

AN EYE ON NEW YORK ARCHITECTURE

OCULUS

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Resurrecting
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at Eibs Pond Park

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New Life for
Fresh Kills

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Dawn of a
New Day



Eibs Pond, photo by Mikael Levin

Landscape, Architecture, and Time

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ON THE DRAWING BOARDS

Filmmakers Collaborative, by CR Studios Architects; Museum of Art and Technology finalists: Diller+Scofidio, Thomas Leiser, MVRDV; Sculpture Center finalists Deborah Berke, Weisz+Yoes, Specht Harpman, and winner, Maya Lin; Alvin Alley Dance Foundation, by lu+Bibliowicz; Playwright's Horizon, by Mitchell Kurtz; Shubert Theater transfer house, by Hardy Holzman Pfeiffer with Schuman Lichenstein, Claman Efron.	4
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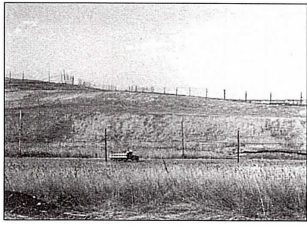
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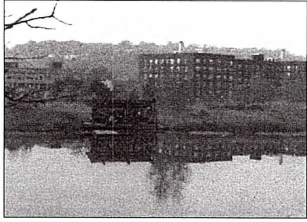
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Fresh Kills landfill, Staten Island



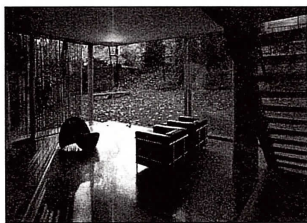
*View looking west from across
Eibs Pond, where Marpillero Pollak
Architects is creating Eibs Pond Park*



*Green-Wood Cemetery, where restorations
by Bresnan Architects are underway*



*Post Office Square, Boston, from Parks,
Recreation, and Open Space, by
Alexander Garvin*



*Villa Dall'Ava, by Rem Koolhaas,
from Inside Outside: Between
Architecture and Landscape, by Anita
Berrizbeitia and Linda Pollak, p. 33*

ARCHITECTURE, LANDSCAPE AND TIME

A major conceptual shift is occurring in which architecture and landscape design are beginning to overlap and be seen as existing in time together. In the most avant-garde new work and in modest projects motivated by ecological awareness, hybrid spatial forms are transforming the land as well as the structures built on—or into—it. One of the most intriguing aspects of this trend is the way that it unites aesthetic innovation and the environmental movement. And, while natural processes and nature itself become components in the designer's palette, synthetic materials are being embraced, and complex technology is being used both to build and to design. The natural and the high-tech are no longer at odds.

At the same time, landscape, which used to be considered "natural" and therefore perennial, is starting to be seen as having a history, as we learned too horrifically on September 11. Architecture-cum-landscape projects are being designed with an awareness of the impact of the past, a desire to correct the negative ravages of time, and plans to evolve incrementally the way gardens do. All of these trends were apparent in the finalists' schemes for Downsview Park in Toronto last year. And now they are evident in projects here.

Articles in this issue of *OCULUS* trace the origins of the new developments from the first major work of landscape-and-architecture in New York—Green-Wood Cemetery in Brooklyn—to planning for what may become this city's first major project in the new genre, the reincarnation of the Fresh Kills landfill on Staten Island. Along the way we stop to explore the exemplary new Eibs Ponds Park, built around and onto a wetlands not far away.

To place local efforts in a broader context, we include reviews of some important recent books on architecture and landscape which shed light on the trend. A summer exhibition on "Building Codes" (which interpreted the topic in the broadest possible way) at the Storefront for Art and Architecture reflected the emerging interest, for by considering building in the context of politics and legislation, it demonstrated that the land itself is affected by these forces, too. And a show this fall on "Working Waterfronts" at the Municipal Art Society presents another take on the trend.

We have known for some time that many of the most fertile building sites in this century will be found in industrial areas, on brownfields, and along waterfronts—locations where the history and character of the land will impact building dramatically. The last century, with its new consciousness of modernity, began by seeing the past as different from the present and the future; this one is putting time and space, the natural and the manmade back together again.—J.M.

Hatcheries for the Arts

by Craig Kellogg

Passersby in Soho will get a fresh kind of sneak preview when the Filmmakers Collaborative moves into a five-story cast-iron building being completely transformed by **CR Studio Architects**. The L-shaped landmark just west of Broadway, at the corner of Mercer and Howard streets (one block north of Canal) will have reflective ceilings so that hints of the activity inside will beam down to the street. Daylight-filled galleries inserted on each floor should provide casual meeting places for the independent filmmakers who will work there, sharing production offices, editing suites, and a 30-seat screening room. Translucent silicone sheets in walls and doors will open offices to the light, while partially screening colleagues from one another as well. Thick walls interrupted by slots of light will define a common roof terrace for screenings, with a view of screenings, with a view of the far-off Wall Street skyscrapers.

□ In preparation for construction of a \$47.5 million headquarters—what may be the largest complex for dance in the United States—Alvin Ailey Dance Foundation will demolish the corner building on Ninth Avenue at 55th Street owned by WNET. Architects **Iu+Bibliowicz** are working toward a Spring 2004 debut for Ailey's new structure there—six floors above grade and two below. Inside, twelve performance studios with ceilings higher than 14 feet will range from 1,250 square feet to double that size. (The Ailey School currently offers more than 200 dance classes each week.) The facility's black-box theater will present Alvin Ailey programs alongside those by community dance companies.

Amenities will include dressing rooms, a concession stand, and a boutique. Archives, a library, conference rooms, a costume and dyeing shop, lounges, and a physical therapy facility will fill the remainder of the 71,000 square feet—double the floor area currently occupied by Ailey on West 61st Street.

□ Inspired, perhaps, by the New 42nd Street Studios, a similar incubator is being built farther east, to 416 West 42nd Street. Thirty years ago the site was converted by Playwrights Horizons from a two-story sex salon; now a from-the-ground-up, five-story, \$24 million structure designed by **Mitchell Kurtz** for the same institution will have a lobby of glass, two mezzanines, 40 percent more seating, a 198-seat main stage auditorium, a 100-seat expandable studio theater, and support space.

One door down theater row is a new 41-story banded brick mixed-use building designed by **Hardy Holzman Pfeiffer** with **Schuman Lichenstein, Claman Efron** as architects of record. Though the residential tower is set back 75 feet, the base maintains the streetwall, matching the cornice line of neighboring tenements. Six theaters for live performance are to be located in the base. All but one will be small (83 to 199 seats) off-off Broadway rooms owned and managed by the 42nd Street Development Corporation to replace theaters that were demolished for redevelopment. The other theater is a 499-seat Shubert Theater transfer house for Broadway-scale productions making their way toward the Great White Way. (The stage size, adjacent wing spaces, and fly loft are scaled for Broadway, though seating is limited, as at an off-Broadway house.)

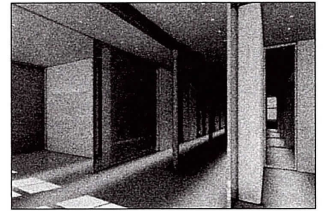
The underside of the large theater's orchestra slope will shape the high ceiling of the ground floor-elevator lobby for 260 rental apartments (20 percent of which are reserved for low- and moderate-income tenants). At the corner of Dyer Avenue, vehicles arriving from the Lincoln Tunnel pass a restaurant in the base.

Competition Winners

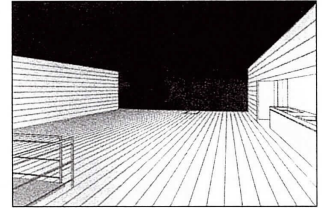
The final phase of the Fresh Kills competition will be in the hands of team leaders **Field Operations** (James Corner and Stan Allen) of Philadelphia and New York), **Hargreaves Associates**, of San Francisco; **Tom Leader Studio**, of Berkeley; **Rios Associates**, of Los Angeles; **John McAslan + Partners**, of London, and **Sasaki Associates**, of Watertown, Massachusetts;

□ The developer of the Filmmakers Collaborative is campaigning for a \$40 million museum of art and technology at 540-548 West 21st Street, in Chelsea. Directing the project is Eyebeam Atelier, the nonprofit organization founded in 1996 by filmmaker John S. Johnson. **Diller+Scofidio**, **Thomas Leeser**, and **MVRDV** are among the finalists now competing for the 90,000-square-foot building, which will contain exhibit and performance spaces, artist studios, in-house research areas, classrooms, a museum store, and offices.

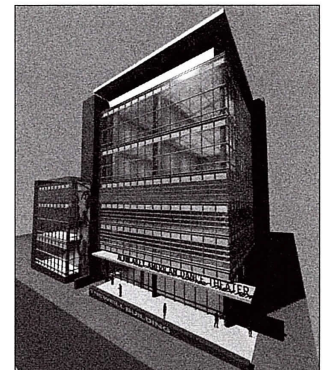
□ Diller+Scofidio had been reported to be one of four finalists in a competition for a new home for the Sculpture Center, which is moving from the Upper East Side to Long Island City. Actually, they dropped out of the competition when they won the commission to design the Boston Museum of Contemporary Art. The actual finalists were **Deborah Berke**, **Weisz+Yoes**, and **Specht Harpman**. Ultimately,



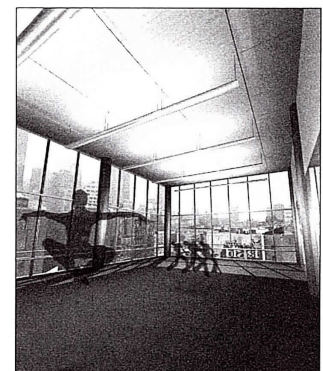
Filmmakers Collaborative,
CR Studio Architects
(Lea Cloud and Victoria Rospond)



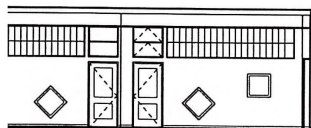
Filmmakers Collaborative,
CR Studio Architects



Alvin Ailey Dance Foundation,
Iu+Bibliowicz



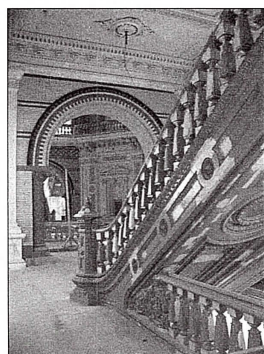
Alvin Ailey Dance Foundation,
Iu+Bibliowicz



Detail of elevation,
Child Care Center, Islip,
Kevin Hom + Andrew Goldman



Thurgood Marshall Academy,
Gruzen Samton



New-York Historical Society

Tweed Courthouse, being renovated for
the Museum of the City of New York by
Cooper, Robertson & Partners with
Ralph Appelbaum



P&W Sandwich Shop, AC2 Studio

Maya Lin received the commission to adapt an existing 8,000-square-foot industrial building on Jackson Avenue to house exhibits and an artist-in-residence program; the large yard represents an opportunity for future expansion. The new location, around the corner from P.S.1, is in the middle of a burgeoning arts district: next year MoMA Queens will be opening nearby.

□ Stage II Competitors (finalists) in the Queens Museum of Art design competition have been announced by New York City's Department of Design and Construction, in partnership with the Department of Cultural Affairs and the Queens Museum of Art. They include New York architects **Fox & Fowle Architects** (Bruce Fowle and Sudhir Jambhekar), **Hanrahan Meyers Architects** (Thomas Hanrahan), and **Salazar Davis Architects** (Mauricio Salazar). Also named finalists were **Evidence Design** (Jonathan C. B. Pascaros), of Brooklyn, and **Eric Owen Moss Architects** (Eric O. Moss), of Culver City, California. First Alternate is **studio bau:tton** (Peter Grueneisen), of Los Angeles; Second Alternate is **Allied Works Architecture** (Brad T. Cloepfil), of Portland, Oregon; and Third Alternate is **Colab Architecture** (Felecia Davis), of Ithaca, New York.

Hom Child Care

For the U.S. government, **Kevin Hom+Andrew Goldman** has designed a freestanding 7,000-square-foot child care center across the parking lot from **Richard Meier's** federal courts in Islip. Classroom interiors, for kids under three years old, are scaled down, while the facade is decorated simply, with a large moon window and smaller diamond-shaped openings installed

low, for easy viewing by children. Additional illumination comes from Kalwall mounted vertically. Exterior surfaces of the building are of white ground-face concrete block. The same firm is also master planning the California State University's Monterey Bay campus.

□ In Harlem, **Gruzen Samton** has preserved the two historic street façades of Small's Paradise during the erection of a \$30 million, six-story secondary school for the Thurgood Marshall Academy on that site. New upper facades constructed with materials to match the old building will step back from the sidewalk. At the center of each floor, a "galleria" featuring computers and worktables will function as a social hub outside the traditional classroom setting. Upon completion the academy will accommodate up to 750 students in its 89,000-square-foot facility.

Further south, the same architects will gut and renovate the existing 8,000-square-foot library at the Dalton upper school, on East 89th Street. Rich cherry finishes are planned for the tenth-floor room that was built originally as a school gymnasium. A stair inserted along one side of the space will rise to the existing mezzanine, which is being enhanced with a balustrade of curved plate glass. Wireless technology should permit students to use borrowed laptops throughout the space, though empty raceways allow further expansion of hard-wired connections for power and data. Video teleconferencing, linking the library with other schools and universities, is also planned.

History on Display

To move the Museum of the City of New York from its longtime location, on Fifth

Avenue across from Central Park, **Cooper, Robertson & Partners** is working with exhibit designer **Ralph Appelbaum**. The Museum will relocate to the 1872 New York County "Tweed" Courthouse, which was designed by John Kellum and Thomas Little, enlarged by Leopold Eidlitz, and restored by John Waite. The city has recently rejuvenated facades at the building on Chambers Street, in the park directly behind City Hall. The museum will share the 140,000-square-foot former courthouse with a small private tenant that provides tourist services, orienting visitors to the city. Galleries in the structure, set to inhabit existing courtrooms, will flow around the landmarked rotunda behind the building's temple front.

With Washington D.C. exhibit designers **Gallagher & Associates**, Cooper, Robertson will create a new 140,000-square-foot Civil War museum and visitor center at Gettysburg. The current museum complex centers around a prewar farmhouse that happened to be on the battlefield. But beginning in 2003, two years of construction will replace many existing components, including a parking lot, which now clutter the sacred site. The famous cyclorama is to be relocated; new facilities, including exhibits, a cafe, and areas for visitor orientation will rise on 45 gently rolling acres just to the east, within Gettysburg National Military Park. The other finalists in the competition sponsored by the National Parks Service and Gettysburg National Battlefield Museum Foundation were **Kallman McKinnel & Wood**, of Boston; **MGA Partners**, of Philadelphia, **The Smith Group**, of Ann Arbor; and **Atkin, Olshin, Lawson-Bell and Associates**, of Philadelphia

At the Ends of the Earth

In Beijing, **Pei Partnership** has created the head office for Bank of China. The building houses bank executives and space for ease to tenants. **I.M. Pei** served as a design consultant. Two L-shaped low-rise wings (the height limit in Beijing is 150 feet) wrap a 32,500-square-foot interior garden atrium. In bad weather, people traveling from one avenue to another can cut through the court, where 10-ton rocks (hailed by permit 1,800 miles from the Yan Province) stand in shallow pools. Bamboo stalks 50 feet tall were trucked in on a 3-day journey from Hangzhou, in southern China. The 1,869,000-square-foot complex is the first Chinese structure built of honed Italian travertine. The stones, which were hand-set with 8mm joints, are similar in color to the beige dust blown over Beijing by Gobi Desert winds. Parking is provided for 500 cars and 2,000 bicycles.

Last year, HLW completed the \$35,000,000 Kuwait chamber of commerce, in Kuwait City. Linked courtyards suffuse the 355,200-square-foot buildings with daylight; a metal parasol shades the major north-facing atrium. Fortified walls, gates, and a tower evoke Islamic themes.

