Positively the most ambitious—and contentious—of New York City's many current redevelopment plans is the proposal to remake Manhattan's Far West Side. Responding to detailed plans unveiled last summer, the City Planning Commission approved the rezoning of the 59-block area on November 22, and City Council looks set to follow suit this month. After much negotiation, a substantial affordable housing component will likely be included in the project. The state legislature gave a crucial nod to the expansion of the Javits Convention Center in December. However, the elephant in the room remains the New York Sports and Convention Center (NYSCC), i.e., the lets Stadium. The New York Sports and Convention Center (NYSCC), i.e., the Jets Stadium. The New York State Public Authority Control Board (consisting of Governor George Pataki, State Senate Majority Leader Joe Bruno, and Assembly Speaker Sheldon Silver) will vote in February on the NYSCC, the centerpiece of the Bloomberg administration's vision.

Alternative West Side scenarios proliferate. In December, the Regional Plan Association (RPA) issued a paper detailing development alternatives, replacing the city's stadium-centric plan with phased mixed-use development featuring substantially more housing. Stadium-free development, the report states, would provide greater return on public investment as well as better waterfront connections and less traffic congestion and air pollution than the plan endorsed by the city. Meanwhile, the city's financing mechanism for West Side development faces criticism from independent sources.

Ed Feiner, the Chief Architect of the United States General Services Administration (GSA), announced that he will leave his post on January 31 and join the Washington, D.C., office of Skidmore, Owings and Merrill on February 1 as Director of Office Operations. Feiner's colleague Marilyn Farley, the director of the GSA's Design Excellence program, will be leaving for retirement the same day. The two have worked closely together since 1990, and launched the Design Excellence program in 1994. Farley laughed, "We've always joked about our suicide pact: when one leaves, the other will have to go too!"

It is the Design Excellence program for which Feiner's tenure at the GSA will be best remembered. The program is widely recognized as having improved the design of new federal buildings, and has gotten more than 500 architects involved as designers or peer reviewers, including Richard Meier, Thom Mayne, and Antoine Predock.

A second, albeit less visible success is that Feiner helped to change the culture of the agency, which is responsible for thousands of buildings and public spaces around the country. "I think that the main legacy we will leave is that people here believe that architecture is a part of the quality of life," said Feiner. "When you improve the design of a workplace, you can have an impact on the quality of the work that gets done there."

In a release, he said, about his move to SOM, "I am excited to work for such a distinguished firm." ANNE GUNNEY

**High Ground**

Camouflage style has gone out the window for a new master plan for the Museum of Modern Art. Landscape architect Ken Smith drew on the classic army pattern for an installation now under construction on two 8th-floor roofs of the newly renovated museum. "The design will provide a sharp contrast to the orthogonal geometry of [Philip Johnson's] ground-level garden as well as [Yoshi] Taniguchi's buttoned-down building," said Smith.

The project arose from an agreement between the residents of the Museum Tower and the continued on page 3

**MOMA's Rooftop Becomes Canvas for Art**

Smith's installations will cover two of MOMA's rooftops, one 10,200 square feet and the other 7,200 square feet.
Since the tsunami hit Southeast Asia last month, leaving 5 million people homeless in 14 countries, architect Shigeru Ban has been inundated with emails from architects throughout the devastated region, imploiring him to help. After all, his paper-tube houses for the victims of the 1995 Kobe earthquake remain the apogee of architecture's response to the world's immense and inerminable refugee problem. Though the scale of the displacement caused by the tsunami is unparalleled, so is the outpouring of financial support toward rebuilding efforts. And architects all over the world seem more eager than ever to donate their expertise to reconstruction efforts.

