkland designation would require a review by the city and state legislature.

“One of the hardest things to get done is turn parkland into something else,” said NYU senior VP Lynne Brown. “Parkland gives more protection for land from developing in a very different way than any other classification.”

**STRIP TEASE continued from front page above ground. The university backed off and now proposes remapping the area and designating the two northernmost strips as parkland but still building classrooms underground. This would place the strips under the control of the Parks Department, an administrative guarantee of sorts that the land will remain open space. “There’s never been a real clarity of who owns them, what’s going on with them, and who should be responsible for taking care of these spaces,” NYU government affairs VP Alicia Hurley said of the strips. “Our plan is giving them that clarity.”

Of the five DOT strips in the area bordered by LaGuardia, Mercer, West Fourth, and Houston, NYU seeks changes to four. At the northern superblock of Washington Square Village, two proposed Toshiko Mori-designed buildings were moved so as not to sit on the strips, and NYU will seek park designation for them. The latest proposal also moves one building, the Mercer Building, off the strip by shifting it 15 feet to the west. The request will be folded into the overall Universal Land Use Review Procedure (ULURP) application that also seeks to give more protection for land from developing in a very different way than any other classification.”

Rendering to show DOT strips as parks and wider courtyard wall.

*the Architect’s Newspaper October 5, 2011*
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
ROD TO GREEN

Via Verde, the affordable housing complex designed by Dattner Architects in partnership with Grimshaw, would fit with any of the sexy newcomers on Manhattan’s West Side Highway. Built atop a former rail yard in the Melrose section of the South Bronx, the triangular site sits directly across from some featureless low-income housing in uninspiring old-school red brick.

Jonathan Rose Companies and Phipps Houses developed Via Verde with Dattner and Grimshaw, the team that won the New York New Housing Legacy Competition, New York’s first juried competition for affordable and sustainable housing, in 2007. The 151 rental units and 71 co-ops are geared toward middle to low-income families. The 290,000 square foot project is shooting for LEED Gold and is a pilot for the city’s Active Design Guidelines, meant to combat obesity by encouraging exercise and activity through design; there are staircases everywhere.

The complex slowly steps away from athletic fields at the south and up toward a twenty-story tower. From a four-story section, to an eight-story section, then ten, and twelve, with each successive floor providing generous rooftop space for programming. Five live/work units face the street with street-side office entries, and some retail and grocery stores mixed in. Charcoal bricks face the first two stories, before being relieved by 25-foot-long prefabricated panels that front much of the building’s facade. The prefabricated panels are divided into geometric color/material blocs that serve aesthetic and practical ends. Composite wood panels stained deep brown, maroon, and honey butt against aluminum rain screens with airspace between the outside facade panels and the wall sheathing and insulation behind. The pressure-equalized system, developed in Europe, allows moisture to “weep out” from the building, a feature more common in office buildings. The curtain wall panels include sun-screens, balconies, windows, and doors. They were shipped directly to the site, craned into place, and then snapped on. Set midway into the building, a large archway guides residents into a central courtyard where a row of townhomes line the eastern edge of the site. Galvanized steel stairs invite residents to climb up, rather than ride the elevator—a theme repeated throughout.

Once inside the court, the rooftop setbacks get dramatic play. Residents can climb up to their apartment level via amphitheater seating that steps up to the top of the townhouses and a series of rooftop gardens designed by Lee Weintraub. There, a grove of pine trees—that can be harvested by the community at holidays—will give way to another level holding edible fruit trees. A bridge connecting the east and west wings of the complex guides visitors through a community roof garden. On the next level up there is a community gym, primarily programmed for exercise. The building continues to work its way up toward the tower, but the rest of the setbacks host an organized array of photovoltaic screens held in place, trellis-like, by galvanized steel frames.

At the top of the 20-story tower, there is a patio with a panoramic view of the Bronx and midtown Manhattan skyline. Across Melrose, the redbrick of old-school projects meets the contemporary orange of newer low-income housing. In the midst of it all, Via Verde stands apart: green striving for gold, and accessible on many levels.
used to extend in two long rows, was instead compactly arranged along four lanes.

Over the past two years, 20 student teams from around the United States, and from Canada, Belgium, New Zealand and China, have designed and built sustainable, energy-efficient houses for the contest. (Only 19 are on display; Team Hawaii withdrew.) Overall, the houses seemed more modest and less technology-driven than previously, which is largely due to a new component in the judging: affordability. Whereas 2009’s winning house, built by Team Germany, cost upwards of $650,000, this year’s contestants get points for keeping costs below $250,000 and are effectively penalized if they spend more than $600,000.

Modest might not be an obvious descriptor for CHIP (“Compact Hyper-Insulated Prototype”), entered by a joint SCI-Arc/California Institute of Technology team. The edgiest of the Decathlon houses architecturally, CHIP is a torqued and faceted box, wrapped in a thick quilt of insulation topped with heavy-duty white vinyl—the little house in a parka. But the distinctive skin is highly efficient and affordable, team members say, and inside, CHIP is no-frills, furnished with only a dining table, a mattress, and custom-fabricated chairs and ottomans that fit like puzzle pieces into a wall storage space.

