

THE EAST ARCHITECT'S NEWSPAPER

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FAMED ART INSTITUTE'S CAMPUS RE-IMAGINED

CLARK'S NEW SPARK

The Sterling and Francine Clark Art Institute in Williamstown, MA has been slowly filling out its long-range masterplan developed by Cooper Robertson in 2001. In mid-October, Tadao Ando and Boston-based landscape architects Reed Hilderbrand, along with

architect Annabelle Selldorf, articulated the future of the museum campus, which will be fully completed in 2014.

The big reveal was the design details of "a new addition to the museum by Ando, set on a new man-made [continued on page 7](#)



HUDSON WHERE?

As if making sense of NYU and St. Vincent's rezoning weren't hard enough, Greenwich Village's community board continues to sift

though yet another dense proposal, this one from the real estate arm of Trinity Church for a more residential Hudson Square neighbor-

hood. On October 27, the city officially began the environmental review and public scoping phase at City Planning.

Not every developer can say they've been in the neighborhood for 300 years and are planning for the next 300, but that's what Trinity's Rev. Dr. James Cooper told a crowd at a land use committee meeting earlier in the month. The church is the major stakeholder, owning more than 40 percent of the 21-block property. Trinity has always referred to the amorphous area as Hudson Square, and the neighborhood's Business Improvement District wisely decided to adopt the historic moniker in lieu of yet another riff on SoHo. [continued on page 3](#)



AIA DC SENDS A MODERN MESSAGE WITH ITS NEW HOME

Capitol Gains

On the evening of November 4, D.C. partygoers will converge on a renovated storefront space in the city's Penn Quarter for cocktails, hors d'oeuvres, and a first look at Washington's new hub for architecture and design.

Located just south of the National Portrait Gallery on [continued on page 6](#)

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ALTERNATIVE CULTURE HUB PLAN FOR DOMINO COMES INTO FOCUS



Preservation Corporation Resources (CPCR), declined to comment on the status of the project, but in September, *Architectural Record* reported that the company was seeking additional investors to move the project forward. The Rafael Viñoly-designed New Domino complex of five towers is slated for 2,200 units, 660 of which the developer says will be affordable housing.

While CPCR may be on the hunt for cash, a community group is seizing the hiatus to revive interest in an alternative plan that envisions the site as a mixed-use "cultural hub" that includes galleries, event spaces, a hotel, and a marina, as well as 200 affordable housing units. The group, which calls itself Williamsburg Independent People (WIP), compares its proposal to the repositioning of the Bankside Power Station in Central London to become the Tate Modern, one of the top attractions in the [continued on page 6](#)

SWEETER DREAMS

The controversial residential development proposed for the site of the Domino Sugar factory in Williamsburg has cleared every planning and landmarks hurdle. But despite the green light from the city, the site sits dormant. The developer, Community

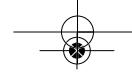


CRIT: OMA'S MILSTEIN AT CORNELL.
[SEE PAGE 10](#)

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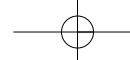
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HUDSON WHERE? continued from front page

The rezoning seeks to convert the area bound by West Houston, Avenue of Americas, Canal and Greenwich streets from light manufacturing into a multi-use district that continues light manufacturing but favors residences and schools, while restricting hotels, nightclubs, and big box retail. New cultural institutions are also welcome. There are currently no height limits in the area, but new height and bulk restrictions would shift higher massing toward Canal and the Avenue of Americas, where several tall buildings already exist. The maximum height in that

INTO THE DEEP WITH THE PORT AUTHORITY

This much we know: On October 20, the Port Authority of New York and New Jersey confirmed Patrick J. Foye on Governor Cuomo's recommendation to be the new executive director of the bi-state agency overseeing a 2011 budget of \$7.2 billion with \$3.9 billion in capital spending. We also know that Foye is a Skadden Arps ("recovering" in his own words) lawyer with Long Island Republican roots who spent less than 15 months as the downstate chairman of the Empire State Development Corporation under Eliot Spitzer and more recently was Cuomo's deputy secretary for economic development.

We also realize that out-going PA executive director Chris Ward, who two months ago was the hero-du-jour for getting stalled projects at the World Trade Center up and building smoothly enough to pull off the 9/11 decennial, is currently serving as an all-round scapegoat for the cost overruns associated with that achievement. An audit begun on September 30 promises to thoroughly finish the job of tarnishing his legacy.

That the Port Authority is an unwieldy bureaucratic behemoth should come as little surprise; it manages the ports for two states, five airports, two tunnels, four bridges, a commuter railroad, a small police force, and a major planning agency. Established by Congress in 1921, the PA was a fiscal sinkhole until 1931 when it took over the Holland Tunnel. Even Robert Moses considered it an intimidating adversary of labyrinthine complexity and impenetrable means.

A recent opinion piece in the *New York Post* written by former PA executive director (1995–1997) George J. Marlin described an agency of career turf-fighting bureaucrats admitting little accountability to directors who come and go (on average at a 2.5 year clip) eager to get capital construction projects going before they have been appropriately planned because "once construction starts it's almost impossible to stop." Bluntly, Marlin also wrote: "PA employees are political animals who view the executive director and the governors they serve as meddling interlopers, and will fight to the death to protect their power, perks and pensions." (Pensions apparently include lifetime guarantees of annual salaries ranging from \$125,000 to \$196,000.)

Knowing this casts a pall on Cuomo's latest suggestion that the murky Port Authority amass even more responsibility by taking charge of the Moynihan Station Development and the LMDC. And while it's good news that Cuomo is trying to redirect attention to the no-brainer but somehow long-idling Moynihan Station, it seems too early to think of LMDC as winding down, as Senator Charles Schumer put it in commanding the consolidation. With a majority of the site still incomplete and unrealized—the board of the mega-performance center by Frank Gehry won't even be announced until the end of the year, there's miles to go before either State or City can let up their guard. In fact, even as I write, Bloomberg's people and the Governor's people are wrangling over who's going to pay for all the security at the site; the City said it always assumed the PA had the money.

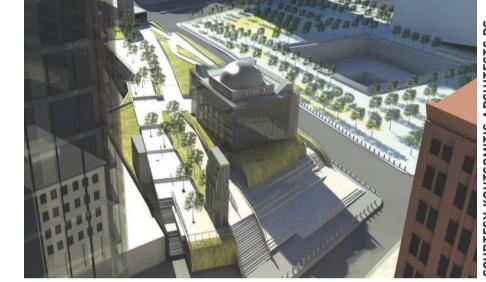
Foye is known to be a bit of a number cruncher and, according to a press release from the agency's chairman of commissioners, his job will be to "re-prioritize future construction to limit money-losing projects and identify new revenue sources besides the region's residents and businesses." At the same time, Cuomo calls the PA: "a major economic engine that plans for the region and attracts business on an international scale."

So let's get this straight. The mandate is to keep costs in check at the same time as making a splash? Sounds like Foye has his work cut out for him. Then again, there's always the \$3.4 billion-and-counting transportation hub by Calatrava. Renting it out for wedding receptions could be just the ticket to having it both ways. **JULIE V. IOVINE**

subdistrict would be 430 feet with a floor area ratio (FAR) of nine for residential and ten for commercial. There, Trinity proposes a new residential tower of its own and a 420-seat public school, both designed by SHoP Architects. Slightly to the north, near Watts and Broom streets, another subdistrict seeks to alleviate massing by limiting heights there to 120 feet at 5.4 FAR.

If anything, some wish the area would get even denser, although parents at the meeting were already fretting about their forthcoming school being taken over by overflow students coming up from classroom-poor Tribeca.

Sometimes called a "dead zone" but also home to the Ear Inn and the future Jackie Robinson Museum, Hudson Square sees a daytime workforce of 50,000 dwindle to down 2,100 residents at night. Once a printing district, the area has evolved into a creative hub or "architect's ghetto" according to some. Architect Research Office's Stephen Cassell, who arrived 17 years ago and sits on the board of the Hudson Square BID, welcomes the change: "Some people have fine-grain problems, but everybody is pretty much for it; that's because so few people live here." **TOM STOELKER**



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GREEK ORTHODOX CHURCH BACK AND FORTH AND BACK

OPA! WTC

Under significant pressure from Governor Cuomo, the Port Authority will allow St. Nicholas Greek Orthodox Church to rebuild their destroyed church on a World Trade Center site. An earlier deal had the state giving the church \$20 million to rebuild while the Port invested \$40 million in a blast-proof platform for the building over a new vehicle security center beneath. That deal moved the church up the street from their old location at 155 Cedar Street and onto a 4,100 square foot site at the corner of Greenwich and Liberty streets. Under the new agreement the church will stay on Liberty Street and the Port will build a \$25 million platform, with the church raising its own funds to rebuild.

From 2003 to 2008, the church worked with the Port to develop the Liberty Street site. But as the church's ambitions grew from the original 1,200-square-foot chapel to a community center of more than 6,000 square feet, the Port pulled out. The church in turn forced the agency's hand with a lawsuit that was just about to go to court when the governor stepped in.

For their part, church officials say they were more than cooperative all along. "Whenever they asked us to move we moved," said Nicholas Koutsomitis, architect for the proposed church. "We always looked at the bigger picture, we did that for eight years."

Unlike the proposal for a mosque a block away, there remains substantial support for the church to rebuild on the WTC site. "I think that the issue with the mosque in a way saved the church from eminent domain," said Koutsomitis. Donations to rebuild began pouring in immediately after the attacks. Despite the importance of the overarching World Trade project, using eminent domain to remove the tiny church with its congregation of 70 families probably wouldn't have played out well in the press.

Father Mark Arey said there are two words to describe the new deal. "Win, win!" he exclaimed. Arey, the spokesperson for the Greek Archdiocese in America, said the agreement signed in Governor Cuomo's Manhattan office between archdiocesan council vice-chair Michael Jaharis and the Port Authority's soon-to-be-departing-director Chris Ward would not cause the state financial hardship or delay construction.

Throughout the planning and the lawsuit Koutsomitis said his architecture office acted as a clearinghouse for all aspects of the negotiations. "It's very rare, but it's a special relationship with the client group," explained Koutsomitis of the combination design, legal, and financial team.

Currently there is no final design, the architect said, but it will be clearly identified as an Eastern Orthodox church. While the old St. Nicholas contrasted with Yamasaki's twin towers, the new church will play off the new buildings, the architect said, describing the new structure as a transparent "cube that's floating on air." If the current schedule holds, the church could open its doors by 2014. **TS**

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Marimekko, the Finnish fashion and lifestyle brand, gained a following in the U.S. in the '60s thanks in part to forward-thinking stores like Design Research in Cambridge, Massachusetts and style icons like Jackie Kennedy. The company has established its own flagship store in the former Toy Center—erected in 1909 as a showroom space for the toy industry—in the Flatiron neighborhood of Manhattan. The store emulates the design concept of its Helsinki counterpart; both were designed by the Japanese architectural firm IMA in co-operation with Marimekko's own shop design team. The 3,800-square-foot space was left "rough and honest," according to Marimekko's store design manager, Lotta Prinssi, to play up its signature offerings of bright colors and bold patterns. A smooth concrete floor along with the high, naked ceiling and exposed brick walls provide an industrial backdrop for the rainbow of soft goods. Simple, custom displays vary in structure and material, creating and defining spaces within the space. Low tables and freestanding stainless steel shelves on which bolts of textiles are neatly stacked are bordered by display cases of pale wood and white laminate-and-glass pushed against brick walls. Textile banners hang like flower power flags from ceiling, as do groupings of featured fashions, airily suspended from individual wires and s-hooks. With this optimistic burst of colors, the historic space evokes its child-friendly past in the form of a well-organized playroom. **CINDY YEWON CHUN**

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TANGLED WEBS?

