

THE EAST ARCHITECTS NEWSPAPER

02_02.01.2012

EAST COAST ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

The Levitas House, Martha's Vineyard, 1963.



COURTESY JAKE GORST

ANDREW GELLER, 1924-2011

Andrew Michael Geller, who died December 25, at age 87, was an artist, designer, architect, and my grandfather. His whimsical sense of humor, apparent right down to his last conscious moments, characterized so much of his life and work.

The son of Russian immigrants, Andrew grew up in Brooklyn. Early in his life, his father, an artist, implored him to "look and see," to study the world around him and produce beautiful things that make the world a better place. **continued on page 9**

DS+R INTEGRATES PARK AND CULTURE CENTER IN SCOTLAND



COURTESY DS+R

PROVING GROUND

Known as the Granite City, Aberdeen, Scotland's silvery gray townscape, will soon have a dynamic new emerald heart. Designed by Diller Scofidio + Renfro (DS+R) with Olin and the Scottish architecture firm

Keppie, a new hybrid park and cultural center will transform an existing park and extend over a road and rail trench to better connect the city with a highly programmed, fully accessible indoor **continued on page 6**



COURTESY STARR WHITEHOUSE

COMMUNITY TRIES TO CARVE OUT OPEN SPACE IN HUDSON SQUARE

GREEN WEDGIES

While Village people focus their attention on New York University's expansion plans and doings at the former St. Vincent's Hospital, the future of the Hudson Square neighborhood just west of SoHo is in the midst of major rezoning. The real estate arm of Trinity Church aims to transform at least 21 blocks of post-industrial Manhattan into a **continued on page 11**

CONTENTS

03 GRAVE GREENWAY

06 RUPPERT TOWERS' TROUBLES

12 INFRA-STRUCTURE OF WASTE

22 Q&A WITH KENGO KUMA

04 EAVESDROP
17 DIARY
20 MARKETPLACE

ACTIVISTS SCRUTINIZE NYU'S MULTI-LAYERED PROPOSAL



COURTESY NYU

Thin Crust

The public review process got off to a cantankerous start on January 3 after New York University (NYU) filed plans with City Planning for its 20-year expansion on two superblocks in Greenwich Village. In a move

that struck some Villagers as audacious, the university touted the addition of more than 140,000 square feet of publicly accessible open space, while building out 2.4 million square feet in new **continued on page 7**

KENGO KUMA ON HIS APPROACH TO ORGANIC DESIGN. SEE PAGE 22



DAICIANO

PRSRST STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
No. 188

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



Academic excellence, redefined.

Introducing SmartSite™ powered by Intellistreets the first Distributed Intelligence Outdoor Lighting Control System that seamlessly integrates illumination, audio communications and sensory programs to protect, inform and entertain on campus.

SmartSite™ powered by Intellistreets, lets students, parents and administrators rest easier with discreet communications frameworks that monitor the exterior environment, offer students direct access for reporting threats, provide information on upcoming events, guide visitors around campus, play music, broadcast messages and much more. It can be further tailored to suit specific campus needs and requirements.

Learn more about how "off-the-charts-amazing" your campus can be. Visit www.amerluxexterior.com or, call us at 973.882.5010.



PUBLISHER
Diana Darling

EDITOR-IN-CHIEF
William Menking

EXECUTIVE EDITOR
Julie V. Iovine

MANAGING EDITOR
Molly Heintz

ART DIRECTOR
Dustin Koda

MIDWEST EDITOR
Alan G. Brake

WEST COAST EDITOR
Sam Lubell

SPECIAL PROJECTS
Jennifer K. Gorsche

ASSOCIATE EDITOR
Tom Stoelker

ASSOCIATE WEB EDITOR
Branden Klayko

ASSISTANT MARKETING MANAGER
Clara Jauquet

ACCOUNT EXECUTIVE
Lynn Backalenick

CIRCULATION ASSISTANT
Adriana Echandi

EDITORIAL INTERNS
Cindy Yewon Chun
Tyler Silvestro

CONTRIBUTORS

MARISA BARTOLUCCI / SARAH F. COX / DAVID D'ARCY / THOMAS DE MONCHAUX / ROB GREGORY / PETER LANG / ALEXANDRA LANGE / LIANE LEFAVRE / STEPHANIE MURG / LUIGI PRESTINENZA PUGLISI / KESTER RATTENBURY / CLAY RISEN / AARON SEWARD / D. GRAHAME SHANE / ALEX ULAM / GWEN WRIGHT / PETER ZELLNER

EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / M. CHRISTINE BOYER / PETER COOK / WHITNEY COX / MELISSA FELDMAN / ODILE DECQ / TOM HANRAHAN / SARAH HERDA / CRAIG KONYK / REED KROLOFF / JAYNE MERKEL / SIGNE NIELSEN / HANS ULRICH OBRIST / JOAN OCKMAN / KYONG PARK / CHEE PEARLMAN / ANNE RIESELBACH / TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: DDARLING@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 10, ISSUE 02 FEBRUARY 1, 2012. THE ARCHITECT'S NEWSPAPER (ISSN 1552-9081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2011 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191; WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

KEEPING UP THE GOOD FIGHT

An unofficial 1962 memo entitled *Guiding Principles for Federal Architecture* is perhaps the most important piece of public policy to include architecture since the 1902 McMillan Commission. The memo will celebrate its 50th anniversary on May 23 but few architects have ever heard of the document. It seems to have been the sole creation of Daniel Patrick Moynihan, who at the time was an assistant secretary of labor under Arthur Goldberg. Goldberg was concerned about Washington D.C.'s growing federal bureaucracy and lack of adequate modern office and court room space (no major government building projects had been started in the capital since the 1930s), and he asked Moynihan to outline the problem and suggest some solutions. The result was something much more far reaching than the Secretary expected from the ambitious young New Yorker, and it may also explain why not much happened with it for thirty-plus years. In the 1960s as today, the General Services Administration handled all government building design and construction projects, but they also selected their architects. The results of this policy were that few buildings were built of any architectural merit (with some exceptions, like Mies van der Rohe's 1964 design for Chicago's federal courthouse), and many were even considered eyesores in their communities.

Moynihan suggested that the government begin encouraging the country's best architects to submit designs and plans for federal projects. And in order to attract the best architects, he further suggested moving away from any notion of an official government style. As legal writer Daniel Brook pointed out in *Legal Affairs* journal (2005), Moynihan suggested that "It should be our object to meet the test of Pericles' evocation to the Athenians: 'We do not imitate—for we are a model to others.' Federal architecture, should embody the finest contemporary American architectural thought." Fifteen years later, when Moynihan was elected senator from New York, he introduced a bill to require juried design competitions for federal projects, but the bill never made it out of committee.

The 1962 Moynihan memo did eventually lead to the creation in 1994 of the GSA's Design Excellence program under its farsighted deputy director Ed Feiner. It was Feiner who, hoping to establish a proper selection process to ensure a higher quality of architecture, seized on Moynihan's memo as the basis for the program. The program under Feiner and now Casey Jones has been responsible for drastically upgrading the quality of federal architecture and infrastructure projects all over the United States. This GSA policy has instituted juried competitions and peer review procedures that have produced an unprecedented number of important projects (at least since the time of Jefferson, Latrobe, H.H. Richardson and McKim, Mead and White). It is exactly the type of federal program that current groups like the Tea Party are itching to axe from the Federal budget.

Let's hope this will not happen, but should the Tea Party and their Republican allies in Congress take political control in next year's national elections, what they hope to delete from government includes banning HUD from spending money on the support of "ill-defined rubrics, such as 'sustainability,' 'livability,' 'inclusivity,' and 'equity,'" according to an excellent policy paper *President Barack Obama and The Forgotten Urban Agenda* written by Greg Hascom in the environmental news and commentary website Grist. Under such circumstances, staying the course of good design will be even tougher than it was in Moynihan's day, but just as essential, if not more so. **WILLIAM MENKING**

NAVY YARD DESIGN HONORS FORMER CEMETERY

COURTESY NBWLA

NEW LIFE

With a last fundraising push, the Brooklyn Greenway Initiative (BGI), a nonprofit group developing 14 miles of waterfront pedestrian access between Newtown Creek and Shore Parkway in Brooklyn, is preparing to develop former cemetery grounds in the historic Brooklyn Navy Yard. Over 2,000 marines and naval shipmen, along with their families, were once buried at the site adjacent to the Navy Yard's hospital, but all remains were relocated to Cypress Hills Cemetery in Queens in the late 1920s. At 1.7 acres, the new Navy Yard Hospital Memorial Landscape is a small but significant piece of the larger redevelopment of the Navy Yard currently underway.

Brooklyn Navy Yard Development Corporation granted BGI the rights to design and maintain the space, and in 2011 BGI selected landscape architecture firm Nelson Byrd Woltz (NBW) and Rogers Marvel Architects (RMA) to create an outdoor environment that also honored the site's history. Located along Williamsburg Street West, the site will be accessible to the public through a series of raised wooden walkways that will lead visitors around cement mooring blocks, stones, and native plantings that tie into the historical and material language of the waterfront, according to Vince Lee, project manager at RMA. Stone gabion "mattresses" serve as footings for the walkway, which circumvents the location of former graves located in the center of the site. In honor of those formerly buried beside the hospital, steel frames proportionate to the size of burial plots will be constructed and elevated a few feet off the existing grade.

The former burial plots will be planted with native New York meadow species that will spread over time, blurring the borders of the original graves. Thomas Woltz, partner of NBW, characterizes this approach as "open-ended ecology" where social and ecological conditions are "set up and their systems are allowed to flourish." The team hopes this tactic applies not only to the plant life of this node along the 14-mile stretch of greenway, but also to the surrounding community.

Perhaps more innovative than the design itself are the donors that BGI has cultivated. In addition to \$600,000 received from New York Department of State through the Local Waterfront Revitalization Program, the project is beneficiary of a \$42,000 planning grant from the TKF Foundation, a private nonprofit supporting the creation of open space, which will support observation and evaluation of community use of the new park. BGI director Milton Puryear hopes to demonstrate that the new green space, which may be open as early as the summer of 2013, will positively impact the residents of the site's surrounding low-income neighborhood.

TYLER SILVESTRO**CORRECTION**

In the feature "Inner Circle" [AN01_01.18.2012] a caption for the Brooklyn Navy Yard omitted

Beyer Blinder Belle (BBB), who collaborated with workshop/apd on the project; in a quote from BBB architect Michael Tucker in the

Engineering section of the article, Beyer Blinder Belle was misspelled. We regret the error.

FOLLOW US AT WWW.ARCHPAPER.COM, FACEBOOK.COM/ARCHPAPER, AND TWITTER.COM/ARCHPAPER



> **ARTSEE**
220 Murray St., New York
Tel: 212-227-2400
Designer: Openshop

The retail level of the tower at 200 West Street in Lower Manhattan, also known as the global headquarters of Goldman Sachs, has a decidedly unstuffy new tenant: the eyewear store Artsee. With other locations in the West Village and Miami, the company is known for its emphasis on eyewear as unique art objects. New York-based Openshop, the designers behind the Miami location, took on the job to translate the brand's dual identity as an eyeglass store and an art space. The wide and shallow store was unusual layout for a retail space but perfect for a miniature gallery. In fact, the designers wanted the space as a whole to be "a spectacle in and of itself," according to Adam Hayes, an Openshop partner. Inspired by the geometric shapes in Robert Motherwell's "Spanish Elegy" series, Hayes and partner Mark Kroemel marked the space with large rounded cutouts to hold mirrors and display the eyeglasses, flanked by the vertical strokes of the doors leading to exam rooms and storage. Custom millwork and furniture are minimal but dynamic, and an undulating ceiling is created from geometric light fixtures of reclaimed pine. "These were surprisingly economical to fabricate—each module is identical to the next, but the effect is achieved by shifting and rotating them around the grid," said Hayes. **CINDY YEWON CHUN**