Team Belgium and Team New Jersey also departed from the wood-slats-and-louvers paradigm. The Belgians’ E-Cube features an exposed industrial pallet-racking structure and a fiber-cement-board facade, while ENJOY, the New Jersey house, is made of precast concrete, with an inverted hip roof that appears to float above clerestory windows. However, most of the houses use a vocabulary that will be familiar to the average American homebuyer. (Another category for the judges: “market appeal.”) As in past Decathlons, a number of teams drew on vernacular traditions, including Appalachian State University (homesteads with outbuildings) and Middlebury College (the New England farmhouse).

Three projects illustrate the recent shift toward social design. Team New York’s Solar Roofpod is intended to sit on top of a mid-rise building, making the most of underutilized air rights. The University of Illinois at Urbana-Champaign’s Re-home offers relief shelter for a family affected by a tornado or other natural disaster. The socially conscious standout is Empowerhouse, a three-way collaboration among The New School’s Parsons and Milano schools and the Stevens Institute of Technology. Working with the D.C. Department of Housing and Community Development and Habitat for Humanity, the team designed the house for a permanent site in the Capitol’s Deanwood neighborhood. There, team members and Habitat volunteers will expand it into a duplex for two local families.

In 2009, the Decathlon logged more than 300,000 visitors. This year, shuttle buses brought visitors from the Smithsonian Metro station, 1.3 miles away in an effort to match that number. Elisabeth Neigert, project manager for the SCI-Arc/Caltech team, said she’s happy the event is still on the Mall, albeit not centrally located: “There are pros and cons. It’s still accessible for the public, and actually, assembly is easier because of the route for the trucks.” She added: “I do wish, and think it would be a nice gesture, for our government to invite us back to the National Mall proper for 2013.”

**Amanda Kolson Hurley**

*Team New Jersey’s pre-cast concrete house.*

*Empower House, developed by a multi-disciplinary team, will have a permanent home in D.C.*

**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.

**Transforming design into reality**

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

**Ornamental Metal Institute of New York**

Publisher of Metals in Construction

211 E 63 ST | NY, NY 10017 | 212-697-5556 | www.ominy.org

Architect: Platt Byard Dovell White Architects

Photo: Frederick Charles
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 an advanced security apparatus 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 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, specifically atop three massive north-south oriented steel girders, each between 13 and 16 feet deep, which were designed by Port Authority engineers. Only the western tip of the building, which contains the grand stair, sits on the concrete mat of the memorial museum, designed by Aedas and Cantor Seinuk. The challenge for the design team was to create a “foundation” for the pavilion that would both distribute the building’s gravity loads across these two underpinning structures as well as handle the rather intense lateral loads that could occur under the conditions of a blast event. Before anybody starts...
thinking that was an easy chore, there were additional complicating factors. Two of the Port Authority’s girders—the easternmost and the westernmost—did not span the entire depth of the pavilion’s footprint, meaning that much of the building would have somehow to be hung off their ends. The northeastern edge of the pavilion also extended beyond the easternmost girder, meaning that as much as 15 feet of the building would have to be cantilevered over the path station. Finally, while the Port Authority engineers allowed the team to transfer north-south lateral forces to the girders, east-west forces were off limits.

The team established “footings” for the building that they termed “drag beams”—3-foot-wide by 7-foot-deep concrete beams, heavily reinforced by structural steel wide-flange sections and two layers of No. 10 rebar. The drag beams follow the perimeter of the pavilion, and one bisects its east-west axis, spanning as much as 100 feet across the underpinning structures. Between the center and southern drag beams, which run east-west, and atop the three Port Authority girders, which run north-south, they established a concrete core that rises the full height of the structure, functioning as both hardened ingress and egress as well as a cavernous ventilation shaft for the underground spaces. The core transfers the building’s north-south lateral loads to the girders. All of the east-west lateral forces are transferred from the drag beams at the western end of the pavilion to the memorial’s concrete mat via structural shear dowels. Hanging the north edge of the pavilion off of the two short girders called for two different solutions. At the eastern-most girder, which was 16 feet short, the team was able to employ an inclined beam that runs up from the end of the girder at a 45-degree angle to the second floor, where it becomes a column and runs vertically to the top of the structure. The westernmost girder, however, was 20 feet short. There, the team ran a column vertically to the roof and then suspended the remainder of the structure from a 22-foot-deep truss.

The rest of the pavilion’s framing is more conventional in nature—steel post and beam and concrete floors poured on metal decking—though many of the members are encased in concrete and are larger than one would expect for a building of this size. In fact, some of the girders that support the infill beams go up to W40x503—the largest rolled sections available—making Memorial Pavilion a very sturdy enclosure indeed.

AARON SEWARD

David Chipperfield’s installation for Size + Matter.