Shelter for Life, Architects Without Borders, Habitat for Humanity, and Architecture for Humanity are just a few of the organizations that have been working overtime since December 26, raising funds, making contact with local government agencies and NGOs, launching building campaigns. But extending architects' good ideas beyond good intentions is a monumental challenge. To what extent will the efforts of these various groups be manifested in actual building? For example, though Architecture for Humanity (AFH) has assembled high-level design concepts through its competitions for transitional housing in Kosovo in 1999 and a mobile aids clinic in Africa in 2002, none have taken life in any substantial sense. The publicity generated by AFH's competitions, along with its exhibitions and catalogues, has been useful in galvanizing architects' sense of social responsibility, but for real action, Ban, for example, knew that he'd have to help the field himself and fund his own relief schemes. He and his students collected materials and built the Kobe shelters themselves. "If I wait for donations, it will be too late," he said. "It's easier, too, for people to understand what they are donating to after they see the result. It would be hard to say to someone, 'Give me money to finance my research.'"

Shelter for Life, a nonprofit based in Oshkosh, Wisconsin, has successfully built 12,000 new shelters and repaired 16,500 existing homes between 2000 and 2003 in Afghanistan, Tajikistan, Iraq, Iran, and Sri Lanka. Targeting conflict areas, the group's mission is "to achieve its achievements in its close cooperation with local governments and its understanding that emergency housing is integral to long-term community development. "Shelter is more than just four walls and a roof," said Harry van Burik, international program director. The organization integrates new housing with the development of mini-industries such as tile or cement factories using local materials and labor. "Every situation is different, so solutions must be tailor-made with respect to culture and local traditions," van Burik says. Prefab structures are well intentioned, but if you use what's available locally-materials and labor-you will be able to maintain and repair the structures over time.

Ban, who is planning to visit Sri Lanka, concurs about the need for local sensitivity. "I won't know until I see the situation [firsthand] what is the right solution," he said. But for emergency shelters, as for any architecture, buildings must make people feel both physically and psychologically secure.

CATHY LANG HO AND WILLIAM MENKING


diary/DIARY@ARCHPAPER.COM

NEWS

DERRIDA DOS AND DON'TS

In Peter Eisenman's remembrance of Josef Paul Kleihues (Ar 19.11.2.2004), I note the following:

1. Language is an abstract condition.
No! Written language is an abstract condition while speaking language is a concrete condition.

2. Locus of metaphysics is architecture.
No! Men is the locus of metaphysics and in this way his understanding of the world is both abstract (Heidegger) and concrete (Husserl, Merlau Ponti).

3. The question is of the existence or not of metaphysics.
Yes! That is the point and NOT that we have a technology of a "smart universe."

4. The pastiche, kitch-face of postmodern architecture has been banished to exile.
Yes! It is just the face because underneath the new face we find the same old and surprisingly abstract face of kitch.

5. Marjoe Dernda is okay.
No! This is a pernicious plea for ignorance and ultimately represents conservatism.

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THE RESULTS ARE IN...

It turns out we're not the only ones who think Charles Gwathmey's new condo tower on Astor Place looks like it belongs in a Shenzhen office park. Granted, the building's not done yet, but our thoroughly unscientific poll has revealed that 100 percent of a select handful of acquaintances think it's somewhere between "ugly" and the B-word (that would be "banal"). "It's shiny. I'll give it that," one respondent offered. In fairness, we should mention that some people—actually, just Gwathmey—have admirably compared the curvy glass tower to an obelisk compared to think of it, our fire escape evokes Louis Kahn. And it's definitely a stellar example of the Floor Area Ratio school of architecture. However, call us chumps, but many of us had higher hopes for a site as storied as Astor Place. Mind you, we fully support the Cooper Union, which owns the land on which Gwathmey's building sits—and on whose board Gwathmey once sat—in making a pretty penny (it leased the site to the Related Companies, which was the developer). "But you'd think they'd make sure we got something better, even if it still meant luxury condos for rich people," says one observer, reminding us of the school's social mission and High Architecture posturing. "They definitely took the irony out of the irony tower with this one."