"Living with History: Restoring, Redesigning, and Reviving New York's Landmark Interiors," a October 15 symposium at the Museum of the City of New York began with a frisson of controversy. The program had called for architectural historian **Matt Postal** (a longtime member of the NYC Landmarks Preservation Commission's research staff) to speak about the city's landmark designation process, while **Frank Mahan**, senior designer at SOM, was scheduled to discuss retrofitting 5th Ave. icon Manufacturers Hanover Trust for retail use. Both bowed out after learning of a last-minute addition to the program: NYU professor **Carol Krinsky**, speaking on behalf of the Coalition to Save Manufacturers Hanover Trust. Krinsky, author of a seminal monograph on **Gordon Bunshaft**, did show and delved into the more recent past of the building, including Vornado's decision to retain former Landmarks commissioner **Meredith Kane** as its legal counsel and the developer's consultation of the LPC in advance of purchasing the building from Tahl-Propp Equities in 2010 for \$58 million. "I wasn't aware that the Commission was empowered to assist real estate companies with their investments," she said.

SIGOURNEY HEARTS ARO

The three partners of **Architecture Research Office (ARO)** are on a first-name basis with Avatar-star **Sigourney Weaver**, who is currently their client on the Flea Theater project in downtown Manhattan. At an October 20 gala celebration at Pier Sixty (an equally remote stand-in for the backyard of the under-renovation Cooper-Hewitt), she presented "**Adam, Kim and Stephen**," with the 2011 National Design Award in Architecture, and positively gushed about the firm's iterative process: "We were having a meeting about the facade the other day, and they brought not six, not sixteen, but sixty different options!" Taped tributes from **Bill Clinton** (**Knoll: Corporate Achievement**) and **Trudi Styler** plus **Sting** (**Shelton, Mindel & Associates: Interior Design**) were beamed in. "They told us our place was Liberace meets Versace," said Styler about first meeting **Peter Shelton** and **Lee Mindel**, who have since designed several homes for the couple. "We thought that was a compliment—now we know better."

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COURTESY EYP

EXCELLENCE GOES ABROAD

The State Department's Overseas Building Operations (OBO) is publishing a new Guide to Design Excellence manual that is expected to be released in January. Many of the design principles have already found their way into new embassies, with London's complex by Kieran Timberlake getting the bulk of attention. But at an October 18 public meeting of the Industry Advisory Panel, the needs of Kingston, Jamaica were compared to those of Jakarta, Montevideo, and Oslo. And while design sits at the center of the conversation, the OBO definition of design necessarily also encompasses security issues, future operating costs, real estate acquisitions, and net zero energy goals.

The State Department's diverse portfolio means that a one-size-fits-all approach wouldn't work. Instead, the notion is more that of a design constitution that architects interpret for local needs. Designs also need to project the values of an open society while maintaining extraordinarily high security standards. "It's a huge challenge," said Patrick Collins, OBO's architectural design chief. "We also want to be very careful that we're not creating an architecture that mimics the local vernacular, that seems to be colonial or imperial."

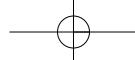
OBO also needs to be mindful that costs don't raise eyebrows in Congress. The guidelines are to be integrated into how the department does business, not an additional budget line.

OBO estimates that the cost of the building is a mere 3 to 5 percent of the cost of daily business that goes into running an embassy. And security costs—part of Embassy Perimeter Improvement Concepts (EPIC)—can be exorbitant for a building located in a downtown urban area.

In London, OBO sold a pricey bit of property in Grosvenor Square (the controversial Saarinen building) that in turn paid for the new building on a larger plot of land near Vauxhall in a once seedy section of south London. The OLIN-designed landscape integrates various levels of grading and "lakes" that act as anti-ram deterrents. But at a new embassy (left) on the outskirts of Oslo designed by EYP Architecture and Engineering, OBO purchased a parcel whose characteristics included rock outcroppings and ravines, natural defense mechanisms that would have been recognized centuries ago and that influenced the building's layout.

The bombs that exploded in downtown Oslo this past summer underlined the need at embassies everywhere for enhanced security and removal from downtown districts. "That did strike home," said Paul King, lead designer at EYP, noting that the event called for no additional changes to their design. "The remarkable thing was that the bombing was pretty much around the corner from City Planning."

In fact, Oslo's City Planning was intimately involved with design decisions for the embassy, even going so far as writing it into local law that the embassy had to be of architectural quality. With security naturally enhanced by the site, EYP and their counterparts at OBO were able to pursue more aesthetic excellence, seeking to combine a Scandinavian design ethos with American references through materials. American maple was used throughout the interior while Norwegian granite dresses the facade. A little known fact that the copper for the Statue of Liberty was quarried in Norway presented the team with their prominent motif: a series of pre-patina copper overhanging canopies à la Frank Lloyd Wright that weave their way throughout complex. **TS**



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DAC's new home on 7th Street in NW D.C.

years. On the DAC's own 8,300-square-foot floor, a gallery faces the busy street, and behind it are classrooms that can be combined via sliding doors. Small offices for the chapter's seven employees sit at back along with a catering kitchen (the space will be rented out to generate revenue, a common business model for architecture centers).

The design, featuring glass walls and a glass bridge, was selected from 17—all by District designers—that were entered into a week-long, blind juried competition last fall. Mary Fitch, executive director of AIA/DC, described the design as "incredibly transparent" and a welcome departure from the club-like atmosphere of the Dupont house which, with a capacity of about 40 and no exhibition space, "was kind of getting in the way of our mission". To cover the project's \$1.5 million cost, AIA/DC solicited donations—including from Hickok Cole's principals, who are major donors—as well as gifts in kind; the general contractor, Sigal Construction, donated its services. Fitch expects the project to be certified LEED Gold.

AIA/DC is one of several AIA chapters that have opened centers for architecture in recent years, following the example set by AIA New York, which opened in 2003. AIA San Francisco's Center for Architecture + Design opened in 2006; the Dallas Center for Architecture opened two years later. A Frank Harmon-designed architecture center and headquarters for AIA North Carolina construction in downtown Raleigh. **AMANDA KOLSON HURLEY**

CAPITOL GAINS continued from front page
Seventh Street NW, the District Architecture Center (DAC), opened on October 30 and houses the D.C. chapter of the AIA (including its foundation arm, the Washington Architectural Foundation), which for decades had operated out of a small townhouse near Dupont Circle. AIA/DC staff and board members hope that the new space—designed by a team from local firm Hickok Cole—will allow them to ramp up their activities to as many as 50 classes, lectures, and public programs per month. They also hope to challenge perceptions of D.C. as a bastion of traditional design dominated by federal buildings. The DAC will exhibit work both built and unbuilt in "a wide variety of styles and market sectors," according to Jon Penndorf, a board member and the chapter's president-elect for 2012.

The DAC occupies the first floor of an 8-story 1917 building, but AIA/DC leased and renovated the building's basement as well, where the Alliance Francaise, a French language and cultural center, will move in as subtenant and stay for three or more

SWEETER DREAMS continued from front page UK, with almost 5 million visitors per year. In fact, WIP has consulted Tate deputy director Alex Beard about their efforts.

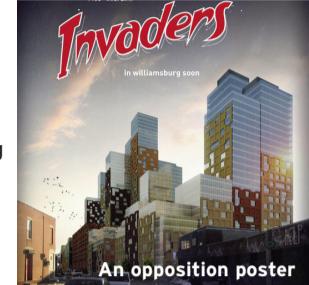
"I know the site, and it's a wonderful one, a piece of architectural heritage" said Beard of the Domino refinery and its riverfront industrial site, similar to the Tate. "The Tate Modern was a dramatic piece of architecture in a central location but unknown within the city until the opening of the South Bank," said Beard, referring to the Thames waterfront development.

WIP's financing model would differ significantly from the Tate, which receives substantial support from the British government. But WIP plan supporters say that their project would sustain itself with income generated in several ways: from the sale of gallery space, marina boatslips, and parking spaces to be located underneath the affordable housing; from the rental of event space; and from ticket sales for admission to the art exhibits and other events inside the historic Domino factory building. Stephanie Eisenberg, a local

resident involved in the alternative plan, argues that CPCR's New Domino plan will cost the city more in the long run due to the infrastructure upgrades, including expanded transportation and sewer systems, that will be required to support the influx of new residents. "Our [WIP] plan won't be a burden to the government but will pay its own way," she said, adding that any development at the Domino site should benefit all parts of the surrounding community.

"We're proposing a cultural center that will be an economic engine for the neighborhood and provide living wage jobs."

One unusual aspect of the WIP plan is a proposed gallery-condo model. Based on a statistic that over 90 percent of private art collections sit in storage, WIP is banking on art collectors' desire to go public with their acquisitions, purchasing gallery space where they can curate their own exhibitions and art-related events on the waterfront site, which would be accessible by boat. Eisenberg said art collectors approached by WIP have already expressed interest in buying gallery



space, and, with regard to the bigger picture, several potential but unconfirmed backers are interested in buying the entire site from CPCR.

With the city's efforts to revitalize the Brooklyn waterfront, if the WIP plan can secure funding, it may be able to rally political support. Steve Levin, the city councilman representing Brooklyn's 33rd district which includes the Domino site, dropped opposition to CPCR's plan in 2010, but in a recent interview he expressed concern that the plan was still too big to be supported by existing neighborhood infrastructure. When asked about the alternative plan of the cultural hub, Levin said, "If another group has another idea, it's worth hearing about it. There are a lot of potential development scenarios at the site." **MOLLY HEINTZ**

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D.I.R.T.'s landscape plan for the Brooklyn Navy Yard's new visitor center and museum by Workshop APD.

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PIONEERING LANDSCAPE ARCHITECT JULIE BARGMANN RELOCATES TO NEW YORK

D.I.R.T. 2.0

After more than a decade in Charlottesville, Virginia, Julie Bargmann is hanging her shingle in New York, in SoHo to be exact. The move from the bucolic to the urban is a sensible one for Bargmann. "A lot of our collaborators are here, and we wanted to be closer to the post-industrial landscapes that are the focus of our work," she said on a recent visit to her sun-filled, live/work studio.

Bargmann, principal of D.I.R.T. Studio, was a pioneer in designing for post-industrial settings, including investigations of toxic soils and waterways, reuse of on-site materials, as well as cataloging cultural and social site histories. She also became interested in infrastructure and interrelated

urban systems more than a decade ago, a focus that has now become commonplace in both the landscape and architecture fields. Bargmann notes the widespread interest in water management stemming from sources ranging from museums (like MoMA's *Rising Currents* exhibition) to city and federal agencies seeking to redress storm-water overflows. "We work on dirty water and dirty dirt," she said. "People seem to intuitively understand the importance of clean water. Dirty dirt seems to be a bit harder for people to grasp."