SCENE IN LONDON

Since its transformative refurbishment in 2007, the Southbank Centre has thrived as a stage for design and installations. This year it is the site of Chipperfield’s sober, and sometimes palid, composition of glass planes, Two Lines. Commissioned for Size + Matter, a staple of the annual London Design Festival that marries architects with a specific manufacturing process or material, Chipperfield’s sculptural, planar arrangement resembles a minimalist Stonehenge, or for some onlookers an exploded bus shelter. Using SEFAR Architecture’s Vision fabric, Chipperfield has juxtaposed two identical forms, one with a copper finish and the other aluminium. Each consists of a series of unframed, glass panels sandwiching Vision fabric, a metal-coated fabric mesh, black on one side and metallic on the other, with corresponding colored steel connections. The pavilion can appear both opaque and translucent with reflective qualities, changing with light and shade as it surrounds visitors. In one way, the installation is a distillation of the architect’s overall vision, but, in another it is just a bit of fun, as Chipperfield noted in a recent interview: “It’s bunting. There’s festival going on, and we are decorating it.” On view through October 16. GwEN WEBBER
program supporting cultural organizations

A new facility at the same site through a committed an additional $275,000 toward Lower Manhattan Development Corporation nearly $2.5 million. In early September, the received two city commitments totaling

RIO GRAND continued from front page received two city commitments totaling nearly $2.5 million. In early September, the Lower Manhattan Development Corporation committed an additional $275,000 toward a new facility at the same site through a program supporting cultural organizations located below Houston Street.

Designed by the architect Paul Castrucci, who works just down the block from ABC No Rio, the new facility will include a planted facade, a row of photovoltaic panels along the cornice line, a projecting window framed by screens and plantings, and a series of green roofs and roof decks on the rear of the building. Castrucci insists the design is driven by "utility," but the project also reveals a set of ideas about building. It's distinctive facade is both somewhat inscrutable and intriguing. "The plantings are our form of contextual design," he said. "It's simple industrial zinc with glass windows and metal grating over the facade."

The project is designed using Passive House standards, a highly regimented and decidely low-tech method of low-energy design. Castrucci appreciates the limitations and tight performance parameters mandated by Passive House standards. "It's a very good goal," he said. "Everything is calculated. So many things are taken into consideration." The project will use extra thick insulation, triple-pane windows, and an air recovery system, and the design minimizes thermal breaks in the building envelope. Castrucci estimates the building will be 75 percent more efficient than code and 90 percent more efficient than most existing building stock on the Lower East Side.

Rather than using complicated green wall technology with an imbedded irrigation system, Castrucci opted for a similarly low-tech approach for the facade and roof gardens. Deep built in planters and simple mesh screening will be filled in with plants chosen by the organization and watered by hand. "It should be a bit wild," he said. The old building had a rear garden, so Castrucci felt it was important to preserve the amount of green and accessible outdoor space by transferring it onto the roof.

The 9,000-square-foot project will include all the existing uses, while adding a considerable amount of additional gallery and performance space. A food pantry will also operate out of the building. Castrucci is himself an artist and has shown work at ABC No Rio over the years, so he has a personal attachment to the organization. "I've attended openings and events here for over 25 years," he said. "The old building had a rear garden, so Castrucci felt it was important to preserve the amount of green and accessible outdoor space by transferring it onto the roof.

Castrucci felt it was important to preserve the amount of green and accessible outdoor space by transferring it onto the roof.

UP ON THE ROOF

The familiar New York City blacktop rooftop may become as rare as a taxicab careening down Broadway. On September 23, Buildings Commissioner Robert Limandri announced that by this month more than 2,330,000 square feet of rooftops will have been painted in a white reflective coating as part of the city’s effort to cut greenhouse gas emissions by 30 percent. The program, NYC˚CoolRoofs, began in 2009 and rustled up more than 2,300 volunteers to whitewash the heat absorbing blacktop.

BRICK BATS

The residents of Brooklyn Heights breathed a sigh of relief after the Landmarks Preservation Commission approved Borough Hall Skyscraper Historic District, last month, protecting their views of downtown Manhattan. Of course, this will leave a large contingent of downtown developers grumbling. Opportunities for big box stores will now have to be sized to fit classic storefronts. Meanwhile, inhabitants of the only residential tower in the district, 75 Livingston, were less pleased at the prospect of having to maintain the terracotta and Tiffany bricks on their tower.

CONVERSION RATE

Despite community resistance and protestsations, the Rudin Development family continues to plod ahead with converting the St. Vincent’s Hospital campus to luxury residences. One former hospital building on the east side of Seventh Avenue, and not part of the larger ULURP application (See p. 3), is already accepting applications. With interiors renovated by Cook + Fox Architects, condos there will hit the market later this fall with prices ranging from $1.4 million to $12.9 million.
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
THE KAGAN CAPRICORN COLLECTION IS AVAILABLE NOW FROM

OASIQ
outdoor furniture

The OasIQ Trade Showroom Represents Outdoor Furniture Collections from Vladimir Kagan, Garga, Igo Paris, Float and DK Collections.
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


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

MICROSOL RESOURCES
Gold Partner
Architecture, Engineering & Construction

Autodesk
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.”
Holding 94 percent of the total output of the abstract expressionist artist, the new 26,000-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.

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.

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 mott 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.

