

# THE ARCHITECTS NEWSPAPER

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ATTEMPTS TO SOFTEN A GRIMY STRIP IN QUEENS PLAZA RUN INTO TROUBLE

## BATTLING ESPLANADES

A streetscape meant to green a depressing and dangerous transit hub in Queens is the subject of an artistic tug-of-war between two prominent design firms: Margie Ruddick Environmental Planning and Design and Michael Sorkin Studio.

In response to an RFP issued by the Economic Development Corporation (EDC) in 2002, Ruddick was awarded the consultancy for the landscape redesign of Queens Plaza, a highly trafficked roadway shadowed by the Queensborough Bridge and the elevated Queens

Plaza subway station. The project area extends slightly over a mile along Queens Plaza South to the East River. For her original concept (still viewable on her website), Ruddick tapped Sorkin to help safely link pedestrian walkways to a small recreation area, known as Baby Park. This is an extension of Queensbridge Park, a waterfront park just north of the bridge.

Sorkin said the entire design team presented a formal scheme to city planners at the EDC and Department of City

Michael Sorkin's Queens Plaza design greens a grim subway underpass.

Planning (DCP) earlier this year. "We were then told they wanted three complete alternative schemes and would choose one," Sorkin said. "We decided that we'd use the completed scheme, and Margie and I would each do one other."

A few weeks later, Sorkin received a letter from Ruddick terminating his contract.

"There was no warning," Sorkin said. "One day Margie continued on page 2

LANDSCAPE ARCHITECTS COME FOR THE CULTURE AND STAY FOR THE WORK

## NY Invasion

There is no urgent need for landscapers in New York, no acres of untamed fields in Manhattan, no unseeded flowerbed-ready real estate. But the principals of the three internationally renowned landscape architecture firms, EDAW, Hargreaves Associates, and Michael van Valkenburgh Associates—which all recently opened offices in New York City—agreed: New York is simply the center of the architectural world, and potentially their greatest source continued on page 4

Tehari offices, New Jersey, by Van Valkenburgh



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ARCHITECTURE CRITIC TO LEAD DESIGN SCHOOL

## Paul Goldberger Named Dean of Parsons

Starting July 1<sup>st</sup>, Pulitzer Prize-winning Paul Goldberger, the architecture critic for *The New Yorker*, will begin his duties as dean of Parsons School of Design. Goldberger spent 25 years at *The New York Times* as architecture critic, cultural news editor, and chief cultural correspondent, before moving to *The New Yorker* in 1997.

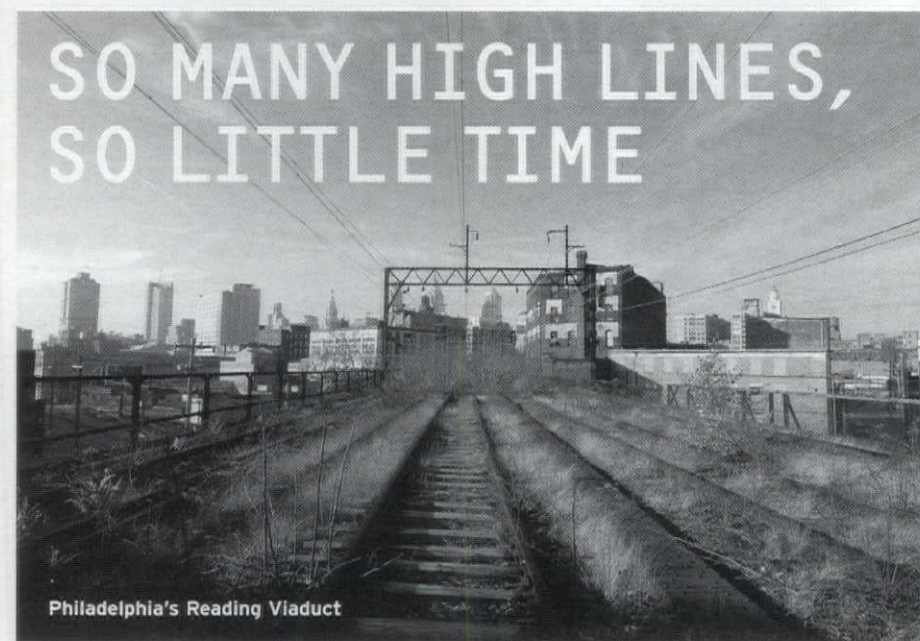
**What made you take the deanship and what will you bring to it?**

I've always loved Parsons and have been a member of its board, off and on, for the past ten years. This is not a school that's broken

and needs to be fixed. It's on a rapidly rising curve, though there are a number of things that could be done to help it reach a higher place. For example, I would like to see the school make more of a connection to the city, to its art, architecture, and design scenes. Parsons is in New York but not as much a part of New York as it could be. I would like to do more in continued on page 7



COURTESY GASPARD TRINGALE / THE NEW YORKER



Philadelphia's Reading Viaduct

ROBERT HAKALSKI

PHILLY IS THE LATEST WITH AN ELEVATED LINE TO PRESERVE

Thanks to the work of Friends of the High Line (FHL), the west-side elevated rail line is the most discussed, photographed, fêted, and charretted piece of infrastructure in New York. FHL has also helped secure millions of dollars for the preservation and development of the rusty line, and is in the process of selecting a design firm to develop a master plan for the structure. (At the time of this writing 29 teams had answered the RFO; five to seven RFPs will be solicited in mid-April.) "There is a lot of interest in getting the master-planning process underway," says Friends co-founder Joshua David. Over the years FHL has often pointed to the Promenade Plantée in Paris as an inspiration, but what few New Yorkers know is that there are similar examples—and preservation efforts—across the country and around the world.

In a February 20<sup>th</sup> article in the *Philadelphia Enquirer* Inga Saffron reported on an emerging effort to preserve the Reading Viaduct, an elevated line in Philadelphia's Loft District, similar in length to the 1.45-mile High Line. Both structures connect convention centers to emerging arts neighborhoods. The Reading Viaduct, however, is a combination of steel structures and masonry and earthen embankments, a portion of which meets grade, (making the structure continued on page 2



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## EDITORS

Though New York City is home to the most spectacular urban park in the country, its dense population gives it one of its lowest open-space-per-capita ratios. More than two-thirds of the city falls below the state's aim of 2.5 acres per 1,000 people, with the Lower East Side measuring below 0.7 acres per 1,000, according to activist group New Yorkers for Parks. Compare these figures to Boston's 4 acres per 1,000 inhabitants and Philadelphia's 6, and you might have an inkling of why landscape architects have not fared so well in the Big Apple.

Many landscape architects we know feel like bottom feeders in the design ecosystem. For private and public works alike, they often rely on architects to throw them a bone, and must deal constantly with grave misperceptions about their role. (Their famous gripe is that unwitting architects regard their contribution as little more than "shrubbing up" a project. Surely, many believe that's precisely what Peter Walker was brought in to do with Michael Arad's hard-edged WTC Memorial.) As landscape architect Signe Nielsen points out in this issue's Shoptalk (page 16), her profession's work is more a design afterthought than considered a vital aid in defining a project's effectiveness on a site. She goes on to lament that, even when a landscape architect manages to win a good commission, there's no guarantee it will come through. Landscape architects are always the last to be budgeted and the first to be cut if there are cost overruns.

If architects find it difficult to build in this town, how must landscape architects feel? Why are internationally famous landscape architecture firms like EDAW, Hargreaves Associates, and Michael van Valkenburgh Associates opening offices in New York, as we report in "NY Invasion" (page 1)? Part of their motivation stems, no doubt, from the city and state's recent push of significant landscape-centric projects, such as the reclamation of the city's waterfronts, the rebuilding of Lower Manhattan, and the development of many postindustrial sites, from the High Line to the proposed new uses for the Hudson and Atlantic rail yards. The conversion of the Fresh Kills landfill into a major park ("Fresh Thrills," page 8) is a triumphant example of the global trend to rehabilitate industrial wastelands into public amenities.

Landscape architecture is gaining inroads into both architecture and planning as a result of two distinct 21<sup>st</sup>-century concerns. As architects become increasingly concerned with sustainability, many are incorporating landscape elements into their designs as passive climate-control measures. More surprisingly, landscapes are being deployed in urban settings as security aids, with planters and plazas doubling as traffic barriers and buffer zones. Whatever the motivation, in a concrete jungle like New York, there can never be too much shade or fresh air.

WILLIAM MENKING AND CATHY LANG HO

## SO MANY HIGH LINES, SO LITTLE TIME

continued from front page more easily accessible). It is also wider than the High Line and has a denser vegetation cover. Unlike the High Line, which is controlled by multiple interests, the same company owns the Viaduct and the land below it. (The owners could not be reached for comment.)

John Struble, co-founder of the newly formed Reading Viaduct Project (RVP), sees tremendous support for the project in Philadelphia. "Pennsylvania is one of the leading states for Rails to Trails [a nationwide effort to convert former rail lines to public space], but we see this as not just another park," he said. "And we definitely don't have the opposition that Josh David has."

Struble also points out that because the Reading Viaduct was a passenger rail line, many Philadelphians remember the structure's elevated city views fondly. RVP has been working with the Philadelphia Horticultural Society and the University of Pennsylvania School of Architecture on a series of charrettes to generate ideas for redevelopment. RVP, however, lacks the celebrity and political connections that have helped FHL gain notoriety and needed cash.

Even closer to New York, Jersey City boasts the Harsimium Stem Embankment, similar to the earthen embankments of the Reading Viaduct, and an organization dedicated to preserving them, the Embankment Preservation Coalition (EPC). Chicago has the Bloomingdale Trail, an embankment with 37 bridges on the city's North Side which the Friends of the Bloomingdale Trail (FBT) is working to preserve. Rotterdam has the Hofplein-lijn, a 1.2-mile-long concrete Viaduct currently being studied for recreational development. In Minneapolis the Stone Arch Bridge has already been converted for pedestrian and bicycle access as a part of the St. Anthony Falls Heritage Trail. Down south, the Florida Keys Overland Trail, when completed, could include 17 historic bridges that were once a part of the Henry Flagler Railroad, connecting numerous islands in the Keys with the Florida mainland. Portions are already open to the public.

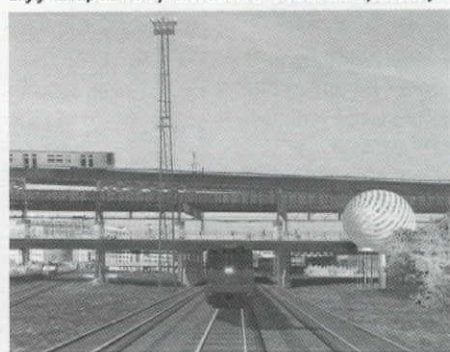
Soon we just might be seeing RFPs from the RVP, or the EBC, or the FBT ...

ALAN G. BRAKE

**BATTLING ESPLANADES** continued from front page was drinking coffee in my living room, and the next day we were fired." Reached at her Philadelphia office, Ruddick referred questions to Penny Lee, project director for the EDC. She said environmental artist Michael Singer remained part of the team but declined to comment on Sorkin's status.

Undeterred, Sorkin delivered the documentation for his scheme to the city on April 5<sup>th</sup>, and is now awaiting a response. The status

**Egg-shaped folly for coffee and trainspotting.**



COURTESY MICHAEL SORKIN STUDIO

of Ruddick's scheme is unclear, though she did have a closed-door meeting with the DCP on March 30<sup>th</sup>.

"Phase One, the roadway plan, is complete and awaiting funding," said Rachaelle Raynoff, press secretary for the EDC. "Phase Two is a streetscape of a broader area, and this was the subject of the meeting on March 30<sup>th</sup>." She said "there may be" a public meeting in May on the streetscape plan for the Queens Plaza complex, which is overseen by the EDC and DCP.

Last fall, the city rezoned an area immediately north of Queens Plaza to accommodate 11 million square feet of new office space, and has stepped up its efforts to revitalize the area. The disputed streetscape skirts the planned expansion of Silver Cup Studios into a 6-acre, mixed-use residential development immediately south of the bridge. Richard Rogers Partnership helms this project, which will include a waterfront esplanade, and a highrise just across the highway from Queensbridge Park.

With new players, the landscaping project has grown into something beyond the ame-

lioration of shabby streets. Sorkin said he doesn't expect the Silver Cup development to affect the plan. "The building is certainly going to be a 900-pound gorilla, but the streetscape plans only touch it at the far end."

Ruddick was less sanguine. "There are," she admitted, "a lot of overlapping plans."

