

HUGH HARDY ADDS NEW THEATER TO LINCOLN CENTER ROOF



COURTESY H3

TOPS IT OFF

According to Hugh Hardy of H3 Hardy Collaboration Architecture, the news on February 4 that the Vivian Beaumont Theater was getting a new experimental theater on its roof was a long time coming. "We'd been working on the idea of a third theater for years," said Hardy, but everywhere on the Lincoln Center campus had proved too complicated. **continued on page 6**

WRT TO REVIVE BETHLEHEM STEEL PLANT
BLAST FROM THE PAST



THOMAS GRIM

After lying dormant for more than a decade, Pennsylvania's Bethlehem Steel complex is poised for rebirth with a new public space at its core. Once the second-largest producer of steel in the United States, the plant and its iconic blast furnaces will become the backdrop for a 4.5-acre arts and **continued on page 11**

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SELLDORF DESIGNS SUSTAINABLE RECYCLING FACILITY IN BROOKLYN

GREEN DEPOT



COURTESY SELLDORF ARCHITECTS

New York architect Annabelle Selldorf is known for stylish Soho apartments and restrained Chelsea galleries, but her latest project is quite the departure, and not simply because it's located in Sunset Park, Brooklyn. Her firm, Selldorf Architects, has designed a recycling center for Sims Metal Management, a 24-hour facility that will process 600 tons of recyclables each day from the five boroughs. Designing an industrial building is unusual enough, but the architects were also working within a relatively tight budget of \$89 million.

That meant the center would have to be built using pre-engineered structures, limiting the flexibility of the design. Yet Selldorf's team found the challenge every bit as engaging as a high-end loft or a Hamptons villa. "In a funny way, it's not that different," Selldorf said during a telephone interview from Europe, where she is working on a gallery. "People tend to think we do very elaborate, refined work, but the issues really are the same, respecting the program and the budget." **continued on page 5**



COURTESY NYC DOT

BROADWAY'S PEDESTRIAN PLAZAS ARE HERE TO STAY

CLOSING THE CROSSROADS

When the Department of Transportation shut portions of Broadway to traffic in May, some scoffed at the thought of banning cars from the **continued on page 3**



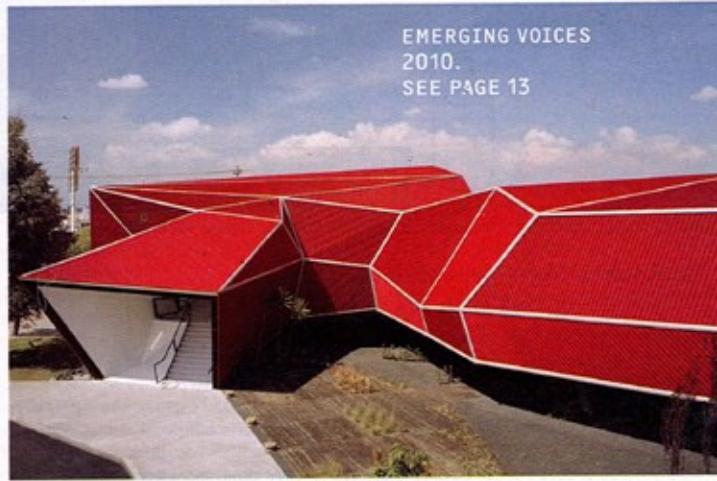
NYC PONDERS MARKET FOR PLUG-IN ELECTRIC CARS

CHARGED UP

The next generation of electric vehicle may have already hit the streets, but New York officials are only now starting to study the complex problems of when, how, and even whether the city's residents should plug in their Tesla Roadsters.

The newest report **continued on page 10**

EMERGING VOICES
2010.
SEE PAGE 13



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EMERGING VOICES

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2010

The rite of passage for architects known as EMERGING VOICES has for 27 years told us whom to watch. The Architectural League-sponsored lecture series has been dependably prescient in its selection of talent on the rise, whether it was Morphosis in 1983, Toshiko Mori in 1992, or Teddy Cruz in 2006. Probably of even greater fascination is the map of interests that the series plots from year to year. The lines are not hard-drawn, but over time, and retrospectively,

they become clear indicators of the profession's concerns and direction.

Last year, Anne Rieselbach, program director at the League, wondered if 2010 would produce more theoretical thinking and speculative projects. Intriguingly, that has not been the case. Instead, readers will find not only a broad geographical diversity in firms hailing from Vancouver to Milwaukee to Mexico City, but also that their commissions are spread all over the globe, from Anchorage

to Beirut to China. Firm size is clearly no longer a bar to innovative ideas finding expression abroad. While intensity is the likely hallmark of these ambitious firms, an even more encouraging sign is the consistent commitment to finding ways to get involved from within the system—be it bureaucratic, academic, or social—in order to change not only buildings themselves but how the world is built.