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
Key Note Speaker: 
Patrik Schumacher 
Director, Zaha Hadid Architects

**Metals in Construction Facades 2012**

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*
OVER 40 COLORS AND PATTERNS
New to Armstrong’s Natural Creations Mystix collection, Spice City (pictured: Casablanca in licorice) is a patterned vinyl tile ideal for flooring borders or inset rug designs where carpet is undesirable. Combining a textile appearance with a durable, abrasion-resistant layer, the tile’s UV-cured polyurethane coating can decrease the need for polishes and buffing.

www.armstrong.com

Unearthed Paints is a new natural paint company that creates biodegradable, vegan, 100 percent VOC-free paints from natural ingredients including clay, chalk, lime, and Italian marble. Its customizable Clay Paint collection (pictured) uses vegetable casein (protein) and white clay as binding agents, creating a durable coating with a velvet matte surface suitable for use on absorbent indoor surfaces including plaster, stone, concrete, wallpaper, drywall, and fibrous plaster boards.

www.unearthedpaints.com

Nya’s Multi-Pli CS is a Trevira CS weave created from a technically complex manufacturing process in which the fine polyester wave is crushed and pleated, then laminated onto a transparent backing material to keep its texture in place. Integrated flame-retardance makes the material suitable for a range of commercial applications.

www.nya.com

LuminOre is a patented cold-sprayed metal that can be bonded to any lightweight core material to create the appearance of foundry casting at a fraction of the weight, and expense. Available in aluminum, brass, bronze, copper, iron, nickel-silver, white bronze, and zinc for interior or exterior applications, the non-corrosive surfaces can withstand 2,364 psi without detaching from the substrate.

www.luminore.com

Architectural Systems’ new strategic alliance with 3M pairs a wide range of finish options with technological innovation. Part of ASI’s Decorative Surfaces category, 3M DI-NOC architectural finishes are durable, flexible films in a range of simulated natural patterns including wood grain and marble. Another part of the alliance, 3M Fasara glass finishes, have the appearance of decorative glass at lower prices.

innovation.archsystems.com

Massachusetts-based IdeaPaint creates high-performance dry-erase paint that can make a whiteboard out of almost any smooth interior surface, including doors, wood, blackboard, desks, walls, and lockers. Recognized with Greenguard Indoor Air Quality and Children & Schools certifications, the company recently partnered with custom resin manufacturer Resinate Materials Group to release BASE, a proprietary base coating that eliminates the need for sanding before applying the topcoat.

www.ideapaint.com

New to Armstrong’s Natural Creations Mystix collection, Spice City (pictured: Casablanca in licorice) is a patterned vinyl tile ideal for flooring borders or inset rug designs where carpet is undesirable. Combining a textile appearance with a durable, abrasion-resistant layer, the tile’s UV-cured polyurethane coating can decrease the need for polishes and buffing.

www.armstrong.com

Unearthed Paints is a new natural paint company that creates biodegradable, vegan, 100 percent VOC-free paints from natural ingredients including clay, chalk, lime, and Italian marble. Its customizable Clay Paint collection (pictured) uses vegetable casein (protein) and white clay as binding agents, creating a durable coating with a velvet matte surface suitable for use on absorbent indoor surfaces including plaster, stone, concrete, wallpaper, drywall, and fibrous plaster boards.

www.unearthedpaints.com

Nya’s Multi-Pli CS is a Trevira CS weave created from a technically complex manufacturing process in which the fine polyester wave is crushed and pleated, then laminated onto a transparent backing material to keep its texture in place. Integrated flame-retardance makes the material suitable for a range of commercial applications.

www.nya.com

LuminOre is a patented cold-sprayed metal that can be bonded to any lightweight core material to create the appearance of foundry casting at a fraction of the weight, and expense. Available in aluminum, brass, bronze, copper, iron, nickel-silver, white bronze, and zinc for interior or exterior applications, the non-corrosive surfaces can withstand 2,364 psi without detaching from the substrate.

www.luminore.com

Architectural Systems’ new strategic alliance with 3M pairs a wide range of finish options with technological innovation. Part of ASI’s Decorative Surfaces category, 3M DI-NOC architectural finishes are durable, flexible films in a range of simulated natural patterns including wood grain and marble. Another part of the alliance, 3M Fasara glass finishes, have the appearance of decorative glass at lower prices.

innovation.archsystems.com

Massachusetts-based IdeaPaint creates high-performance dry-erase paint that can make a whiteboard out of almost any smooth interior surface, including doors, wood, blackboard, desks, walls, and lockers. Recognized with Greenguard Indoor Air Quality and Children & Schools certifications, the company recently partnered with custom resin manufacturer Resinate Materials Group to release BASE, a proprietary base coating that eliminates the need for sanding before applying the topcoat.

www.ideapaint.com

New to Armstrong’s Natural Creations Mystix collection, Spice City (pictured: Casablanca in licorice) is a patterned vinyl tile ideal for flooring borders or inset rug designs where carpet is undesirable. Combining a textile appearance with a durable, abrasion-resistant layer, the tile’s UV-cured polyurethane coating can decrease the need for polishes and buffing.

www.armstrong.com

Unearthed Paints is a new natural paint company that creates biodegradable, vegan, 100 percent VOC-free paints from natural ingredients including clay, chalk, lime, and Italian marble. Its customizable Clay Paint collection (pictured) uses vegetable casein (protein) and white clay as binding agents, creating a durable coating with a velvet matte surface suitable for use on absorbent indoor surfaces including plaster, stone, concrete, wallpaper, drywall, and fibrous plaster boards.