MIA AMATO

## CORRECTIONS

In At Deadline (4.6.2004), we reported that Brad Pitt found his architects via a posting at SCI-Arc. In fact, the job's contractor, Fort Hill Construction, introduced Pitt to Wolfram Putz, who had just graduated from SCI-Arc, and Lars Krückeberg, who was still a student when they began discussing the design of Pitt's house in 1998. They formed the company Graft the same year. The two had already earned architecture degrees in Germany.

The image of the United Nations ("UN Capital Master Plan," 4.6.2004) should have been credited to UN/DPI Photo.

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## COLUMBIAN CALAMITY

Things are heating up again in the ongoing search for a new dean for Columbia's School of Architecture, Planning and Preservation. With the almost-hired **Zaha Hadid** now out of the picture, rumor has it that interim dean **Mark Wigley** and Beijing architect **Yung-Ho Chang** are running alongside recently ousted Institute of French Architecture director **Jean-Louis Cohen** and architects **Dagmar Richter** and **Mark Angelil**. A source close to several selection committee members—who include **Kenneth Frampton**, **Steven Holl**, **Michael Bell**, **Laurie Hawkinson**, **Elliott Sclar**, and others—says that Wigley and Chang are leading contenders. “People say Mark is a good administrator,” our chatterbox reports of the less-than-inspired reasoning, “while Chang has access to the whole feeding frenzy going on in Asia.” However, we hear Sclar, an urban planning professor, may have problems with Chang’s own planning (dis)inclinations while Hawkinson, our source says, “is making trouble, effectively shooting down every name that comes up.” In fact, the source blames Hawkinson for causing the school to lose Hadid, who has since won the Pritzker Prize. “Laurie wanted to force [the London-based Hadid] to sign something promising to spend a certain amount of time in New York,” the source continues, “though it’s also kind of scandalous that [Hadid] wouldn’t do it.” A committee member confirms that “people are complaining about Laurie,” but adds that “it baffles me because I think she’s one of the more open ones.” Hawkinson couldn’t be reached for comment.

## SKYSCRAPER, HAI!

The first visitors to the Skyscraper Museum’s permanent new home, which opened early this month in Battery Park City, were found on the subway. The Morimoto family of Nagoya, Japan, wanted a snapshot in front of a Lexington Avenue subway car when Tishman Construction’s **Richard Kielar**, on his way to the museum’s opening day, picked them up. “They asked me to take their photo and told me they were going to the Statue of Liberty,” Kielar recalls, “so I said, Why don’t you first come see the newest museum in town?” The family then followed Kielar to the new digs, designed by **Roger Duffy** of Skidmore, Owings & Merrill and built by Tishman, both of which donated their services. “They were happy and excited to be the first,” Kielar continues. “We took their pictures.”

## WEDDING BELLS FOR BETSKY

Netherlands Architecture Institute director, former SFMOMA design curator, and transatlantic fixture **Aaron Betsky** is about to tie the knot with his longtime partner, artist **Peter Haberkorn**. The June 26th wedding ceremony will mark the couple’s sixteenth anniversary and will take place in Holland—which accords equal status to same-sex marriages—at Rotterdam’s City Hall. We hear **Steven Holl** will document the occasion in watercolor while **Peter Eisenman** sings *Ave Maria* and **Daniel Libeskind** jumps out of a cake.

## NAME THAT HOTELIER

Which prominent, design-savvy hotelier got so messy at a Los Angeles party not so long ago that, thinking it was a cigarette, he lit a scrap of paper rolled into a straw (Gee, what was that being used for?) and singed his eyebrows? We’re told a subsequent tussle with a lady friend also resulted in the caps on his front two teeth being knocked out to complete his not-so-pretty new look.

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

HARDY HOLZMAN PFEIFFER DESIGNS NEW “GREENHOUSES” FOR THE BRONX BOTANICAL GARDEN

## GARDEN VARIETY



The New York Botanical Garden (NYBG) will open its new Visitor Center Pavilions by Hardy Holzman Pfeiffer Associates Architects (HHPA) on May 1, 2004. Part of a \$200 million master plan that began in 1997 to improve the 250-acre garden, the \$21 million project adds 27,500 square feet in four transparent pavilions and new landscape work to the NYBG, home to 48 gardens and the nation’s largest Victorian

greenhouse, the 1902 Enid A. Haupt Conservatory by Lord & Burnham Company.

One open-air pavilion houses ticketing and anchors the southern end of the entry axis. It is flanked by a 4,500 square-foot indoor/outdoor café to the west and a restaurant pavilion and a 7,500-square-foot gift shop to the east. With bluestone and glass facades and neatly detailed gull-wing roofs, the pavilions rise to various heights, reflect-

ing the surrounding undulating landscape. The entry axis terminates with a circular black granite reflecting pool by Abel Bannison Butz.

None of the trees on the site were damaged during the construction, overseen by E. W. Howell. Excavation required cautious water removal and digging was often done by hand, to prevent damage to irrigation lines and tree roots.

JAMES WAY

THE DESIGNER'S HOME OPENS TO THE PUBLIC

## Russel Wright Renovation

The upstate house and studio of famed tableware and furniture designer Russel Wright will reopen to the public on May 15th after a five-month renovation by Jan Hird Pokorny Associates. The restoration, funded by an \$85,000 grant

from the Thomas C. von Hess Foundation, consisted of repairing the interior cabinetry and redesigning the house’s leaky green roof.

Popular in the mid-20th century for his affordable designs, Wright left

New York City at the height of his career for Garrison, a rural town on the east bank of the Hudson River. He dubbed the site Manitoga, which means “place of the great spirit” in Algonquin.

Manitoga was a restoration project



from the start. When Wright bought the 75-acre property in 1942, a century of quarrying and lumbering had scarred the land. He reshaped the grounds using a naturalistic approach, and commissioned Leavitt, Henshell and Kawai to design an environmentally friendly house in 1959. Wright continued to work on the land, which he considered his “most important creative effort,” until his death in 1976, when he left the property to the Nature Conservancy. In 1996 the site was placed on the National Register of Historic Places. Restoration considerations began in 2001 after Wright’s daughter moved out of the house.

Manitoga will be the only 20th-century house in New York open to the public.

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## CURBSIDE: PETER SLATIN

Submissions from four development teams seeking L.A.'s juicy Grand Avenue Redevelopment plum, with its 3.2 million square feet of office, hotel, retail, and housing, were due April 7<sup>th</sup>, but debate on the role of design in this major planning effort has already begun.

A star-studded team known as Bunker Hill LLC, which includes Frank Gehry, Zaha Hadid, Lord Norman Foster, Harry Cobb, Jean Nouvel, Greg Lynn, Gehry alum Kevin Daly, Laurie Olin—and oops, I almost forgot, Brad Pitt—with developers Weintraub Financial Services and the Bronson Companies, has been lobbying publicly and privately to give design a prominent role in the selection process.

The three other teams are led by better-known national and local developers: Forest City West, with local powerhouse architects AC Martin; the Related Companies, which have turned again to David Childs of Skidmore, Owings & Merrill and Elkus/Manfredi as well as Gustafson Guthrie Nichols; and California developer J. H. Snyder, who is working with the Jerde Partnership, Johnson Fain, and Rios Clementi Hale Studios.

Rumors that the members of the *Friends* cast have volunteered to serve on these various teams could not be confirmed.

Gehry partner Craig Webb says that Gehry chose to work with Weintraub "because he liked working with an outsider rather than a big conventional developer."

Meanwhile, the Grand Avenue Committee, which is overseeing the process under the auspices of a city-county board known as the Joint Project Authority, has moved slightly from its early stance on proposal review, which would not include team interviews and would allow teams to submit only one design board. Now, there will be interviews and teams

can submit additional documents, excluding master plans.

Webb calls the whole process a "strange dance." The committee, he said, indicated that they "wanted to pick a developer first," before moving ahead to consider design. "That really was disturbing to us," Webb declared, "because in a city like this, on a site as prominent as this, why would design not be one of the main factors? It's not a good way to go about doing development."

Gehry got involved because the 3.2 million-square-foot development site is, in effect, anchored by Disney Concert Hall, and the project's boosters hope it will tie together the indistinct area between the Music Center and downtown L.A.'s Civic Center.

David Malmuth, who is a member of the Grand Avenue Committee, insisted, "The Joint Project Authority and the committee are committed to outstanding design." But, he said, "the key to success will be the variety of uses along Grand Avenue." Thus, the governing bodies want to ensure that whoever is eventually selected "understands the urban design challenges," in his words.

"Our feeling is that when design is pushed to the forefront, then it's about design, not qualifications and development strategy, which are more important than preliminary design ideas," Malmuth continued. "Once a selection is made, there will be a very robust discussion" about design. "There will be a lot of dialogue, right there at the forefront, making sure there's significant public input." Of more immediate concern to the decision-making bodies is how the teams plan to approach the overall project. "That is a basis for starting to build collaboration, and then design," said Malmuth. "It's premature for a final design solution."

**PETER SLATIN IS THE FOUNDER AND EDITOR OF WWW.THESLATINREPORT.COM**



COURTESY HARGREAVES ASSOCIATES

## NY INVASION

continued from front page of commissions.

EDAW opened its New York office last September, but the firm has had an on-again off-again relationship with the city for the past 15 years. EDAW first landed in New York in 1987 but went bust in the economic turbulence of the late 1980s and early '90s. Not to be dissuaded, the company tried again six years ago with a staff of five headed by Tim Delorm, only to be brutally forced out when "successful" dot-commers bought their lease out less than two years later. In EDAW's latest effort to break into the local scene, it opened a joint office with New York landscape architect William B. Kuhl.

EDAW is an enormous company, with 900 employees in 25 offices in the world.

So what's the draw of New York? "There are so many clients here," Delorm said.

"I moved to New York City for three reasons," said George Hargreaves, who established his practice first in San Francisco and later in Cambridge. "First, there are a lot of derelict waterfronts." Hargreaves Associates is known for its waterfront projects. "Second, we were doing work with many New York architects, and were on Daniel Libeskind's team for the World Trade Center master plan proposal." They are currently working on knitting Peter Walker's memorial landscape with Libeskind's site plan. "Third, when I finished being chair of Harvard's design school [in 2003], I decided I still wanted to be bicoastal. New

York City is better than Cambridge."

Since last year, Hargreaves has run an office with a staff of 10 at 180 Varick Street, which might be called Architect's Row. He shares the building with ARO, AMO (the research arm of OMA), Toshiko Mori, and Thom Mayne. He enjoys being a landscape architect in a sea of architects because, he said, "there's no direct competition."

Michael van Valkenburgh moved to New York for more personal reasons, and found that the work came afterwards. Four years ago he opened Michael van Valkenburgh Associates New York on East 17<sup>th</sup> Street, and now has a staff of 25. His firm is currently the lead landscape designer for Teardrop Park in Battery Park City (to

Hargreaves' Monongahela Wharf, Pittsburgh

be completed this spring), a segment of the Hudson River Park, and the master plan for the Brooklyn Bridge Park, a 57-acre, \$130 million park project won last year by RFQ. Most of his office's work is in New York.

Meanwhile, the bulk of the work in EDAW's and Hargreaves' New York offices remain outside the city. Though EDAW is currently working on four local competitions, including the High Line, its local office is preoccupied with projects in China and Moscow while Hargreaves is still waiting for, he said, "that big New York project."

But all three concur: they came for the culture, and stayed for the work. **EVA HAGBERG**



COURTESY MICHAEL VAN VALKENBURGH ASSOCIATES

Segment of Hudson River Park designed by Michael van Valkenburgh Associates

## A STRING OF GARDEN PORTFOLIOS

Formed in 1997 by City Charter, the Hudson River Park Trust has overseen the design administration and construction of what is becoming an urban garden showcase. Modeled after the Central Park Conservancy, which accomplished nearly \$200 million in improvements of Central Park in the last decade, the Hudson River Park Trust is developing 550 continuous acres running from Battery Park to 59<sup>th</sup> Street. The firm Mathews Nielsen is the overall landscape consultant for the \$300 million project, which is being undertaken in segments: parks from Chambers to Clarkson Streets (in progress) were designed by Sasaki & Associates; Clarkson to Horatio (partially completed) by Abel Bannison Butz; Horatio to West 25<sup>th</sup> (in design development) by Michael Van Valkenburgh Associates; and West 25<sup>th</sup> to 59<sup>th</sup> (also in development) by Richard Dattner & Partners Architects and Micelli, Kulik and Williams. While individual plans

run the gamut from modern play-spaces to native shoreline plantings, the project recalls the successful transitions among Battery Park's gardens.