The three-person studio recently completed the third phase of the landscape for the Urban Outfitter campus

in Philadelphia, the company which owns Urban Outfitters, Anthropologie, and the Free People clothing store. They're also completing the landscape for the Brooklyn Navy Yard visitor's center and museum, set to open later this fall.

In addition, the firm has been collaborating with Living Machines, a commercial on-site water treatment technology, to help tailor the technology to specific locations as well as make the process more legible to the public. "These systems are essentially site-less," she said. "They're basically industrial strength wetlands. We're trying to make them more integrated into the landscape so people are more aware of their processes."

Bargmann is fascinated with the urban wilderness developing in depopulating industrial cities. "I think our profession can take a real leadership role in this area," she said. "It's city building in reverse." **AGB**

Manton Research Center



COURTESY CLARK ART INSTITUTE

Stone Hill Center, which includes a café and state-of-the-art conservation center located to the south of the museum and study center.

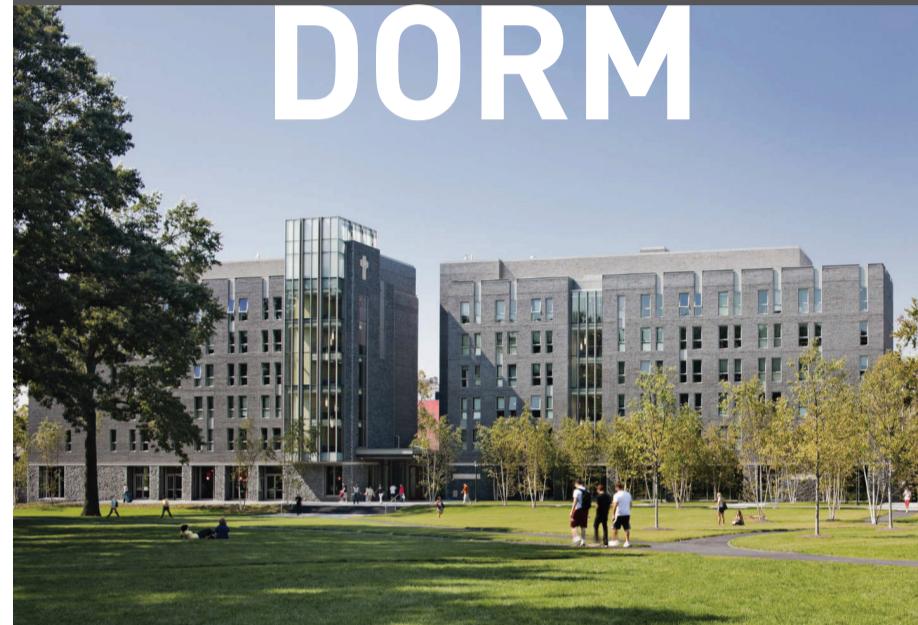
The 1.5-acre reflecting pool will be built on a site formerly given over to parking. Setting off the Ando building, the pool has a hard edge that cascades in three tiers and then feathers out toward a new man-made wetland. The pool will handle run-off from all the buildings and the parking lot that will be reused for grey water and irrigation, reducing the facility's potable water usage by half. Two miles of new walking trails will also be added to the campus.

In addition to renovating the original Clark building and increasing its gallery space by 45 percent, Selldorf will be renovating the Institute's Manton Research Center, originally designed by Pietro Belluschi, with a new garden entrance. The design will also repurpose a large atrium space—formerly used but not entirely successfully for large events—as a major reading room for the center, which is home to Williams College's renowned graduate program in art history. The facility also includes new study areas for works on paper.

ALAN G. BRAKE

CLARK'S NEW SPARK continued from front page lake-retention pond designed with Reed Hilderbrand. While many museums, including the Clark's original 1955 building, are cloistered temples for art, Ando's wing aims to tie into and frame the landscape. Viewing art and viewing the landscape are meant to harmonize, with the progression through the galleries continuing into the landscape beyond. In his presentation, Ando said he hoped that visitors would be engaged in mind and body through the art and the stunning Berkshires landscape. The 44,400-square-foot building will serve as the new entrance to the museum and will contain galleries, a conference center, and a visitor's center. In 2008, Ando completed the

GIVE A DORM



Fordham University cares about the student experience, both in and out of the classroom. When it had architect **Sasaki Associates** undertake a master plan for the university's Rose Hill campus, it envisioned a **Student Life Facility** at its core. Now, newly completed Campbell and Salice & Conley residence halls form that hub of campus life, embodying the rich educational environment that cultivates intellectual curiosity. The design team knew that only a steel structural system could deliver the long-span, column-free spaces essential for the kind of community gatherings that enhance student life. They also knew that only with the speed characteristic of steel construction could the complex be ready for the fall semester without compromising quality. It is this caring on the part of the university that can shape a student's life long after dorm life ends.

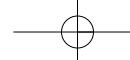
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THE ARCHITECT'S NEWSPAPER NOVEMBER 2, 2011

STUDIO VISIT> COOPER JOSEPH STUDIO

SOUTHERN UTAH MUSEUM OF ART



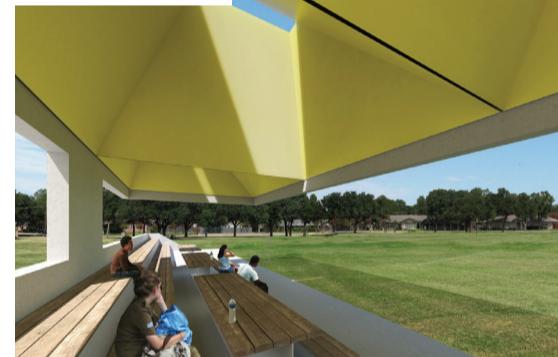
RESIDENCE



SMALL HOUSE



PICNIC PAVILION



NATIONAL BUTTERFLY CENTER



COURTESY COOPER JOSEPH STUDIO

Cooper Joseph Studio was founded in January when Chris Cooper joined Wendy Evans Joseph as a partner. Joseph had been a sole practitioner since 1993 when she left Pei, Cobb, Freed where she was a senior associate. In private practice she became well known both for her civic engagement as president of the New York chapter of the AIA in 1999 and 2000 and for her design of exhibition installations, including *Shaping the Future* on Saarinen at the Museum of the City of New York, as well as for the renovation of Frank Lloyd Wright's Price Tower in Bartlesville, Oklahoma. Before creating Cooper Joseph, Chris Cooper was an associate at

Skidmore, Owings and Merrill for ten years where he ran a 40 person design studio. At SOM he developed a successful strategy for integrating construction technology, building systems, and structural engineering early in the design process and has carried this formulation into his current practice with Cooper Joseph. The experience Cooper gained at SOM working on large scale projects from residential towers to institutional commercial work, combined with Wendy Joseph's unique client-tailored solutions has produced an expertise and a body of work that combines elegance with practical efficiency.

In their newly completed Mill Pond Park Outdoor Classroom in the Bronx, done in collaboration with landscape architect Thomas Balsley, the firm used this same direct and unassuming working method to create a usable yet wonderfully sculptural amenity for this community abutting Yankee stadium. Hard up against the Major Deegan, the design features a classroom, with perforated aluminum panels hung on a steel frame, that faces away from the Deegan and towards the Harlem River. Like their best work, it is both appropriate in design and execution and an impressive achievement for this small, cutting-edge firm. **WILLIAM MENKING**

SOUTHERN UTAH MUSEUM OF ART
CEDAR CITY, UTAH

A museum managed and run by students on an existing state university campus, the facility promotes a journey from campus upward and outward to the surrounding mountains. This journey created by a "sheared" plan of sloping ramps is meant to mimic moving through a canyon. Pedestrian ramps overlook a study area, storage and teaching spaces as well as galleries that feature the work of local artist Jimmie Jones. The ramp circulates up and through the building to reach a viewing area overlooking the surrounding mountains.

RESIDENCE
SONOMA, CALIFORNIA

This Sonoma project built took the wooden frame of a nondescript two-story spec residence (shown above) and cut out part of the floor to create an open double-height living area focused across the bucolic Sonoma vineyard landscape. With this new interior plan, the architects created an external frame of steel and wooden slats to cover up the original frame house (and the existing roof) turning an ugly duckling into a beautiful architectural swan.

SMALL HOUSE
SONOMA, CALIFORNIA

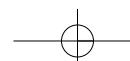
This small 859 square foot guesthouse is constructed of concrete planes facing the road and large glass walls overlooking surrounding olive groves and a dry creek. A cascading three-level stairway connecting domestic, public, and kitchen work areas replicates the sloping site. The palatte is tactile, made of zinc, wood, and grey stained oak. Small open glass corners and cantilevered windows heighten this closed yet open and dynamic design.

PICNIC PAVILION
WEBB CHAPEL PARK PAVILION
DALLAS, TEXAS

This small pavilion creates a shaded—hopefully cooler—amenity for a Dallas public park. It takes an existing Dallas park typology, the open framed outdoor eating area, and creates a modest but smartly designed architectural space using the traditional "palapa" or natural cooling tower. Cast-in-place concrete benches and intense yellow interiors help maintain a cool feel in the torrid Texas summer.

NATIONAL BUTTERFLY CENTER
MISSION, TEXAS

The Butterfly Education Center had a modest budget but a program that reads like an idealized academic brief. Defined by human scale elements, rustic and formal gardens, and water retention areas, it is meant to promote butterfly watching and respect for the environment. The firm's solution was a clever one that emphasizes local nature through both association and contrast. Finally it zones the surrounding butterfly watching landscape into discrete areas of enclosure and open space with both blending into distant wild habitats.





BALMORI COMPLETES 9-MILE STRIP OF GREENWAY IN NEW HAVEN

LEAN AND GREEN

After more than a decade of planning—and even an exhibition on the project at the Museum of Contemporary Art in Los Angeles—Balmori Associates has completed the 9-mile New Haven section of the Farmington Canal Greenway, a linear public park in Connecticut. It is part of the larger 84-mile Farmington Canal Trail, a biking, walking, and running path on the abandoned New Haven railroad that closed in 1982. The railroad was built from a 1825 canal bed, running from New Haven, Connecticut to Northampton, Massachusetts.

For the portion from New Haven to Hamden, Balmori Associates incorporated hedgerow urban trees and local plants to transform the neglected ravine into an outdoor recreational destination and wildlife corridor. "The challenge was getting it to be a reality by getting hold of the railroad land, and our visual presentation of the master plan made it possible," said Balmori.

Working for the Farmington Canal Rail-

to-Trail Association, Balmori Associates adapted plans to the local context, framing a portion of the narrow, 25 to 45-foot wide linear park against an adjacent Norway maple forest. The invasive species of tree emerged after the railway closed, pushing out the local oak, beech, maple, and chestnut trees, but Balmori chose to keep the heartier Norway maples because they survive better at edge areas.