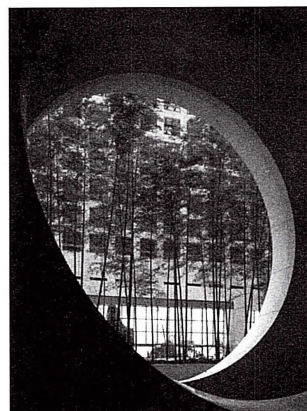
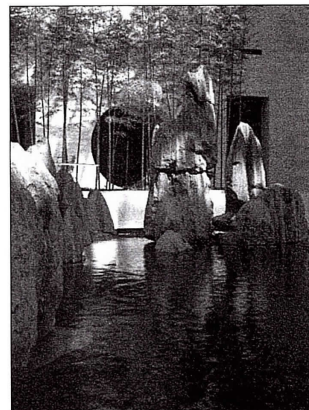
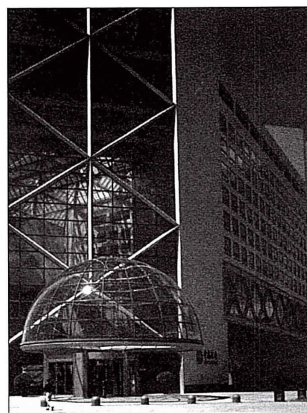
Architectural Taste

One-time Brennan Beer Gorman publicist Wendy Binouris put her fate in the hands of neighbors **Anita Dooney, Carmine Ciccone, and Anthony Caradonna**, who work together as **AC2 Studio**. With her husband, a noted neighborhood baker, Binouris and the AC2 Studio architects have created P&W Sandwich Shop on a storefront opposite St. John the Divine. The children of employees and customers painted ceramic tiles now mounted behind the counter.

Another neighbor is designing the custom stucco antico ceiling. Oak floors underscore AC2 Studio's custom millwork, colorful walls, a window bench, and tables to seat eight. The same architects are responsible for the delightful and crisp Bar Veloce in the East Village. Projects now underway include corporate offices for John Brown publishing and for Sunny Bates Associates, an executive search firm.

Philip Tusa has completed a pair of residences for clients in Midtown. His firm will plan and design the New York Public Library Information Technology Group Data Center, at Donnell Library Center.

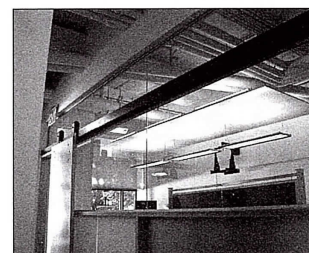
For the Hudson River Park Trust and the Battery Park City Authority **Audrey Matlock** has recently completed redesign of the ground-floor retail base at the Regatta Building, at South Cove in Battery Park City. Matlock enlarged the community meeting room already housed there, and removed dropped ceilings to float perforated wood panels in the resulting 13.5-foot-tall volume. Offices originally planned by Margaret Helfand were redesigned, along with space that was configured as a restaurant but never opened. Now, the ground floor houses the administration of the Hudson River Park Trust, which is building parks along the West Side Highway, as well as separate offices for the security and maintenance departments of Battery Park City. Green guidelines recently adopted for the neighborhood helped steer design at the 15,000-square-foot project. Carpet was recycled and furniture from the original conference room was reconditioned. Office systems from Face Furniture incorporate recycled building products.



Bank Of China, Beijing,
Pei Partnership

Matlock is also set to redesign roof gardens on the low-rise parking structure covering a half-block at Rockefeller University. She envisions art screens to reduce incoming highway noise, and also plans recreation facilities. And, she is planning restorations and substantial additions to a 30,000-square-foot showroom and museum for Armstrong building products at the company headquarters in Lancaster, Pennsylvania.

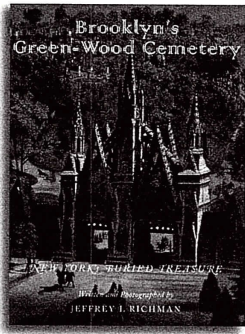
By reapportioning the allowable buildable area at 1 Hudson Square, **Rosen Johnson Architects** completely transformed one million square feet of Deco era light-industrial real estate to Class-A offices. An unexpectedly elegant new three-bay entrance foyer punctuates the brick Varick Street façade. Five passenger elevators and all mechanical infrastructure are new. On the roof is a new double-floor glass-walled penthouse, with an 18th-floor terrace.



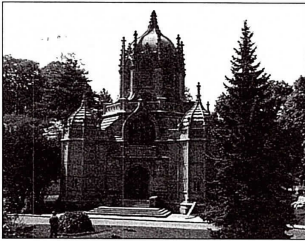
Regatta Building, Battery Park City,
Audrey Matlock



1 Hudson Square,
Rosen Johnson Architects



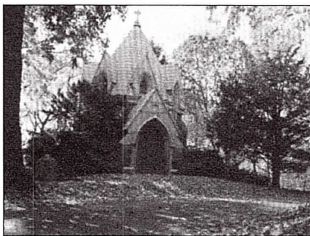
Brooklyn's Green-Wood Cemetery, New York's Buried Treasure, by Jeffrey I. Richman (Published by the Green-Wood Cemetery, 1998, 256 pages, 8 1/2 x 11, 469 photographs, 90 in color, cloth, \$50)



The Chapel, Green-Wood Cemetery, Warren & Wetmore



The Chapel, Green-Wood Cemetery, Warren & Wetmore, renovated by Bresnan Architects



The Whitney Tomb, Green-Wood Cemetery



The Stewart Tomb, Green-Wood Cemetery, Sanford White

Freezing Time at Green-Wood

by Jayne Merkel

Decades before the first big city parks appeared, enormous landscapes were cleared, designed to resemble paradise, and built in a few mature American cities to house the dead. The early rural cemeteries—of which Green-Wood in Brooklyn, established in 1838, is a prime example—were used as parks. People visited them on Sunday outings. Families invested fortunes in elaborate monuments and tombs. And these garden cemeteries provided models for naturalistic works of landscape art, like Central and Prospect Parks, developed twenty or thirty years later.

Now, the husband-and wife team of **Joseph and Adrienne Bresnan** are reversing the process—bringing to Green-Wood the expertise he developed much earlier in his career, when he put together a master plan for the restoration of Central Park, and the skills both architects honed working for the City.

Bresnan Architects' involvement with the historic cemetery began in the mid-nineties when Joe, as a vice president of Remco Maintenance Corporation, restored the gatehouse which had been designed by Richard Upjohn in 1861. When it was finished, Remco and **Platt Byard Dovell** began an exterior restoration of the 1911 Warren & Wetmore Chapel, inspired by Sir Christopher Wren's Thomas Tower at Christ Church, Oxford. In 1998, Bresnan Architects went to work on the interior of the chapel; their work received a Lucy G. Moses Preservation Award from the New York Landmarks Conservancy last year.

Now, Platt Byard Dovell is designing a new mausoleum elsewhere on the grounds,

and the Bresnans are working on the 478-acre cemetery as a whole. With cemetery president Richard J. Moylan, they have created a program, called "Saved in Time," for the restoration of thirty of the most endangered major monuments. The program is similar to the Adopt-a-Monument plan Joe and Kent Barwick created for the New York City parks twenty years ago.

The treasures at Green-Wood constitute what Joseph Bresnan has described as "a virtual 'outdoor museum' of monuments, sculpture, architecture, and history, a very large time capsule of our urban culture...all the styles...diverse tastes and sentiments...captured 'in perpetuity' by a host of gifted artists and artisans." There are sculptures at Green-Wood by Augustus Saint-Gaudens and Daniel Chester French, and tombs by Stanford White and Richard Upjohn. Numerous artists and architects are buried there, including William M. Chase, George Bellows, Louis Comfort Tiffany, Samuel F. B. Morse, Jean-Michel Basquiat, James Renwick, and James Bogardus.

But the real masterpiece at Green-Wood is the landscape itself, with its temple-like tombs, sculptural markers, little lakes, specimen trees, 20 miles of roadways, grottoes, and hillocks, designed to idealize nature. The cemetery was planned by **David Bates Douglass**, a West-Point-trained civil engineer, who became its first president. In the 1830s, Kings County was still quite rural, with farms, open fields, and little towns such as Flatbush, Bushwick, and "Breuckelen," which was incorporated only four years before Green-Wood was established. The site in what is now Sunset Park encompassed the highest point in the county, overlooking New York Harbor (and the Statue of Liberty today). The hilly terrain origi-

nally created by prehistoric glaciers was preserved in Douglass' plan and emphasized with plantings and winding paths, contrasting dramatically with the gridded city streets all around, which were plotted the same year the cemetery was founded.

Green-Wood influenced Frederick Law Olmsted's designs for Central Park in 1859 and Prospect Park (just north of the cemetery and only slightly larger) in 1865. But because the cemetery, where 600,000 people are buried, is both well kept and unchanged, it gives a better idea than many parks of what nineteenth century park designers intended. The idea was not to represent nature so much as to perfect it. Garden cemeteries were not supposed to be cities of the dead but earthly representations of paradise, and the paradise portrayed was the natural world, enhanced by choice plantings, art and architecture, all working together.

At Green-Wood, they do so not for art's sake, but to suitably house the citizenry in the afterlife. And though many of New York's rich and famous ended up there, so did many who'd been interred earlier in old Manhattan churchyards which were moved in full to Brooklyn, victims of the Brooklyn Theater Fire of 1876, the family run over by a drunken policeman in Sunset Park this August, and Civil War veterans who are buried at Brooklyn's apex on the site where General George Washington's disastrous Battle of Long Island took place in 1776. The four life-size tin soldiers who stand guard around the monument's base have temporarily marched off to a foundry in Queens for the first phase of the Bresnans' Save in Time preservation program, but they'll be back. Everyone ends up in Green-Wood or someplace like it eventually.

The Leftover Landscape

by Jayne Merkel

A resurrection of sorts is going on in Staten Island, too, where another husband-wife team, **Sandro Marpillero** and **Linda Pollak**, is creating the largest urban freshwater wetlands park in New York City. "Creating" may not be quite the right word, for what they are really doing on this 17-acre site is framing, revealing, and providing ways to get in.

Marpillero, an architect who teaches at Columbia, and Pollak, an architect and landscape designer who teaches at Harvard, described the work they are doing on Eibs Pond Park at an unusually stimulating discussion sponsored by the Design Trust for Public Space last summer.

Pollak pointed out that the site was "leftover land," considered unusable until recently. It had been the Eibs family dairy farm, a POW camp, and finally a dump, remaining so until the Wetlands Protection Act of 1981 prohibited building within 100 feet of wetlands. "A wetland floods and has hydrophilic soil which supports plants whose roots are good at getting rid of toxins," she explained. Eibs Pond was turned over to the Trust for Public Land, which gave it to the City's Parks Department.

But the Parks Department didn't have money to develop it. In 1998, leaders of the Fox Hills Tenants' Association and the Parks Council brought it to the attention of the architects, who received fellowships from the Design Trust to plan and advocate for its future.

When Pollak and Marpillero arrived, the ponds looked completely "natural," as though they had always been in the state they were in. "One thing landscape does is

cover over the hand of man," she observed.

In order to uncover the pond's history and to see it afresh, they solicited the help of an artist friend, **Mikael Levin**, whom they knew had been photographing landscapes in Europe, including wetlands near Paris. He had shown work at the Storefront for Art and Architecture, where Pollak is on the board.

At the program last summer, Levin showed his finely detailed, black-and-white photographs, which are evocative and elegant, even though they are brutally unedited. His straightforward presentation of the "completely unmanaged landscape" where the concentration camp at Ardor used to be and where the Soviet Army held training exercises for 20 years tell the stories of Nazi horrors and Cold War hopelessness more poignantly than planned memorials do. Elsewhere in Europe he has recorded the loss of family farms as first industrialized agriculture, and then suburbanization arrived.

With his keen eye and steady hand, he portrays the histories of places that initially appear to have been untouched by time. "The only reason Eibs Pond remains the way it is, is because it was considered unbuildable," Levin pointed out.

Showing two of Levin's photographs of Eibs Pond, Marpillero explained that he was struck by the way the photographer had recorded "the human artifacts on the land, 'the tires floating in Haddy's Pond as if there was a monster living beneath it.'"

Inspired by two different Levin photographs of the landscape—one including only natural elements, the other showing apartment buildings in the background right at the edge of the pond—Marpillero and Pollak

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built a bridge with two benches facing in opposite directions. One looks onto the housing, a suburban or even urban view. The other faces undisturbed-looking wetlands, and seems untouched by man. "The bridge makes it possible to inhabit the land," Pollak said, "and the bench was the only place to sit down in the whole 17 acres." This perch was their first intervention, along with a path leading into the pond from the road, where the entrance to the park is barely marked.

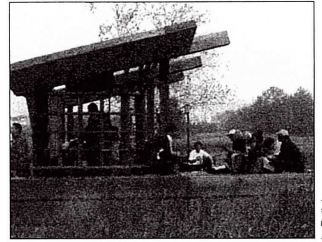
Levin's images enabled Marpillero to begin "conceiving of architecture as fostering a different kind of relationship between man and nature," a dynamic one that acknowledges the role human history has played in the formation of land. Old maps show that there used to be many more ponds; many were filled in to make Robert Moses' roads.

Last summer, working with AmeriCorps students, the architects built a pavilion with an outdoor classroom, study center, and fishing pier on the edge of one of the ponds, using green-but-sturdy building materials such as recycled plastic lumber and redwood harvested from a self-sustaining forest. Despite its small size and minimal budget, it received an AIA New York Chapter Design Award for Architecture last year, almost as soon as the wood was dry. Jurors liked the way it defined the landscape and dignified the area. The pavilion is used by classes from the nearby public school.

Later phases of the project will create a series of "thresholds" to help people experience the wetlands, understand it the way Levin's photographs taught the architects to see it, and grasp the way human history and the land it is played out on are inextricably intertwined.



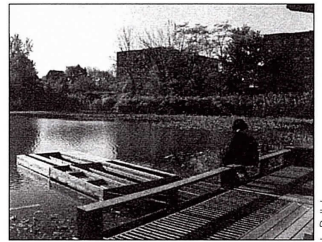
View of outdoor classroom, Eibs Pond Park, looking west from across the pond, Marpillero Pollak Architects



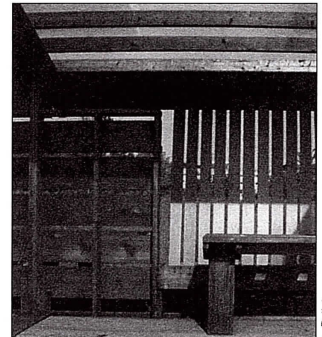
An AmeriCorps group using the outdoor classroom for a workshop with the Audubon Society at Eibs Pond Park



Space of rest with bridge and chair constructed as one unit with views of what is now known as Haddy's Pond



Student enjoying classroom



Different combinations of materials compose the back wall of the classroom

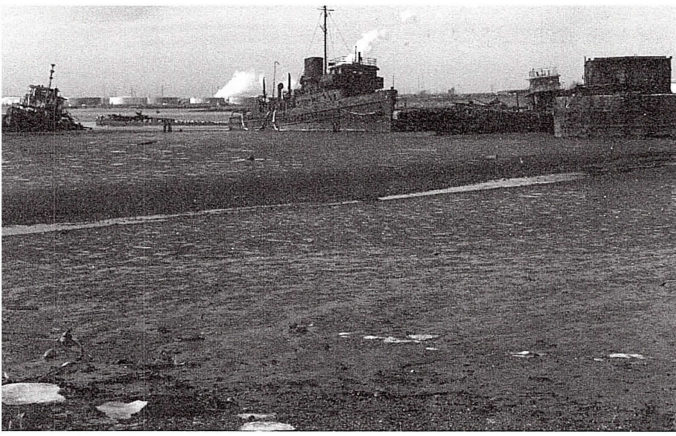
L. Pollak

L. Pollak

Mark Larocca

L. Pollak

L. Pollak



Fresh Kills Forums *by Laurie Kerr*

Fresh Kills: the name, alone, would strike fear into your heart. And of course you've heard the staggering, incomprehensible statistics: two-and-one-half times larger than Central Park, taller than the Great Pyramid at Giza, and, along with The Great Wall of China, one of two manmade constructions visible from outer space. So, if you had visited the exhibition of photographs of Fresh Kills at the Urban Center, you would have been unprepared for the sheer banality of this poisonous site. The four mounds of New York's garbage are covered with golden grasses, evoking the wheat fields of Kansas, and their slopes are so gradual that it's hard to grasp their enormity. Here and there you glimpse the satanic core you know lurks within, as in the creepy assortment of tongs in the blacksmith's shop of **Larry Racioppo's** "Heated Metal." But generally the images are opaque and unrevealing—spectacular flocks of seagulls by **Susan Wides**, hills of grasses by **Victoria Sambunaris**, views of abandoned ships by **Stanley Greenberg**.