www.unearthedpaints.com

Nya’s Multi-Pli CS is a Trevira CS weave created from a technically complex manufacturing process in which the fine polyester wave is crushed and pleated, then laminated onto a transparent backing material to keep its texture in place. Integrated flame-retardance makes the material suitable for a range of commercial applications.

www.nya.com

LuminOre is a patented cold-sprayed metal that can be bonded to any lightweight core material to create the appearance of foundry casting at a fraction of the weight, and expense. Available in aluminum, brass, bronze, copper, iron, nickel-silver, white bronze, and zinc for interior or exterior applications, the non-corrosive surfaces can withstand 2,364 psi without detaching from the substrate.

www.luminore.com

Architectural Systems’ new strategic alliance with 3M pairs a wide range of finish options with technological innovation. Part of ASI’s Decorative Surfaces category, 3M DI-NOC architectural finishes are durable, flexible films in a range of simulated natural patterns including wood grain and marble. Another part of the alliance, 3M Fasara glass finishes, have the appearance of decorative glass at lower prices.

innovation.archsystems.com

Massachusetts-based IdeaPaint creates high-performance dry-erase paint that can make a whiteboard out of almost any smooth interior surface, including doors, wood, blackboard, desks, walls, and lockers. Recognized with Greenguard Indoor Air Quality and Children & Schools certifications, the company recently partnered with custom resin manufacturer Resinate Materials Group to release BASE, a proprietary base coating that eliminates the need for sanding before applying the topcoat.

www.ideapaint.com

New to Armstrong’s Natural Creations Mystix collection, Spice City (pictured: Casablanca in licorice) is a patterned vinyl tile ideal for flooring borders or inset rug designs where carpet is undesirable. Combining a textile appearance with a durable, abrasion-resistant layer, the tile’s UV-cured polyurethane coating can decrease the need for polishes and buffing.

www.armstrong.com

Unearthed Paints is a new natural paint company that creates biodegradable, vegan, 100 percent VOC-free paints from natural ingredients including clay, chalk, lime, and Italian marble. Its customizable Clay Paint collection (pictured) uses vegetable casein (protein) and white clay as binding agents, creating a durable coating with a velvet matte surface suitable for use on absorbent indoor surfaces including plaster, stone, concrete, wallpaper, drywall, and fibrous plaster boards.

www.unearthedpaints.com

Nya’s Multi-Pli CS is a Trevira CS weave created from a technically complex manufacturing process in which the fine polyester wave is crushed and pleated, then laminated onto a transparent backing material to keep its texture in place. Integrated flame-retardance makes the material suitable for a range of commercial applications.

www.nya.com

LuminOre is a patented cold-sprayed metal that can be bonded to any lightweight core material to create the appearance of foundry casting at a fraction of the weight, and expense. Available in aluminum, brass, bronze, copper, iron, nickel-silver, white bronze, and zinc for interior or exterior applications, the non-corrosive surfaces can withstand 2,364 psi without detaching from the substrate.

www.luminore.com

Architectural Systems’ new strategic alliance with 3M pairs a wide range of finish options with technological innovation. Part of ASI’s Decorative Surfaces category, 3M DI-NOC architectural finishes are durable, flexible films in a range of simulated natural patterns including wood grain and marble. Another part of the alliance, 3M Fasara glass finishes, have the appearance of decorative glass at lower prices.

innovation.archsystems.com

Massachusetts-based IdeaPaint creates high-performance dry-erase paint that can make a whiteboard out of almost any smooth interior surface, including doors, wood, blackboard, desks, walls, and lockers. Recognized with Greenguard Indoor Air Quality and Children & Schools certifications, the company recently partnered with custom resin manufacturer Resinate Materials Group to release BASE, a proprietary base coating that eliminates the need for sanding before applying the topcoat.

www.ideapaint.com
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
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.
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
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 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
By its very nature as a climate-controlled environment, the 2006 Renzo Piano-designed Morgan Library & Museum runs around the clock, so maintenance is an ongoing process. And the same design and engineering team remains on call.

"For such a sophisticated building, it is actually performing pretty well," said Richard Southwick of Beyer Blinder Belle (BBB), architect of record for the project. His respect for its success focuses on the automatic solar control that programs rolling shades in the atrium, which respond to and control the natural daylight. "The introduction and mitigation of light isn’t unusual for projects by Renzo Piano, but for a museum it is," said Southwick. "Most museums are white boxes, with very little natural light."

In the beginning, the software controlling the shades had to be re-programmed to maintain the appropriate temperature for the building’s sensitive holdings. "There was a shaking off period," said Southwick of the tweaks and adjustments necessary during the first few months. He also mentions the large skylights that suffered water leakage and had to be refitted. "On such a large project, things that weren’t constructed to spec are prone to problems," he said. Indeed, complex systems that underpin the Morgan have been a model of precision design, but the more prosaic, low-tech aspects have proved less stable over the years. "We imported many components from all around the world," said Southwick, referring to the counterbalance doors at the front of the Madison Avenue building. "For something as simple as a hinge door, it might have been better produced locally." Meanwhile, the bronze doors on Madison Avenue have a tendency to jam. "It’s been a chronic issue," said Southwick.