THE BEST OF GROUND ZERO

The day after 9/11, Rem Koolhaas, who was in Chicago, did what any traumatized giant would. He headed to the nearest Prada. That, at least, is according to Philip Noble's hotly anticipated new book, Sixteen Acres: Architecture and the Outrageous Struggle for the Future of Ground Zero (Metropolitan), which is now landing in stores. The book rehashes a number of unflattering incidents: how aspiring Ground Zero designer Rafael Viñoly's onetime association with the Argentine junta somehow turned into a convenient yet unverifiable story about his own political persecution; Frank Gehry's controversial $408,140 to acquire the 58 architect schemes that Protetch pulled together in 2002 for his blockbuster show of Ground Zero proposals. And then there's the one about Protoetch discussing the site's future with LMD chairman Roland Betts while prancing about in his underwear (they were at the gym). Has Noble turned into architecture's Kitty Kelly? No, his book has all the hard-hitting insights and analyses you'd want. But perhaps it's one of his other juicy tidbits that best characterizes the behavior of many architects in the Ground Zero fiasco: in a missive to Gehry, who'd earlier declined to join his so-called THINK team, Charles Gwathmey wrote: "Peter [Elsenman], Richard [Meyer], and I think you are a total prick."

OLD MAN SACHS GETS HIP

EavesDrop has learned that the proposed $1.8 billion Goldman Sachs headquarters in Battery Park City, designed by Harry Cobb of Pei Cobb Freed, will feature the work of some young'uns, too. After a closed competition that we hear insiders in Battery Park City, designed by Harry Cobb of Pei Cobb Freed, will feature the work of some young'uns, too. After a closed competition that we hear

For Martin Finio, the 800-bulb chandelier, curved wall shingled with honey-colored mirrors, and yellow lounge that fill almost half of the new Catherine Malandrino boutique on Hudson Street are definitely unlike anything he had done before. "It's pure theatrics," he said. Christoff: Finio Architecture, the firm he runs with his wife Taryn Christoff, was brought in to work with French designer Christophe Pillet on the store when the design was already well underway. "Pilet had very clear ideas about what he wanted, but there were still an enormous number of details to work out," from materials and the several ton chandelier's support structure to the storefront itself. "Retail is new and fun for us," said Finio. "It requires a different way of thinking. The pace and logic forces you to really understand your practice in a different way."
The Landmarks Preservation Commission Comes Under Fire

The Landmarks Preservation Commission (LPC), after a recent report outlining problems faced by community groups working with the LPC, preservation groups and active citizens alike have found the Commission's decisions to be often arbitrary, or, worse, secretive. When City Council met on October 20 to respond to the report, compiled by the Women's City Club (WCC) of New York at the behest of numerous preservation groups that founded in their own attempts to open lines of communication with the LPC, the meeting room quickly reached capacity and many continued on page 14.

In November, Harvard University celebrated the 40th anniversary of the Carpenter Center for the Visual Arts, Le Corbusier's only North American building, with a multimedia production by French conceptual artist Pierre Huyghe. His "puppet opera," Huyghe + Corbu: Harvard Project, tells the story of Corbu's Harvard commission and was performed in a small, amoeba-like theater installed in an outdoor terrace of the Center.

The theater was designed and built by Michael Meredith, assistant professor of architecture at Harvard's Graduate School of Design, and his students. They created a complex, irregular shell structure made up of more than 500 diamond-shaped polycarbonate panels. Smooth and white on the inside and covered with moss on the outside, the 54-person theater hosted six performances. Film footage from one of them, along with footage from October performances at St. Anne's Theater in Brooklyn, were edited into a film that is showing at the Center's Sert Gallery through April 17.

Today, the quirky little performance space is taking on a mythic status because it's gone. Meredith had expected the theater to be moved to the GSD, perhaps to other schools (Sci-Arc reportedly expressed interest), and ultimately archived somewhere, "We always thought it would be reused," Meredith says. "Assembly and disassembly were important considerations from the outset."

