MODERNIST GARDENS IN THE VILLAGE UNDER THREAT

New York’s modernist open spaces, such as the plaza of the Seagram Building and the courtyard of the Lever House, are well known, but the city’s legacy of modernist gardens is more obscure and potentially under threat.

In Greenwich Village, two major examples—the formal garden that I. M. Pei designed in 1966 to accompany his University Village towers between Houston, La Guardia and Bleecker streets, and the adjacent Washington Square Village designed in 1959 by landscape architecture firm Sasaki, Walker and Associates—face uncertain futures. Both surround New York University housing. Apart from its value as a leafy respite, the gardens of University Village are noteworthy. According to Andrew Berman, the executive director of the Greenwich Village Society for Historic Preservation (GVSHP), the superblock is a particularly sensitive one: “While it is the antithesis continued on page 7

RISING PRICES ARE THE NEW HEAVY
ARCHITECT, STEEL THYSELF

Since the middle of last year, the price of steel has skyrocketed, causing worries about ballooning construction costs and leading architects and contractors to grapple with creative solutions to ensure that projects remain on track and within budget.

And the word “skyrocketing” isn’t hyperbole. Prices have increased by as much as 50 percent in the last six months: Scrap steel that sold for $250 per ton last summer has recently been selling for upwards of $250 per ton.

“‘It’s having an effect,” said Kenneth Drucker, design partner for Hellmuth, Obata and Kassabaum (HOK). “It’s causing people to hurry up and bid their projects. And some clients who have done a steel building as a matter of course are now looking at concrete.”

continued on page 2

POWER WALKER

Herzog & de Meuron’s $67.5 million expansion of the Walker Art Center in Minneapolis mirrors and distorts the original 1971 building by Edward Larrabee Barnes. The architects reorient the building toward Hennepin Avenue, a major thoroughfare, “reinventing the museum urbanistically,” said Herzog at the project’s unveiling in last week, and creating a new “civic lounge.”

The architects chose light materials like metal and glass to oppose the brick of the original building. The 260,000-square-foot addition and renovation will open in April 2005. JAMES WAY

GOING TO SEED

HERZOG & DE MEURON'S EXPANSION OF THE WALKER ART CENTER

Herzog & de Meuron’s $67.5 million expansion of the Walker Art Center in Minneapolis mirrors and distorts the original 1971 building by Edward Larrabee Barnes. The architects reorient the building toward Hennepin Avenue, a major thoroughfare, “reinventing the museum urbanistically,” said Herzog at the project’s unveiling in last week, and creating a new “civic lounge.”

The architects chose light materials like metal and glass to oppose the brick of the original building. The 260,000-square-foot addition and renovation will open in April 2005. JAMES WAY

ARCHITECTS NEWSPAPER
10 6.8.2004
NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

CONTENTS
08 DILLER SCOFIDIO + RENFRO: NYC'S NEW URBAN MASTERMINDS
10 SUMMER READING
10 REM FOR PRESIDENT?
03 EAVESDROP
04 CURBSIDE
12 DIARY
15 CLASSIFIEDS
16 SHOP TALK

NEW LAW TO REQUIRE MANDATORY CERTIFICATION FOR INTERIOR DESIGNERS

INTERIOR DESIGNERS GET SERIOUS

The old turf dispute between New York interior designers and architects could arrive at a truce this June if a proposed bill requiring certification for interior designers passes through the state legislature. Historically, the two have been at odds over the issue of interior design certification, with designers pushing for it as a way to gain greater professional legitimacy and architects resisting it due to worries that certification requirements aren’t stringent enough and will allow interior designers to execute work for which they are inadequately trained.

The current interior design certification law, a 1990 measure that legally designated interior design a profession in New York, instituted a voluntary certification process for designers in the state. Certification requires the so-called “three Es”: education (two years), experience (five years), and the NCIDQ exam (13½ hours), and bestows a designer with the official title “certified interior designer.” So far, fewer than 5 percent of New York designers have elected to get certified. Under the amended act, assembly bill A-8587, certification would become mandatory for all those wishing to identify themselves as interior designers. Exempted individuals would include architects and uncertified designers with 15 years experience who apply within a window of approximately one year after the passing of the amendment.

continued on page 2

ARCHITECTURE AND DESIGN FEATURED ON NEW BATCH OF STAMPS

Bucky’s Dome

R. Buckminster Fuller’s bald geodesic head is about to appear on 96 million first-class postage stamps. In addition to Bucky’s tessellated head, the designs of Isamu Noguchi, McKim, Mead, and White, Walter Netsch and Skidmore Owings and Merrill (SOM), and Rhode Island architect Friedrich St. Florian will be appear on stamps this summer.

The United States Postal Service (USPS) receives nearly 50,000 requests a year for commemorative postage stamps. In addition to Bucky’s postages stamps. In addition to Bucky’s

ON SALE NOW
MOMA

049695
$3.95

continued on page 2

ARCHITECTURE AND DESIGN FEATURED ON NEW BATCH OF STAMPS

Bucky’s Dome

R. Buckminster Fuller’s bald geodesic head is about to appear on 96 million first-class postage stamps. In addition to Bucky’s tessellated head, the designs of Isamu Noguchi, McKim, Mead, and White, Walter Netsch and Skidmore Owings and Merrill (SOM), and Rhode Island architect Friedrich St. Florian will be appear on stamps this summer.

The United States Postal Service (USPS) receives nearly 50,000 requests a year for commemorative postage stamps. In addition to Bucky’s

ON SALE NOW
MOMA

049695
$3.95
Architects have a unique relationship to architectural books. They love to acquire them, display them, thumb through them, but almost never read them from beginning to end. Archigram's Peter Cook, an academic and now practicing architect, claims, "I don't read books, I only write them."

