When What Went Wrong?, venerable Islamic scholar Bernard Lewis' take on the history of Islam's clash with modernity, was published in 2001, many Americans felt confirmed in their opinion that something was indeed wrong with Islam. Horrific images of terrorism and civil warfare from across the Islamic world have reinforced this simplistic perception.

Such misreadings make it all the more satisfying to report about things gone right. With imagination and sensitivity to people and place, the Aga Khan Trust for Culture (AKTC) has overseen two recent urban revitalization projects that could well serve as exemplars for the way urban renewal should be conducted in this country.

The AKTC is an agency established by the Aga Khan, the religious leader of the Shia Imam Ismaili, to improve built environments in societies where Muslims have a significant presence.

The first project is the $30 million transformation of a...
Hundreds of architectural monuments of the future are on view at the Venice Architecture Biennale, which opened last week, but a less visible attraction is the Italian government’s presentation of the last 50 years of Italian architecture, located in the Venetian pavilion. The show includes Giancarlo De Carlo’s megastructural College of Urbino (1973–78) and Aldo Rossi and Carlo Aymonino’s public housing in the Gallarate quarter of Milan (1969–73), which, like the nearby Italian pavilion that was steadily improved by Carlo Scarpa from 1962 to 1968, are in decidedly precarious states. Still, the exhibition demonstrates the government’s recognition of these projects’ importance to the nation’s built and cultural landscape.

In the United States, by contrast, it seems that we have learned little since the destruction of McKim, Mead, & White’s grand Pennsylvania Station in 1964. Though it spurred the country’s preservation movement and first landmark law, many of our major monuments are still under threat, for a variety of reasons.

As historian and activist Michael Henry Adams observes in our Protest column (page 15), historic buildings in Harlem enjoy less protection than their counterparts in more affluent neighborhoods of the city. He argues that Harlem’s historic structures must be part of its renaissance, not an obstacle to it. Meanwhile, Cuba’s architectural legacy, on view in an exhibition at the Storefront for Architecture (see Diary, page 12), has suffered greatly as a result of the country’s economic and political turmoil of the last few decades, wrought in no small part by the U.S. embargo. Further, a potential political decision to divert funds from the rebuilding of Penn Station in the James A. Farley Post Office, also a McKim, Mead, & White design (page 1), might weaken the ambitious plan to turn a white elephant into a dynamic gateway into the city. Lastly, the inability of the Eero Saarinen–designed TWA terminal to accommodate the increasingly complex demands of airline travel was partially responsible for its own demise. The fate of the 1962 landmark remains uncertain, though the Port Authority is intent on finding an adaptive reuse that will allow it to thrive as a public commercial space, as it once did. Whether a church, a post office, or an airport, functionality is clearly an essential element of a structure’s survival.

Contemporary architectural works are particularly vulnerable to deterioration or loss. Many don’t qualify for landmark status, which prompted the Municipal Art Society to compile a list of “30 Future Landmarks,” buildings that deserve protection in the future (page 6). Another, more complicated reason for the difficulty in preserving modernist works is their inability to garner popular sympathy. For example, as Storefront board member Belmont Freeman observed, the Cuban government tends to apply federal preservation funds to tourist–pleasing Spanish colonial architecture rather than the country’s modernist treasures.

The international organization DOCOMOMO, devoted to the documentation and conservation of relics of the modernist movement, will address these dilemmas and others in its conference at Columbia University this month. We encourage you to attend and learn more about what can be done to protect the highest achievements of the architectural profession.

The views of our readers and columnists do not necessarily reflect those of the staff or officers of the Architect’s Newspaper.

THE ARCHITECT’S NEWSPAPER SEPTEMBER 21, 2004

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Cathy Lang Ho
William Menking
Martin Perrin
Anne Guiney
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LUIGI PRESTINZENA PULISI / KESTER BATTENBURG /
D. GRAHAM SHANE / PETER SLATIN /
OWEN WRIGHT / ANDREW YANG / PETER ZELLNER

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NEW YORK TIMES architecture critic Herbert Muschamp described it as “black helicopter stuff: a crisp but hulking tower of power.” The project’s inauguration coincides with the opening of the exhibition devoted to the General Services Administration’s design accomplishments, Civic Spirit: Changing the Course of Federal Design at the Center for Architecture (see Diary). Charles Gwathmey, along with Moshe Safdie, will speak about the challenges of designing for security on September 20, as part of the lecture series accompanying the exhibition.

CLAY RISSEN

EAVESDROP IS ON ASSIGNMENT

NATIONAL MUSEUM OF THE AMERICAN INDIAN OPENS continued from front page

facilitators than anything else,” said Alison Weidelo, publicity manager at Polshock.