COURTESY OPENSHP

PAIN IN THE GLASS

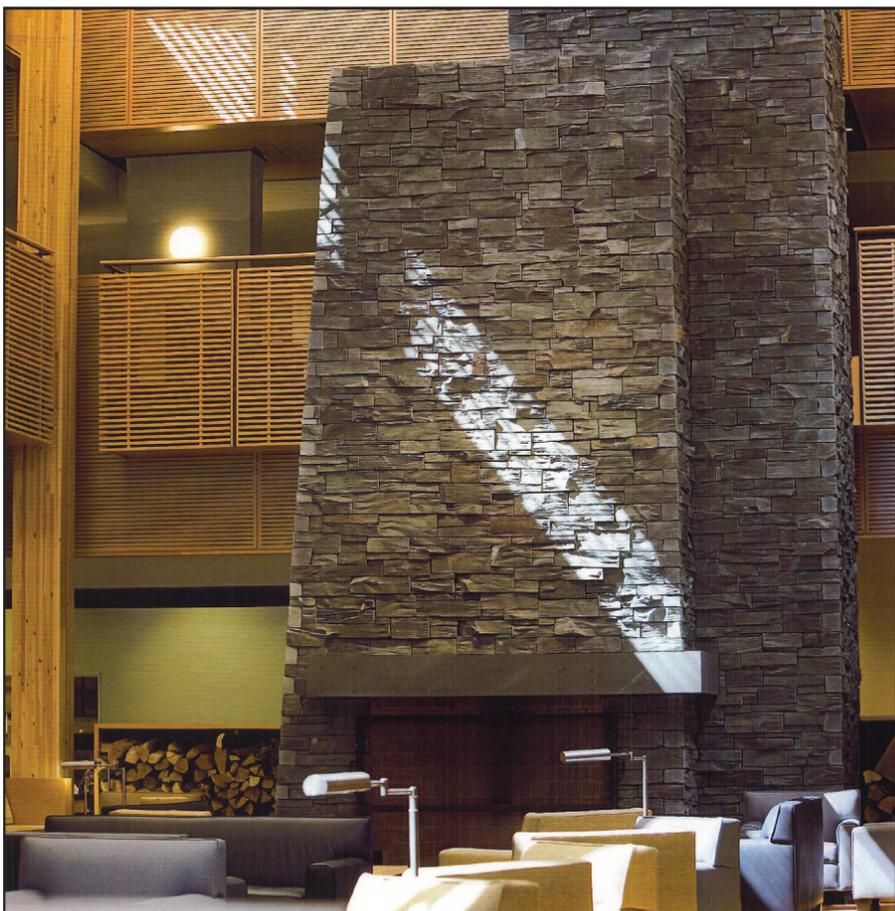
All systems were go for the Spring 2012 opening of the **Zaha Hadid**-designed Eli and Edythe Broad Art Museum at Michigan State University. That was also the target date for what museum officials described as "simultaneous openings" at partner art spaces across the globe, from Sao Paulo to Ho Chi Minh City. Not so fast. Material supply delays have now pushed back the formal dedication of the 46,000 square-foot museum to sometime this fall. Blame it on broken glass. Hadid's building, which she describes as "a sharp, directed body, comprising directional pleats which reflect the topographic and circulatory characteristics of its surrounding landscape," requires—no surprise—highly specialized glass panes, many of which did not survive the trip to East Lansing.

FOSTER ON FILM

Norman Foster, who, as writer Mark Lamster has noted, "even in his 70s, has the look of a heavy in a Guy Ritchie film," skis, sketches, and visits his childhood home in Manchester, England, in the film *How Much Does Your Building Weigh, Mr. Foster?*, a documentary produced by the architect's wife that screened on January 25, at the IFC Center. Directed and dreamily photographed by **Norberto Lopez-Amado** and **Carlos Carcas**, the film moves seamlessly between irresistible images of Foster's buildings, and the man himself, dashing between projects, reflecting on his career, and earning praise from scriptwriter **Deyan Sudjic** on everything from his work ethic to his wardrobe. "Everything inspires me," says Foster early in the film. "Sometimes I think I see things others don't."

SOX POPULI

Charles Renfro's latest gig—J. Crew model—could make the architect a household name, somewhere. Appearing in a two-page ad on the inside front cover of *Fast Company*, Renfro is sporting a trim, tailored outfit of fine Italian fabric, otherwise known as the Ludlow Suit, and some dazzling multi-colored socks. "This is what they mean by style with substance," says the ad copy. (Oh, *that's* what they mean...wait, what?). Renfro shares the page with other creative types who enjoy suiting up with an individualized twist (vest and wallet chain, high tops and no socks, etc.). We always thought Renfro's design signature was scarves, not socks. **SEND WINDEX AND MONOGRAMMED CESSNAS TO EAVESDROP@ARCHPAPER.COM**



project: Paresky Center, Williams College architect: Ennead Architects stones: unfading mottled green & purple slate

slate quartzite limestone marble granite sandstone basalt

vermontstructuralslate.com
800 343 1900 • 802 265 4933



COURTESY GRIMSHAW

TEN YEARS FROM START, QUEENS MUSEUM OF ART BACK ON TRACK

Long Live Queens

Tucked into Mayor Michael R. Bloomberg's State of the City address on January 12 was a brief call-out announcing that the tortured Queens Museum of Art expansion project continues to soldier on. Initially projected to cost \$37 million, the latest estimate for the expansion/renovation has reached \$68 million and the original 2009 completion date has been pushed to fall 2013. Though the road to the finish line has been tumultuous, new design details have been refined and the grand opening appears to be within reach.

The project's history took a meandering path from the get-go. Designed by Robert Moses' man Aymar Embury II for the 1939 World's Fair, the building once housed an ice skating rink in half its vast column-free hall; the rink was moved out as part of the failed 2012 Olympic bid, allowing the museum to expand within its own walls from 50,000 to 100,000 feet. In 2003, Eric Owen Moss won New York City's first Design Excellence competition to develop an iconic design for the space. Moss' proposed slumped-glass entry addition would have wiped out the central section of the original building, and in 2005 it was scrapped. At the time, the museum's executive director Tom

Finkelpearl told *AN* that "things weren't clicking." One year later, a new design by Grimshaw emerged, embracing the original art deco-inspired structure.

The designs released in 2006 responded to a need to catch the attention of 250,000 Grand Central Parkway commuters while incorporating two formal entryways. The entrance facing Flushing Meadows Park maintained Embury's classical colonnade, while the entrance facing Grand Central Parkway placed an illuminated glass curtain wall in front of the columns. Original designs included the name of the museum translated into scores of languages and etched onto the glass. It also incorporated a floor-to-ceiling arched glass dividing wall in the interior that would have disrupted Embury's column-free 115-foot arched truss. Both elements have been altered.

Inside, the truss will flow free of disruption. "We'll be able to do large-scale installations like no other museum in America," said Finkelpearl. A small skylight above the central lobby and a larger one to the south between two galleries feature baffles that direct light downward, while a series of angled glass panels—50 percent transparent—frame the skylight. Each row of hanging glass panels follows the rectangular form of the skylights before dropping down and shifting in angle so as to block and direct natural light.

The most important design element is at the western facade. A sand-blasted dot graphic runs up the glass, becoming less dense toward the top. At night, the dot finish will be kinetically lit by LEDs programmed by a guest artist. Metal halide lights will wash over a vertical metal mesh that runs perpendicular to the glass, and a two-tone metallic finish will form letters that read "Queens" when viewed from the north and "Museum" when viewed from the south.

TOM STOELKER

What is better than building with Steel?

Having the reassurance that not only will you have a material that is time tested and can be counted on, but have a product that will be safe, and protect the environment for generations to come!



You can have that when you use **Galvanized Steel.**

Galvanizing with the natural product zinc makes steel a **Sustainable** material unlike some painted steel materials of the past.



Need **Sustainable Development** credits?

V&S Galvanizing in cooperation with the **American Galvanizers Association** is offering in house luncheon seminars.



V&S now has not only the popular **Lunch N' Learn** program but now offer a **SD Seminar** program that is accredited for 2 PDH credit hours!!!





Quirk is not Modern. And idiosyncrasy is not a value concomitant with strong character the same way that it was in 1903 when Isabella Stewart Gardner threw open her house museum on New Year's Day, inviting all Boston to come enjoy Champagne, doughnuts, and 30 centuries of art masterworks.

Take that verve buffed by a century of visitors accumulating fond memories of music recitals in the medieval-esque Tapestry Hall, annual spring pilgrimages to see nasturtiums blooming in the Venetian courtyard, and tea sandwiches served within intimate reach of John Singer Sargent's combustible *El Jaleo* flamenco dancer—intimate engagement



with a space as idiosyncratic as they come—and you have a near-impossible architectural challenge when it comes time for an expansion.

It was a difficult task even for the ingeniously accommodating talents of Renzo Piano, who was charged with providing rooms for the popular programs at the museum. Working closely with long-time director Anne Hawley, Piano had to redefine the museum's accessibility mandate for the age of mass culture consumption.

The result is heartbreaking, not due to any fault in the architecture, which is scaled to perfection, replete with interesting details, and spatially rich. The fault is in

Far left: Special Exhibition Gallery; Left: New entrance on Evans Way Park.

us and our demands giving priority to cafes, multiple elevators, audiotape tours, and coat lockers over personal engagement with art. Civic space today looks as if it were made to be hosed down; it is devoid of the inimitable.

Piano clearly understood what he was up against and strove to turn it to advantage. Instead of the ephemeral, he provided geometry; in place of the mysteriously opaque, he introduced uplifting transparency. Piano succeeded in reinventing the Gardner for today's museum seekers. And wherever possible, he does orchestrate experiences.

There's the glass entrance pavilion that extends into a frond-filled greenhouse; the lobby halls are lined with bookshelves, loaded with actual books. There is the so-called Living Room—with no precedent I can think of—with couches, floor lamps, love seats, and birdcages with actual tweeting birds. Propped on an easel is a poster-sized interactive iPad providing the museum's and Isabella Stewart Gardner's history. Tea will be served in the afternoon. Cozy library in spirit, the Living Room is encased in glass—and like almost all the spaces in

the new \$114 million addition—casts all its views back across the yard to the old palace, which Piano notes was really just a warehouse.

A café, gift shop, impressive education rooms, and a very wide hall fill out the rest of the ground floor. The real experiences are upstairs, reached by a splendidly ostentatious cable-hung glass and steel double staircase. Two 36-foot cubes clad in speed-greened copper float atop the glassy ground-floor podium. One is a recital hall for 300 and does, in fact, achieve real personality thanks to its three extreme vertical tiers of one-deep seats on all four sides of the cube. The competition between listening to players performing below and eyeballing audience members directly across the way will be intense. The other cube is for exhibiting, but its proportion makes an enormous distraction out of the floor-to-ceiling glass wall. The art currently on display and commissioned for the space, *Tapestry (Radio On)*, by former artist-in-residence Victoria Morton, can't hold a candle to the view of the back of the palace silhouetted against the northern sky. The scrim ceiling can be lowered, and that may help refocus attention. On occasion, masterpieces from the collection will be cycled in for display,

although most have probably never before been seen in blasts of so much daylight.

I feel unequipped to comment on probably the most important feature of the addition—the connector. Those who know the Gardner recall the extraordinary experience of arriving in a small, dark, compressed anteroom at the front of museum and the enchantment of then stepping into the expansive courtyard, a moment referred to as the “explosion.” People have very strong feelings about that particular ritual. I never felt the “explosion” and so walked along the 50-foot glass corridor joining new addition to old with virgin eyes. And I liked its minimal structure allowing views of the sky, like a pond rimmed by the copper addition at one end and the palace's balconies at the other. The “umbilical cord” ushers visitors into a dark brick space seamlessly akin to the cloister and then, boom, the steamy Italianate courtyard with its potted palms dappling coy marble nudes.

Those 50 feet of separation work wonderfully well at demarcating the divide between the efficiency-minded culture venue that is a 21st-century museum today to yesterday's randomly arranged, laxly organized, and poorly lit but entirely magical wonder rooms of old. **JULIE V. IOVINE**



FIGHT OVER PLAYGROUND—ONCE PUBLIC, NOW PADLOCKED—ON THE UPPER EAST SIDE

UNSPORTING

Ruppert Playground, a sliver of open space on 92nd Street between 2nd and 3rd avenues, is easy to miss, surrounded as it is by tall residential brick buildings. The acre-size site is home to a tot lot and playing courts that now sit behind a padlocked fence while developer Related Rentals tries to turn the popular playground into a residential luxury tower. Community Board 8 (CB8) is fighting back and the debacle of how Related was able to privatize a public space has become both a warning for the future and a worrisome precedent.

The crux of the issue is the

1983 sale of the site directly behind the playground, the last phase in the development of the Ruppert Urban Renewal Plan, part of the Mitchell-Lama housing program. Related Rentals offered to pay the city \$10 million for that site with plans to build a residential high-rise, the present Carnegie Park. The sale hinged on CB8's approval to amend the site for residential use, the city intimating that the developer's funding was necessary to build the nearby neighborhood senior center, Yorkville Gardens. The controversial motion, accused as being “emotional blackmail”

by CB8 member Sam Hamoy, was passed. A Land Disposition Agreement was then drawn, stipulating that Related maintain the two public recreation sites prescribed in the Ruppert Plan and built by the city in 1978: Ruppert Park for 10 years and Ruppert Playground for 25 years. In 1997, the park, three blocks away from the playground, was transferred to Parks & Recreation. The playground, a time-release bonus, became private property.

On review, the backroom deal was shortsighted. Community advocates have urged the city, in vain, to buy back the playground. Since the agreement expired in 2008, Related has opened the playground intermittently, based on public sentiment. While Related does not need approval to build on the site, it has other projects elsewhere in the city that need community support and so it is treading carefully. Its latest move was to announce an anchor tenant to its planned 35-story tower: a \$240 million cancer radiation center.

