The phrase "enduring spirit of freedom" was engraved in all-caps, twice the size of the commemorative words, in a physical marker of the political game the World Trade Center reconstruction has become. Under Sunday’s cover of night, when all the officials and photographers were long gone, the stone was lowered from its plinth to its underground resting place, where it will become invisible as construction continues. It will not hold any structural weight. Despite lingering doubts as to the progress of the building’s design, the groundbreaking did carry more than symbolic weight: Construction continued on page 2.

New York teenagers will have increased opportunities to study architecture in the near future as the city completes its plan to create five new public high schools devoted to the field over the next two years. Four schools—the Williamsburg High School for Architecture and Design, the Urban Assembly School of Design and Construction in Manhattan on West 50th Street, and the East and West Bronx Academies for the Future—will begin classes this fall, and another, the High School for Architecture and Urban Planning in Ozone Park, Queens, will open its doors in 2006. The five new design-themed magnet schools follow on the heels of two others—the Academy of Urban Planning in Bushwick and Pablo Neruda Academy for Architecture and World Studies in the Bronx, which opened last fall. All but one of the seven continued on page 6.

ARCHITECTURE-CENTRIC PUBLIC HIGH SCHOOLS SPRING UP ACROSS NYC

NEVER TOO EARLY

High School for Architecture and Urban Planning in Queens by Arquitectonica

THE BIG TEASE

The twists and turns in the Whitney Museum of American Art’s seemingly endless search for an architect is a practitioner’s worst nightmare. In “On Again?” (Issue 10, 6.8.2004), David D’arcy reported that the museum jettisoned its original and amended shortlists to extend the job to Renzo Piano last month. Richard Gluckman, one of the six architects involved in the Whitney’s first interview process in 2001 that led to Rem Koolhaas’ selection, has spoken out about what he considers the confused manner in which the Whitney conducted its search. (Others on the first list were Norman Foster, Jean Nouvel, Peter Eisenman, and Steven Holl.) According to Gluckman, who completed an extensive renovation of the Whitney in 1996, the museum asked him to submit a detailed design in 2003 when it became apparent that Koolhaas’ $400 million project was far more than it wanted to pay. Gluckman was asked to design a more realistically priced alternative that met several criteria. The museum wanted the addition to maximize gallery space while respecting the height of the Marcel Breuer–designed building and preserving the facades of the adjacent building. continued on page 4.

ANNE PAPAGEORGE LEAVES DDC FOR LMDC

WTC MEMORIAL MOVES FORWARD

The Lower Manhattan Redevelopment Agency recently named Anne Papageorge as the design director for the World Trade Center Memorial, Reflecting Absence. Equipped with a landscape architecture degree from CUNY College of Environmental Sciences and Forestry, as well as a business degree from Baruch College, Papageorge most recently served as deputy commissioner in the city’s Department of Design and Construction (DDC). She has held a number of posts at the DDC over 18 years, including acting commissioner, and has overseen the department’s annual $1 billion budget. In addition to developing sustainable guidelines for city buildings, her notable projects include the Queens Museum and City Lights competitions. “I think it’s a great opportunity to work on a large-scale urban project which will have a lasting impact on Lower Manhattan,” said Papageorge. “I’m very excited.”

LONDON ARCHITECT WITHDRAWS FROM CONTROVERSIAL TRIBECA TOWER

Foster Bows Out

Foster and Partners has announced that it has resigned from the team designing proposals for the 35-story Resnick Tower in New York (see “Foster Builds in Tribeca—or Not,” Issue 10, 6.8.2004). The project team claims it has reached an amicable agreement with developer Scott Resnick over the future of the scheme, a controversial residential development on a city-owned lot. continued on page 2.
The New York Times' recent announcement that Nicolai Ouroussof would assume Herbert Muschamp's post as architecture critic is quintessential good news/bad news. No one seems sorry to see Muschamp leave the job, even within the paper. As Clay Risen (who also contributes to The Architect's Newspaper) wrote in his sharp, obituary-like front-page story in the July 19 edition of The New York Observer, Muschamp's transition is "a relief to a new crop of editors unwilling to defend, as their predecessors did, the critic's iconoclam and obscurantism." For readers, his writing wavered between incise and incomprehensible, socially minded and narcissistic. In any case, the roller-coaster ride seemed interminable.

But more importantly, the appointment of a new critic doesn't fix the larger problems of the NYT's treatment of architecture. First, Muschamp clearly suffered from poor editing. Will his successor be similarly left to his own devices? Second, the paper's scattershot reporting on the field must be blamed for our heightened expectations of Muschamp's columns. The "newspaper of record" does cover architecture routinely (especially since 9/11!) but it has never had a dedicated architecture beat. And when stories do appear, they tend to be sifted through a trend filter. This is perhaps a legacy of Muschamp, whose analysis of architecture brought it ever-closer to fashion through a trend filter. This is perhaps a legacy of Muschamp, and further from dull but crucial matters such as financing, land use, ecology, community-building, zoning, and so on.

The NYT is rumored to be interviewing candidates for a staff architectural writer, which is great news. But what will these changes at the NYT mean? Will we see more coverage of architecture as a complex nexus of countless, complicated spheres, from real estate to politics to technology and more? Fingers crossed.

One last word: We are taking the rest of the summer off, to refresh and prepare for a busy fall. Look to our fall issues to bring you news about Architecture Week, Docomomo's conference, the reopening of MoMA, not to mention the countless new architecture lecture series, exhibitions, and books. See you in September!