A completed section in New Haven at Yale University brings the park into an urban environment, providing shelter and food for wildlife, improved storm water management, and a gateway for the northbound trail. Guy Nordensen collaborated on the design of the Hillhouse bridge, one of the structural elements along the trail. Balmori envisions the rail-to-trail as a segmented spine to connect park to city—with separate sections reflecting the character of each of the surrounding neighborhoods in Connecticut and Massachusetts. **ARIEL ROSENSTOCK**

AT DEADLINE

ST. VINCENT'S TRIANGULATION

Community Board 2 won't support plans by the Rudin Organization for the former St. Vincent's site, specifically residential density and increased traffic. While an adopted resolution didn't outright oppose the Long Island Jewish Medical Services' takeover of the old O'Toole building, CB 2 would prefer a full service Level 1 trauma center. The board also said they'd support an AIDS memorial for the triangle park, but not if it overwhelms passive use of the space.

HRH'S DO MOMA

In a nod to the Nordic, MoMA acquired architectural models from two Norwegian firms. Snøhetta's Oslo Opera House and Helen & Hard's Geopark of Stravanger, Norway entered the museum's collection royally, as their majesties King Herald and Queen Sonja were on hand for the handoff on October 24.

ABU GUGG SNAFU

Plans for the Gehry-designed Guggenheim on a manmade cultural island in Abu Dhabi have ground to a virtual halt after the country's Tourism Development and Investment Company (TDIC) returned deposits to eleven concrete contractors, *Art Newspaper* reported. The TDIC said that construction on the museum has begun, with the seawall completed; they're just reassessing their procurement strategy. The company said they hope to open by 2015, two years after an originally planned opening date of 2013.

WESTBETH FOREVER

The Landmark Preservation Commission has designated Westbeth, one of the first subsidized housing complexes for artists in the nation. The former Bell Laboratories at Bethune Street near the West Side Highway was also one of the first examples of adaptive reuse in New York, and for the project the J.M. Kaplan Fund tapped an unknown architect called Richard Meier. Meier's career trajectory can be followed just a few blocks south, where several of his glass and steel designs hold court.

IT'S ACADEMIC



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

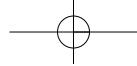
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Architect: Platt Byard Dovell
White Architects
Photo: Frederick Charles



COURTESY CORNELL UNIVERSITY

The 50-foot cantilever gestures aggressively toward a campus building a ravine beyond.

Venture far enough Upstate, and you find dragons. In one of the very few endearing rituals of higher education in architecture, students at Cornell's College of Architecture in Ithaca, New York, have for a century constructed a life-size facsimile of that mythical species, paraded it through campus, given it impossible political and conceptual causes (like Prohibition and Vietnam), and submitted it to critical attack from rival engineers and the similarly cautious- or caustic-minded. And then, of course, set it on fire.

Much the same routine seems to have been applied to the construction of a new building for the architecture school itself, which—since a 1997 National Architectural Accrediting Board (NAAB) reprimand for sub-par facilities and a 1999 \$10 million gift from developer Paul Milstein—has seen a procession of luminously scaly and steely possibilities come and go, each one immolated in a familiar pyre of cost, taste, and politics of the most local and academical kind. To wit, after an aborted addition/renovation project by Boston's Schwartz/Silver Architects, an international competition in 2001 brought forth a cubist airship from Thom Mayne, a boxy palisade from Peter Zumthor, an idea of typical elegance from Williams & Tsien, and a \$25 million proposal from Stephen Holl, the then-winner, to entirely replace the school's historical home with a very big, very shiny glass-and-aluminum cuboid.

That particular creature was slain a year

later in what Holl colorfully characterized to *Architectural Record* as, "unresolvable dialogue [akin to] a brain surgeon operating on his own brain, making architecture for an architecture school." Next up was the November 2002 commission of the small and relatively obscure Berlin firm Barkow Leibinger, who proposed a long bar building in the pragmatic vein of the technical and industrial projects in which they specialize. That died a few years later, possibly due to an incurable pizazz-deficiency. By January 2006, the school had turned to that familiar white knight, Rem Koolhaas of OMA, (who famously studied at Cornell in 1972), to get the job done.

But all was not happy ever after. The NAAB returned in 2008 to bark further disapproval. OMA's initial 2007 scheme, a ponderous floating box of, what Koolhaas later called "universal space" extending towards an adjacent ravine and cheekily peeking into the rustic-gothic quadrangle opposite, had not met with much acclaim from high-octane critics or from campus locals shocked by the new. Efforts by the latter constituency to stymie approvals and delay construction, coinciding with the grim endowment effects of the ongoing 2008 economic collapse and the debatable wisdom of proceeding with big-time starchitecture at that moment, seemed almost, by February 2009, to result in yet another immolation.

And yet, a few years, 47,000 square

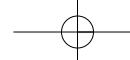
feet, and some \$50 million later, here it is: the dragon who lived. That glassy box of formerly universal space, trimmed by Koolhaas in collaboration with design partner Shohei Shigematsu, provides 2,500 square feet of airily uninterrupted studio space. Its cantilever stretches some 50 feet toward the neighboring ravine and is supported by a bulging cast-in-place concrete hillock—a touch of early Niemeyer or late Saarinen. During a recent tour, Koolhaas referred to the "seeming simplicity of the box and the actual complexity of the section," in which the above-and-below surfaces of the low concrete dome, along with the various excisions, overlaps, and folds where it encounters the studio box, to produce elements of auditorium, lobby, critique space, and various bravura stairs and bridges in a kind of frozen maelstrom of conspiring curves and oblique sightlines.

The effect is of late Mies squishing into late Corb. Or perhaps of an egg-slicer just starting to flay an egg. It recalls the slab-and-slope game at the briefly canonical 1997 Villa VPRO by OMA's satellite MVRDV, which itself deployed Koolhaas' earlier work in Utrecht and elsewhere. Willful gestures of seemingly laconic practicality—such as the progressive tilt of columns that accommodates increasing moment force toward the perimeter of the cantilevered studio space—provide the necessary delirium. A visibly value-engineered restraint in details is coun-

tered by gorgeously gratuitous gadgetry like Ian-Fleming-worthy auditorium-floor trapdoor-armchairs, or by marble where Mies would demand metal. This conspiracy of constraint and conceit seems just right for an architecture school.

In an October 21 lecture timed to the building's more-or-less opening for the Fall 2011 semester, Koolhaas aligned the project with a "new focus of the office on not-exactly-preservation, in performance more than shape," grouping it with recent work for Quebec's Beaux Arts Museum and London's New Court Rothschild Bank. These projects similarly and skillfully weave into existing fabric and view sheds, deploying similarly economical but expressive tectonics of big-time trusses, glass walls, and inhabitable concrete slabs. It's a slightly chastened affect for an office not known for such things, visible in the sober decision to meaningfully integrate Cornell's original architecture school building, the homely but homey Rand Hall, and the resulting dash of mystery. It demonstrates that OMA's principal, despite having his flashiest moment behind him, and despite the nimble little rivals under his feet, is—unlike so many celebrated architects of his generation—not yet a calcified member of that other dragonishly out-of-time species, the dinosaur.

THOMAS DE MONCHAUX



MONTAGE BASED ON PHOTO BY PETER MAUS/ESTO

CULTURAL OUTLETS

What does it mean when museums position themselves as engines of social change...powered by luxury car companies? **Stephen Zacks** considers new claims on the urban environment.

This fall, BMW funded a Guggenheim lab on the Lower East Side that will travel—along with a lot of forward-thinking programs and events—to nine cities around the world for the next six years. Earlier this year, Audi funded the New Museum's Festival Ideas for the New City on the Bowery which the museum plans on staging every other year. And in May, Volkswagen announced a two-year partnership with MoMA to fund online educational programming, on-site "labs," and an exhibition of socially conscious international work at PS1.

Major museums and

cultural institutions are jumping on the social activism bandwagon as never before, launching urban research projects, participatory art festivals, and engaged urbanist exhibitions that were once the primary engagement of only the most committed nonprofits and independent producers as tools of social action. In organizing these shows, curators are embracing an idea in the vanguard of contemporary art and design, and getting German luxury car companies to foot the bills. What's going on here, and who's really the beneficiary?

For cultural producers, being invited to participate in events like these is a publicity

opportunity that's almost impossible to refuse. It's also an acknowledgement of the value of a kind of work that has growing importance. But for many participants, these increasingly frequent institutionally-culled collections of engaged socio-cultural practices can be a drag on limited resources, rather than a boon to the larger polis.

On a single weekend in New York, I attended five of them, and there were two others that I missed. The tiny honoraria supporting presentations and workshops are insufficient to feed resources back to the communities meant to be served. If there's only a net gain of energy

and value in the capitalization of the cosmopolitan center, is it worth it?

Speculating about ideas for the urban environment has become a new parlor game for the college-educated elite. At a certain point there are only so many of these festivals of ideas you need. Someone needs to go and do the socially valuable work itself.

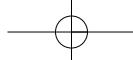
How do we parse socially engaged art and urban interventions when they are simultaneously museum programming and automobile branding? Business investment and corporate philanthropy have long been important to the American

way of life, but the placement of company names in the public realm has also come to embody the powerlessness of ordinary citizens to exercise control over public processes.

The capture of these practices by elite cultural institutions threatens to empty them of their socially engaged function and turn them into a sideshow. At the same time, museums have the capacity to provide much-needed access to resources for this type of work and apply it usefully to their own communities. One only needs to look back on MoMA's legendary postwar exhibitions on housing and modern architecture

to see the power of this kind of involvement.

Architecture curators Maria Nicanor and David van der Leer dreamed up the BMW Guggenheim Lab two years ago when the company invited the Guggenheim to pitch ideas about cities and global issues. "We thought, 'we're the youngest curators in the museum, they're never going to listen to what we have to say, so let's just go for a crazy proposal,'" explained Nicanor, who has been at the museum since 2005. Nicanor and van der Leer pitched the urban research lab concept; a year later, BMW bought it. "Not only did they buy the idea, but they said, 'Think



THE ARCHITECT'S NEWSPAPER NOVEMBER 2, 2011



MONTAGE BASED ON PHOTO BY DEAN KAUFMAN

Previous page: BMW's brand management division approached the Guggenheim two years ago about collaborating on ideas for cities. **Above:** The Audi/New Museum "Festival of Ideas" was a by-product of the car company's research into the future of mobility in cities.

bigger, do it global, make it not only one city—the value of real research is you get to compare," she said.

To shelter the hybrid architecture workshop, neighborhood community center, and urban elite gathering space, the curators found a disused parks department lot in the East Village and inserted a modern carbon-fiber pavilion designed by clever Japanese architects Atelier Bow-Wow—a type of transitional building they like to call "pet architecture" or a "micro public space." Five Lab Team Members—including two Dutch architects

and a Nigerian microbiologist—each planned two weeks of the ten-week program, inviting some of the best people in the field to organize conversations, games, workshops, screenings, and performances. At the corner of the site, the lab created an inviting cafe with a wooden kiosk and park benches serving great food from Roberta's, a hip Bushwick restaurant (where there is a \$175 per person tasting menu) that grows vegetables next-door to its home in Brooklyn—precious. Now the carbon-fiber transformer that swooped into the Houston Street lot will decamp to Berlin

in the spring with a different set of collaborators, and after that it's on to Mumbai.

