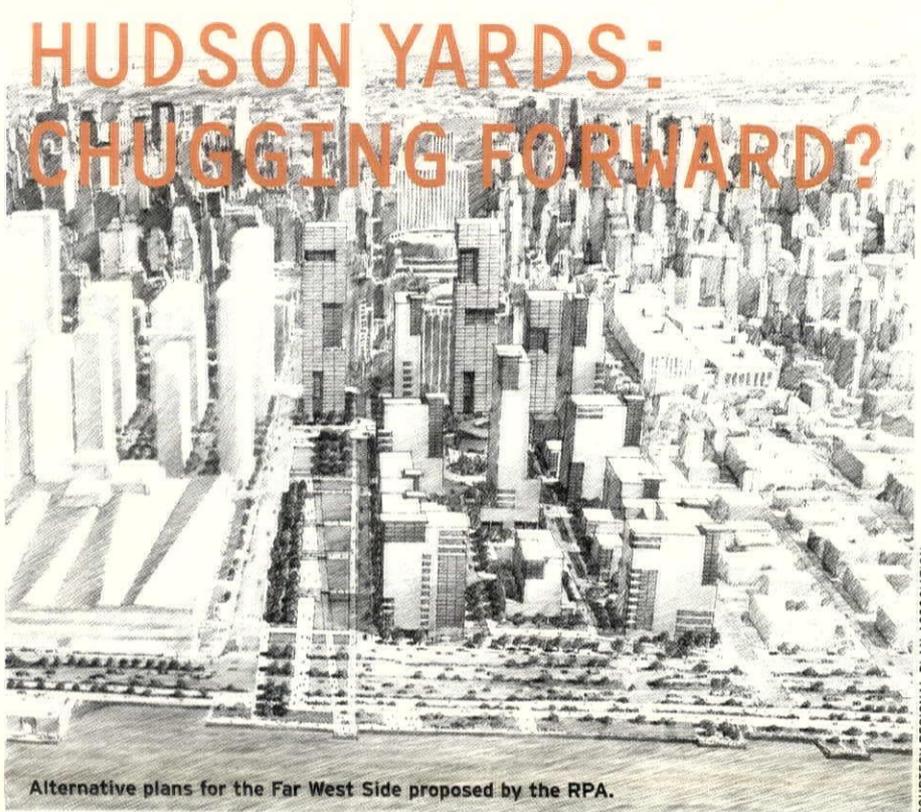


NEXT STEPS FOR THE MOST CONTROVERSIAL CITY PLAN OF 2004



## HUDSON YARDS: CHUGGING FORWARD?

Alternative plans for the Far West Side proposed by the RPA.

COURTESY REGIONAL PLAN ASSOCIATION

Possibly the most ambitious—and contentious—of New York City's many current redevelopment plans is the proposal to remake Manhattan's Far West Side. Responding to detailed plans unveiled last summer, the City Planning Commission approved the rezoning of the 59-block area on November 22, and City Council looks set to follow suit this month. After much negotiation, a substantial affordable housing component will likely be included in the project. The state legislature gave a crucial nod to the expansion of the Javits Convention Center in December. However, the elephant in the room remains the New York Sports and Convention Center (NYSCC), i.e., the Jets Stadium. The New York State Public Authority Control Board (consisting of Governor George Pataki, State

Senate Majority Leader Joe Bruno, and Assembly Speaker Sheldon Silver) will vote in February on the NYSCC, the centerpiece of the Bloomberg administration's vision. Alternative West Side scenarios proliferate. In December, the Regional Plan Association (RPA) issued a paper detailing development alternatives, replacing the city's stadium-centric plan with phased mixed-use development featuring substantially more housing. Stadium-free development, the report states, would provide greater return on public investment as well as better waterfront connections and less traffic congestion and air pollution than the plan endorsed by the city. Meanwhile, the city's financing mechanism for West Side development faces criticism from independent **continued on page 3**

## MOMA'S ROOFTOP BECOMES CANVAS FOR ART HIGHER GROUND

Camouflage style has gone from the street to the Museum of Modern Art. Landscape architect Ken Smith drew on the classic army pattern for

an installation now under construction on two 8<sup>th</sup>-floor roofs of the newly renovated museum. "The design will provide a sharp

contrast to the orthogonal geometry of [Philip] Johnson's ground-level garden as well as [Yoshio] Taniguchi's buttoned-down building," said Smith. The project arose from an agreement between the residents of the Museum Tower and the **continued on page 3**

CHIEF ARCHITECT IMPRESSED VALUE OF GOOD DESIGN ON NATION'S BIGGEST LANDLORD

## Ed Feiner Leaves GSA

Ed Feiner, the Chief Architect of the United States General Services Administration (GSA), announced that he will leave his post on January 31 and join the Washington, D.C., office of Skidmore, Owings and Merrill on February 1 as Director of Office Operations. Feiner's colleague Marilyn Farley, the director of the GSA's Design Excellence program, will be leaving for retirement the same day. The two have worked closely together since 1990, and launched the Design Excellence program in 1994. Farley laughed, "We've always joked about our suicide pact: when one leaves, the other will have to go too!" It is the Design Excellence program for which Feiner's tenure at the GSA will be best remembered. The program is widely recognized as having improved the design of new federal buildings, and has gotten more than 500 architects involved as designers or peer reviewers, including Richard Meier, Thom Mayne, and Antoine Predock. A second, albeit less visible success is that Feiner helped to change the culture of the agency, which is responsible for thousands of buildings and public spaces around the country. "I think that the main legacy we will leave is that people here believe that architecture is a part of the quality of life," said Feiner. "When you improve the design of a workplace, you can have an impact on the quality of the work that gets done there." In a release, he said, about his move to SOM, "I am excited to work for such a distinguished firm." **ANNE GUINEY**

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- 03 EAVESDROP
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## Last Year's Lost



Josef Paul Kleihues

We pay our respects to the important figures lost by the design fields in 2004:

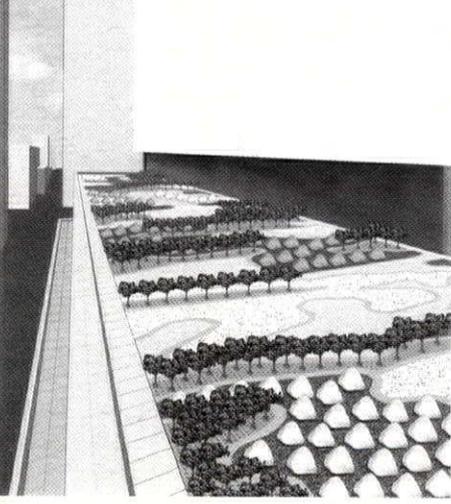
**Max Abramovitz**  
b. 1908, Chicago, IL  
Along with Wallace K. Harrison, Abramovitz served as architect to the Rockefeller family at Harrison & Abramovitz, helping to shape such important elements of New York's skyline as Rockefeller Center, the Secretariat tower of the United Nations complex, and Avery Fisher Hall at Lincoln Center.

**Edward Larrabee Barnes**  
b. 1915, Chicago, IL  
Greatly influenced by Walter Gropius and Marcel Breuer during his education at Harvard's GSD, Barnes moved to New York to practice in 1949, where he proceeded to design numerous residences, museums, campuses, and skyscrapers like the IBM Tower on Madison Avenue, completed in 1983.

**Euine Fay Jones**  
b. 1921, Pine Bluff, AK  
Arkansas' most famous architect, a student of Frank Lloyd Wright, and a teacher at the University of Arkansas School of Architecture for 35 years, Jones was best known for his designs for homes and chapels, such as the Roy Reed residence (1987) and Thorncrowne Chapel (1981).

**Catherine Cooke**  
b. 1942, Bishop's Stortford, UK  
An architectural historian at the Cambridge School of Architecture, Cooke was instrumental **continued on page 2**

Smith's installations will cover two of MoMA's rooftops, one 10,200 square feet and the other 7,200 square feet.



COURTESY MUSEUM OF MODERN ART



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Since the tsunami hit Southeast Asia last month, leaving 5 million people homeless in 14 countries, architect Shigeru Ban has been inundated with emails from architects throughout the devastated region, imploring him to help. After all, his paper-tube houses for the victims of the 1995 Kobe earthquake remain the apogee of architecture's response to the world's immense and interminable refugee problem. Though the scale of the displacement caused by the tsunami is unparalleled, so is the outpouring of financial support toward rebuilding efforts. And architects all over the world seem more eager than ever to donate their expertise to reconstruction efforts.

Shelter for Life, Architects Without Borders, Habitat for Humanity, and Architecture for Humanity are just a few of the organizations that have been working overtime since December 26, raising funds, making contact with local government agencies and NGOs, launching building campaigns. But extending architects' good ideas beyond good intentions is a monumental challenge. To what extent will the efforts of these various groups be manifested in actual building? For example, though Architecture for Humanity (AFH) has assembled high-level design concepts through its competitions for transitional housing in Kosovo in 1999 and a mobile aids clinic in Africa in 2002, none have taken life in any substantial sense. The publicity generated by AFH's competitions, along with its exhibitions and catalogues, has been useful in galvanizing architects' sense of social responsibility, but for real action, Ban, for example, knew that he'd have to hit the field himself and finance his own relief schemes. He and his students collected materials and built the Kobe shelters themselves.

"If I wait for donations, it will be too late," he said. "It's easier, too, for people to understand what they are donating to after they see the result. It would be hard to say to someone, 'Give me money to finance my research.'"

Shelter for Life, a nonprofit based in Oshkosh, Wisconsin, has successfully built 12,000 new shelters and repaired 16,500 existing homes between 2000 and 2003 in Afghanistan, Tajikistan, Iran, Iraq, and Sri Lanka. Targeting conflict areas, the group owes its achievements to its close cooperation with local governments and its understanding that emergency housing is integral to long-term community development. "Shelter is more than just four walls and a roof," said Harry van Burik, international program director. The organization integrates new housing with the development of mini-industries such as small tile or cement factories using local materials and labor. "Every situation is different, so solutions must be tailor-made with respect to culture and traditions," said van Burik. "Prefab structures are well intentioned, but if you use what's available locally—materials and labor—will you be able to maintain and repair the structures over time?"

Ban, who is planning to visit Sri Lanka, concurs about the need for local sensitivity. "I won't know until I see the situation [firsthand] what is the right solution," he said. But for emergency shelters, as for any architecture, buildings must make people feel both physically and psychologically secure.

CATHY LANG HO AND WILLIAM MENKING

## LETTERS

## DERRIDA DOS AND DON'TS

In Peter Eisenman's remembrance of Jacques Derrida (AN 18\_11.2.2004), I note the following:

1. *Language is an abstract condition.*

NO! Written language is an abstract condition while speaking language is a concrete condition.

2. *Locus of metaphysics is architecture.*

NO! Man is the locus of metaphysics and in this way his understanding of the world is both abstract (Heidegger) and concrete (Husserl, Merlau-Ponti).

3. *The question is of the existence or not of metaphysics.*

Yes! That is the point and NOT that we have a technology of a "smart universe."

4. *The pastiche, kitsch face of postmodern architecture have been banished to exile.*

YES! It is just the face because underneath

the new face we find the same old and surprisingly abstract face of kitsch.

5. *Misreading Derrida is okay.*

NO! This is a perverse plea for ignorance and ultimately represents conservatism.

CARLOS BRILLEMBOURG  
BRILLEMBOURG ARCHITECTS, NEW YORK

## ROTHKO DIDN'T EAT HERE

After opening his article ("Seasonal Fare," AN 20\_12.7.2004) with a sneering quote from the painter Mark Rothko about "the richest bastards in New York," David D'Arcy states "Yet Rothko made sure his paintings were on the walls soon after it opened in 1959." In fact, Rothko withheld all of the commissioned work—the paintings were never delivered to the Four Seasons restaurant, hence the initial controversy. The *Seagram Murals* went directly from Rothko's studio to

the Tate Gallery in London several years later. Like any responsible architect, Rothko was a painfully principled artist with regard to the placement of his work. D'Arcy implied otherwise.

MICHAEL BRENNAN, NEW YORK

## CORRECTIONS

We misidentified contributor Matt Berman's firm on page 14 of AN 19\_11.16.2004. The correct name of his firm is workshop/apd. We regret the error.