The reason for this is that the process of the building’s design has not always been a pretty one. When the Smithsonian institution agreed in 1987 to take over the collections of the Museum of the American Indian (in New York City), they planned to re-house the collections in a new museum along the Potomac River. In 1993, the Smithsonian selected Cardinal and Geddes Brecher Qualls Cunningham (GBQC) of Philadelphia to design the building. The conceptual plans they presented to D.C.’s Commission of Fine Arts (CFA) in 1996 were unanimously accepted. By 1998, relations between the institution and the architects had grown sour over scheduling, scope of work, and fees, that the Smithsonian fired both Cardinal and GBQC, and replaced them with the Polshek Partnership, Tobey + Davis (now SmithGroup), and the National American Design Collaborative. The Smithsonian credits Cardinal with completing the conceptual design of the building, or about 25 percent of the project, and having done that, asked the new firms to bring the drawings to completion.

The story gets muddier from here, with Cardinal claiming that the work he did in the subsequent year (with the financial backing of several supporters, done in hopes of being brought back onto the job) was appropriated by the new architects after it was presented at a meeting with the CFA. He did so after the Polshek-led team had shown its own revisions, which were rejected by the Commission. After another round of revisions, which brought the scheme closer to its original design, the plans were approved, and the project broke ground in 1999. Cardinal doesn’t like it, and while he says that he doesn’t harbor any personal animosity, he speaks warmly about the building. “Polshek and his Indians were asked to carry out my designs,” he said, “but it is more of an exact copy of my work.”

The NMAI’s opening ceremonies will no doubt steer clear of any of the controversy that attended its birth, and the Smithsonian describes the building’s design as a collaboration. Thomas Sweeney, the publicity director for the NMAI, diplomatically suggested that “collaboration is actually an important element of Native American culture.” That may be so, but when it comes to architecture, Cardinal isn’t buying it. He laughed, “That is ridiculous! Native cultures are individualistic, about honor and respect.”

While nobody likes the situation, and NMAI Director Rick West has made public overtures to Cardinal, inviting him to the opening, and crediting him for helping to steward the vision, there are signs that it may soon blow over. Cardinal (and others involved) imagines that in a few years, when the NMAI gets attention more for its building than its history, the building will be ultimately be regarded as his. “In time, when people look at my work, they will look at this building too,” he says. George Washington fired Pierre L’Enfant (from his role as the planner for Washington D.C.), and nobody’s forgotten him and his role.”

ANNE GUINEY

MISSION STATEMENT continued from front page

Mission staffers are being housed in nearby rented office space. The $50 million replacement was originally conceived in 1996, necessitated not only by the cramped and decrepit conditions of the existing facility but also by concerns of terrorist attacks against State Department structures in the wake of the 1998 African embassy bombings. But despite a completed design, anti-UN sentiment in Congress, however, has diminished over the last year—which may explain why the UN Mission has finally gotten the go ahead. Because of FBI restrictions, many details of the design have not been released, although it is known that the structure will have 30-inch poured-concrete walls, sandstone in color. Except for the entrance hall, which will feature shatter-resistant tempered glass and an air-pressure curtain to ward off chemical and biological clouds, the first six floors will be dedicated to HVAC and mechanics. The rest of the building will be dedicated to offices, save an auditorium and central elevator and ductwork core will be clad in zinc to protect it from fires. The exterior reflects the design’s priority on security. Narrow window slits begin only at the seventh floor, increasing in density as they rise up the side of the building. One corner of the roof will fold inward to reveal the top of the zinc-wrapped core. Writing about the project in 2002, former State Department board member Belmont Freeman observed, the Cuban government is their inability to garner popular sympathy. For example, as Storefront board member Belmont Freeman observed, the Cuban government tends to apply federal preservation funds to tourist–pleasing Spanish colonial architecture rather than the country’s modernist treasures.

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ANNE GUINEY

Please note that the text provided is a natural reading of the document and does not include any images or graphical representations.
It sounds improbable, but Susan Hakkarainen's career in illumination has taken just that route, and as the founder of Ivalo Lighting, she is bringing her background in hard science to the admittedly less rigorous world of decorative lighting. After a Ph.D. in Plasma Physics from MIT and a stint with a NASA subcontractor, Harrakainen founded Ivalo in 2000, and brought Stefano Casciani of Domus and William Graham of the University of Pennsylvania's School of Architecture on board to guide the company's philosophy and aesthetic. Ivalo has just introduced Rotare, the first in a series of five collaborations with architects. Designed by the New York firm Lewis, Tsurumaki, Lewis (currently representing the United States at the Venice Biennale), Rotare will be followed by fixtures from Winka Dubeldern of Architectonics, David Bergman of Fire & Water, Bill Pedersen and Rob Goodwin of Kohn Pedersen Fox, and Ali Rahim and Hina Jammale of Tsuramki.Lewis because of Ivalo's belief that decorative fixtures should form architectural elements that relate to and define a space. There is also a healthy dose of the modernist ideal of marrying new technologies with new, beautiful forms, and this is where Harrakainen's background comes in handy. LTl's design for Rotare has a series of compound curves that would be difficult to fabricate, so she went to the folks who know best: a metal stamping firm in Detroit that works on race car bodies and motocycle fuel tanks. "They said, 'Sorry, we don't do lights,'" Hakkarainen laughed. "Once I started dropping military specifications, they were more interested, because they are used to working within incredibly fine tolerances. We also did a CATIA analysis of how the metal would be formed, and when it showed that the fixture could be done with conventional stamping techniques, they agreed to start designing the dies."