The community's countermove is to file for a full public review under the Uniform Land Use Process. The ball is in the Department of City Planning's court.

CECILIA FAGEL

PROVING GROUND continued from front page and outdoor space with a rolling highland/lowland landscape. On January 16, the Aberdeen City Gardens Trust and the city council announced that DS+R had bested some of the leading firms in both architecture and landscape architecture—West 8, Foster + Partners, Snøhetta & Hoskins, Mecanoo, and Gustafson Porter—to win the commission.

The existing park has a 20-meter grade change, so DS+R exploited the sectional possibilities of the site. “Some of the other proposals simply placed pavilions in a park,” said principal Charles Renfro. “We created a layered three-dimensional matrix, where the building is woven under and into the park.” The cultural center will include an approximately 5,000-person outdoor amphitheater—with a dramatic walkway crisscrossing overhead—a 215,280 square-foot exhibition hall, and a 500-person black-box theater.

The varied topography should create a variety of experiences within the small 6.4 acre park. “One of the reasons we threaded



the cross paths was to create different parcels where you could have independent experiences,” Renfro said. The pathways also connect to existing streets and major points of interest in the city, including the nearby train station and cultural institutions.

Many buildings-as-landscape projects are built with a relatively thin planting medium, typically on top of a curved or sloping building. Renfro calls the proposal, known as the *Granite Web*, a “true hybrid of building and landscape.” Working with Olin, they hope to connect the park to the dramatic and varied Scottish landscape, with large trees, deep berms, and rolling hills of heath. “It

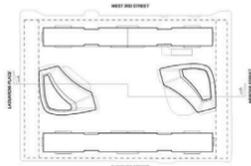
DS+R's proposed amphitheater and overhead walkway for Aberdeen.

will be the defining location in the city,” he said.

In a statement, Sir Duncan Rice, jury chair, said, “The Diller Scofidio + Renfro team had thought long and hard about Aberdeen's special history and unique needs. Answer by answer, they overwhelmed the jury with their vision and their sensitivity to the whole downtown context.”

Now that the project has been selected, it faces a public referendum.

ALAN G. BRAKE



A cross-section reveals an expansive underground complex with rooftop gardens.



THIN CRUST continued from front page construction. Nearly one million square feet will sit below grade, making the new public space on the northernmost block akin to an elaborate rooftop garden. This prompted consternation among residents who fear that future university administrations will renege on the public space arrangement.

Currently, the two twin slab buildings of Washington Square Village sit on the northern superblock with an elevated courtyard designed by Hideo Sasaki. The university has proposed eliminating the Sasaki Garden and replacing it with two new buildings designed by Grimshaw with Toshiko Mori. The substructure for these two buildings, known as the Boomerang Buildings, would run the entire width of the superblock from La Guardia Place to Mercer Street and would be capped with a garden designed by Michael Van Valkenburgh Associates. The substructure alone is nearly 770,000 square feet.

In tallying the promised 135,000 square feet of open space, NYU combined about 90,000 square feet of privately owned public space (POPS) with nearly 40,000

square feet of newly designated parkland on what are commonly called the "DOT strips," which run beside Mercer and La Guardia. The parcels were assembled by the Department of Transportation in the 1950s as part of Robert Moses' failed attempt to build a downtown highway. The new substructure would sit beneath the strips as well as the POPS. In order to assuage further development fears, the university included language in its ULURP application to designate the strips as parkland under the control of the Parks Department, which they say would be very difficult to ever reverse. But opponents said that the land is already owned by the city, and there's no good reason to cede, sell, or redesignate.

Because the substructure sits beneath the strips, the university has also sought easements for future maintenance. It's this issue in particular that has inflamed neighborhood activists. "Yes, Michael Van Valkenburgh can design the best landscape plan going, but that doesn't guarantee it won't be ripped up in the future," said Martin Tessler of the Community Action Alliance on NYU 2031 (CAAN). "Their

institutional memory is nonexistent, because events change, circumstances change, and administrators change." CAAN's Terri Cude added that since the strips sit at entrances to the Boomerang Buildings, the newly designated parkland is essentially an entry plaza to private buildings to be maintained by the public.

In a telephone interview, NYU's vice president of government affairs and civic engagement, Alicia Hurley, said that such details haven't been ironed out yet and added that by designating the area as parkland, NYU has committed itself to additional public review. "We initially designed the space with Michael Van Valkenburgh with the intention of purchasing the strips," she said. "But once we shifted and agreed to map these areas as parkland, then we'll have to go through a whole new effort to test our design with the community and the Design Commission." **TS**

Below: Between the Boomerang Buildings, a 135,000-square-foot park sits atop NYU's 770,000 square feet of underground classrooms, offices, and an auditorium.



COURTESY NYU



GATE EXPECTATIONS

Technology-based "smart classrooms" need smart buildings to be effective. **Westchester Community College's Gateway Center**, designed by **Ennead Architects**, meets the challenge. Erected on the college's Valhalla campus to aid new Americans in gaining essential skills for the technologically sophisticated workplace, its long-span steel trusses enable an array of spaces programmed for the dynamic exchange of ideas. More than an inspirational entryway for students preparing for 21st century careers, the **LEED Gold-certified building** is a demonstration of the college's commitment to sustainability—a symbol that the campus is investing in the future in more ways than one.

Structural Steel Right for any application

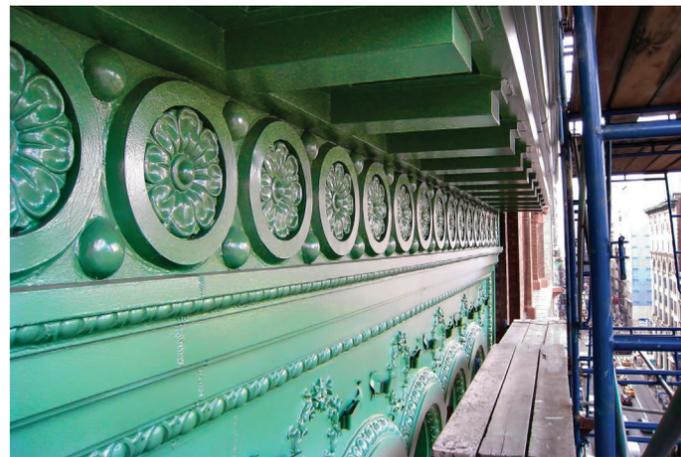
For help achieving the goals of your next project, contact the Steel Institute of New York.

Steel Institute of New York

Publisher of *Metals in Construction*
211 E 43 ST | NY, NY 10017 | 212-697-5553 | www.siny.org

Architect: Ennead Architects
Structural Engineer: Leslie E. Robertson Associates
Photographer: Jeff Goldberg/Esto

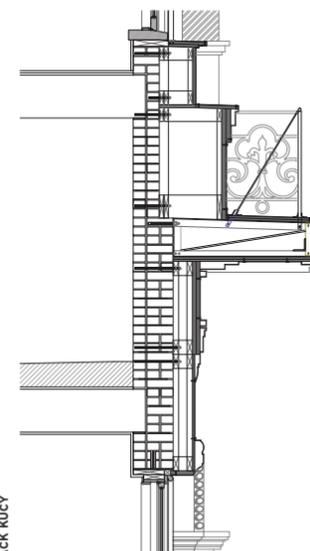
SCOTT HENSON
ARCHITECT WITH
GILSANZ MURRAY
STEFICEK



JOE POLOWSCZUK



J. SCOTT HOWELL



JACK RUCY

The restoration team relied on a combination of traditional and contemporary materials and construction techniques. The cast iron and sheet metal facade was removed, repaired or re-fabricated, and replaced with new structural connections.

SOURCES

Sheet Metal
CCR Sheet Metal
www.ccrsheetmetal.com
Cast Iron
Robinson Iron
www.robinsoniron.com
Historic Wood Windows
J. Padin
973-642-0550
Sandstone
Cathedral Stone
www.cathedralstone.com

Local Law 11/98 is a New York City statute mandating that any building of more than six stories must have its facade inspected once every five years. Scott Henson of Scott Henson Architect was undertaking just such an inspection on the historic 1892 Cleverdon & Putzel-designed Banner Building in Manhattan's NoHo neighborhood when he discovered something rather disturbing. The structure's cast iron face—both its decorative elements, many of which had fallen off over the years, as well as its structural supports and bracing—was severely corroded. The condition was even worse on the top two floors, an 1898 addition that featured sheet metal decorative elements, which had deteriorated to the point that, in places, a person could press their fingers through them. Making

matters even shabbier, the sandstone pilasters that framed the facade's cast iron bands had worn down to a faded memory and the original single-paned wood windows had decayed beyond repair.

The building owner and the project team, which included structural engineering firm Gilsanz Murray Steficek and historical research firm Office for Metropolitan History, agreed that the only way to proceed was to restore the facade by making every effort to adhere to its original materials and traditional means of construction.

One of the chief causes of the facade's decline, aside from time itself, was severe water leakage, which had caused the original structural imbeds connecting the cast iron and sheet metal elements to the masonry backing wall to rust to a critical state. The

team removed all of the metal elements and inspected them carefully. This analysis revealed that about 80 percent of the cast iron could be reconditioned and replaced on the building. This involved stripping the elements of the ten or so layers of paint that had been applied over the years and patching the odd non-fatal crack with Belzona Supermetal epoxy. Those elements that were beyond repair, or missing, were recast by Robinson Iron in Alabama using samples of the original facade to create new molds. The sheet metal was in worse shape. Approximately half the elements, including egg and dart frieze, scroll moldings, rosettes, and medallion reliefs, needed to be re-fabricated, a job tackled by CCR Sheet Metal in Brooklyn.

Once all of the elements had

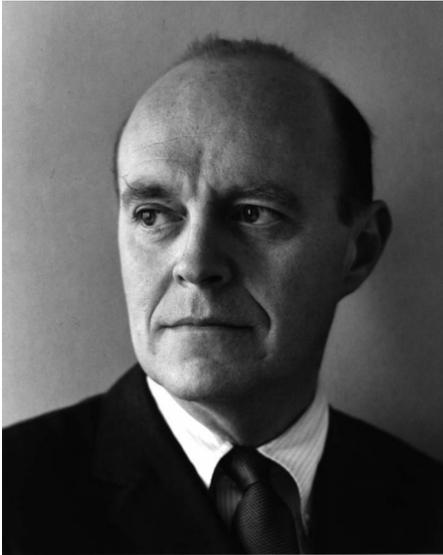
been reproduced or repaired, they were painted patina green (the owner's preference) and returned to the site, ready for installation. The team designed new structural supports for this purpose: structural stainless-steel bolts that pass all the way through the masonry backing wall and connect to plates on either side, holding the wall in compression. The sheet metal was attached and soldered together, and the cast iron was attached and caulked, making the whole assembly watertight and ready for another 100-plus years of life. The team also hired an artisan who was able to discern the original decorative character of the sandstone pilasters and re-create them with a sandstone patching material from Cathedral Stone.

Replacing the 54 windows

required a similarly close historical analysis of the existing conditions. The windows included pulley double-hung varieties and single pivoting sashes with transoms. J. Padin in New Jersey re-fabricated them based on the original historical profiles and materials. Here, however, 21st-century technology was also employed to improve the building's insulation with high-performance glazing.

As a final touch, the team also replaced the 1970s storefront. With little documentation available, Henson based a new design on what remained at street level as well as on clues implied by the fenestration above. The result is something of a rarity in Manhattan: a vintage cast iron building that retains its historic character from top to toe.

AARON SEWARD



ANDREW GELLER, 1924-2011 continued from front page

Andrew studied architecture and fine art at Cooper Union under Robert Gwathmey, father of the architect Charles Gwathmey. It was while recovering from exposure to mustard gas in an army training exercise that he read an article about industrial designer Raymond Loewy and became determined to work for him once the war was over. Before returning to civilian life, he designed Liberty Ship interiors as a naval architect for the United States Maritime Commission, and also served in the U.S. Corp of Engineers.

While attending Cooper Union he met Shirley Morris, the fine arts student whom he married in 1944. The two spent a brief time living in Pittsburgh, Pennsylvania, while Andrew worked for industrial designer Walter Dorwin Teague, designing retail floor configurations and shelving for Macy's Herald Square, and the "True Value Homes," a simple tract-housing concept.

Raymond Loewy Associates hired him in 1947, and he immediately went to work designing Lord & Taylor stores, Matson Line cruise ship interiors, and midtown Manhattan restaurants. In 1951, he was given the assignment of designing the top-floor office interiors of the Lever House. During conception of the Lever House sculpture garden, he also served as a consultant to artist Isamu Noguchi. That same year, the Geller family (now including two children) moved to the Long Island harbor town of Northport.