## EAST RIVER PARK MOVES AHEAD

Last October, the EDC made a shortlist of five firms for the job of designing a stretch of Manhattan's East River Park waterfront, from the Brooklyn Bridge to the Williamsburg Bridge. Earlier this year, New York-based SHoP (Sharples Holden Pasquarelli), in collaboration with Richard Rogers, was awarded the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, Christian de Porzamparc with Gary Handel, and Fox & Fowle. The winning team will spend the next year devising the East River Comprehensive Waterfront Study.

## BROOKLYN WATERFRONT COOLS OFF

An ambitious plan for public access recreation along East River shores from the Brooklyn Bridge to the Manhattan Bridge has slowed down following the completion of several small parks. **continued on page 6**

## PROGRESS REPORT ON NYC'S WATERFRONT PARKS

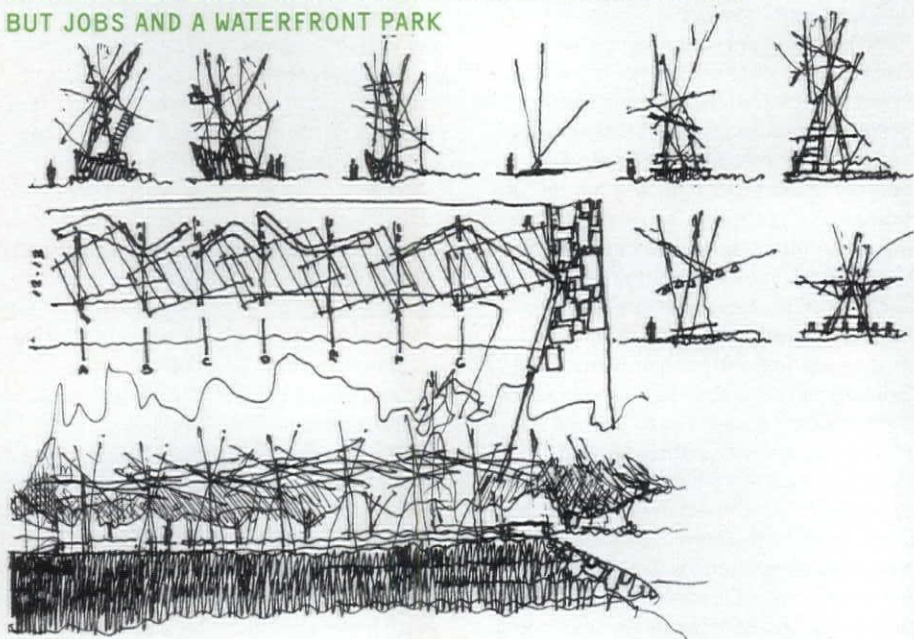
## ON THE WATERFRONT

New York City is brimming with waterfront park projects. There's plenty of work to go around, but it's not an easy gig. In most cases, half of funding for city and state-owned riverfront parks is coming from the state, though control of design and construction rests with specially formed devel-

opment corporations. Community boards, neighborhood groups, and Business Improvement Districts (BIDs) are showing up with conflicting agendas, and the wide variety of management styles among the clients provide an ongoing challenge. Here's an update on the parks in the works:



STORE WOULD BRING NOT JUST AFFORDABLE FURNISHINGS  
BUT JOBS AND A WATERFRONT PARK



COURTESY LEE WEINTRAUB LANDSCAPE ARCHITECTS

## IKEA IN RED HOOK

New York City might be Ikea-less no longer—that is, if the Swedish big-box giant gets approval to build an \$80 million, 350,000-square-foot, three-story store on a 23-acre site in Red Hook with views of the Statue of Liberty, the Verrazano Bridge, and downtown Manhattan. It would be no small feat given the bureaucratic nightmare of rezoning the land, now an industrial shipyard, and the simmering opposition of community activists. Ikea claims it chose Red Hook in order to better serve its large customer base in Brooklyn, but residents wonder why it picked such a prime waterfront spot given the abundance of property in the neighborhood. Lou Sones of Red Hook-based Groups Against Garbage Sites (GAGS) summed it up: "I'm not against the company—in fact, my whole home office is Ikea. I'm against the location. It's an inappropriate use of some of the most stunning real estate in the world."

The Red Hook Ikea building, designed by Greenberg Farrow, the U.S. firm behind the designs of other big-box retailers such as Bed Bath & Beyond and Best Buy, is unusually glassy. A transparent façade faces the street, while the showroom and restaurant overlook the river. The biggest design surprise, though, is the 5.5-acre public park planned for the site's mile-long waterfront. The scheme, by Lee Weintraub Landscape Architects, takes an archaeological approach to the site. A shipping crane and dry dock, along with smaller elements like coils of rope, will remain intact on the site.

Rather than destroy unsafe piers, Weintraub plans to build over them, exposing their underlying structures with light. New steel pergolas with crisscrossing beams and girders will cast shadows echoing the forms of marine rigging, and canopied entryways will evoke ships' hulls.

Sited almost a mile away from the Brooklyn Queens and the Gowanus expressways, Ikea is expected to bring an influx of 20,000 to 25,000 vehicles per week. Residents are worried about traffic and parking problems, as well as pollution and the impact on the area's landfill base. "A number of buildings on Van Brunt Street have already collapsed due to vibrations from traffic rumbling down cobblestone paving," according to Sones.

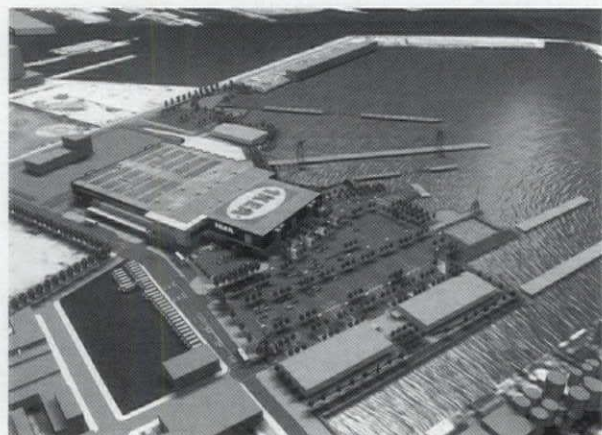
Ikea defends its plans, pointing to the traffic study it commissioned from Sam Schwartz, New York's former traffic commissioner, known as "Gridlock Sam" for inventing the term in 1980. Ikea spokesman Pat Smith said, "Schwartz convinced us that the additional traffic load can work in the neigh-

borhood after some improvements to the surrounding infrastructure." Ikea has proposed the reconfiguration of intersections at Hamilton and Clinton avenues and at the BQE and the Battery Tunnel, claiming the changes will allow an extra 175 to 200 cars per hour. Ikea is also working with the MTA to add extra bus routes, and its private shuttles will carry passengers from the Jay Street and Fourth Avenue subway stops. Negotiations are underway with New York Water Taxi and New York Waterways to install a ferry service to Manhattan.

Job creation is the most divisive community issue surrounding Ikea's plans. The neighborhood is split into two distinct parts, known as the "front," which is home to a largely low-income black and Latino population, and the "back," which has a primarily middle-class white and Latino demographic. The community has a history

continued on page 6

**Ikea's proposal for Red Hook (below) includes a park with steel pergolas inspired by a ships' hulls (above).**



COURTESY IKEA

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**ADIEU**

Nicholas Olsberg, director of the Canadian Centre for Architecture, will retire on April 30<sup>th</sup> after 15 years of service to the institution. The announcement comes shortly after the CCA's completion of a three-year plan for its future development.

**VIETNAM MEMORIAL SHORTENS LIST**

On March 31<sup>st</sup> the Vietnam Veterans Memorial Fund narrowed its list of contestants for the Education Center at the Vietnam Veterans Memorial from eight to four. Each architect has teamed with a high-profile landscape design firm: Ann Beha Architects with Sasaki Associates; Architecture Research Office with Michael van Valkenburgh Associates; Michael Graves & Associates with EDAW; and Polshek Partnership Architects with Hargreaves Associates. The teams have 120 days to develop their designs and proposals before submitting for the final phase.

**LONG ISLAND UNIVERSITY UPGRADES**

Long Island University's Brooklyn campus has started construction on Kumble Theater by Mitchell/Giurgola Architects in the existing Arnold & Marie Schwartz Hall of Arts and Humanities. Part of a new \$5.5 million performing arts complex, the theater will have 320 seats, a 1,500-square-foot stage, and a glass enclosed

gallery. The theater is expected to open Fall 2004. The campus will break ground this spring on a \$40 million sports and health complex designed by Arquitectonica.

**RENOVATED NEW YORK CAPITOL**

Françoise Bollack Architects recently completed restoration and renovation for the New York State Capitol. The new design includes a glazed reception for the Speaker's office, stepped seating in the viewing galleries, and universal access throughout.

**NO MORE BLACKOUTS**

On March 29<sup>th</sup> KeySpan flipped the switch on a 250-megawatt electric generator in Long Island City. The plant fits into a 2.4 acre site next to KeySpan's existing Ravenswood facility and is the largest generator in New York City, providing 25 percent of the city's needs. The plant is the first base-load station to be built since the electric industry deregulation in the 1990s and the first plant to open since the 2003 blackout.

**RESTORING KAHN**

Yale University has begun restoring Louis Kahn's 1953 Yale University Art Gallery, the architect's first major commission. Polshek Partnership Architects, which designed the master plan to renovate all of Yale's arts related buildings, is in charge of the gallery restoration. The gallery is expected to reopen in spring 2006.

**ON THE WATERFRONT continued from page 4**

A spokesperson for the Brooklyn Bridge Park Development Corporation (BBPDC, created as an offshoot of the Empire State Development Corp.) confirmed that previously published plans were being scrapped, and it's likely the entire summer will pass before residents get a peek at the revised scheme. The concept, including continuing environmental review, remains in the hands of van Valkenburgh's firm.

Much of the delay is blamed on structural problems discovered during the past year's environmental review: Existing piers, bulkheads, and a shoreline built on fill cannot support the proposed plazas and walkway. Other factors include the appearance of Boymelgreen Developers, which paid the BBPDC \$1 million last fall for the right to convert some abandoned warehouses near the Fulton Ferry landing into luxury housing, and of other businesses interested in developing Pier 7 as a cruise ship terminal.

**QUEENS HEATS UP**

Last October, Mayor Bloomberg and NYC Parks Commissioner Adrian Benepe reiterated plans to link seven riverfront parks in Queens, with a greenway south along the river to Queens West. Current plans for Queens West include a sliver of waterfront access, not more than 100 feet wide, with a broad park at 50th Avenue (Gantry State Park) that's now complete. Potential projects, such as the 6-acre Silver Cup Studios complex and the Olympic Village, are wild cards that could slow or change the area's development. **MIA AMATO**

**IKEA IN RED HOOK**

**continued from page 5** of unifying against outside forces but the Ikea question has separated groups like Tenants East and West and Red Hook Rise (in favor) from GAGS and Coalition to Revitalize Our Waterfront Now (against). Sones argued that the issue is more complicated than jobs versus the environment: "Ikea will replace high quality jobs in the shipyards and school busing industries with lower paying retail jobs." The company insists that its flexible work schedules and benefit packages draw workers, and that the store plans to employ approximately 500 people, many of whom will be new hires. Ikea could also attract other big-box stores, driving out the mom and pops. Walmart is reportedly scoping

out Red Hook as a possible store location.

Before building on the property, Ikea must acquire a special permit for a large retail store and, more dauntingly, get the site rezoned from M-3 for heavy industrial to M-1 for light manufacturing. The Uniform Land Use Review Procedure is the first step, and City Planning expects the review to take place in the spring. After that, recommendations are required from the community board and Brooklyn Borough president Marty Markowitz. Then City Planning does a second round of reviews and passes it on to City Council. Ikea and City Council expect the process will be completed this fall.

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**PIERRE KOENIG DIES AT THE AGE OF 78**

Forty years ago, Julius Shulman produced an extraordinary series of photographs of Case Study House # 22 (1960) by Los Angeles architect Pierre Koenig. The images, day and night views of the house floating above L.A., are now iconic. They depict the city in its postwar, pre-Vietnam, Atomic Age heyday. The architecture is crisp, machined, perfect. The settings are dreamlike. The figures who populate the photos are immaculately posed, clothed, and poised. They seem unreal.