A few blocks away—prejudice disclosed—the performance space I ran back in the 20th century, Collective Unconscious, bowed to rent pressures about seven years ago. Across the street, the heroically disgusting Mars Bar, a favorite dive, is being torn down to build condos. Further north, St. Marks Books is in danger of closing. Maybe for precisely this reason the area needed an investigation of demographic change and economic processes. But wasn't this

flurry of highbrow ideas and activity only propping up inflated real-estate values and concentrating cultural resources and specialized knowledge in a highly capitalized area? It's been nearly 30 years since the commercial art market absorbed the East Village alternative gallery scene. What was the likelihood a company like BMW would support practical interventions in some invisible corner of Newark, for instance, or in my hometown of Flint, Michigan? To which Thomas Girst, head of cultural engagement at the BMW Group said, "Be in touch by all means."

He has 3,000 other proposals on his desk.

"Of course it's not done for altruistic or philanthropic reasons," said Girst, "It certainly has to do with how the brand is perceived and how we want to position ourselves." He mentions the company's 40-year tradition of supporting culture globally and emphasizes its long-term corporate leadership in the area of sustainability. As for the appearance of plop-urban engagement, he said, "From the get-go, there was such a sensitivity on the side of BMW and the Guggenheim to involve the community and take it from there, slowly branch out."

The company makes use of its naming rights but doesn't display logos on materials or cars on site. "I do think that the strength of the brands BMW and Guggenheim really work for the lab," Girst said. "These function as door openers, multipliers, and names that guarantee visibility, getting as many people at the table as possible, and making it accessible—all the programs are absolutely free." The lab's association with mobility, innovation, and the future of cities appealed to the car company, according to Eva-Maria Boerschlein, manager of the project for BMW and member of its brand steering, brand management, and marketing services division.

Is it a coincidence that the New Museum's Festival of Ideas for the New City was sponsored by another German luxury auto brand? The sponsorship deal with Audi was secured following the company's Urban Future Initiative at the 2010 Venice Architecture Biennale, according to deputy director Karen Wong. "From what I understand, German car companies are having a boom, and it's mainly new markets for them in the Far East," she said. "Smartly, they're doing a lot of R & D about the future of mobility in cities because they do know that at some point the products they're producing will become extinct or no longer viable they are looking to try to understand what that future may look like." Perhaps, they also want to keep bicycles from becoming the dominant transportation symbols in hipsterhoods around the world.

The New Museum's festival corralled thought-leaders



MONTAGE BASED ON PHOTO BY TIMOTHY HURSLEY

Above: Volkswagen is in a two-year relationship with MoMA to fund on-site labs and PS 1 exhibitions dealing with "socially-conscious" international work.

in the field for a conference, collaborated with local partners on more than 100 exhibitions, installations, workshops, and performances around the neighborhood, and closed down the Bowery for a day for more than 100 local organizations to set up booths displaying their social practices and community-based work. For many architecture and urban design professionals, it was a confusing project that lacked clear objectives. Why present this assemblage of work on the booming Bowery rather than in a place where the investment of time and

energy would be supporting a socially useful agenda? Why obligate community organizations to raise money and devote staff to museum programming rather than to support their own missions? In its justification for the project, the New Museum sometimes seemed mute to the community's ambivalence about its relationship to processes of capital accumulation in its backyard.

There's a limit to the capacity of art institutions to effectively evaluate social practices. Does urban engagement matter because it fits into an art historical

narrative, because of its aesthetic character, because it has meaningful consequences, or because, as the scholar Claire Bishop argues, it produces "affective responses" forcing us to confront difficult facts and producing subtle shifts in consciousness? But having stepped into the field of urban practice, the New Museum has established much closer relationships with its neighbors and has taken on the obligation of making a deeper commitment to the field of social action and following through on the difficult work of community development.

"MoMA has the resources and the know-how to contextualize everything, and what I thought was so brilliant about BMW Guggenheim was to bring it under a roof, literally, for a sustained period," Wong said. "For us we really tried to bring it onto the street and connect the urban fabric of this neighborhood that means a lot to us. It was one of those cases: limited resources, small group of people, but I do think that as a core group we do have substantive intentions—it's just a matter of getting more time and planning to bring those to fruition."

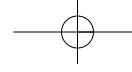
Early in the game, Barry Bergdoll's activist exhibition and urban research streak at the Museum of Modern Art's architecture department, alongside former curator of contemporary architecture Andres Lepik, were especially successful at making arguments for sustainability and social practice within the field—without the help of any car companies. Its *Small Scale Big Change: New Architectures of Social Engagement* exhibition (that opened in October 2010) surveyed strategies of intervention in a very timely way, while *Rising Currents: Projects for New York's Waterfronts* (that opened in March 2010) spurred interdisciplinary teams to generate concepts anticipating the effects of rising sea levels on the city in a way that helped advance the discourse. The results of its latest research intervention, *Foreclosed: Rehousing the American Dream*, with its noticeable bias toward more utopian and academic premises rooted in Columbia's graduate school, is highly anticipated. But a German car company is in the wings. VW's two-year spin with MoMA has the working title "Interational Discovery" with artists exploring social issues such as scarce resources and population growth.

The critical problem for museums' efforts to activate socially engaged practice is how to displace the work from its original context without denaturing it. Social art and urban interventions are different from static art forms like painting and sculpture—at least in their materialized, pre-social versions. To be adequately experienced and to realize their intentions, they have to act in the world and be put to good use.

By this standard, the Guggenheim lab's downtown test run, the most recent effort of this kind by a major museum, succeeded in some respects. The project extended the resources of the Guggenheim beyond its exhibition walls on the Upper East Side—and branches in Bilbao and Abu Dhabi, under construction—and galvanized a previously ignored demand for an underutilized site to be converted into a public space. It installed a nice outhouse in the new park, a pretty valuable public amenity in New York City. Museum director Richard Armstrong, who lived in the East Village in the 1970s, was embarrassed to admit he had imagined Park Avenue as a fitting location for the project; it's possible that by dragging this project downtown, the curators exposed wealthy patrons and other potential sponsors to new urban practices, leading to better funding in the future for this kind of work in other probably hip locations. Many of the discussions were educational and helpful. On the whole it appeared to attract diverse community groups, residents, schoolchildren, college students, and passersby, as well as the regular college-educated elites. The lab leaves the corner of Houston and 2nd Avenue better for having been there.

Meanwhile, in the park formerly known as Liberty Square—and increasingly everywhere—activists are simply claiming the constitutional right to assemble and occupy public space, creating a self-organized mini-city-within-a-city in Lower Manhattan. On the last day of the lab, members of Occupy Wall Street joined a discussion with East Village residents about the future of the lab site. A BMW representative expressed willingness to offer \$20,000 to support one proposal. Occupy Wall Street participants vehemently objected.

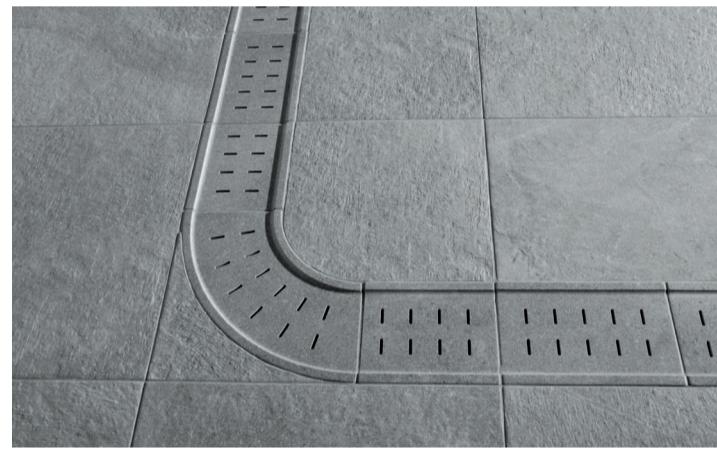
STEPHEN ZACKS IS A BROOKLYN-BASED WRITER.



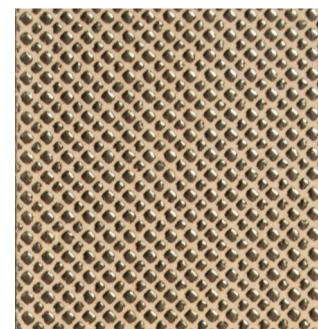
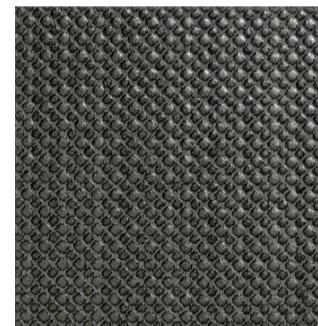
THE ARCHITECT'S NEWSPAPER NOVEMBER 2, 2011



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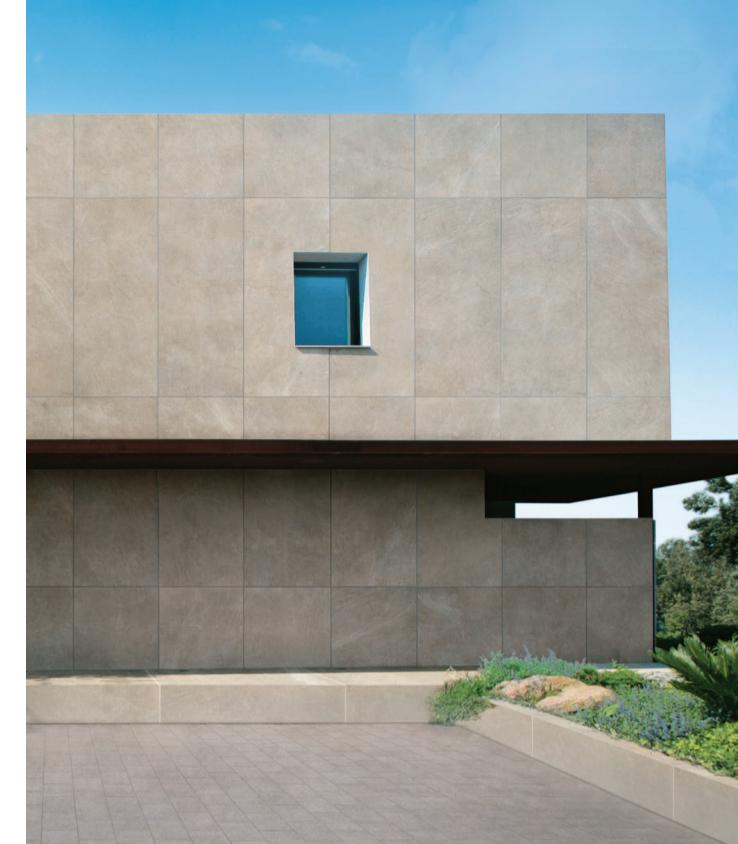
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4



5



2



3

COURTESY RESPECTIVE MANUFACTURERS

TILE THIS

NEW TEXTURES AND LARGER, THINNER TILE FORMATS ABOUNDED AT THE ITALIAN CERAMIC INDUSTRY'S 2011 CERSAIE SHOW IN BOLOGNA
JENNIFER K. GORSCHE

1 PICO MUTINA

Designed by Ronan and Erwan Bouroullec, Mutina's Pico collection of unglazed tiles combines Up (raised dots) and Down (sunken dots) relief patterns to create surfaces that can be used for high-traffic floor and wall applications. The range is available in five colors, which can be combined with different base or dot colors. Sizes include three slab dimensions and round and rectangular mosaic tiles. www.mutina.it