My grandfather's first freelance residential house commission was in 1953, a somewhat conventional-looking L-shaped ranch structure in Great Neck, New York. Then Elizabeth Reese, director of public relations for Loewy, asked Andrew to design a beach house for a parcel of land she had acquired in the then-sparsely populated oceanfront village of Sagaponack, New York. With very little money to work with, he decided on a simple A-frame structure emulating the aesthetics of local potato barns, and giving it the structural integrity to hold up to hurricane-force winds.

Once the house was built, in 1955, Reese immediately started using it as a backdrop for Loewy client advertising, including a magazine ad for DuPont and a fashion shoot in *Vogue*. Photographs of the house appeared on the cover of the real estate section of *The New York Times* in May 1957. Although the house was not the first A-frame, it was the first time a wide slice of the population had ever seen such a radical structure that was



COURTESY JAKE GORST

Above: Geller's "Double Diamond" house, Westhampton, New York, 1959.

also low cost. My grandfather's phone rang incessantly for weeks. Over the next three years, he would design 15 more unique beach houses, including the Pearlroth House (Westhampton Beach, 1958), considered to be one of the most influential pieces of modern architecture of the period, and the Hunt House (Ocean Bay Park, Fire Island, 1958), which was featured by the U.S. State Department in a magazine promoting the lifestyle of the average American worker and distributed throughout the Soviet Union. Many of his houses garnered nicknames for their unusual geometric shapes, such as "The Box Kite," "The Double Diamond," and "The Reclining Picasso."

In 1959, Andrew reconfigured a tract-house model for Loewy client All State Properties in order to accommodate large crowds of people at the American National Exhibition in Moscow. The house sparked the famous "Kitchen Debate" between Vice President Richard Nixon and Soviet Premier Nikita Khrushchev. Riding the wave of publicity from that event, All State Properties again hired the Loewy office in 1963 to design a community of vacation houses called "Leisurama." The task fell to my grandfather. Two hundred units were sold and built in Montauk, New York. The following year, Andrew was appointed vice president of the Loewy department of Housing and Home Products where he developed thousands of tract houses to be built throughout the U.S. He continued to design housing, office buildings, and department stores until he retired from the Loewy office in 1974. Even after his retirement, he worked as a subcontractor for various architectural firms, designing restaurants in New York's World Trade Center, Sbarro restaurants in Jerusalem and Tel Aviv, and countless other structures in the United States and abroad.

In recent years, my grandfather turned back to traditional art, creating hundreds of paintings and sketches. Due to failing health, both of my grandparents moved in 2010 to Spencer, New York, to live with my mother and stepfather. Shirley passed away suddenly in July 2010.

Andrew Geller had a hand in shaping mid-century American residential architecture as smart, affordable, and animated. But it was his endless curiosity about the world and its potential that was his most inspiring quality.

JAKE GORST, A DESIGN WRITER AND FILMMAKER, LIVES IN ANDREW GELLER'S "DOUBLE DIAMOND HOUSE."

SPIRAL BONDING



A staircase creates a community in a building that needs one. That's the philosophy behind the ornamental stair designed by **Mitchell | Giurgola Architects** for **NYU's newly renovated School of Continuing and Professional Studies**. Rising through a triple-height space that links classrooms and lounges, the inviting series of elliptically shaped treads and landings promotes a collaborative environment that lets students looking to learn and grow connect with mentors. Coupled with its new high-performance curtain wall enclosure, it has helped **7 East 12th Street** become a light-filled vertical campus within this prestigious university, encouraging students to climb to new heights with each step.

Transforming design into reality

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

Ornamental Metal Institute of New York

Publisher of *Metals in Construction*
211 E 43 ST | NY, NY 10017 | 212-697-5554 | www.ominy.org

Architect: Mitchell | Giurgola Architects
Photographer: Jeff Goldberg/Esto

THE ARCHITECT'S NEWSPAPER FEBRUARY 1, 2012



1



2



3



4



6



5

WOOD STOCK

CORK, BAMBOO, AND LUMBER TAKE NEW SHAPES BUT HAVE THE SAME SUSTAINABLE STAYING POWER. JENNIFER K. GORSCHÉ

1 ÉLITIS NATURE PRÉCIEUSE

The new Nature Précieuse line from Élitis combines tried-and-true wall-covering manufacturing processes with new materials like straw, horsehair, cork, and bamboo. Pictured are woven bamboo and stainless-steel wire on a paper base (RM 635 04) (top) and 100 percent cork on paper base in white (RM 631 94) (bottom). Available in the United States through Donghia. www.elitis.fr/en/home.php

2 PUF STRING CORQUE DESIGN

Portuguese design studio Corque Design debuted its line of eco-friendly furniture and home accessories in New York last fall. New items designed by co-founder Ana Mestre include the Puf String, a seat constructed of rubber cork. The natural composite is cut from industrial rolls, allowing the seat to be constructed with a continuous piece, greatly reducing manufacturing waste. www.corquedesign.com

3 STEPPING WOOD GRAIN CHAIR THINK FABRICATE

Co-founded by Susan Doban and Jason Gorsline as a multi-disciplinary design studio affiliated with Doban Architecture, Think Fabricate has introduced the Stepping Wood Grain Chair. Curved corner pieces of solid walnut are joined by bamboo plywood and walnut boards of varying widths. End caps are lacquered MDF with or without storage cutouts. Corresponding ottomans are also available. www.thinkfabricate.com

4 WINDFALL KIREI

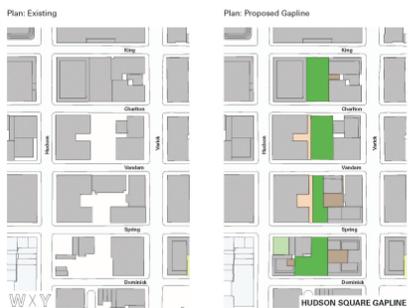
In partnership with reclaimed lumber company Windfall Lumber, Kirei now offers a line of engineered panels made with reclaimed materials. Manufactured locally with wood from deconstructed buildings in the Pacific Northwest, the panels are ideal for any surface in commercial and residential design. Panels are available in unfinished, clear, leather, and (shown, top to bottom) anthracite, ivory, mocha. www.kireiusa.com

5 ECOCLAD XP KLIPTeCH

KlipTech has added two new recycled paper and bamboo-fiber cladding products to its EcoClad line. The new EcoClad XP exterior cladding is available in 600 different finishes, patterns, and textures, in addition to custom-printing with any image; EcoClad Raw is unfinished cladding that can be painted by the client. www.kliptech.com

6 OSSO CHAIR MATTIAZZI

Designed by Ronan and Erwan Bouroullec for Mattiazzi, the Osso chair is made of oak, maple, or ash sourced near the company's factory in Udine, Italy. Manufactured with solar-powered CNC equipment, the chair's precise joinery creates a structure as smooth as bone—osso in Italian. The collection includes an armchair and stools in a range of colors. Available in the United States through Herman Miller. www.mattiazzi.eu



The four-block area, currently (left); with proposed Gap (right).

GREEN WEDGIES continued from front page live/work/play zone. But critics say the Trinity plan misses a key element: open space.

Though the neighborhood sits just two blocks from Hudson River Park, it's effectively cut off from it by a UPS distribution center, St. John's Center's production studios, and a controversial sanitation garage. With the riverfront park so close and yet so far, various stakeholders are now advancing ideas to eke out more green space wherever they can.

Most of the proposals call for changes to the Trinity plan, which favors taller buildings near their already proposed SHoP Architects-designed towers at 6th Avenue and Canal Street. The Trinity plan would also revamp Duarte Square, a triangle park that fronts the project. The only other accessible green space in the district is SoHo Square.

For the past few months the Hudson Square Connection (HSC) has been brainstorming on streetscape, identity, and infrastructure with a powerhouse collection of firms including Mathews Nielsen, Rogers Marvel, Billings Jackson Design, Arup, and

Open. So far HSC has identified the inordinately wide sidewalks as one opportunity for green space and are pushing for more access to Hudson River Park at Spring Street.

Other ideas focus on swapping displaced air rights for green space, an idea triggered by the popular High Line, such as one for a park overlooking the Holland Tunnel.

Recently a study by WXY Architecture was presented to the community board that would allow air rights for buildings to be sold and distributed throughout the neighborhood so as to encourage interconnected green spaces. Instead of placing privately owned public spaces (POPS) next to the new buildings, the plan encourages building owners to assemble plazas together, in this case a series of midblock parks between Hudson and Varick to be called the Hudson Square Gap. As there are only three major real estate players in the area—Trinity, Edison, and Extell—the plan would seem doable as long as Trinity and Edison adapt the plans they already have for the block.

The proposed Hudson Square Gap runs from Henry to Spring Street, where Edison wants to build a midblock tower effectively plugging the proposed gap. That tower would have its own POPS designed by Starr Whitehouse facing Dominick Street, a design dependent on the Port Authority allowing it to encompass an adjoining parking lot that sits above the Holland Tunnel's entrance and cannot be built upon.

But all roads lead to Trinity, who owns six million square feet and holds the ULURP application. Their plan carries the most weight unless City Planning can be encouraged to think otherwise. **ts**

AT DEADLINE

ST. VINCENT'S RISING

On January 23, City Planning approved the Rudin Management's plan for the St. Vincent's Hospital campus, allowing the company to build an \$800 million multi-use complex. The plan includes 450 luxury condos, a 564-seat school, 15,000 square-foot-public park, and street-level retail; the approval did not apply to the O'Toole building, now the responsibility of the North Shore Long Island Jewish Medical Services. Before voting "yes," Commissioner Burden said the plan successfully integrates the old site back into the fabric of the neighborhood. She added that she was "confident" the developer would also find a way to integrate an AIDS memorial into the plan for Triangle Park.

THREE DOWN

Crain's reports that Larry Silverstein plans to cap 3 World Trade at seven floors instead of the planned 80 if he doesn't find an anchor tenant by the end of the year. It came as no surprise, as a 2010 agreement with the Port Authority dictated that the developer pre-lease 400,000 square feet and line up \$300 million before 3 WTC could continue to climb skyward.

MOM AND POP FIGHT BACK

After hearing citywide complaints about the drugstores and banks taking over mom and pop retail on the Upper West Side, City Planning addressed the issue at a January 19 meeting with the West Side Neighborhood Retail Streets Initiative. The plan seeks to regulate store frontage width at a maximum of 40 feet (25 feet for banks) and to dictate storefront transparency with ten-foot high glass requirement. Existing businesses would be grandfathered in so the current bank ghetto will remain for the foreseeable future.

TENTH STREET SIDESTEP

Moments before Landmarks Preservation declared Tompkins Square North an historic district on January 17, developer Ben Shaoul got permits from the Department of Buildings for a rooftop addition to 315 East 10th facing the square. The buzz from Landmarks was that the addition would be set back far enough so as to not compromise the nineteenth-century streetscape and hipster vibe.

FOLLOW US AT WWW.ARCHPAPER.COM,
FACEBOOK.COM/ARCHPAPER, AND TWITTER.COM/ARCHPAPER

P.1100

Defining structure The potential of space increases with flexibility – USM builds the base for expansion.



Select USM Haller pieces in stock for Quick Ship delivery.

USM NY Showroom, 28–30 Greene Street, New York, NY 10013, Phone 212 371 1230
info@usm.com, www.usm.com

USM
Modular Furniture

Mechanical
Electrical
Plumbing and Fire Protection
Built Ecology
Sustainability and Low-Carbon
Zero to Low-Energy
High-Rise and Super-Tall Buildings
Cogeneration
Master Planning
Commissioning
Retro-commissioning
Infrastructure
Information Technologies
Energy Audit
Security
Architectural Lighting
Renovation and Adaptive Reuse
Turnkey Projects
Building Information Modeling (BIM)

512 Seventh Ave
New York, NY 10018
212.532.9600
www.wspfk.com

John Bredehorst
Managing Director





Top to bottom: The Newtown Creek wastewater treatment plant is the subject of a new film, *The Art of Waste*; diagram showing sustainable strategies used in a building proposal by Bjarke Ingels for an energy-producing incinerator as ski slope in the center of Copenhagen.

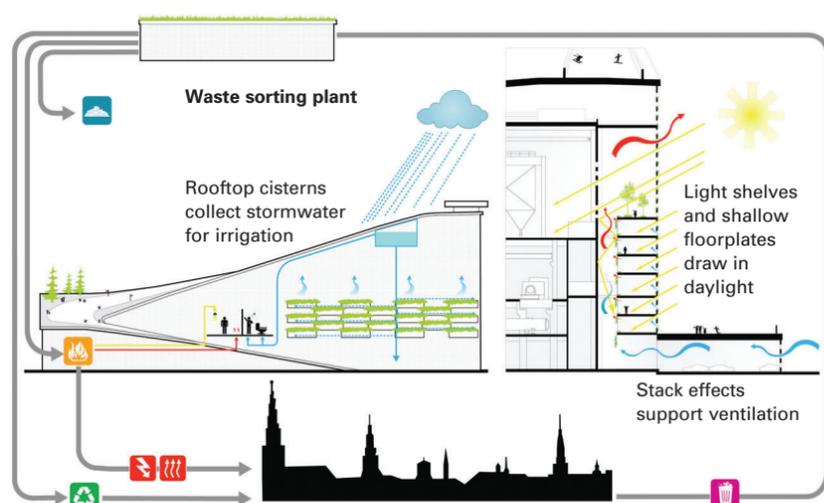
to what the next thing to do was and the attention fell off." He attributed the failure to innovate in part to the popularity of other sustainability initiatives like green building. But he believes that Mayor Bloomberg's new waste management plan is a significant step in the right direction.