From our dirtied vantage point there is an impossible élan and promise in those images. They are incoherently abstract and divorced from the realities of contemporary Los Angeles—

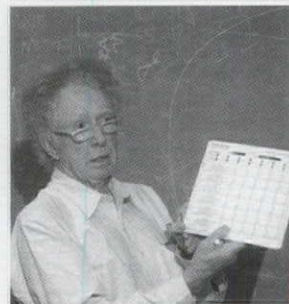
its wasteful growth, quotidian architecture, and unresolved social inequities. Ironically, Pierre Koenig's work addressed L.A.'s impending problems. Contrary to the glamorous images that emerged from Shulman's camera, Koenig's primary ambition was to invent cheap, efficient and effective housing solutions. His private practice, established in 1952, realized some 50 modernist steel and glass buildings, each an examination of efficiency and frugality. Modernism, in Koenig's estimation, was a belief system and not an aesthetic imperative. "Modern is a way of life, not a style," he said in an interview in the *Los Angeles Times* in May 2002.

Today Koenig's ambitions have been lost in the ocean of stucco monstrosities that passes for housing across Southern California. As modernism faded, he refused to become post-modern or Decon or New Urbanist or whatever was current. Koenig lost clients and commissions. While many of his Case Study colleagues shuttered their offices in the 1970s Koenig continued to practice.

Thankfully, Koenig lived long enough to see a renewed interest in his principles and in 2003 he was producing about one house every 21 months—about the same pace he kept in the mid-1950s.

There is another famous photograph that Shulman produced of Koenig's work. It is unusual because it is an interior view of Case Study House #21, and makes no reference to the city or a spectacular view. In it, the architect himself appears in the background, turned out in a fine dark suit with a matching tie and crisp white shirt. He is leaning on a cabinet of his own design, his head cocked towards the camera. He is smiling, ever so slightly.

Koenig died of leukemia on Sunday, April 4, 2004, in his Brentwood home. He was 78. **PETER ZELLNER**



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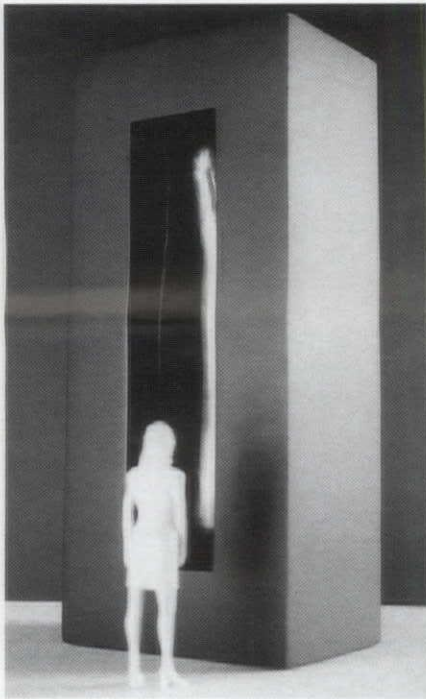
# ANISH KAPOOR SCULPTS A HIDDEN COLUMN OF LIGHT

## MEMORIAL TO BRITISH VICTIMS OF 9/11

Unity is what Indian-born British sculptor Anish Kapoor offers to honor the 67 British victims of September 11<sup>th</sup>. The 19.5-foot-tall sculpture will be crafted from a single block of black granite, into which a vertical chamber will be carved. The inner chamber will be polished to give a mirrored surface, which will reflect the natural light of the day. "This very physically monolithic object then appears to create within itself an ephemeral reflection akin to an eternal flame," said Kapoor.

The sculpture will be the centerpiece of the British Memorial Garden, formerly Hanover Square, not far from the WTC site.

CATHY LANG HO



COURTESY FRIENDS OF THE BRITISH MEMORIAL GARDEN

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Parsons has always had good programs in design history and a program called Critical Studies, which puts design in the context of the liberal arts. Parsons provides an education about design as well as an education for doing design, and it's especially important for us to continue on this double track. We also have the New School, with which I'd like to create more joint programs.

**Will you keep writing?**

I'll have to adjust how much, of course. Readers of *The New Yorker* expect its writers to appear on an irregular basis, since most of us are writing books or teaching. Both the school and the magazine are being very supportive. CATHY LANG HO

Goldberger's *Up From Ground Zero* will be published in September.

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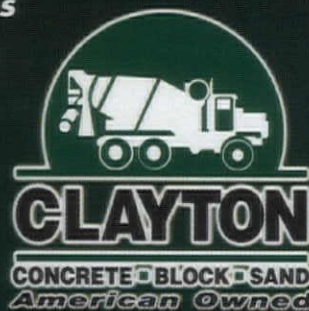
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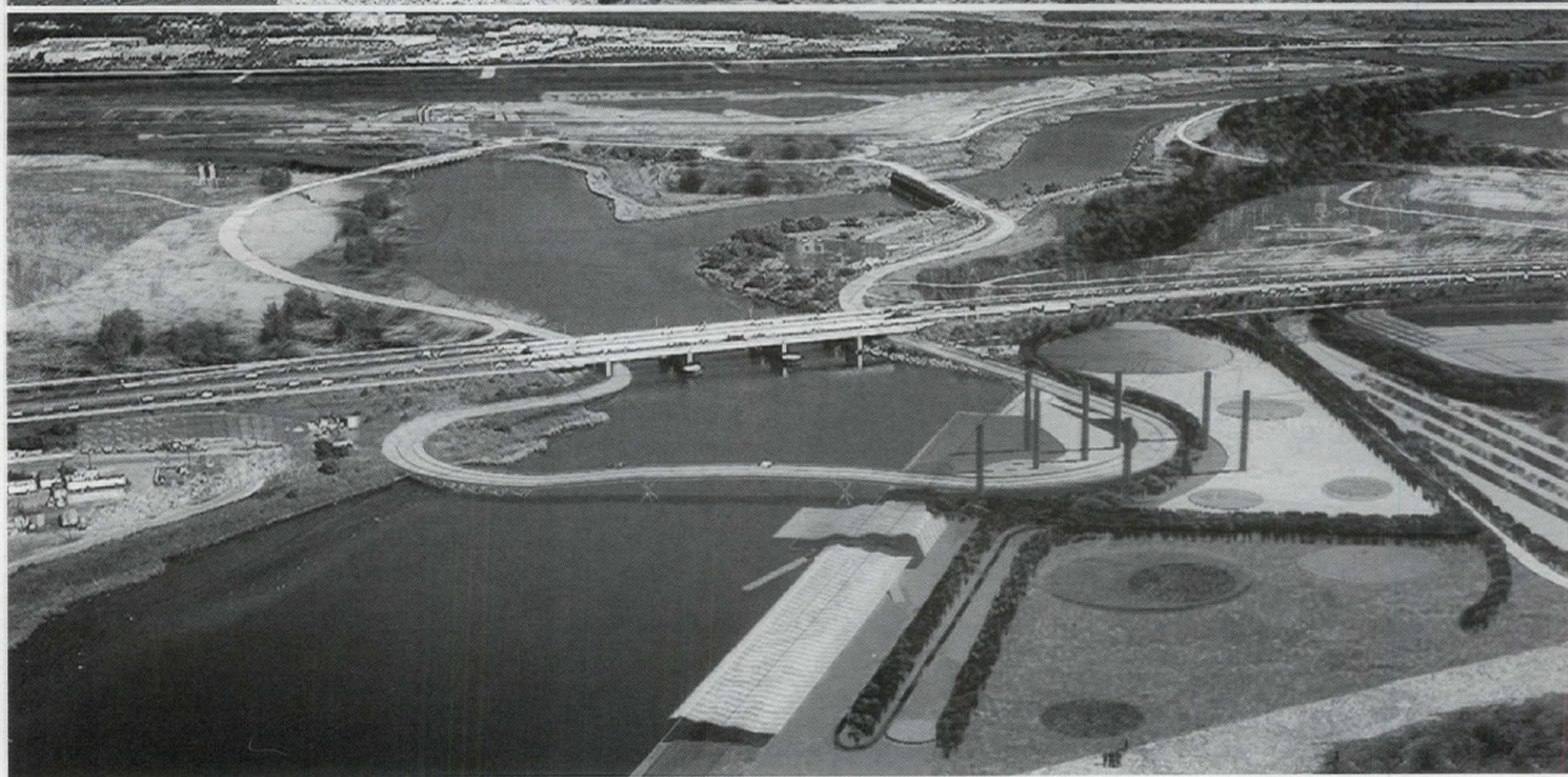
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# Fresh Thrills.







## Once the world's largest landfill, Fresh Kills is on its way to becoming the city's newest playground. Aric Chen reports on how a concept becomes a master plan.

In late 2002, the landscape architecture and urban design firm Field Operations publicly unveiled its schematic entry, alongside those of five other finalists, in a competition to transform Staten Island's Fresh Kills landfill into New York City's—indeed, the country's—largest urban park. Back then, the office (which moved to New York from Philadelphia last year) was criticized for describing its plan in obscure language, for example, explaining it as “not a loose metaphor or representation [but] a functioning reality, an autopoietic agent.” However, last month, at a city-sponsored community meeting to review Field Operations' winning submission, called *Lifescape*, the enigmatic “lines (threads),” “surfaces (mats),” and “clusters (islands)” gave way to more proletarian propositions as attendees sug-

gested everything from dog runs and boathouses to windmill farms and, oddly, a working cattle ranch for the master plan now being cobbled together for the sprawling, 2,200-acre site.

Held at Holy Trinity-St. Nicholas Greek Orthodox Church in the Bulls Head section of Staten Island, the March 24<sup>th</sup> gathering, also attended by city officials and Field Operations principal James Corner, brought together more than 300 members of citizens groups and enthusiasts of apparently every conceivable inclination. Representatives of local bicycling, tennis, and other amateur sporting interests, nature buffs, and family members of World Trade Center victims chimed in on the activities, amenities, and (yes, another) 9/11 memorial that will eventually occupy the site. Their proposals ranged from the odds-on tennis

courts, ball fields, and bike paths to a less-promising horticulture school and a landfill museum that would enshrine the earthmovers that have sculpted Fresh Kills' topography for the past half century. “The key to the success of Fresh Kills' transformation is the engagement of the community,” said city planning commissioner Amanda Burden, whose agency is overseeing the master planning process. “A lot of people showed up to the meeting and I was delighted with the range of suggestions.”

Indeed, Corner's original plan—a collaboration with Princeton architecture dean Stan Allen, whose involvement is now subsidiary—has already taken on a more accessible vocabulary, broken down to the neatly understood categories of habitat, circulation and, especially, activity. With housing specifically precluded, the finished park will be some combination of wildlife preserves, roads and trails, and recreational and cultural facilities. And while it's easy to imagine that many of the ideas put forth at the recent forum—a cemetery for New York state servicemen, for example, or the inexplicable cattle ranch—won't be realized, it's likely that many others will. There is, after all, plenty of space.

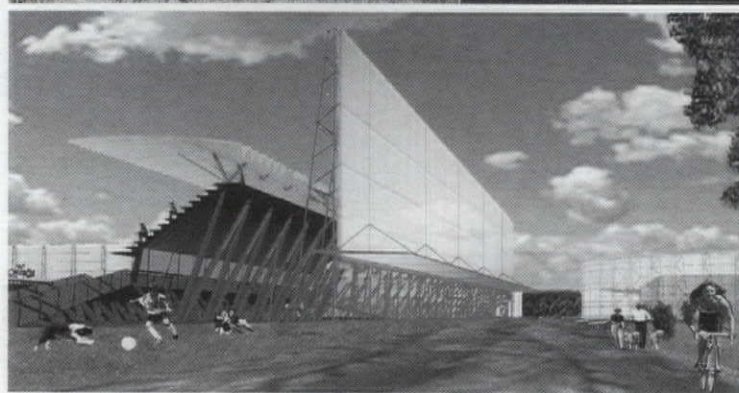
At more than two and a half times the size of Central Park, the proposed park will nearly double the size of Staten Island's existing and adjacent greenbelt. At the same time, it will recast the world's largest landfill—famously visible from space—as the world's largest landfill reclamation project. While Corner,

who also chairs the landscape architecture and regional planning department at the University of Pennsylvania, cites several precedents for such a conversion—former landfills around San Francisco, in Seoul, Korea, and Flushing Meadows Corona Park in Queens—none quite match the scale and scope of this one. “It's a big site,” he said, undaunted, “and there are many challenges, both ecologically, politically, and in terms of implementation.”

Fresh Kills, which takes its name not from its contents but the Dutch word for the creeks that meander through it, is, beyond its stigma, an ecosystem of woodlands and tidal marshes carved out by an Ice Age glacier. It was opened in 1948, intended as a temporary, three-year dumping ground. Despite over 50 years of accepting the bulk of New York's household garbage—a tenure that ended in March 2001 in a gesture by then-Mayor Rudy Giuliani to solidify the island's conservative voting base—it remains home to a diversity of wildlife and vegetation. Six sizable landfill mounds, ranging in height from 90 to 225 feet, comprise 995 acres, or around 45 percent, of the total site. All are, or will be, capped with an impermeable plastic liner and topsoil, as well as drainage and other systems to collect methane released from the decaying waste, which will be sold as heating gas. Public use of these mounds, however, will have to wait until such gases and other byproducts have dissipated and the decomposing heaps have settled. For the larger mounds, this could mean a reduction in height of up to 100 feet over as many as 30 years.