2 KERLITE 3MM COTTO D'ESTE

Cotto d'Este continues to expand its Kerlite collection with ultra-thin laminated stoneware available in 3-by-1-meter, 3mm-thick slabs. The interior/exterior system is suitable for residential and commercial applications. The company has also unveiled Kerlite KW, a ceramic cladding that integrates Bosch photovoltaic technology for rooftop and vertical power-generating systems. www.kerlite.it

3 EVO 2/E MIRAGE

Mirage has expanded its EVO 2/E collection of 20mm-thick porcelain stoneware to include a wide range of sizes and trims suitable for outdoor and pool applications. The anti-slip, monolithic slabs are available in nine colors and can be dry-laid on gravel and sand substrate or installed on a self-leveling raised structure. Adaptable to ventilated facade applications with Walltech fasteners. www.mirage.it

4 FILO LAMINAM

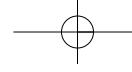
A pioneer of the large-format 3-by-1-meter, 3mm-thick ceramic slab, Laminam continues to expand its line of Filo interior cladding. With a texture derived from the appearance of woven wires, the metallic tiles reflect light with a pattern of dots on the slab's surface. Colors pictured (from top to bottom) are ghisa, oro, and mercurio. www.laminam.it/en

5 RE-USE PROVENZA

Provenza's Re-Use collection pairs three marble designs, available in natural or mirrored finishes in three sizes each, with three board-formed concrete color options also available in three sizes. Colors are chosen to create a mix-and-match palette of fine and rough surfaces made with reclaimed materials. Mosaic and specialty pieces are available. www.ceramicheprovenza.com

6 WIRE COMPACT 20 TAGINA

Continuing its collaboration with Italian architect Simone Micheli, Tagina has created Wire Compact, a 20mm-thick modular system that aims to create continuity between indoor and outdoor spaces. It can be laid traditionally or directly on sand, gravel, grass, and raised flooring. The collection is available in five sizes and a wide range of colors. www.tagina.it



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DIARY

THE ARCHITECT'S NEWSPAPER NOVEMBER 2, 2011

NOVEMBER 2011

NOVEMBER

THURSDAY 3
LECTURES
David Chipperfield
Recent Work
6:30 p.m.
Yale School of Architecture
180 York St.
Paul Rudolph Hall
New Haven, CT
www.architecture.yale.edu

Bernard Khoury,
Nicolai Ouroussoff
Current Work: Bernard
Khoury/DW5
7:00 p.m.
The Great Hall
The Cooper Union
7 East 7th St.
www.cooper.edu

EVENT
Blair Kamin
Oculus Book Talk:
Terror and Wonder
6:00 p.m.
Center for Architecture
536 LaGuardia Place
www.cfa.aiany.org

EXHIBITION OPENING
Pharma: Graphic Design in
the Pharmaceutical Industry
from 1940s to Present
Cooper Union
41 Cooper Square
www.cooper.edu

FRIDAY 4
EXHIBITION OPENINGS
Maurizio Cattelan: All
The Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

Lan Tuazon
Raw/Cooked
Brooklyn Museum
200 Eastern Pkwy.
Brooklyn
www.brooklynmuseum.org

EVENT
First Friday
6:30 p.m.
Office of Robert Silman
Associates
88 University Pl.
www.archleague.org

SYMPOSIA
What is a BitCity?
9:00 a.m.
Columbia GSAPP
Avery Hall
1172 Amsterdam Ave.
www.arch.columbia.edu

The Critical Edge
of Curating
2:00 p.m.
The Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

Symposium on the
Restoration of City Hall
Penn Design
Broad St. & Market St.
City Hall
Philadelphia, PA
www.design.upenn.edu

SATURDAY 5
EVENT
Public Movement:
Positions (Presented
as part of Performa 11)
An action by Public
Movement
1:00 p.m.
Union Square South
www.newmuseum.org

SYMPOSIUM
Buildings = Energy:
Design for a Change
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

MONDAY 7
LECTURES
Will Alsop
2011 Oberfield Lecture:
In Austere Times it's
Time to Dream
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Piet Oudolf
Landscapes in
Landscapes: Where
Ecology Meets Design
6:00 p.m.
Penn Design and
the Department of
Landscape Architecture
Meyerson Hall
210 South 34th St.
Philadelphia
www.design.upenn.edu

EVENT
Curry Stone Design
Prize Presentation
6:30 p.m.
Harvard Graduate School
of Design
Piper Auditorium
48 Quincy St.
Cambridge, MA
www.architects.org

TUESDAY 8
LECTURE
Robert Hammond
High Line Talk
6:30 p.m.
Harvard Graduate School
of Design
Gund Hall
48 Quincy St., Cambridge, MA
www.thehighline.org

WEDNESDAY 9
LECTURES
Philippe Rahm
How Does Architecture
Vaporize?
6:30 p.m.
Columbia GSAPP
Avery Hall
1172 Amsterdam Ave.
www.arch.columbia.edu

Jerry Spagnoli
The Photographers
Lecture Series
7:00 p.m.
International Center of
Photography
1114 Ave. of the Americas
www.icp.org

THURSDAY 10
LECTURES
Keith Krumwiede
Freedomland
6:30 p.m.
Yale School of Architecture
Paul Rudolph Hall
180 York St., New Haven, CT
www.architecture.yale.edu

Rod Kelly, Jane Short,
Hiroshi Suzuki
A Focus on Contemporary
Studio Silver in Britain Today
6:30 p.m.
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

Melinda Wax
Hats: A Field Guide
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Jamal Cyrus and Friends
Alpha's Bet is Not Over Yet
7:00 p.m.
New Museum
235 Bowery
www.newmuseum.org

EXHIBITION OPENING
Sherrie Levine
Mayhem
Whitney Museum
945 Madison Ave.
www.whitney.org

FRIDAY 11
SYMPOSIUM
Reconsidering
Postmodernism
Institute of Classical
Architecture & Art
CUNY Graduate Center
365 Fifth Ave.
www.classicist.org

SATURDAY 12
LECTURE
Vladimir Kagan,
Jack Lenor Larsen,
Evan Snyderman, Anna
Hoffman, Judith Gura
The Return of Modernism
3:00 p.m.
Museum of Arts and Design
2 Columbus Cir.
www.madmuseum.org

SUNDAY 13
EXHIBITION OPENING
Clifford Owens
Anthology
MoMA PS1
22-25 Jackson Ave.
Long Island City, NY
www.momaps1.org

MONDAY 14
LECTURE
Grace La,
James Dallman
La Dallman
7:00 p.m.
Penn Design
Meyerson Hall
210 South 34th St.
Philadelphia, PA
www.design.upenn.edu

EXHIBITION OPENING
Gwathmey Siegel
Inspiration and
Transformation
9:00 a.m.
Yale School of Architecture
180 York St.
New Haven, CT
www.architecture.yale.edu

EVENT
Visionaries! Gala
6:30 p.m.
Museum of Arts and Design
Pier Sixty, Chelsea Piers
www.madmuseum.org

TUESDAY 15
EVENT
Sustainable Design
Knowledge:
A Closer Look at Thermal
Break Solutions
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.cfa.aiany.org

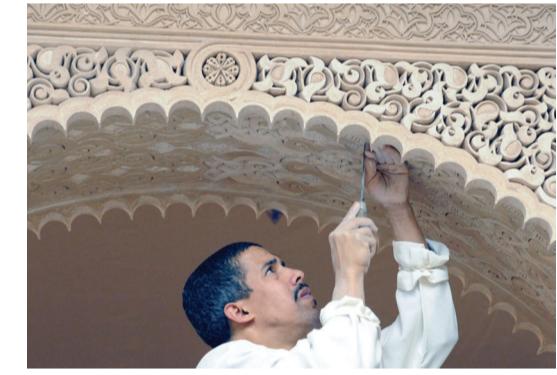


COURTESY COOPER-HEWITT

DESIGN WITH THE OTHER 90%: CITIES

Cooper-Hewitt, National Design Museum
The United Nations Headquarters
Through January 2012

For Design with the Other 90%: CITIES, the Cooper-Hewitt partnered with the UN's Academic Impact global initiative, highlights projects and products at every scale. In a 5,000-square-foot exhibition space at the UN, the show presents a broad spectrum of solutions to critical issues of sanitation, space, communications, and infrastructure. Sixty featured projects were divided into six sections—Exchange, Reveal, Adapt, Include, Prosper, and Access. The projects were selected primarily for their success, which curator Cynthia Smith puts down to qualities of scalability, transferability, applicability in other locations as well as their positive impact.



COURTESY MMA/WALTER B. DENNY

NEW GALLERIES OF THE ART OF THE ARAB LANDS, TURKEY, IRAN, CENTRAL ASIA, AND LATER SOUTH ASIA

The Metropolitan Museum of Art
Permanent galleries open November 1

After a hiatus of nearly eight years, the Metropolitan Museum's Department of Islamic Art and its extensive collection—one of the most comprehensive gatherings of this material in the world—will permanently return to view this November in a completely renovated space of fifteen galleries. The suite of galleries was constructed by a fleet of Moroccan craftsmen (in action above) recruited specifically for their experience and the precision of their work. Nearly as impressive as the handiwork of different trades is the team of planners, architects, and scholars who collaborated with them. Nadia Erzini, Achva Benzinberg Stein, and other experts worked with Metropolitan's own curators to create spaces of contextual authenticity. The galleries are arranged geographically, further highlighting the rich and complex diversity of the Islamic world and its distinct cultures within.