Upgrading New York's waste management has long been on Mayor Michael R. Bloomberg's agenda. In 2006, his administration adopted a new strategy for solid waste removal. The plan emphasizes exporting garbage via barges and trains instead of by trucks and aims to reduce greenhouse gas emissions by 192,000 tons per year. In 2009, the Department of Sanitation added hybrid collection trucks—at a cost of \$500,000 each (federal subsidies reimburse about half)—to cut emissions within the city, among the first in the country to do so.

In January, Bloomberg reiterated his administration's commitment to overhauling the city's waste management strategy during his State of the City address. He announced a goal to double the amount of residential waste diverted from landfills by 2017, and proclaimed, "We'll explore the possibility of cleanly converting trash into renewable energy."

Bloomberg's plan promises to bring new facilities into the city by changing the local infrastructure for handling waste. One of them will be the Sunset Park recycling facility currently under construction in Brooklyn. The 11.5-acre complex will be situated on the edge of the Gowanus Canal, allowing barges to drop off and pick up materials. When completed, it will process 600 tons of glass, metal, and plastic every day.

Designed by architect Annabelle Selldorf, the facility indicates the newfound prominence of waste infrastructure in the urban landscape. Selldorf's



When most people think of garbage, it's foul odor and rotting fruit peel that come to mind, not world-class design and innovative thinking. But as cities like New York find ways to handle trash more sustainably, different approaches are being tried, including reinventing old technologies in new ways and building waste-processing facilities in urban centers that can generate their own heat.

One such facility is already a star. The Newtown Creek wastewater treatment plant in Brooklyn, New York, was designed by Greeley and Hansen, Hazen and Sawyer, and Malcolm Pirnie, environmental engineering consultants, in association with Ennead Architects. Completed in 2008, the plant consists of eight giant, stainless-steel "eggs" that are illuminated at night and visible from the other boroughs. Visiting the so-called Egg Beaters has become something of an attraction, and the wastewater plant even stars in a new short film, *The Art of Waste*, which premiered at the Sundance Film Festival in January. *The New York Times* has hailed the plant as a sign that "the modern renaissance of New York is complete."

It is a surprising distinction,

but such praise for the design of new waste-processing facilities may become more common as cities look to modernize their current waste-management strategies with an eye to heightening design quality, sustainability, and accountability.

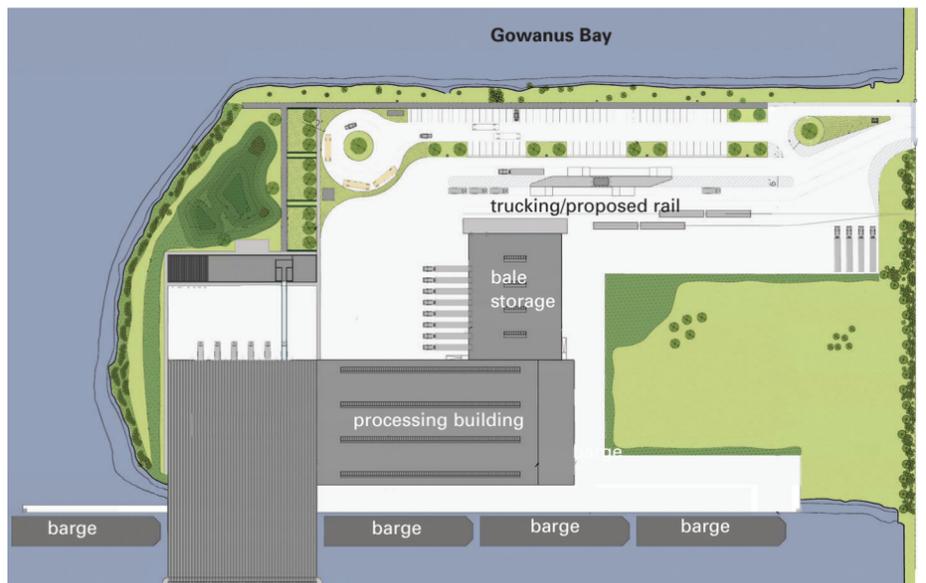
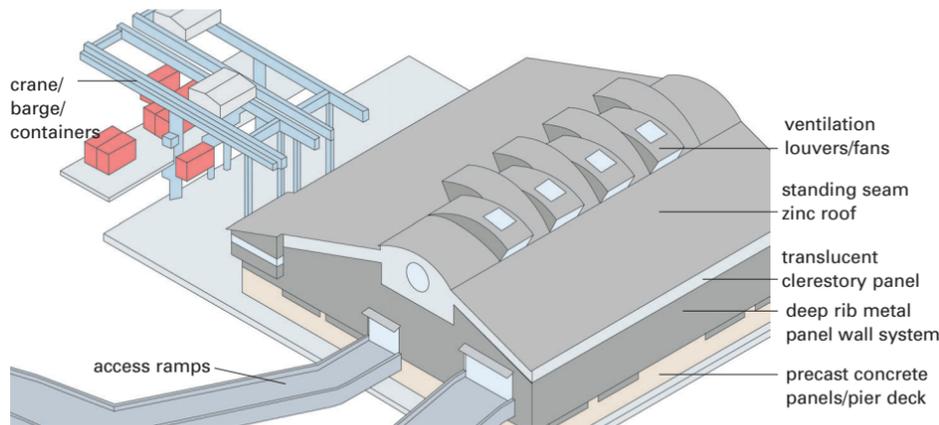
For decades, garbage trucks hauled New York's trash to the Fresh Kills landfill in Staten Island. When the landfill closed in 2001, the city turned to exporting garbage to other states by truck, not a popular move. As American cities like San Francisco and Seattle add compost to their recycling programs, and European cities turn to new waste-to-energy plants, New York has lagged behind. According to an article in *The New York Times* last October, the city now recycles about 15 percent of the waste collected by the Department of Sanitation, primarily from residences, down from a peak of 23 percent in 2001.

Improvements are in the works. Observed Kendall Christiansen, the founding assistant director of New York City's recycling program, "From the start, New York was a pioneer from a recycling perspective—but the program stagnated and didn't keep looking forward

JEFF GOLDBERG/FESTO

COURTESY BIG

THE ARCHITECT'S NEWSPAPER FEBRUARY 1, 2012



design raises the bar for infrastructure, using corrugated steel and translucent fiberglass panels, and an exposed steel frame in the tipping building where materials arrive. In 2010, the Public Design Commission praised the plan as "elegant and restrained." Selldorf, who is known for her work on gallery spaces and luxury residences, said in an interview, "I think that the overall design is meant to be a pleasant surprise for people who expect a recycling facility to be just piles of metal and glass."

While the facility is located in an industrial area, its relationship to the community was also an important consideration for Selldorf and the city's recycling company, Sims Metal Management. "From the onset, public engagement was a desire that the client articulated," she explained. In a further gesture of outreach, the complex will include an education center where students can learn about recycling and 3.5 acres of open space. Its construction is also part of a long-term plan to develop the waterfront district, known as the Southwest Brooklyn Industrial Business Area.

In the past, waste infrastructure projects have rarely received a warm welcome from nearby residents, who imagine that they will bring odor, noise and pests. The result, according to environmental justice advocates, is that waste management facilities are disproportionately located in low-income communities that have less power to oppose them. The majority of New York City's garbage is delivered to transfer stations in neighborhoods in the South Bronx, Brooklyn, and Queens, which trucks must pass through.

Bloomberg's plan attempts to address those inequalities by developing four new marine transfer stations in Brooklyn, Queens, and Manhattan. The stations, designed by Dattner Architects and engineers Greeley and Hansen, will transfer garbage from their respective boroughs onto barges to be shipped away. The New York City Environmental Justice Alliance praised the plan for relieving the burden on neighborhoods where stations have historically been located.

But the stations exemplify just how difficult siting a waste project anywhere in

the city can be. The proposed Upper East Side station, which will be located on 91st Street and the East River, has been at the center of numerous lawsuits and rallies for the past five years. Residents have opposed the project's proximity to a public housing project and park with playing fields, but in December a judge dismissed a lawsuit against the station.

According to Bernard Zipprich, who led Dattner's efforts on the marine transfer station program, environmental justice is one of the biggest challenges of building waste infrastructure in urban areas. He said that, for example, the station's final design took community input into account. A screen wall for the station's entrance ramp will block garbage trucks from view, and the design maintains the existing promenade along the East River for public use.

Internationally, waste infrastructure is attracting creative solutions that point to increased engagement among architects with the problem. In 2010 Bjarke Ingels of BIG unveiled a design for an incinerator that would double as a ski slope and

COURTESY SELLDORF ARCHITECTS

recreational center in the center of Copenhagen. The plant went before a city council vote in December amid concerns it would be rejected over fear of carbon emissions.

In London, a study was commissioned in 2009 to develop a comprehensive plan to handle a whopping 85 percent of the city's trash by 2020. Then the government changed and the deadline was moved to 2036, if ever. "Right now, waste management in London is a crazy free market affair with every borough selling off their trash to the cheapest bidder," said Alun Jones, a partner at Dow Jones Architects, the firm that prepared the study in collaboration with Arup. "That means taking it down the Thames to the east and smearing it all over the countryside." Sponsored by former mayor Ken Livingstone, "Rubbish in—Resources Out: Design Ideas for Waste Facilities in London" envisioned a range of innovative solutions including gasification and anaerobic digestion plants suitable for urban settings. With gasification, a thermal treatment plant burns waste in an oxygen-free environment releasing gas as usable energy. The anaerobic digesters—high-tech composting with bacteria—were shown located beneath parking towers with shops and gardens above; they too can provide heat and energy for their neighbors, or even biogas for cars. Jones said the idea was to design the plants as iconic markers in the city reminiscent of the gigantic graphic Ps in Tokyo that indicate parking lots. "They can be interesting buildings," Jones added, "and it makes sense on so many levels, but the current economic organization of waste management is stacked against it."

In Barcelona, ecoparks have proved successful

at integrating mechanical and biological treatment technologies in settings that include marinas and residential developments. The city currently has three ecoparks that manage 60 percent of the waste produced by the city and provide enough energy for its own electricity needs with a plan to support some 800 nearby housing units as well. Guided tours of the plant are becoming a popular education destination.

Barcelona is also at the forefront with an old technology that's new again—pneumatic tubes. Since its debut at the Olympic Village in 1992, an automated waste collection system beneath the city streets has been in operation throughout Barcelona. Residents and business owners deposit garbage into portholes on the street, and an underground network of pneumatic tubes whisks everything away to a collection plant. Organic waste gets diverted for conversion into biogas, which heats buildings while recyclables are picked up by truck. Albert Mateu, the a vice president at Envac, the Swedish company behind the pneumatic tubes, estimates that installation will be complete in seven years and one-third of Barcelona will have access to automated vacuum collection.

Barcelona was the first city to include vacuum collection in its official waste management strategy but the *Jetsons*-like system is catching on fast and has been exported abroad. Envac has put similar systems in Disney World and parts of London, Montreal, and Stockholm.

Rosina Abramson, Envac's U.S. representative, said the company is working on feasibility studies to retrofit several New York public spaces with the latest in pneumatic tube technology. The underside of the High



CHRIS PAYNE

Line may become a super highway for Chelsea Market's refuse, while a system of trash tubes beneath the Coney Island boardwalk that Envac is planning with the New York City Economic Development Corporation may ultimately extend to the surrounding amusement parks, ball fields, and the aquarium.

In fact, New York City has had its own pneumatic network on Roosevelt Island since 1975, and it is still in operation today. Envac, who was responsible for the system, is also consulting with Cornell University on their new applied science campus planned for the south tip of the island. "Cornell has a specific energy management plan and independent policies on waste disposal," said

Abramson. "The new Envac system would be specially designed to deal with their campus environment and needs like servicing laboratories."

It is new developments, like Cornell's New York campus, and dense districts that are prime candidates for pneumatic systems, Carlos Vazquez, Barcelona's sanitation director, is careful to point out. At a New York University symposium in 2010, Vazquez explained, "Pneumatics arranges and releases public space. It is the best advantage." He listed noise reduction and decreasing heavy traffic as two other benefits.