In Peter Cook's piece on losing the Stirling Prize (AN 20\_12.7.2005), he states that Will Alsop's firm has gone bankrupt. In fact, his practice has been financially restructured and now operates with 40 percent venture capitalist support under a different name, Alsop and Partners.

**LAST YEAR'S LOST** continued from front page in popularizing the work of the 1920s Soviet avant-garde, especially Russian constructivists such as Vladimir Tatlin.

## Jacques Derrida

b. 1930, El-Biar, Algeria

Derrida, a philosopher at the University of California at Irvine since 1986, was best known among architects for his theory of deconstructivism as published in numerous books including *Of Grammatology* (1968).

## Daniel Urban Kiley

b. 1913, Boston, MA

A modernist landscape architect, Kiley worked with virtually every important architect of his time, including Philip Johnson, I. M. Pei, Eero Saarinen, and Santiago Calatrava, on the design of more than 1,000 projects. His best-known work in New York includes gardens at Lincoln Center, Rockefeller University, and the Ford Foundation building.

## Edward Killingsworth

b. 1917, Taft, CA

A Los Angeles architect, Killingsworth was famous for his work on *Arts & Architecture* magazine's Case Study House project. Of his six Case Study designs, four were built, including the much-praised Case Study House No. 25, completed in 1962.

## Josef Paul Kleihues

b. 1933, Westphalia, Germany

Kleihues designed according to an aesthetic of poetic rationalism, as in his most famous building in the United States, Chicago's Museum of Contemporary Art, completed in 1996.

## Pierre Koenig

b. 1925, San Francisco, CA

A University of Southern California professor who promoted the use of steel in house construction, Koenig was best known for his Case Study House No. 22, completed in 1960.

## J. Irwin Miller

b. 1909, Columbus, IN

Famed for his patronage of modern architecture, Miller, onetime chair of Cummins Engine Company, commissioned over 40 works of architecture for his hometown, reshaping it into a hub of modern design.

## Ezra Stoller

b. 1915, Chicago, IL

Stoller, founder of Esto Photographics, redefined architectural photography with images of works by Louis Kahn, Mies van der Rohe, and Richard Meier.

## Joseph Wasserman

b. 1931, Philadelphia, PA

In partnership with architect Norman Hoberman and Jerome Kretschmer, Wasserman designed affordable housing for urban and rural communities across the country, including projects for the New York State Urban Development Corporation in Coney Island, Westchester, Rochester, and the Upper West Side.

## Martin Weaver

b. 1938, London, England

Weaver was a historic preservation professor at Columbia University's GSAPP as well as director of Columbia's Center for Preservation Research. A prolific writer, he wrote over 140 articles as well as the classic textbook, *Conserving Buildings: A Manual of Techniques and Materials* (John Wiley and Sons, 1992).

DEBORAH GROSSBERG

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## THE RESULTS ARE IN...

It turns out we're not the only ones who think **Charles Gwathmey's** new condo tower on Astor Place looks like it belongs in a Shenzhen office park. Granted, the building's not done yet, but our thoroughly unscientific poll has revealed that 100 percent of a select handful of acquaintances think it's somewhere between "ugly" and the B-word (that would be "banal"). "It's shiny. I'll give it that," one respondent offered. In fairness, we should mention that some people—actually, just Gwathmey—have admirably compared the curvy glass tower to an obelisk (come to think of it, our fire escape evokes Louis Sullivan, too). And it's definitely a stellar example of the Floor Area Ratio school of architecture. However, call us chumps, but many of us had higher hopes for a site as storied as Astor Place. Mind you, we fully support the Cooper Union, which owns the land on which Gwathmey's building sits—and on whose board Gwathmey once sat—in making a pretty penny. (It leased the site to the Related Companies, which was the developer). "But you'd think they'd make sure we got something better, even if it still meant luxury condos for rich people," says one observer, reminding us of the school's social mission and High Architecture posturing. "They definitely took the ivory out of the ivory tower with this one."

## THE BEST OF GROUND ZERO

The day after 9/11, **Rem Koolhaas**, who was in Chicago, did what any traumatized glamitect would: He headed to the nearest Prada. That, at least, is according to **Philip Nobel's** hotly anticipated new book, *Sixteen Acres: Architecture and the Outrageous Struggle for the Future of Ground Zero* (Metropolitan), which is now landing in stores. The book rehashes a number of unflattering incidents: how aspiring Ground Zero designer **Rafael Viñoly's** onetime association with the Argentine junta somehow turned into a convenient yet unverifiable story about his own political persecution; **Frank Gehry's** controversial I-won't-work-for-just-\$40,000 stance; and let's not even start with **Daniel and Nina Libeskind**. Added to this are new revelations, like about how the Library of Congress paid gallerist **Max Protetch** a whopping \$408,140 to acquire the 58 architect schemes that Protetch pulled together in 2002 for his blockbuster show of Ground Zero proposals. And then there's the one about Protetch discussing the site's future with LMDC chairman **Roland Betts** while prancing about in his underwear (they were at the gym). Has Nobel turned into architecture's **Kitty Kelly**? No, his book has all the hard-hitting insights and analyses you'd want. But perhaps it's one of his other juicy tidbits that best characterizes the behavior of many architects in the Ground Zero fiasco: in a missive to Gehry, who'd earlier declined to join his so-called THINK team, **Charles Gwathmey** wrote: "Peter [Eisenman], Richard [Meier], and I think you are a total prick."

## OLD MAN SACHS GETS HIP

EavesDrop has learned that the proposed \$1.8 billion Goldman Sachs headquarters in Battery Park City, designed by **Harry Cobb** of **Pei Cobb Freed**, will feature the work of some young'uns, too. After a closed competition that we hear included the likes of **Architecture Research Office**, **Allied Works**, and others, **Preston Scott Cohen** was tapped to create an outdoor arcade, while **SHoP** will design a conference center. We're told landscape architect **Ken Smith** has also been thrown into the mix.

LET SLIP: [ACHEN@ARCHPAPER.COM](mailto:ACHEN@ARCHPAPER.COM)

### HUDSON YARDS: CHUGGING FORWARD?

continued from front page fiscal analysts who believe it puts the city's credit rating at risk and may be illegal. At a December 16 City Council hearing, Staten Island Council Member Michael McMahon asked City Budget Director Mark Page whether he believed the plan was fiscally prudent. Page's response: "We're working on it."

None of this matters as long as the city's plan garners necessary approvals from the City Council and Albany. But Assembly Speaker Sheldon Silver has said he may block the stadium from his perch at the Public Authority Control Board. And two lawsuits filed on December 22 challenging the project's environmental review could significantly delay construction. The Bloomberg administration is pressing ahead, maintaining that the only acceptable option is a plan that includes a stadium and that is financed through an "infrastructure corporation" that bypasses the city's normal capital budgeting process. The city is "solving a long-term revenue problem" by using an off-budget arrangement, Deputy Mayor Daniel Doctoroff told the City Council in December. **LAURA WOLF-POWERS**

### HIGHER PLANE continued from front page

MoMA, which promised to beautify the renovation's rooftop. Camouflage is all about "blending in," said Smith. It's also about simulating the landscape. "I liked the idea of taking that simulation and turning it back into a landscape," he noted.

According to Peter Reed, architecture and design curator at MoMA, "The irony of the installation is that the camouflage ends up screaming at you." The installation coincides with *Groundswell: Constructing the Contemporary Landscape*, curated by Reed and Irene Shum, scheduled to open February 25. The installation, which will be inaccessible to museum-goers but visible from surrounding buildings, will be shown with 22 other recent urban landscapes.

Smith has covered the roof with fake shrubs and undulating patches of real and artificial stone, recycled black rubber, and recycled crushed glass. The MoMA's sensitive structure and budget meant the design had to be lightweight and economical.

*Groundswell* closes on May 16, but the Smith sculpture will remain, for now. Said Reed, "In five years we may choose another designer." **DG**



### > CATHERINE MALANDRINO

652 Hudson Street, New York. Telephone 212-929-8710  
Designers: Christophe Pillet and Christoff: Finio Architecture

For Martin Finio, the 800-bulb chandelier, curved wall shingled with honey-colored mirrors, and yellow lounge that fill almost half of the new Catherine Malandrino boutique on Hudson Street are definitely unlike anything he had done before. "It's pure theatrics," he said. Christoff: Finio Architecture, the firm he runs with his wife Taryn Christoff, was brought in to work with French designer Christophe Pillet on the store when the design was already well underway. "Pillet had very clear ideas about what he wanted, but there were still an enormous number of details to work out," from materials and the several ton chandelier's support structure to the storefront itself. "Retail is new and fun for us," said Finio. "It requires a different way of thinking. The face pace and logic forces you to really understand your practice in a different way." **AG**

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Aqua, the new, 151-dwelling, 8-acre community on Alison Island in North Miami Beach has taken shape. Its first residents, a gay couple, have moved into the complex's anchor building, a former hospital where Aqua developer Craig Robins was born. Although Robins won't be handing over the keys to the homeowners' association until January 1, 2006, the project's success is assured: 96 of its 101 apartments in buildings designed by Walter Chatham, Alison Spear, and Alexander Gorlin, and more than 30 of the 46 single-family homes designed by other name-branders, such as Hariri & Hariri and Duany Plater-Zyberk (DPZ), are already sold. DPZ master-planned the community, whose wealthy inhabitants are likely to be mostly part-timers and who will have to go off-island for anything other than what the one small high-end convenience/gourmet retailer can provide.

It is clear that Aqua will be a New Urbanist triumph of a new magnitude. Dense, austere, and inward-looking, it achieves a serious level of design. Don't expect to see any McMansion snap-ons here, for example. Even the landscaping is minimalist and emphasizes Florida flatness; there's no attempt to make this a gentle slope. Its scale of three-story homes juxtaposed against taller (but not overbearing) apartment buildings with late-model Miami Modern undertones and just enough negative space is a welcome contrast to the jumble of oversized towers that line Collins Avenue located to the east, across a canal.

What will establish Aqua's place in the design firmament of Miami Beach—and master-planned resort

communities in general—is the absolute thoroughness of its planning and execution, in conjunction with a devotion to design excellence that's evident at every turn. This is a developer who kept himself—or perhaps more to the point, his architects, marketing team, and sales agents—in check. Aqua's "amenity package" is not really about its two community swimming pools, nor is it about the individual, nontransferable docks that belong to each waterside unit. It's about design and all that the possession of design—i.e., design savvy—conveys to the patron. There might not be a golf course, but it does have the only extant Richard Tuttle mosaic mural. One can just envision inhabitants gathering to gaze at its unique Tuttle, called Splash, before an evening concert in the tiny amphitheater planned for the community's central green space.

Unlike elsewhere in Miami Beach, though, where design sings an easy, breezy background tune that fades and swells block by block, Aqua's insistent song plays in surround sound only for those who come to listen.

That is, if there is anyone home. This very beautiful, very small cityscape will seem empty when its residents aren't home, which will be often. In that emptiness lies the basic hole in this perfected New Urbanism: All this exquisite place-making, despite being rooted in the effort to recapture and revivify the landscape of community, for a place that is only part-time! With a depopulated Wisteria Lane, even desperate housewives may want to venture back to Ocean Drive to loosen up.

**PETER SLATIN IS THE FOUNDER OF  
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## THE LANDMARKS PRESERVATION COMMISSION COMES UNDER FIRE

# PRESERVING PRESERVATION

The landmarking of Edward Durrell Stone's 2 Columbus Circle has been one of the most contentious in recent history, but it is merely the tip of the New York landmark preservation iceberg. It, and hundreds of other buildings, fall under the ideally protective machinations of the Landmarks

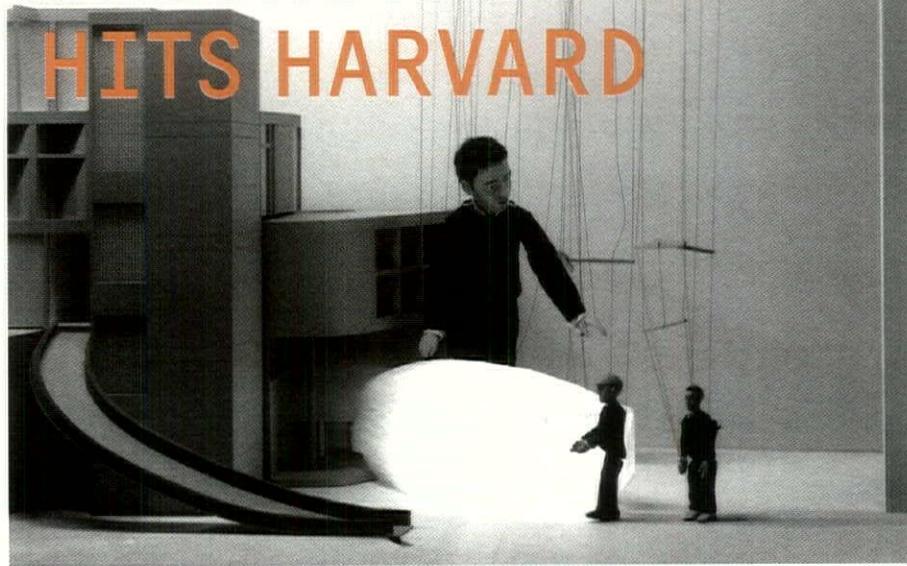
Preservation Commission (LPC) but, according to a recent report outlining problems faced by community groups working with the LPC, preservation and active citizens alike have found the Commission's decisions to be often arbitrary or, worse, secretive.