This split reality pervaded the series of three forums presented last spring by the Municipal Art Society and the New York City Department of City Planning in preparation for the Fresh Kills design competition. Shockingly little is known about what happens within a landfill. Will it ooze and settle and ultimately collapse? Or, given the impervious waterproof caps, will it dry out, as current research suggests, preserving mountains of mummified garbage for the eons? Should we follow the instinct to bury it all and march blithely forward, or must we be forever mindful of the toxic dangers within?

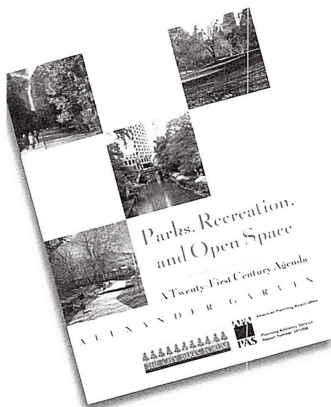
The first of the three forums was the conceptual session. Municipal Art Society director **Frank Sanchis** and Planning Commissioner **Joseph Rose** introduced the project in generally optimistic terms, conjuring the cultural and recreational potential of the site. **Niall Kirkwood**, of Harvard, followed them, presenting a broad overview of attitudes toward reclaiming post-industrial sites. Speaking of the "terrifying particularity" of these sites, he criticized the characteristic American tendency to erase the past and move on. **Julie Bargmann**, of **D.I.R.T.** (Dump It Right There), of Charlottesville, enumerated the ethical, social, economic, political, and natural issues involved in creating these sites, which her firm has inventively redeveloped. She asked, for example, who decides who is dumped on and who has something to gain from the process, questioned the technology of garbage encapsulation, asked why it is still legal to dump, and equated the covering of such sites to "putting lipstick on a pig." **Mierle Ukeles**, an artist whose subject is garbage (she has been artist-in-residence at the Sanitation Department for many years), concluded the session by

noting the eloquent conciseness of the Fresh Kills site. "It's all there," she said, "You can see the factories in New Jersey where the stuff is made, the mall across the street where it is advertised and sold, and the heaps where it's all tossed away."

The second forum, held in Staten Island, was the technical session, and here the clashing views of the experts were revealed. **Phillip Gleason** of the City's Department of Sanitation presented the traditional civil engineering approach that has shaped the site thus far. An impressive arsenal of techniques—vast, archaic walls which surround each mound and reach the bedrock, buried leachate channels, and hundreds of measuring devices—are used to contain and control the mounds, the toxic leachate, and the explosive methane. All of this is hidden beneath a three-foot layer of soil, which covers the mounds and creates their characteristically benign appearance. **Wendi Goldsmith**, an environmentalist, countered Gleason's approach, presenting bucolic images and arguing that natural processes must be reintroduced to the site in order to break down the toxins and reestablish a natural order. Her suggestion that trees be planted above the mounds, allowing the roots to penetrate the caps and water to enter the garbage, elicited unconcealed alarm from Gleason. Finally, **Alfred Levine**, a physicist who lives and teaches on Staten Island, said that he had performed structural studies on the mounds, and had determined that there is a serious risk of collapse, particularly if the caps break. He also noted that the legally mandated 30-year management period for the site was arbitrary and clearly inadequate.

The third forum focused on the economic, political, and managerial aspects of the project. **Mark Matsil**, of the NYC Parks Department, reviewed the extensive history of filling in wetlands to create urban infrastructure such as airports and highways. Echoing Goldsmith, he argued that with the closing of regional landfills, it is time to restore habitats instead of designing engineered solutions that are then "decorated" with vegetation. **Richard Rossi**, the Deputy City Manager of Cambridge, told the story of a successful and heavily utilized park which was developed over a capped landfill. He recommended that there be something in the design to remind people what these sites were, such as the glassphalt paths that Mierle Ukeles designed for the Cambridge park.

At the end of these sessions one was left with admiration for the contestants who are willing to take all this on. The social, technical, ethical, and environmental issues are so fraught and so serious. Will they be putting lipstick on a pig or allowing new potential to rise like a lotus from the muck?



Parks, Recreation, and Open Space by Alexander Garvin (2000, American Planning Association, Chicago, 69 pages, 8 1/2 x 11, paperback, \$34)

Park Primer

Reviewed by Laurie Kerr

This report by Alexander Garvin was commissioned by the American Planning Association to instruct mayors and their staffs on the past, present, and future of parks. Since Garvin is a member of New York City's Planning Commission and is also the planning director for the committee to bring the Olympics to New York in 2012 (he's also a Yale professor), gauging his thoughts should be of interest to the aspiring mayor who lurks within us all. Supremely well organized, and written with such nuanced accuracy and insight that almost every sentence is quotable, the report is a pleasure to read.

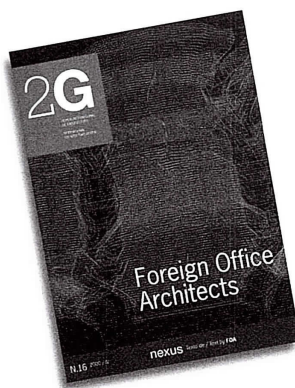
The document provides a crisp analysis of the rise and fall of America's commitment to public space. Garvin begins with a brief, deft description of the implementation and legacy of Olmsted's agenda—the urban, regional, and national parks, the parkways, and the blueprint for an Arcadian suburbia. This achievement has been followed by a half-century of inaction and neglect—staffing for New York's parks is currently one-sixth of what it was 35 years ago, for example. Garvin concludes that Olmsted's agenda has been the victim of its own stupendous success. With so much exemplary open space already in existence, the public and its elected officials have had scant incentive to devote disputed resources to public open space. And there are other factors—the most important, perhaps, being the public's growing distrust of the government's ability to plan and manage.

In this context of dwindling support, local governments have attempted, through mandated setbacks and zoning incentives, to shift the burden to the private sector by requiring private entities to provide open space. By drawing a conceptual link between superficially different urban and suburban policies (which are rarely discussed together) Garvin puts himself in a position to leverage a broad and convincing criticism. "It is becoming increasingly clear that government regulation of private property is a questionable way to supply large numbers of people with large quantities of attractive, usable open space," he writes, a contention he supports with a range of failed examples. Thus, urban developers have received floor area bonuses in exchange for providing nebulously defined "open space," which, despite the continual efforts of planners, often results in the creation of "forlorn leftovers or hidden hangouts," such as the sunken plaza surrounding the CBS Building in Manhattan. In suburban developments, mandated open space often produces nothing better than "a more pleasant parking lot," as in North Point Village in Reston, Virginia, or golf courses that are neither seen nor used by the public.

In the report's final section, Garvin outlines a set of strategies

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for reinvigorating public open space, which he has developed empirically, extrapolating from a careful analysis of successful examples. His suggestions have the fine virtues of empiricism: specificity and a clear understanding of what works and what doesn't. He recommends, for example, that parks departments form alliances with the neighborhoods they serve, creatively reposition their existing assets, and utilize modern management techniques. Garvin's empiricism does not seem to allow him to critique the prejudices and limitations of the present moment, such as the current love affair with free-market capitalism. So there are no calls for a more enlightened political climate, and little acknowledgment of the limitations of the supposedly enlightened self-interest of wealthy merchants who border some parks but not others. And in a moment of heightened concern over sprawl, one wishes the book was somewhat less weighted toward urban examples, with more attention placed on suburbia. That said, were I an official (or public space advocate) in need of a guidebook to direct me wisely and productively through an inhospitable era, I would not leave home without this report.



Foreign Office Architects, edited by Moises Puenta and Lluís Ortega, with a foreword by Jeffrey Kipnis and essay by Ciro Najle (Gustavo Gili, 2000, 2G: Revista Internacional de Arquitectura No.16, 144 pages, 9 x 11 1/8, 284 illustrations, 120 in color, paper, \$37.50)

Architecture's Feet of Clay by Gavin Keeney

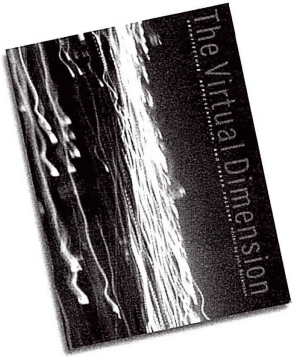
"Plastic forms are subjected to the principle of metamorphoses, by which they are perpetually renewed." — Henri Focillon

Architecture and landscape architecture have recently embarked on a joint long-distance voyage into territory of both cerebral and material kinds. The new formalism that emerged at the end of the twentieth century is now merging with a new humanistic version of ecology to sponsor poetic, liminal, and dematerializing composite forms.

Foreign Office Architects, founded by **Farshid Moussavi** and **Alejandro Zaera Polo** in 1993, is on the prow of the ship of architecture in 2001, plying the waters of Yokohama Harbor with its gigantic (50-by-500-meter) International Port Terminal, embracing nearby Yamashita Park and integrating the urban field with a strategic point of embarkation. The volume of 2G magazine entitled *Foreign Office Architects* is the first comprehensive look into their Herculean labors, the products of their years in the trenches, including a stint by the two principals at **Rem Koolhaas' Office for Metropolitan Architecture** in Rotterdam. **Toyo Ito**, who chaired the Yokohama competition in 1997, contributes a telling essay on the jury's deliberations. The book also contains the "FOA Code Remix 2000," which they describe as "a series of reflections and propositions...[on] professional and academic practice." It is, in fact, a manifesto. The section "On Landscape" ends: "The

geometries of pure indeterminacy or pure linearity are a trace of the past....The opportunity that lies ahead of us is to overcome the disciplinary barrier that resorts to contradiction as a form of complexity...and instead to exploit complexity through coherence and consistency: to learn to produce forms and topographies that are entirely artificial and yet complex; to generate them through a mediated, integrated addition of rigorous orders."

Apropos these remarks, the volume of space wrapped in the Yokohama Terminal is intentionally amorphous, consistent with their quixotic quest for placing form and space on equal footing. Construction images in the book evoke this hybrid architecture with the rebar-reinforced primary forms and the scaffolding of the site generating a field of warped, folded, and vertiginous continuity. The final product will be a twisted sandwich composed predominantly of prefabricated steel plates and trusses. Interior perspectives show a ribbed, Italian-Futurist concourse that opens to the bay, with receding ramps and supporting piers mediating the provisional upper and lower decks of the complex. The architects consider this methodology an elaboration of Origami; "thus the traditional separation between building-envelope and load-bearing structure disappears." Paths rise and fall within the enormous structure, with the surface supporting a range of leisure activities and functioning as a de facto park for Yokohama's citizenry.



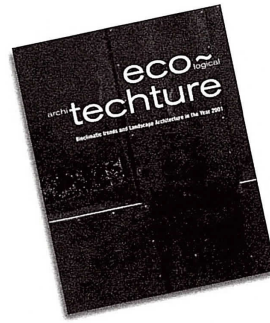
The Virtual Dimension: Architecture, Representation, and Crash Culture, edited by John Beckmann (Princeton Architectural Press, 1998, paper, 350 pages, 6x8, 100 black-and-white illustrations, paper, \$24.95)

A second project discussed in this book is FOA's submission for Downsview Park, the landmark 2000 competition for a former air force base in Toronto, which is slated to be gradually converted to a mix of open spaces and uses in the winning scheme by Koolhaas, graphic designer **Bruce Mau**, and their collaborators. FOA's précis suggested that its prescient amalgam of surfaces ("a function based circuit system") and hollows ("a north-south corrugation pattern") might self-generate into "a park dedicated to the exploration of the relationships between the physical self and the landscape, from the most strenuous to the most soothing."

This complex hybridity of building types and forms typifies the new formalism, which at times exists only within the rarefied realm of the computer workstation—imagination reified as computation. Virtual architectures of all kinds have been spreading in a somewhat zany, inspired influenza of both built and utterly unbuildable works. See *The Virtual Dimension: Architecture, Representation, and Crash Culture* for the full range of agonistic adventurism now sweeping architecture off its feet. Blob architecture has instigated a veritable tidal wave of amorphous, plastic building types, in part sponsoring the revival of the inflatable architectures of the 1960s. Within this maelstrom of competing

visions, a spate of architecture firms are renegotiating the relevance of the monstrous, applying the vastly superior computer modeling and milling techniques of the 1990s—tools not available to the last wave of futurists—to the ongoing re-colonization of cities worldwide. **Frank Gehry's** output, the Bilbao Guggenheim especially, but also his proposed New York City Guggenheim, provides evidence of this wide-ranging assault on normative architectural systems.

This architectural revolution is founded on the belief that architecture is topographical and that topology is the great fulcrum that produces innovation. The influx of technological systems and the marriage of heaven and hell suggested by the merging of high-tech and natural systems have produced this unparalleled wave of so-called "smart" architecture. Not unlike smart weapons, smart architecture finds its way to its target utilizing advanced telemetry and sophisticated guidance systems, advancing at breakneck speed to the designated site. Much of it also explodes upon impact.



Eco-technure: Bioclimatic Trends and Landscape Architecture in the Year 2001, edited by Aurora Cuito (Lofi Publications, 2000, 176 pages, 7 7/8 x 10 1/4, 311 illustrations, 223 in color, paper, \$34.95)

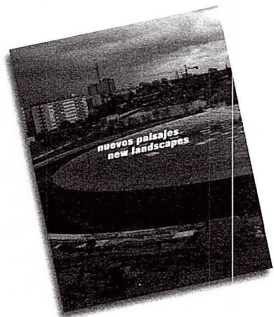
Eco-technure: Bioclimatic Trends and Landscape Architecture in the Year 2001 contains a collection of smart buildings on smart sites. The Dutch firm **MVRDV** figures prominently. Exploiting the image and the materiality of Dutch Modernism, MVRDV has introduced a volumetric architecture with voids and ramped or plunging interiors which provide no small measure of sublimity in a context (container) reminiscent of the most orthodox of modernist boxes. Compactness and complexity come to an uneasy truce in MVRDV's 1997 VPRO office building in Hilversum, Holland. Like **Foster & Partners'** Commerzbank in Frankfurt, of the same year, VPRO engages landscape by emptying itself of the prototypical office program (the cubicle and the module) and weaving the heterogeneous factors of site into an eccentric heliotropism that undermines the objective nature of structure. Foster's 50-story office tower, also featured here, like his 1999 renovation of the Reichstag in Berlin, utilizes recent innovations in curtain wall technology, in ways that might humble Mies. The triple-skinned glass exterior and an interior glassed atrium that extends the full height of the tower help dematerialize the massive structure. A very clever system of disruptions and alterations within the section produces four-story interior garden terraces, and suites of offices are offset by green spiraling around the inside of the skyscraper. These conservation measures are integral to the image and function of the building; collectively they produce an enviable workspace by any standard.