If architect Juliette Spertus had her way, other parts of the city besides Roosevelt Island would get pneumatics,

too. In 2010, Spertus curated *Fast Trash*, an exhibition about automated vacuum waste collection on Roosevelt Island and in other cities. She is currently working on two studies with CUNY's University Transportation Research Center that examine the costs and benefits of upgrading the system on Roosevelt Island, and retrofitting subway tunnels and viaducts with pneumatic tubes. "It's not the cheapest option," she admitted. "Barcelona chose to do it because the environmental benefits were so great. One challenge is figuring out where to do it, and another is the financing."

Pneumatics is not the only sustainable technology under discussion. After

Clockwise from top: Vacuum generator for the pneumatic tubes on Roosevelt Island; diagram of collection points in cities like Barcelona; collection portals in London.

integrating cleaner and better-designed waste collection systems into the city, the next frontier for New York is converting waste to energy. Methane is already being collected from decomposing trash at Fresh Kills, and the administration is studying other ways to move from just managing waste to capitalizing on it. Waste as an asset? New York City is already sucked in.

KATHERINE FUNG IS A NEW YORK-BASED WRITER AND A FREQUENT CONTRIBUTOR TO AN. SHE ALSO WRITES FOR THE HUFFINGTON POST.



COURTESY ENVAC

THE ARCHITECTS LIBRARY



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

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



Your City.
 Your Resources.
Online Now!

WWW.ARCHPAPER.COM

FEBRUARY

WEDNESDAY 1

LECTURE

Reinhard Meyer-Kalkus
Voices of the People
in the Berlin Phono Archive
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

EXHIBITION OPENING

Mary Corse: Minimalism
The Lehmann Maupin Gallery
540 West 26th St.
www.lehmannmaupin.com

THURSDAY 2

LECTURE

Andres Duany
Heterodonia Architectonica
6:30 p.m.
Sciame Auditorium
CUNY Spitzer School of
Architecture
141 Convent Ave.
ccny.cuny.edu/ssa

SYMPOSIUM

The Architecture of
Discourse: Publication &
Publicity in Architecture
Aaron Levy, William
Menking, and Tom Weaver
6:00 p.m.
Meyerson Hall
Penn School of Design
210 South 34th St.
Philadelphia, PA
www.design.upenn.edu

FRIDAY 3

EVENT

First Friday
Architecture Research Office
6:30 p.m.
Architecture Research Office
170 Varick St.
www.archleague.org

SATURDAY 4

EXHIBITION OPENINGS

From the Library: The Fleeting
Structures of Early
Modern Europe
National Gallery of Art
4th St. NW and
Constitution Ave.
Washington, D.C.
www.nga.gov

Sanford Biggers: The
Cartographer's Conundrum
MASS MoCA
87 Marshall St.
North Adams, MA
www.massmoca.org

SUNDAY 5

LECTURE

Julian Gardner
Side by Side:
Cimabue and Giotto at Pisa
2:00 p.m.
National Gallery of Art
4th St. NW and
Constitution Ave.
Washington, D.C.
www.nga.gov

MONDAY 6

EXHIBITION OPENINGS

Eugène Atget:
Documents pour artistes
MoMA
11 West 53rd St.
www.moma.org

Green, Urban, Glocal:
Student Work from
Philadelphia Architecture +
Design Schools
Center for Architecture
1218 Arch St., Philadelphia, PA
www.philadelphiafca.org

TUESDAY 7

LECTURES

Susan Yelavich
Global Issues in Design and
Visuality in the 21st Century:
Culture—How to be an
Outsider
6:00 p.m.
Tishman Auditorium
66 West 12th St.
www.newschool.edu/parsons

Jonathan Olivares: Working
with Jonathan Olivares
6:00 p.m.
SVA D-Crit Department
136 West 21st St.
www.dcrit.sva.edu (RSVP)

EVENT

Combinatory Urbanism:
Thom Mayne in Conversation
with Charles Waldheim
6:30 p.m.
Gund Hall
Graduate School of Design
Harvard University
48 Quincy St., Cambridge, MA
gsd.harvard.edu

THURSDAY 9

LECTURES

Francis Kéré
Bridging the Gap
Introduced and moderated by
David Turnbull
7:00 p.m.
The Great Hall
The Cooper Union
7 East 7th St.
archleague.org

Massimo Scolari

Representations
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York St.
New Haven, CT
architecture.yale.edu

Witold Rybczynski

The Biography of a Building:
How Robert Sainsbury
and Norman Foster
Built a Great Museum
6:30 p.m.
Sciame Auditorium
CUNY Spitzer School of
Architecture
141 Convent Ave.
ccny.cuny.edu/ssa

Elizabeth Plater-Zyberk

Miami21 New Zoning:
New Lessons for
New York?
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Peter Trippi

The Actress as Artist's Muse:
Sarah Bernhardt,
Eleonora Duse,
and Ellen Terry
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

EXHIBITION OPENING

Juan Downey
The Invisible Architect
12:00 p.m.
The Bronx Museum of the Arts
1040 Grand Concourse
Bronx, NY
www.bronxmuseum.org

FRIDAY 10

LECTURES

Peter Cook
Real is Only Halfway There
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York St.
New Haven, CT
architecture.yale.edu

Philip Glass

Design and Music Series
6:30 p.m.
Gund Hall
Graduate School of Design
Harvard University
48 Quincy St.
Cambridge, MA
gsd.harvard.edu

EXHIBITION OPENING

Maya Lin:
Lecture and Opening
6:00 p.m.
The Heinz Architectural
Center
Carnegie Museum of Art
4400 Forbes Ave.
Pittsburgh, PA
web.cmoa.org

SATURDAY 11

SYMPOSIUM

Is Drawing Dead?
9:30 a.m., 2:00 p.m.
Yale School of Architecture
Hastings Hall
180 York St.
New Haven, CT
architecture.yale.edu

THEATER

Clifford Owens:
Anthology
Performance
3:00 p.m.
MoMA PS1
22-25 Jackson Ave.
Long Island City, NY
momaps1.org

MONDAY 13

LECTURE

Adriaan Geuze
Re-Frame
6:00 p.m.
Meyerson Hall
Penn School of Design
210 South 34th St.
Philadelphia, PA
www.design.upenn.edu

TUESDAY 14

LECTURES

Stephen Kendall
Open Building as
a Strategic Design
Necessity
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Michael Kimmelman

Lunchtime Q&A
12:30 p.m.
SVA D-Crit Department
136 West 21st St.
www.dcrit.sva.edu (RSVP)

EXHIBITION OPENING

Swept Away:
Dust, Ashes, and Dirt
In Contemporary Art
and Design
Museum of Arts and Design
2 Columbus Cir.
www.madmuseum.org



JAN STALLER: HEAVY DUTY LANDSCAPES
ISE Cultural Foundation
555 Broadway
Through March 2

Jan Staller: Heavy Duty Landscapes, an exhibition curated by Marc Freidus, at the ISE Cultural Foundation, features sixteen large format photographs selected from series completed by Staller during the past seven years. Roadsides, recycling plants, and construction sites like the one featured in *Pillings, Flushing, Queens* (above, top) are the types of overlooked landscapes Staller addresses in his work. Through his lens we see the unexpected beauty of harsh, chaotic industrial sites and objects softened by their natural surroundings, as in *Tank Car In Snow, Port Reading, New Jersey* (above, bottom).



LAYERED SPURA: SPURRING CONVERSATIONS
THROUGH VISUAL URBANISM
Sheila C. Johnson Design Center
Parsons The New School
66 Fifth Ave.
Through February 25

The Seward Park Urban Renewal Area (SPURA) that occupies 14 square blocks on the Lower East Side has remained one of the largest underdeveloped city-owned parcels of land for more than 40 years. Very few of the originally-planned buildings came to pass, and vast parking lots created by slum-clearance on the south side of Delancey Street symbolize a hotly contested renewal plan. Gabrielle Bendiner-Viani and students of the New School's City Studio have spent three years investigating the complex issues surrounding the site, and in an exhibition highlighting their research and artwork they propose to instigate a new grassroots conversation rather than a top-down planning vision.

FEBRUARY 16-17, 2012

CREATING THE 21ST CENTURY FACADE:

METALS IN CONSTRUCTION 2012 FACADES CONFERENCE

Day 1: Thursday, February 16, 2012 8AM-5PM McGraw-Hill Auditorium, New York, NY

KEY NOTE SPEAKER PATRIK SCHUMACHER Director, Zaha Hadid Architects

Day 2: Friday, February 17, 2012 9AM-6PM Pratt Manhattan Campus, New York, NY

VISIT OUR WEBSITE TO REGISTER www.facade.archpaper.com

PRESENTED BY

Ornamental Metal Institute of New York

THE ARCHITECT'S NEWSPAPER

* digital fabrication alliance

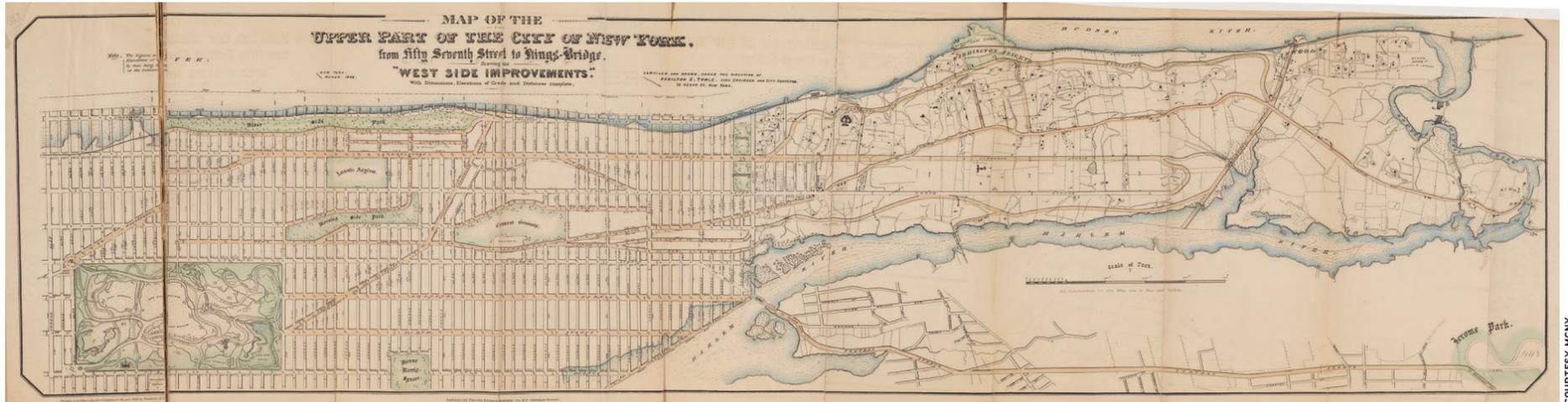
GALLERY SPONSORS

Cambridge Architectural • W&W Glass
Doralco • Ceramics of Italy • Firestone
GGI

PARTICIPANT SPONSORS

Thorton Tomasetti • Rhino • YKK AP
Voigt & Schweitzer

THE ARCHITECT'S NEWSPAPER FEBRUARY 1, 2012



COURTESY MCNY

NET ADVANTAGE

The Greatest Grid: The Master Plan of Manhattan, 1811–2011
Museum of the City of New York
1220 5th Avenue
Through April 15

Gridlock—the word has become metaphorically indispensable in dealing with Washington as well as New York. But in the beginning was the grid, the Manhattan street pattern itself, laid out in 1811, whose 200th anniversary is commemorated with an exhibition at the Museum of the City of New York (MCNY), curated by architectural historian Hilary Ballon.

Not until the 1980s did the word “gridlock” come along, the exhibition tells us. Formally certified on March 22, 1811, the report of the “Commissioners of Streets and Roads in the City of New York” offered a plan its authors promised would “unite regularity and order with the Public Convenience and benefit.” The ur-grid, the Commissioners’ Map, is on display as the centerpiece of the show.

The report justified the grid pattern with the reasoning that “a city is to be composed principally of the habitations of men, and that straight-sided and right-angled houses are the most cheap to build and the most convenient to live in.” The words fairly drip with contempt for “circles, ovals, and stars” and other ornamental shapes. The grid, with its 12 avenues

and 155 streets laid out under the director of chief surveyor John Randel, became the grammar of the city. In its interaction with older streets and buildings, it produced such irregular effects as the mad intersection of 4th Street with 11th and 12th streets. Or the absent block of 11th Street at Broadway where James Renwick’s Grace Church sits. The grid is also the basis of Manhattan architecture, providing unconscious, de facto specs for builders. The grid’s champions praise the architectural creativity it has engendered. Its critics condemn the grid as generating architectural mediocrity and providing few public spaces and structures.

The exhibition is visually rich, dominated by a wonderful group of maps. With their deep shadings and contours they recall the topography that the grid plan leveled out. Yellowed documents are the original embodiment of the grid and its rules; the whole display put me in mind of the old Freedom Train displays, born in Cold War days, of founding political documents.