There are reasons—perhaps architects' fetishistic tendencies—to explain their biblioholic nature. Umberto Eco conveys the point best in his essay "How To Justify a Private Library," from his book How To Travel with a Salam (Harcourt, 1994). He describes his sizable library and his anonyosity with the typical reaction of visitors: "What a lot of books! Have you read them all?" He is surprised that many people, evidently, "consider a book shelf as mere storage place for already-read books and do not think of the library as a working tool."

For architects, the tool analogy is especially apt. People don't use their hammer or screwdriver everyday, but are grateful when the items are in the toolbox when needed. Architects use books as sources of reference and inspiration. Current books, whether theoretical tracts or monographs on the works of other architects, are a means of staying connected and provide a sort of continuing education that the discipline requires.

Of course, the quantity of architectural books published every year is something that architects do not envy by other professions. Architects must be perennially torn over which titles deserve their hard-earned dollars and precious bookshelf space, with so many tempting offerings from academic presses, specialized, intellectual imprints, purveyors of beautiful monographs, and of course, publishers of technical handbooks. In this issue, we recommend several titles grouped under the feature "Summer Reading," with the idea that summer is the perfect catch-up season—for catching up on rest, relaxation, a long-postponed vacation, or self-assigned homework.

This issue also contains a long review of Content, Rem Koolhaas' latest venture. Koolhaas isn't the first architect to use books as an important part of his professional practice, but he is perhaps one of the most successful. Critic Richard Ingersoll observes that, comparable to the trend of architects branching out into architecture-related services as a means of diversifying their business, Koolhaas has created AM0, a think tank of sorts. Though Content treads the muddy territory between cultural critique and pure self-promotion, its popularity is undeniable—it appears on several of the current architectural bestseller lists we have compiled for this issue. This is no doubt due to its ad-subsidized low price of $14.99. What this means for the profession and the direction of architectural publishing remains to be seen. WILIAM MENKING AND CATHY LANG HO
ARCHITECTS, UNITE!
Bless Oscar Niemeyer's heart. In a May 26 report from the Latin American news agency Prensa Latina, the 96-year-old Brazilian architect was harshly critical of the Bush administration. But then he got a tad burly. Describing Fidel Castro as "one of the greatest leaders of humanity," the awed communist reportedly suggested that "Bush envies the Cuban Revolution." Niemeyer went on to affirm that he's still a believer, "since besides the revolution's permanence, there is a worker-socialist President Luiz Inacio Lula da Silva—heading the government of Brazil." (Ghislain! Don't tell him that Brasilia didn't work out the way everyone hoped, either.) Meanwhile, closer to home, a coterie of New York architects has also united against Bush. We hear that designers Calvin Tsao, Zack McKown, Richard Gluckman, and Deborah Berke are among those who will be opening their own residences this summer to host intimate $500 and $1,000-a-plate dinners, prepared by celebrity chefs. Proceeds will go to Downtown for Democracy, a group of creative types who believe that regime change begins at home. Its recent design auction at the Maritime Hotel raised $50,000 and featured an Oval Office installation by John Erik Karkula and Steven Sclaroff, along with works donated by Vladimir Kagans, Ali Tayar, David Weeks, Joseph Holtzman, and others.

TULANE'S NEW REED
Since reporting major staff changes at Architecture, we've learned that the magazine's former editor-in-chief, Reed Kroloff, is making a move of his own. Kroloff, who has served as an architecture consultant since resigning in 2002, will take a new post as dean of Tulane University's School of Architecture on October 1. "I hope they asked me to join them because they saw an opportunity to propel the program forward, much as we did with Architecture," Kroloff says.

"BOB? IT'S HUNTINGTON"
New York City Landmarks Commissioner Bob Tierney has gotten lots of opinions about Edward Durell Stone's 1964 Two Columbus Circle, which may be significantly altered by its possible future owner, the Museum of Arts and Design. But we doubt he expected to hear from Huntington Hartford, the notorious supermarket heir and onetime playboy who first built the structure to house his art collection. After a judge recently cleared the way for the building's sale, the enfeebled 92-year-old mustered enough feistiness to call from the Bahamas. "I heard he lambasted the decision and demanded to know why the building wasn't landmarked," says one source. "He really gave Tierney a piece of his mind."

MADISON SQUARE PARK GETS A GREEN FOLLY
A Hot Dog in the Sun
Madison Square Park will replace its seasonal hot dog stand this year with a new kiosk dubbed the Shake Shack. The New York firm SITE, known for its sculptural and environmental architecture, designed a 500-square-foot kiosk shrouded in ivy that, as project architect Denise Lee described, "combines the idiosyncratic styles of the roadside diner type with the billboard nature of the BEST buildings." Pentagram designed the signage. The Madison Square Park Conservancy, restaurateur Danny Meyer (whose restaurateurs Tabla and Eleven Madison Park are across the street from the park), and SITE teamed up to win an RFP issued by the city's Parks and Recreation Department in 2003. They won a nine-year contract to open, operate, and maintain the food kiosk. The $750,000 expanded metal shack was prefabricated off-site and will be installed later this month on the southeastern corner of the park, near the 23rd Street and Madison Avenue. Meyer's Union Square Hospitality Group operated the park's previous summertime hot dog cart and donated proceeds to the Madison Square Park Conservancy—a tradition the new kiosk will continue.