Hakkarainen's enthusiasm for the skills of Detroit metal-workers turned out to be mutual. "At first the stampers gave me the hairy eyeball, and now they have decided to get a Rotare fixture as a present for their boss." AG

From the Hubble Space Telescope to lighting fixtures? It sounds improbable, but Susan Hakkarainen's career in illumination has taken just that route, and as the founder of Ivalo Lighting, she is bringing her background in hard science to the admittedly less rigorous world of decorative lighting. After a Ph.D. in Plasma Physics from MIT and a stint with a NASA subcontractor, Harrakainen founded Ivalo in 2000, and brought Stefano Casciani of Domus and William Graham of the University of Pennsylvania's School of Architecture on board to guide the company's philosophy and aesthetic. Ivalo has just introduced Rotare, the first in a series of five collaborations with architects. Designed by the New York firm Lewis, Tsurumaki, Lewis (currently representing the United States at the Venice Biennale), Rotare will be followed by fixtures from Winka Dubeldern of Architectonics, David Bergman of Fire & Water, Bill Pedersen and Rob Goodwin of Kohn Pedersen Fox, and Ali Rahim and Hina Jammale of Tsuramki.Lewis because of Ivalo's belief that decorative fixtures should form architectural elements that relate to and define a space. There is also a healthy dose of the modernist ideal of marrying new technologies with new, beautiful forms, and this is where Harrakainen's background comes in handy. LTl's design for Rotare has a series of compound curves that would be difficult to fabricate, so she went to the folks who know best: a metal stamping firm in Detroit that works on race car bodies and motocycle fuel tanks. "They said, 'Sorry, we don't do lights,'" Hakkarainen laughed. "Once I started dropping military specifications, they were more interested, because they are used to working within incredibly fine tolerances. We also did a CATIA analysis of how the metal would be formed, and when it showed that the fixture could be done with conventional stamping techniques, they agreed to start designing the dies."

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Brooklyn's Newest Landmark

On September 15, the New York State Public Service Commission (PSC) was expected to rule on the latest iteration of a proposed power plant to be built on the Brooklyn waterfront just south of Bushwick Inlet. The PSC faced three choices: approve this latest version of the TransGas iteration of a proposed power plant just south of Bushwick Inlet. The contractor's happy-go-lucky residents, they like it, they acknowledge that TransGas proffers from going public. In the week before the PSC's ruling, he was—no doubt success­fully—seeking to intimidate propon­ents of the plan from taking their case directly to Governor Pataki. There are serious questions about TransGas: the public demands suffi­cient leverage to be able to hold the developers' feet to the fire from the minute they are empowered to build, to make sure that their beneficent public promises of clean, safe energy are fulfilled and maintained. Then, there's the matter of the tower, a.k.a., the emissions stack. You can dress it up, but it's still an emission stack. At present, TransGas develop­ers want it to emulate a residential highrise—shades of window decals showing flowerpots, cats, and people that were slapped on tenements in East Harlem and the South Bronx in the city's darkest days. It's a horrible idea. Far better would be a competi­tion that would encourage not only forward looking design but seek possible additional uses or even newer clean technologies for the tower. If all else fails, they could build one of the many discarded plans from the ballyhood Childs/Libeskind Freedom Tower collaboration just lying around collecting particulate matter. Peter Slavin is the founder of www.thelatinireport.com

In 2002 Robert Scarano, Jr., had a 10-person architect­ural firm housed in a 250-square-foot office in Brooklyn. A fire destroyed his small space and he moved to the top floor of 110 York Street on the edge of DUMBO. From the street, the office is indistinguishable from hundreds of other New York buildings but it is quickly becoming a landmark. The Manhattan Bridge arcs past the building's roofline, as does the Brooklyn Queens Expressway. Scarano and Dedy Blaustein, an archi­tect in his firm, have planted a dramatic, corrugated metal and steel extension on the roof that's seen by thousands of commuters every day. Echoing the bridge's structure, the roof's angular design are a backdrop to a nightly play of colored light. The two-floor annex, nearing comple­tion, will house the firm's growing staff, which numbers at 75. A walk through Scarano's current office, which spreads throughout the building's top floor, is like wandering through a rabbit warren where archi­tects work elbow to elbow along long desks, in an unusual­ly tight arrangement. He is surely the most busy architecture office in Brooklyn. Two buildings, with 250 to 300 projects currently in the ground or on the board, and another 15 hires planned before October. Scarano is designing two large live/ work projects in DUMBO, but the vast majority of the firm's work is smaller residential structures in the outer boroughs. The firm is now designing or completing an astonishing 240 houses in East Williamsburg and Bushwick. Scarano's newest project is a two-story house that connects to his current office via a grand metal staircase and features an outdoor terrace facing Manhattan and the noisy but spec­tacular DUMBO Bridge.