Lord Doug Mass of Cosenzini, the project engineers, echoes Southwick’s satisfaction with the building’s sensitive holdings. "There are no codes or standards—and indeed, complex systems that didn’t exist for residential buildings five years ago," Gubbins noted that pv’s "take longer than anything else to justify the cost." They are most valuable as a high-visibility “signifier to the public that the builder is thinking differently." Indeed, some 7,000 people have toured the Solaire. While both the Solaire and Verdesian generate about the same 5% from their pv panels, Gubbins said that easy-to-install micro turbines deliver—always a big plus in the green scheme of things. Also of limited advantage are the heliostats on the roof of the 25-story Verdesian that are intended to bounce daylight into the sun-deprived courtyard between buildings. They focused light beams look like they might be better at frying ants.

Rafael Pelli of Pelli Clarke Pelli noted that for him one of the more intensive learning experiences concerned fresh air delivery. Before the Solaire, he said, ventilation basically was non-existent in high-rise residential buildings. The issue was to find an efficient way to induct fresh air—for which there are no codes or standards—and not have it automatically carried off by constant-running exhaust mechanisms that have long been mandatory. The Solaire brings a steady fresh air flow in to a single source on-site electric supply requirements, generating a fairly modest amount of electricity for common areas, a basement black-water system, gas-absorption chillers, micro turbine heat recovery and fresh air duct systems, sensor lighting, extensive green roofs, and public areas decked in bamboo, cork, wheat grass rugs and a full array of recyclable materials. The building was pre-LEED in 2003, but it achieved an impressive LEED Platinum rating as an existing building in 2009.

On a recent tour Michael Gubbins, building manager for all three towers developed by the Albanese Organization, noted some of the lessons learned and design changes across the three towers. To meet on-site electric supply requirements, the Solaire deployed photovoltaics and so does the Verdesian, where they were combined with a micro turbine, while the Visionaire tops that with integrated pv’s, a micro turbine, and regenerator elevators. In addition, the Visionaire was able to take advantage of a large-panel curtain wall system (with 4,500 square feet of integrated pv-paneling) that didn’t exist for residential buildings six years ago. "Gubbins noted that pv’s ‘take longer than anything else to justify the cost.’ They are most valuable as a high-visibility ‘signifier to the public that the builder is thinking differently.’ Indeed, some 7,000 people have toured the Solaire. While both the Solaire and Verdesian generate about the same 5% from their pv panels, Gubbins said that easy-to-install micro turbines deliver—always a big plus in the green scheme of things. Also of limited advantage are the heliostats on the roof of the 25-story Verdesian that are intended to bounce daylight into the sun-deprived courtyard between buildings. They focused light beams look like they might be better at frying ants.

Rafael Pelli of Pelli Clarke Pelli noted that for him one of the more intensive learning experiences concerned fresh air delivery. Before the Solaire, he said, ventilation basically was non-existent in high-rise residential buildings. The issue was to find an efficient way to induct fresh air—for which there are no codes or standards—and not have it automatically carried off by constant-running exhaust mechanisms that have long been mandatory. The Solaire brings a steady fresh air flow in to a single source on-site electric supply requirements, generating a fairly modest amount of electricity for common areas, a basement black-water system, gas-absorption chillers, micro turbine heat recovery and fresh air duct systems, sensor lighting, extensive green roofs, and public areas decked in bamboo, cork, wheat grass rugs and a full array of recyclable materials. The building was pre-LEED in 2003, but it achieved an impressive LEED Platinum rating as an existing building in 2009.

The building manager for all three towers developed by the Albanese Organization, noted some of the lessons learned and design changes across the three towers. To meet on-site electric supply requirements, the Solaire deployed photovoltaics and so does the Verdesian, where they were combined with a micro turbine, while the Visionaire tops that with integrated pv’s, a micro turbine, and regenerator elevators. In addition, the Visionaire was able to take advantage of a large-panel curtain wall system (with 4,500 square feet of integrated pv-paneling) that didn’t exist for residential buildings five years ago. Gubbins noted that pv’s “take longer than anything else to justify the cost.” They are most valuable as a high-visibility “signifier to the public that the builder is thinking differently.” Indeed, some 7,000 people have toured the Solaire. While both the Solaire and Verdesian generate about the same 5% from their pv panels, Gubbins said that easy-to-install micro turbines deliver—always a big plus in the green scheme of things. Also of limited advantage are the heliostats on the roof of the 25-story Verdesian that are intended to bounce daylight into the sun-deprived courtyard between buildings. They focused light beams look like they might be better at frying ants.

"Most museums are white boxes, with very little natural light," said Southwick. "It’s been a chronic issue," said Southwick.

Lord Doug Mass of Cosenzini, the project engineers, echoes Southwick’s satisfaction with the building’s sensitive holdings. “There are no codes or standards—and indeed, complex systems that didn’t exist for residential buildings five years ago,” Gubbins noted that pv’s “take longer than anything else to justify the cost.” They are most valuable as a high-visibility “signifier to the public that the builder is thinking differently.” Indeed, some 7,000 people have toured the Solaire. While both the Solaire and Verdesian generate about the same 5% from their pv panels, Gubbins said that easy-to-install micro turbines deliver—always a big plus in the green scheme of things. Also of limited advantage are the heliostats on the roof of the 25-story Verdesian that are intended to bounce daylight into the sun-deprived courtyard between buildings. They focused light beams look like they might be better at frying ants.