WILLIAM MENKING AND CATHY LANG HO
The Cooper-Hewitt has had its difficulties in the past few years, but we had no idea how serious its e-mail problem was. And we’re not talking about viruses or spam. It seems a bout of “emailitis” recently prompted the design museum’s administrators to schedule a somewhat infantalizing employee workshop on e-mail “dos and don’ts.” With an excruciatingly thorough, 13-slide PowerPoint presentation obtained by EavesDrop, staffers were instructed on such matters as how to use the Reply-All function (“Judiciously”) and the proper length of a subject line (“2-3 words”). Reminded that “E-mail is NOT an outlet for emotion,” they were also told to “Avoid unnecessary replies” such as “Thank you” and “You’re welcome.” And in case you’re wondering, before sending any messages, one should ask oneself: “Does it make sense?” “Some of this is obvious,” acknowledges the museum’s rep, Jennifer Northrup, who put the presentation together. “But a lot of staff said they appreciated it and saw the need.” The presentation was subsequently e-mailed to workshop attendees (and then to us...oops!), with a note admonishing them to “review it again and implement changes to [their] email habits.” It also announced yet “another meeting in September to evaluate our collective emailitis.” There was no update on proposed potty training classes.

There’s perhaps nothing worse than depriving Angelenos of their parking spaces. Especially when a big bad developer is to blame, and the victims are a bunch of architecture students who don’t seem to like what said developer wants to build. Indeed, things are getting ugly up between the Southern California Institute of Architecture (SCI-Arc) and developers Richard Meruelo and Daniel Villanueva. As first reported two weeks ago in the Los Angeles Downtown News, Meruelo and Villanueva plan to build two residential highrises on a 15-acre parking lot adjacent to the school, currently used by SCI-Arc students and staff. They’re also reportedly trying to buy the land on which the school itself sits (which it currently leases). Needless to say, SCI-Arc doesn’t like either proposal—one faculty member we contacted disparagingly describes the towers as “Miami-style”—and filed suit to block the latter. The developers’ response? In a classic tit-for-tat, they erected a fence around the parking lot, which locals have since dubbed the “Berlin Wall.” “They built it right against the building,” the outraged instructor says, “so we not only lost our parking, but we couldn’t even exit the building on that side.” We’re told the fence has since been moved a few feet, but the battle rages on.

We hear Hanil Rashid and Lise Anne Couture of Asymptote, who are also designing the main installation at this fall’s Venice Biennale, are working on a top-secret project for Alessi. Rashid confirms that a collaboration with the celebrated design manufacturer is currently in its prototyping phase. However, he would only say that it will be “an extension of what Alessi is known for” that also ventures into new territory, just as the kitchenware- and tabletop-maker has done with recent forays into bath fixtures and small appliances. When asked whether the commission has sparked any sibling rivalry with his ubiquitous brother, Karim, Rashid chuckled, “No, he’s a very busy guy and has lots of other clients.”
So why is Daniel Libeskind suing Larry Silverstein? It's about money, of course, and you can read all about it in The New York Times. But while that tug of war may get its due from the very gray lady, the newspaper appears to be moving away from exploring the intersecting circles that foreshadowed this turn of events long ago.

While Bronx cheers have greeted both the announced departure of Herbert Muschamp from his dizzying perch atop the world of architecture criticism at The New York Times, and word of the imminent arrival in his place of the unlabeled—L.A. Nicolai Ouroussoff, now with The Los Angeles Times, there have also been unhappy sounds about recent changes in the section covering the Dark Side of Architecture: real estate. It's not that there isn't enough coverage. After all, the Sunday Real Estate section has expanded greatly. But the expansion is entirely given over to residential features, leaving the paper's coverage of the commercial real estate world at a virtual standstill. While columns like "The Hunt" and "Big Deal" have been added to the section's stalwarts, "Habitats," "Your Home," and "If You're Thinking of Living In…", the commercial beat, now ingeniously called "Square Feet," rotates weekly between retail and office-market coverage. In addition, a residential development column that appeared weekly on Fridays has been dropped altogether, despite the sharp increase in multifamily construction throughout the city and region.

Commercial real estate coverage has not vanished. There is still ongoing reporting on Ground Zero's real estate drama, as well as the sharp reporting of Charles V. Bagli and David W. Dunlap's wonderful "Blocks" column. And on Wednesdays, Business Day offers a column on the national commercial real estate scene—a column that makes self-obsessed, parochial New York real estate folks grumble, but is nonetheless well done and typically more worth reading than the commercial coverage has been on Sundays. It feels like a double-whammy for anyone serious about architecture and/or real estate. As far as the former goes, the NYT has blithely listened to its brilliant but power-puffed critic in choosing his successor, setting the stage for a Muschampian dynasty. Ouroussoff is qualified—he can meet a deadline and he knows the parlance of the realm. But wouldn't it have been more rewarding to mount a full-scale search for some one to fill this important post, extending its reach beyond the usual suspects? And as for the world of commercial real estate, it does appear that the newspaper of record is happy to cede this territory—coverage of the billions of dollars worth of bricks, mortar, and debt traded in the city and region each year—to the newspaper of record, the New York Post. At the same time, the NYT is flashing a huge, sheltering smile for the brokers and agents who sell and lease apartments, condos, and homes, as well as for the designers and decorators who make them cozy and camera-ready.

Meanwhile, commercial real estate has grown in reputation, size, and speed, becoming an important part of the national and international capital and debt markets. More and more young men and women are seeking advanced degrees—of which more are being offered—in real estate from institutions such as NYU, Columbia, Baruch, and Fordham because they recognize its importance in the future of the city and the region. In short, The New York Times is passing on a dual opportunity, which is also a responsibility—to expand the architectural debate, zoom in on real estate from institutions such as NYU, Columbia, Baruch, and Fordham. And more are being offered—in real estate to the brokers and agents who sell and lease apartments, condos, and homes, as well as for the designers and decorators who make them cozy and camera-ready.