In the meantime, dry lowlands make up 35 percent of the site and much of it is available for more immediate use. In addition to the types of recreational functions already mentioned, these areas are being considered as potential homes for equestrian and other facilities in the city's bid to host the 2012 Olympics. Concurrently, a central drive is in the works that will loop around the main fork in the Fresh Kills estuary. This artery, which will connect Richmond Avenue to the West Shore Expressway, will relieve existing traffic congestion while drawing people into the heart of the park just as a network of walkways, paths and ancillary roads disperses them throughout. “In the original scheme, we had more centralized activity areas,” Corner says, “and now they're more widely distributed, which makes the plan easier to phase in, and in smaller pieces.”

The veterans' cemetery proposal notwithstanding, Fresh Kills in fact became a cemetery of sorts when it was temporarily reopened after September 11<sup>th</sup> to accommodate remnants from Ground Zero. A memorial is being planned as well. Corner has designed two earthworks, 40 feet high and in roughly the dimensions of both World Trade Center towers, next to the 48-acre area where the debris, and the victims' remains within, are buried. The simple, poetic design has already been well received, though it's still subject to debate and at least one group, the World Trade Center Families for Proper Burial, may see it as altogether unnecessary. Its members are arguing that the debris should instead be resifted—at what



Fresh Kills covers an area of over 2,200 acres (above). Only 45 percent of the site is landfill; the other 55 percent is made up of open fields, creeks, and wetlands (opposite, top). Many of the site's native ecological systems will be restored according to Field Operations' masterplan. The designers are also devising a circulation strategy that will allow visitors to experience the park at all speeds—by auto, bike, boat, and on foot (opposite, below, and left, top). The park's activity spaces will be scattered throughout the park, and include tennis courts, soccer fields, farmers' markets, theaters and stadiums (left, below).



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PUBLIC ACCESS  
NEXT 10-15 YEARS

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- Supervised Access
- Ecologically Sensitive, Low Impact Recreation
- No Public Access



Public access to the park's many areas will be phased over the next 15 years. James Corner of Field Operations has designed a 9/11 Memorial—a massive yet subtle earthwork—for the West mound, the site of tons of debris from the WTC. Interestingly, the area is marked "Special Access for 9/11 Families" in the next 5 to 10 years, and "Supervised Access" in the next 10 to 15 years.

would likely be enormous expense—and the separated remains reburied at a more appropriate site.

Though the feasibility of this

request is questionable, it nevertheless points to the exorbitant complexity of the task at hand. Politically—and now emotionally—charged, the

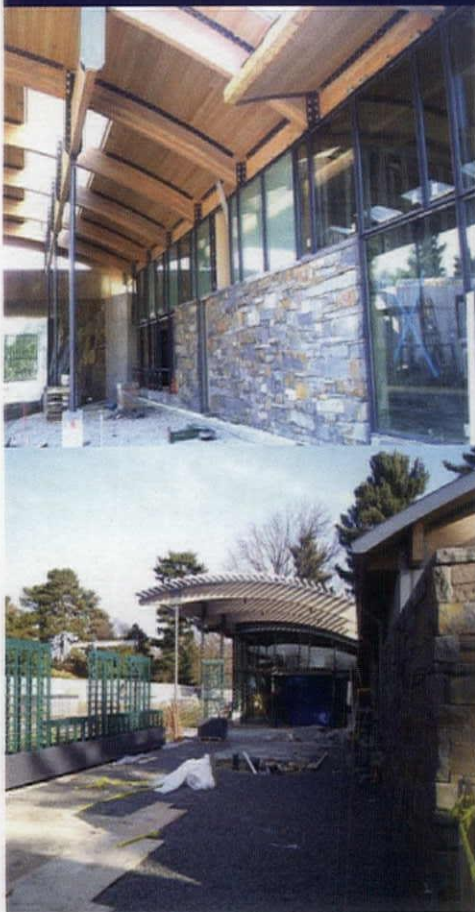
site faces formidable obstacles in its own evolution from being a colossal, fetid eyesore to becoming a thriving, even idyllic, example of land reclamation. Further public meetings are being held this and next month (details are posted on the city's Fresh Kills website, [www.nyc.gov/freshkills](http://www.nyc.gov/freshkills)), with a final master plan scheduled for July

2005. Small portions of the new park may open as early as 2007. However, even if the plan sails through the often-thorny processes of community and regulatory involvement, the park will take decades to phase in. There are the technical, environmental and even psychological challenges in turning a former garbage heap with poor soil into a verdant

haven for picnickers, not to mention the fact that cost, funding, and final jurisdiction have yet to be determined. Indeed, Fresh Kills' redevelopment will require a will matched only by an ambition that is as expansive as the site itself.

**ARIC CHEN LIVES IN NEW YORK AND WRITES FOR ID, METROPOLIS, GQ, ART & AUCTION, AND OTHER PUBLICATIONS.**

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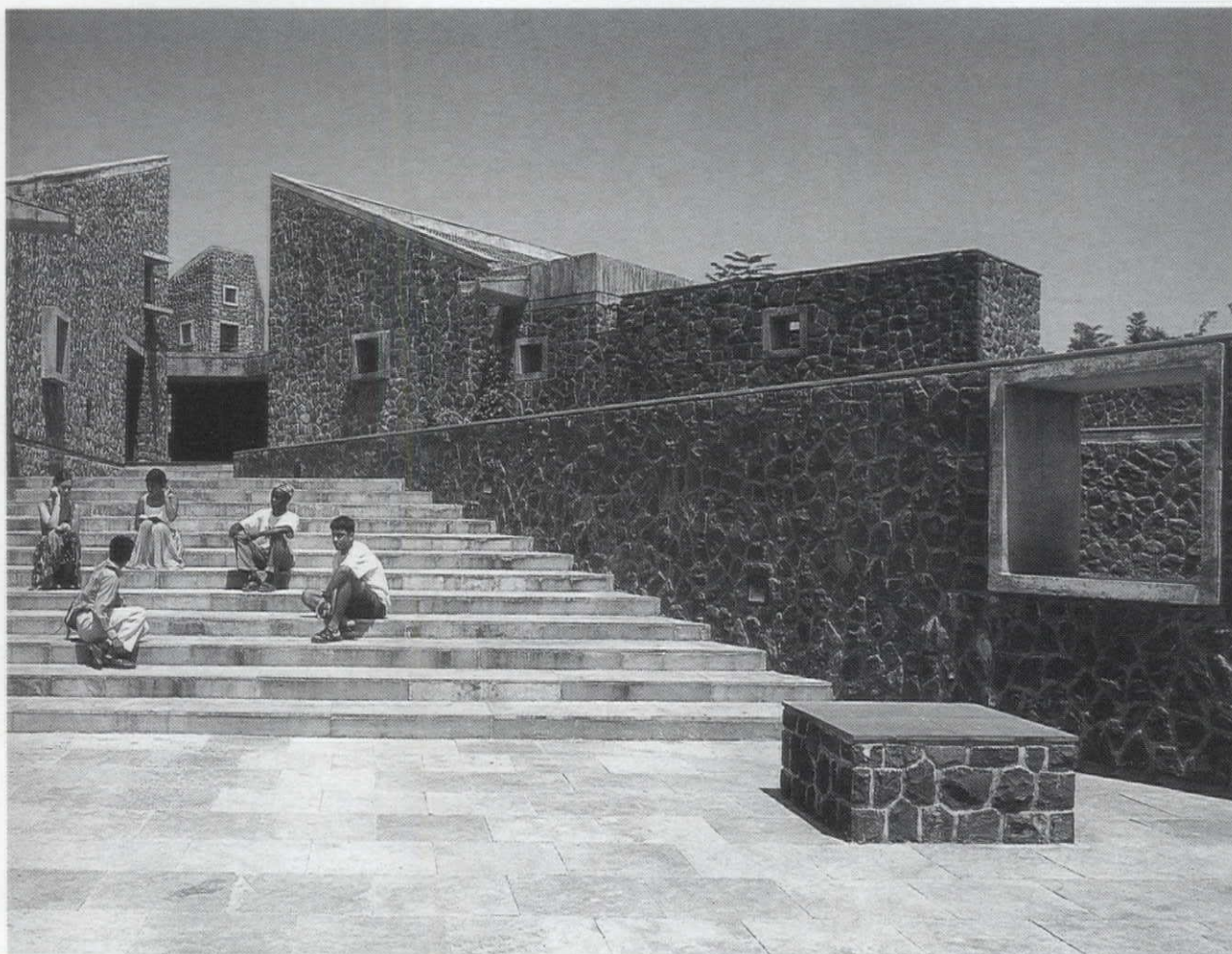
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COURTESY PRESTEL VERLAG

## Critique of Critical Regionalism

*Critical Regionalism: Architecture and Identity in a Globalized World*  
Liane Lefaivre and Alexander Tzonis  
(Prestel Verlag, 2003), \$65

If "critical regionalism" has become a familiar phrase over the past two decades, it still remains an elusive concept. Diehard modernists remain suspicious of possible sentimentality, while neo-traditionalists distrust the adjective "critical," convinced that local context needs no qualification. Critical, here and elsewhere, in fact refers to Kant's "test of criticism," which insists that we scrutinize the origins and constraints of any concept we use, and to Weimar Germany's Frankfurt School of Critical Theory with its piercing analyses of bourgeois social life and "the culture industry."

Liane Lefaivre and Alexander Tzonis coined the term "critical regionalism" in "The Grid and the Pathway," a 1981 article for *Architecture in Greece* about two generations of architects whose modernism explicitly engaged

that nation's distinctive landscapes and its recent history. They highlighted Dimitris Pikionis' 1957 pedestrian zone for Philopappus Hill, immediately adjacent to the Acropolis, as a "braid of niches and passages and situations."

A decade later Tzonis and Lefaivre clarified their ideas in a 1990 article for *Architecture and Urbanism*. Critical regionalism means a locally inflected modernism, one that reveals the ecological and historical particularities of a specific reality while simultaneously seeking to improve those conditions. Explicit references to site and history rely on defamiliarization ("identifying, decomposing, recomposing elements"), not mimetic copying. The authors challenge architects to be "self-reflective" and to provide "implicit metastatements" about issues such

Built of local stone, the buildings of the Mahindra United World College by Christopher Benninger in Pune, India (1997-2000), are arranged like a village, with pathways and areas that encourage chance meetings.

as local autonomy, ethnic identity, and environmental sustainability.

Kenneth Frampton brought the term into widespread use, beginning in 1983 with an article in *Perspecta*, soon revised and given a new, more overtly politicized title, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in Hal Foster's anthology, *The Anti-Aesthetic: Essays on Postmodern Culture* (New Press, 1983). Further elaborations, consistently more polemical than those of Lefaivre and Tzonis, always acknowledged their precedent. Frampton urges architects to reclaim the progressive vision of the pre-WWII Modern Movement by resisting today's cultural homogeneity and economic inequalities. Adamantly rejecting any possible parochialism or nostalgia, he commends abstractions derived "indirectly" from the local light, tectonic traditions, and topographies.

Lefaivre and Tzonis' latest book, *Critical Regionalism*, draws closely upon this sequence of precedents—

continued on page 11

## CASE OPEN

*Open: New Designs for Public Space*  
edited by Raymond W. Gastil and  
Zoë Ryan (Van Alen Institute,  
dist. by Princeton Architectural Press,  
2004), \$17.95

Though published several months after the closing of the Van Alen Institute's exhibition *Open: New Designs for Public Space* (which was on view June through September 2003), the eponymous catalog remains a valuable reference on contemporary public places from all over the world. Edited by the Van Alen's director Raymond Gastil and senior curator Zoë Ryan, it contains projects that were not part of the show and many new texts, including fresh essays and transcripts of a series of roundtable discussions among practitioners, educators, and critics such as Janet Abrams, Stan Allen, and Bart Lootsma.