The Renzo Piano Building Workshop produced the most iconic of modern "im-modern" gestures in its 1991-98 Cultural Center Jean Marie Tjibaou for the Kanak peoples of Noumea, New Caledonia. The complex was conceived as environmental architecture consistent with native traditions. The ten circular, double-



Renzo Piano Logbook (Thames & Hudson and Monacelli, 1997, 272 pages, 9x9, 1,000 illustrations, 900 in color, paper, \$29.95)

shell forms are open, wood-ribbed structures along a wooded peninsula (between sea and lagoon), arrayed into "villages" where specific cultural activities are enacted. In his *Logbook* Piano records the evolution of the project and its universal narrative—a narrative that relies less on endogenous factors than heterogeneous ones. The ten shells stand facing inland, away from stiff offshore breezes, enclosing elegant interiors that are by no means evocations of primitive stature. The exhibition spaces embrace a universally eloquent minimalism without descending to anthropological mimicry. Piano has proven his versatility by moving from massive (Kansai Airport-Osaka, 1994) to modest (Fondation Beyeler-Riehen, Switzerland, 1997) to archaic (Noumea) in the narrow space of ten years.

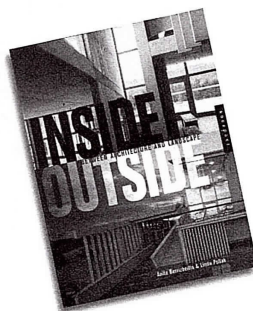


New Territories/New Landscapes (Actar, 1997, 214 pages, 8 1/2 x 10 1/2, 217 illustrations, 34 in color, paper, \$34)

German Adell characterizes relatively recent European urban design projects, in particular **Dominique Perrault's** 1996 Bibliothèque Nationale and **Jean Nouvel's** 1994 Fondation Cartier, as "landscape's revenge" in his essay "The Landscape Takes Flight: Notes on Some Parisian Projects" in *New Territories/New Landscapes*, a catalogue of projects exhibited in 1997 at the Consorci del Museu d'Art Contemporani de Barcelona and curated by Eduard Bru. The book is organized into sections entitled "Infiltrations," "Landmarks," "Borders," and "Interior Landscapes," particular manifestations of the "revenge" of landscape, and a somewhat problematic locution given that landscape and urbanism, landscape and architecture are bedfellows.

In Paris, the extension of the grand axis of the Champs Elysées by **Otto von Spreckelsen's** 1982-90 La Grande Arche at La Defense marked the disintegration of edge conditions in urban topography. The last of Mitterand's projects, Perrault's Bibliothèque Nationale, was part of a campaign to revitalize the eastern edges of the central city. "Landscape is showing that it is not a backdrop against which to place certain architectural 'pieces' which will endow it with meaning. It is not a passive element to be arranged by geometries, however elaborate," Adell observes. "The landscape—particularly today's 'new landscapes' being produced beyond the historical city centre—is bringing to crisis point both the old theoretical paradigms such as city-countryside and centre-outskirts, and operative instruments like the Plan and even the Project." That Adell points to the sunken garden at the Bibliothèque Nationale or the accommodation of trees reputedly planted by Chateaubriand at the Fondation

Cartier is more than adequate evidence that urban landscape was, in 1994-96, still a trifle, or a truffle. One had to look high and low to find it, and once it was found it was, well, a momentary sensation. This is now changing.

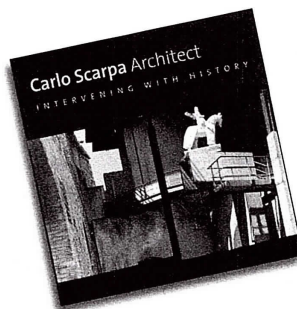


Inside Outside: Between Architecture and Landscape, by Anita Berrizbeitia and Linda Pollak (Rockport Publishers, 1999, 192 pages, 9x12, 301 illustrations, 200 in color, cloth, \$50)

Inside Outside: Between Architecture and Landscape by **Linda Pollak** and **Anita Berrizbeitia** explores this dance between the environment and buildings through a series of key examples. It is an analytical and discursive tour of significant modernist and post-modernist projects ranging from **Louis Kahn's** 1966-1972 Kimbell Art Museum and Perrault's Bibliothèque Nationale to Koolhaas' 1984-1991 Villa Dall'Ava. The former is discussed under the rubric "Threshold," the latter "Reciprocity." The remaining conceptual operations include "Materiality," "Insertion," and "Infrastructure." These terms unveil the various strategies used to bring architecture down to earth.

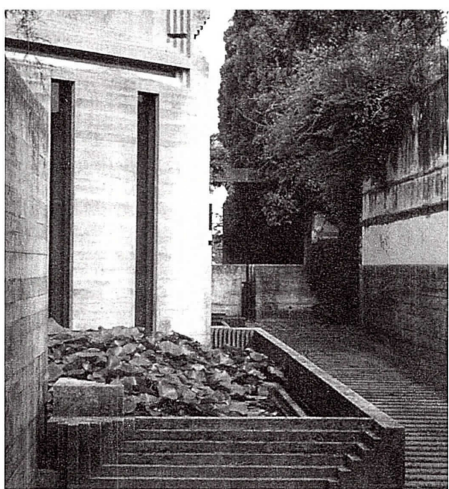
In **Dan Graham's** 1991 "Two-Way Mirror Cylinder," atop the Dia Center in Chelsea, this involves bringing architecture to the light and to the sky. This reflective glass pavilion is a lyrical, polemical exercise staged outside the white box of the contemporary art gallery, on the roof with views of the Hudson River, and engages in a clever doublespeak. The cylinder half-mocks the water tower nearby, and the mirrored glass relates to Graham's acerbic ongoing critique of the modernist skyscraper and its pretension to omniscience.

Pollak and Berrizbeitia confront the antitheses that have driven architects mad for the several generations: the object-subject dialectic of modernist space and the obfuscation of context perpetrated by MoMA in the International Style era, which further denatured already denatured modernist forms, excising context and specificity in favor of the universal and abstract. Their book seeks to restore the integrity of architecture and site.



Carlo Scarpa: Intervening in History, by Mildred Friedman (Canadian Centre for Architecture and Monacelli Press, 1999, 240 pages, 10x10, 220 illustrations, 170 in color, paper, \$45.)

Discussing **Carlo Scarpa's** 1967-78 Brion Family Tomb in the section on "Materiality," they say, "The operation of materiality displaces matter from its traditional position as 'base' at the service of form, to become significant content of the work." They note that Scarpa's ingenious exploitation of second nature (the imbrication of earth with symbolic and gestural form) is what



Linda Polak

Brion Cemetery, Carlo Scarpa, from Inside Outside: Between Architecture and Landscape



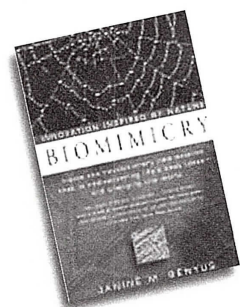
Bamboo Garden, Parc de la Villette, Paris, Alexandre Chemetoff, from Inside Outside: Between Architecture and Landscape

brings the exacting concrete architectural forms of the tomb into a complex architectural equation, exquisitely tied to the rural Italian site (surrounded by fields) and the adjacent cemetery (Brion is a cemetery within a cemetery).

Scarpa is renowned for this gift of grafting onto contingent forms (sites or former architectures) his own obsessive materiality. His pleasure in number and facticity was the subject of an exhibition at the Canadian Centre for Architecture in Montreal in 1999. The catalogue, *Carlo Scarpa: Intervening in History*, is a feast for the eye and mind—for the mind's eye. At Brion, as in **Alexandre Chemetoff's** 1986-1989 Bamboo Garden at Parc de la Villette, Paris (which is also included in *Inside Outside*), the micro-cosmic, natural language of sub-liminal artifacts prefigures the fusion of "above" and "below" that is productive of stunning works of architecture.

If there is one thing that has become more than apparent in this sensational tidal wave of innovation, it is that architecture has—in a strict epistemological sense—feet of clay. Landscape and Architecture have always been, and will always be, one and the same thing.

Gavin Keeney is the author of *On the Nature of Things: Contemporary American Landscape Architecture*.



Biomimicry: Innovation Inspired by Nature, by Janine M. Benyus (William Morrow & Company, 1998 reprint, 320 pages, 9.21x6.09, paper, \$14)

Biomimicry by Tess Taylor

Janine Benyus wants designers to begin thinking like mollusks, and she told them so at a lecture last spring. That's because Benyus, who writes about "biomimicry," believes that we might solve many human design problems by mimicking forms found in nature.

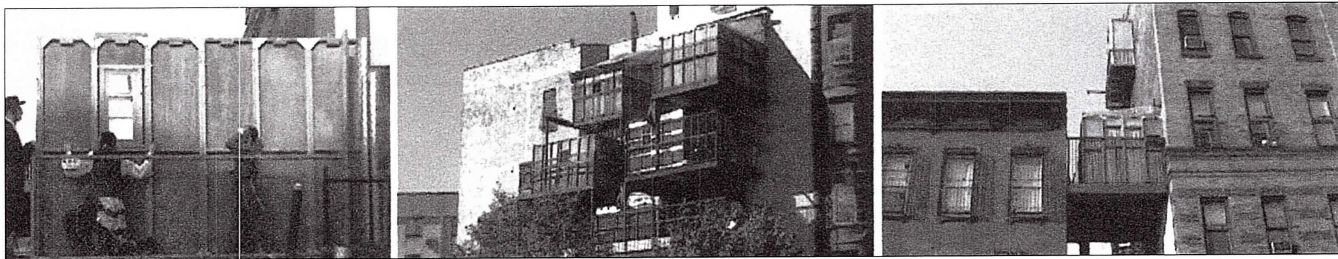
Mollusks, she noted, offer an inspiring model for material production: "Mollusks synthesize inorganic materials into extremely durable structures. You can run a truck over an abalone shell and it won't break." But here's the ticker: they syn-

thesize their hardest materials next to the most fragile membranes of their bodies. "When we synthesize hard materials we make poisons that kill off anything fragile. We should be looking to them for advice."

Benyus' remarkable lecture on ecologically inspired design innovation took place at the Century Association, and was sponsored by Fox & Fowle Architects. The talk, "The Lotus and the Peacock," offered the assembled architects templates for ways to follow the wisdom of natural systems. Benyus, a science writer with a background in evolution and ecology, had a great deal of insight to offer. "We should always think of ourselves as a part of nature," she said. "Our needs are the same as all living things. We've just gotten into the bad habit of providing for ourselves in ways that are poorly adapted, trophically inefficient, and ecologically disruptive. Nature is conservative. Systems that survive over any length of time don't deplete or foul the networks that sustain them. Often, they replenish."

Benyus was ripe with examples of how those who fashion the urban jungle might cull inspiration from natural systems. She pointed to other often-overlooked wonders of nature: Pond scum chloroplasts collect the sun's energy with a 95 percent efficiency rate, more than four times that of the best solar cells. The leaves which a maple tree disposes of every year supply the nutrients for its next growth cycle. "Its waste feeds its system," she said. "Our materials should do the same. How's that for a model?" Looking at heating and cooling systems, she noted that termites make their dens self-ventilating by alternating the pressure and size of their chambers ("They can't afford air chlorofluorocarbons," she quipped.) "In the sweltering desert they keep their homes a comfortable 72 degrees." Returning to the mollusks, Benyus said, "Imagine if our production plants were safe enough for our embryos. We should be thinking like that."

At the end of her lecture, Benyus posed a wider question: Could an economy mimic an ecological system? In the past two centuries, she charged, our economies have often functioned like invasive species, depleting available nutrients and moving on to the next place. In the process they ruin the spaces that supported them, and waste a great deal of energy. Put another way: "In ecological terms, we've been acting like a disease that kills off its host. Invaders that do that do not live long," Benyus warned. What would happen, she asked, if our economies functioned like redwood forests? Those rooted entities gather and use resources sparingly, make little waste, and fill every niche. They are systems which use their energies well.



Building Codes on the Wall

by Mark Ginsberg

Storefront for Art and Architecture's Summer exhibition, "Building Codes, the Programmable City," made the point that New York City is a very difficult place to build. You went away wondering how anything gets done here—which is what anyone who tries to build in this city already knows.

The show did a good job in documenting how building codes, zoning legislation, handicapped accessibility laws, and housing policy interact—and can cancel one another out. If the exhibition was sometimes confusing, it was because the topic at hand is very complicated. The fact that the material on display came from 40 different contributors added to the confusion, but it also revealed various points of view.

The models, drawings, charts, photographs, posters, maps, and diagrams on display were assembled by the **Center for Urban Pedagogy**, an independent, nonprofit design research office based in Williamsburg, Brooklyn. On display were projects by avant-garde firms, such as **SHoP** and **Winka Dubbledam Archi-tectonics**, from long-established groups, such as the Municipal Art Society and the Pratt Area Community Council, and from individuals and public agencies.

The blitz of material was given shape by **Honest**, a graphic design firm which cre-

ated the labels, pedestals, posters, and the city plan on the floor. Little buildings of various materials, made by children who participated in the Art Start & Building Codes Student Project, were distributed throughout the gallery.

Plexiglas models on pedestals showed the massing encouraged by the Multiple Dwelling Law, the 1916 Zoning Code, the 1961 Zoning Resolution, and the proposed Unified Bulk Program (of 1999) which was represented by a model of the block affected by the Trump World Tower.

Unfortunately, the model did not also show the block as it would be without Unified Bulk. Similarly, graphs which show "Negroes as percentage of population from 1910 to 1960" stop then and are not coordinated with a map of locations of New York City Housing Authority projects. And the larger story of this city's unusually successful housing authority is not told—the diversity of its population, the sheer numbers (more than half a million residents), the way that 1980s federal laws requiring that preference be given to "the poorest of the poor" affected the communities.

Of course if the organizers had tried to do all this, the show would not have fit into Storefront's quirky, confined space, which was especially appropriate for this project. The show would have cost a fortune, and we would not have had it to call attention to

the issue—or dozens of issues—it raised.

The exhibit is to be an ongoing project, continued on a website. "Building Codes" was just a first step, without steps. The people at Storefront practiced what the show preached and built a ramp to accommodate the handicapped.

A fascinating display in the exhibit, with a lesson for architects, described a 1980 law passed to protect the city from a growing number of lawsuits by people claiming to have been injured on ill-maintained city streets. It provided that the city would be liable only for road and sidewalk defects it knew about, but the Big Apple Pot-hole and Sidewalk Protection Committee, founded by the New York State Trial Lawyers Association, started keeping the records that the law required, defeating the intent of the law.

The exhibition also put a human face on the issues—lots of human faces, in fact, ranging from radical artist **Martha Rosler** to the developers' architect **Costas Kondylis**, to an expeditor, architect **Michael Sorkin**, Planning Commission Chair **Joseph Rose**—a baker's dozen people representing different phases of the building process—in photographs and videotaped interviews.

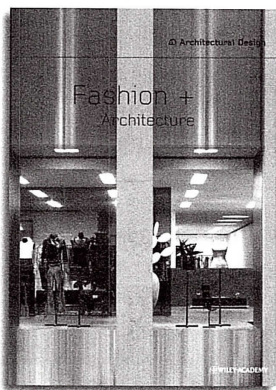
Perhaps the most fascinating installation was **Francesca Benitez'** videotape of members of the Hasidic community in Williamsburg, Brooklyn, building a Sukkah—"a whole

*Sukkah, a video project by
Francesca Benitez from
"Building Codes,
the Programmable City,"
Storefront for Art and Architecture*

parallel city which goes up and then disappears," as she put it. All male members of the community work on the sprawling plywood structures, which are of course completely beyond the realm of official building activity. The tape explains why, somehow, things do get built in New York. It's partly a matter of faith, the indomitable human spirit, culture, habit, perseverance: a challenge that all the layers of codes and well-intended but conflicting regulations cannot quite snuff out.

A certain amount of that perseverance was required to fully take advantage of the show. There was more in the tiny gallery than a visitor could absorb the first time around, which is a pretty good testament to its substance.

As a co-chairman of the AIA New York Chapter Zoning Task Force, and former chair of the Housing Committee, Mark Ginsberg, a partner in Curtis + Ginsberg Architects, has been working to change or refine a number of the laws the exhibition considered.