BUCKY'S DONE continued from front page
depicted have widespread appeal and significance. Architecture is usually chosen more for the significance of the institution it houses than for design merit. McKim, Mead and White's 1897 Low Memorial Library represents Columbia's University's 250th anniversary in the USPS' historic preservation series, and Netsch and SOM's Cadet Chapel at the Air Force Academy honors the academy on its 50th birthday. The release of the stamp picturing St. Florian's neoclassical World War II memorial in Washington is more surprising given that it was just inaugurated in recent weeks. The series on Noguchi's works marks the centenary of his birth and coincides with the reopening of the Noguchi Museum in Queens. The set, art directed and designed by Denny Noyes, features five different designs, including his sculpture and iconic rice paper lights.

The only real requirement for an individ-
GRAND UNEASE FOR GRAND AVENUE

Suddenly, it seems as if New York is gaining on Los Angeles in the Adventurous Architecture sweepstakes. Much to its chagrin, Los Angeles itself has pitched in to help the Big Apple. The sprawling city—or its beachy neighbor, Santa Monica—has provided New York with Thom Mayne and Morphosis, whose ambitious, exciting plan for the Olympic Village in Long Island City was chosen by NYC2012 on May 26 for the still-unawarded 2012 games. Meanwhile, at a public meeting on May 24, Grand Avenue Committee officials passed over Frank Gehry whose ambitious, exciting plan for the Big Apple. The sprawling city— or its beachy neighbor, Santa Monica—has provided New York with Thom Mayne and Morphosis, whose ambitious, exciting plan for the Olympic Village in Long Island City was chosen by NYC2012 on May 26 for the still-unawarded 2012 games. Meanwhile, at a public meeting on May 24, Grand Avenue Committee officials passed over Frank Gehry's—the same committee that invited him to the museum. The Gehry team must have raised hackles on the committee with its vociferous criticism of the entire process. And, the logic goes, the invitation to Forest City was window dressing that provided Related—a team that will do little to advance the L.A. skyline. Besides enlarging it. The committee is clearly seeking a predictable and certain outcome rather than an exciting solution. Predictability may also extend to the ultimate selection: many observers believe that the choice will fall to Related—and that the decision is foreordained. One person with inside knowledge of the process says that the competition was basically set up by billionaire Angelo Brod, through the invitations the committee extended to those it wanted to answer the RFP. These included not only the team led by local developer J.J.H. Snyder, which included the Jerde Partnership, but also the Gehry team, led by developer financier Richard Weintraub, and the Forest City team, which was allowed to make its initial submission without naming any consultants, including architects.

What does all this mean? Well, sources say, Snyder lost out when the same committee that invited him concluded that he might not have the financial staying power to hang in during a potentially years-long entitlement process. The Gehry team must have raised hackles on the committee with its vociferous criticism of the entire process. And, the logic goes, the invitation to Forest City was window dressing that provided Related—an evenly matched national competitor.

Whether this conspiratorial conjecturing is on the mark is irrelevant. What is essential to understand, however, is what's at stake: The future of one of the country's most dynamic cities, a city that has played a leading role in defining the national character and contemporary urbanism. This one massive project can significantly alter the progressive march splendidly embodied in Gehry's concert hall by ignoring the challenge offered up by that building—to continue to remake the downtown gateway. This corridor should not become a mere extension of the Bunker Hill skyscrapers nearby. It should, instead, be a place where each new venue—whether cultural or commercial—takes up the concert hall's gauntlet rather than muffling its glory.

Peter Slatin is the founder and editor of www.heslatinerport.com

SUBSCRIBE@ARCHPAPER.COM

NOGUCHI MUSEUM GETS FACELIFT

The Isamu Noguchi Foundation and Garden Museum will re-open on June 12 after a two-and-a-half year, $13 million renovation, or what curator Bonnie Rychlak described as "a massive facelift." The Noguchi Museum closed in October 2001 to embark on an extensive project to repair water damage and seepage that eventually led to a complete overhaul of the museum.

Noguchi established a studio in a former photo engraving plant at the western edge of Long Island City in 1960. In 1975 he bought a neighboring warehouse to store work and establish an office for his longtime collaborator, architect Shoji Sadao. In 1983 Noguchi decided to convert the warehouse into a museum, or what he described as an "attempt to define my role as a sculptor without violating it." The space was opened to the public in 1985. Located in a gritty, industrial neighborhood, the museum's public programs. The Noguchi Museum has created a nicely detailed steel and wood ramp and stair and a new elevator, which imparts the museum's circulation and brings it up to ADA code. While recasting the original pile foundation, the architects dewatered and lowered the basement to create classroom space for the museum's public programs. The room opens to the garden. Rychlak, Noguchi's assistant from 1980 until his death in 1988, said although the new additions were not in Noguchi's original vision they were "done in the spirit of what we thought he would approve of—it's a museum not a mausoleum." However, like another museum created by an artist for his own works—Donald Judd's Chinati Foundation—the Noguchi Museum has created spaces that are acutely sensitive to specific works. The museum will open with the exhibition, Isamu Noguchi: Sculptural Design, designed by Robert Wilson and organized by the Vitra Design Museum. It will cover nearly every facet of Noguchi's career, including furniture, stage design, landscape, architecture, and, of course, sculpture. Future exhibits Noguchi and Graham: The Imagination of Chess Revisited and Noguchi: Sources and Influences are in the works.

Ezra Stoller
Ten Spaces
01 June - 30 July 2004

Henry Urban Architecture
526 West 26th Street, 10th Floor, New York, NY 1212.627.0974 www.huagallery.com

PETER SLATIN IS THE FOUNDER AND EDITOR OF WWW.THESLATINREPORT.COM
FOSTER BUILDS IN TRIBECA—OR NOT

A growing force in Manhattan, Foster and Partners is working to leave its mark on Tribeca, with a 35-story primarily residential building scheduled for completion in fall 2006. But the project must first overcome an army of vocal opponents.