When City Council met

on October 20 to respond to the report, compiled by the Women's City Club (WCC) of New York at the behest of numerous preservation groups that preservered in their own attempts to open lines of communication with the LPC, the meeting room quickly reached capacity and many **continued on page 14**

## THEATER FOR CORB PUPPET OPERA DESTROYED

# DECONSTRUCTION HITS HARVARD



In November, Harvard University celebrated the 40<sup>th</sup> anniversary of the Carpenter Center for the Visual Arts, Le Corbusier's only North American building, with a multimedia production by French conceptual artist Pierre Huyghe. His "puppet opera," *Huyghe + Corbusier: Harvard Project*, tells the story of Corbu's Harvard commission and was performed in a small, amoeba-like theater installed in an outdoor terrace of the Center.

The theater was designed and built by Michael Meredith, assistant professor of architecture at Harvard's Graduate School of Design, and his students. They created a complex, irregular shell structure made up of more than 500 diamond-shaped polycarbonate panels. Smooth and white on the inside and covered with moss on the outside, the 54-person theater hosted six performances. Film footage from October performances at St. Anne's Theater in Brooklyn, were edited into a film that is showing at the Center's Sert Gallery through April 17.

Today, the quirky little performance space is taking on a mythic status because it's gone.

Meredith had expected the theater to be moved to the GSD, perhaps lent to other schools (Sci-Arc reportedly expressed interest), and thought it would be reused. "We always thought it archieved somehow," Meredith says. "Assembly and disassembly were important considerations from the outset."

But on December 1, museum workers began to remove the theater. Meredith, who had stressed to the museum that his students be involved in the theater's disassembly, heard about the work underway. One student

**In artist Pierre Huyghe's puppet opera, Le Corbusier encounters a blob outside the Carpenter Center**

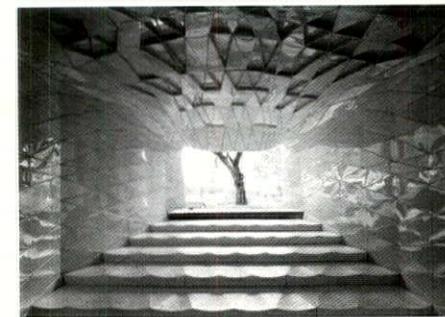
rushed to the Center to explain to the museum crew how to unbolt and demount the igloo-like structure but workers ignored his pleas, sawed it apart, and workarded the pieces.

Matthew Barone of the Harvard University Art Museums maintained, "The facility was always known to be temporary." Communication, the key to large collaborations, seemed to be a little spotty on that point.

Meredith and the students who spent fall term designing and building the theater were upset to see it unceremoniously disposed, but now they are sanguine. "It's as if the theater were a figment of our imagination," Meredith said. "At least it went out at the height of its glory."

The "disappearing" of the theater is a kind of sub-plot that has elevated it beyond its second-fiddle role in the multimedia production. It has also saved the theater's creators from another kind of pain: Seeing it suffer from time and use.

**KIRA L. GOULD**



We are proud to have provided Vermont Unfading Green Slate, Janegton Marble and Grafton Marble for the new Museum of Modern Art.



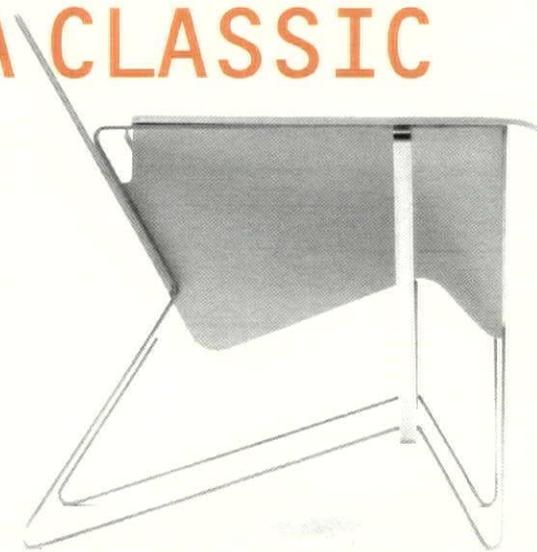
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# ARCHITECTS UPDATE A CLASSIC



The classic country chair known as the Adirondack by Americans is called the Muskoka by Canadians. It's fitting, then, that Canadian furniture company Nienkämper is manufacturing and distributing a streamlined, steel-framed version of the lounge by Toronto-based architecture firm Shim-Sutcliffe Architects.

Based on a prototype created for the modest living room of the firm's boathouse project on Lake Muskoka in Ontario (which won a Governor General Medal in 2004), the HAB chair is slim enough to fit inside New York apartments, and lighter-looking than the traditional wooden model found on upstate decks. It also incor-

porates the classic design's functionality, providing a low-slung seat that's designed to be comfortable for a variety of body types, and wide, flat armrests for resting drinks, books, or computers.

Two versions of the chair—one for indoor use, with a molded maple plywood shell, and the other for outdoors, with a seat made from a single folded aluminum sheet—went into production at the end of 2004, and are currently available from Nienkämper ([www.neinkamper.com](http://www.neinkamper.com)).

"Due to the properties of the materials, the two models have a somewhat different feel," said Brigitte Shim, who leads the firm with her husband Howard Sutcliffe. "The metal chairs are more origami-like and the wood tends to look more rounded-off." Both versions can be customized with leather, fabric, and vinyl upholstery.

The chairs are just part of a larger family of furniture designed by Shim-Sutcliffe. Their HAB line also includes matching tables in a range of styles and a lamp fashioned after fireflies trapped under a Mason jar. **dg**

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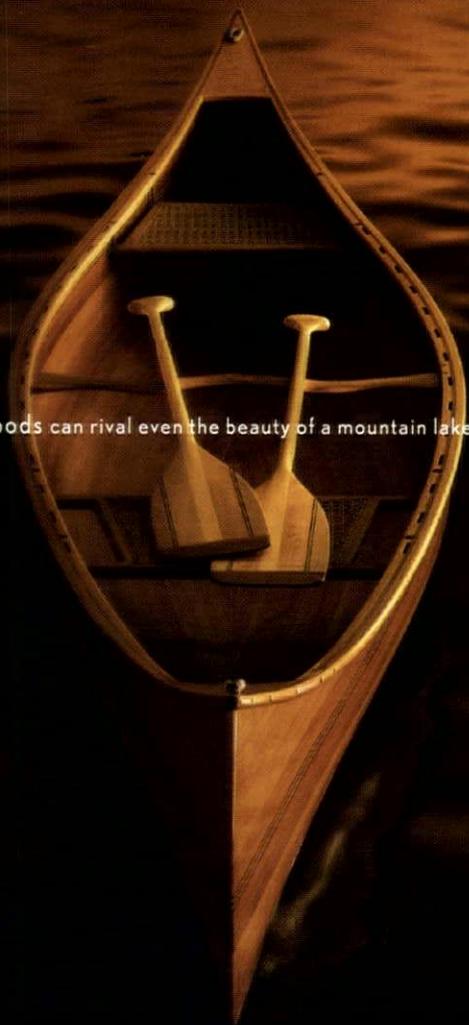
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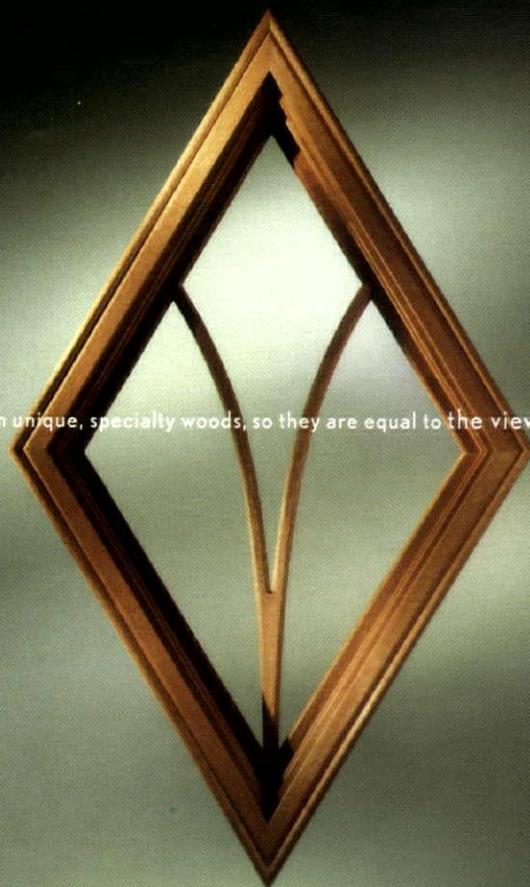
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## HONORS

The **National Building Museum (NBM)** will present **His Highness the Aga Khan with the 2005 Vincent Scully Prize** at a black tie gala in Washington on January 25. His Highness will participate in a panel discussion with Charles Correa and Robert Ivy titled *Design in the Islamic World and its Impact Beyond* at NBM on January 26 at 6:00 p.m.

The **National Endowment for the Arts** granted nine New York-based design groups funding awards for 2005. The architectural journal **306090** was awarded \$10,000 for publication support; **Artists Space** received \$12,000 for its Architecture and Design Program Series; **BAM Local Development Corporation** got \$37,500 for its urban design program; the **Center for the Study of Classical Architecture** won \$50,000 for its collaboration with Habitat for Humanity International; **MoMA** took home \$25,000 for P.S. 1's architectural installation series; the **Monday Morning Foundation** secured \$40,000 to support *The Ganzfeld*, a design publication; **openhousenewyork** obtained \$22,500 for its annual weekend program; **Pamphlet Architecture** collected \$14,250 for a series of publications showcasing work by emerging architects; and the **Van Allen Institute** was granted \$12,500 to support the upcoming exhibition and publication *Projects in Public Architecture*.

On December 1, **Interior Design Magazine** celebrated its 20<sup>th</sup> anniversary with an event to benefit Architecture for Humanity at the Waldorf Astoria Hotel. At the event, the magazine inducted **William Sofield, Victoria Hagan, Matteo Thun, Arthur Casas, and Edward A. Feiner** into its **Hall of Fame**.

On December 2, the **AIA** named **Santiago Calatrava** its **2005 Gold Medal** winner. He is the 61st recipient of the award, joining the ranks of Thomas Jefferson, Frank Lloyd Wright, Le Corbusier, and Samuel Mockbee. Calatrava will be presented with the award at the American Architectural Foundation Accent on Architecture Gala on February 11 at the National Building Museum in Washington, D.C.

On December 7, the **New York Housing Conference** and the **National Housing Conference** presented **John Zuccotti**, chairman of Brookfield Properties and the Real Estate Board of New York, with a **Lifetime Achievement Award** at their 31<sup>st</sup> annual awards luncheon.



## City of New York Parks & Recreation

### REQUEST FOR PROPOSALS—ARCHITECTURAL DESIGN SERVICES

PIN: # 8462004X040D01

ISSUE DATE: January 11, 2005  
DUE DATE: February 10, 2005

The City of New York is committed to achieving excellence in the design and construction of its capital program, and building on the tradition of innovation in architecture and engineering that has contributed to the City's prestige as a global destination. As part of this effort, Parks & Recreation is pleased to announce the following contracting opportunity:

Architectural Design Services for the Construction of a Visitor's Center in Poe Park, Bounded by East 192nd Street, The Grand Concourse and Kingsbridge Road, Borough of the Bronx.