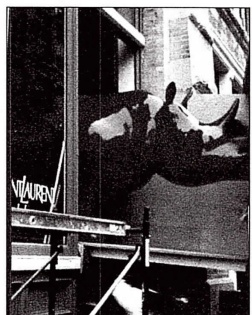
cover image: Dennis Gilbert/View

Fashion+Architecture, Architectural Design (AD), Vol. 70, No. 6, December 2000, edited by Helen Castle (Wiley-Academy)



Hayes Davidson

Model for Selfridges department store, Birmingham, England, Jan Kaplicky, Future Systems, from Fashion+Architecture



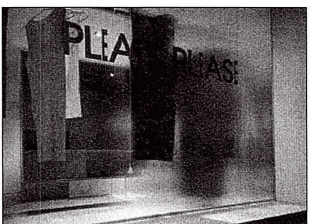
Lydia Gould Bessler

Yves Saint Laurent Rive Gauche Homme, Gluckman Mayner Architects, from Fashion+Architecture



Paul Warchol

Nicole Fahri store with underground restaurant, Gabellini Associates, from Fashion+Architecture



Paul Warchol

Pleats Please, Toshiko Mori Architect, from Fashion+Architecture

Selling Spaces: Architecture and Fashion

by Tess Taylor

Fashion these days is better dressed than ever. Prada is getting dressed by Rem

Koolhaas, while the Armani collection has made its way into Frank Lloyd Wright's Guggenheim. But what exactly is the relationship between architecture and fashion? A recent issue of *Architectural Design (AD)*, examined just that question, then brought the discussion to a packed panel at the Urban Center. To discuss the question, architects **Michael Gabellini**, **Jan Kaplicky** (of Future Systems), and **Daniel Rowan**, fashion designer **Yeohlee Teng**, and fashion columnist **Holly Brubach** gathered at the Urban Center, where they were introduced by **Helen Castle**, the editor at *AD* responsible for the issue that inspired the panel.

The designers offered a variety of takes on the question. Yeohlee, the only fashion designer present, began by describing the intimate relationship of architecture and fashion. Dated with Gothic arches, gathered with crenellated seams, the lines of her drapes and coats recalled the forms of their built counterparts. In some cases, the two blended quite literally, as in her yurt-inspired mohair "Nomad Coat." Part coat, part tent, it is a wearable shelter for a high-end urban wanderer.

If fashion is often thought of as feminine frippery, architecture has long been considered a more serious and more masculine art. Yeohlee's work reminded viewers that the two might be more alike than different. There is, of course, the much-discussed issue of branding. The statements, "It's Prada," and "It's a Rem Koolhaas" are not so dis-

similar. Both fashion and architecture have increasingly become identified with superstar names that circulate though the upscale territories of cities worldwide. But there are deeper connections. Clothing and housing are sheltering arts, which modernization and industrialization have transformed similarly. Formally, the intimate architectures of fashion have thinned in much the same way that urban fabrics have assumed more fluid forms. Both share design's conceptual language of carefully placed negative spaces, and its political control of display.

Nowhere is this common language more clear than in retail stores themselves. Gabellini and Brubach both commented that the shop window techniques of displaying clothing mirror clothing's way of framing bodies. Like a neckline held by a well-placed seam, the window's negative space allows a controlled glimpse of an interior, designed to stimulate speculation and lure in passersby.

To make this connection explicit, Kaplicky presented his meditation on the act of entering the Comme des Garçons store. Under a grimy, denuded exterior (with a sign reading "Heavenly Bodies" left over from an automobile body shop) its entrance ushers the visitor through a softly arched (if steel-clad) canal to be engulfed in an ambient interior space of consumption. "It's all about fun," he said. Indeed.

It may also be about bedfellows dressing each other. In one reading, architecture and fashion layer each other to create a gauzy mirage, in another they buttress each other's self images. In Gabellini's Jil Sanders store in London, a clean, modern split-level interior nestles behind the pomp of the stone

facade of the Old Royal Bank of London. If interior products garner elegance from their external casings, products also loan ambience to their hulls. Banana Republic and Rockefeller Center, for example, overlay images of the urban and the urbane. The two monuments advertise each other. If fashion, with its reputation for being ephemeral, garners solidity housed in a mythic building, fashion may be the guise that propels people to look at buildings.

Ultimately, shopping acts through architecture. The store is the stage across which the fantasy of fashion can act. The shop is the dream house that sells the dress. At the end of the panel, the audience queried the panel on mundane details: How do you include dressing rooms? How do you continue window displays? One woman, referring to the Calvin Klein store on Madison Avenue, said, "Sometimes these stores don't make me comfortable. Your job is to make me feel so comfortable and beautiful so that I take my money out of my pocket." The questions ended solidly on economics. "What happens if the space you create doesn't sell?" "Space must sell," Gabellini said, "or there is no further discussion."

In Praise of Un-Celebrity Architects

Reviewed by William Morgan

Daniel Abramson's *Skyscraper Rivals* is just the book for those of us who secretly thought Howard Roark was a bore and cheered his nemesis, the critic Ellsworth Toohey. The unadorned tall buildings imagined by the romantic free-spirited hero of *The Fountainhead* seemed so flat and lifeless. Toohey, on the other hand, argued for distin-

guished compositions, constructed of beautiful materials, which symbolized the power and prestige of their patrons—exactly like the four New York skyscrapers chronicled in this handsome book.

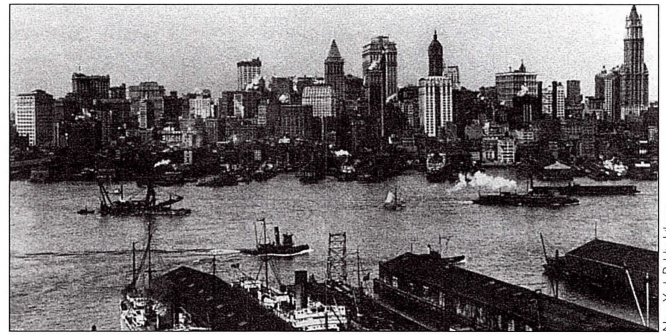
Judging from the author's photograph, the boyish Professor Abramson was spared the righteous teachings of Modernists on the subject of the tall building. But many of the rest of us uncritically swallowed pronouncements that declared **Cass Gilbert's** terracotta-wrapped Woolworth building "corrupt," or that **Walter Gropius's** sterile de Stijl design really should have triumphed in the Chicago Tribune Tower competition. Furthermore, according to the experts **Raymond Hood**, designer of the Tribune, was a misguided New Yorker who looked to medieval France for inspiration; he renounced his neo-traditional apostasy when he built the bland and detail-free Daily News Building a few years later.

That old-time Modernist religion of tall buildings has itself been recanted. Now, thanks to such thoughtful studies as *Skyscraper Rivals*, we can seriously understand and appreciate such native-grown talent as **Delano & Aldrich**, **Trowbridge & Livingston**, and **Benjamin W. Morris**. Abramson's book focuses upon four major buildings: Cities Service, 40 Wall Street, City Bank Farmers Trust, and One Wall Street. We have virtually forgotten their designers: **Clinton & Russell**, **Holton & George**; **Severance & Matsui**; **Cross & Cross**; and **Vorhees, Gmelin & Walker**. But we do recognize that the individual architect-as-genius (Howard Roark or Le Corbusier, say) was "blind to the fact that to meet the rigorous demands of modern capitalism and building production—to get these sky-

scrapers actually built—architects had to give up control and artistic identity."

It was not the individual artist, but an entire architectural and economic system that created Wall Street's impressive skyline in a very short time: between 1928 and 1932 a quarter of the financial district was covered with new skyscrapers. The 952-foot tall Cities Service Building at 70 Pine Street (now known by the deadening moniker of AIG) was the world's tallest skyscraper when completed, and is the tallest downtown again now that the World Trade Center towers have been destroyed. Clinton & Russell, Holton & George is hardly a household name, but these unsung designers produced a magnificent tower that anchors Lower Manhattan and symbolizes American financial clout.

The designers of the Wall Street skyscrapers were less rivals than competitors who vied to outdo each other in terms of quality ("What the bank needs is a masterpiece, not rentable area," the banker-patron instructed **Ralph Walker**, architect of One Wall Street). Trained mostly at Columbia, MIT, and the Beaux-Arts, these non-Modernists could wrap 50, 60, or 70 stories in fluted limestone, and successfully shape such a massive pile in a variety of styles ranging from conservative restraint to almost-Modern Deco. The total effect is vertical aspiration, power, and poetry—Manhattan's personality at its best. Their sophistication makes recent efforts by the likes of SOM and Kevin Roche seem paltry by comparison. Despite having been eclipsed by the worlds of Mies and Donald Trump, these four towers represent some of the best twentieth-century American architecture; on those grounds they



Lower Manhattan's prewar skyline

deserve reappraisal, recognition, and respect.

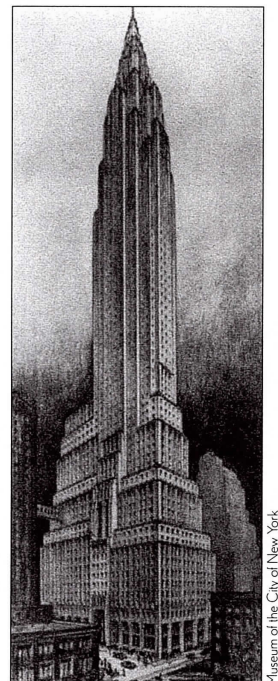
Of course, there is far more to a skyscraper than its design ("The building is no better than its mechanical equipment," a Chrysler Building engineer noted), and Abramson takes us through the technological aspects, the elevators and the environmental systems that make such behemoths possible. He covers the entire "skyscraper lives" of these four buildings, including the recreation of Independence Hall for the boardroom at 40 Wall Street, the building-wide liquid soap system for City Bank Farmers Trust, and the famous all-female corps of elevator attendants at Cities Service with their brown-and-yellow uniforms.

It is ironic, however, that these architects are remembered mostly for their decorative and iconic skills: "The architects of Wall Street's skyscrapers had no direct stake in the building's technologies and so neither celebrated nor represented them." Perhaps these architects did conceal skyscraper technology. Mies' expression of the steel column at the Seagram building has undeniable intellectual appeal. But more fun are the fourteen "giants of finance" gargoyles at the 19th floor of the City Bank Farmers Trust, "alternately smiling and frowning to symbolize cycles of plenty and scarcity."

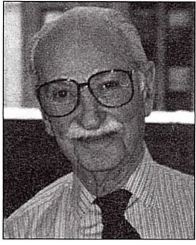
William Morgan teaches the history of architecture at Roger Williams University.



Skyscraper Rivals, The AIG Building and the Architecture of Wall Street by Daniel M. Abramson (Princeton Architectural Press, 207 pages, 10 x 10, 176 illustrations, 76 in color, cloth, \$50)



The Cities Service Building (now AIG), Clinton & Russell, Holton & George



Giorgio Cavaglieri, FAIA

With Little Fanfare, Downtown Brooklyn Rezoning Passes

by Carol Clark

Originally advanced as part of last year's widely discussed

Unified Bulk Zoning Proposal, a new rezoning plan for downtown Brooklyn was adopted by the City Council on July 26th. The majority of the controversial Unified Bulk proposal to overhaul the zoning (particularly the part that applied in Manhattan) ran into opposition from members of the real estate community and did not advance in the public review process. The newly zoned area of downtown Brooklyn—Tillary Street on the north, Flatbush on the east (with the Atlantic Center included), Atlantic Avenue on the south and Court Street/Cadman Plaza West on the west—brings welcome organization and order to downtown Brooklyn's zoning code. In addition, for the first time it creates height limits on new developments located just outside of the Brooklyn Heights and Boerum Hill historic districts.

The height limit in most of the commercial areas is 495 feet, but provisions are included to lower limits on State and Schermerhorn streets (to 140 and 210 feet) in order to relate the new buildings to the adjacent Boerum Hill historic district. Overall, had these contextual zoning regulations been in effect in downtown Brooklyn, neither the overscaled new apartment building at 180 Montague Street nor the cinema/bookstore complex on Court Street could have been built nearly as large as they exist today. A similar proposal for contextual zoning on Court Street failed at the last meeting of the Board of Estimate in 1990, as it did not

have the support of the influential local civic group, the Brooklyn Heights Association. This time, at the public hearing of the City Planning Commission in May, the Association's executive director, Judy Stanton, joined a stream of local organizations in testifying in strong support of the rezoning. As she put it, "we need contextual zoning in Brooklyn." Now the hope is that in the next mayoral administration, the contextual zoning that is so sorely needed throughout much of brownstone Brooklyn will be mapped. In the meantime, rezoning in downtown will ensure that sensibly scaled buildings are destined for Brooklyn's revitalized central business district.

Significant New Zoning for Long Island City

by Carol Clark

Spirited debate erupted at the public review of a rezoning proposal aimed at encouraging mixed-use development in a 37-block area of Long Island City at the eastern end of the Queensboro Bridge. To a great extent, adoption of the zoning is the final step in implementing the "Plan For Long Island City: A Framework For Long Island City," a document issued by the Department of City Planning in 1993. Planners sought to assure manufacturers and their advocates that this rezoning proposal was carefully drawn to avoid displacing existing firms. Some 17,000 manufacturing jobs remain in Long Island City, and industrial retention advocates, while supportive in general of the push to transform this core area into a thriving hub for the region, voiced serious concerns about the future for about 100 firms, representing 1,000 workers, located just outside of the boundary of the rezoned

area. They favor the creation, through zoning, of "manufacturing development zones," that would prohibit uses other than manufacturing. Others, including former City Planning Commission Chairman Don Elliott, argued forcefully that such land use restrictions tend not to work as intended in New York City. Ultimately, the City Council approved the rezoning, with Long Island City Councilman Walter McCaffrey promising to seek substantial funding during the October budget modification process to further support manufacturers.

Celebrating Cavaglieri

by Tess Taylor

Giorgio Cavaglieri, whose 90th birthday is being celebrated on

October 9 at the Urban Center, arrived in America from Venice in 1939. Restricted by Fascist mandates from practicing architecture in Italy because his grandfather was Jewish, Cavaglieri set his sights on the United States. He arrived (speaking very little English) with a doctorate in architectural engineering from the School of Architecture in Rome. Although he had trained as a modernist, and over the course of his career cities across the United States were razing historic structures to make room for new high-rises, Cavaglieri made his most significant mark in America as a pioneer in the field of architectural preservation.

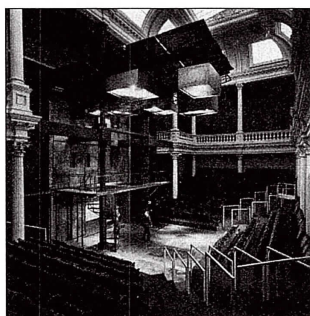
When he drafted a strategy for the transformation of the Jefferson Market Courthouse into a branch of the New York Public Library in 1965, the concept of adaptive reuse was practically unheard of in the United States. "At that time, preservation focused mainly on the upkeep of historical buildings



Delacorte Theater, Central Park, Giorgio Cavaglieri



Main Reading Room, Jefferson Market Library, restoration and transformation of former Astor Library, Giorgio Cavaglieri



Anspacher Theater, New York Shakespeare Festival Public Theater, restoration and transformation of former Astor Library, Giorgio Cavaglieri

of national importance. But there was less consciousness about [their appropriateness for] daily life," Cavaglieri said. "I, and others, were interested in expanding the understanding of preservation to include the architecture that makes up the fabric of daily neighborhoods."