Also on display are artifacts of the

surveying methods that created the grid. Theodolites and drafting tools remind us that surveying was the high tech of 1800, embodying an idealistic Cartesian vision as compelling in its day as Google’s vision of the Internet today. (That Washington and Jefferson were both working surveyors, amateur architects, and land speculators says a lot about the cultural basis of the nation.) There is an example of a Gunter’s chain, the basic land measure that ruled land layout—a 100-foot block is really 99 feet, three 33-foot chains. A hewn stone land-marker is the closest thing possible to a physical embodiment of the theoretical grid.

The grid was at least as much a product of political expedience as of soaring vision. It provided the commercial advantage of generating neat modules of real estate and standardized building plots. But rather than creating standard architecture, champions of the grid argue that it forced architectural creativity, in the sense that greenhouses force plants.

Rem Koolhaas celebrates the grid in *Delirious New York*, calling it “the most courageous act of prediction in Western civilization: the land it divides, unoccupied, the population it describes, conjectural; the buildings it locates, phantoms...” He argued that the grid made the city resistant to any overweening large architectural scheme, while the uniformity of blocks demanded variety in architecture. “In the single block—the largest possible area that can fall under architectural control,” he wrote of the grid, “it develops

Towles Map of the Upper Part of New York City, West Side Improvements, 1868.

a maximum unit of urbanistic Ego.” The grid was the studio system behind the stars of the skyline, perhaps. John Kouwenhoven, in his classic essay in *The Beer Can by the Highway*, compared the grid to jazz. He associated the grid with jazz’s basic 4/4 or 2/4 beat and the skyscrapers towering above the grid with improvisational solos.

Critics of the grid focus on its failure to provide public space. The New York grid lacked the many public squares of other grid plans, notably those of Savannah and Philadelphia, noted Vincent Scully, who saw it as the beginning of America’s neglect of shared spaces. “The grid so applied might be slapped down anywhere,” he wrote, “and usually all too little public space is left free in the process. The later American tendency toward private luxury and public squalor was already well enough in evidence here.” John Reps, the eminent historian of the American city, saw the New York grid as the first fatal step toward the dull gridded cities of the West. Henry James called it a “primal topographic curse.”

The plan did call for two large publicly owned common spaces, a military parade ground uptown and a market place, but neither was realized as planned. Instead, the exhibition documents, now-familiar public spaces originated in periodic fits of public idealism, private generosity, and speculative innovation. Parks and squares showed up in odd-shaped parcels left by accidents of the map and the

ARCHITECTS IN THE CROSSHAIRS

A Passion to Build
Peter Murray, Clip-Kit, \$15.00

The cover of British architect and journalist Peter Murray’s gripping page-turner, *A Passion to Build*, says it all. Bright red lingerie lies over a copy of Rykwert’s *The Seduction of Place* and a Pevsner guide to a place called Frampton-on-Tees. An iPad screen shows an athlete competing in the Euro games planned for this fictional north of England city, while a sketchbook shows an “Indigo James” design for a classical stadium favored by the local Duke of Frampton. Other images portray the Sieneese Palio that inspired the designer of the opening event of the novel. While the story of the planning of the games is quite pedestrian and sad, with all the usual British complications of class and caste, the fun is in Murray’s mischievous eye for detail, gossip, style, and ambition. Few escape his eagle eye as they press on to

success and fulfillment in this charming and wry narrative of Anglo-architectural glitterati.

The cast of characters is a witty amalgam of well-known and easy-to-identify personalities: the bicycle-mad global architectural titan; his ex-partner, Harry Jamb, the detail-obsessed reformed alcoholic; the lady architect who Has Not Built in Britain; and the journalist whose romantic liaisons bring on the headlines. Murray cleverly shifts the voice of the narrator as the story unfolds, writing from the point of view of the mayor, his planner, his two main male architectural protagonists, and their wives, children, clients, colleagues, critics, lovers, and rivals.

This efficient literary conceit enables Murray to describe the production of a building and urban event in all its complexity. It also sadly

reduces all the characters to stereotypical ciphers in a monstrous machine, losing critical distance. It was especially disappointing that everyone lives happily ever after, heading to Buckingham Palace to be knighted or made a lord. A more subversive ending could have further spiced up Murray’s rich and saucy parody.

Many architects have tried their hand at fiction. Alison Smithson, for instance, wrote *A Portrait of the Female Mind as a Young Girl* (1966) and left several unpublished novels at her death. Barry Maitland, after studying architecture at Cambridge and practicing in Britain, became the successful author of ten Brock and Kolla crime novels in Australia, winning the Ned Kelly Award three times. Does Murray’s happy ending indicate that he too has further literary ambitions, a sequel or prequel, extending back from architecture to ornament and crime? Stay tuned for the next “Harry Jamb”!

URBAN DESIGN HISTORIAN DAVID GRAHAME SHANE TEACHES AT COLUMBIA UNIVERSITY, COOPER UNION, AND AT UNIVERSITIES IN LONDON, MILAN, AND VENICE.

PETER MURRAY

A Passion to Build



COURTESY CLIP-KIT

land. Mayor Philip Hone led the creation of Washington Square, which served as an early drilling space for militia, while Gramercy Park was laid out on swampy land by a developer with the Dickensian name of Samuel Ruggles.

Manhattan's grid presents practical drawbacks to daily life. The cultural geographer J. B. Jackson famously praised city plans with alleys that provide access for deliveries and removals. But on the grid, garbage sits waiting for pickup beside the entrance to even the most stately mansion.

Another of the critics of the grid was Frederick Law Olmsted, whose looping, biomorphic paths in Central Park map a visual reproach to the angles of the city street. Olmsted also attacked the grid as a handicap to architecture. "There is no place in New York where a stately building can be looked up to from base to turret," he wrote, "none where it can even be seen full in the face...none where it can be viewed in advantageous perspective."

And—in a famous sentiment displayed in large type on the gallery wall—Olmsted lamented the decentralization the grid imposed. "Such distinctive advantage of position as Rome gives St. Peter's, Paris the Madeleine, London, St. Paul's, New York, under her system, gives to nothing."

But a city without a central cathedral or palace was more a democratic society and, in a city without a center, anywhere could be central. The grid may have democratized land ownership, as some historians argue, assisting in the distribution of large estates into the hands of mechanics and merchants. It allowed the economic and cultural center of the city to move uptown, through the porous sponge of the grid. "This is the purpose of New York's

geometry," Roland Barthes wrote. The grid might lack a cathedral but it let the name of Frank Woolworth tower above all, for at least a few years.

But bringing into the gallery the sense of the grid as perceived on the street or in the popular mind is harder. How to represent the mesmerizing quality of the short blocks that make people walk farther than they plan, or the flickering passage of street numbers in a taxi window, like shuffling cards? First-time visitors to Manhattan tend to comment first on its winds and shadows, because just as the grid defied topography, it defied the sun and wind and sought to align itself with the compass, so the prevailing westerlies whistle through darkened skyscraper canyons—the word has become unavoidable.

In *Waterfront: A Walk around Manhattan*, Phillip Lopate writes while "one hears the Manhattan grid disparaged today as merely a capitalist device for real-estate speculation, to me it is a mighty form, existential metaphor, generator of modernity...it inspired Mondrian, Sol Lewitt, Agnes Martin, and that's good enough for me." Mondrian's iconic *Broadway Boogie Woogie* is a reminder that the grid represents only one aspect of the city's spiritual map: its counterpoint is the defiant, dynamic sash of Broadway. Broadway was the avenue of dreams, the impetuous id in contest with the responsible superego of the grid.

Such "dramas of triangulation" are the focus of one of the entries in the MCNY's companion exhibition, *The Unfinished Grid: Design Speculations for Manhattan*, a set of projects by architects on the theme of the future of the grid. The entry called *Projective Exceptions*, by Grant Alford assisted by Spencer Lindstrom, was inspired by the

A pile of rocks at 81st Street and 9th Avenue in 1886.



COURTESY MCNY/ROBERT L. BRACKLOW

Flatiron building neighborhood and suggests three new angled exceptions to the grid.

The sidebar show was curated by Gregory Wessner and sponsored by the museum, the Architectural League, and Architizer. The more than 120 entrants were asked to speculate on how the grid might be adapted, extended, or transformed. The eight projects picked by the jury offer a refreshing mix of ground-level innovations with grand thinking. One effort, *6 1/4 Avenue*, by ksestudio and others, offers ideas for a new corridor of mid-block open space that has informally sprouted up between 6th and 7th avenues. *Dissociative New York* by Joshua Mackley and Mathew

Ford experiments with a new kind of regulatory structure "that would remove absolutely all regulations (zoning, preservation) from the avenues, while simultaneously freezing in their current state all the streets in perpetuity." In *Tabula Fluxus: A New Topography for Tourists*, Yikyu Choe, Michael Chaveriat, and Myung Kweon Park appreciate Manhattan's grid so much they suggest building a second one—700 feet above today's street level.

Clearly, where the grid is most firmly locked is in the thinking of those on its streets.

PHIL PATTON WRITES ON DESIGN AND CULTURE FOR THE NEW YORK TIMES AND TEACHES IN THE SVA DESIGN CRITICISM PROGRAM.



GLOBALCON™

Energy, Power, & Facility Management Strategies & Technologies

2012

March 7-8, 2012 | Atlantic City Convention Center | Atlantic City, New Jersey

Decision makers from business, industry and government must now seek integrated energy solutions — solutions which assure both a secure and affordable energy supply to meet today's and tomorrow's needs, and effective management of energy and overall operational costs. **Globalcon 2012**, presented by the *Association of Energy Engineers*, is designed specifically to facilitate those seeking to expand their knowledge of fast-moving developments in the energy field, explore promising new technologies, compare energy supply options, and learn about innovative and cost-conscious project implementation strategies.

The multi-track conference covers a broad range of currently relevant topics, and gives you the opportunity to hear first-hand from some of the major players in the energy field. The **Globalcon Expo** will emphasize four critical areas of leading edge technology and related services:

**HVAC and Smart Building Systems, Renewable & Alternative Energy / Onsite Generation
Lighting Efficiency, Plant and Facilities Management**

Presented by



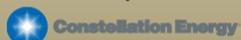
Featuring



Platinum Sponsor



Silver Sponsor



Bronze Sponsor



White Star Corporate Energy Leader



Government Energy Leaders

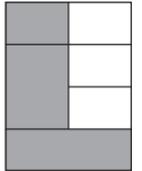


770-447-5083 | www.globalconevent.com | info@aeecenter.org

MARKETPLACE

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

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



THE ARCHITECT'S NEWSPAPER FEBRUARY 1, 2012

photographer: BENOIT PAILLEY

Derek Lam Boutique
Pritzker prize winning architect SANAA

MG & Company
Construction Managers / General Contractors
Hospitality/Residential/Retail • 212 691 4000 • www.mgandcompany.com

Images of Architecture and the Built Environment
www.esto.com

Esto

Photo © David Sundberg/Esto

AmCork
American Cork Products Company

importers of fine cork flooring

www.amcork.com ▲ 1-888-955-2675

PK-30 system
FOLDING WALLS • PARTITIONS • SLIDING DOOR SYSTEM

WWW.PK30.COM

PHOTO: ROY WRIGHT

TENQUERIAN ARCHITECTURAL MODELS

The model was built during design development and is now on permanent display at Yankee Stadium Museum.

WWW.TENQUERIAN.COM

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

HOK SPORTS ARCHITECTS

Polshek Partnership / National Museum of American Jewish History

radii inc

architectural models - imaging - effects - done well

Contact: Ed Wood or Leszek Stefanski
66 Willow Ave, Hoboken, NJ 07030 201.420.4700 (p) 201.420.4750 (f)

www.radiiinc.com

AN JOBS

WWW.EXCHGPOINT.COM

POST RESUMES, SEEK JOBS, DESK SPACE, RESOURCES, CEU CREDIT COURSES, COLLABORATIONS, AND ITEMS FOR SALE.

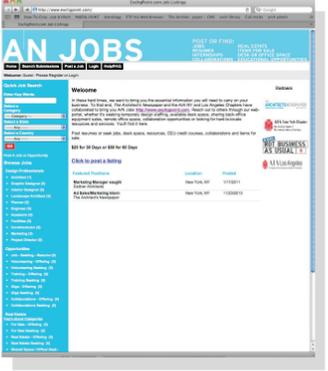
In these hard times, we want to bring you the essential information you will need to carry on your business. To that end *The Architect's Newspaper*, the AIA NY and LA Chapters have collaborated to bring you Exchange Point. Reach out to others through our web-portal, whether it's seeking temporary design staffing, available desk space, sharing back-office equipment sales, remote office space, collaboration opportunities or looking for hard-to-locate resources and services. You'll find it here.

collaborations

Jobs

SUPPORT

GIGS



real estate

FOR SALE

VOLUNTEERING




The Architect's Newspaper

http://www.archpaper.com/

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

THE ARCHITECT'S NEWSPAPER

AN WEB PACKAGE

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

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

THE ARCHITECT'S NEWSPAPER

EAST COAST ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

REGISTERED ARCHITECTS IN THE NORTHEAST AREA (NY, NJ, CT, PA, MA, MD, DE, RI AND DC) FREE.