"Most museums are white boxes, with very little natural light," said Southwick. "It’s been a chronic issue," said Southwick.

Lord Doug Mass of Cosenzini, the project engineers, echoes Southwick’s satisfaction with the building’s sensitive holdings. "There are no codes or standards—and indeed, complex systems that didn’t exist for residential buildings five years ago," Gubbins noted that pv’s “take longer than anything else to justify the cost.” They are most valuable as a high-visibility “signifier to the public that the builder is thinking differently.” Indeed, some 7,000 people have toured the Solaire. While both the Solaire and Verdesian generate about the same 5% from their pv panels, Gubbins said that easy-to-install micro turbines deliver—always a big plus in the green scheme of things. Also of limited advantage are the heliostats on the roof of the 25-story Verdesian that are intended to bounce daylight into the sun-deprived courtyard between buildings. They focused light beams look like they might be better at frying ants.

"Most museums are white boxes, with very little natural light," said Southwick. "It’s been a chronic issue," said Southwick.

Lord Doug Mass of Cosenzini, the project engineers, echoes Southwick’s satisfaction with the building’s sensitive holdings. "There are no codes or standards—and indeed, complex systems that didn’t exist for residential buildings five years ago," Gubbins noted that pv’s “take longer than anything else to justify the cost.” They are most valuable as a high-visibility “signifier to the public that the builder is thinking differently.” Indeed, some 7,000 people have toured the Solaire. While both the Solaire and Verdesian generate about the same 5% from their pv panels, Gubbins said that easy-to-install micro turbines deliver—always a big plus in the green scheme of things. Also of limited advantage are the heliostats on the roof of the 25-story Verdesian that are intended to bounce daylight into the sun-deprived courtyard between buildings. They focused light beams look like they might be better at frying ants.
THURSDAY 6 LECTURES
Rick Pomory
We the Undersigned: A Manifesto about Manifestos
6:00 pm
SVA D-Crit
136 West 21st St.
dcrit.sva.edu
Klaus Jacob
VisioNYC 2060:
Towards a Risk-Resilient City
6:00 p.m.
Center for Architecture
200 Wollongong Ave.
Brooklyn, NY
www.pratt.edu
Angie Eng, Malte Colin, Michael Egger
Artist Talk
6:30 p.m.
Eyesbeam Art + Technology Center
540 West 21st St.
www.eyesbeam.org

SYMPOSIUM
The Intersection of Construction Management and Facilities Management: Disaster Plans
6:00 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
1 Mediate NY
10:00 a.m.
BMWF Guggenheim Lab
Hudson St. at 2nd Ave.
www.bmguggenheimlab.org

Architectural Tour of University at Albany Campus
Docomomo US Tour Day
2011
11:00 a.m.
Historic Albany Foundation
Suny Albany
1440 Washington Ave.
Albany, NY
www.docomomo-us.org

SUNDAY 9 EVENTS
Roosevelt Island:
New Town in Town
Docomomo US Tour Day
2011
11:00 a.m.
Sports Park Building
250 Main St.
Roosevelt Island
www.docomomo-us.org

East Village III:
The Bowery Tour
2:00 p.m.
The Municipal Art Society/New York City Housing Authority
111 West 57th St.
www.mas.org

Around Manhattan Official NYC Architectural Boat Tour
2:15 p.m.
Center for Architecture Meet at Chelsea Piers
cfa.aiern.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
Lost: 2011:
Mail About Jewelry
6:00 p.m.
Museum of Arts and Design
2 Columbus Cir.
www.madmuseum.org

WEDNESDAY 12 LECTURES
Jennifer Gray
1945-911: American Architects and the City
11:45 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.archilagusa.org

THURSDAY 13 LECTURE
David Stoup Wilson
The Nature of the City: Lessons from the Evolutionary Science
7:00 p.m.
BMWF Guggenheim Lab
Hudson St. at 2nd Ave.
www.bmguggenheimlab.org

SYMPOSIUM
2011 MAS Summit for New York City
9:00 a.m. (through Oct. 14)
Federal Plaza Rose Hall
Home of Jazz at Lincoln Center
70 Lincoln Center Plaza
www.mas.org

EXHIBITION OPENINGS
Sieglitz and His Artists:
Matisses to O'Keeffe
Metropolitan Museum of Art
1000 Fifth Ave.
www.metmuseum.org

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 Wollongong Ave.
Brooklyn, NY
www.pratt.edu

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

EVENT
2011 CHW Weekend Launch Party
7:00 p.m.
HOK Office
1065 Avenue of the Americas,
60 FL
www.hok.com

SATURDAY 15 EXHIBITION OPENING
With the Other 50%:
Cities
11:00 a.m.
Cooper-Hewitt National Design Museum
Main Gallery, United Nations Headquarters Visitors Lobby
3 United Nations Pl.
other50.cooperhewitt.org

EVENT
The NYU Superblocks & Soho: Modernist Urban Renewal and More Recent Urban Interventions
11:00 a.m.
Center for Architecture
530 LaGuardia Pl.
cfa.aiern.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
Elbridge Street Synagogue
10:00 a.m.
12 Elbridge St.
www.elbridgestreet.org