Over recent months, developer Scott Resnick and the Economic Development Corporation (EDC) have been struggling with the Tribeca community to move forward with plans to build the tower on a city-owned lot, known with plans to build the tower on a city-owned lot, known before the full height would be pushed to West Street. A public plaza, designed by Thomas Balsley Associates, separates its shorter eastern side from the adjacent P.S. 234. Undiplomatically, Haw's diagram failed to picture the school itself.

"Where is 234?" a heckler called out. "It isn't there, is it?" Parents and educators are further concerned about the influx of new residents to an area whose schools are overcrowded. Although Resnick claimed that the tower's 456 apartments would house mostly childless adults, community members did their own math. "If 10 percent of the households have kids, that means 45 kids and 2 classrooms," said P.S. 234 principal Sandy Bridges, who currently teaches third graders in a hallway.

"Keep this book with the few others that you'll pass on to the next generation. No other book has been so highly recomменед to us by so many different varieties of professionals."

For information about Edward Tufte's books on analytical design, or about his one-day course, Presenting Data and Information, call 800 822-2454 or visit www.edwardtufte.com Graphics Press P.O. Box 430 Cheshire, CT 06410
THE FUTURE OF PRESERVATION
Columbia University's Graduate School of Architecture Planning and Preservation has launched the Inaugural Issue of Future Anterior: Journal of Historic Preservation History, Theory and Criticism. The semi-annual journal, founded by assistant professor of historic preservation Jorge Otero-Pailos, aims to expand preservation from buildings to the larger built environment and landscape, and to include broader disciplines, such as art, history, philosophy, law, planning, and materials sciences. The editorial board consists of Paul Byard, Barry Bergdoll, Jean-Louis Cohen, Andrew Dolkart, Mark Jarchovskis, Hélène Lipstadt, Fernando Marías, Daniel B. Monk, Joan Ockman, Marc Treib, and Gwendolyn Wright.

DOMINGO GONZALEZ ASSOCIATES
ARCHITECTURAL LIGHTING DESIGN
Founded in 1985, Domingo Gonzalez Associates brings to Architectural Lighting Design not only a dynamic creative vision but also a philosophy that allows its clients a clear window into the design process. We operate with a consensus building approach, offering clients thorough analysis, extensive design options and solutions both cost-effective and compliant with the industry's complex regulations. Over the years the firm has fostered ongoing, productive relationships with numerous clients and has compiled a portfolio of projects of various size and scope.

DE GAULLE TERMINAL COLLAPSE
A 120-foot-wide, 160-foot-long elliptical section of Terminal 2E at Charles de Gaulle airport in Paris collapsed on May 23rd, killing four people. The hybrid structure of concrete and steel lattice, which spanned over 100 feet, did not have any intermediate interior supports. Paul Andreu was the chief architect, GTM Construction built the concrete shell, and Vinci and Elifage helped construct the terminal. Paris firms Eiffel Construction and Laubeuf built the glass roof and nonstructural steel lattice, and Hervil built the columns, which had been reinforced after cracks appeared during construction. At press time, specific blame for the failure could not be identified, although faulty construction due to insufficient communication between several collaborators and rushed construction are the prime suspects. The $900 million tube-like terminal opened last June, months later than scheduled due to safety concerns.

ARCHITECT ADVISES LIBRARIES
The American Libraries Council has elected Jeffery Scherer, a principal of Minneapolis architecture firm Meyer, Scherer & Rockcastle, as the only architect on its 27-member council. Scherer, whose firm is currently working on a number of library projects, will advise on the future design direction for both public and private libraries. The Americans for Libraries Council, a national library advocacy group, was founded in 2000.

COOK LEAVING THE BARTLETT
Peter Cook will be stepping down as chairman of the Bartlett School of Architecture, University College of London, in October 2004. Cook, who joined the school in 1989, pushed creative design to the forefront of the school's agenda and will remain a professor for two more years as an international ambassador for the Bartlett.

FINAL FOUR FOR HIGH LINE
Four teams made the cut for the High Line master plan: TerraGraf's Michael van Valkenburgh, Julie Bargmann of D.R.I.T.N; Neil Kidder, of Beyer Blinder Belle; Field Operations with Diller Scofidio + Renzo, Olafur Eliasson, Piet Oudolf, and Halle Light & L'Observatoire; Steven Holl with Hargreaves Associates and HNBT; and Zaha Hadid with Balmori Associates, Marilyn Taylor of SOM, and Markus Dochantschi of Studio MDA. Designs will be reviewed in early July and exhibited at the Center for Architecture.

GOLD MEDAL FOR MAYNE
On the heels of the International Olympic Committee naming New York City as one of the five finalists to host the 2012 Olympics, Morphosis won NYC2012's Olympic Village Design Study competition. The Queens West Development Corporation, in consultation with NYC2012, will select one or more private developers to finance and construct the Olympic Village, which will be rented by Allied Works. The building joins the list of such sites as Pennsylvania's Bethlehem Steel Plant, the Tobacco Barns of Southern Maryland, Richard Neutra's George Krafgher House in Brownville, Texas, and, Interestingly, the entire state of Vermont, which the trust claims is under threat of big-box overdevelopment. (Wal-Mart has recently proposed seven new Vermont stores up to 1,050 square feet.)
GOING TO SEED continued from front page of the low, dense, urban fabric of Greenwich Village, the design deftly relates to the streetscape around it while maintaining its modernist integrity. The three towers are arranged in a pinwheel pattern to frame a monumental 60-ton sculpture inspired by Picasso's Portrait of Sylvette. The open space includes a dog run, children's playground, a community garden, and a landscape piece called Time designed by artist Alan Sonfist in 1978, a recreation of native pre-colonial Manhattan vegetation.