THE ARCHITECT'S NEWSPAPER, THE NORTHEAST'S ONLY ARCHITECTURE AND DESIGN TABLOID, IS PUBLISHED TWENTY TIMES PER YEAR.

*Must provide RA number

RA number FREE!*

Institutional \$149

1 year \$39

Canada/Mexico \$75

2 years \$69.95

International \$160

West 1 year \$29

Mail this form with a check payable to: The Architect's Newspaper, LLC. The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007 ref. 02.01.12

Name _____ Date _____

Company _____

Address _____

City/State/Zip Code _____

Email _____ Phone _____

RA License Number _____

Credit Card Number _____ Exp. Date _____

SIGNATURE REQUIRED _____

INDUSTRY

Academic

Architecture

Construction

Design

Engineering

Government

Interior Design

Landscape Architect

Planning/ Urban Design

Real Estate/ Developer

Media

Other

JOB FUNCTION

Academic

Architect

Designer

Draftperson

Firm Owner

Government

Intern

Managing Partner

Project Manager

Technical Staff

Student

Other

FIRM INCOME

Under \$500,000

\$500,000 to 1 million

\$1 to 5 million

+\$5 million

EMPLOYEES

1-9

10-19

20-49

50-99

100-249

250-499






Ceramic Cloud, Reggio Emilia, Italy, 2010;
Right: GC Prostho Museum Research Center, 2010;
On front page: Oribe Tea House, Gifu, Japan, 2005.



KENGO KUMA AU NATUREL

Despite having few projects in the United States, Kengo Kuma has a passionate following among American students and practitioners for his subtly refined interpretation of organic and environmentally inspired designs. Following a lecture at the University of Pennsylvania last fall, Kuma talked to Ariel Genadt about his writings and experiments in erasing architecture, reservations about American building today, response to the tsunami in Japan, and recent commission to oversee an expansion of the 1967 Portland Japanese Garden in Oregon.

Ariel Genadt: In 2000, you published *Anti-Object*, promoting the provocative idea of “the dissolution and disintegration of architecture” as exemplified by your work in the 1990s. How did this idea come about?

Kengo Kuma: The idea was born as the result of Japan’s economic slump in the 1990s. I opened my practice in 1986, and in the following several years I managed to design some monumental architecture in Tokyo. However, in the 1990s, I had no jobs in Tokyo, which led me to work in more “natural” environments in the provinces, designing small buildings that could match them. These experiences formed the basis for *Anti-Object*.

What do you mean by dissolving buildings into an environment that is constantly changing?

“Environment” is a wide concept that incorporates both natural and urban surroundings. And naturally, the environment itself changes every day. For a site in a city, my architecture aims to merge into its urban setting. I don’t worry about the change of the environment, because I always try to make the building as flexible as it can be to embrace variety.

After visiting Columbia University in 1985, you published *Good-Bye Postmodern—11 American Architects*, a critique of postmodernist architecture of the time. Now that you have completed your first built work in the United States—a residence in New Canaan,

Connecticut—do you feel differently about American architecture?

Back in 1985, America was still full of confidence. Now it feels as if the country is confused and has lost its self-assurance. Our house for New Canaan is more like Japan than America. Nearby is Philip Johnson’s Glass House, which stands on a platform, designed in the “classical” modernist American style. Our work has no platform, no center, and everything floats in the forest.

You have written that you wish to see architecture and landscape design fusing into one, with the traditional Japanese gardener as an inspiration working from within the garden, in continuity with place. In approaching the expansion of the Portland Japanese Garden, do you identify with the gardener-designer model?

The “gardening” work style is very much the way we approach projects. I have worked with a number of landscape designers, but I wasn’t impressed with the way they designed because to me it looked as if they were forcing their compositions onto nature. Gardeners, on the contrary, try to learn from nature, and I would like to work like that in the project for Portland.

In your 2010 essay “Studies in Organic,” it appears that among the Modern architects you are most inspired by is Frank Lloyd Wright. How does your definition of organic architecture differ from Wright’s?

As I understand it, what Wright aimed at in his organic architecture was a living creature-like architecture, rather than organ-like. My organic architecture is inspired by living creatures, rather than by organs, so there is little difference with Wright. What distinguishes us is that whereas Wright considered a creature a self-complete system, for me it means some kind of incomplete flow, totally dependent on the outside world.

In the same essay, you addressed the “Bilbao Effect,” writing, “To B or not to B?” You recently won the prestigious

competition for the design of the Victoria & Albert Museum at Dundee, Scotland. The clients are keen on repeating a Bilbao Effect for their city. How do you intend to preclude the reading of the new museum as an object and still satisfy the client’s desire for an architectural icon?

I do not deny that iconic architecture can revive and regenerate the city. But an icon as a self-expression of the architect won’t be loved by its local people in the long run. Instead, I believe that a “natural icon”—born from a dialogue between the architect and the location—will be favored by everyone. This is what we want to see in the project of V&A at Dundee.

Your most celebrated works in Japan are made of natural stone, while the Dundee museum will feature reconstituted stone. Some of your assemblage details seem to defy what stone “wants,” to use Louis Kahn’s expression. Would it be fair to say that makes the building appear as artifice/object?

In every single project we work on there exists a limit to the budget, and natural materials are not necessarily usable. For the V&A, we were inspired by the masonry architecture of Scotland, which is made of grayish stones. Spreading a massive, naked texture of concrete is not what we do. I think that using reconstituted stones also represents our respect to nature.

You have explained that economic troubles in Japan turned out to be an opportunity for architectural innovation. Elsewhere you commented on how the Japanese have historically had to build in a sustainable manner and use resources carefully because of Japan’s isolation. Do you think the current financial crisis in the U.S. can also lead to innovative architecture?

Japan has always generated new cultures taking advantage of crises, such as natural disasters or political chaos. For example, confusion in the wake of the Onin War (1467–77) contributed to a rich culture of Higashiyama in Kyoto, from which the origin of today’s tea ceremony and the art of ikebana emerged. [Both of them were

developed with the idea of sustainable design.] In the same manner, I believe that the current issues of economic or environmental crisis are full of potential to foster new designs. People’s attention to the use of natural and local materials in architecture, not concrete and steel, may be a sign of movement.

The tsunami in Japan raised the eternal question of architecture that conveys an image of firmness and stability when the reality is that buildings yield to nature’s great forces. Should buildings reflect that reality?

The tsunami told us that however strong concrete-made buildings may be, they cannot counter the power of nature. In the old days, small Japanese wood houses looked flimsy, but they had in fact been designed taking well into account their environmental conditions through the clever choice of sites, their flexible structure to fence off natural forces, and so on. Our principle and approach in the “cloud”-like designs is to make full use of such wisdom of our ancestors and grow out of fortress-like architecture in concrete.

ARIEL GENADT IS AN ARCHITECT AND LECTURER AT THE SCHOOL OF DESIGN, UNIVERSITY OF PENNSYLVANIA.



FEBRUARY 16-17, 2012

COLLABO

RATION COLLABO

RATION

CREATING THE 21ST CENTURY FACADE:

EXPLORE WITH US HOW ARCHITECTS AND FABRICATORS ARE ADVANCING CURTAIN WALL DESIGN IN THE DIGITAL AGE

METALS IN CONSTRUCTION CONFERENCE

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

KEY NOTE SPEAKER PATRIK SCHUMACHER Director, Zaha Hadid Architects

PRESENTERS BILL ZAHNER Zahner DENNIS SHELDEN Gehry Technologies MIC PATTERSON Enclos
JONATHAN MALLIE SHoP FEDERICO NEGRO CASE Design Inc. BRAD BELL Digital Fabrication Alliance ANDREW
VRANA Digital Fabrication Alliance ANNA DYSON CASE PHILLIP ANZALONE Columbia GSAPP ERIK VERBOON
Buro Happold EDWARD PECK Thornton Tomasetti REESE CAMPBELL Method Design CASEY JONES GSA

DIGITAL FABRICATION WORKSHOPS

Friday, February 17th, 2012
Pratt Institute 14th Street

WORKSHOP TOPICS

- PARAMETRIC DESIGN** Gil Akos, Ronnie Parsons, Studio Mode
- SCRIPTED DESIGN** Skylar Tibbits, SJET
- REVIT DESIGN** David Fano, CASE Design
- COMPUTATIONAL DESIGN & 4D SEQUENCING** John D. Cerone & Hashim Sulieman, SHoP
- RHINO DESIGN** Kevin Patrick McClellan & Brad Bell, Digital Fabrication Alliance

VISIT OUR WEBSITE TO REGISTER
www.facade.archpaper.com



PRESENTED BY



GALLERY SPONSORS

Cambridge Architectural • W&W Glass
Doralco • Cermaics of Italy • Firestone
General Glass

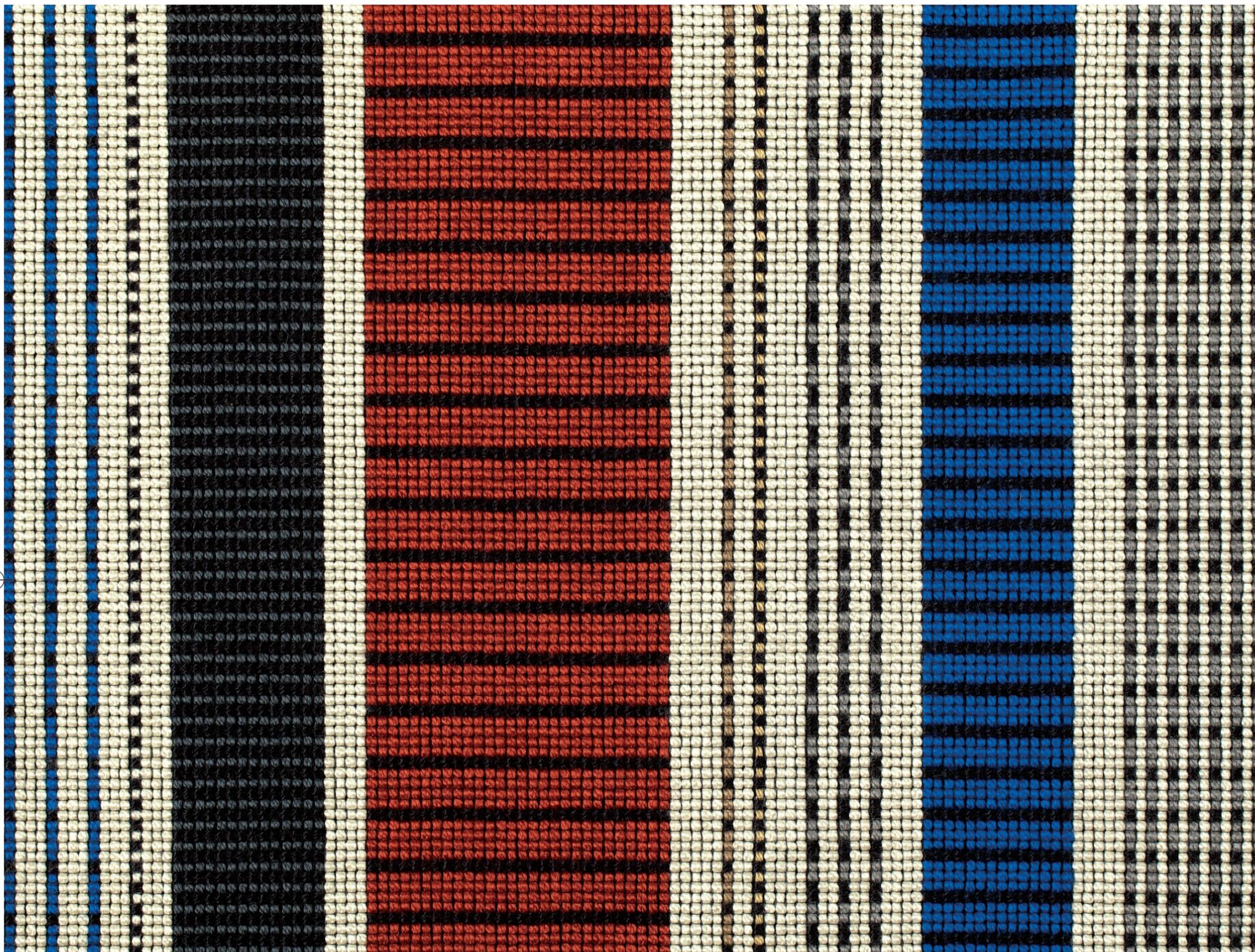
THE ARCHITECT'S NEWSPAPER

* digital fabrication alliance

PARTICIPANT SPONSORS

Thorton Tomasetti • Rhino • YKK AP
Voigt & Schweitzer





point by paul smith

maharam