But on December 1, museum workers began to remove the theater. Meredith, who had stressed to the museum that his students be involved in the theater's disassembly, heard about the work underway. One student
The classic country chair known as the Adirondack by Americans is called the Muskoka by Canadians. It's fitting, then, that Canadian furniture company Nienkämper is manufacturing and distributing a streamlined, steel-framed version of the lounger by Toronto-based architecture firm Shim-Sutcliffe Architects. Based on a prototype created for the modest living room of the firm's boathouse project on Lake Muskoka in Ontario (which won a Governor General Medal in 2004), the HAB chair is slim enough to fit inside New York apartments, and lighter-looking than the traditional wooden model found on upstate decks. It also incorporates the classic design's functionality, providing a low-slung seat that's designed to be comfortable for a variety of body types, and wide, flat armrests for resting drinks, books, or computers.

Two versions of the chair—one for indoor use, with a molded maple plywood shell, and the other for outdoors, with a seat made from a single folded aluminum sheet—went into production at the end of 2004, and are currently available from Nienkämper (www.neinkamper.com). "Due to the properties of the materials, the two models have a somewhat different feel," said Brigitte Shim, who leads the firm with her husband Howard Sutcliffe. "The metal chairs are more origami-like and the wood tends to look more round-ed off." Both versions can be customized with leather, fabric, and vinyl upholstery. The chairs are just part of a larger family of furniture designed by Shim-Sutcliffe. Their HAB line also includes matching tables in a range of styles and a lamp fashioned after fireflies trapped under a Mason jar.
The National Endowment for the Arts granted nine New York–based design groups funding awards for 2005. The architectural journal 306090 was awarded $10,000 for publication support; Artists Space received $12,000 for its Architecture and Design Program Series; BAM Local Development Corporation got $37,500 for its urban design program; the Center for the Study of Classical Architecture won $50,000 for its collaboration with Habitat for Humanity International; MoMA took home $25,000 for PS.1’s architectural installation series; the Monday Morning Foundation secured $40,000 to support The Ganzfeld, a design publication; openhouse/newyork obtained $22,500 for its annual weekend program; Pamphlet Architecture collected $14,250 for a series of publications showcasing work by emerging architects; and the Van Allen Institute was granted $12,500 to support the upcoming exhibition and publication Projects in Public Architecture.

On December 1, Interior Design Magazine celebrated its 20th anniversary with an event to benefit Architecture for Humanity at the Waldorf Astoria Hotel. At the event, the magazine inducted William Sofield, Victoria Hagan, Matteo Thun, Arthur Casas, and Edward A. Feiner into its Hall of Fame.

On December 2, the AIA named Santiago Calatrava its 2005 Gold Medal winner. He is the 61st recipient of the award, joining the ranks of Thomas Jefferson, Frank Lloyd Wright, Le Corbusier, and Samuel Mockbee. Calatrava will be presented with the award at the American Architectural Foundation Accent on Architecture Gala on February 11 at the National Building Museum in Washington, D.C.

On December 7, the New York Housing Conference and the New York Housing Conference presented John Zucotti, chairman of Brookfield Properties and the Real Estate Board of New York, with a Lifetime Achievement Award at their 31st annual awards luncheon.

Patricia Lancaster, Department of Buildings commissioner, supports the IBC, explaining, "It has a track record with widespread acceptance across the country, and it has much more support for users in terms of ease of use and professional training.”

In April 2003, Mayor Bloomberg’s code commission recommended that City Council approve the IBC after undergoing a public review process. In its report, the commission reasoned, like Lancaster, that the IBC is more user-friendly than NFPA-5000. For instance, while the IBC requires six accessibility reference manuals, the NFPA codes require 61. The commission also criticized the NFPA code for not allowing amendments to account for local conditions or changing needs over time. By contrast, the IBC bill includes provisions for local customization and a three-year cycle of updates. Mark Ginsberg, president of the AIA New York Chapter, said, "Model codes are written to be customized by local jurisdictions and the adoption of NFPA-5000 without local customization will have disastrous implications of yet unknown proportions in the design, construction, and real estate industries.”

The review process was at the heart of the controversy at the November 30 hearing. Councilman Robert Jackson, sponsor of the NFPA bill, charged that Bloomberg's administration directed the commission to adopt the IBC without the city's approval. Asked Jackson, “Why are we working on tailoring the code before we have even passed it into law?”