William Menking
tural diversity, making it especially hateful to the Serbs. They regularly shelled the Stari Most until it finally crumbled in 1993.

After the war, rebuilding the bridge and restoring Mostar became crucial to Bosnia’s cultural and economic recovery. But when reconstruction on the city started, it was hasty and unregulated. With the cooperation of the municipality, in 1999 the AKTC, in collaboration with the World Monuments Fund (WMF), stepped in to devise a framework for the reconstruction of the urban core, train a new generation of conservation professionals, and identify significant historic buildings in need of renovation. Five of these buildings have already been restored, and funds are being raised to renovate another ten.

At the opening of the reconstructed Stari Most bridge this past July, the AKTC/WMF announced the inauguration of a municipal agency, the Stari Grad, to guide Mostar’s future conservation and development. The restored buildings will provide income for Stari Grad for the next ten years.

These two urban revitalization projects should greatly enhance the lives of their citizens. One hopes they will also demonstrate to citizens of the world, especially Americans, that Islamic modernity is not a viable possibility, but a vital, if incipient, reality.

The centerpiece of Mostar’s renewal effort was the reconstruction of the 16th-century Stari Most bridge, destroyed by the Serbs in 1993.

HANIF RASHID and Lise Anne Couture, co-founders of Asymptote, were awarded the fourth Austrian Frederick Kiesler Prize for Architecture and the Arts.

The New York Council Society of American Registered Architects (SARA) gave its 2004 Firm Award to Melzer/Mandl Architects.

In November the Historic Districts Council will award its 16th Annual Landmarks Lion Award to Beyer Blinder Belle.


Raymond Gastil, executive director of Van Alen Institute was named a Loeb Fellow at Harvard University’s Design School.

In mid-June, New York City won a $270,000 EPA grant for brownfield assessment on Mariners Maris in Staten Island. The EPA also announced its first Green Buildings Design Competition winners: Queens Botanical Garden by BKSK Architects; Roosevelt Ave./74th St. Station by the MTA/NYC Transit, Fox & Fowle, and Vollmer; Brooklyn Ice House by Big Sue; 2nd Ave. Subway by the MTA/NYC Transit, Fox & Fowle, and DMJM+Harris/ARUP; and Studio Z7 Regenerative Row House by Studio Z7 Architecture. Honorable mentions were as follows: Octagon Park Apartments by Becker and Becker; Raising the Phoenix by CREA Affiliates; Bronx Criminal Court House and the Brooklyn Children’s Museum, both by Rafael Vinnoly Architects; and New Corona Maintenance Shop and Car Wash by the MTA/NYC Transit.

The Canadian Centre for Architecture awarded nine research fellowships for 2004–2005 as part of its Visiting Scholars Program. Six of the nine are based in the United States: Jean-François Bédard of Columbia University; Farès El-Dahdah of Rice University; Kent Kleinman of SUNY Buffalo; Sébastien Marot of University of Pennsylvania; Jorge Otero-Pailos of Columbia University; and Hadas-Anna Steiner of SUNY Buffalo.

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Richard Meier's 1977 Bronx Developmental Center, which was ineligible for landmark status and protection because it was less than 30 years old, was partially demolished and turned into an office park in 2002. This catastrophe prompted the Municipal Art Society (MAS) to create the Watch List of Future Landmarks. Jurors Paola Antonelli, Joseph Giovannini, Kitty Hawks, Paul Makovsky, Greg Pasquarelli, Nina Rappaport, David Sokol, and Jacob Tilove selected 30 structures from a list of 150 public nominations, all New York structures built within the last 30 years, scattered around the five boroughs. Vicki Weiner, a Kress Preservation fellow at the MAS and organizer of the watch list, said she hoped to "raise consciousness about buildings that might be considered historic in the future." The exhibition 30 Under 30: The Watch List of Future Landmarks was on view at the Urban Center in May and has returned there to coincide with DOCOMOMO's (Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement) Eighth International Conference. The exhibition will be on view through October 3.