Much of Cavaglieri's work has accomplished just that: He was president of the Municipal Arts Society when the Landmarks Preservation Law was passed in 1965. He worked with **Margot Gayle** and **Robert Law** to lobby for the Percent for Art program which stipulates that one percent of capital funds for public buildings goes towards the creation of public art. He continues to serve as president of the Fine Arts Federation, and he still lobbies for good public design. At 90, Cavaglieri's resume of accomplishments stretches on for several pages. Many of the more stately elements of the city's public sphere are the results of his work. The incoming train room in Grand Central Terminal, the Joseph Papp Theater on Astor Place, and the periodicals room of the main New York Public Library have all benefited from his careful restoration. Other works stitch small reminders of times past into the urban fabric: The Blackwell farmhouse and Church of the Good Shepherd on Roosevelt Island recall a farming community where the shadows of Ed Logue's housing tracts now fall.

"I did not initially set out to become this thing, a preservationist," Cavaglieri said. When I was studying architecture, Le Corbusier excited me. He articulated the radical break between the modern and the historical city. I admired him immensely: His work captured the spirit of change that we all felt."

Cavaglieri recalled having a deep respect for Robert Moses, with whom he often worked. But he also had a deeply felt affection for old buildings. "I was born and raised in Venice, where life is conducted in old buildings. I think it is good to continue living in the presence of the past. Perhaps I also enjoy the tension between different types of forms." Still, even as he sends the papers documenting his achievements on to the Columbia University Library Archives, he reports one regret: "I do wish, sometimes, that I had gotten to build at least one very tall, modern building. Skyscrapers are such interesting challenges," he said, pulling out the painting of a tall structure he once began designing. "But you never know. I still might."

Remembering Ted Burtis

A gifted and public-spirited architect, **Theodore A. Burtis III**, died on August 1, after a long battle with cancer. He was 52 years old and lived in Brooklyn with his wife, Judith Keefer, and their son, Theo.

Born on June 2, 1949 in Upper Darby, Pennsylvania, Burtis attended Episcopal Academy, Yale College (B.A. Economics, 1971), and Harvard University (M. Arch. 1978). As a founding partner of Buttrick White & Burtis, he helped build a firm that is recognized for its commitment to the architecture and public space of New York City. The colorful, sound-filled environment he created for Tower Records was at the leading edge of retail design in 1985. Over the next ten years, he directed the design of more than 40 Tower Records outlets, including the flagship store in Lincoln Center.

Burtis also worked to create functional space for edu-

cational institutions. He completed multiple projects for the New School University, including the School of Jazz and Contemporary Music. In addition to commercial and institutional work, Mr. Burtis was active in the planning and development of a number of affordable housing and community projects. The Carmel Apartments on Staten Island are a paradigm of suburban order realized within the budget constraints of Section 8 financing. The Edison Arms Apartments in the Bronx, also built under Section 8, anchor and animate the street wall along Decatur Avenue. The Second Street Day Care Center in Park Slope, Brooklyn, played a pivotal role in the revitalization of that neighborhood.

Burtis is survived by his wife, son, father, and two sisters. A memorial service was held on August 15 at the Fordham University Church on the Rose Hill campus in the Bronx. Memorial contributions may be made to the Natural Resources Defense Council, 40 West 20th Street, New York, New York, 10011.

Volunteer Opportunities

The New York Foundation for Architecture's Learning By Design: NY program seeks volunteers to conduct two-hour design workshops for young people at the 2001 CANSTRUCTION. They will guide 45-minute tours of the can-creations and lead student model-making workshops. Morning and afternoon slots are available, weekdays from November 9-21. For more information, please call Maria Serrano of Learning By Design: NY at 718-768-3365.



Theodore A. Burtis III



Brooklyn College Library, renovation and expansion, Buttrick White & Burtis in association with Shepley Bulfinch Richardson and Abbott of Boston



Lobby, Thebaud Hall, Fordham University, Buttrick White & Burtis



Tower Records, Lincoln Center, Buttrick White & Burtis



Auditorium, Center for Jazz and Contemporary Music, New School University, Buttrick White & Burtis

Dawn of a New Day

by Jayne Merkel

What terrorists put asunder on September 11, the New York architectural community began to join together at an open meeting sponsored by the Architectural League exactly two weeks after the attack. The convocation in the historic Great Hall of the Cooper Union may have taken place at dusk but it clearly represented the dawn of a new day. As hundreds of architects, educators, students, landscape designers, writers, and curators poured into the room, heavy of heart but pregnant with resolve to create together a better New York, the usual spokesmen for the architectural community were conspicuously absent. And, rejoinders to building "bigger and better" and more aggressively were noticeably missing among the suggestions, memories, and inspirations provided by the 26 speakers who shared their thoughts with the group. The assembled talent, intellect, sensitivity, and wisdom was mind-boggling but not overwhelming as there was a palpable spirit of cooperation, unusual to say the least in so large a gathering of ambitious architects with diverse views.

Architectural League president **Frank Lupo** began the evening with a moment of silence in remembrance of the most direct victims of the tragedy and then told the crowd that "the new architectural vision needs to reaffirm who we are as architects, a community, and a city."

Then, City Planning Commission chairman **Joseph P. Rose** said that (for once) architects' views really were desired: "The Mayor wants to hear what everyone has to say." Rose went on to explain that, "The degree of cooperation I have been seeing in City Council is unprecedented, perhaps, in the history of government."

The architect and chairman of the department of architecture at Parsons School of Design, **Peter Wheelwright**, who lost his office and home of 21 years, across the street from the South Tower, described his flight with his wife and his son's dog in tow. "To run in every direction—north to the Towers, east toward the Statue, south toward the Ferry Terminal—was to find oneself situated in a space charged with significance, and we did not know what kind of attack we were sustaining."

He recalled commending a fireman on his work and getting the answer, "Heh, this is what we do. When others go out, we go in." It made him question what it is that architects do—and should do—and that question, with different answers than had been typical in the past, became the main topic on the table as the evening went on.

Architect **Leslie Gill** recalled her own experience as a passen-

ger on the R train from Brooklyn. The explosion occurred just as the train was entering the Cortlandt Street station. On the assumption that a bomb had been planted in the Subway, passengers were immediately evacuated—onto the World Trade Center plaza, where she saw how well it accommodated "the orderly exit of people in ones and twos, with their arms around each other, despite the chaos above. No longer was there an infinite sky. There were these thousands of papers flying around that looked like gold leaf. But it was completely silent. I don't remember any sound. Yet I knew I wasn't going to die, because after I thought of the safety of my child and that of her father, I wanted Balthazar's coconut cake."

"The heat was enough to buckle the columns," she continued, "so one [one who is an architect] could see that this had been a strategic strike.... The buildings were standing long after they should have. That the plaza functioned and the towers stood, allowing people to leave, made me think of the human endeavor that had gone into making them by so many people." She ended admitting that she had gone to Balthazar three times that week for coconut cake and had finally been told that they only have it at Easter, so she knew she'd be around until then.

"As engineers of the World Trade Center, we have worked on it for forty years," **Bill Faschan** of Leslie A. Robertson & Partners explained, thanking the many people who had offered support. "The towers were designed to resist the impact of a Boeing 707 [a large plane at the time]. A 727 is heavier. The fire-resistive



Frank Lupo



Joseph P. Rose



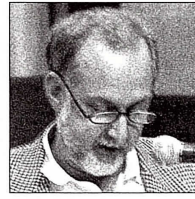
Peter Wheelwright



Leslie Gill



Bill Faschan



Michael Sorkin



structures did not—and could not—withstand that amount of jet fuel, but the structural system performed beyond our expectations.” Then, he asked the often-asked questions, almost rhetorically: “Could something be done to make the buildings safer? What is the future of the tall building? What should be built on the World Trade Center site?”

Somewhat deflated, the usually feisty architect and critic **Michael Sorkin** spoke almost hesitantly: “The risk now is not that we do nothing but that we learn nothing.” Then his edge and humor returned: “Our ambulance-chasing brethren are running after the next opportunity. But this is not a moment to do business as usual—or for slippery sloganeering like that in last Sunday’s *New York Times Magazine*. It is unseemly to revert back to commercialism or fail to question the billions of dollars being invested on that site rather than distributed throughout the poorest neighborhoods in the city.”

One of the heroes of recent events, **William Prevatel**, an architect who hitched a ride on a ConEd van to get to Ground Zero to help, dared to speak about the unspeakable—being prepared for “the next time.” He described his often-thwarted efforts to assess the stability of nearby buildings during the 66 hours he spent in just six days, circumnavigating the site four times. And, he offered constructive criticism of the rescue effort in the name of greater preparedness, as one of the few who had the experience to do so—and the right.

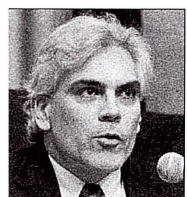
Even Skidmore, Owings & Merrill chairman **Marilyn Taylor** was

subdued as she described the way her firm had returned to its offices at 14 Wall Street less than a week after the evacuation. She said it was “not a time for specifics but for collective creativity.” But her usual enthusiasm surfaced as she talked about the opportunity “to help make the civic realm matter, to show design can matter.”

AIA New York Chapter executive director **Rick Bell** read from a poem by George Bradley that began, “Gorgeous things had fallen...,” before he explained the work the Chapter’s volunteer Action Committee had already begun to do, in partnership with numerous other organizations (see page 30). “In the short term, providing building assessments and planning services and aiding families of people who were there, and dealing with long term economic and development issues confronting the City.”

“A moment two weeks ago changed our lives in ways we cannot imagine, with memory of horror beyond belief, but we cannot let it take away our larger obligation to dream a dream,” **Harry Cobb** said.

Susana Torre offered the most specific suggestion: “To build or not to build is not the question.... Build we must, including memorials. But this is a district that has changed a great deal in the last forty years. It now includes residential development, recreational open spaces, museums. To commit to a larger tower would be a failure of vision. The new criteria must acknowledge that New York is a world center to all kinds of communities, not just the financial ones. The proposed new Guggenheim, unless it



William Prevatel



Marilyn Taylor



Rick Bell



Harry Cobb



Susana Torre



Hugh Hardy

"Downtown is still there. The harbor is still there. The Statue

is rethought, will be perceived as an icon of American cultural imperialism. We need to build a world arts center, for all cultures. It would include a commercial tower of appropriate height. The architect could be chosen in an international design competition or the commission could be offered to Frank Gehry."

"We have a sort of double task," the indomitable **Hugh Hardy** exclaimed. "We have to make a better city, because we are suddenly those who can make it happen. All the connections that were missing, we can do now. We must insist that we make an extraordinary place. Lower Manhattan never had a place of celebration; we need a better place to gather again."

As chairman of the national AIA Committee on Design, **Wendy Evans Joseph** explained that she had been answering questions from journalists from the moment of the attack. "All the people are looking at us to see what we are going to do. The more I field the calls, the more I worry," she said. "We need to think more about what to do. Be quick to help the victim and slow to decide what to do."

Reinhold Martin, a writer and teacher, described the World Trade Center as "paradoxical, at once a monument to global capitalism and a monumental abstraction." He spoke of "a grief that does not go away. Although our world changed, *the* world did not. Symbolism and extreme violence are old stories. Something that was on the outside has appeared on the inside. Regardless of what happens in Lower Manhattan, the bubble has burst."

"Our power rests not only in the grand statement," architect and codirector of the Design Trust for Public Space **Claire Weisz**

observed. "Architects are experts at asking hard questions. We are trained to be critical of givens. There are problems to be solved on every level in this city. We can make innovative changes in the way we build."

Van Alen Institute director **Raymond Gastil** said, "The most important thing about the World Trade Center was not looking at it but looking out from it—the astonishing view of New York and its harbors. Much of New York is about life on the street, but it is also about the big picture. What that view encompassed is still there. Downtown is still there. The harbor is still there. The Statue is still there. Brooklyn is still there. Midtown is still there...."

"When Berlin was bombed by the Allies, the rubble that was the entire city was moved to the periphery. It's called 'the devil's mountain,' noted **Diane Lewis**, an architect and Cooper Union professor. "When I taught in Berlin, I thought it would be interesting to build an Acropolis there.... When Le Corbusier built Ronchamp, he took a little church that had been bombed and built it into the walls." She believes, "the question of the physical replacement—the broken teeth—is not as important as the program." She proposed drawing on Le Corbusier's design for the United Nations for inspiration. She also discerned, surprisingly, in recent Presidential rhetoric, a hint of a "new sobriety reminiscent of the Vietnam era." It gave her hope that "the small-scale humanism of the 1960s might prevail."

Kevin Kennon, formerly of Kohn Pedersen Fox, said, "My fear is that we're all going to speak the way we normally do when what



Wendy Evans Joseph



Reinhold Martin



Claire Weisz



Raymond Gastil



Diane Lewis



Kevin Kennon

still there. Brooklyn is still there. Midtown is still there...

photo: Jayne Merkel

is needed is a thoughtful discourse.” Having heard what, under any other circumstances, would be good news—that a project of his in Queens West had been activated, he said, “I’m worried that in the pressure to rebuild, our normal process, with adequate time for design and community opinion, will get swept away.” Like others, he argued for “coming together as a group and learning what we feel as New York architects. I believe this is a time to listen.”

Landscape architect **Ken Smith** offered bittersweet recollections. “I live just four blocks north of the World Trade Center; my office is two blocks away. And I think there wasn’t a day when I wouldn’t go home and look at those towers and be glad I lived in this city. They had no discernible scale. That’s what I loved about them. They were a measure of something larger than ourselves. But then, after the attack, discernible scale appeared in the papers and bodies.”

“We owe to Les Robertson the survival of St. Paul’s Chapel,” architect and director of the historic preservation program at Columbia, **Paul Byard**, began. “What is the role architecture should play in what gets done? The architecture we should argue for will not be a return to where we were on that fateful moment on September 11.”

The new dean of the architecture school at Cooper Union, **Anthony Vidler**, said, “No architecture can be designed for such an event. It’s time to think about what architecture has done for us in the past.”

After reminding everyone that “architecture is a humanistic

discipline,” Cooper Union faculty member **Diana Agrest** said what many had thought but not dared to mention. “The most important thing about the towers was the space between them. They had a terrible base, terrible urban condition, and, as conceived, a lack of poetry. (They acquired the poetry afterwards.) I think they also symbolized a terrible alienation in our society. People were like little ants working in there.”

Jay Walter, an architect in a small private practice, came to the podium to say, “I was very disturbed in reading some of the comments of the architectural community on the rush to rebuild. I think we should have enough pride in our society that we should not have to demonstrate our power.”

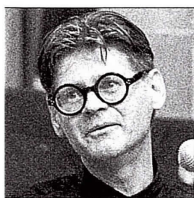
An architect who is principally concerned with worship spaces, **Bonnie Roach**, recalled a recent conversation with someone at the Harvard Divinity School who said, “Of course you know, architects are the ministers of our time.”

The Secretary of the Structural Engineers Association, **Vicki Arbitrio**, said, “We want to thank Les Robertson who had done so much so that the towers stood so long.”

In an almost opposite response, **Joan Mullond**, suggested that feng shui be considered in the construction of any future building.

No one suggested doing business as usual.

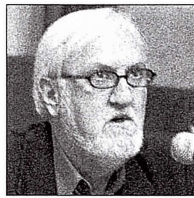
A full transcript of the event is available on the Architectural League website at www.archleague.org; commentaries from other members of the New York architectural community are posted on the Chapter website at www.aiany.org under the Oculus banner. Readers are invited to send their own comments to howell_john@jpmorgan.com.



Ken Smith



Paul Byard



Anthony Vidler



Diana Agrest



Bonnie Roach



Vicki Arbitrio

In the wake of the Attack on America, sad reminiscences, suggestions, and offers of help have been pouring in to New York architects from all over the world. We reprint a small sampling below as an Off the Cuff.