Both the ICC and the NFPA stand to profit from sales of code manuals if their codes are enacted, so the two organizations will surely fight to the finish. The bill will be raised to a council vote early this year, though a meeting date has not been set.
CALL FOR DONATIONS
The Urban Assembly School of Design & Construction opened its doors to New York City high school students in Fall 2004, and is currently seeking donations to help start a library collection devoted to the built environment. Books and magazines, as well as design equipment like T-squares, scale rulers, and model-making supplies are all welcome. Arrangements for pick-up or shipping can be made by contacting Genna Weinstein, Urban Assembly coordinator, at gweinstein@urbanassembly.com.

VIRTUAL MEDIEVAL
The Andrew W. Mellon Foundation awarded Columbia University a $500,000 grant for the construction of a database of virtual tours of Romanesque French churches. Led by art history and archeology professor Stephen Murray, the project will allow users to superimpose sections of buildings in layers for comparative study, as well as animate images to show the workings of the spatial envelope.

ARCHITECTURE SCHOOL SAVED
Due to a campaign waged by concerned alumni, Cambridge University's Architecture School has been given a reprieve. Following a December 8 meeting with the university's General Board, department head Marcial Echenique stated that the board will conduct further review of the department's proposal for financial restructuring in January. Updates are available at www.scroope.co.uk

PARKS GRANT FOR GREENSTREETS
The Schiff Malls in Manhattan, Cadman Plaza in Brooklyn, and a group of Greenstreets in Riverdale will receive continued care in the form of a new water and maintenance truck, thanks to a $150,000 donation by Bank of America.

DCP REZONES WEST CHELSEA
The Department of City Planning's rezoning proposal for West Chelsea has reached the stage of formal public review. Key elements include new residential and commercial development on Tenth and Eleventh avenues, the provision of affordable housing, the conversion of the High Line as a park/promenade, and the preservation of manufacturing zoning. The application now goes to Community Board 4 for review as part of the seven-month Uniform Land Use Review Procedure (ULURP).

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BACK TO THE FUTURE

WITH ONE FOOT IN THE 19TH CENTURY AND THE OTHER IN THE 21ST, THE MOST INNOVATIVE YOUNG FIRMS ARE TEMPERING THEIR LOVE AFFAIR WITH THE COMPUTER WITH A HEALTHY RESPECT FOR ARC WELDERS AND CHOP SAWS. WILLIAM MENKING LOOKS AT WHY THE FUTURE AIN'T WHAT IT USED TO BE.

When pictures of the Korean Presbyterian Church in Queens by collaborators in Chicago (Douglas Garafalo), Los Angeles (Greg Lynn), and Cincinnati (Michael McInturf) were widely published in 2000, the building was recognized not just as formally innovative, but representative of a new model of practice. Architecture magazines joyfully crowed that the future had arrived, and that it was curvy and collaborative. Two years later, in an article in Architectural Record, the critic Michael Speaks claimed that architecture had changed fundamentally, but this time, it wasn't about form or process. From now on, architecture would "follow the contours of the economy." He pointed to the Dutch practice UN Studio, which claimed to have created the first virtual office that included finance people, management gurus, and process specialists as well as designers. Those methodologies are still important, but architecture keeps changing, and for some of the most interesting young firms right now, it seems that past is prologue. They embrace a working model that incorporates a workshop as an integral element of their design practice and philosophy. For such design/test/fabricate firms, the Eames studio in Los Angeles in the 1950s and the workshops of 19th century designer-builders are as influential as the possibilities of CATIA.

In the New York region alone there are scores of young architectural practices fabricating in workshop lofts in Manhattan, Brooklyn, and other small towns in New York and New Jersey. A regional sampling of the better known of these firms include the architects FACE, Sharples Holden Pasquarelli (ShoP), Veyko, Freecell, and Bill Massie. Speaks' claim that the economy is driving changes in architectural practice was true for some of these firms when they were starting out. FACE, a Brooklyn-based office created by Todd Fouser, Reuben Jorsling, Joe...
Godsey, and Sean Tracy, began as a design workshop in 1994. "We wanted to develop our own projects from prototyping to fabrication—but on someone else's dime," said Tracy. They believed that fabrication was a more lucrative and interesting route to success for young designers than working in an office producing reflected ceiling plans. Early in the firm's life, it worked with Steven Holl and Vito Acconci on the design development and fabrication of the facade of the Storefront for Art + Architecture. Other similar collaborations included partners such as Hodgetts + Fung, Gaetano Pesce, and Nam June Paik.