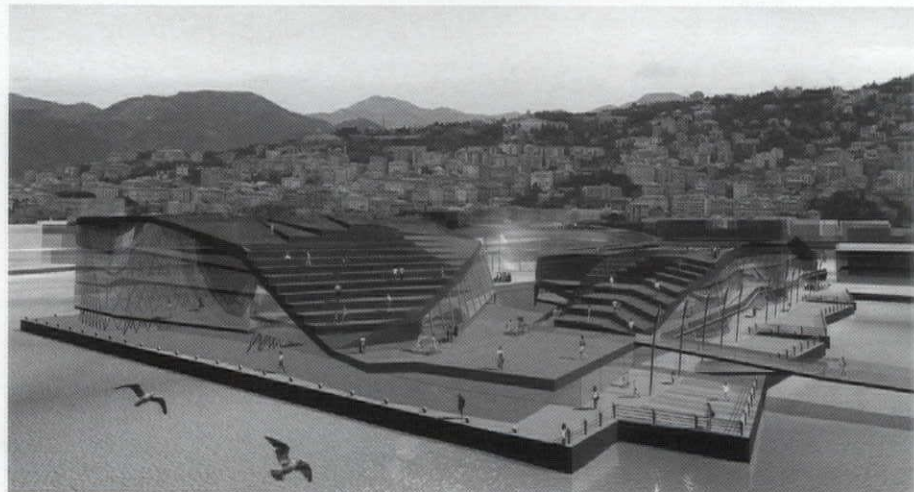
The well-chosen projects are grouped according to theme in both the exhibition and

publication, with the latter offering essays to elaborate on the groupings. In the section "New Meeting Grounds," architect and landscape architect Linda Pollak assesses the creation of urban spaces in unusual locations, whether on top of a building (Mori Art Museum in Tokyo by Gluckman Mayner Architects) or an island (Vito Acconci's Island in the Mur in Graz, Austria). Meanwhile, the section "The Plaza Unbound" offers two examples of buildings that integrate landscape and urbanscape in their designs—Snøhetta's Oslo National Opera House and UN Studio's Ponte Parodi in Genoa, Italy—along with an essay by Deyan Sudjic about how places programmed for particular functions can take on lives of their own and engender unexpected uses. Other essays touch on the role of temporary performances, installations, and open civic processes in activating public spaces.

The handsome catalog was designed by Flat, a New York graphic design firm that also designed the exhibition in collaboration with Freecell, another New York design firm.

JAMES WAY IS AN ASSISTANT EDITOR AT AN.

UN Studio's 2001 Ponte Parodi is a ferry terminal/multipurpose entertainment facility.



COURTESY VAN ALLEN INSTITUTE





COURTESY BROOKLYN DESIGNS

Brooklyn Designs, an all-weekend trade show featuring Brooklyn's best furniture and furnishings design talent, is coming back to DUMBO on April 30<sup>th</sup>, accompanied by a lecture series featuring architects Enrique Norton and Tom Hanrahan, among others. Launched just last year, the show included over 100 designers and garnered widespread critical acclaim. This year, only 45 participants will be exhibited, including DYAD and 54Dean (whose furniture is pictured above, left and right, respectively). The show's advisory board—Cindy Allen, editor-in-chief of *Interior Design* magazine, Allison Arieff, editor-in-chief of *Dwell*, Elana Frankel of *Metropolitan Home*, Arnold L. Lehman, director of the Brooklyn Museum of Art, Thomas F. Schutte, president of Pratt Institute, and Jonah Zuckerman, president of Furniture New York—juried the selection. Organized by the Brooklyn Chamber of Commerce, the show's sponsors include the local chapters of the AIA, American Society of Interior Designers, and International Interior Design Association, as well as *Time Out New York*.

**Brooklyn Designs 2004** St. Ann's Warehouse, 38 Water St. April 30 through May 2

## LECTURES

## APRIL 20

**Winka Dubbledam, Corrie Sharples, Ada Tolla, Joseph Giovannini**  
**NEW New Y\_rk**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
[www.urbancenterbooks.org](http://www.urbancenterbooks.org)

**Jim Rasenberger**  
**High Steel: The Daring Men Who Built the World's Greatest Skyline**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.skyscraper.org](http://www.skyscraper.org)

**Donald Friedman**  
**Picking Up the Pieces**  
6:00 p.m.  
General Society Library  
20 West 44th St.  
[www.generalsociety.org](http://www.generalsociety.org)

**Anne Wagner**  
**Reassessing Minimalism**  
6:30 p.m.  
Solomon R. Guggenheim Museum  
Sackler Center  
Peter B. Lewis Theater  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**APRIL 21**  
**Renzo Piano**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**Bernard Tschumi, MOBY**  
**Resonating Frequencies: Dialogues on Architecture and Music**  
8:00 p.m.  
Cooper Union  
The Great Hall  
7 East 7th St.  
[www.cooper.edu](http://www.cooper.edu)

**APRIL 22**  
**James Goodman**  
**Blackout**  
12:00 p.m.  
Urban Center  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**Mario Gandelsonas**  
**X-Urban Fantasies**  
12:00 p.m.  
Pratt School of Architecture  
302 Higgins Hall North  
200 Willoughby Ave., Brooklyn  
[www.pratt.edu](http://www.pratt.edu)

**Eric Owen Moss**  
**Coughing up the Moon**  
6:30 p.m.  
Cooper Union  
The Great Hall  
7 East 7th St.  
[www.archleague.org](http://www.archleague.org)

**APRIL 26**  
**Pat Kirkham**  
**Tradition and Modernity: Design in Britain, 1945–1965**  
6:00 p.m.  
New York Design Center  
200 Lexington Ave.  
[www.bgc.bard.edu](http://www.bgc.bard.edu)

**APRIL 27**  
**Christo and Jeanne-Claude**  
**Two Works in Progress**  
6:00 p.m.  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**Diana Agrest**  
**Transcultural Urbanities: Paris, New York, Shanghai**  
6:30 p.m.  
Cooper Union  
Wollman Auditorium  
51 Astor Pl.  
[www.archleague.org](http://www.archleague.org)

**APRIL 28**  
**Cecil Balmond**  
**Informal Network**  
6:00 p.m.  
Princeton School of Architecture  
Betts Auditorium, Princeton  
[www.princeton.edu/~soa](http://www.princeton.edu/~soa)

**APRIL 29**  
**Franz Lidz**  
**Ghostly Men: The Strange but True Story of the Collyer Brothers, New York's Greatest Hoarders**  
12:00 p.m.  
Urban Center  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**Rafael Moneo**  
**Architectural Immanence**  
6:30 p.m.  
Cooper Union  
The Great Hall  
7 East 7th St.  
[www.archleague.org](http://www.archleague.org)

**APRIL 30**  
**Susan Lyons**  
11:00 a.m.  
**Cindy Allen**  
2:00 p.m.  
**Michael Gabellini**  
4:00 p.m.  
**Enrique Norton**  
6:30 p.m.  
St. Ann's Warehouse  
38 Water St.  
[www.brooklyn designs.net](http://www.brooklyn designs.net)

**MAY 1**  
**James Russell, Matthew Urbanski, Max Bond, Tom Hanrahan**  
Brooklyn Waterfront Development  
10:30 a.m.  
St. Ann's Warehouse  
38 Water St.  
[www.brooklyn designs.net](http://www.brooklyn designs.net)

**MAY 2**  
**Marc Kristal, Evan Snyderman, Andrew Bernheimer, Ruby Metzger, Sather Duke**  
**Designing Brooklyn... the Evolution**  
2:00 p.m.  
St. Ann's Warehouse  
38 Water St.  
[www.brooklyn designs.net](http://www.brooklyn designs.net)

**MAY 4**  
**James Meyer**  
**Reassessing Minimalism**  
6:30 p.m.  
Solomon R. Guggenheim Museum  
Peter B. Lewis Theater  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**MAY 6**  
**Jane Jacobs**  
**The Past, Present, and Future of the Office Skyscraper**  
7:00 p.m.  
City College School of Architecture  
Great Hall of Shepard Hall  
Convent Ave. and 138th St.

**MAY 10**  
**Tanya Harrod**  
**Handmade and Postmodern: The Crafts in Britain after 1945**  
6:00 p.m.  
New York Design Center  
200 Lexington Ave.  
[www.bgc.bard.edu](http://www.bgc.bard.edu)

## MAY 11

**Anna Chave**  
**Reassessing Minimalism**  
6:30 p.m.  
Solomon R. Guggenheim Museum  
Peter B. Lewis Theater  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**Deborah Berke, Narciso Rodriguez**  
6:30 p.m.  
Tishman Auditorium  
66 East 12th St.  
[www.cooperhewitt.org](http://www.cooperhewitt.org)

**MAY 12**  
**Michael Hays, Preston Scott Cohen, Ben Nicholson**  
**Perfect Numbers, Conflicted Forms**  
7:00 p.m.  
Whitney Museum of American Art at Altria  
120 Park Ave.  
[www.whitney.org](http://www.whitney.org)

## SYMPOSIA

## APRIL 23–25

**The Interactive Project: Activated Environments and Hybrid Instruments**  
**Curtis Bahn, Toni Dove, Perry Hoberman, et al.**  
**Harvestworks**  
596 Broadway, Ste. 602  
Cooper Union  
The Great Hall  
7 East 7th St.  
[www.harvestworks.org](http://www.harvestworks.org)

**APRIL 24–28**  
**American Planning Association's National Planning Conference**  
Hilton Washington  
1919 Connecticut Ave., Washington, D.C.  
Omni Shoreham Hotel  
2500 Calvert St., Washington, D.C.  
[www.planning.org](http://www.planning.org)

**APRIL 30–MAY 1**  
**Creating Cranbrook**  
**Jayne Merkel, William Mitchell, Diana Balmori, Steven Holl, Billie Tsien, Tod Williams, Dan Hoffman, Peter Rose, Rafael Moneo**  
9:00 a.m.–5:00 p.m.  
Cooper Union  
The Great Hall  
7 East 7th St.  
[ndm.si.edu](http://ndm.si.edu)

**MAY 2**  
**Forum: Citywide Policies and Programs**  
**Dept. of Housing Preservation and Development: Mayor's Housing Initiative**  
8:30 a.m.–10:00 a.m.  
Municipal Art Society  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**MAY 7**  
**Queens Rezoning Forum: Jamaica, Hunters Point/Long Island City, North Corona**  
8:30 a.m.–10:00 a.m.  
Municipal Art Society  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**Indoor Air Quality Symposium**  
Omni Parker House  
60 School St., Boston  
[www.architects.org/iaqsymposium](http://www.architects.org/iaqsymposium)

## EXHIBITIONS

## APRIL 22–MAY 22

**Robert Yoder**  
**Landmark**  
Charles Cowles Gallery  
537 West 24th St.  
[www.cowlesgallery.com](http://www.cowlesgallery.com)

## APRIL 29–JUNE 19

**Tracing Tony Smith's Tau**  
**Hunter College**  
Bertha and Karl Leubsdorf Art Gallery  
Lexington Ave. and 68th St.  
[www.hunter.cuny.edu](http://www.hunter.cuny.edu)

## APRIL 29–AUGUST 8

**Dangerous Liaison: Fashion and Furniture in the 18th Century**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

## APRIL 23–30

**Christopher Janney**  
**Sonic Forest '04**  
Union Square  
[www.dancinginthestreets.org](http://www.dancinginthestreets.org)

## APRIL 24–JUNE 26

**Rock's Role (After Ryoanji)**  
Art in General  
79 Walker St., 6th Fl.  
[www.artingeneral.org](http://www.artingeneral.org)

## MAY 1–31

**Carl Stone**  
**Kantipur**  
Diapason  
1026 6th Ave.  
[www.diapaongallery.org](http://www.diapaongallery.org)

## MAY 4–OCTOBER 31

**O+A**  
**Blue Moon**  
World Financial Center Plaza, Battery Park City  
[www.creativetime.org](http://www.creativetime.org)

**Andy Goldsworthy on the Roof**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

## MAY 4–JANUARY 31

**Shirazeh Houshiary, Pip Horne**  
**Breath**  
Ritz-Carlton New York  
2 West St.  
[www.creativetime.org](http://www.creativetime.org)

## MAY 5–JUNE 5

**René Burri**  
**Utopia: Architects and Architecture**  
Gallery at Hermès  
691 Madison Ave., 4th Fl.  
[www.hermes.com](http://www.hermes.com)

## MAY 6–JUNE 5

**Tom Sachs**  
**Connecticut**  
Sperone Westwater  
415 West 13th St.  
[www.speronewestwater.com](http://www.speronewestwater.com)

## MAY 6–JUNE 20

**179th Annual Invitational Exhibition of Contemporary American Art**  
National Academy of Design  
1083 5th Ave.  
[www.nationalacademy.org](http://www.nationalacademy.org)

LIST YOUR EVENT  
DIARY@ARCHPAPER.COM



## MAY 6 – JULY 11

**Marjetica Potrc**  
**Urgent Architecture**  
MIT  
List Visual Arts Center  
20 Ames St., Cambridge  
www.mit.edu/lvac