The City of New York Parks & Recreation intends to select one (1) Professional Consultant firm/team for a \$174,000.00 contract.

Copies of the RFP can be obtained at the Agency's website <http://www.nyc.gov/parks> and at the Olmsted Center, Room 61, Flushing, Meadows-Corona Park, Flushing, NY 11368

Monday - Friday from 9:00 a.m. to 4:00 p.m.,  
Monday - Friday from January 11, 2005 to February 10, 2005.

AUTHORIZED AGENCY CONTACT: Ms. Grace Fields-Mitchell  
Tel (718) 760-6887 Fax (718) 760-6884

### THE BATTLE FOR A NEW NYC BUILDING CODE

## CODE WAR HEATS UP

On November 30, the New York City Council Committee on Housing and Buildings held its first public hearing to select a replacement for the city's building code, an antiquated system of laws that was last updated in 1968. The two bills under consideration are the International Code Council's International Building Code (IBC) Blueprint Bill and the National Fire Protection Association's NFPA-5000 Bill. The meeting hall was packed with constituents of both bills: Teamsters, code enforcers, and architects rallied for the IBC, while firefighters, plumbers, and advocates for the disabled pulled for NFPA-5000. At one point the crowd got so raucous that Madeline Provenzano, threatened to close the proceedings to those not registered to speak. One particularly heated moment came when Peter Hayden, FDNY fire chief, spoke out against his rank and file in support of the IBC.

Such tensions were nowhere in sight when the discussion to replace the current building code began in November 2002, at which time Mayor Michael R. Bloomberg established the Advisory Commission for the Adoption of a Model Code as part of the initiative to rebuild Lower Manhattan after 9/11. Back then, the choice was between the city's existing code and the IBC, an agglomeration of various regional codes that is the standard in 47 states, including New York (though New York City has not adopted it). The NFPA developed its code in 2002, also in an effort to raise safety standards.

Critics of the IBC maintain that it lacks adequate protections, while detractors of NFPA-5000 assert that it is virtually untested.

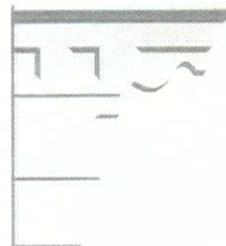
Patricia Lancaster, Department of Buildings commissioner, supports the IBC, explaining, "It has a track record with widespread acceptance across the country, and it has much more support for users in terms of ease of use and professional training."

In April 2003, Mayor Bloomberg's code commission recommended that City Council approve the IBC after undergoing a public review process. In its report, the commission reasoned, like Lancaster, that the IBC is more user-friendly than NFPA-5000. For instance, while the IBC requires six accessibility reference manuals, the NFPA codes require 61. The commission also criticized the NFPA code for not allowing amendments to account for local conditions or changing needs over time. By contrast, the IBC bill includes provisions for local customization and a three-year cycle of updates. Mark Ginsberg, president of the AIA New York Chapter, said, "Model codes are written to be customized by local jurisdictions and the adoption of NFPA-5000 without local customization will have disastrous implications of yet unknown proportions in the design, construction, and real estate industries."

The review process was at the heart of the controversy at the November 30 hearing. Councilman Robert Jackson, sponsor of the NFPA bill, charged that Bloomberg's administration directed the commission to adopt the IBC from NFPA-5000, thereby handicapping NFPA-5000. "The cart came before the horse in the commission's process," he said. He denounced the extensive tailoring that the IBC bill had already received from members of the commission. Asked Jackson, "Why are we working on tailoring the code before we have even passed it into law?"

Both the ICC and the NFPA stand to profit from sales of code manuals if their codes are enacted, so the two organizations will surely fight to the finish. The bill will be raised to a council vote early this year, though a meeting date has not been set.

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**CALL FOR DONATIONS**

The Urban Assembly School of Design & Construction opened its doors to New York City high school students in Fall 2004, and is currently seeking donations to help start a library collection devoted to the built environment. Books and magazines, as well as design equipment like T-squares, scale rulers, and model-making supplies are all welcome. Arrangements for pick-up or shipping can be made by contacting Genna Weinstein, Urban Assembly coordinator, at [gweinstein@urbanassembly.com](mailto:gweinstein@urbanassembly.com).

**VIRTUAL MEDIEVAL**

The Andrew W. Mellon Foundation awarded Columbia University a \$500,000 grant for the construction of a database of virtual tours of Romanesque French churches. Led by art history and archeology professor Stephen Murray, the project will allow users to superimpose sections of buildings in layers for comparative study, as well as animate images to show the workings of the spatial envelope.

**ARCHITECTURE SCHOOL SAVED**

Due to a campaign waged by concerned alumni, Cambridge University's Architecture School has been given a reprieve. Following a December 8 meeting with the university's General Board, department head Marcial Echenique stated that the board will conduct further review of the department's proposal for financial restructuring in January. Updates are available at [www.scroope.co.uk](http://www.scroope.co.uk)

**PARKS GRANT FOR GREENSTREETS**

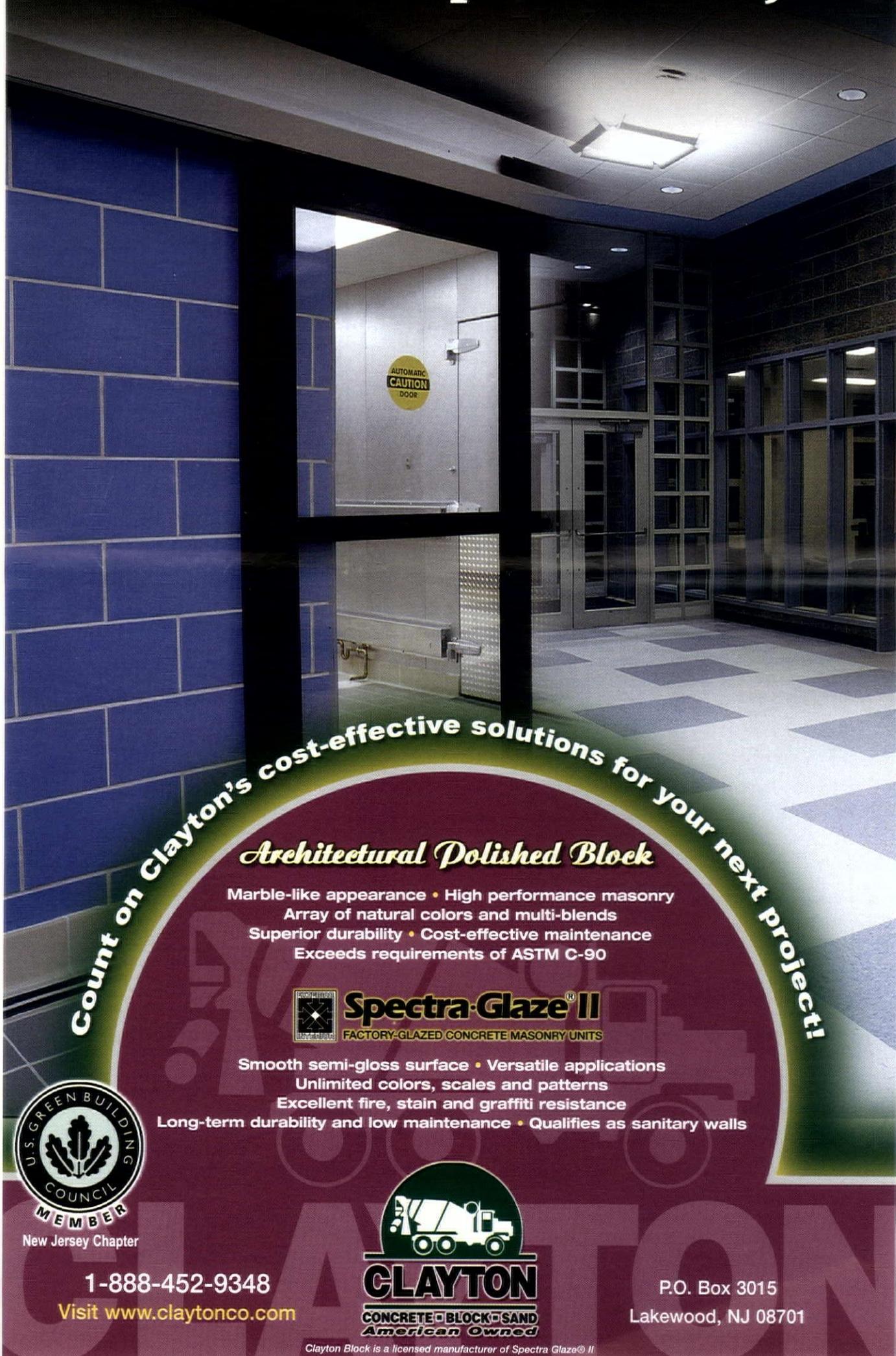
The Schiff Malls in Manhattan, Cadman Plaza in Brooklyn, and a group of Greenstreets in Riverdale will receive continued care in the form of a new water and maintenance truck, thanks to a \$150,000 donation by Bank of America.

**DCP REZONES WEST CHELSEA**

The Department of City Planning's rezoning proposal for West Chelsea has reached the stage of formal public review. Key elements include new residential and commercial development on Tenth and Eleventh avenues, the provision of affordable housing, the conversion of the High Line as park/promenade, and the preservation of manufacturing zoning. The application now goes to Community Board 4 for review as part of the seven-month Uniform Land Use Review Procedure (ULURP).

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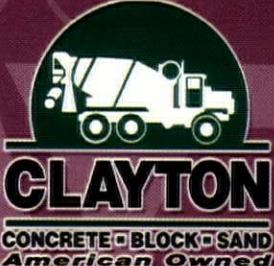
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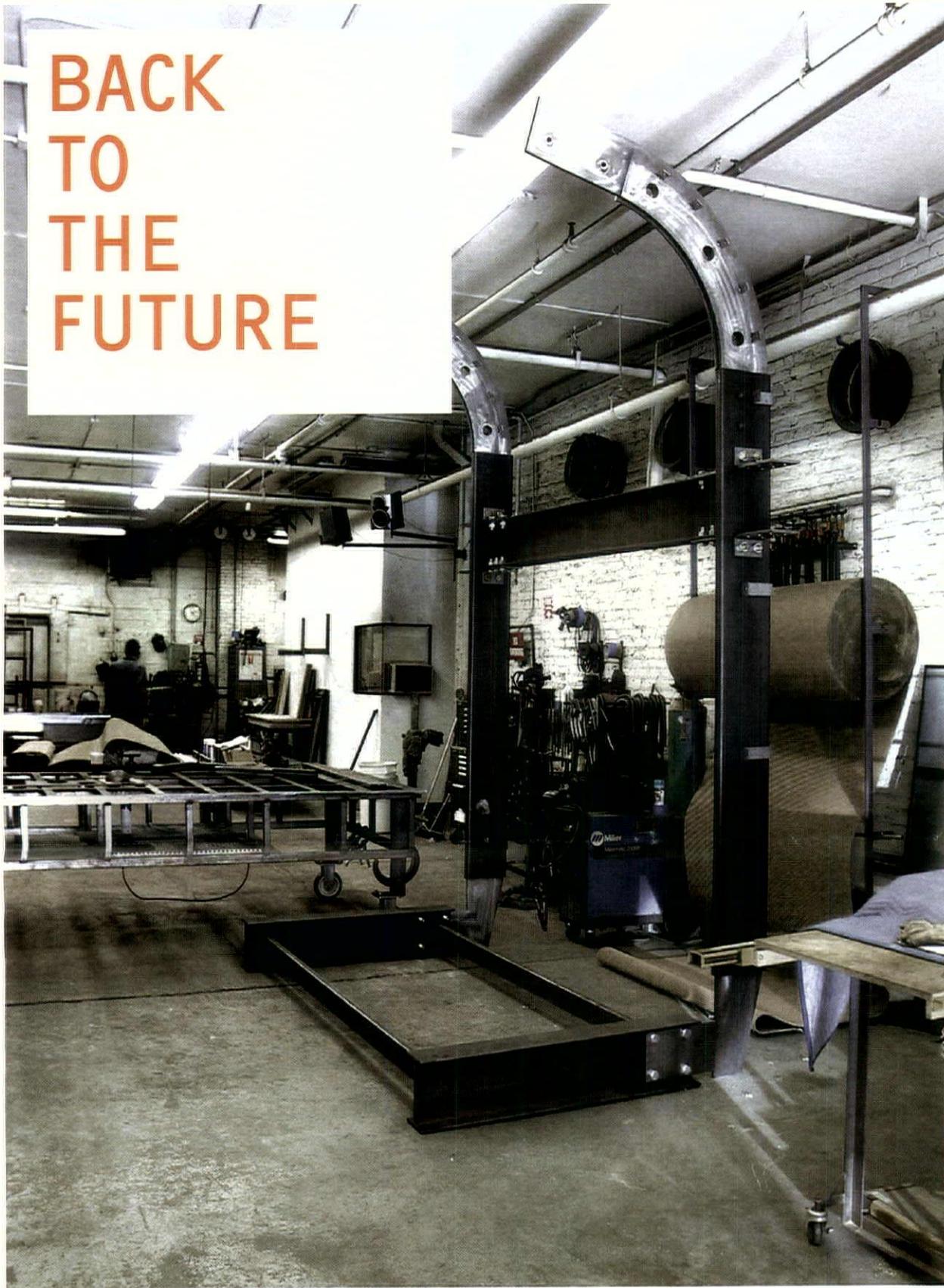
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# BACK TO THE FUTURE



WITH ONE FOOT IN THE 19<sup>TH</sup> CENTURY AND THE OTHER IN THE 21<sup>ST</sup>, THE MOST INNOVATIVE YOUNG FIRMS ARE TEMPERING THEIR LOVE AFFAIR WITH THE COMPUTER WITH A HEALTHY RESPECT FOR ARC WELDERS AND CHOP SAWS. WILLIAM MENKING LOOKS AT WHY THE FUTURE AIN'T WHAT IT USED TO BE.