WITH THE KIDS
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 Bolten
6:00 p.m.
Higgins Hall Auditorium
Pratt School of Architecture
200 Wollongong Ave.
Brooklyn, NY
www.pratt.edu

David Ferrucci,
Kevin Slavin,
David Benjamin,
Michael Reed
What Should Computers Do?
6:30 p.m.
Wood Auditorium
Avery Hall
Columbia GSAPP
260 Broadway
www.arch.columbia.edu

FILM
Checkerboard Films Presents:
Vincent Scully,
An Art Historian
Among Architects
6:30 p.m.
Center for Architecture Foundation
536 LaGuardia Pl.
www.cfafoundation.org

TUESDAY 18 LECTURES
Wolf Prix
6:00 p.m.
Higgins Hall Auditorium
Pratt School of Architecture
200 Wollongong 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 16th St.
www.cooperhewitt.org

SYMPOSIUM
New Yorkers:
The 2010 Census in the City
7:00 p.m.
Van Alen Institute
30 West 22nd St.
www.vanalen.org

SYMPOSIUM
New Yorkers:
The 2010 Census in the City
7:00 p.m.
Van Alen Institute
30 West 22nd St.
www.vanalen.org
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 is 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 architecture 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 1950s 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 radical expressiveness from 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 while 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.

**NEW MYTHS OF THE CITY**

Harlem is Nowhere: A Journey to the Mecca of Black America
Sharifa Rhodes-Pitt
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 particules. 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 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-Pitt, 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-shifting, 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 flitting 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.
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 contribution 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 numerical significance to daily events (e.g. “To meet a cross eyed white woman: 79”). 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.
MARKETPLACE

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.smpany.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
Archtober

Architecture and Design Month
New York City
October 2011

The inaugural month-long festival of architecture activities, programs and installations in New York City.

www.archtober.org

31 Days/31 Organizations

- AIA New York Chapter
- Archtober Film Festival
- The Architecture and Design Film Festival
- AIA New York Chapter
- Brooklyn Historical Society
- Cooper-Hewitt, National Design Museum
- Drawing Center
- The Municipal Art Society
- New Museum
- New York City Department of Buildings
- New York City Department of Citywide Administrative Services
- New York City Planning Commission
- Noguchi Museum
- Open House New York
- Storefront for Art and Architecture
- The Skyscraper Museum
- The Waterfront Center
- Whitney Museum of American Art

www.archtober.org

getrealsurfaces
custom concrete floor
agnes b boutique
getrealsurfaces.com

www.estroportfolios.com/2011
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.
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

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 212-966-5633
or visit us online at www.archpaper.com

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

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

FIRM INCOME
- Under $50,000
- $50,000 to 1 million
- $1 to 5 million
- $5 million

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

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

Name
Date
Company
Address
City/State/Zip Code
Email
RA License Number
Credit Card Number
Exp. Date
SIGNATURE REQUIRED
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.
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 scathing the 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 song, 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 to allow people to what modern architecture actually looks and feels like and, after all, we are all 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/NYTriState 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 reminiscent 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 re-christened 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 interest 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 Luis Sert, Jackson & Associates, and Johansen & Bhanvani. Motogane, 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 Johanson (of the New Canaan Five) and his partner Ashok Bhavnani; Jose Luis Sert (of CIAM, Harvard and Peabody 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 Halprin (of Paley Park), and Lawrence Halprin (of the now demolished Skyline Park in Denver). Rem Koolhaas described as “the most beautiful church in the city for its most economical use 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 PRUDON IS THE PRESIDENT OF DOCOMOMO US AND A BOARD MEMBER OF DOCOMOMO INTERNATIONAL.
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.

October 28
The Architecture Challenge!
Conceived by artists 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

PARTICIPANTS AND COLLABORATORS
Alejandro Hernandez Galvez
Arquitectura Magazine (Mexico City)
Ana Maria Duran
Estudio AD (Quito)
Barry Bergdoll
The Museum of Modern Art (NYC)
Belmont Freeman
Belmont Freeman Architects (NYC)
Carlos Brillembourg
Carlos Brillembourg Architects (NYC)
Eduardo Luis Rodriguez
Arquitectura Cuba (Havana)
Eva Franch i Gilabert
Storefront for Art and Architecture (NYC)
Felipe Correa
Harvard Graduate School of Design/Harvard Collaborative (NYC)
Francisco Jorge Liemor
Tercera Di Tella University (Buenos Aires)
Hanna Gomez
Fundacion de la Memoria Urbana (Guatemala)
Javier de Jesus
Pontificia Universidad Catolica de Puerto Rico
Jorge Pardo
Artista (Los Angeles)
Jose Castillo
Arquitectura 911e (Mexico City)
Jose Lira
University of Sao Paulo (Sao Paulo)
Liga Nobre
Independent Curator (Sao Paulo)
Maria Ines Rodriguez
Museo Universitario de Arte Contemporaneo (Mexico City)
Matthew Postal
New York City Landmarks Preservation Commission (NYC)
Mauro Restiffe
Artist (Sao Paulo)
Pedro Reyes
Artist (Mexico City)
Terence Gower
Artist (NYC)
William Menking
The Architect’s Newspaper/Pritzker Institute (NYC)
William Morris
Pier 21, The New School (NYC)
And more
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.