CONTINUING  
EXHIBITIONS

## THROUGH APRIL 23

**Jean Prouvé:**  
**Three Nomadic Structures**  
Columbia University  
Buell Hall  
Arthur Ross Gallery  
www.arch.columbia.edu

**The Colors of Berlin:**  
**Stadtblind**

Van Alen Institute  
30 West 22nd St.  
www.vanalen.org

## THROUGH APRIL 24

**Harlemworld:**  
**Metropolis as Metaphor**  
Studio Museum in Harlem  
144 West 125th St.  
www.studiomuseum.org

**Francesca Gabbiani**  
Marianne Boesky Gallery  
535 West 22nd St.  
www.marianneboesky-gallery.com

**Dike Blair**  
**Prints**  
Volume  
530 West 24th St.  
www.volumegallery.com

**THROUGH APRIL 25**  
**Significant Objects from the**  
**Modern Design Collection**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**THROUGH APRIL 28**  
**Perth Amboy High School**  
**Design Competition**  
Architectural League  
457 Madison Ave.  
www.archleague.org

**THROUGH APRIL 30**  
**Haresh Lalvani**  
**MorphoGenomics:**  
**The Milgo Experiment in**  
**Shaping Surfaces**  
Municipal Art Society  
457 Madison Ave.  
www.mas.org

**Carl Andre**  
**Lament for the Children**  
Paula Cooper Gallery  
534 West 21st St.  
212-255-1105

**Erieta Attali**  
**Lucid Dreaming:**  
**Eight Japanese Architecture**  
**Works in Glass**  
Columbia GSAPP  
Avery Hall  
www.arch.columbia.edu

**THROUGH MAY 1**  
**Vito Acconci**  
**Diary of a Body 1969–1973**  
Barbara Gladstone Gallery  
515 West 24th St.  
www.gladstonegallery.com

**L.E.F.T**  
**Suburbia Datahome**  
Artists Space  
38 Greene St., 3rd Fl.  
www.artistsspace.org

**Richard Sigmund**  
**Pacific Coast Highway**  
P.S.1 Contemporary Art Center  
22–25 Jackson Ave., Queens  
www.ps1.org

**Life Symphony Design**  
**Review and Exhibition Part 3**  
Felissimo Design House  
10 West 56th St.  
www.felissimo.com

## THROUGH MAY 6

**B Five Studio**  
**Two Houses**  
Parsons School of Design  
Donghia Gallery  
25 East 13th St., 3rd Fl.  
www.parsons.edu

**Meshglass**  
**Real and Virtual Surfaces**  
Material Connexion  
127 West 25th St., 2nd Fl.  
www.materialconnexion.com

**THROUGH MAY 8**  
**Olivo Barbieri, Gabriele**  
**Basilico, Guido Guidi, Mimmo**  
**Jodice, Martino Marangoni,**  
**Massimo Vitali, Silvio Wolf**  
**Italy: Spaces and Places**  
Robert Mann Gallery  
210 11th Ave., 10th Fl.  
www.robertmann.com

**Form & Function:**  
**Traditional Utilitarian Objects**  
**in African Art**  
Pace Primitive Gallery  
32 East 57th St., 7th Fl.  
212-421-3688

**THROUGH MAY 9**  
**Nikon Small World**  
**Photomicrography Exhibit**  
New York Hall of Science  
47-01 111th St., Queens  
www.nyscience.org

**THROUGH MAY 11**  
**2004 Whitney Biennial**  
Whitney Museum of  
American Art  
945 Madison Ave.  
www.whitney.org

**THROUGH MAY 15**  
**Erik Schmidt**  
**Recent Painting**  
**Neal Rock**  
**Work from the Polari Range**  
Henry Urbach Architecture  
526 West 26th St., 10th Fl.  
www.huagallery.com

**Jun-ichi Arai**  
**One Thread to the Future!**  
Gallery Gen  
158 Franklin St.  
www.gallerygen.com

**THROUGH MAY 19**  
**Singular Forms**  
**(Sometimes Repeated):**  
**Art from 1951 to the Present**  
Solomon R. Guggenheim  
Museum  
1071 5th Ave.  
www.guggenheim.org

**THROUGH MAY 31**  
**Illuminating Surfaces: Bisazza**  
**and the Art of the Mosaic**  
**UrbanGlass**  
Robert Lehman Gallery  
647 Fulton St., Brooklyn  
www.urbanglass.org

## THROUGH JUNE 2

**Architecture by Numbers**  
Whitney Museum of  
American Art at Altria  
120 Park Ave.  
www.whitney.org

## THROUGH JUNE 7

**Roth Time:**  
**A Dieter Roth Retrospective**  
MoMA QNS  
11 West 33rd St., Queens  
P.S.1 Contemporary Art Center  
22–25 Jackson Ave., Queens  
www.moma.org

## THROUGH JUNE 15

**Peter Wegner**  
Bohen Foundation  
415 West 13th St.  
212-414-4575

## THROUGH JUNE 20

**AIM 24**  
**Portraits and Places:**  
**Recent Acquisitions to the**  
**Permanent Collection**  
Bronx Museum of the Arts  
1040 Grand Concourse, Bronx  
www.bxma.org

## THROUGH JUNE 27

**Golden Fantasies:**  
**Japanese Screens from**  
**New York Collections**  
Asia Society  
725 Park Ave.  
www.asiasociety.org

## THROUGH JULY 1

**Manhattanville:**  
**Hidden in Plain Sight**  
City College Library  
Convent Ave. and 138th St.  
www.ccnycunyc.edu

## THROUGH JULY 25

**Christo and Jeanne-Claude**  
**The Gates, Central Park,**  
**New York**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

## THROUGH JULY 29

**Shock of the Old:**  
**Christopher Dresser**  
Cooper Hewitt  
National Design Museum  
2 East 91st St.  
ndm.si.edu

## THROUGH SEPTEMBER 26

**Building a Collection**  
Skyscraper Museum  
39 Battery Park  
www.skyscraper.org

**New York's Moynihan**  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

## THROUGH SEPTEMBER 27

**Humble Masterpieces**  
MoMA QNS  
11 West 33rd St., Queens  
www.moma.org

## TRADE SHOWS

**APRIL 30–MAY 2**  
**Brooklyn Designs 2004**  
St. Ann's Warehouse  
38 Water St.  
www.brooklyn designs.net

## FILM &amp; THEATER

## ONGOING

*My Architect*  
(Nathaniel Kahn, 2003),  
116 min.  
Cinema Village  
22 East 12th St.  
Lincoln Plaza Cinemas  
1886 Broadway  
www.myarchitectfilm.com

## EVENTS

## APRIL 20

**2004 Storefront for Art and**  
**Architecture Benefit Auction**  
7:00 p.m.  
Storefront for Art and  
Architecture  
97 Kenmare St.  
www.storefrontnews.com

## APRIL 22

**ARO**  
**Design Studio Visit**  
6:30 p.m.  
Call for registration and  
location:  
212-849-8380

## Tune(In)) The Kitchen

7:00 p.m.  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

## APRIL 27

**2004 Architect's Lobby Day**  
10:00 a.m.  
State Capitol  
Assembly Parlor, Albany  
www.aianys.org/government

## APRIL 30

**Designer/Architect Luncheon**  
12:00 p.m.  
45 Main St., Ste. 900  
www.brooklyn designs.net

## MAY 1

**New York Botanical Garden**  
**Visitor Center Pavilions**  
**Opening**  
New York Botanical Garden  
Visitor Center Pavilions  
www.nybg.org

## MAY 4

**Salvadori Center**  
**Annual Benefit**  
6:00 p.m.  
Times Square Tower  
42nd St. and Broadway  
www.salvadoricenter.org

## MAY 8

**Michael van Valkenburgh**  
**Site Visit**  
10:00 a.m.  
Call for registration and  
location:  
212-849-8380

## BEYOND

## APRIL 9 – MAY 15

**Guy Nordenson and**  
**Associates**  
**Camber**  
SCI-Arc  
960 East 3rd At., Los Angeles  
www.sciarc.edu

## THROUGH MAY 28

**Lost Gardens of**  
**New England**  
The Architects Building  
52 Broad St., Boston  
www.architects.org

American Society of  
Landscape Architects 2004  
Awards

Registration Deadline:  
April 30, 2004  
Professional categories include  
design, analysis and planning,  
research, and communications.  
The Community Service Award  
recognizes pro bono services  
and the Landmark Award,  
cosponsored by the National  
Trust for Historic Preservation,  
recognizes a project completed  
15 to 50 years ago.  
Jury: Frederick Steiner, F.  
Christopher Dimond, Barbara  
Faga, Richard Haag, Gary  
Hilderbrand, Bill Marken,  
Janice Cervelli Schach, Susan  
Szenasy, Carol Whipple,  
Paul Mariott.  
www.asla.org

## Pleasanton Central Park

Registration Deadline:  
May 1, 2004  
The City of Pleasanton,  
California sponsors this  
phased design competition  
for a 300-acre central park to  
include a sports field, and  
consider civic and wildlife  
amenities.  
Jury: Galen Cranz, Michael  
Lee, Donn Logan, Richard Haag  
www.ci.pleasanton.ca.us

Social Club for Suicide  
Survivors (Returners' Club)

Deadline: May 1, 2004  
*Mastermind* magazine spon-  
sors this open ideas design  
competition for an exclusive  
clubhouse for suicide sur-  
vivors. The site can be any  
major metropolis with a  
2 million minimum popula-  
tion, should be publicly visi-  
ble, and convey the unusual  
nature of the program.  
Jury: Jacqueline Abrams,  
Charlie Koolhaas, Kevin  
McLeod, James Westcott.  
web.mit.edu/arbonsa/www/ret  
urnerscompetition.pdf

## Charleston Garden Center RFP

Deadline: May 17, 2004  
The New York Economic  
Development Corporation  
is seeking proposals for a  
family-oriented recreation  
center and/or garden center  
on a vacant 9.7-acre parcel  
in Staten Island.  
www.nyedc.com

## Exhibition of 9/11 Renderings

Deadline: June 1, 2004  
Salmagundi Artists Club is  
sponsoring a jury-selected  
exhibition of renderings of  
master plans and memorial  
designs in response to the  
World Trade Center.  
Jury: Roger Black, Arthur  
Rosenblatt, Robert Strong.  
www.archpost911.info

Villeneuve and the "coeur  
d'Herault"

Deadline: June 1, 2004  
The ideas competition is open  
to students and professionals  
under 35 years old. The pro-  
gram is open to interpretation  
and asks designers to make  
proposals to "create evocative  
places" at various scales.  
www.lamanufacture  
despaysages.org

## Brook/Willis Apartments RFP

Deadline: June 14, 2004  
The New York City  
Department of Housing  
Preservation and  
Development and the New  
York City Housing Authority  
invite developers to submit  
proposals for development of  
eight multi-family buildings  
totaling 121 apartments in  
the Mott Haven area of the  
Bronx.  
www.nyc.gov/html/hpd/  
home.html

## West Kowloon Cultural District

Deadline: June 19, 2004  
Hong Kong Special  
Administrative Region  
Government sponsors this  
invitation for proposals for  
various cultural and  
commercial facilities within  
a 40-hectare masterplan for  
an integrated arts, cultural  
and entertainment district.  
www.hplb.gov.hk/wkcd

Unbuilt Architecture Awards  
Program 2004

Deadline: July 12, 2004  
Boston Society of Architects  
sponsors this program to  
honor any unbuilt theoretical  
or client-sponsored work.  
There are no restrictions  
on location of projects or  
entrants, who may be  
practicing architects,  
educators, or students.  
Jury: Henry Moss, Michael  
Blier, David Handlin, Nancy  
Levinson, Tim Love, Janet  
Marie Smith, Maryann  
Thompson.  
www.architects.org

## Waterfront Awards

Deadline: July 16, 2004  
The Waterfront Center is  
hosting the 18th Annual  
Excellence on the Waterfront  
awards. The awards recognize  
three categories: built water-  
front projects, comprehensive  
urban waterfront plans, and  
grassroots citizen's activities  
(individuals or non-profit  
groups).  
Jury: Alex Lifschutz, Michael  
T. Dawson, Sylvia McLaughlin,  
George Stockton.  
www.waterfrontcenter.org

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Deadline: August 2, 2004  
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Company, these awards  
honor built projects any-  
where in the world by a  
Massachusetts architects and  
projects in Massachusetts  
by an architect from  
anywhere in the world.  
Jury: Jim Childress, George  
Miller, Kate Schwennsen.  
www.architects.org



# OCEAN GOING

## Adaptations

curated by Craig Buckley  
apexart, 291 Church Street  
Closed February 7

*Adaptations*, a recent group show at the apexart gallery, brought together artists who investigated how autonomous, grassroots, or makeshift design efforts can transform architecture and public spaces. The show's proposition, like many of the works it presented, offered little new in either an artistic or architectural sense. Most projects were warmed-over concepts dealing with concerns that have come to be expected of these types of shows, such as illegal settlements in post-crisis cities (like STEALTH's *The Wild City*, which addresses 1990s Belgrade) or homelessness (New York artist Michael Rakowitz's *paraSITE*).