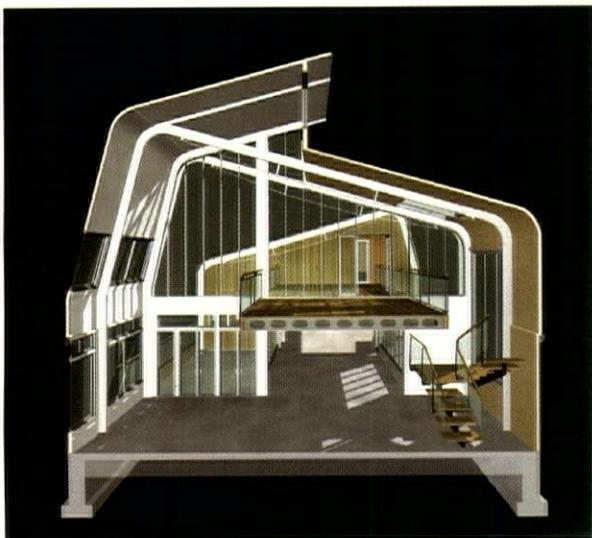
When pictures of the Korean Presbyterian Church in Queens by collaborators in Chicago (Douglas Garafalo), Los Angeles (Greg Lynn), and Cincinnati (Michael McInturf) were widely published in 2000, the building was recognized not just as formally innovative, but representative of a new model that the future had arrived, and that it was curvy and collaborative. Two years later, in an article in *Architectural Record*, the critic Michael Speaks claimed that architecture had changed fundamentally, but this time, it wasn't about form or process. From now on, architecture would "follow the contours of the economy." He pointed to the Dutch practice UN Studio, which claimed to have created the first virtual office that included finance people, management gurus, and process specialists as well as designers. Those methodologies are still important, but interesting young firms right now, it seems that past is prologue. They embrace a working model that incorporates a workshop as an integral element of their design practice and philosophy. For such design/test/fabricate firms, the Eames studio in Los Angeles in the 1950s and the workshops of 19<sup>th</sup> century designer-builders are as influential as the possibilities of CATIA.

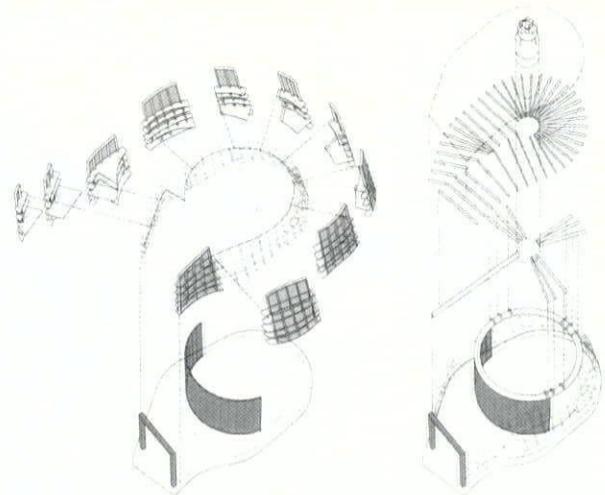
In the New York region alone there are scores of young architectural practices fabricating in workshop lofts in Manhattan, Brooklyn, and other small towns in New York and New Jersey. A regional sampling of the better known of these firms include the architects FACE, Sharples Holden Pasquarelli (ShoP), Veyko, Freecell, and Bill Massie.

Speaks' claim that the economy is driving changes in architectural practice was true for some of these firms when they were starting out. FACE, a Brooklyn-based office created by Todd Fouser, Reuben Jorsling, Joe

COURTESY FACE DESIGN

In their Williamsburg workshop, FACE erected a prototype of a moment bay—a rigid freestanding component—before the application of its stress skin. They are offering these components as a completed house for clients or as a prefab system for other architects and designers. Their 2004 Branford Point residence (below) is based on the system.



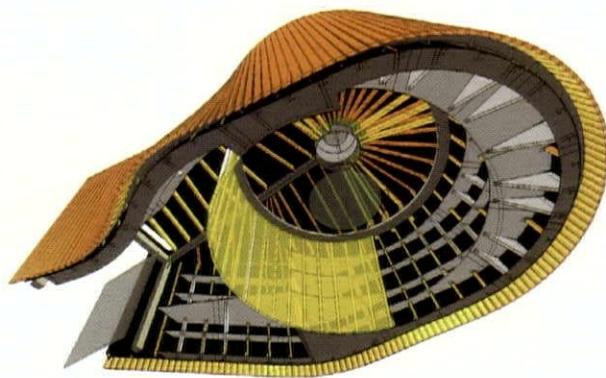
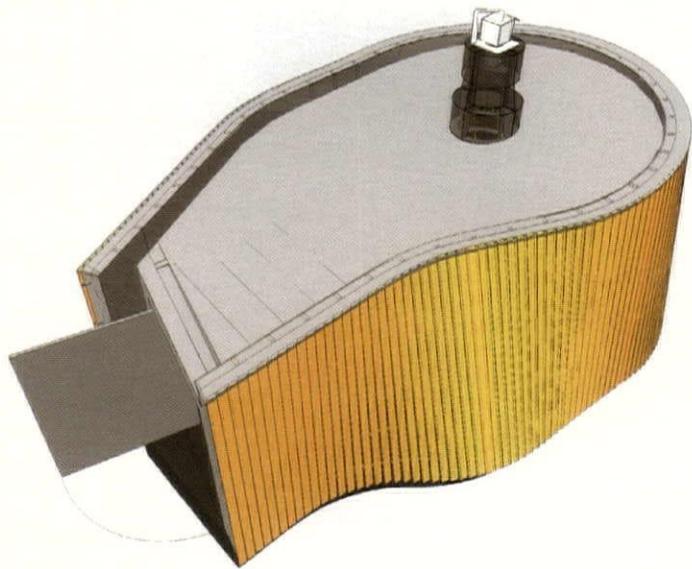


Godsy, and Sean Tracy, began as a design workshop in 1994. "We wanted to develop our own projects from prototyping to fabrication—but on someone else's dime," said Tracy. They believed that fabrication was a more lucrative and interesting route to success for young designers than working in an office producing reflected ceiling plans. Early in the firm's life, it worked with Steven Holl and Vito Acconci on the design development and fabrication of the façade of the Storefront for Art+Architecture. Other similar collaborations included partners such as Hodgetts + Fung, Gaetano Pesce, and Nam June Paik.

For members of the DUMBO-based firm Freecell, the choice to work in their shop as much as at their computers is a philosophical one, and informs the way they design. Principal Lauren Crahan, who has worked at Rafael Viñoly Architects and Weiss/Manfredi, explained that it makes the firm integrate its thinking about structure, material, and form in a way that would otherwise be difficult: "On big projects, the process was typically linear—from schematics to design development, then 'all right, time to detail it.' This approach is more of a stew, in which you have to consider all the pieces at once." Associate Corey Yurkovich added that fabricating also makes sense on a practical level. "You can solve problems in a way that you just can't on a computer," he said. "It is the shop versus the dream world of design." No one at Freecell (which also includes principal John Hartmann and associate Andrei Pogany) is a closet Luddite, of course: "I'd never say 'throw out the computer,'" said Crahan, "but at the end of the day, AutoCad can't satisfy your curiosity."

The Philadelphia architecture workshop Veyko evolved out of a day job founder Richard Goloveyko had at a British car restoration shop while studying architecture at the

To guide the contractors building the camera obscura ShoP designed for Greenport, New York, they provided a drawing that looks more like assembly instructions for a child's model airplane than standard construction documents. Each structural member of the camera obscura is numbered and corresponds to the drawing.



COURTESY FRIENDS OF THE HIGH LINE, UN STUDIO



RON AMSTUTZ / COURTESY HENRY URBACH ARCHITECTURE



COURTESY FREECELL

University of Pennsylvania. "I was always more interested in the physical making of architecture, and it seemed a natural step to open a workshop rather than to go to work in an office," he said. He formed a partnership with his wife Lisa Neely who, according to Goloveyko, "prefers working from an overall sketch down to the details, while I work from details and materials up to an overall scheme. Our designs meet halfway in the workshop."

The Troy, New York, shop of architect Bill Massie is an outgrowth of his work as a graduate student at Columbia, where he was always fascinated with materials. Massie recently purchased a 12,000-square-foot building near Rensselaer Polytechnic Institute (where he teaches) and has divided it into a 7,000-square-foot shop and a 5,000-square-foot office. He intends to produce component parts of entire structures in his shop and ship them to the construction site, ready for erection. He has done this on several projects, notably his own Big Bend House in Montana, for which each curving structural member was machined in his shop.

Architects going back to Michelangelo have used models as both a design tool and presentation technique. But what makes today's workshops unique is that they can quickly fabricate models directly from laser milling machines and build one-to-one full-scale models. According to FACE's Tracy, "In-house fabrication allows us to quickly see the construction." FACE can design and fabricate a steel column, send it to another shop to be treated with a protective surface and then mock it up back in their studio. ShoP's Gregg Pasquarelli was emphatic: "Our workshop is not just for models and representation, it is a design tool." It may come as a surprise for young graduates of architecture schools, where paperless studios reign, that SHoP (whose other principals are Chris Sharples, William Sharples, Coren Sharples, and Kimberley Holden) requires all architects com-

Sparks fly in Freecell's DUMBO workshop as architect John Hartman cuts the expanded metal mesh of *Moistscape*, which was installed at Henry Urbach Architecture last summer.

ing into the firm to be able to free hand sketch, draw in 3D on a computer, and build in 3D in the shop. ShoP draws rapidly and is about to add 3,000 square feet of new workshop space, allowing it to do more full scale modeling and prototyping. With several large-scale commissions in the office, such as the new building on Seventh Avenue for the Fashion Institute of Technology, they are also poised to prove that this working method can succeed at a much larger scale.

This trend is driven in part by an architect, fabricator, and contractor's ability to communicate via computer (and we're not just talking email) during every step of the design/build process. Further, these firms realize that technology now allows for mass-customized and differentiated parts that can create tailored forms for the price of a standard building. However, because of the newness of these forms they must be tested in a shop before they can even be prototyped. ShoP's Camera Obscura project in Greenport, New York, shows the potential of this thinking. The entire structure was designed and fabricated (by outside subcontractors) in pieces, and the builder was given an un-dimensioned but numbered plan—just like a child's plastic model airplane directions. The pre-cut and pre-tested pieces reduce the risk of communication glitches between designer and builder, and make sure the project is completed on time and without the usual designer-contractor problems. For his Big Bend House, Massie was able to create a full-scale for its mechanical services in his shop. He then laid the template on the ground and poured concrete around it, leaving necessary voids for the placement of mechanical systems.