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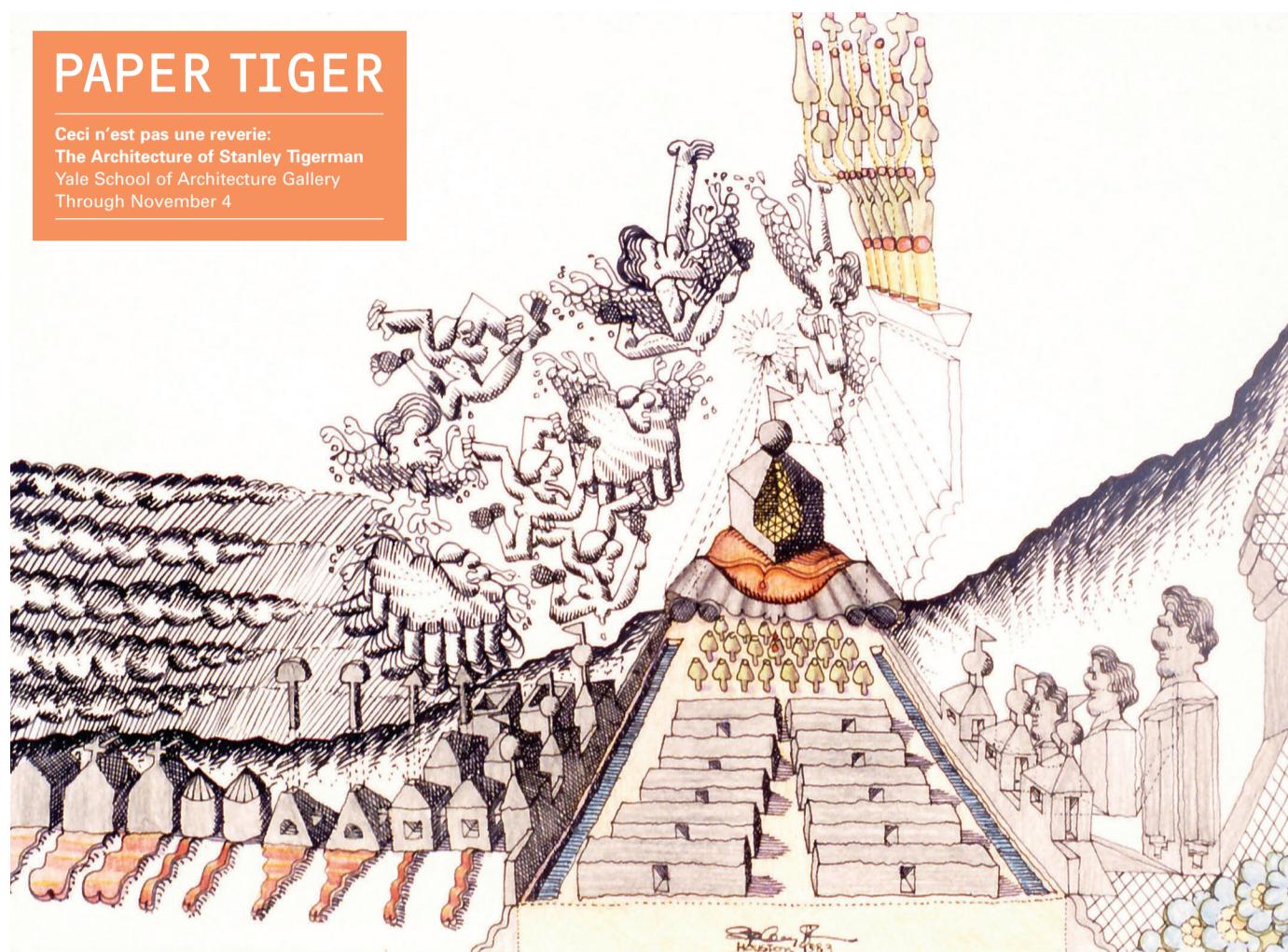
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PAPER TIGER

Ceci n'est pas une reverie:
The Architecture of Stanley Tigerman
Yale School of Architecture Gallery
Through November 4



What does it say about an architect's career if his best-known work, the largest image in a half-century retrospective, is a photo-collage of Mies van der Rohe's 1956 Crown Hall, sinking slowly beneath the waters of Lake Michigan? I'll tell you what I think it says about Stanley Tigerman: He's better as a satirist than as an architect. And it isn't only me who might have preferred a show titled, "The Provocations of Stanley Tigerman."

Reading curator Emanuel Petit's opening text about how Tigerman (who graduated from Yale in 1961, and has practiced in Chicago ever since) embraces "the spiritual and ethical value of ambivalence" and "resist[s] the traditional aesthete's credo of purging art of its disturbances," I rolled my eyes at Petit's humorless, academicizing

prose, but thought, *So far, so good*. Here we are in the territory of the Yale-educated postmodernists, who learned from Paul Rudolph (there's some lovely Rudolphian and Kahnian early work by Tigerman in the section "Yaleiana") and then headed West. That Tigerman was already looking beyond the reigning architecture gods is made clear by the inclusion of a set of his early 1960s experiments in Op Art.

One feels tremendous sympathy for the rage to get out of the long shadow of Mies, which Tigerman channeled into exhibitions and publications with a sort of *Salon des Refusés* through The Chicago Seven. You see how cheeky (literally) Tigerman's cartoons were, with their filigree of naked putti. I get the joy inherent in designing a work like the

1976–77 Labadie House, shown here in exquisite large-scale cutaway axonometric drawings, with its cascades of Corbusian piano-curves, its repeated spiral stairs. There's something tender about this 1970s work. When's the last time you visited an architecture exhibit with *no photographs*? It may be hard to tell the built from the unbuilt, but it is an effective statement about self-representation.

But is it the Labadie house I would want to live in? No. It is a provocation as a house, Richard Meier with a stutter, mannerist in the extreme. It is the Vanna Venturi House ten years later, richer in execution but still architecture with more head than heart. The shadow of Robert Venturi and Denise Scott-Brown hangs over the exhibition, and

Left: Tigerman's *Architoon, Houston, 1983*.
Below: *Titanic*, 1978, Tigerman's comment on Mies van der Rohe's Crown Hall.

I feel the same way about them as I do about Tigerman: respect the mind, feel nothing for the built work. More importantly, is it a house with followers? I don't think so.

Petit has divided the show into fancifully-named sections (even more fancifully designated with cartoony clouds in a very post-modern blue): "Drift" and "Humor," "Allegory" and "Death." But most of the buildings could easily come under the category "Allegory," which makes them seem like verbal stunts. There's Anti-Cruelty Society Addition (1979) with a dog face. The Daisy House (1976–78) that looks like private parts in plan. And to show that he continues to design in this way, the Illinois Holocaust Museum and Education Center (2000) with a dark building through which you descend, a light building through which you ascend. It may be effective as an exhibition but seems too literal to be good, long-lasting architecture.

This sounds dismissive. I was hoping the exhibition would give me an image from Tigerman's own architecture I could admire, and prove his importance. In an accompanying video Yale Dean Robert A.M. Stern says of Tigerman, "One of the best parts of Stanley is he's outrageous." But the outrages all feel past. Already the in-jokes and references from the 1970s are becoming hard to decipher, and soon the provocations and tiffs will also be history. Architecture needs shows like this so we can annotate the jokes before their meaning is gone, but that's a narrow path to tread. It has nothing of the cheekiness and energy of the original sinking of Crown Hall. **ALEXANDRA LANGE IS A NEW YORK-BASED ARCHITECTURE CRITIC.**



COURTESY YALE SCHOOL OF ARCHITECTURE

MOMENTO MERTINS

Modernity Unbound
Detlef Mertins
Architectural Association London, £12.00

The fox knows many things, according to the parable, the hedgehog a few bigger ones. Temperamentally, Detlef Mertins belonged to the hedgehog side of the ledger. *Modernity Unbound*, published shortly after his premature death in January 2011, contains nine essays written over a decade and a half. Most appeared previously in journals like *AA Files*, *Assemblage*, and *Grey Room* or as catalog essays. Together they offer a compelling portrait of the architectural thinker as one incessantly reflecting, reading, circling back to earlier preoccupations, and digging into his position while excavating wider ground.

Mertins' returns to his privileged subjects—glass architecture, the concept of transparency, the theoretical writings of Walter Benjamin, the universal space of Mies, and increasingly what he comes to call "biocentrism"—are more than just verifications, however. They also exemplify what Nietzsche called the use of history for life. As Mertins makes clear in the introduction to this short but dense collection of writings, his "underlying project" was to discover in early modernism "the antecedents of today's ecological and biologic architectures." Such a project inevitably risks being an "operative" one,

and Mertins' rereadings, which draw especially on German aesthetics and architectural history, are not entirely immune from this charge. At the same time, in his interrelated roles as critic, historian, and educator, his intent was to mine fresh insights from the past that could inform and vivify contemporary architectural practice and teaching.

Two of the nine essays in the book contain a strong critique of "Transparency: Literal and Phenomenal," the seminal two-part article coauthored by Colin Rowe and Robert Slutzky in the mid-1950s (belatedly published in Yale's journal *Perspecta* in 1963 and 1971, respectively). Rowe and Slutzky had attacked one of the central tenets of Sigfried Giedion's *Space, Time and Architecture*, arguing that Giedion had failed to distinguish sufficiently between what they call "phenomenal" transparency—the virtual layering manifested in Cubist painting and in Le Corbusier's Cubist-derived early architecture—and the "literal," or see-through, transparency exemplified by Gropius' Bauhaus building

at Dessau. Mertins characterizes Rowe and Slutzky's reading as "reductive and restrictive." In an effort to rehabilitate Giedion's conception, he argues that the material transparency admired by Giedion in the Bauhaus and other glass buildings of early modern architecture was "anything but literal"; it was rather the expression of a "new optics"—"a turn from the determinate representation of a self-positioning consciousness" toward "indeterminate biotechnic constructions hovering contingently without ground."

It is worth pointing out (if only for the sake of continuing a debate that appears not to have been exhausted yet) that Mertins' interpretation—in spite of its presentist references to groundlessness and biotechnics—paradoxically confirms Rowe and Slutzky's reading of Giedion's concept of the "fourth dimension," or "space-time," as being closer to the free-floating, utopian atemporality of, say, Malevich's Suprematist compositions than to **continued on page 18**



DACS

MOMENTO MERTINS

continued from page 17

Le Corbusier's architecture, forged under the "muddy banner of Cubism." As such, it also implicitly contradicts Mertins' larger concerns with historicity, contingency, and difference. Perhaps more important in adjudicating between these two canonical texts from the vantage point of half a century, however, is to put them back into their respective contexts. Rowe and Slutsky's argument, just like Giedion's and like Mertins' own, belongs to a particular moment of history. The reason "Transparency" had the reception it did when it appeared is that it represented a polemical assault on a mainstream postwar American architecture that was, at this date, both visually and intellectually vapid. "Giedion's bible" had long since become the classic account of the emergence of the modern movement, and Rowe and Slutsky's formalist critique, like that of Robert Venturi in *Complexity and Contradiction in Architecture* a little later, was a revisionist effort to inject meaning and richness into an architectural language that, in the hands of the leading corporate practitioners—including stars like Gropius—had become instrumental and boring.

The essays in *Modernity Unbound* that best render the philosophical depth of Mertins' reflections on modern architectural space are, in my view, those in which he takes up the problematic of emptiness in the work of Mies van der Rohe. In "Same Difference," Mertins compares Crown Hall to Alvar Aalto's Cultural Center

in Wolfsburg, Germany, persuasively arguing that while Aalto's heteroclit forms are ostensibly "open" and "inclusive," the architectural experience they afford is, in fact, "scripted in advance." (The same may be said of the spaces of Frank Lloyd Wright or Hugo Häring, despite the claims of both to "organic form.") In contrast, Mies' simplified but intensely studied forms destabilize any narrow conception of function, remaining more receptive to unforeseen events. "Mies' universal space," Mertins writes, "staged the uprootedness so central to the experience of modernity, as both a crisis and an opportunity for self-fashioning." In this sense, Miesian space is not neutral. It is, indeed, "almost nothing," but with the accent—as Mertins puts it in "Mies' Event Space," an essay focused on the New National Gallery in Berlin—on "almost." It is precisely this "almost" that differentiates Mies' minimalism from the modernist aesthetics of his contemporaries, and through the heightened sense of theatricality his spaces induce, dramatizes the dialectic between freedom and constraint inherent in the experience of modernity.