Peter Slatin is the founder and editor of www.theslatinreport.com.
U.S. PHILANTHROPISTS FUND RESTORATION OF ANDRÉ LE NÔTRE GARDEN

After a 2003 ideas competition eliciting 720 entries, a $15.75 million commitment from City Council, City Planning rezoning plans, and an RFO in March that elicited 52 responses, the steering committee of the Friends of the High Line (FHL), chaired by City Planning Commissioner Amanda Burden, has presented the master plans of the four finalist teams. Each team tackled the idea of how to transform an urban industrial artifact into a contemporary public amenity.


Field Operations, working with Mathews-Nielsen, Piet Oudolf, Olafur Eliasson, Diller Scofidio + Renfro, and Buro Happold, created an urban ecology of water, marsh, and land that weaves through the city. The team hopes to excise portions of the High Line and insert glass-bottomed pools along the structure to provide a connection between the new intervention above and the frantic streets below.

Steven Holl Architects and Hargreaves Associates plan a more straightforward park and recreational facility. Working with Guy Nordenson Associates, the team also plans to remove pieces of the High Line to allow light and access to the street below. Holl plans for public artworks and hopes to integrate the project with buildings along the 1.5-mile route.

Zaha Hadid, whose team includes Balmori Associates, Skidmore, Owings & Merrill, Creative Time, The Kitchen, and the Public Art Fund, presented a more formally expressive plan. The team warps the surface of the High Line to create programmable spaces, and also plans an entirely new building that would provide access to the High Line and house educational and cultural activities.

The proposals will contribute to the selection of a team, not a commitment to a design or plan. The FHL and city hope the plans will also help to engage the community. The developed master plans will be on view at the Center for Architecture through August 14.
COLUMBIA DEAN SAGA ENDS
It's official: Mark Wigley has been named dean of Columbia University's Graduate School of Planning and Preservation. Wigley has been serving as interim dean since last fall.

STRAND EXPANDS
Hacker-Strand, the art and architecture extension of Strand Books, closed its doors last month when its lease expired at its 57th Street location. Its contents, however, will be incorporated into its 828 Broadway location, now undergoing expansion. Art and architecture books, the number one and two best-selling categories, respectively, will be located on the 11,000-square-foot second floor. The expansion will be completed in September when the Strand's tagline will change from 8 to "18 miles of books." Strand Books, founded in 1927, continues to be family owned and operated.

SUING SILVERSTEIN
Studio Daniel Libeskind (SDL) is suing Silverstein Properties for $843,750, the sum Libeskind claims he is owed in architectural fees. The lawsuit, filed with the State Supreme Court on July 13, also seeks legal fees and punitive damages. SDL arrived at the sum as one-fourth of 1.5 percent of $1.5 billion, the estimated cost of the Freedom Tower. Silverstein wants to see time sheets rather than the construction cost-based fee and claims SDL has already been paid $2.25 million by the LMDC and Port Authority. SDL is seeking additional fees for its collaboration with Skidmore, Owings & Merrill.

MAJOR'S 2005 BUDGET
The City of New York has released its $47 billion budget allocations for 2005. The Department of Buildings received $670,000 to hire approximately 12 additional construction inspectors. Parks & Recreation received $7,286 million for seasonal employees. City Planning was allocated $335,000 to fund zoning reforms. The New York Water Taxi was subsidized $125,000 to maintain ferry service from the 69th Street Pier/Brooklyn Army Terminal to lower Manhattan. Hell's Kitchen Neighborhood Association received $5,000.

RIVERSIDE RENOVATIONS
Parks & Recreation reconstructed Riverside Drive Walkway from 79th to 87th streets. The $45 million project restored the original 1975 Frederick Law Olmsted design. Work included new paving, cobbled tree pits, street curbing, historically appropriate City Hall-style benches, and Riverside Park lampposts. Riverside Park, which stretches from West 72nd to 125th Street, is one of only eight officially designated scenic landmarks in New York City.

FLOWER POWER
The Save Gansevoort Market Task Force is collaborating with the Flower Market Association of New York City to conduct a feasibility study for relocating the flower market from its current location around 6th Avenue and 28th Street to the Meatpacking District. Washington Square Partners, the Environmental Simulation Center, AKRF, and Capalino+Company will conduct the study. The Flower Market has been in its current area for more than 120 years but zoning changes increasing residential growth has been edging out the florists.

NAVY YARD SWELLS
On July 14, Mayor Michael R. Bloomberg announced a five-year, $71 million project to extend the Brooklyn Navy Yard's 3.5-million-square-foot industrial park westward. The plan will improve the Yard's infrastructure, allowing for the creation of a privately funded $60 million, $500,000-square-foot manufacturing, industrial, and retail development. One building is already under construction, with others slated to be built over the next few years.

HHPA SPLITS
Hugh Hardy, Malcolm Holzman, and Norman Pfeiffer, the founding principals of Hardy Holzman Pfeiffer Associates (HHPA), are going their separate ways after 30 years in business. The move, which stretches from West 72nd to 125th Street, is one of only eight officially designated scenic landmarks in New York City.