For members of the DUMBO-based firm Freecell, the choice to work in their shop as much as at their computers is a philosophical one, and informs the way they design. Principal Lauren Crahan, who has worked at Rafael Viholy Architects and Weiss/Manfredi, explained that it makes the firm integrate it's thinking about structure, material, and form in a way that would otherwise be difficult: "On big projects, the process was typically linear—from schematics to design development, then 'all right, time to detail it.' This approach is more of a stew, in which you have to consider all the pieces at once." Associate Corey Yurkovich added that fabricating also makes sense on a practical level. "You can solve problems in a way that you just can't on a computer," he said. "It is the shop versus the dream world of design." No one at Freecell (which also includes principal John Hartmann and associate Andrei Pogany) is a closet Luddite, of course: "I'd never say 'throw out the computer,'" said Crahan, "but at the end of the day, Auto-Cad can't satisfy your curiosity."

The Philadelphia architecture workshop Veyko evolved out of Richard Goloveyko's day job at a British car restoration shop while studying architecture at the Technical Institute for Shipbuilding. To guide the contractors building the camera obscura Shop designed for Greenport, New York, they provided a drawing that looks more like assembly instructions for a child's model airplane than standard construction documents. Each structural member of the camera obscura is numbered and corresponds to the drawing.
University of Pennsylvania. "I was always more interested in the physical making of architecture, and it seemed a natural step to open a workshop rather than to go to work in an office," he said. He formed a partnership with his wife Lisa Neely who, according to Golovyko, "prefers working from an overall sketch down to the details, while I work from details and materials up to an overall scheme. Our designs meet halfway in the workshop."

The Troy, New York, shop of architect Bill Massie is an outgrowth of his work as a graduate student at Columbia, where he was always fascinated with materials. Massie recently purchased a 12,000-square-foot building near Rensselaer Polytechnic Institute (where he teaches) and has divided it into a 7,000-square-foot shop and a 5,000-square-foot office. He intends to produce component parts of entire structures in his shop and ship them to the construction site, ready for erection. He has done this on several projects, notably his own Big Bend House in Montana, for which each curving structural member was machined in his shop.

Architects going back to Michelangelo have used models both as a design tool and presentation technique. But what makes today's workshops unique is that they can quickly fabricate models directly from laser milling machines and build one-to-one full-scale models. According to FACE's Tracy, "In-house fabrication allows us to quickly see the limitations of a design and the complexities of its construction." FACE can design and fabricate a steel column, send it to another shop to be treated with a protective surface and then mock it up back in their studio. ShoP's Gregg Pasquarelli was emphatic: "Our workshop is not just for models and representation, it is a design tool." It may come as a surprise for young graduates of architecture schools, where paperless studios reign, that ShoP (whose other principals are Chris Shariplis, William Sharples, Coren Sharples, and Kimberly Holden) requires all architects coming into the firm to be able to free hand sketch, draw in 3D on a computer, and build in 3D in the shop. ShoP is growing rapidly and is about to add 3,000 square feet of new work shop space, allowing it to do more full scale modeling and prototyping. With several large-scale commissions in the office, such as the new building on Seventh Avenue for the Fashion Institute of Technology, they are also poised to prove that this working method can succeed at a much larger scale.