The book's two concluding essays, "Bioconstructivism" and "Pervasive Plasticity," extend Mertins' previous thinking to contemporary architectural research and experimentation, in particular the work of Lars Spuybroek and parametric design. His ongoing concern with the values of "alterity" and "formlessness" (or self-generating form) reflect his

The 1968 opening of the inaugural exhibition on Mondrian at the New National Gallery in Berlin designed by Mies van der Rohe.

readings in both poststructuralist theory and the recent literature of evolutionary biology and mathematics. He discovers an ultimate source for these values in the natural world. The microscopic sea creatures called radiolarians illustrated by the biologist Ernst Haeckel at the turn of the twentieth century in his book *Kunstformen der Natur*, and later upheld by radical engineers like Frei Otto and Robert Le Ricolais, as well as by Spuybroek, as "analogical models for self-directed form-finding processes," suggest to Mertins a way of moving beyond modernism's binary opposition of machine and organism, or scientific rigor and expression, to a new "biotechnic or bionic" paradigm.

Mertins' erudite, closely argued, disputatious and at times poetic volume is the seventh of an admirable series of small, well-designed books entitled *Architecture Words* published by the Architectural Association in the UK. It belongs to a genre of architectural literature that is today threatened with extinction in the maelstrom of digital publication and "postcritical" thinking. Detlef Mertins' thoughtful essays are living proof that this would be a grievous loss indeed to the intellectual culture of architecture.

**JOAN OCKMAN TEACHES
ARCHITECTURAL HISTORY AT
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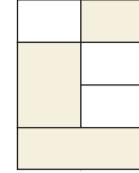
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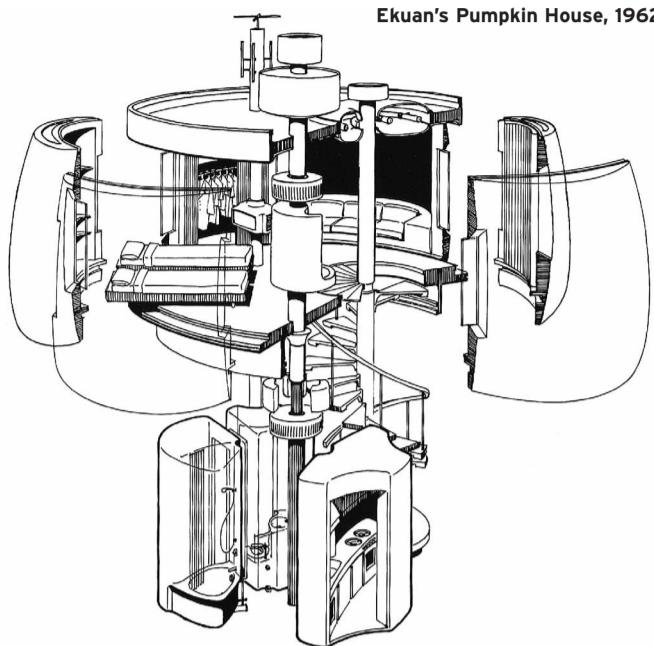
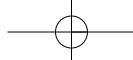
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Ekuan's Pumpkin House, 1962.

KENJI EKUAN

PROJECT REFRESH

Sounding weary with focusing on his own positions and prominence and energized by researching Japan in the 60s and 70s, Rem Koolhaas came down for coffee at the Carlyle Hotel to talk to AN about his new book *Project Japan: Metabolism Talks* (Taschen), a six-year project undertaken with Swiss critic and historian Hans Ulrich Obrist to interview the founders and thinkers of what the architect calls "the first non-Western avant-garde movement in architecture" and the Dutch architect's search for a more meaningful engagement between architecture and societies.

Why undertake a project on the Metabolists now? Is there a relevance to your own work and interests?

First of all, the timing is good because they are all old but many are still alive and, therefore, it needed to be now, or it will never happen.

The second thing is that I have always been interested in announcing that sooner or later the East would take over the West in initiative in culture. Also as Metabolism was the first non-Western avant-garde in architecture, it was very interesting to see how that worked.

Also I simply went back into our architectural history for the last moment that architects were important as servants of the public sector.

When did you first become aware of the Metabolists?

I have known many of these people as friends from when I was working in Japan in the mid 80s and early 90s. Some are very personal friends. In fact, my most vivid communications with architects currently are all with

Japanese architects such as [SANAA's] Sejima and [Arata] Isozaki; so that also means something.

Finally, I wanted to do something that had nothing to do with me, and nothing to do with our work. At some point it becomes crazy that you are constantly talking about yourself, constantly defending yourself. I wanted to do something really different.

Is there something in the work or the thinking that particularly attracted you?

First, it was really the attraction to Japan, and then to certain individuals. When I saw some of the images of the Metabolists' work, it's astonishing how daring they were. What is very exciting is that we discovered that the work is not just individually daring, it is a kind of daring reinforced by the state. That is a very crucial part. And so we did not only talk to architects but to the bureaucrats that supported them. In that sense the book is really a description of a milieu and a context.

How did you envision presenting these oral histories? How did you proceed?

We wanted to do a book that was not the typical flimsy garbage, and instead really make it thorough. In that sense, the book itself spells the end of something I may have accidentally introduced with *SMLXL*: the big book just about architects.

Don't forget I did this project with Olbrich. I have known him since 1994 and our first connection was about Asia when we were doing the show, *Cities on the Move*, announcing the emergence of the Asian city as a subject. We were already looking at the Metabolists then.

Olbrich is an obsessive interviewer, and I started out as a journalist so the two of us work very well as a team and over the years have interviewed together architects like Christopher Alexander and Robert Venturi and Denise Scott Brown.

How does the bureaucrat fit into the story?

His name was [Atsushi] Shimokobe and he was an architect trained by [Kenzo] Tange but went into government where he became very central to the whole planning effort and from that position he sent work to all the Metabolists. So there was someone like [Kisho] Kurokawa writing 450 reports on every aspect of planning and its impact on Japan. They were really working on correcting weaknesses. It was a system where creative people and organizational people were both integrated.

But the Metabolists didn't produce a lot of buildings.

That's complete nonsense. They produced an enormous amount. Also it's really interesting that when we had the oil crisis in the early 70s and the economy weakened in Japan, they were involved in economies that were starting to grow in Africa and Middle East. There's a graphic in the book showing how much they built in those places. You always hear that after the initial period, their ideas flattened out into a kind of corporate style but I don't think that was the case.

It's also interesting for me to see how they were not building contextually. Instead they helped to invent a modern style for these countries that were not modern yet. There was an explosion of newly independent countries in Africa in the 60s and they had to have the instruments of statehood. Looking to the West was not attractive to them because they were the colonizers, and so the Metabolists were an ideal category of thinkers for them.

Did the interviews turn up any surprises?

Definitely. This late in their lives almost each one of them was interested in divulging something and the fact that we were foreign made it easier for them. That's why we were able to talk to Kurokawa's first wife, and even how we were able to include the bureaucrat Shimokobe.

Another striking thing in the interviews was how dissimilar everyone was. We assumed that they all would be more or less leftists but some of them were anti-democratic claiming that feudal society was more responsible, and many were extremely anti-American. I didn't expect that.

They also gave more impor-

tance to the invasion of China in the 30s than to the atomic bomb. It was in China where the Japanese established gigantic colonies and Japanese architects for the first time experienced what it was to plan on a large scale. Many of the people who had worked on those plans became the teachers of the Metabolists—it's a very direct connection between the prewar mentality and the postwar effect.

You seem attracted to exploring the kind of conditions that foster big ideas, and clearly the postwar era was one of those times in Japan but also in the West. Do you think the current economic crisis will do the same?

There are no big ideas anymore. You have to have an ecology where the two sides [the creative and the bureaucratic] are equally important and strong. If you look at the first responses to 9/11 on the architect scene, it was all about being symbolic and there was basically no ability to be critical or even concrete. It was all just metaphors.

Where do you think the next wave of big ideas will come from?

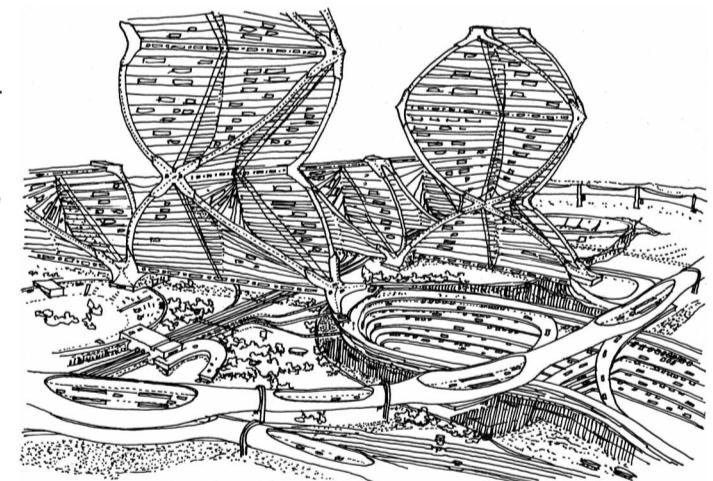
Big ideas need support. It's a mixture of education and also accident, or even flukes. There also has to be a milieu of friendly competition. In the 80s and 90s, I had people like Olbrich in the

office challenging the things we did. I am always interested in trying to have outsiders doing that. There are about 25 brains I respect, people that I like but with whom I don't agree. It's important to stay in constant exposure to those kind of challenges to what you think.

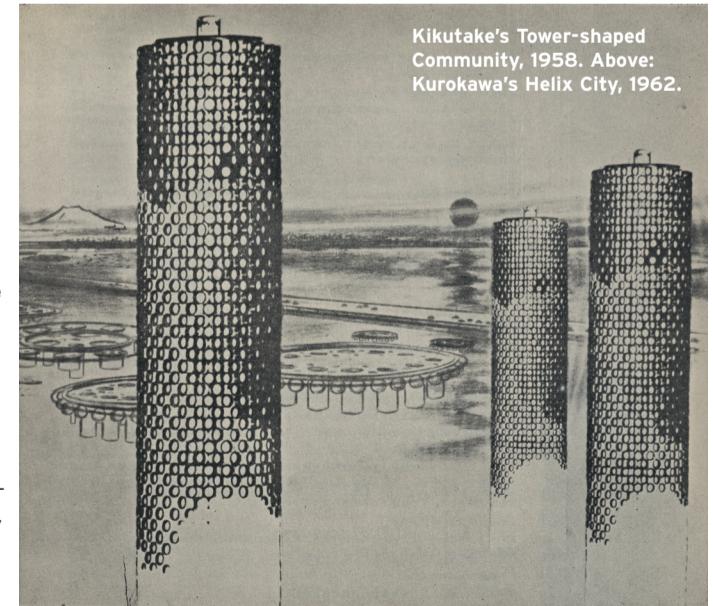
[At a larger scale] I almost would say that, scientifically, big ideas can only happen in Asia where there is so much production going on. I see it already in sustainability where China is much more serious than any other country in the world. I expect that maybe something is going to happen there. Smaller countries like Qatar are also very interesting laboratories right now because there is an incredible interest both in investment and experimentation.

Has your research into the Metabolists influenced your current work?

It has already increased our interest in prefabrication and in prefabrication as a part of a new economy. For the past ten years, we have already been assuming that architecture will be a less affluent situation. In that sense, we will, like the Metabolists, also focus even more in trying to find support in the public sector. That's why I write in the introduction that it can be read as a textbook for a movement.



KISHO KUROKAWA



Kikutake's Tower-shaped Community, 1958. Above: Kurokawa's Helix City, 1962.

KIYONORI KIKUTAKE

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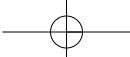
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