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NEVER TOO EARLY continued from front page
schools were created under the New Century High Schools Initiative (NCHSI), which, with $30 million of funding from the Bill & Melinda Gates Foundation, the Carnegie Corporation of New York, and the Open Society Institute, transforms large high schools into multiple small schools meant to inspire learning through hands-on, theme-based approaches. "What's different about NCHSI schools is that they're small enough that no child slips through the cracks. The students are motivated by interesting themes, they learn by doing, and they're exposed to non-academic partners like design professionals," said Lorraine Whitman, executive director of the Salvadori Center, a nonprofit educational organization that uses engineering as a teaching tool and trains public school teachers to do the same. The Salvadori Center has partnered with the Pablo Neruda Academy and the Bronx Academies. Design magnet schools are not new in New York—two 10-year-old institutions, the Renaissance Charter School in Queens and the School for the Physical City in Manhattan, base their studies on investigations of the city—but NCHSI has helped to foster a trend of themed schools, which, though small, still serve around 400 students each. About 10 percent of the initiative's small schools are architecture-related, a percentage Whitman chalked up to statistical likelihood. "All these schools had to have a theme, and architecture was an obvious candidate," said Whitman. "But you could also say there's something in the air since 9/11, with people caring..."
more and more about architecture and design." Lawrence Pendergast, principal of the Urban Assembly School agreed, "In my 16 years of teaching, I've encountered more and more kids who are excited about this subject. The idea is to hook them on a theme that appeals to them."

The one school not developed under the NCHSI—the High School for Architecture and Urban Planning—was conceived separately as a response to extreme overcrowding in its Queens district, and will add almost 900 new classroom seats. It is also the only one of the group starting in a new building. In 2000 the School Construction Authority (SCA) commissioned STV Incorporated for the project, though once the school's focus on architecture was determined, STV brought in Arquitectonica to develop the overall concept, which uses the building as a teaching tool. "We expressed the specialized spaces in different materials—the auditorium in precast concrete panels, the cafeteria and art room in corrugated metal, the gym in glass block, the library in colored porcelain panels, and the classrooms in bright red brick," said Bernardo Fort-Brescia, principal of Arquitectonica. "The message is not only about materials but also about programming. We wanted to tell the students that architecture, unlike other artistic professions, is also about function and content." The school is also one of the first buildings planned by the SCA since a recent overhaul of its programmatic requirements aimed at lowering construction costs. As a result, the school bid in at $300 per square foot, significantly lower than the previous average bid of $425.

The Queens school's architecture theme came about at the suggestion of educator Sally Lai Young, a Department of Education consultant to architects designing public schools. "I'm the educator who sits with architects as they develop their designs," said Young. "I became fascinated with architecture as a theme for the school due to its interdisciplinary nature, and urban planning seemed a natural addition to help teach about the importance of the surrounding community." Still in the planning stages, the school's principal and faculty will be picked closer to its 2006 opening.

The new schools may or may not serve as feeders to college-level architecture programs, but educators argue that that's not the point. "We're not focused on turning out a cadre of architects," said Whitman. "The exciting thing is to get kids to understand how the built world influences their lives." DEBORAH GROSSBERG

Design magnet schools are not new in New York but NCHSI has helped foster a trend of themed schools, about 10 percent of which are architecture-related.

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What will it take to develop Far West Midtown? All sides agree on the need for more residential and commercial development, as well as improved transportation and open space. But how the pieces come together is the stuff of political brinksmanship. Laura Wolf-Powers puzzles it all together.

Potential Development Under the City's Plan

Here are the indispensable pieces of the Far West Side development puzzle: an expanded Jacob K. Javits Convention Center; the westward extension of the midtown business district; the new residential development the market is craving; usable open spaces that connect the city with Hudson River Park; the vitality and scalar integrity of the South Hell's Kitchen neighborhood.

Here's the piece with the uncomfortable fit: a stadium facility that anchors the city's bid for the 2012 Olympics, linked to a major transit investment, the extension of the #7 subway line. The Bloomberg administration, digging in its heels, says plans to transform the Far West Side will go nowhere without it. Its opponents argue that a stadium-free solution, one that relies on zoning changes and the Javits expansion to spur phased growth in the area, will promote better development at lower cost to taxpayers and with far less disruption to the existing city fabric.

This is the backdrop for the jigsaw of design and politics that is Far West Midtown. Three solutions—one by Cooper-Robertson Architects on behalf of the Department of City Planning, one by Meta Brunzema Architects endorsed by Manhattan Community Board 4 and a neighborhood-based coalition, the Hell's Kitchen/Hudson Yards Alliance (HKHYA), and a third by Robert Geddes, which is sponsored by the Newman Real Estate Institute at Baruch College—would produce different urban environments for those who live and work in the district. Because of the fiscal as well as the design ramifications of the city's proposal, which may go forward as early as this month, the debate over Hudson Yards has mushroomed into a super-issue that engages elected officials and citywide planning groups as well as local residents, developers, and property owners. A season of political brinksmanship awaits them all.

The city's Hudson Yards Plan is ambitious and monumental, full of large buildings and sweeping gestures that embody City Planning Commissioner Amanda Burden's vow to "get ahead of the curve" in anticipating and shaping new large-scale development. But this monumentality has also run the city's plan into trouble. Though it makes sense to place a large-footprint structure in what is already a super-block corridor from 30th to 34th streets between 7th Avenue and the river, the proposed stadium is so overwhelming as to diminish the quality of the streets and spaces that surround it, according to Rob Lane, director of design programs at the Regional Plan Association (RPA). "Though the plan does a really good job of animating the base of the stadium," he said, "there is still a question of whether people can be comfortable in these spaces given their sheer walls." The RPA dealt the city a blow in a report last week opposing the stadium on both design and fiscal grounds.