One can imagine that one day some of these firms may feel constrained by their shop—i.e., designing only that which they know they can fabricate—but for now, young workshop-based firms are raising expectations about the potential of this model to impart a more tactile, material, and less generic feel to architecture. Some complain that the computer is causing architects to distance themselves even further from the prosaic needs of building. With every new project, these firms are pointing the way back.

WILLIAM MENKING IS AN EDITOR AT AN.

The Alliance for Downtown New York presents an extraordinary new lecture series

# Downtown Third Thursdays

Prominent authors and historians explore themes and issues of particular relevance to Lower Manhattan.

All in architecturally significant Downtown locations.

Date: **Thursday, January 20**

Speaker: **Paul Goldberger**  
Author of *UP FROM ZERO: Architecture, Politics and the Rebuilding of New York*; Dean of Parsons School of Design; Architecture Critic for *The New Yorker*

Topic: **After Ground Zero: The Struggle to Make Cities for Our Time**  
Location: **U.S. Federal Rotunda**  
At One Bowling Green, this Beaux-Arts building was designed by Cass Gilbert; the Collector's Office, usually closed to the public, will be open for this event.

Date: **Thursday, February 17**

Speaker: **Carol Herselle Krinsky**  
Author of *Gordon Bunshaft of Skidmore Owings & Merrill*; Professor of Fine Arts, New York University

Topic: **Rockefellers, Architects and Renewing Lower Manhattan**  
Location: **One Chase Manhattan Plaza, 60th floor**  
At Liberty/Nassau Streets, this modern building designed by Skidmore Owings & Merrill is notable for its design and plaza. The top (60th) floor location affords spectacular views.

Date: **Thursday, March 17**

Speaker: **Sarah Bradford Landau**  
Co-author with Carl W. Condit of *Rise of the New York Skyscraper, 1865-1913*; Professor of Fine Arts, New York University

Topic: **Inventing the New York Skyscraper, 1865 to 1913**  
Location: **Equitable Building Lobby**  
At 120 Broadway, this landmark, designed by Ernest Graham, sparked the adoption of the New York City 1916 zoning resolution.

Date: **Thursday, April 21**

Speaker: **Phillip Lopate**  
Author of *Waterfront: A Journey Around Manhattan*; essayist; Adams Chair Professor of English, Hofstra University

Topic: **The Dilemma of Waterfront Development**  
Location: **26 Broadway Lobby**  
At Bowling Green, this landmark is also known as the Standard Oil Building. The building and its dignified Renaissance lobby were designed by Carrier and Hastings.

Date: **Thursday, May 19**

Speaker: **Kenneth R. Cobb**  
Author of the Downtown Alliance's history of ticker-tape parades, *Broadway Canyon of Heroes*; Director of the New York City Municipal Archives

Topic: **Celebrating Heroes and Heroines: New York's Ticker-Tape Parades**  
Location: **Trinity Church**  
On Broadway at Wall Street, this 1846 Neo-Gothic church, designed by Richard Upjohn, was NY's tallest structure when erected. The custom-built Chrysler "phaeton" Imperial, used to transport honorees in every ticker-tape parade since 1952, will be on display.

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Lectures begin at 7pm.  
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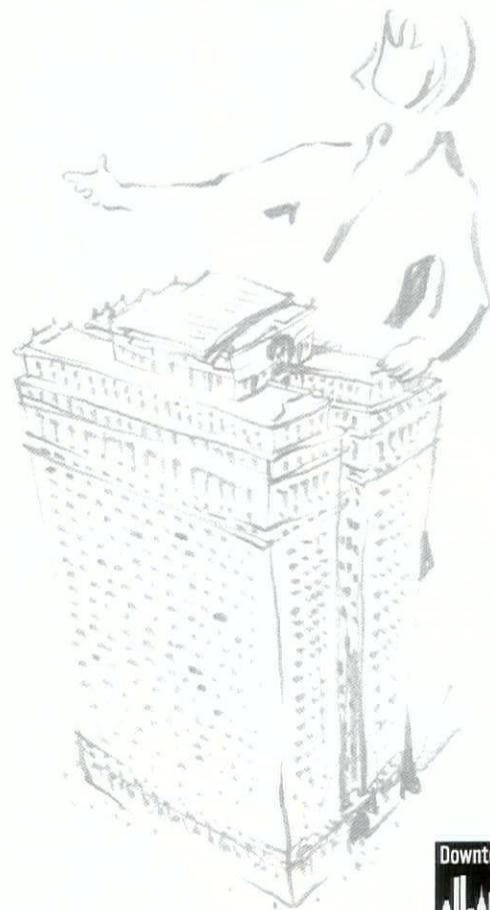


Illustration by Philippe Lechien/Morgan Gaynin

## REPORTS FROM GROUND ZERO

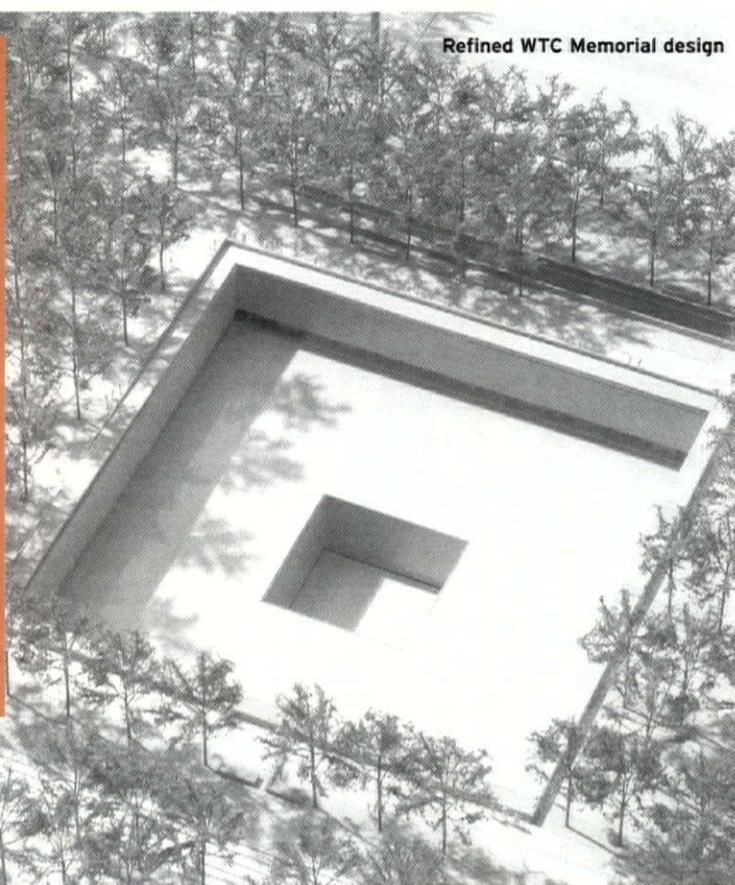
*Up From Zero: Politics, Architecture, and the Rebuilding of New York*, Paul Goldberger (Random House), \$24.95

*Sixteen Acres: The Outrageous Struggle for the Future of Ground Zero*, Philip Nobel (Metropolitan Books), \$25.00

*Breaking Ground: Adventures in Life and Architecture*, Daniel Libeskind with Sarah Crichton (Riverhead Books), \$27.95

*Imagining Ground Zero: Official and Unofficial Proposals for the World Trade Center Site*, Suzanne Stephens with Ian Luna and Ron Broadhurst (Rizzoli), \$60.00

Refined WTC Memorial design



COURTESY LMDC

Ground Zero brings into focus all the problems that arise when a city does not control its own fortunes. State agencies exempt from New York City regulations and with their own finance mechanisms battle for their agendas. A private developer dependent on insurance companies for his money chooses the architects who will give shape to government-owned land and the city's skyline. The public and design professions account for little in this struggle. Four recent books on the reconstruction of Ground Zero deal in different ways with this same sad situation.

In *Up From Zero* Paul Goldberger gives a brilliant and charming account of the various actors involved in the process of reconstructing Ground Zero. Anyone who has followed Goldberger's articles in *The New Yorker* will be familiar with his privileged access to power that enables him write so well. Who else is able to describe the interior of the office of developer Larry Silverstein, not to mention his suit and tie and more impressively, the complex financial background of his court cases with insurers? Goldberger's is a story of power brokers, money, and politics—smooth action and reaction. In this account, design becomes a detail, almost a footnote in the whole process, and the general public are distant spectators, hardly considered at all. Goldberger's text will be essential reading for historians who want the inside story. But in the end, the author is puzzled that the result of such power-broking is "far more like other large-scale building efforts than anyone had expected" for this extraordinary site and circumstance, and at a loss to provide a convincing explanation for this failure.

Philip Nobel's *Sixteen Acres* provides a very different picture of the same tumultuous reconstruction process. In the great tradition of American muckraking journalism, Nobel provides a shocking portrait of all the actors at work in a very messy, politically charged situation. He recounts with glee, for example, the many unfortunate gaffes of *The New York Times* architectural critic, Herbert Muschamp, which finally landed him in a vicious fire-fight with Daniel Libeskind. Nobel delights when the designer of the nearby Millennium Hilton comes forward to reveal that Libeskind's Wedge of Light Plaza would be in shadow each year on 9/11. He investigates the story of the dirty-tricks email that revealed Rafael Viñoly's alleged links to the military junta in Argentina, timed so a story would run on the front page of *The Wall Street Journal* on the day Pataki would make his decision between the Viñoly-led THINK team and Studio Libeskind. He also lightly sketches Libeskind's Bronx High School connections to the conservative Republican art collector and multimillionaire Ronald Lauder, Pataki's friend and supporter. Nobel writes wonderfully on these squabbles and conspiracy theories, but as in Goldberger's book, the details of the site's imminent designs still languish, pushed aside by the actors' glorious contortions in the spotlight.

In *Breaking Ground: Adventures in Life and Architecture*, Libeskind gives his own version of this disaster. It is a grim story. The architect begins full of hope with his signature, inspirational testament about his arrival as an immigrant in New York harbor, his first glimpse of the Statute of Liberty and the skyscrapers of Manhattan. This narra-

tive served him well in the initial presentations of designs for the LMDC, when his performance won him accolades from the press, survivors' families, and general public. But the book ends with his tale of betrayal that culminated in a "forced marriage" with David Childs of SOM and Silverstein, whom he blames for the evisceration of his design and his reduced role in the LMDC-commissioned master-planning the site. In his telling, Libeskind is a sacrificial lamb, innocent—unrecognizable as the political infighter who sued Silverstein for fees without having any record of hours worked, as described in court papers. Despite this debacle, Libeskind's ends with kind words for Calatrava's transportation hub and Michael Arad's Memorial Plaza, both of which transform his initial design beyond recognition.

Design is finally addressed in Suzanne Stephens' beautifully illustrated, full-color history of the design process, *Imagining Ground Zero*. This is no ordinary coffee-table book. It is a beautifully structured "archaeological dig," as she describes it, reversing the time sequence of the site's design narrative as it layers scheme upon scheme, backwards from the present, so that it is possible to trace ideas to their origins. Stephens' introductory essay "Fantasy Intersects with Reality at Ground Zero" provides a "gimlet eyed," savvy account of the poetics and logistics of so much computer-aided design, as well as an excellent chronology, cautioning that we should approach the designs with skepticism. In this spirit, the notes accompanying each project—which includes projects generated by the press and galleries—are witty, precise, and suitably critical.

It becomes clear from Stephens' book, coauthored with Ian Luna and Ron Broadhurst, that Libeskind won the LMDC competition because of the emotional resonance of his design's sensational section, with its tension between skyscrapers above and bedrock below. It is this poetic dimension of the city that forms the focus of her book, a look at the city as a layered artifice created by designers. Most of the competitors in the early Innovative Design Study chose to ignore the importance of the site's sectional development, recognized by John Beyer of Beyer Blinder Belle in his preliminary sketches for the LMDC. Lord Norman Foster's plan, for instance, carried a single level across from Church Street, burying the Twin Tower footprints as void openings in a continuous platform and making Greenwich Street terminate in the side walls of an upper-deck plaza.