"I look out of the elevated F train on my way to work to see the WTC Towers, and they are not there. I gaze down West Broadway to see the skyline of the city anchored by those great structures, and they are not there. It is surreal, a nightmare come to life. Most tragically we have lost thousands of fellow New Yorkers, but we have also had obliterated from our living environment, in the most violent way imaginable, visual architectural symbols which were part of our everyday experience, and which contributed to our identity and sense of security. At this moment there exist no distinctions between rich and poor, black or white, Christian, Moslem, Hindu or Jew, the governed or governing. There is only a People, as distinct as any in history, doing what it must...to survive with dignity.... But this is New York City which through the dynamism, tolerance, and rich diversity of its people will continue to be what it always has been for the population of the entire world, a place to live a creative and prosperous life, to achieve excellence and to experience the very best, as a free human being. At this moment this is my place, there is no other place I would rather be."

Theo. David Architect

"If there was ever anything that proved the potency of architectural symbols, this was it. How sad that so many people died in the proof." **Sara Elizabeth Caples and Everardo Jefferson**

"The things that at this particular moment we may consider vulnerabilities—conspicuous density and diversity in our social and urban fabric—will ultimately be what will heal and protect New York City and elsewhere in the future. I hope we maintain the confidence to build broadly, proudly, and well."

Chris Choa

"The terrorists' decision to target specific buildings for their attacks reminds us that architecture can embody powerful cultural messages. Our best response as architects to this tragedy is to reaffirm civilized values by renewing our efforts to create a built environment which is beautiful, well-constructed, and purposeful." **Donald Rattner**

"To see ideas like this [a proposal by Gustavo Bonevardi and John Bennett to recreate the silhouettes of World Trade Center towers with 80 high intensity laser lights] being shared over the Internet speaks volumes about how people's will and need to build dreams defies adversity. I hope that a refinement of this idea comes to pass. We need to light up the reconstruction. Let the ghosts of the Twin Towers and of those lost giant Buddhas stand guard." **Claire Weisz**

Craig Konyk sent this statement clipped from an E-mail from a German architect and colleague: "Please stay in touch, we all must continue to act justly and fairly and to protect our collective innocence which sustains creativity...."

Professor Hermann Klein-Allekote

"Architecturally and culturally, this is clearly the end of the era of the hyper-inflation of image, surface, and the blurring of architecture with fashion, shopping, and other cultural ephemera. There will be a return to basic issues of architecture—structure, mass and space. For a long time, Le Corbusier's reminder to architects about "mass" was superseded by "surface." The Muschampian obsession with architecture as an entirely personal, narcissistic, self-psychoanalytic pursuit seems repulsive in the face of the obligations of building for the public realm. The shimmering, glass dreams of the recent MoMA "Light Construction" show reveal themselves to be as vulnerable as ever. Security was never a matter of cameras and remote surveillance. And the equivalence of the "virtual" to the "real" has been unmasked as the media invention that it always was. Despite the flirtation of architecture with cosmology, chaos and string theory, kicking a building will really make it fall down and kill people. We need less esoteric philosophy and more thought about how human beings and architecture interact in the real world. This is an event horizon of climactic finality. The event has literally hit architecture with such impact as to remind us with brutal force about what architecture is all about. The modern buildings have collapsed while New York Telephone still stands and the Empire State Building survived its intersection with technology when a B-25 collided with it almost 60 years ago."

Alexander Gorlin

Toshiko Mori sent a letter from an architect friend who was on his way to Dallas from Oslo when the disaster occurred. The E-mail message he sent to his family and friends after having spent the night in Gander, Newfoundland, with thousands of other US-bound passengers on the night of the disasters is posted on the Chapter website: "This is not simply a matter of a proud country defending itself through its obvious military power. Power through peaceful means and the continuing mitigation of cultural ignorance for all parties, both at home and abroad, is the primary resource in winning a conflict of ideology." **Craig Dykers**, an American who directs Snøhetta, in Oslo, Norway. His Alexandria Library in Egypt, completed last month, is exclusively featured in this month's issue of *Architecture* magazine.

"My personal instinct is that the best way to honor the dead is not to leave a hole in the sky, but to rebuild. My greatest hope is that the private and public sector will come together not to build a fortress, but as open a project as possible, with a strong visual and physical interrelationship of program, site, infrastructure, and transportation...recognizing that the security of public spaces is as much a management problem as a technological or architectural one...."

Raymond Gastil

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EXHIBITIONS

Through October 15
Rooms with a View: Landscape and Wallpaper
Cooper-Hewitt National Design Museum,
2 E. 91st St., 212-849-8300

Through October 19
Haus Lange and Haus Esters
Arthur Ross Gallery
Buell Hall, Columbia University, 212-854-8165

October 4 - October 23
SHoP
The Glass Corner, Parsons School of Design
25 East 13th St, 2nd flr., 212-229-8955

Through October 28
Architecture + Water
Van Alen Institute,
30 W. 22nd St., 212-924-7000

Through October 31
Transforming the Landscape: Bushwick, Brooklyn
The Municipal Art Society
457 Madison Avenue, 212-935-3960

Through November 4
Flophouse: Life on the Bowery
The New York Historical Society
2 W. 77th St., 212-873-3400

Through November 28
New Connections: The Jubilee Line Extension and Urban Regeneration
The Municipal Art Society
457 Madison Avenue, 212-935-3960

October 22- December 14
Sendai Mediateque: A Project by Toyo Ito
Columbia University
100 Level Avery Hall,
Broadway at 116th St., 212-854-3473

October 23-December 14
Nightscares and Glass Buildings: Photography by Erietta Attali
Columbia University
400 Level Avery Hall,
Broadway at 116th St. 212-854-3473

Through December 15
Modern Architecture on the Upper East Side: Landmarks of the Future
New York School of Interior Design
170 E. 70th St., 212-472-1500

Through January 1, 2002
Project for a New Museum in New York City
The Solomon R. Guggenheim Museum
1071 5th Ave. at 82nd St.,
212-423-3500

October 18-January 6
William Beckford, An Eye for the Magnificent
The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture,
18 W. 86th St., 212-501-3000

Through January 6
A Century of Design, Part IV: 1975-2000
The Metropolitan Museum of Art
1000 5th Ave. at 82nd St.,
212-879-5500

Through January 26
Modern Architecture on the Upper East Side: Landmarks of the Future
New York School of Interior Design
170 East 70th St., 212-472-1500

Through February 24
Glass of the Avant-Garde from Vienna Secession to Bauhaus
Cooper-Hewitt National Design Museum
2 East 91st St., 212-849-8400

Through May 21
Projects 73: Seeing yourself sensing
Museum of Modern Art
11 West 53rd St., 212-708-9400

DEADLINES

November 12

Architects are invited to apply for the Arnold W. Brunner Grant to support "advanced study in some special field of architectural investigation which will most effectively contribute to the practice, teaching, or knowledge of the art and science of architecture." Applications will be available from the AIA New York Chapter, 212-683-0023 ext. 14.

November 15

The American Academy in Rome is pleased to announce its 2001 Rome Prize fellowship competition. Six-month fellowships, which are intended for mid-career professionals, are available in architecture, landscape architecture and other design fields. Fellows pursue independent projects at the Academy, and receive room, board, a studio, and stipends ranging between \$10,000 and \$20,000. For application guidelines and further information, please visit the Academy's website or contact the Programs Department, American Academy in Rome, 7 East 60 Street, New York, NY 10022-1001. E-mail info@aarome.org, call 212-751-7200, or send a fax to 212-751-7220.

Upcoming

Pamphlet Architecture, a division of Princeton Architectural Press, announces a juried competition open to any practicing or aspiring architect to develop a project for publication in the Pamphlet Architecture Series. Established by Stephen Holl and William Stout in 1978, Pamphlet Architecture is intended to rein-vigorate discourse and ideas in architecture today. For more information, visit www.pamphletarchitecture.org or contact Ann Ilan Alter at 212-995-9620, ext. 213.

February 1

The National Council of Architectural Registration Boards' Prize for Creative Integration of Practice and Education in the Academy invites architecture schools with NAAB-accredited degree programs to submit established projects. Visit their website at www.ncarb.org for further information.



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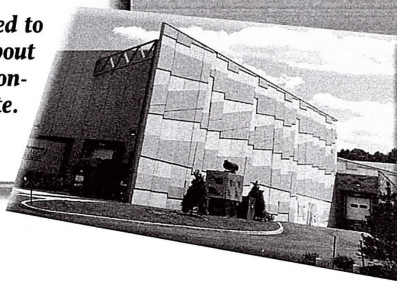
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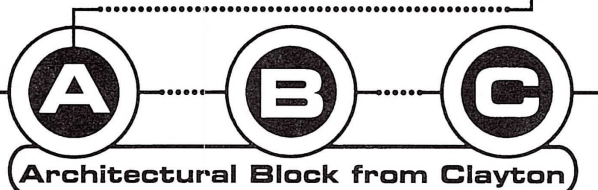
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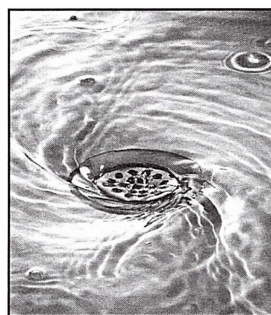
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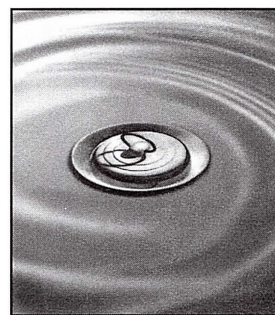
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BEST-SELLING BOOKS

Rizzoli Bookstore's Top 10

As of August, 2001

1. **Modernism Reborn: Mid-Century American Houses**
Michael Webb (Universe, paper, \$39.95)
2. **Stephen Ehrlich,**
Joseph Giovannini (Rizzoli, cloth, \$60)
3. **Modernism Reborn: Mid-Century American Houses, Michael Webb**
(Universe, cloth, \$55)
4. **Stephen Ehrlich**
Joseph Giovannini (Rizzoli, paper, \$49.95)
5. **Hip Hotels France**
Herbert Ympa (Thames & Hudson, paper \$29.95)
6. **Hotel Gems of Italy**
Robert P. Schron (D Publications, cloth, \$49.95)
7. **New American House 3**
ed. James Trulove and Il Kim (Watson Cupill, paper, \$55)
8. **Architecture Now!**
Philip Jodidio (Taschen, paper, \$39.99)
9. **New York: A Guide to Recent Architecture, 2nd Edition**
Susanna Sirefman (Ellipsis, paper, \$12)
10. **Hotel Gems of France**
Robert P. Schron (D Publications, cloth, \$49.95)

Urban Center Books' Top 10

As of August, 2001

1. **Architecture + Design NYC,**
Marisa Bartolucci (The Understanding Business, paper, \$14.00).
2. **AIA Guide to New York City, 4th Edition,**
Norval White & Elliot Willensky (Three Rivers Press, paper, \$35.00).
3. **Zaha Hadid 1996-2001: Landscape as a Plan,**
El Croquis #103 (El Croquis, paper, \$45.00).
4. **Peter Zumthor**
A+U Special Edition (Japan Architect, paper, \$69.95).
5. **New York: A Guide to Recent Architecture, 2nd Edition**
Susanna Sirefman (Ellipsis, paper, \$12.00).
6. **Privately Owned Public Space,**
Jerold Kayden (Wiley, cloth, \$49.95).
7. **Herzog & De Meuron 1981-2000: Between the Face & the Landscape,**
El Croquis Omnibus Edition (El Croquis, cloth, \$85.00).
8. **TWA Terminal, photographs by Ezra Stoller,**
(Princeton Architectural Press, cloth, \$19.95).
9. **Projects for Prada Part 1,**
OMA/Rem Koolhaas (Fondazione Prada Edizioni, paper, \$60.00).
10. **Architectural Guidebook to Brooklyn,**
Francis Morrone (Gibbs Smith, paper, \$27.95).

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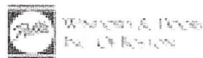
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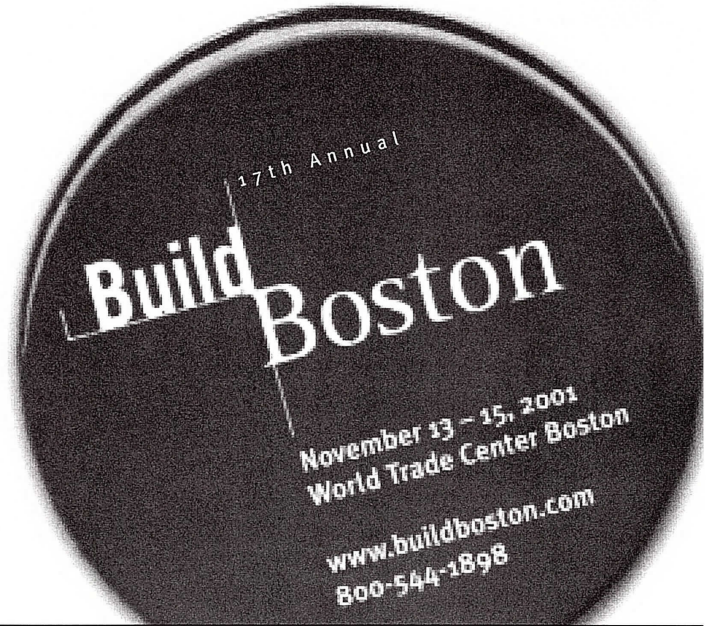
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Career Moves

□ **Buro Happold** has moved to 105 Chambers Street.

□ **Gruzen Samton** announces that **Austin Harris, AIA**, has become senior associate. **Eric Epstein, AIA**, **Jerzy Lesniak, AIA**, and **Paul Naprstek, AIA**, are now associates. **Mary A. Burke, AIA**, has joined the firm as director of interiors.

□ **Perkins Eastman** has opened its fourth office, Perkins Eastman Black Architects, in Toronto.

□ **Carl Hauser, AIA**, has joined Hilliers Interiors Studio.

□ The van Summern Group has merged its practice into Perkins Eastman Architects. **Marc van Summern** and **Elisabeth Post-Marner** have joined Perkins Eastman as principals. Also at Perkins Eastman, **Stephani Danes, AIA**, and **Alan Schlossberg, AIA**, have been promoted to principal.

Jay Epstein, AIA, **Peter Kastl, AIA**, **Emily Kelly, AIA**, **Fritz Morris, AIA**, and **Ruxandra Panaitecu, AIA**, are now associates.

□ **Robert J. Miklos** has joined the firm of Ann Beha Architects as a principal.

□ **Kava Massih Architects** has opened a New York office.

□ **Einhorn Yaffee Prescott** has divided into two entities: **Einhorn Yaffee Prescott, Architecture and Engineering** and **EYP Mission Critical Facilities**.

□ **Joshua Chaiken** has become director of architectural design for Swanke Hayden Connell Architects in New York.

□ **Robert Vuyosevich** has become partner at Butler Rogers Baskett. **Karen Anne Boyd** has joined the firm as an associate.

□ **H. Thomas O Hara, Architect** has relocated to 135 West 36th Street. The firm has also named **Ray Macadeg** an associate partner and **Zoltan M. Sar, AIA**, a senior associate.

□ **Kohn Peterson Fox** has named **Stephen Rostow** and **Lloyd Sigal** as senior associate principals. **Brian Girard**, **Bernardo Gogna**, **Jorge Gomez**, **Jisop Han**, **George Hauner**, **Eric Howeler**, **Charles Lamy**, **Susan Lowance**, **Ko Makabe**, **David Malott**, **Michael Marcholini**, **Methanee Massirarat**, **George Murillo**, **Richard Nemeth**, **Shig Ogyu**, **Ayhan Ozan**, **Thomas Schlessner**, **Scott Springer**, **Christ Stoddard**, **Jennifer Taylor**, **Mark Townsend**, and **Ernesto Trindade** have been named associate principals.

□ **Eric B. Mullen** has gone into private practice.

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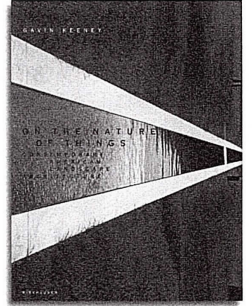
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As reviewed in the
March 2001 OCULUS
(page 14).



On the Nature of Things:

Contemporary American Landscape

Architecture, by Gavin Keeney.