This trend is driven in part by an architect, fabricator, and contractor's ability to communicate via computer (and we're not just talking email) during every step of the design/build process. Further, these firms realize that technology now allows for mass-customized and differentiated parts that can create tailored forms for the price of a standard building. However, because of the newness of these forms they must be tested in a shop before they can even be prototyped. ShoP's Camera Obscura project in Greenport, New York, shows the potential of this thinking. The entire structure was designed and fabricated (by outside subcontractors) in pieces, and the building was given an un-dimensioned but numbered plan—just like a child's plastic model airplane direction. The pre-cut and pre-tested pieces reduce the risk of communication glitches between designer and builder, and make sure the project is completed on time and without the usual designer-contractor problems. For his Big Bend House, Massie was able to create a full-scale template of its mechanical services in his shop. He then laid the template on the ground and poured concrete around it, leaving necessary voids for the placement of mechanical systems.

One can imagine that one day some of these firms may feel constrained by their shop—i.e., designing only that which they know they can fabricate—but for now, young shop-based firms are raising expectations about the potential of this model to impart a more tactile, material, and less generic feel to architecture. Some complain that the computer is causing architects to distance themselves even further from the prosaic needs of building. With every new project, these firms are pointing the way back.

William Menking is an editor at AN.
Ground Zero brings into focus all the problems that arise when a city does not control its own fortunes. State agencies exempt from New York City regulations and with their own agendas fought a battle for their agendas. A private developer dependent on insurance companies for his money chooses the architects who will give shape to government-owned land and the city’s skyline. The public and design professions account for little in this struggle. Four recent books on the reconstruction of Ground Zero deal in different ways with this same sad situation.

In Up From Zero Paul Goldberger gives a brilliant and charming account of the various actors involved in the process of reconstructing Ground Zero. Anyone who has followed Goldberger’s stories and articles in The New Yorker will be familiar with his privileged access to power that enables him to write so well. If Goldberger is not able to describe the interior of the office of developer Larry Silverstein, not to mention his suit and tie and more impressive, the complex financial background of his court cases with insurers? Goldberger’s is a story of power brokers, money, and politics—smooth action and reaction. In this account, design becomes a detail, almost a footnote in the reconstruction of Ground Zero. Anyone who has followed Goldberger’s work on the Viholy-led THINK team and Studio Libeskind. He also lightly sketches Libeskind’s Bronx High School connections to the conservative Republican art collector and multimillionaire Ronald Lauder, Pataki’s friend and supporter. Nor will he write about the squabbles and conspiracy theories, as but as in Goldberger’s book, the details of the site’s immense potential is largely excluded from a jumble of disconnected projects and opened the way to the current messy, politically charged situation.

Stephen’s beautifully illustrated, full-color history of the design process, Imagi...
Organized by the Museum of Finnish Architecture (MFA) in Helsinki, Sacral Space: Modern Finnish Churches at Scandinavia House through February 19 showcases 12 examples of the post-WWII rise of religious architecture in Finland. Famous works by design giants like Alvar Aalto (Church of the Three Crosses) are set alongside buildings by lesser-known architects like Reima Pietilä (Kaleva Church) and Aarno Ruusuvuori (Hyvinkää Church, pictured above). A panel discussion with MFA’s director Severi Blomstedt, critic Kenneth Frampton, and architects Sirkkalisa Jetsonen and James Stewart Polshek will kick off the show on January 18 at 6:00 p.m.

Sacral Space: Modern Finnish Churches Scandinavia House, 58 Park Avenue
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The Drawing Center
35 Wooster St.
www.drawingcenter.org

**FILM & THEATER**

*JANUARY 29, 30*
Metropolis (Fritz Lang, 1927). 95 min. 6:30 p.m.
American Museum of the Moving Image
35th Ave. and 36th St.
www.movingimage.us

*FEBRUARY 11*
John LaTour
The Spirit in Architecture
Bette Jane Cohen, 1990. 60 min. 6:31 p.m.
Center for Architecture
56 LaGuardia Pl.
www.asymj.org

**CONTINUING FILM & THEATER**

**THROUGH FEBRUARY 13**
Breaking Boundaries: The Sixth Annual New York Film Critics Circle Film Series
American Museum of the Moving Image
35th Ave. and 36th St.
www.movingimage.us

**EVENTS**

*JANUARY 29*
Architecture Magazine P/A Awards Reception
6:00 p.m.
Center for Architecture
385 5 Ave.
www.architecturemag.com