JAMES WAY

1. Taino Towers
   Silverman & Cika, 1972-79
   221 East 122nd Street
2. 9 West 57th Street
   and Grace Building
   Skidmore, Owings and Merrill, both 1934
   9 West 57th Street and 1114 Sixth Avenue
   (The jury considered these adjacent buildings inseparable.)
3. Waterside Plaza
   Davis Brody & Associates, 1974
   FDR Drive at 25th Street
4. Tracey Towers
   Paul Rudolph with Jerald L. Karlan, 1974
   20, 40 West 43rd Street
5. Sea Park East
   Apartments
   Hobberman & Wasserman, 1976
   Surf Avenue at West 27th Street Brooklyn
6. Eastwood
   Sert, Jackson & Associates, 1963
   270 Broadway
7. Roosevelt Island
   Tram Station
   Prentice & Chan, 1976
   Second Avenue at 59th Street
8. Citicorp Center
   Hugh Stubbins & Associates and Emery Roth & Sons, 1977
   153 East 53rd Street
9. Woodhull Medical and Mental Health Center
   Kallmann McKinnell & Wood Architects, 1977
   760 Broadway at Flushing Avenue Brooklyn
10. Paul Rudolph
    Penthouse
    Paul Rudolph, 1977-83
    23 Beechman Place
11. New York Marriott Marquis Hotel
    John C. Portman, Jr., 1981-85
    1531-1549 Broadway
12. IBM Building
    Edward Larrabee Barnes Associates, 1983
    590 Madison Ave.
13. Trump Tower
    Der Scutt with Swanke Hayden Connell Architects, 1983
    725 Fifth Avenue
14. AT&T/Sony Building
    Philip Johnson and John Burgee, 1984
    550 Madison Ave.
15. Firehouse for Engine Co. 233 & Ladder Co. 176
    Eisenman Robertson Architects, 1985
    26 Rockaway Ave. Brooklyn
16. Isamu Noguchi
    Garden Museum
    Isamu Noguchi and Shoji Sadao, 1985
    2-37 Vernon Boulevard, Queens
17. Storefront for Art and Architecture
    Steven Holl and Vito Acconci, 1993
    97 Kenmare Street
18. Takashimaya
    John Burgee Architects, 1993
    693 Fifth Avenue
    Polshek Partnership Architects, 1997
    26-50 Whitestone Expressway
    Queens
20. Alfred Lerner Hall, Columbia University
    Bernard Tschumi and Gruzen Samton, 1999
    2920 Broadway
    Greg Lynn FORM, Gensler Architects, and Michael McNutt Architects, 1999
    43-45 37th Avenue
    Queens
22. LVMH Tower
    Christian de Portzamparc and HIlber Architecture, 1999
    19 East 57th Street
23. U.S. Armed Forces Recruiting Station
    Architecture Research Office (ARO), 1999
    590 Madison Ave.
24. AMNH Rose Center for Earth and Space
    Polshek Partnership Architects, 2002
    Central Park West at 81st Street
25. The New 42nd Street Studios
    Platt Byard Dovell Architects, 2000
    229 West 42nd Street
26. American Folk Art Museum
    Tod Williams Billie Tsien Architects, 2001
    45 West 53rd Street
27. Scholastic Building
    Aldo Rossi with Gensler Associates, 2001
    557 Broadway
28. 173/176 Perry Street
    Condominium Towers
    Richard Meier, 2002
    173/176 Perry Street
29. Austrian Cultural Forum
    Raimund Abraham, 2002
    11 East 52nd Street
30. New York Public Library South Court
    Davis Brody Bond, 2002
    Fifth Avenue at 42nd Street
HOME FOR DODGERS
Don't be fooled by their mild manners, things are different up North: While Americans are still engaging in painful debates about service during the Vietnam War, Canadians are building a memorial to those whose protest of the war led them to flee the United States. Since many of the estimated 50,000 to 100,000 resisters settled in British Columbia, the memorial will be located there. Organizers plan to use the bronze sculpture a centerpiece of a two-day festival in the summer of 2006.

FLIGHT 93 MEMORIAL
The Flight 93 National Memorial Committee has just announced an open, two stage competition to design a memorial to commemorate the passengers and crew that brought down the hijacked plane in a Somerset County, Pennsylvania field. The memorial will be administered by the National Parks Service. Go to www.flight93memorialproject.org for more information.

COOPER’S MAYNE MAN
The Cooper Union has unveiled Thom Mayne’s design of its new building on 3rd Avenue between 6th and 7th streets. A model and renderings are on display in the Houghton Gallery in the Foundation Building through October 23rd.

GETTING ‘EM EARLIER
The New York City Department of Education has renewed its contract with the New York Foundation for Architecture to provide art and architecture programs to nearly 3,000 grade school students each year. The New York Foundation for Architecture’s leading program, Learning By Design: NY, provides students with hands-on experiences through field trips, neighborhood discovery projects, and workshops.

NBM’S TOP CURATOR OUT
The National Building Museum announced that chief curator Howard Decker will be leaving his post, and the job will not be filled. Instead, staff curators will report directly to executive director Chase Rynd. According to the museums press office, one goal of the reorganization is to shift the emphasis from shows developed by guest curators to those developed in house. The resignation was reportedly amicable.