L.E.F.T

—
NEW YORK

SLADE
ARCHITECTURE

NEW YORK

BELOW, TOP:
SHARK EXHIBIT BUILDING
CONEY ISLAND, NEW YORK
BELOW, BOTTOM:
ORDOS 100 STACK HOUSE
INNER MONGOLIA, CHINA

Slade Architecture aims to convince clients that high concept doesn't have to undermine function. Whether it's a stair wall made entirely of plastic cells for hundreds of Barbie dolls, or another of magnet-friendly metal for the founder of Ricky's drug stores, Slade manipulates perception and scale to make meaningful connections for both public and private users of a space. And the approach is working in projects from Coney Island to Inner Mongolia for husband-and-wife team James and Hayes Slade. "There's always that relationship between the occupant and the artifact of the building, and that relationship is always at the heart of what we're trying to investigate," said James.

Founded in 2002, the firm has completed a wide range of projects and, since its inception in 2004, has been selected for New York City's DDC Design and Construction Excellence program. Their first project with the DDC, the renovation of a library at the Montessori Progressive Learning Center in Queens, went beyond the initial goal of book storage to include an assembly area for students.

Overseas, Slade has applied their connection-centered design to Mattel's House of Barbie in Shanghai. "It's a mix of cultures and times," said Hayes of the six-story, 35,000-square-foot flagship prototype. "Barbie has a long history and many associations, but she'd never had a space to represent who she is." Using architecture to anchor Barbie to fashion and design, the space aims to speak

to females of all ages by folding historical references into a head-spinning contemporary aesthetic. In the cafe, acrylic chairs are screen-printed with the silhouettes of more classic seating, while the mosaic tile floor riffs on the herringbone pattern of the original doll's bathing suit. The emporium is, of course, permeated by a heavy dose of pink that seeps through to drench the lighting of the glass facade, as well.

Selected to design a home for the Ordos 100 development in China, Slade opted to elevate locally ubiquitous brick through a simple geometric mechanism that, when repeated, creates a pattern and texture that constantly changes as light strikes over the course of a day. The volumes of the home are arranged to look longer or shorter from different points of view, using perspective and angularity to give simple architecture a more complex sculptural quality.

Currently, the firm is working on two cultural projects in New York City: a building for a new shark tank at the New York Aquarium, and a masterplan for the Staten Island Zoo. In the design for the shark exhibit, Slade's penchant for interactivity and boundary-stretching plays out in the form of an immersive landscape that will also serve as the entrance marker for the Aquarium on the Coney Island boardwalk. "It's one thing to understand the goals and obvious requirements," said James, "but we really want to take it as far as we can beyond that." **JOHN LEIBACH**

STUDIO SUMO

NEW YORK

BELOW, TOP:
JOSAI UNIVERSITY
JAPAN
BELOW, BOTTOM:
METAN HOUSING
NEAR

The name "SUMO" is a portmanteau of the first name (Sunil) and nickname (Momo) of Studio SUMO's two principals, Sunil Bald and Yolande Daniels. But it became unexpectedly appropriate when the New York-based firm started designing university buildings for Josai University's many campuses in Japan. Included in an array of built and pending designs for Josai, there is a museum, dormitory, and school of management whose buildings are connected to each other and the larger campus. "Most Japanese universities are composed of these very inward-looking buildings and segregated departments," Bald said. "Part of the reason we've been asked to do work there is that our interventions allow the university to rethink themselves urbanistically."

If SUMO's 15-year practice is unusual for its Japan-U.S. split, it's also unusual for its trajectory. Most firms graduate from residential projects to institutional and artistic work; SUMO took the opposite tack. Daniels and Bald started collaborating in the mid-1990s, drawing on academic work (Daniels teaches at Columbia, Bald at Parsons and Yale) to win competitions, starting with the MTA Arts for Transit in 1995, and were asked to design the Architectural League's New New York exhibition in 2000. Their short but high-profile record put them in the sights of Bernard Tschumi in 2000, who invited them to help with a competition entry for a temporary new home for the Museum for African Art

(MFAA) in Queens, which built their design in 2001. Several years later, they were invited to design the Museum of Contemporary African Diasporic Art in Brooklyn, completed in 2005.

Lofts and apartment buildings are now a large part of the firm's repertoire. A Harlem duplex features a trick they first deployed in the MFAA, in which they disguised doors by embedding them in wall recesses. Lessons from an art installation that SUMO created on the history of the shotgun apartment came in handy in 2007, when they were asked to design an apartment block in Miami's Little Haiti. Seeking to create something that would be both attentive to West Indian culture as well as affordable, Daniels and Bald designed a series of blocks made up of shotgun and Creole manor-style apartments. "Every apartment has a front door and back door that open to the outside," Bald said, to make it feel more like a stand-alone Creole house and provide cross-ventilation.

With an expanding residential practice, two teaching loads, and the possibility of opening a Tokyo office, Daniels and Bald have a full plate, but they haven't abandoned their artistic roots. A series of exhibits, installations, and museum designs—from a sculptural folly for a Baltimore museum to a high-tech educational gallery in the MFAA—is keeping SUMO busy and planting the seeds for future inspiration.

JULIA GALEF