The city's proposal to expand the Javits Center northward, blocking view corridors and waterfront access at 39th, 40th and 41st streets, has also drawn fire. But neighborhood groups are most upset about a rezoning of 10th and 11th avenues in the 30s, a move that would pave the way for a north-south wall of office towers that, with FARs of 24 or more, could result in buildings with as much as 2 million square feet, as high as 90 stories. The proposed rezoning is already a compromise: Under pressure, the city agreed to increase density only moderately in
The two axonometric drawings (below) depict a view along 11th Avenue that shows potential development under the city's plan (opposite page) and under an alternative plan endorsed by HKHYA, a coalition of local community groups (this page). The low, white buildings in the foreground are existing structures. Both plans focus commercial development along the western edge of the area, though the city's plan allows a much higher scale. Hudson Rail Yards as it exists today (above left) and the city's proposal to extend the Javits and build a stadium over the western portion of the rail yards (above right).

The two axonometric drawings (below) depict a view along 11th Avenue that shows potential development under the city's plan (opposite page) and under an alternative plan endorsed by HKHYA, a coalition of local community groups (this page). The low, white buildings in the foreground are existing structures. Both plans focus commercial development along the western edge of the area, though the city's plan allows a much higher scale. Hudson Rail Yards as it exists today (above left) and the city's proposal to extend the Javits and build a stadium over the western portion of the rail yards (above right).

Hell's Kitchen east of 10th Avenue and maintain residential zoning in that part of the neighborhood. Still, for the grassroots community group Hell's Kitchen Neighborhood Association (HKNA), the Cooper Robertson plan amounts to a template for uniform building mass, type, and program that would leave the community without the waterfront connection it has sought for so long, and choke out the residential and industrial uses that give the neighborhood its mixed, gutsy character.

Community responses to these concerns are expressed in Brunzema's scheme, a collaboration with planner Daniel Ciutman. Brunzema, who lives and works in a five-story townhouse on West 35th Street, asserted, "We see the neighborhood as a place with its own rhythm of scales and building programs—not a tabula rasa." The plan adds only moderate density above 34th Street, putting most new bulk on the 34th Street east-west superblock, including the rail yards. (Both HKHYA and the city allow for about 40 million square feet of new development, though the community would prefer less).

To accomplish this, the HKHYA alternative excises the stadium from the western rail yards and expands the Javits Center southward in its stead. The plan accommodates desired development by allowing for residential and commercial towers atop the convention center extension, perched on the periphery of the building. A public park, on the rooftop amid the towers, provides a connection from the blocks to the east (also fully built-out commercially) through to the Hudson River. Critics have praised the plan's move to concentrate bulky new development on an east-west corridor that is already large in scale, and applauded its transformation of odd-shaped publicly owned sites into innovative, organic open spaces (including several abutting Lincoln Tunnel on-ramps). However, the idea of a 10-acre park on the roof of the south-expanding Javits has drawn skepticism. "You would have these enormous towers meeting a vast open space without much relief in terms of massing," said the RPA's Lane, who also points out that park users would have to ascend 32 feet from 11th Avenue—and 60 feet from Hudson River Park—in order to access the space.

Brunzema's plan has a much simpler flaw in the eyes of the city: It rejects the stadium and the #7 extension, the official sine qua non for a new Far West Side. The city also maintains that, under the HKHYA-endorsed design, the Javits would lack needed contiguous floor space. The design is nonetheless a powerful statement of how Far West Midtown development could be more flexible and sensitive to context if City Hall's obsession—the stadium—were removed from the mix. A third alternative, a study sponsored by Newman Real Estate Institute at Baruch College, claims to let disputants have it all. This so-called "dream scheme," spearheaded by Robert Geddes, dean emeritus of the Princeton University School of Architecture, would demolish the existing Javits Center, reconnect the street grid to the river from 34th Street northward, and build an entirely new convention center on the superblock corridor, where it would cover both the eastern and western rail yards. According to architect Chuck Lauster, the newly appointed director of the Pergolis Gallery at the Newman Institute, both a sports stadium and up to...
The city's plan (left) features an expanded Javits and new stadium, and concentrates commercial development along 10th and 11th avenues and along an east-west superbloc between 30th and 34th streets. It cuts a mid-block boulevard between 10th and 11th avenues, featuring a swath of open space. HKHYA's plan (middle) also puts development along 10th and 11th avenues, but concentrates bulk on an east-west superbloc that includes the rail yard. A pedestrian network links small parks and a green space on the roof of the Javits. It omits the stadium entirely. The Newman Real Estate Institute's study (right) places a new convention center over the rail yards, and allows the possibility of a stadium on its roof. It focuses mixed development on the old Javits site.

10 million square feet of office space could be built on the roof of the convention center. Advocates say that if city and state officials would jettison the Javits—a young building in good structural condition but an admitted eyesore—New York could have a waterfront greenway, high-density development potential, and a stadium all at once. Many view the Javits "flip" as an outrageously expensive nonstarter, and the proposal does not prevent monolithic office development on 10th and 11th avenues. Nevertheless, stranger compromises have been struck in this town.

Far West Midtown's fate depends on the interface of design solutions with fiscal and political ones. RPA's opposition to the stadium has been damaging. Neighborhood activists now have powerful allies in West Side property owners, including Madison Square Garden owner James Dolan. But the city claims that if activists defeat the stadium—by persuading the State Assembly to block it or through litigation—there will be no redevelopment, not even a rezoning of the area. A political observer close to the issue predicts "a complete reshuffling of the deck" on the West Side if the city stops campaigning for a Manhattan stadium and sets its Olympic sights on Queens. In the aftermath of such a reshuffle, could former combatants sit across from one another and discuss the distribution of density, the role of east-west connectivity, the relationship of a city to a river? We may yet find out.