Like many of its urban renewal brethren, University Village was originally derided by the Greenwich Village community for destroying blocks of tenement buildings and shops. But 40 years later, there is a preservation movement afoot to landmark the towers and their surrounding open space, which is integral to the project's composition. However, New York University opposes the proposal put forward by Berman and the GVSHP. In 2002 NYU purchased a one-story supermarket at LaGuardia and Bleecker next to the park, and tenants believe the university intends to build a much larger structure—perhaps a science building—on the site and wants to be able to develop it as it sees fit. While NYU's spokesperson had not returned phone calls by press time, Berman says the university has not yet been willing to address the landmarks proposal, and is reserving its right to develop the site to its fullest potential. The problem is that by disturbing the relationship among the towers, their landscape, and the surrounding streets with a multi-story building, their delicate balance would be thrown off, rendering the block just another awkward cluster of towers surrounded by green space.

By disturbing the relationship among the towers, their landscape, and the surrounding streets with a multi-story building, their delicate balance would be thrown off, rendering the block just another awkward cluster of towers surrounded by green space.
The Stealth Designers.
For years, avant-garde darlings Diller + Scofidio have kept fresh with art projects, technologically innovative media installations, and paper architecture. However, writes Andrew Yang, what's propelling the firm—now with partner Charles Renfro—are two major urban planning projects that may transform the face of New York City.

According to Rebecca Robertson, the executive director of the Lincoln Center Redevelopment Corporation, there was a moment in 2002 when she was really doubtful that she could get Diller + Scofidio on the final list of competitors to redesign Lincoln Center's public spaces. The others were all major players with several large public projects under their belt—Norman Foster, Cooper Robertson, Richard Meier and Santiago Calatrava. At that point, Diller + Scofidio had a handful of installations and a much-loved restaurant interior, the Brasserie. That summer, their conceptual architecture—cum-art piece, Blair, a mist-filled cloud-making apparatus over Lake Neuchâtel in Switzerland opened to the public. While Diller + Scofidio clearly had the intellectual acuity to go toe-to-toe with these architects, their lack of built projects meant the firm would be a tough sell for Lincoln Center's board.

Robertson had worked with the duo in the early 1990s, when she was the director of the 42nd Street Redevelopment Corporation. As part of a plan to animate the closed theaters and other dead spaces in the district, the corporation worked with the public-art organization Creative Time to commission projects from the likes of Jenny Holzer, Tibor Kalman, and Diller + Scofidio. She knew of the designers' knack for multidisciplinary design, and the strong element of performance and surveillance in their work—such as the monitors at the bar of the Brasserie—and knew they would be a good fit.

"For us, Lincoln Center was about more communication between the arts," said Robertson. By focusing on that element of Diller + Scofidio's work, she was able to get the firm on the list, and the rest is history. Now renamed Diller Scofidio + Renfro, to reflect the addition of partner Charles Renfro, the firm still shows up on the shortlists of major competitions, but they are no longer the long shots. Two of their recently completed projects—the redesign of Lincoln Square's public spaces and a master plan for the Brooklyn Academy of Music Cultural District—re-envision two of New York's cultural epicenters, and put the designers in a position to shape not just the buildings of New York, but aspects of the city itself.

"It's like they've absorbed Lincoln Center into their DNA, and the outrageousness of what they have done is subtle," said Robertson.

The most drastic and controversial part of the plan calls for the eradication of the Milstein Plaza, a raised platform designed in 1965 by Harrison & Abramovitz, and which covers much of 65th Street between Broadway and Amsterdam Avenue. Their plan also calls for slicing through a corner of the hard, brutalist Pietro Belluschi-designed Alice Tully Hall, also home of the Juilliard School. Along with an elevated lawn in the plaza behind Avery Fisher Hall, the firm aims to integrate the different topographic levels of Lincoln Center into a public space that's more transparent and functional. If subtlety is the mark of this project, then the designers' master plan for the BAM Cultural District may be so subtle it's downright invisible.

When the BAM Cultural District, designed in collaboration with Rem Koolhaas/OMA, was completed in 2002, very little in the way of fancy renderings was released to the press. That's because there weren't any. According to the firm, the master plan really isn't a masterplan at all. It is a series of programmatic and building recommendations for a network of systems and spaces that will maximize the dynamic interplay between the district's different cultural institutions. "We wanted them to understand that the project [had to be implemented] in phases, and could change, and affect what followed," said Scofidio.

The plan for BAM, unlike Lincoln Center, is more of a conceptual schematic for the buildings in the district, and less of a stringent plan for buildings. While it recommends spatial programming like artists' live/work lofts, retail, administrative offices, residential buildings, and a hotel, its salient feature is a plan for "acculturation." Because the area is several blocks away from still-gritty downtown Brooklyn, a period of reinvestment and renewal could make the artistic assets of the neighborhood more visible. The plan recommends installing temporary public art projects and even an "urban beach" in order to draw in passersby and raise interest in the area. By incorporating the BAM ethos into the very sidewalks, it would attract more foot traffic and other cultural organizations, thus encouraging a more organic type of development.

The essence of this plan is mixing," said Jeanne Lutfy, president of the BAM Local Development Corporation. "The streetscape will be the connective tissue that ties the district to Fort Greene," she said, noting that the programming of visual art into the public infrastructure is already happening.