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DESTINATION UNKNOWN

EERO SAARINEN’S LAST WORK, THE TWA TERMINAL AT JFK, WILL SOON ENJOY A SECOND, TEMPORARY LIFE AS A KUNSTHALLE. AND AFTER THAT—WHO KNOWS?

AS CATHY LANG HO REPORTS, THE FUTURE OF THE MODERNIST MASTERPIECE IS AS OPEN AS THE SKY. PHOTOGRAPHY BY DEAN KAUFMAN.

Long before Santiago Calatrava unveiled his architectural allegory for flight that will become the downtown PATH station, Eero Saarinen gave New York City a symbol that captured the grace and excitement of the jet age by mimicking the shape of a soaring bird. Since its completion in 1962, the TWA Terminal at John F. Kennedy International Airport has served as an icon of both modern air travel and modern design. But its daring gull-winged construction—a reinforced concrete sculpture that tested the limits of its material and of what modernism could be—was the source of its distinction as well as downfall. The building’s stand-alone, sinewy form made it difficult to adapt it to the rapidly modernizing airline industry. Larger airplanes, increased passenger flow and automobile traffic, computerized ticketing, handicapped accessibility, and security screening are just a few of the challenges that Terminal 5 (as it’s officially known) could not meet without serious alteration. When the terminal closed in 2001 (in the wake of TWA’s demise in 1999), no other airline stepped up to take over the space.

The Port Authority of New York and New Jersey (PA) did, however, receive dozens of expressions of interest from sources ranging from the Finnish government to the Municipal Art Society to the...
curator who worked previously with the theme of tourism and the cross influences of global travel and global art in an exhibition in Switzerland. Her particular interest in tourist sites and destinations was the basis of an idea to stage a series of installations that respond to and are situated within the arch-symbol of commercial travel itself. The result, Terminal 5, presents site-specific works by 18 artists, as well as a series of lectures, events, and additional temporary installations (see sidebar), on view from October 1 to January 31. “The building is such a potent symbol, representing so many things—air travel, the 1960s, transitions, globalization,” said Ward. “Each artist had a unique response.”

First lady of text messaging Jenny Holzer has, naturally, staked out the arrivals and departures board, while Ryoji Ikeda has created a series of light and sound installations for the baggage claim area. “What’s exciting to me is that the artists are using the building’s forms to create works that will only exist in this space,” said Ward. Organizers are trying to arrange a shuttle service from Manhattan, and encourage the use of the new AirTrain. Ward’s timing was an important reason why the PA accepted her proposal. The exhibition’s run precedes a long period of construction that will not end until 2008. “The exhibition is a great opportunity to let the public enjoy the space,” said Tragale, “and to show other potential uses for it.”

Plans for Terminal 5’s future have been contentious, with a battle played out publicly last year between the PA and preservationists who objected to a new terminal design concept that would have engulfed the landmark. Critics blasted the initial plans’ intent to cut off Terminal 5’s views of the runway, which motivated the design’s floor-to-ceiling windows. They also objected to the idea that it would no longer be used as a functioning terminal. At that time, Kent Barwick, the president of the Municipal Art Society, said, “By eliminating use of the terminal, you’re condemning the building to a slow death.”

Even Philip Johnson, who knew Saarinen, weighed in, telling The New York Times earlier this year, “This building represents a new idea in 20th-century architecture, and yet we are willing to strangle it by enclosing it within another building. If you’re going to strangle a building to death, you may as well tear it down.”

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ARRIVALS

A series of temporary, in-transit projects and events, called "Arrivals," will take place throughout Terminal 5 to accompany the exhibition. They include architecture and art lectures, organized by critic Adam Kleinman, and screenings of films based on the year 1962, coordinated by Anthology Film Archives, every Saturday from 2:00 to 4:00 p.m. Also on Saturdays, a revolving line-up of DJs will spin at the vintage Lucky Strike cigarette counter. Film and DJ Saturdays begin October 2. Go to www.terminalfive.com for complete schedule of lectures, events, and temporary art installations. A partial schedule (subject to change) is below:

**OCTOBER 1**
Opening 12:00-4:00 p.m.

**OCTOBER 5**
Yoji Ohshima Hey, They're Gonna Play Music! 6:00 p.m. and 8:00 p.m.
Brian Eno Music for Airports 7:00 p.m.

**OCTOBER 9**
Abba Tor Collaborating with Saarinen 2:00 p.m.
Alexei Gordon, Chris Sharplies, et al. On the Airport 2:00 p.m.