Laura Wolf-Powers teaches City and Regional Planning at Pratt.

Because of the fiscal as well as the design ramifications of the city's proposal, the debate over Hudson Yards has mushroomed into a super-issue that engages elected officials and planning groups as well as local residents, developers, and property owners.

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THE MUCH-ANTICIPATED BOOK Charlotte Perriand: An Art of Living, edited by Mary McLeod (Harry N. Abrams, 2003), $65.00

The the limited ability to generate critical and comprehensive and meaningful narrative in the research. The book does not value the much-anticipated book Charlotte Perriand: An Art of Living, edited by Mary McLeod, sets a refreshing example at a time when the ubiquitous formats for architectural publications have grown tired. Monographs have long been challenged for their limited ability to generate critical and contextualized analysis of an architect's body of work. Anthologies of loosely connected, randomly matched scholarly and critical essays are also beginning to seem less satisfying than books with a focused and coherent argument.

By contrast, the editorial strategy of Charlotte Perriand succeeds in creating a comprehensive and meaningful narrative in reconstructing the life and work of the modernist French designer. Though the book consists of contributions from seven different authors, McLeod, the book's editor and professor of architecture at Columbia University, ensured that each focused on a different moment in Perriand's career, and assembled the articles in chronological order. While this allows less room for tensions and discussions between different viewpoints usually expected in books with multiple voices, it provides a diverse but integrated, detailed account of the designer without chronological gaps or repetitions.

Perriand is now well known as the woman designer whose name had been omitted from the canon, despite her important contributions to the design of the three famous tubular steel chairs previously attributed to Le Corbusier alone. McLeod's book does far more than simply undo this exclusion, although such feminist motivation initiated the research. The book does not value Perriand only on the condition of her collaboration with famous architects and artists, such as Le Corbusier, Fernand Léger, and Jean Prouvé. That would have affirmed the very notion of the "star male architect" the book intends to challenge. Instead, it explores Perriand's career as a whole, and aspires to "help provide a fuller and more nuanced understanding of French modernism," as McLeod writes in the book's introduction, by exploring marginalized topics such as collaboration, dialogues with "non-Western" countries, the design of kitchens and bathrooms, and engagement with political movements, ethnology, and vernacular culture. Each article deals with a specific period or theme in Perriand's career, such as her work before joining Le Corbusier's office, which challenges the common opinion that she learned modernism from the master (Esther da Costa Meyer); her collaboration with Le Corbusier in the late 1920s and the mutual influences between the two designers (McLeod); her departure from the architect's office and involvement with the radical Popular Front movement in the 1930s (Danilo Udovicki-Sebil); her productive years in Japan in 1940 and 1941 that not only contributed to the design culture in the country but also reshaped her own artistic sensibilities (Yasushi Zenno); and her collaboration with Prouvé in the late 1940s and 1950s (Roger Aujame).

The book's remaining two articles synthesize some continuous themes throughout Perriand's career. Arthur Rüegg demonstrates the evolving role of the bath­room throughout Perriand's career; and Joan Ockman theorizes the designer's contribution in terms of her life-long appreciation for ordinary objects and vernacular culture that made her a "selector and 'improver' of forms rather than ... an inventor."

The book also offers comprehensive documentation of Perriand's designs with high-quality images, recollections by colleagues, and a set of translations of her own texts. It deserves the highest praise for the writers' focused scholarly analyses.

One question remains, however, about the project's initial political and feminist aspirations. The book produces the overall impression of Perriand as a designer with a satisfying and fulfilling career. McLeod mentions in passing that "the objective of this book is not to present (Perriand) as a major architect of the scope of Le Corbusier or Frank Lloyd Wright. Yet why a gifted designer such as Perriand did not turn out to be a "major" figure in architecture is left unsaid. It was not only the exclusive canon but also the profession that must have blocked her opportunities. In other words, it is not only historiography but also history that is responsible for her omission. In order to celebrate her work and correct historians' omissions—which is perhaps the only effective strategy in paying debt to an artist hitherto ignored—the book sets a soft antagonistic tone for the ideological context of the profession or any other forces that might have diminished Perriand's chances. Charlotte Perriand stands as an exemplary work in demonstrating the contributions of feminist histories to historiography, as well as to a more complex comprehension of modernism.

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Sculpting Spectacular Architecture

Architecture: Sculpture
Werner Sewing, with contributions from Erik Wegerhoff (Prestel, 2004), $70.00

Sculptural architecture avoids classical proportions and is a personal approach to form that denies categorization and style, claims Werner Sewing, a German architecture sociologist. In his book, Architecture: Sculpture, Sewing aims to present sculptural buildings "taken out of their pigeon holes of architectural theory, and perhaps liberated in the process."

However, his introductory essay reins in the promise of a transcendent transformation of architectural purpose into something more sublime. The book's main section presents 40 post-World War II projects that bear out Sewing's thesis, and are generally geared at inspiring the public with formal extravagance or monumental austerity. It's no coincidence that a fair number of churches, museums, and civic projects crop up. The projects are arranged chronologically according to completion, which is odd. For example, Frank Gehry's Walt Disney Concert Hall (1987-2003) precedes 19 other entries that were completed before last year. The projects are beautifully illustrated in crisp architectural photography, sketches, and drawings.