And the chips are falling into place. Enrique Norten's library for Visual and Performing Arts, which was unveiled in 2003, will fill out a triangular block south of the BAM Opera House. The Manhattan-based Theater for a New Audience recently announced that Hugh Hardy and Frank Gehry will design a $90-move seat, $23 million theater adjacent to the visual arts library. In between the buildings will be an open public space, which follows the Diller Scofidio + Renfro plan.

Twelve new cultural organizations, including Bomb magazine and the Museum of Contemporary Diasporan Art, have just recently been announced to fill 80 Arts, an eight-story building that will be renovated by the BAM LDC. Because of the sharing of various amenities by the different groups, "80 Arts is in many ways a microcosm of what this district is going to be about," said Lutfy.

Just as ideas of performance, technology, surveillance, and the public domain are central to Diller Scofidio + Renfro's conceptual work, they are proving to be a trademark of the firm's public planning projects as well. "We didn't think of it as a masterplan as much as 'There is a performance on the inside of the building and we want to bring that quality out,'" said Scofidio.

"And we wanted to add the aspects of street performance and bring them in." None of the blocks in the district as proposed are sold, but instead composed of varied units with public spaces cutting through.

By the time this long-term process is complete, the entire cultural area may be eclipsed by developer Bruce Ratner's proposed new Frank Gehry-designed basketball arena a block away. Its monstrous proportions and planning are the antithesis of OMA and Diller Scofidio + Renfro's delicate, piece-by-piece, neighborhood-building strategy. The invisibility of the BAM Cultural District—and how it unfolds over the next several years—is just how the firm wants it.

"Our interests are really broad and not about an image," said Renfro, who is a generation younger than his partners and has witnessed the transformation of the office since he arrived seven years ago, after four years with Smith-Miller & Hawkkinson. "Brasserie was their first permanent work in this country," he said. "That project really changed the way people think about the firm. And it helped promote the development of the work into larger and larger scales," he says. Just as Lincoln Center is a dynamic interplay of buildings designed by heavyweights like Philip Johnson, Beluschi, and Wallace K. Harrison, Diller Scofidio + Renfro's intervention is subtle and respectable.

And the BAM district is also proving to be a fruitful collaboration of architectural visionaries, the public can take it as a sure sign that the built reality will finally match the imaginations of the firm guiding it.

Andrew Yang, an editor of 30/60/90, contributes to Wallpaper, Men's Health, and Surface.
In contrast to the explicit directives of their work for Lincoln Center, above, Diller Scofidio + Renfro's (with OMA) master plan for the BAM Cultural District is a conceptual framework for development. The early site plan, at left, which has evolved with the needs of the BAM Local Development Corporation, shows how different programs can be interwoven. The urban beach, bottom left, and vertical garden, bottom right, describe an attitude toward the public realm more than any actual building proposal.
Summer Reading

WE OFFER YOU A SELECTION OF BOOKS TO MATCH SOME QUINTESSENTIAL SUMMERTIME ACTIVITIES—WHETHER TRAIPSING THE GLOBE, RELAXING AT YOUR FAVORITE CAFÉ, OR HAUNTING THE LIBRARY TO BONE UP ON THE LATEST THEORY.

LONG FLIGHT

London from Punk to Blair
Joe Kerr, Andrew Gibson, eds.
Reaktion Books, $32.00 (paper)

This collection of essays paints a vivid picture of London's recent history, touching on everything from the radical graphics of the Sex Pistols to Tony Blair's controversial preamble to the Draft London Plan.

James Joyce's Dublin: A Topographical Guide to the Dublin of Ulysses
Ian Gunns, Oive Hart
Thames & Hudson, $45.00 (paper)

James Joyce's Dublin: A Topographical Guide to the Dublin of Ulysses is the basis of this unconventional, richly illustrated guidebook which maps the city according to the locations, itineraries, and character movements of the novel.

The Devil in the White City: Murder, Magic, and Madness at the Fair That Changed America
Erik Larson
Metropolitan Books, $15.00 (paper)

This historical thriller tells the tale of Daniel Burnham's construction of the 1893 Chicago World's Fair (a.k.a., the White City) and Dr. H. H. Holmes, a hotelier and serial killer who used the fair as a victim trap to satisfy his macabre desires.

Embodiment of a Nation: Human Form in American Places
Cecelia Tichi
Harvard University Press, $19.95 (paper)

Tichi investigates the incorporation of human form into the architecture and culture of the United States in this entertaining book, analyzing everything from Mount Rushmore to Disneyland's Tomorrowland.

Empire: Nozzone
Nicholas Blechman, ed.
Princeton Architectural Press, $19.95 (paper)

Based on the graphic magazine Nozzone, this collection of political comics and illustrations, including work by Michael Bierut, Stefan Sagmeister, and others, tackles the topic of globalization and corporate commodification.

CATHEDRAL OF THE FLESH

Alexia Brue
Bloomsbury USA, $13.95 (paper)

Alexia Brue recounts her around-the-world search for the perfect bathhouse, from a Turkish hamam to a Japanese onsen—part of her quest to open one in New York.

How to Succeed at Globalization: A Primer for Roadside Vendors
El Fogon
Metropolitan Books, $15.00 (paper)

In this funny graphic novel, Mexico's leading political cartoonist explains how the world economy really works and what one must do in order to successfully establish an international business that pillages, plunders, and profits while infecting famine, poverty, and ecological disaster.

Geography of Home: Writings on Where We Live
Rem Koolhaas, AMO, OMA, et al.