**OCTOBER 16-30**
Katherine Grayson Misaki Kawaji

**OCTOBER 23**
Diana Dillworth An installation for time travel 12:00-6:00 p.m.

**OCTOBER 30**
Hesse McGraw 7:00 p.m.
Kansas Is Scary Halloween Party Music by Blood on the Wall 9:00 p.m.-12:00 a.m.

**NOVEMBER 6-DECEMBER 9**
Hussein Chalayan Place to Passage

**NOVEMBER 13-DECEMBER 20**
Dirk Westphal Photography

**NOVEMBER 18**
Hans Ulrich Obrist Terminal 5 artists 7:00 p.m.

**NOVEMBER 20**
Alejo Duque Live Internet streaming noon-6:00 p.m.

**DECEMBER 1**
David Harvey, Adam Moshsed Geopolitics of Transportation 7:00 p.m.

**DECEMBER 4**
Sean Snyder Video installation

**DECEMBER 9**
Holiday Travel: 50% More Sale The airport gift shop, curated by Tobias Wong, features Surface to Air, original designs and installations by young designers based in New York, as well as selections from Colette, Paris.

**DECEMBER 11-20**
Duben Canales The Future of Transportation

**JANUARY 8**
Apieka Kurant with John Armleder, et al. The Exhibition That Didn't Exist

**JANUARY 22**
Mathiu Saura Re-Direct

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that did not exist when the terminal was first built. A new plaza will occupy the space between the two terminals, allowing visitors a view, until now unseen, toward Terminal 5's backside. Beyer Blinder Belle will oversee the structure's restoration to its 1962 state. The process will involve undoing four decades' worth of alterations and additions, such as new baggage rooms and a sun canopy that was attached to the façade.

For its part, Jet Blue has expressed its desire to integrate the Saarinen building into its corporate image. As a result, Gender's design is low profile," which reflects both its placement behind Terminal 5 and the way Jet Blue does business," said Hooper. Jet Blue has also made the Terminal 5 exhibition possible, signing on as a major sponsor. After the exhibition closes, the PA will issue an RFP for the structure's adaptive reuse. "We've heard ideas for a museum, a restaurant, a conference center," said Tragale. "We're open to what the business community has to offer."

CATHY LANG HO IS AN EDITOR AT AK.

around the corner on the fringes beyond the gate to the sky off the path across the tracks past the doorman open up to openhousenewyork

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K-Town of Tomorrow

Beyond 32nd Street: New Visions of Koreatown in Manhattan. Gallery Korea, 480 Park Avenue, 4th Floor, Through October 8

"Koreatown is more than just food," according to architect Bockduck Jueng, one of seven young New York-based Korean participants in Beyond 32nd Street: New Visions of Koreatown in Manhattan, an exhibit at the Korean Cultural Service's Gallery Korea meant to promote alternative possibilities to the 100-year-old area's mediocrity architecture. Jueng feels that the abundance of Korean eateries has reduced Korean culture to kimchee and barbecue in the eyes of many New Yorkers. Her proposal for a new trade center on 32nd Street between Broadway and 5th Avenue, Bockduck Jueng's proposal for a multipurpose complex in Koreatown, opens the investigation, uncovering Barth's exasperation with critics who seek to invest her photographs of her own home's interior with themes of domesticity ("What interests me the most is that it is so visually familiar that it becomes almost invisible," she said), as well as those who wish to label them painterly ("This implies a curious hierarchy, of painting as 'higher' art than photography").

The comprehensive book begins with Barth's post-UCLA grad school, multi-paneled pieces juxtaposing eye-popping Op Art-esque color fields with found and constructed photographs of eyes, landscapes, and interiors. She dismisses her choice to mount her early photographs on wood panels, which critics interpreted as an attempt to move photography into the realm of painting, as motivated by simple aesthetic necessity. Barth argues throughout the book that she uses both photography and painting to serve the same function—to force the viewer to become aware of the experience of seeing, "If you are not invested in pointing (your camera) at things in the world but instead are interested in the act of pointing (or looking) itself, you have a big problem," she said. "For many years now I have had this very big problem... My way of dealing with this problem of choice was to make no choice." In Barth's early works, painting served merely as a way to introduce the purely optical qualities of the painted surface to the referential sphere of photography. As time progressed, she began to employ a short depth of field and unusual framing techniques in the photography of banal subjects to the same end, leaving painting behind in series such as Ground (1982–97), Field (1995–97), nowhere near (1999), and of time (2000), and white blind (bright red) (2002). Yet references to painters like Vermeer and Gerhardt Richter abound throughout the text, and are far more convincing than comparisons made between her work and that of photographers like Sherrrie Levine.

Barth comes off as intellectual yet unpretentious throughout the monograph. She attributes her practical side to her upbringing in "authentic," Cold War, West Berlin and her scientist-father's penchant for objectivity. Though hesitant to attach her personal history to meaning in her art, Barth agrees with Higgs' conjecture that her abrupt transition to 1970s California at the age of 12 might have had something to do with her detached sensitivity and the impression of longing evident in her later works.