The author makes fleeting reference to the work of sculptors, however his comparisons lack depth and specific application. He uses the word "sculpture" 69 times, "sculptural" 123, "sculpturality" 16, and "sculptor" 7, though he only mentions a few specific works (as expected, Donald Judd, Sol Lewitt, Frank Stella, Richard Serra, as well as Boromini). His discussion of Santiago Calatrava's Oriente Railway Station in Lisbon doesn't even mention his sculpture studies. Ultimately, the book is a well-curated selection of stunning works linked by a vague argument.

JAMES WAY IS AN ASSOCIATE EDITOR AT AN.
Alternative proposals for the site of the proposed IKEA store in Red Hook grace the galleries of the Urban Center through mid-September, offering commentary on the operational concerns of this big-box retailer as balanced by those of the surrounding community. Projects range from a study of IKEA's catalogue nomenclature (IKEA Deliveries by Joanna Lo) to a plan to accommodate the neighborhood's quirky activities, like late-night drag-racing (IKEA 24:7 by Nathaniel Gorham and Kertis Weatherby) to a deformation of the typical big-box structure into a long "sandwich" of retail and housing (Off, On, and Super-On by Nathaniel Gorham). The plans were developed by graduate students at the Syracuse University School of Architecture in a studio taught by Ben Pell and Ted Brown in 2003.
THROUGH SEPTEMBER 13
Whitney Museum of American Art
1071 5th Ave.
www.whitney.org

THROUGH SEPTEMBER 14
LOT-EK: Mobile Dwelling Unit
Museum of Modern Art
11 West 53rd St.
www.moma.org

THROUGH SEPTEMBER 18
www.mas.org
www.iaiany.org
www.wsves.org

THROUGH SEPTEMBER 20
World Monuments Fund
Shaker Site
and Garden
1800-1900
Ritz-Carlton New York
Breath
2 East 53rd St.
www.rietz-carlton.com

THROUGH SEPTEMBER 26
World Financial Center Plaza.
Skyscraper Museum
Building a Collection
1083 5th Ave.
www.skyscraper.org

THROUGH OCTOBER 3
Tall Buildings
Humble Masterpieces
Santiago Calatrava’s Transportation Hub for the WTC Hub
Projects 81: Jean Shin
McSorley’s CIBS
11 West 23rd St., Queens
www.moma.org

THROUGH OCTOBER 5
Ant Farm: 1968-1978
Experimental Architecture
and Garden
New York City Building
Flushing Meadows Corona Park, Queens
www.antfarm.com

THROUGH OCTOBER 7
Curious Crystals of Unusual Purity
Phoebe Washburn: Seconds of Something
William Gedney, Christopher Wool: Into the Night
PS.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

THROUGH OCTOBER 8
A new exhibit at the Andrea Rosen Gallery brings together 12 artists in a group show that explores the sculptural properties of paper. With works from 1965 to the present, the show is loosely organized into four sections, hence the title, Four-Ply. A conceptual minimalism group features text-based works of Felix Gonzalez-Torres, Bruce Nauman, and Robert Gober. A second section, including a Robert Rauschenberg cardboard box construction, a Linda Benglis handmade-paper form, and a papier-maché sculpture by Niki de Saint Phalle, showcases works with an overtly material approach. Similar is the third collection of works by Eva Rothschild, Simon Periton, and Arib Orlicki that explores cutting and weaving, some with surprising detail and intricacy. The fourth group is devoted to representational narrative, including contributions from Ryan Johnson, Rachel Foulston, and Matthew Ronay (whose architectural exploration Magic House is pictured above).

JAMES MAY

PREVIEW

FOUR-PLY
Andrea Rosen Gallery
525 24th Street

AUGUST 24
Meet the Architects
5:30 p.m.-9:00 p.m.
Parade Ground Lawn, Governors Island
www.arsenalan.org

SEPTEMBER 8-DECEMBER 12
Art Farm: 1969-1978
Institute of Contemporary Art at the University of Pittsburgh
118 South 36th St., Philadelphia
www.icathila.org

THROUGH AUGUST 29
Yves Klein: Air Architecture
MAK Center for Art and Architecture
835 North Kings Rd., West Hollywood
www.makcenter.org

THROUGH SEPTEMBER 6
Samuelsckie and the Rural Studio Community Architecture
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org

Out of the Box: Price Rossi Stirling + Matta-Clark
Architect’s Books
Canadian Centre for Architecture
1920 rue Balle, Montreal
www.ccqa.qc.ca

JULY 31-JANUARY 16
Leibeskind: Experimental Architecture
Carnegie Museum of Art
4400 Forbes Ave., Pittsburgh
www.cmoa.org

SEPTEMBER 8-SEPTEMBER 19
Robert Mann Gallery
120 Park Ave.
www.robertmann.com

AUGUST 22
California Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

THROUGH SEPTEMBER 19
Robert Mann Gallery
835 North Kings Rd., New York
www.robertmann.com

THROUGH SEPTEMBER 20
Los Angeles on Film
Paradise(Lost|: Los Angeles in the American Landscape,
2nd Ave. and 50th St.
La Maganette Ristorante
5:30 p.m.-8:00 p.m.
42nd St. and 12th Ave.
www.bryantpark.org

THROUGH SEPTEMBER 18
www.mas.org
www.iaiany.org

THROUGH AUGUST 15
Paradise(Lost: Los Angeles on Film
American Museum of the Moving Image
38th St. and 38th St., Queens
www.namaf.org

THROUGH AUGUST 20
Andrea Rosen Gallery
3 Beekman St., Beacon
www.arosen.com

EVENTS
JULY 28
Midtownal Art Society 12th Annual Summer Boat Tour: A “Blue Links” Look at Ferry Terminals
6:00 p.m.-9:00 p.m.
Pic 3rd
43rd St. and 12th Ave.
www.mas.org