This collection of essays paints a vivid picture of the Metropolitan Plan, a Japanese onsen—part of its only non-layered graphics of the Sex Pistols—torture, the image is a little wearied of architecture and partly exposed, holding in the viewer, genitals turned to the viewer, genitals partly exposed, holding in one hand a coiled whip. His face is coy and dark, satyr-like, but also vaguely Semitic. Within the context of the publication, the untitled image, which is its only non-layered illustration, except an equally enigmatic full view of the Temple of Jupiter in Baalbek, must be interpreted as an allegory of the architect, a submissive object of desire in a sadomasochistic patronage system. But in the context of current events, when the American military enterprise has taken to "panting" its victims as a form of torture, the image is a little too close to the pervasive horrors of Abu Ghraib jail in Baghdad to be passed over as a cute provocation.

I don't want to add any more to the heap by trashimg Content, Rem Koolhaas' latest publishing adventure. I will simply ask if such an exercise in hyperbolic nihilism can serve a critical function in a decadent culture, or if it simply caters to the decadence.

The answer is found on page 234, a two-page spread of a crouching nude, rear end turned to the viewer, genitals partly exposed, holding in one hand a coiled whip. His face is coy and dark, satyr-like, but also vaguely Semitic. Within the context of the publication, the untitled image, which is its only non-layered illustration, except an equally enigmatic full view of the Temple of Jupiter in Baalbek, must be interpreted as an allegory of the architect, a submissive object of desire in a sadomasochistic patronage system. But in the context of current events, when the American military enterprise has taken to "panting" its victims as a form of torture, the image is a little too close to the pervasive horrors of Abu Ghraib jail in Baghdad to be passed over as a cute provocation.
This anthology, principally concerned with war, displacement, terrorism, and their effects on urbanism, is both timely and grave. Though the Palestinian/Israeli conflict and "war on terror" are almost constant reference points, the collection is valuable for the depth of its global perspective and historical context. Contributors range from philosophers to filmmakers to architects, with thinkers like Hannah Arendt and Jacques Derrida figuring prominently in their analysis, making for dense, somewhat laborious reading. Still the payoff is rich, with deeply satisfying and pervasively comforting, as in the interview between Phillip Messewitz and Yael Weizman that reminds us that conflict has been a constant force in the life and changing forms of cities.

ALAN G. BRAKE is a design writer and critic.
This subtle show of rarely exhibited early work by minimalist painter Agnes Martin introduces her signature spare geometry and reductive colors, providing insight into her later, better-known grid works. Installed in three galleries at the Dia:Beacon through April 2005, the exhibition is the perfect motivation for making the trek to Beacon, for those who haven’t already.

Agnes Martin...going forward to unknown territory...
Dia:Beacon, 3 Beekman Street, Beacon, Through April 18, 2005
"REM FOR PRESIDENT" continued from page 10

a subliminal hint that the subject of the book might be architecture, aided by such subtitles as "perverted architecture" and "big banker skywriters." The designers' intent is to lam­

"poo...
The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT
Jonathan Chaffin
Advertising Sales
P.O. Box 937, New York, NY 10013
TEL 212-966-0630
FAX 212-966-0633
jchaffin@archpaper.com

THE ARCHITECT'S NEWSPAPER
WWW.ARCHPAPER.COM

Most of you have been receiving The Architect's Newspaper as part of our promotional launch. If you would like to continue receiving New York's only architecture and design tabloid, SUBSCRIBE today!

Registered architects in NY tri-state area FREE! You must fill out the following information. The Architect's Newspaper is published twenty times per year.

INDUSTRY
- Architecture
- Contractor
- Engineering
- Interior Designer
- Landscape Architect
- Planning / Urban Design
- Academic
- Government
- Commercial
- Other

JOB FUNCTION
- Firm Owner
- Managing Partner
- Architect
- Designer
- Draftsperson
- Technical Staff
- Government
- Academic
- Intern
- Other

FIRM INCOME
- Under $50,000
- $50,000 to $99,999
- $100,000 to $199,999
- $200,000 to $499,999
- $500,000 to 1 million
- $1 million to 5 million
- $5 million to 9 million
- 10 to 19 employees
- 20 to 49 employees
- 50 to 99 employees
- 100 to 249 employees
- 250 to 499 employees
- 500 to 999 employees
- 1000 to 1999 employees
- 2000 to 4999 employees
- 5000 plus employees
- Other

SAVE 51% OFF THE COVER PRICE

Subscribe faster by faxing 212.966.0633 or visiting www.archpaper.com

Please call, fax or E-Mail us: all her clients throughout the search process. And continues to provide personal attention to her clients throughout the search process. For more than 30 years, Ruth Hirsch has served design professionals in the tri-state area, providing executive search services for mid- and senior-level Architects, Interior Designers, Construction Managers, and Facilities Personnel. Ruth Hirsch refers candidates only after a personal interview and continues to provide personal attention to all her clients throughout the search process. Please call, fax, or E-Mail us: 143 Duane Street #100 New York, NY 10013 212.722.7262 www.buildingsurvey.net

Bruce D. Kowal Certified Public Accountant Accounting on Tax Service, Monthly Financial Statements, Quickbooks® setup, income and employment taxes, planning and budgeting new businesses.