The most interesting project by far was by the New York-based eco-art collective Ocean Earth Development Corporation (Peter Fend, George Chaiken, Sarah Peschel, and Eve Vaterlaus), which focused on Jamaica Bay in Queens. Once the most fecund marshes on the North American East Coast, the bay has long been treated as little more than a devel-

Can anyone imagine New York City willingly giving up land to make the ecology of our region more sustainable?

opment site by New York City. In 1971, when a longer runway was required for the new Concorde Supersonic airplane, JFK airport simply took more of the bay. The bay, a natural habitat for a rich variety of sea, plant and bird life, suffered drastically when the extended landing strip obstructed its natural circulation of clean seawater.

The artists seized on the recent decommissioning of the Concorde. Their project proposes an algae biomass harvesting unit as a source of sustainable energy and a program for bioremediation. Their proposal calls for eliminating the lengthened landing strip completely, or boring through its below-water bulk to allow water to flow through it freely, thereby returning the bay to a fertile and valuable ecological resource. The Dutch government returned land to sea several years ago, but can anyone imagine New York City willingly giving up land to make the ecology of our region more sustainable?

WILLIAM MENKING IS AN EDITOR AT AN.

## CRITIQUE OF CRITICAL REGIONALISM continued

from page 11 sometimes to the point where the authors rely too literally on their own earlier texts. Tzonis' essay ponders foundations: Greco-Roman site-planning, 17<sup>th</sup>-century literature about genius loci, and 19<sup>th</sup>-century romanticism. Meanwhile, Lefaivre's contribution surveys developments from WWII through the 1970s. Opening with a discussion of Lewis Mumford and *Built in USA: 1932-44* (an insightful though quickly censored 1947 MoMA catalog by Elizabeth Mock), she then considers Paul Rudolph, Ernesto Rogers, Afonso Reidy, and others who explored a "humanistic," locally grounded modern idiom. Her essay concludes with lesser-known architects, notably Minette de Silva of Sri Lanka. The last paragraph—all that's said about contemporary design—highlights Xiaodong Li of China.

This global context signals an important evolution tied to a specific event. In 1998 Bruno Stagno, the Chilean-born director of Costa Rica's Institute for Tropical Architecture, invited Tzonis

and Lefaivre to a conference that would reinvigorate critical regionalism. This happened, in part, simply because architects and intellectuals from Latin America, South Asia, and East Asia talked about their own work, intentions, and predecessors, rather than having it mediated by others. Lefaivre, Tzonis, and Stagno then co-edited *Tropical Architecture: Critical Regionalism in the Age of Globalization* (John Wiley, 2001), which contained key presentations from the conference.

*Critical Regionalism* displaces the center-periphery model of "global modernism" or "other modernisms." The book presents 20 projects with magnificent photography and informative drawings. Of them, five are mid-century examples (including Alvar Aalto's Säynätsalo Town Hall and Ricardo Porro's School of Plastic Arts in Havana) and the remainder are almost all from the 1990s. The authors' essays only discuss the earlier examples, not the more recent ones. My favorites include Christopher Benninger's Mahindra

United World College in Pune, India and Foreign Office Architects' Yokohama International Port Terminal in Japan. Each building exhibits perceptive analysis, focused experimentation, and architectural imagination.

It's unfortunate that Lefaivre and Tzonis did so little to link the cogent transnational historical legacy of their topic with the inspiring examples they have chosen. Their brief descriptions could have gone much further in discussing the unique architectural, geographical, and social contexts of each project. The connection, while implicit, demands deeper attention because it is at once precarious and essential in every part of today's world. We need a renewed modernism, one that engages the specifics of history, landscape, and socio-economic conditions along with the global opportunities for innovative technologies and forms. This book attests to the possibilities in that vision.

GWENDOLYN WRIGHT TEACHES ARCHITECTURAL HISTORY AT COLUMBIA UNIVERSITY.

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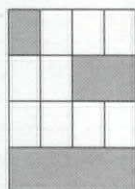


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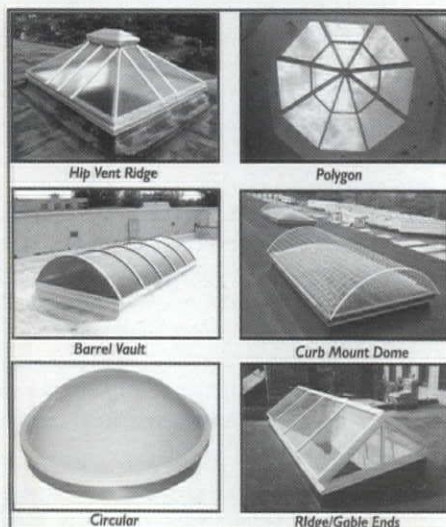
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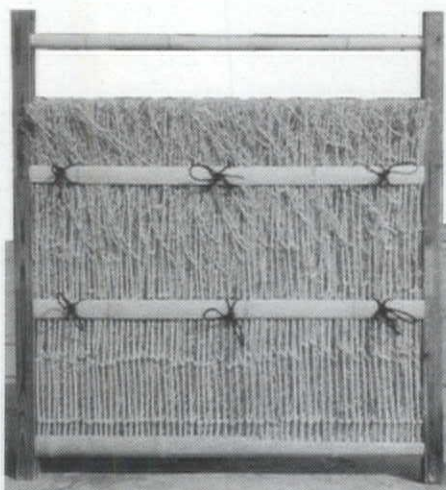
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Spring is the season that is welcomed by most. In the spring, even the most oblivious New Yorker notices cheery daffodils and bright apple blossoms. These ephemeral signs trigger our sense of time and place. Even our limited exposure to nature in an urban environment provides relief from the hectic pace of city life. Extrapolated further, a well-conceived open space is a sanctuary for the human spirit.

Why, then, are landscapes considered so dispensable? Within the past few months, I have found our projects in the following predicaments: the entire landscape component of a major hospital has been relegated to an "add alternate" in the design team's bid package; construction delays on a museum expansion have resulted in severely compromising our specified materials to expedite the facility's reopening; cost overruns in a large residential complex have led the developer to recoup some of his losses by cutting the site work. Sound familiar?

Indeed these scenarios are all too common. The notion that a landscape is superfluous starts in the program phase of a project. Far too often clients, both private and public, provide pages detailing the scope of a building, from the gross square footage to the number of bathrooms and desks. Under the site design section, one would be

lucky to find anything more specific than brief mention of parking and service requirements. It's routinely the leftover spaces that might (or might not) receive "landscape treatment." There is seldom mention of ambitions to create exterior spaces for people, to integrate building and site and achieve environmental appropriateness. In today's bottom-line world, how does one appraise a landscape? Its benefits—to a city, to a neighborhood, to people, and of course, to an architectural project—might be unquantifiable, but they are tangible.

The placement of a building on a site determines the future character of a landscape's contribution to the ensemble. For example, a courtyard lacking sunlight will detract from the viability of the space for plants as well as people. One of our primary charges as architects and landscape architects is to design places for people. Therefore, it is incumbent on all parties involved to formulate a meaningful program for the site from the outset. What must the site accommodate? What is the full measure of its opportunities, given a building's function and anticipated users? And how can open space enhance the larger context of the site? Once these questions have been addressed, meaningful site development can emerge. What might have appeared as frivolous

or extraneous becomes a vital underpinning of a comprehensive design strategy and helps protect the landscape component from wanton budget cuts.

Initial cost estimates prepared by public agencies or architects who apply an unrealistically low dollar allowance to "leftover" exterior space compound the problem. By contrast, a specific building type has a dollar-per-square-foot cost that is generally accepted and is based on statistical data. Landscapes are harder to categorize and even harder to assign costs per square foot due to the vagaries of existing conditions and undefined programs. Speaking from 25 years of experience, it is nearly impossible to increase a landscape budget even if it has been poorly established. In the cases when budget allocations are determined after the schematic design phase, the site work has a fighting chance of reflecting its true cost. Unfortunately this situation often leads to sticker shock. Even after we have sharpened our pencils and made hard choices, the bottom line may still exceed a preconceived notion of the value of a landscape relative to the total budget.

All too often, landscape architects get the phone call to make cuts—which amount to a disproportionate percentage of the total budget. Given that the landscape costs for a new building rarely

In today's bottom-line world, how does one appraise a landscape? Its benefits might be unquantifiable, but they are tangible.

exceed 5 percent of a project's total budget, the potential savings from slashing into the open space is minimal at best. Moreover, if substantial cuts are made, the design often becomes so compromised that it requires fundamental rethinking. Landscape architects' redesign efforts, meanwhile, are rarely acknowledged, let alone compensated for. Yet the ultimate loss is reflected in the quality of the open space and the experience of those who

would have enjoyed it.

Architects are like conductors of an orchestra. They must lead all the players in a composition to perform harmoniously and appropriately. Imagine a symphony without a wind section. Now imagine your project without a landscape commensurate with your vision.

**SIGNE NIELSEN IS A PRINCIPAL OF MATHEWS NIELSEN AND TEACHES LANDSCAPE ARCHITECTURE AT PRATT INSTITUTE.**

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## PROTEST POST 9/11, OPEN SPACE TAKES ON NEW IMPORTANCE

The 6-inch thick LMDC World Trade Center Memorial and Redevelopment Plan Draft Generic Environment Impact Statement (DGEIS) introduced several post-9/11 building design developments and issues. The "Open Space" standards, in particular, raise issues about land use within the memorial and how it relates to new building safety requirements.

Tobin Plaza served as the Twin Tower's open space and probably could have served as landing space for evacuating occupants from about 20 floors of the original towers. This space would have been consistent with National Fire Protection Association's (NFPA) "defend-in-place" strategy, which phases evacuation, beginning with the floor in a building where a problem originates and those immediately above and below it. By contrast, the disparate shards of open space shown in the DGEIS do not provide sufficient contiguous space into which 20 floors of employees might empty. According to the DGEIS, workers panicking out of the proposed Freedom Tower would be shoved onto a 20-foot sidewalk, hustled across four lanes of traffic, only to run a virtual

steepchase through the new WTC Memorial, around its stairs and large pools, to find a place large enough to reassemble.

During the first WTC disaster in 1992, people evacuating all floors of both buildings overflowed from Tobin Plaza to West Street and blocked traffic, hindering rescue efforts. The stairways of the new buildings will most certainly be wider to speed the flow of people, which means that landing spaces will need to absorb and distribute this torrent faster, better. Logic tells us that new buildings bring along with them new open space requirements. The DGEIS-proposed open space is cluttered with street furniture and plantings. Glorious but full of perilous obstacles.

My inquiries to the Department of City Planning (DCP) regarding what land-use standards were being adapted for evacuation pursuant to the stair width changes in the building code remains unanswered. I believe we have come to a time when indoor building code governing evacuation might drive open space requirements. The American Planning Association's Land-Based Classification System makes distinctions between open space and park space, as do most land-use plans. The WTC Memorial is an open space that will be regarded more as a cemetery than as a suitable place to quaff a latte or schmooze with friends. The winning design, with its plateaus and submerged pools, cannot physically serve as adequate evacuation space.

The DGEIS is full of puzzling quirks. Outdoor spaces are represented in square feet rather than in acres. After quick conversion back into acres, the open space appears to have been erroneously inflated by 13 percent. The open space that remains after subtracting the Memorial is 40 percent less than the total amount of open space on the WTC site prior to the 9/11 terrorist attacks. When one factors in the projected number of visitors to the site—some 68,000 per day—the open space plan becomes ludicrously inadequate. Visitors paying their respects would need to stand on each other's shoulders. And workers and local residents won't necessarily regard it as a place to chug through on the way to the office

or to take the kids to school—not when there will be an expected 5,000 people passing through every hour.

Will safety-conscious criteria and assumptions play a part in the open space allotments in the final EIS? Dare we hope for a solution that is adequate and prudent?

**DIANE DREYFUS IS PRESIDENT OF UNITECH OPERATIONS, INC., A FACILITIES PLANNING AND MANAGEMENT FIRM.**

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