JULY 29
A Walk in the Park with NYC Parks Commissioner Adrian Benepe
6:00 p.m.
Museum of the City of New York
1200 5th Ave.
www.mcny.org

JULY 30
Walking Tour: Downtown: What’s in a Name?
11:00 a.m.
Fouger O United States Customs House Broadway and Bowling Green
www.mas.org

AUGUST 3
DOO Open House
3:00 p.m.-8:00 p.m.
Center for Architecture
538 LaGuardia Pl.
www.arch.org

AUGUST 12
Coney Island Museum
120 Stillwater Ave.
www.coneyisland.com

AUGUST 24
Meet the Architects
5:30 p.m.-9:00 p.m.
Parade Ground Lawn, Governors Island
www.arsenal.org

FRIDAYS THROUGH AUGUST 27
Design + DJs + Dancing
in the Garden
6:00 p.m.
Cooper-Hewitt, National Design Museum
2 East 91st St.
www.ndm.ai.edu

SATURDAYS THROUGH SEPTEMBER 4
Warm Up 2004
3:00 p.m.-9:00 p.m.
P.S.1 Contemporary Art Center Courtyard
22-26 Jackson Ave., Queens
www.ps1.org

WITH THE KIDS
SEPTEMBER 8
Castles in the Sand
12:30 p.m.-4:00 p.m.
Coney Island Beach
www.artsbronx.org

JULY 21
Leibeskind: Experimental Architecture
4400 Forbes Ave., Pittsburgh
www.cmoa.org

AUGUST 7-17
Image, Space, Object
Rocky Mountain College of Art and Design
1600 Pier St., Colorado
www.arsa.org/rockymountain2004

SEPTEMBER 8-DECEMBER 12
Art Farm: 1969-1978
Institute of Contemporary Art at the University of Pennsylvania
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1920 rue Balle, Montreal
www.ccqa.qc.ca

TEXTURE CITY
Van Alen Institute
30 West 22nd Street, 6th Floor
Through August 29

OPEN VIEWS 2: FILMS ON THE CITY
6:30 p.m.
Parade Ground lawn, Governors Island

The Van Alen Institute has big plans for August, with an exhibition entitled Texture City and its second annual film festival. Marc Boulton’s Texture City is an interactive installation exploring the changing nature of the public realm. Previously exhibited in various public spaces in Rome, this is the first United States showing of Boulton’s glass and steel models, as well as photographs, drawings, text, and audio recordings of the ambient sound in Roman plazas. The exhibition emphasizes the multiple layers of activity and information in the urban environment. The Van Alen has also organized OPEN VIEWS 2: films on the city, an evening of live music and independent short films on Governors Island, which opened to the public for the first time this summer. Curated in conjunction with Rooftop Films, the festival focuses on urban life in public space and is intended to get New Yorkers to experience new urban spaces. Marie-Francoise Plassant’s Occupation of the Ground, shot entirely from Brussels rooftops (pictured above) is one of six films that will be shown. Tickets include round-trip ferry fare. To purchase tickets, go to www.vanalen.org.
Ultra-Tech Eco-Warrior

Show Me the Future: Engineering and Design from Werner Sobek

Werner Sobek lives in a glass house and is a man of (lightweight) steel. His current exhibition, Show Me the Future, curated by Sobek with architectural historian Winfried Nerdinger in Munich’s new Pinakothek der Moderne, skillfully persuades us of the structural engineer’s progressive credentials. His zero-energy, lightweight glass house, R128 (Stuttgart, 2001), is a borderline ascetic, free of curtains, sinks, wall switches. The bathtub migrates freely around the open bedroom, limited only by the snaking umbilical cords of supply and evacuation. Ultra high-tech, self-sufficient and environmentally friendly, the house can also be fully recycled. Here is the new engineer-architect—alchemist and Franciscan monk, conjoining nature and sophistication computer nerd and eco-warrior, all wrapped into one. It’s apparent that for him, transparency is all.

Sobek, still relatively unknown in American architecture and engineering circles, has had a presence in Chicago and New York (where he recently opened an office) and notable successes elsewhere (Lima, Bonn, Bangkok). Covering work since 1992, the show includes huge building projects he collaborated on with Helmut Jahn, such as the Sony Center in Berlin, with Helmut Jahn, such as the Sony Center in Berlin, with Helmut Jahn, such as the Sony Center in Berlin, with Helmut Jahn, such as the Sony Center in Berlin, with Helmut Jahn, such as the Sony Center in Berlin, with Helmut Jahn, such as the Sony Center in Berlin, with Helmut Jahn, such as the Sony Center in Berlin, with Helmut Jahn, such as the Sony Center in Berlin, with Helmut Jahn.

Here we are, all futurism aside, back to “classical” modernism, with a nod to contemporaneity (the “blue”). The reduction of boundaries between interior and exterior is an old theme—obscured, it seems, in the siteless, transportable house and the belief in advanced technology. Sobek is, however, also a man of his time, and the rhetoric about living in harmony with nature also registers his evident awareness of this problematic notion. The house Sobek has built is a zero-energy building. The one he has not built (with nods to Buckminster Fuller and Le Corbusier) is meant to sit even lighter on the land, a translucent flying saucer delicately perched on its fragile host. How to square the ultra-high-tech engineer with the earnest ecologist? The old dreams of the power of modern technology have been taken out, dusted off, and revamped—ecology replacing social reform—for the new millennium.
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