*JANUARY 28*
26th Annual Interior Awards Breakfast
7:30 a.m.
Cipriani 42nd Street
116 East 42nd St.
www.contractmagazine.com

**BEYOND**

**THROUGH FEBRUARY 12**
Richard Meier Collages
Gagosian Gallery
456 North Camden Dr., Beverly Hills
www.gagosian.com

**THROUGH FEBRUARY 14**
John Lautner
Bridge Turns Forty
35th Ave. and 36th St., Queens
American Museum of the Moving Image
1000 5 Ave.
www.movingimage.us

**NEW YORK: EMPIRE CITY, 1920-1945**
Through January 28
Urban Center Gallery, 457 Madison Avenue

The Municipal Art Society will plunge into the icy depths of New York's easternmost waterfront this winter with a new exhibition, Changing Tides: The Landscape of the East River. The first in a series of programs sponsored by the Metropolitan Waterfront Alliance's 2006 East River Campaign, the show traces the river's history through photographs. The exhibit documents the river's industrial, ecological, and transportation history, as well as ongoing preservation efforts. The skipjack Ethel Lewis, above, was photographed at the Brooklyn Navy Yard just prior to being moved to her native Chesapeake Bay for restoration.

Changing Tides follows up New York: Empire City, 1920–1945, an exhibit of photographs from a recent book by David Stravitz and Christopher Gray showcasing the city's interwar landscape.
PROVIDING PRESERVATION

continued from page 3

groups were left outside, unable to participate. On November 29, City Council held a second, overflow hearing on the second floor of City Hall.

Though the WCC has not previously engaged in issues concerning architecture or preservation, its record of government advocacy inspired the various preservation groups to involve the organization. The WCC approached Anthony Tung, former LPC Commissioner, the week before the first hearing to lend an expert hand to the proceedings.

The meeting was intended to give voice to individuals and groups working under the rubric presented by the WCC report, and each representative was given two minutes to air his or her grievances in public. The report included recommendations for improvement such as increases in the LPC's budget; more public participation in commissioner appointments; more transparent processes; and a generally more proactive role on the part of the LPC.

Tung explained the problem with the LPC in cold, hard numbers. "In 1989 the LPC had 72 staff members, and 16,000 properties to oversee," he said. "Today, it has 83 members and is regulating 23,000 properties. This increase in properties and decrease in staff, of course, leaves the LPC to be full of errors and outdated complaints. He expressed surprise that the Women's City Club was the driving force behind the report, recalling that he did not see many of their members at LPC hearings. He also took issue with the report's complaint about inaudibility in the hearing room, maintaining that the sound system was upgraded on April 20 and has been periodically checked ever since. Lastly, Tierney reported that LPC recently received more funding, as well as more staff. "At the end of the budgetary process last year, we quietly but meaningfully added three more people," he explained. "In an agency of this size, that's very important." Eva Haggberg

doing the best that they can now." While he shares Tung's lament as to New York City's dwindling attention to preserving a vibrant urban cityscape, he finds fault not with intent but with the side effects of intense streamlining.

The report and meeting gave rise to the question of what exactly the LPC's responsibilities are. "The Commission is always reacting to emergency," said Nina Rappaport of the New York chapter of DOCOMOMO. "Shall be going out and doing surveys, deciding which buildings merit landmarking, instead of only being able to respond to people who are making alterations." DOCOMOMO signed in support of the report in December, adding to the swiftly growing list that includes the Greenwich Village Society for Historic Preservation, Landmark West!, and the Drive to Protect the Ladies' Mile District.

Robert Tierney, chair of the Landmarks Preservation Commission, found the report to be full of errors and outdated complaints. "They should be going out and making alterations," he said. "They are not being able to respond to people who are making alterations." DOCOMOMO. "They should be going out and making alterations." DOCOMOMO signed in support of the report in December, adding to the swiftly growing list that includes the Greenwich Village Society for Historic Preservation, Landmark West!, and the Drive to Protect the Ladies' Mile District.

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