325 West 33rd Street #100 New York, NY 10001 Mobile 201 232 2538 estocin@att.net

FIRM INCOME
- Under $5 million
- $1 million to 5 million
- $500,000 to 1 million
- Under $500,000
- Under $100,000

Ruth Hirsch Associates Inc.
For over 30 years, Ruth Hirsch has served design professionals in the tri-state area, providing executive search services for mid- and senior-level Architects, Interior Designers, Construction Managers, and Facilities Personnel. Ruth Hirsch refers candidates only after a personal interview and continues to provide personal attention to all her clients throughout the search process. Please call, fax, or E-Mail us:

Phone: 212-396-0200 Fax: 212-396-0679 Email: info@ruthhirschassociates.com

Ruth Hirsch Associates Inc.
For over 30 years, Ruth Hirsch has served design professionals in the tri-state area, providing executive search services for mid- and senior-level Architects, Interior Designers, Construction Managers, and Facilities Personnel. Ruth Hirsch refers candidates only after a personal interview and continues to provide personal attention to all her clients throughout the search process. Please call, fax, or E-Mail us:

Phone: 212-396-0200 Fax: 212-396-0679 Email: info@ruthhirschassociates.com

Phone: 212-966-0630 JCHAFFIN@ARCHPAPER.COM

Noguchi in Paris: The UNESCO Garden
by Marc Treib

Available at William Stout
Architectural Books
804 Montgomery Street
San Francisco CA 94113

www.stoutbooks.com
libri@stoutbooks.com
415.391.6757

Top residential broker with artistically minded clientele seeks architecturally interesting or exceptionally designed apartments.

Will get you top dollars from buyers who will appreciate your space.

Please call 212 962-6293 ext 104.
When The Architect's Newspaper asked what I was reading this summer, I naturally replied, "Hegel's Phenomenology of Spirit." But seriously, me, read? As the manager of Urban Center Books, I barely have time to look at the truckloads of catalogs I get from publishers. But the newspaper also asked me to consider an intriguing theory: Architects spend more money on books related to their profession than any other profession. I'd like to know when architects have time to read all these books they buy. Maybe on the airplane, since they're always jetting about. Or could it be they buy more books because there are so many stunning monographs to choose from? The medical profession doesn't have a glossy publishing industry behind it (unless you count two recent books on medical abnormalities from D.A.P.). Or maybe architects simply have more room for books since they are experts at organizing space. But how do they sort them? Thomas, an architect who works for me on Saturdays, arranges his books by color. It's true—most people remember the orange Breuer book over the one from the Vitra Museum. This is worth delving into but let's move on to a weightier topic.

The "publishing sensation" of the season, Phaidon's Atlas of Contemporary World Architecture, arrived with a thud on our loading dock last week. It tips the scales at 16 pounds and comes with a clear plastic carrying case. Josh, a writer moonlighting at the store as a sales clerk, at the City College of New York was not to be missed. He heard she was competing for Mayor. Everyone really wants to know. What are Meier, Tschumi, Frampton, Eisenman, Wylieg, Moneo, and Abate reading? Or not? I can't divulge. What about my summer reading fun? The lovely pile on my floor includes Norman M. Klein's The Vatican to Vegas: A History of Special Effects because, like Jacobs, he talks about where we may be headed but within the framework of history as illusion and how spaces are scripted. Mr. Wilson's Cabinet of Wonderful in My Stack. Author Lawrence Weschler takes readers on a tour of the Museum of Jurassic Technology and challenges our notions of truth and fiction. Alternative history and trompe l'oeil seem like appropriate themes in the run up to this fall's election.

When the stadium proposal was before RPA in early May, other facets of the Hudson Yards plan have also narrowed favor in the world of public finance. The priciest element of the proposal is a $1.96 billion extension of the Number 7 subway line, complemented by an $800 million plan for a new boulevard, parks, and a plaza over the yards' eastern section. This $2.8 billion package, intended to spur high-density commercial and medium-density residential development, would be financed through bonds backed by expected revenues from the sale of air rights and by the promise of taxes (or, in one case, payments in lieu of taxes, or PILOTs) on new development. But again, the city's plans don't have PILOTs arriving until 2014, leaving $800 million in interest costs that somehow have to be bridged. Moreover, real estate taxes have questioned the development estimates, saying they are based on aggressive projections. The fix? The full faith and credit of the City of New York. This adds up to a potential $3.7 billion claim on the city's credit if development doesn't proceed as planned. The gamble may be worth it—a similar air rights arrangement a century ago enabled the city to cover an open rail yard with what is now Park Avenue and finance the construction of Central Park Terminal. But there must be a candid accounting, describing both the project's impact on the city's capital budget and its potential impact on the operating budget, prior to any celebratory groundbreaking.

There is another element of the Hudson Yards proposal that ranks. This is the use of $350 million in bonds backed by the Battery Park City Authority (BPCA) for the otherwise uncontroversial Javits Convention Center expansion. The problem here isn’t fiscal imprudence—just a lack of regard for the city’s previous commitment of BCRA revenues to affordable housing. Battery Park City, constructed by a general public development corporation on city-owned landfill, has been heavily subsidized by taxpayer money from its inception. The city has pledged several times most recently during the Koordinatierungstheorie that hundreds of millions in BPCA revenues will be dedicated to low-cost housing elsewhere in the city. BPCA funds have produced virtually no housing; subsequent mayors have used a loophole to treat as general revenue—a move one former BPCA president has called a "breach of faith." Last month, a mayoral aide accused stadium critics of sophism, but there is nothing misleading about drawing attention to a broken promise. Especially when such a breach worsens the plight of nannies and grocery clerks, artists, and EMS workers—and yes, architects and planners—struggling to find housing that doesn’t set them back by over 50 percent of their monthly income. The case for the public benefits of developing the Far West Side as Doortoff wants it developed may yet turn out to be overwhelming. But despite high-concept persuasion, the numbers still don’t add up.

Laura Wolf-Powers teaches city and regional planning at Pratt.