Libeskind's scheme offered the radical poetry of a vast, unmediated void to bedrock without the problems of mixed uses, cloisters, futuristic skybridges, or floating platforms. Most designers chose to explore the poetry of the skyscraper section, like Lord Foster, with the "kissing" interface between twin towers far above ground level. The United Architects megastructure, for instance, proposed skywalks and gardens in and between towers with a long "street in the air," at 300 feet. The THINK team also explored the airborne aspect of the poetic sectional city at its most extreme in its World Cultural project with its floating theaters, assembly

halls, and plazas. By comparison Libeskind seems practical and pragmatic, flexible and grounded.

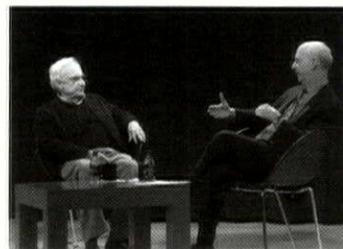
That Libeskind should appear a pragmatist also begins to suggest why design got lost at Ground Zero. Political patrons and the public became seduced by impossible dreams of coherence and control, and then, when this proved predictably impossible, preoccupied with single lots, memorials, museums, and fragments. Designers and their sponsors lost sight of the big picture. Prominent critics, who should have known better, condemned urban design as "retro," closed off constructive criticism, and opened the way to the current jumble of disconnected projects with a horrible blindness to the basic topography of the site, which falls 30 feet from east to west. The public, without a voice in the press, was essentially excluded from a closed process with predictable, tragic results.

These four books are ultimately tragedies, whether a calm, insider chronicle or an impressionistic view from the outside, a personal memoir by a major player or a comprehensive compilation of all visions of what might have been at Ground Zero. *Imagining Ground Zero* will likely be the most valuable to architects. Stephens attempts to rescue the poetry of the city, its sectional potential, the complexity of its layering and compression, revealing a vast container for our hopes and dreams. If you buy just one book, this should be the one.

**D. GRAHAME SHANE IS THE AUTHOR OF RECOMBINANT URBANISM (FORTHCOMING). HE TEACHES AT COLUMBIA, CITY COLLEGE, AND COOPER UNION.**

## Inside the Designers' Studio

Frank Gehry:  
At the Parsons Table  
Tischman Auditorium,  
New School, November 30



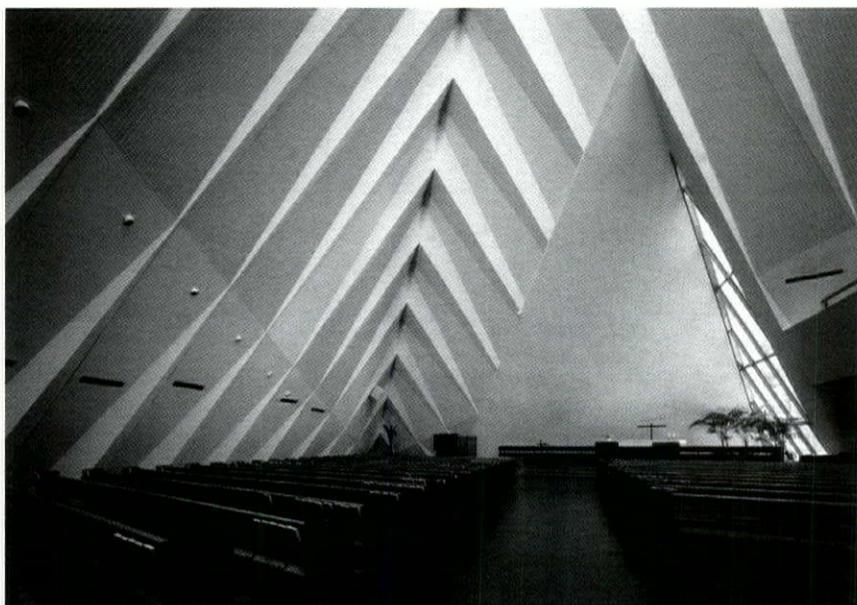
© MARTY HEITNER

On November 29, Frank Gehry was the first guest of Parsons School of Design's new public discussion series, *At the Parsons Table*. Initiated by Paul Goldberger, the school's new dean, the series was started in order to "extend the profile of the school," according to Goldberger.

It may be name recognition rather than innovation that will shape the series. Before a sold-out crowd, Goldberger tried to steer the conversation toward theory, but Gehry kept retreating to the mundane practicalities of architecture, for example, reminiscing about a discussion at an awards dinner where he, Peter Eisenman, Philip Johnson, and others found themselves discussing insurance costs. Said Gehry, "I didn't get into architecture to become famous. You're the ones who discovered me."

Goldberger, visibly perturbed by the direction of the conversation, dove into deeper waters, asking Gehry, "Why do you think some architects and critics consider your work sculpture?" The architect humbly responded, "Whatever you do is what you do, and whatever they call it is what they call it." Gehry did not show slides of his work and came off—pleasantly—as anything but a superstar.

**GUNNAR HAND IS AN EDITORIAL INTERN AT AN.**



COURTESY SCANDINAVIA HOUSE

Organized by the Museum of Finnish Architecture (MFA) in Helsinki, *Sacral Space: Modern Finnish Churches* at Scandinavia House through February 19 showcases 12 examples of the post-WWII rise of religious architecture in Finland. Famous works by design giants like Alvar Aalto (Church of the Three Crosses) are set alongside buildings by lesser-known architects like Reima Pietilä (Kaleva Church) and Aarno Ruusuvuori (Hyvinkaa Church, pictured above). A panel discussion with MFA's director Severi Blomstedt, critic Kenneth Frampton, and architects Sirkkalisa Jetsonen and James Stewart Polshek, will kick off the show on January 18 at 6:00 p.m.

**Sacral Space: Modern Finnish Churches**  
Scandinavia House, 58 Park Avenue  
January 18 through February 19

**LECTURES**

**JANUARY 18**  
**Kenneth Frampton, James Polshek, Severi Blomstedt, Sirkkalisa Jetson**  
**Modern Finnish Churches**  
6:00 p.m.  
Scandinavia House  
58 Park Ave.  
www.amscan.org

**Doug Levere**  
**New York Changing**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.skyscraper.org

**JANUARY 19**  
**Financing Green Building**  
6:30 p.m.  
Hafele Showroom  
25 East 26th St.  
www.greenhomenyc.com

**JANUARY 19, 26, FEBRUARY 2, 9**  
**Anthony Robins**  
**Urban Genealogy: An Introduction to Researching Buildings in New York City**  
6:00 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

**JANUARY 20**  
**Rudie Hurwitz, Barry Benepe**  
**Unsung Urbanist: Robert C. Weinberg New Yorker Behind the Scenes**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Hal Foster**  
**A Little Dictionary of Design Ideas**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

**Hans Accola, Amy Davila**  
7:00 p.m.  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

**JANUARY 24**  
**Peter Zenon**  
**90 West Street**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Jörg Schlaich**  
**The Joy of Structural Engineering**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

**JANUARY 26**  
**Material ConneXion Jury**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Doris Diether**  
**The Role of Agencies**  
6:30 p.m.  
The Graduate Center  
365 5th Ave.  
www.cuny.edu

**Edwina Von Gal**  
**The Balance Between Control and Release**  
6:30 p.m.  
New York School of Interior Design  
170 East 70th St.  
www.wavehill.org

**Lois Weiss, Edward J. Minskoff, et al.**  
**Reinventing the Bricks: From Ground Up & Inside Out**  
8:00 p.m.  
The General Society of Mechanics and Tradesmen  
20 West 44th St.  
www.pwcusa.org

**JANUARY 27**  
**Charlie Ahearn, Lady Pink, Patti Astor**  
**Then & Now: The Art of Graffiti**  
6:30 p.m.  
New Museum  
556 West 22nd St.  
www.newmuseum.org

**JANUARY 31**  
**Billie Tsien, Tod Williams**  
**White Out**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

**FEBRUARY 3**  
**Jennifer Siegal**  
**Office of Mobile Design**  
7:00 p.m.  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

**SYMPOSIA**

**MARCH 10 - 11**  
**Building Security Symposium**  
McGraw-Hill Conference Center  
1221 6th Ave.  
www.aeinstitute.org

**EXHIBITIONS**

**OCTOBER 21 - NOVEMBER 7**  
**Works from the City Lights Design Competition**  
Museum of the City of New York  
1220 5th Ave.  
www.mcnyc.org

**JANUARY 11 - FEBRUARY 19**  
**Torolab**  
Storefront for Art and Architecture  
97 Kenmare St.  
www.storefrontnews.org

**JANUARY 14 - FEBRUARY 12**  
**Robert Rauschenberg**  
**Scenarios**  
Pace Wildenstein  
534 West 25th St.  
www.pacewildenstein.com

**JANUARY 18 - FEBRUARY 19**  
**Sacral Space: Modern Finnish Churches**  
Scandinavia House  
58 Park Ave.  
www.amscan.org

**JANUARY 20 - MARCH 5**  
**Derek Reist**  
**NYC Day into Night**  
Michael Ingbar Gallery  
of Architectural Art  
568 Broadway  
212-334-1100

**JANUARY 25 - MARCH 15**  
**Landscape Tides: The Landscapes of the East River**  
Urban Center Gallery  
457 Madison Ave.  
www.mas.org

**JANUARY 26 - MARCH 27**  
**Meschac Gaba**  
**Tresses**  
The Studio Museum in Harlem  
144 East 125th St.  
www.studiomuseum.org

**JANUARY 27 - MAY 8**  
**Cy Twombly**  
**Fifty Years of Work on Paper**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

**FEBRUARY 2 - MARCH 15**  
**Celebrating Central Park's 25-Year Transformation**  
Urban Center Gallery  
457 Madison Ave.  
www.centralparknyc.org

**CONTINUING EXHIBITIONS**

**THROUGH JANUARY 20**  
**The Furniture of Poul Kjaerholm and Selected Art Work**  
Sean Kelly  
528 West 29th Street  
www.skny.com  
R 20th Century  
82 Franklin St.  
www.r20thcentury.com

**Glass House**  
Urban Center Gallery  
457 Madison Ave.  
www.mas.org

**Ernesto De Oliveira**  
**Color and Composition**  
Agora Gallery  
520 West 25th St.  
www.agora-gallery.com

**THROUGH JANUARY 22**  
**Richard Barnes, Ezra Stoller, Lebbeus Woods, et al.**  
**Airborne**  
Henry Urbach Architecture  
526 West 26th St., 10th Fl.  
www.huagallery.com

**THROUGH JANUARY 27**  
**Recent Acquisitions: Contemporary Sculpture**  
Guggenheim Museum  
1071 5th Ave.  
www.guggenheim.org

**THROUGH JANUARY 28**  
**David Adjaye**  
**Asymmetric Chamber**  
Bohen Foundation  
415 West 13th St.  
212-414-4575

**New York: Empire City, 1920-1945**  
Urban Center Gallery  
457 Madison Ave.  
www.mas.org

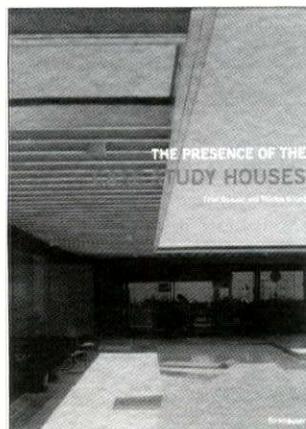
**THROUGH JANUARY 29**  
**Hollywood to the Street: From the Poster to Graffiti**  
Chelsea Art Museum  
556 West 22nd St.  
www.chelseaartmuseum.org

**THROUGH JANUARY 31**  
**Nine Museums by Yoshio Taniguchi**  
MoMA  
11 West 53rd St.  
www.moma.org

**THROUGH FEBRUARY 4**  
**Light Structures: The Work of Jorg Schlaich and Rudolph Bergemann**  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

**THROUGH FEBRUARY 5**  
**Meredith Monk**  
**Vocal Gestures**  
Frederieke Taylor Gallery  
535 West 22 St., 6th Fl.  
www.frederiketaylorgallery.com

**Keith Sonnier**  
Pace Wildenstein  
32 East 57th St.  
www.pacewildenstein.com



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Guy Nordenson



TAU SIGMA DELTA  
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Edward Allen

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Cooper Union  
Arthur A. Houghton Jr. Gallery  
Foundation Building  
7 East 7th St.  
www.cooper.edu

**THROUGH FEBRUARY 7**  
**Aleksandra Mir, Chris Verene**  
**The Big Umbrella:**  
**The New York Series**  
P.S.1 Contemporary Art Center  
22-25 Jackson Ave.,  
Long Is. City  
www.ps1.org