CELEBRATING THE SUBWAY


Upon its centennial, the New York Transit Museum has produced a compilation to honor the eclectic architecture and design of the New York City subway system. The publication coincides with an exhibition organized by the New York Transit Museum, scheduled to take place in Vanderbilt Hall in Grand Central Terminal in October. With a thoughtful introduction by Joseph Giovannini and original photography from Andrew Garn, best known for his 1999 work, Bethlehem Steel (Princeton Architectural Press), Subway Style pieces together the diversity of architectural styles and elements showcased throughout the system, highlighting details, furnishings, maps, advertisements, and rail cars as they have evolved over time. Giovannini argues that the amalgamation of styles that typifies the New York subway could be impossible in a place like Paris "because of the Napoleonic uniformity of France's top-down, governmental initiated, bureaucratically controlled project." Ultimately, Subway Style is intended to generate a greater understanding of and appreciation for a system that is the foundation of every New Yorker's mental map of the city. GUNNAR HAND IS AN EDITORIAL INTERN AT AN.
Never been to Cuba? Storefront for Art and Architecture's long-awaited show, *Architecture and Revolution in Cuba, 1959–1969*, provides a rare glimpse into the heart of the embargoed country's modernist tradition. Hundreds of images of more than 50 projects constructed by the Cuban government in the ten years immediately following the revolution, like the Center for Construction Research and Experimentation by Hugo D'Acosta, pictured above, are accompanied by video interviews with prominent Cuban architects. An accompanying film screening will take place at the Anthology Film Archives on September 28 at 6:30 p.m.

Architecture and Revolution in Cuba, 1959–1969

Storefront for Art and Architecture, 87 Kenmare Street. Through October 30
The exhibit presents the Josef and Anni's individual accomplishments (the two never collaborated artistically) and shared commitment to the idea that everyday life could be enriched through design and construction methods.

The exhibit charts the renowned couple's work from their contributions to the Bauhaus to their world-renowned designs for textiles, jewelry, furniture, and household items, as well as for large-scale projects such as the German Pavilion at the 1933 Chicago World's Fair.

Josef and Anni Albers, Painting Blue Organic, 1926. "The work is an abstract rendering of the experience of light, color, space, and energy. The painting is a study in the interplay of blue and white, creating a dynamic and fluid composition that captures the essence of light in motion." —DEBORAH GROSSBERG
SAVE HISTORIC HARLEM

Renowned throughout the world as the African American cultural capital, Harlem is one of New York's leading tourist destinations. Yet for more and more visitors, a trip in which they hope to experience the fabled Harlem of yore is a disheartening look at vacant lots and forgettable buildings in place of where the Cotton Club, the Lafayette and Audubon Theaters, Small's Paradise, or the Savoy used to be. Sadly, the much-ballyhooed redevelopment of Harlem is leading to an acceleration of the incremental destruction of icons like these.

Unlike well-to-do neighborhoods elsewhere in the city, such as the Upper West Side, Greenwich Village, or Brooklyn Heights, in Harlem, we have comparatively little protection for structures that deserve designation as landmarks. The list of buildings under threat is depressingly long: Thomas Lamb's exuberant 1913 Hamilton Theater at 146th Street and Broadway with its Ziegfeld-showgirl-like caryatids, and his Adam-esque Victoria Theater from 1918 on 125th Street; Harlem Hospital's Ingalls' 1912 Renaissance Casino on 118th Street. (In his defense, unlike well-to-do neighbors, did either, even while a half dozen books by the city's leading historians and articles in Metropolis, New York Magazine, and The New York Times praised St. Thomas's distinctive aesthetic qualities.)

Today, both the membership and hierarchy of the Catholic church remain overwhelmingly white. While 80 years ago, most of Harlem's Catholic churches routinely attracted a thousand worshippers, congregations now rarely number more than a few hundred. Although the City Landmarks Law doesn't require an owner's permission when providing landmarks protection, the regulatory agency is sufficiently politicized that not since 1976 has a single Roman Catholic church in the entire city been designated. This is actually at the heart of Tierney's defense, because later this month two other Catholic churches in Harlem—All Saints (1884) and St. Alphonsus (1904)—will be considered as potential landmarks. The New York Archdiocese estimates that St. Thomas, neglected for years, would require $5 million to restore its splendor. In these scandal-plagued times for the church, a move that big would be regarded as impudent. They propose to demolish the underutilized 190-foot-tall church and its correspondingly massive adjacent school to provide 57 units of housing for the elderly poor. This new facility would primarily be funded by a nearly $7 million grant of federal tax money.

Why is it that, in one America, people are able to enjoy the protection of officially recognized historic buildings in addition to new well-equipped schools or housing for the elderly; while in another America, one is asked to reassert the Middle Eastern lamented that if significant progress over heritage persists, and even local leaders join in saying things like, "To preserve just for the historical aspect doesn't make much sense if there are so many other needs." Of course, as was suggested in Boston a short while ago at the Democratic National Convention, we really can do better than to make the same old choices that we make the same old choices that offer no choice at all. In New York, not a week goes by without several good causes raising a million dollars or more to keep up the good fight. The New York Landmarks Conservancy alone...
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