Birkhauser, 184 pages, 8 1/2 x 11,

309 illustrations,

115 in color, cloth, \$70



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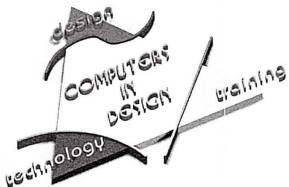
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October 1, 6:00 p.m.
Housing Committee

October 3, 5:30 p.m.
Public Architects

October 4, 8:30 a.m.
Professional Practice,

October 17, 4:00 p.m.
Roundtable

October 17, 6:00 p.m.
Health Facilities

October 17, 6:00 p.m.
Architects' Dialogue

October 19, 8:00 a.m.
Planning and Urban Design

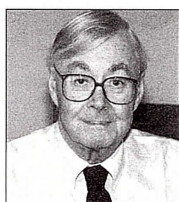


Barbara Nadel, FAIA



Frederic Bell, FAIA

Dorothy Alexander

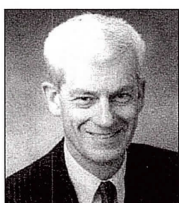


Senator Daniel Patrick Moynihan,
Hon. AIA



Robert A.M. Stern, FAIA

William Taylor/Taylor Photo



Norbert Young, FAIA

WTC Action Committee

The Chapter has created a volunteer Action Committee to help mobilize the planning, design, and engineering professions' response to the World Trade Center disaster. With representatives of the Structural Engineers Association of New York and the New York Association of Consulting Engineers, we are working in close collaboration with the New York City Partnership, the Real Estate Board of New York, the New York Building Congress, the Architectural League and many other organizations and individuals.

The most pressing short-term goal of this effort is establishing teams of architects and other industry professionals to: 1) provide base building and building operation assessments in the downtown area, 2) provide pro bono space planning services for displaced businesses in new accommodations or damaged space, and 3) assist with the development of appropriate temporary zoning and code regulations to expedite business recovery.

We have developed a database of architects and other professionals with appropriate expertise in building systems assessment, environmental review, plan review, building codes, infrastructure, urban planning and interim space planning to accommodate public and private sector requests for assistance. And we are helping direct contributions from architects around the country to the World Trade Center Memorial Fund. This fund has been established for the purpose of aiding families of World Trade Center victims who served the New York design and construction industry, as well as rescue and recovery personnel.

Our long-term goal is to assist New York City and New

York State authorities with decisions about plans for rebuilding transportation and infrastructure, development of underutilized parts of the city in all five boroughs, and, in Lower Manhattan, balancing the needs for renewal of office space and commemoration of those lost.

Campaign Spirits

Late this summer, in order to encourage discussion about the role of the built environment and to raise the consciousness of political candidates about the relation of design quality to quality of life, the Chapter, the Architectural League, the Design Trust for Public Space, the Municipal Art Society, and the Van Alen Institute held a series of forums with the mayoral candidates on the future of "The Physical City."

As Chapter Vice President for Outreach **Peter Samton, FAIA**, who organized the events, said: "Politicians really seem to want to talk to architects. We are a good constituency because we often offer an early barometer of issues that the rest of the public will be feeling.... It is important to let the candidates know that architects can help them. I think that we're off to a good start in flagging their attention."

The five design-oriented organizations will reconvene with mayoral finalists this month.—T.T.

2001 State AIA Awards

New York architect **Barbara Nadel, FAIA**, has been given the Matthew DelGaudio award for "notable competence in promoting the profession of architecture." And Chapter executive director **Frederic Bell, FAIA**, received the President's Award for his contributions to excellence in non-traditional areas of architectural practice.

Heritage Ball Honorees

The Chapter will present its own citations for excellence at the Twelfth Annual Heritage Ball on October 30. The President's Award is bestowed upon individuals who have made outstanding contributions to architecture and public service, in particular to the urban landscape of New York City.

This year's President's Award winners are **Senator Daniel Patrick Moynihan, Hon. AIA**, **Robert A.M. Stern, FAIA**, and **Norbert Young, FAIA**. Senator Moynihan, a native New Yorker, has spent his career in politics as an exemplary advocate for good national and civic design. Throughout his career, he has used his position as a legislator to focus public attention on design quality issues. Recently he was able to gather \$100 million in new federal funds for the rebuilding of Penn Station. He continues to advocate for the federal transfer of Governors Island to the City of New York for public use. Stern, a practicing architect and dean of the Yale School of Architecture, served as the first director of the Buell Center for the Study of American Architecture, and now serves on the board of the Municipal Arts Society. Among other projects, he is currently continuing his collaboration with the City of New York to implement the design guidelines it developed for the revitalization of 42nd Street. Young is president of the McGraw Hill Construction Information Group, which provides editorial coverage and industry analysis for design professionals. The Heritage Ball will take place on October 30 at the Waldorf-Astoria Grand Ballroom.



Dorothy Alexander

In the wake of the World Trade Center tragedy and the destruction it caused to much of Lower Manhattan, our profession has an unprecedented opportunity to shape the future of the City. Much current thinking before September 11 had focused on expanding major new development beyond the traditional hubs of Downtown and Midtown. This concept has acquired a new sense of urgency. A symposium had already been planned and this column written before the attack occurred.

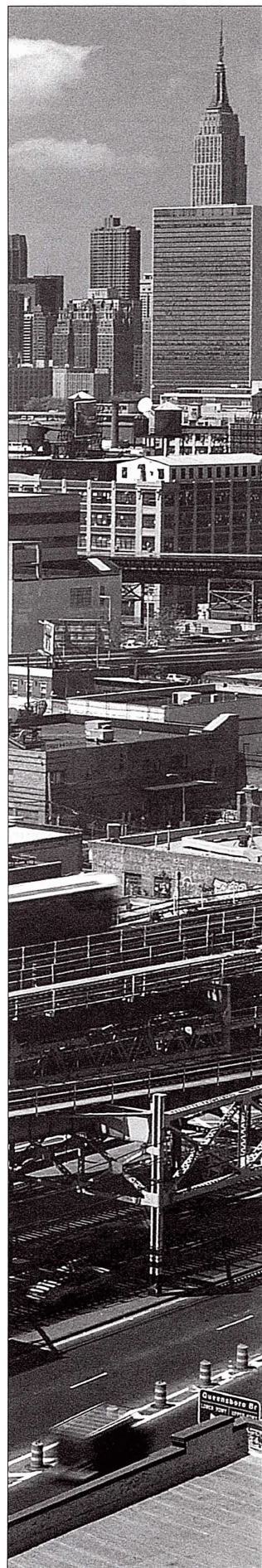
Once upon a time, there was a booming human settlement comprised of a series of towns and villages scattered among parts of three islands and two peninsulas adjacent to the harbor of New York. Because of the success of these towns and the burgeoning economy of the area, there was a movement to consolidate. In 1898, the communities of Brooklyn, the Bronx, Manhattan, Queens, and Staten Island (then Richmond) united to become the country's first metropolis—a dynamic, collaborative economic, political, and social venture.

New York City's economy, its institutions, its culture, and its people have become pre-eminent in the world. But the city has become a victim of its own success. The boom and its benefits have in recent years been concentrated largely in Manhattan, often to the detriment of the island's sister boroughs and now also to the detriment of Manhattan itself. At the start of this new century, we are searching for ways to accommodate continued growth and more equitably distribute benefits. The obvious solution is to look again at a decentralized model.

To promote this new model for fostering social, cultural, and economic growth throughout the city, the AIA New York Chapter is hosting an all-day symposium on November 16. One=Five: Creating a Multi-Centered City is the inaugural event of the Chapter's Center for Architecture at Baruch College's new vertical campus on Lexington Avenue and 25th Street. We are very pleased to bring together many thinkers and to promote dialogue about the form and implementation of a new multi-centered model.

The symposium will examine initiatives across the five boroughs of our city, which are intended to leverage future development of neighborhoods, commercial districts, and cultural nodes. We'll address the Bronx Center Plan of 1993, which was a framework for commercial, cultural, and sports development in the center of the borough. We'll hear about the Brooklyn Academy of Music Local Development Corporation's plan for arts-based neighborhood redevelopment including a major new arts library. In Manhattan, we'll talk about the development of the far West Side, and hear about a study that proposes a focus on high-tech businesses rather than a stadium. In Queens, we'll examine the Long Island City mixed-use redevelopment effort, including the Van Alen Institute's competition and the Queens West waterfront redevelopment, including a major new project by Architectonica. In Staten Island, we'll take a look at the St. George Terminal Redevelopment Area, including Eisenman Architects' museum project and HOK Sport's minor league baseball stadium. For each panel, there will be a mix of speakers from the public and private sectors, planners, and architects.

As architects and as citizens of New York we must insist on intelligent citywide planning and promote the concept of a multi-centered city. Because I consider this subject to be of such critical importance to the future success and livability of our city, the symposium is my presidential initiative for 2001. I hope to see a sell-out crowd.



Nathaniel H. Brooks

Long Island City

10*Wednesday***Dialogues on the Design Process
between Louis Oliver Gropp and
Mariette Himes Gomez**

Sponsored by the New York School of Interior Design. 6 p.m.
Arthur King Satz Hall, 170 E. 70th St.
Call 212-472-1500. \$25.

Film: The Belly of an Architect

Starring Brian Dennehy. Sponsored by AIA New York Chapter's Dialogue Committee. 5 p.m. Italian Cultural Institute, Park Ave. and 68th St. For information, call 683-0023, ext. 17.

Lecture: Sir Richard Rogers

Sponsored by Urban Center Books and Phaidon Press. 7 p.m. Cooper Union Great Hall, 7 E. Seventh St. Limited seating. Advanced ticket sales only at Urban Center Books, 457 Madison Ave. 212-935-3595. \$15 (\$10 MAS members).

11*Thursday***Writer's Talk: Alistair Gordon,
Weekend Utopia**

Sponsored by Urban Center Books. A discussion of the transformation of a beachfront community from avant-garde getaway to luxury vacation haven. Noon. The Urban Center, 457 Madison Avenue, 212-935-9727. \$5 (MAS members free).

**Conference: Assisted Living, New
Opportunities and Challenges**

Examines the planning and financing of housing and care for older people. 8:30 a.m.-3:30 p.m. The Graduate Center, CUNY, 365 Fifth Ave. 212-288-7620. \$115. (2 CES per session).

15*Monday***Lecture: John Brown on Noble City,
Civic Park**

Sponsored by the New York Botanical Garden. 6:30 p.m. The Urban Center, 457 Madison Avenue. For more information, call 718-817-8747. \$18(\$16 members).

*Monday***Lecture: Kengo Kuma, Architect**

Sponsored by the Columbia University Graduate School of Architecture, Planning and Preservation. 6:30 p.m. Wood Auditorium, Avery Hall. For more information call 212-854-8165. Free.

15*Monday***Lecture: Peter Zumthor, Architect**

Sponsored by Pratt Institute. 6 p.m. Room 115, Higgins Hall South, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

**Conference: Housing the Next
Generation**

Through October 16. Sponsored by NYU Law School. 8:30 a.m.-8:00 p.m. 40 Washington Square S. For information, visit: www.nyc.gov/hpd. \$115.

17*Wednesday***Design Dialogue between Louis Oliver
Gropp and James Stewart Polshek**

Sponsored by the New York School of Interior Design Lecture Series. 6 p.m., Arthur King Satz Hall, 170 East 70th St. Call 212-472-1500. \$25.

18*Thursday***Writer's Talk: Andrew Alpern on Rosario
Candela and James Carpenter**

Sponsored by Urban Center Books. Noon. The Urban Center, 457 Madison Avenue, 212-935-9727. \$5 (MAS members free).

Lecture: Zvi Hecker, Architekt, Berlin

Sponsored by Pratt Institute. 6 p.m. Room 115, Higgins Hall South, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

19*Friday***Lecture: Farshid Moussavi and Alejandro
Zaera-Polo of Foreign Office Architects**

Sponsored by the Architectural League of New York and the Van Alen Institute. 6:30 p.m. New York Society for Ethical Culture. 2 W. 64th St. For more information, call 212-753-1722. \$10 (\$5 Van Alen and League members).

**Symposium: GeoExchange and the
Architect**

Cosponsored by CUNY Graduate Center and the AIA New York Chapter. Daylong introduction to an environmentally friendly building technology. 9 a.m.-5 p.m. CUNY Graduate Center, 365 5th Ave. For more information call 212-683-0023. \$195 (\$125 AIA members and students). (24 CES).

20*Saturday***Symposium: Practically Green
Architecture**

Workshop covering sustainable design site selection, development and land design; building envelope and configuration; building systems, heating, cooling, lighting, DHW, conveyance and equipment; renewable energy, daylighting, GeoExchange, and photovoltaics. 9:30 a.m.-1:30 p.m. Contact: Continuing Education and Public Programs, 212-817-8215. \$115 (\$75 AIA members and students). (4 CES and 4 HSW).

22*Monday***Lecture: Will Alsop of Alsop Architects**

Sponsored by the Van Alen Institute. 6:30 p.m. Lighthouse International, 111 East 59th St. For required reservations, call 212-924-7000, ext. 15. \$10 (Free for members).

24*Wednesday***Design Dialogue between Louis Oliver*
Gropp and Michael Graves**

Sponsored by the New York School of Interior Design Lecture Series. 6 p.m. Arthur King Satz Hall, 170 East 70th St. 212-472-1500. \$25.

Lecture: Toshiko Mori

Sponsored by the Whitney Museum. 7 p.m. 945 Madison Ave. For information, call 212-877-WHITNEY. \$8.

25*Thursday***Writer's Talk: Frances Morrone on An
Architectural Guide to Brooklyn**

Morrone recounts the history of the brownstone belt. Noon. The Urban Center, 457 Madison Avenue, 212-935-9727, \$5 (MAS members free).

Lecture: Lindy Roy

As part of the Pratt Lecture series, 6 p.m. Room 115, Higgins Hall South, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

30*Tuesday***AIA NEW YORK CHAPTER EVENT
Heritage Ball, "Center for Architecture:
Building Alliances for Tomorrow"**

Waldorf-Astoria, 301 Park Avenue, 6 p.m. For more information, call Patty West, 212-683-0023 ext. 14. \$500.

31*Wednesday***Lecture: Stanley Tigerman**

Sponsored by Pratt Institute. 6 p.m. Room 115, Higgins Hall South, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

**Conference: Learning
Environments that Sustain**

Through November 2. 8 a.m. Sponsored by the AIA New York Chapter Committee on Architecture for Education and the Committee on the Environment. Roosevelt Hotel, Madison Ave. at 45th St. For more information, call James Gaines at 202-626-7464. \$475 (18 HSW CES).

NOVEMBER**1***Thursday***Writer's Talk: Ed Bergman discusses
the Spiritual Traveler**

A discussion of the architecture of New York's sacred spaces. Noon. The Urban Center, 457 Madison Ave. 212-935-972. \$5 (MAS members free).

8*Thursday***Student Moderated Conversation
with Deborah Berke**

Sponsored by Parsons School of Design Department of Architecture. 6:15 p.m. 25 East 13th St., 2nd flr. For information call 212-229-8955. Open to public, but Parsons students, alumni and faculty seated first. Free.

14*Wednesday***Symposium: Creating Affordable Housing**

With housing advocate Clara Fox speaking on her experience in pioneering affordable housing strategies. Cosponsored by the AIA New York Chapter Housing Committee and the City University of New York. 6:30 p.m. CUNY Graduate Center, 365 Fifth Ave. Call 212-817-8215 for details. \$10, \$5 AIA Members. (1.5 CES).

16*Friday***Symposium: 1=5, The Multi-Centered City**

Sponsored by the AIA New York Chapter. 9 a.m.-5 p.m. Baruch College's new Vertical Campus, Lexington Ave. and 25th St. 14th flr. For information and reservations, call Patty West, 212-683-0023 ext. 14. (Up to 8 CES).

For updated calendar information, visit the Chapter's website, at www.aiany.org

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