**THROUGH FEBRUARY 9**  
**Roxanna Baihro, Shahab Fotuhi, et al.**  
**Too Much Pollution to Demonstrate: Soft Guerrillas in Tehran's Contemporary Art Scene**  
apexart  
291 Church St.  
www.apexart.org

**THROUGH FEBRUARY 12**  
**Nancy Rubins**  
**Small Forest**  
Paul Kasmin Gallery  
293 10th Ave.  
www.paulkasmingallery.com

**THROUGH FEBRUARY 13**  
**Milton Carter, Cary Clifford, Katherine Daniels, et al.**  
**Cracker: Re-thinking the American South**  
NURTUREart  
475 Keap St., Brooklyn  
Naked Duck Gallery  
66 Jackson St., Brooklyn  
www.nurtureart.org

**The Aztec Empire**  
Guggenheim Museum  
1071 5th Ave.  
www.guggenheim.org

**Tunnel Visions: Subway Photos 1904-1908**  
New York Historical Society  
2 West 77th St.  
www.nyhistory.org

**William Kentridge**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**THROUGH FEBRUARY 26**  
**Richard Tuttle:**  
**It's a Room for 3 People**  
The Drawing Center  
35 Wooster St.  
www.drawingcenter.org

**AIGA 365/25 Exhibition**  
AIGA National Design Center  
164 5th Ave.  
www.aiga.org

**THROUGH FEBRUARY 27**  
**Josef and Anni Albers:**  
**Designs For Living**  
**Design ≠ Art: Functional Objects from Donald Judd to Rachel Whiteread**  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
ndm.si.edu

**THROUGH FEBRUARY 31**  
**Allan McCollum**  
**Perfect Vehicles**  
Doris C. Freedman Plaza  
60th St. and 5th Ave.  
www.publicartfund.org

**THROUGH MARCH 5**  
**Peter Hujar**  
**Night**  
Matthew Marks Gallery  
523 West 24th St.  
www.matthewmarks.com

**Stephen Hughes**  
Robert Mann Gallery  
210 11th Ave.  
www.robertmann.com

**THROUGH MARCH 6**  
**John Baldessari, Sol LeWitt, Johnathan Monk et al.**  
**Small: The Object in Film, Video, and Slide Installation**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

**Romare Bearden at the Met**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**THROUGH MARCH 13**  
**WILD: Fashion Untamed**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**THROUGH MARCH 14**  
**Mark Dion**  
**Project 82: Rescue**  
**Archaeology, A Project for the Museum of Modern Art**  
MoMA  
11 West 53rd St.  
www.moma.org

**THROUGH MARCH 18**  
**Tom Otterness**  
**On Broadway**  
Broadway Mall Associations  
Various venues on Broadway in Upper Manhattan  
www.parks.nyc.gov

**THROUGH MARCH 20**  
**Suspending Beauty:**  
**The Verrazano-Narrows Bridge Turns Forty**  
Brooklyn Historical Society  
128 Pierrepont St., Brooklyn  
www.brooklynhistory.org

**THROUGH APRIL 2**  
**Mapping Sitting: On Portraiture and Photography**  
New York University  
Grey Art Gallery  
100 Washington Sq. East  
www.nyu.edu/greyart

**THROUGH APRIL 3**  
**Ruth Duckworth, Modernist Sculptor**  
**Terra Nova, Sculpture & Vessels in Clay**  
Museum of Arts and Design  
40 West 53rd St.  
www.madmuseum.org

**Klee: His Years at the Bauhaus (1921-1931)**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**THROUGH APRIL 18**  
**Agnes Martin**  
**...going forward into unknown territory...**  
Dia: Beacon  
3 Beekman St., Beacon  
www.diaart.org

**THROUGH MAY 1**  
**Noguchi and Graham:**  
**Selected Works for Dance**  
Isamu Noguchi Garden Museum  
36-01 43rd Ave., Queens  
www.noguchi.org

**THROUGH MAY 20**  
**Harlem is...Downtown**  
South Street Seaport Museum  
207 Front St.  
www.southstseaport.org

**THROUGH JUNE 6**  
**Wendy Fok**  
**Dualism in America**  
Lower East Side Tenement Museum  
90 Orchard St.  
www.tenement.org

**THROUGH AUGUST 31**  
**Luis Gispert, Carolyn Castaño, et al.**  
**Semiprecious**  
MetroTech Center, Brooklyn  
www.publicartfund.org

**THROUGH OCTOBER 14**  
**Julian Opie**  
City Hall Park  
www.publicartfund.org

FILM & THEATER

**JANUARY 29, 30**  
**Metropolis**  
(Fritz Lang, 1927), 95 min.  
6:30 p.m.  
American Museum of the Moving Image  
35th Ave. and 36th St., Queens  
www.movingimage.us

**FEBRUARY 11**  
**John Lautner**  
**The Spirit in Architecture**  
(Bette Jane Cohen, 1990), 60 min.  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

CONTINUING  
FILM & THEATER

**THROUGH FEBRUARY 13**  
**Breaking Boundaries: The Sixth Annual New York Film Critics Circle Film Series**  
American Museum of the Moving Image  
35th Ave. and 36th St., Queens  
www.movingimage.us

EVENTS

**JANUARY 25**  
**Architecture Magazine P/A Awards Reception**  
6:00 p.m.  
Center for Architecture  
365 LaGuardia Pl.  
www.architecturemag.com

**JANUARY 28**  
**26th Annual Interiors Awards Breakfast**  
7:30 a.m.  
Cipriani 42nd Street  
110 East 42nd St.  
www.contractmagazine.com

BEYOND

**THROUGH FEBRUARY 12**  
**Richard Meier Collages**  
Gagosian Gallery  
456 North Camden Dr., Beverly Hills  
www.gagosian.com

**THROUGH FEBRUARY 14**  
**Karim Rashid**  
**Change**  
Pinakothek der Moderne  
Barer Straße 40, Munich  
www.pinakothek.de

**THROUGH APRIL 17**  
**Huyghe + Corbusier:**  
**Harvard Project**  
Carpenter Center  
24 Quincy St., Cambridge, MA  
www.peabody.harvard.edu

PREVIEW



**NEW YORK: EMPIRE CITY, 1920-1945**  
Through January 28

**CHANGING TIDES: THE LANDSCAPE OF THE EAST RIVER**  
January 25 through March 15  
Urban Center Gallery, 457 Madison Avenue

The Municipal Art Society will plunge into the icy depths of New York's easternmost waterway this winter with a new exhibition, *Changing Tides: The Landscape of the East River*. The first in a series of programs sponsored by the Metropolitan Waterfront Alliance's 2005 East River Campaign, the show traces the river's history through photographs. The exhibit documents the river's industrial, ecological, and transportation history, as well as ongoing preservation efforts. The skipjack *Ethel Lewis*, above, was photographed at the Brooklyn Navy Yard just prior to being moved to her native Chesapeake Bay for restoration.

*Changing Tides* follows up *New York: Empire City, 1920-1945*, an exhibit of photographs from a recent book by David Stravitz and Christopher Gray showcasing the city's interwar landscape.



**BOOZY: THE LIFE, DEATH, AND SUBSEQUENT VILIFICATION OF LE CORBUSIER AND SUBSEQUENTLY ROBERT MOSES**

Robert Moses Ohio Theater, 66 Wooster Street  
For tickets and information, [www.theboozyshow.com](http://www.theboozyshow.com)  
February 12-May 5

Urban planning goes punk rock in the latest production by avant-garde theater company Les Freres Corbusier. Known for engaging academic issues via the context of postmodernist performance, the company takes on their namesake—Le Corbusier himself—as the subject of its newest play. Positioning Robert Moses and Jane Jacobs in a “life or death struggle for the soul of the American city,” Les Freres will do their campy best to “examine the classic dichotomy between central planning and organic urban growth,” according to producer Aaron Lemon-Strauss. In this rigorously researched spectacle of absurd choreography and streaming media, the company stages a “desperate battle” in which “freemasons dance, FDR levitates, and Daniel Libeskind silently weeps.” Moses will be played by Jacob Grigolia-Rosenbaum (pictured above). *The Architect's Newspaper* is the sponsor of the February 20 performance (mention *AN* and receive a \$5 discount off the ticket price).



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**PRESERVING PRESERVATION**

continued from page 4

groups were found outside, unable to participate. On November 29, City Council held a second, overflow hearing on the second floor of City Hall.

Though the WCC has not previously engaged in issues concerning architecture or preservation, its record of government advocacy inspired the various preservation groups to involve the organization. The WCC approached Anthony Tung, former LPC Commissioner, the week before the first hearing to lend an expert hand to the proceedings.

The report was intended to give voice to individuals and groups working under the rubric presented by the WCC report, and each representative was given two minutes to air his or her grievances in public. The report included recommendations for improvement such as increases in the LPC's budget; more public participation in commissioner appointments; more transparent processes; and a generally more proactive role on the part of the LPC.

Tung explained the problem with the LPC in cold, hard numbers. "In 1989 the LPC had 72 staff members, and 16,000 properties to oversee," he said. "Today, it has 53 members and is regulating 23,000 properties." This increase in properties and decrease in staff, he argued, was tantamount to halving the capability of the Commission.

"It's an extremely valuable agency," said Frank Sangis, former executive director of the LPC and current senior vice president of the Municipal Art Society. "Properly funded, they could do a terrific job, and they're

doing the best that they can now." While he shares Tung's lament to New York City's swindling attention to preserving a vibrant urban cityscape, he finds fault not with intent but with the side effects of intense streamlining.

The report and meeting gave rise to the question of what exactly the LPC's responsibilities are. "The Commission is always reacting to emergency," said Nina Rappaport of the New York chapter of DOCOMOMO. "They should be going out and doing surveys, deciding which buildings merit landmarking, instead of only being able to respond to people who are making alterations." DOCOMOMO signed in support of the report in December, adding to the swiftly growing list that includes the Greenwich Village Society for Historic Preservation, Landmark West!, and the Drive to Protect the Ladies' Mile District.

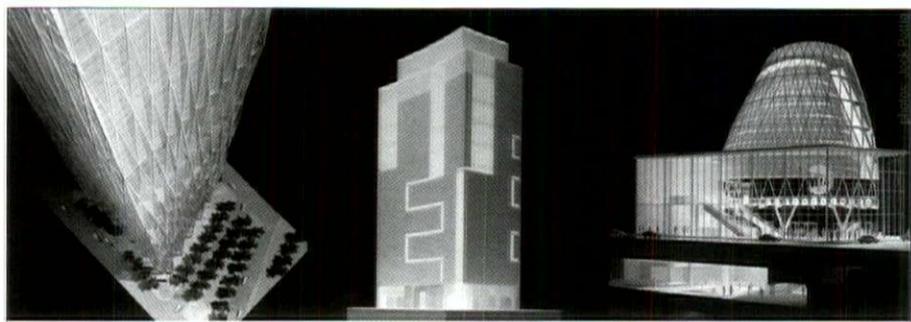
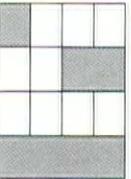
Robert Tierney, chair of the Landmarks Preservation Commission, found the report to be full of errors and outdated complaints. He expressed surprise that the Women's City Club was the driving force behind the report, recalling that he did not see many of their members at LPC hearings. He also took issue with the report's complaint about inaudibility in the hearing room, maintaining that the sound system was upgraded on April 20 and has been periodically checked ever since. Lastly, Tierney reported that LPC recently received more funding, as well as more staff. "At the end of the budgetary process last year, we quietly but meaningfully received an additional six people," he explained. "In an agency of this size, that's very important." **EVA HAGBERG**

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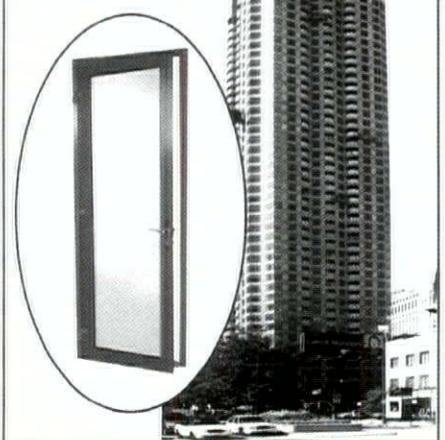
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