Trampled Moss

When Eric Owen Moss won the competition to renovate and expand the Queens Museum of Art (QMA) in 2002, the architecture community took it as a sign of the city's deepening commitment to design. The first open national competition sponsored by the city of New York, it drew nearly 200 entrants. Moss' proposal of a dramatic draped-glass atrium addition was the unanimous choice of a jury that included Peter Eisenman, Ben van Berkel, Merrill Elam, Enrique Norten, Ralph Lerner, who organized the competition on behalf of the Department of Design and Construction (DDC), Anne Papageorge, then deputy commissioner of the DDC, Susan Chin of the Department of Cultural Affairs (DCA), and Carma Fauntleroy, then director of the museum, which leases its building from the city.

In December, Moss received word from the DDC that his design would not go forward. Just three months prior, however, the museum, DDC, and DCA signed off on a final design—one of three alternatives Moss proposed. The parting of ways was a disappointment and surprise to Moss. "The package of..." continued on page 6

Artificial Decently Fit and Green

Environments where conscious design has made major inroads into the architecture and building professions in recent years, with new projects, technologies, and approaches in the news almost daily. One area where sustainability has thus far had a relatively small impact is in affordable housing, but that too is about to change, thanks to the $550 million Green Communities Initiative led by the Maryland-based Enterprise Foundation. Enterprise works with developers (both for-profit and not-for-profit) to help build affordable housing nationwide, and in October 2004, pledged $1 billion in equity, loans, and grants to create 10,000 units of affordable housing in New York City (N.Y. 19.11.16.2004).

Over the next five years, the Green Communities Initiative will lead to the construction of 8,500 housing units with good access to transit, walkable neighborhoods, and sustainable building practices. "Our mission is to provide housing that we call decent and fit," said Stephen Goldsmith, an architect with the Enterprise Foundation. "How can we call housing decent and fit?"

Arthur Rosenblatt Dies at 73

Arthur Rosenblatt had many passions. His main passions were his family, his architecture, and his New York. He was a superb architect, a good designer, a brilliant draftsman, and a master of calligraphy. He knew how to take a design from a sketch to the finished building with a minimum of fuss. He could negotiate with contractors and subcontractors, and keep projects on budget and on time. His legacy can be seen in the Metropolitan Museum of Art, where he implemented Thomas Hoving’s vision for the museum. It is visible in the Public Library, Grand Central Station, and the Holocaust Memorial in Washington, D.C. Arthur had no problem hiring the best architect he could find, and he never imposed his own ideas—

He was the ideal client. He knew every square inch of New York—not just Manhattan—the whole city. He did not believe in cars and never had a driver's license. He must have walked every street in five Boroughs and developed an encyclopedic knowledge of every part of the city. He also had an extraordinary knowledge of the political process in New York: how it worked, whom to talk to, who was on which community board, who the movers and shakers were—in short, everyone who was important. He seemed to know the families and the backgrounds of everybody. That when one wanted to understand the process of getting something approved or one wanted a plumber or stone mason, Arthur had a name.

He understood the role of the architect, not just as a designer but as a catalyst in the community, as someone whose responsibility is to make a better world. He did all of this with great skill and integrity. Perhaps the most fitting tribute was given by Thomas Hoving who, after an account of Arthur’s exploits at the Met, ended with, "He was the most honorable man I ever met." KEVIN ROCHE OF KEVIN ROCHE, JOHN DINKELDIO AND ASSOCIATES WORKED WITH ROSENBLATT ON PROJECTS FOR THE MET.

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SUSTAINABLE AFFORDABLE HOUSING PLAN ANNOUNCED

ARTHUR ROSENBLATT DIES AT 73

KEVIN ROCHE REMEMBERS A FRIEND AND COLLEAGUE

ARTHUR ROSENBLATT DIES AT 73

Women’s Rights

In 1960, when Zaha Hadid was in grade school and Maya Lin was in diapers, there were 184 women members of AIA and an uncounted number of licensed female architects—no mean feat, since mainstream architecture schools in the United States didn’t accept women until after WWII—but very little is known about them. Who were they? What are their stories? A pioneering female architect, Beverly Willis, established the Beverly Willis Architecture Foundation (BWAF) in 2002 to shed light on this unexamined history and, with women practicing architecture—no mean feat, since mainstream architecture schools in the United States didn’t accept women until after WWII—but very little is known about them. Who were they? What are their stories?

A pioneering female architect, Beverly Willis, established the Beverly Willis Architecture Foundation (BWAF) in 2002 to shed light on this unexamined history and, with women practicing architecture today. This year, for the first time, BWAF is offering bi-annual grants of up to $10,000 for research projects on women architects of the mid-twentieth century. Born in 1828 and educated at the University of Hawaii, Willis evolved from muralist to industrial... continued on page 2
Though Eric Owen Moss was fired from the job of redesigning the Queens Museum of Art (QMA) last month, he is not the only one with a bad break. The QMA board may have very good reasons for stopping the project—director Tom Finkelpaar explains that the design just didn’t meet their needs—but since public money is involved, we hope that the decision was one of last resort.

The money for the nationwide competition that led to Moss’s hiring in 2002 came from the New York City Department of Design and Construction (DDC), which also owns the existing buildings and will pay for the expansion. Two years (and presumably many thousands of dollars) later, the DDC and QMA must start again, but according to Finkelpaar, “Less than half the money was wasted—the only thing we can’t use is the design.” He is right, of course, because working out everything from the nature of the soil to program refinements and code issues has to be done regardless of who designs the building.

The QMA project was commissioned by the DDC in partnership with the QMA and the Department of Cultural Affairs. Last July, Mayor Michael R. Bloomberg initiated a Design Excellence program at the DDC, which is loosely modeled on the General Services Administration’s (GSA) program of the same name, and has pурview over the selection of the QMA’s new architect. Though it has already raised the bar for public architecture in New York City through the City Lights Design Competition and the high caliber of the firms to which it has awarded contracts (AN 18.11.2, 2004), this is an inauspicious beginning for the Design Excellence program.

The GSA has commissioned hundreds of buildings since its program began in 1994, and according to Ed Feiner, its former chief architect, “I’m not aware that a firing [of a contracted architect] has ever happened here. We try really hard to resolve these issues when they come up.” Feiner’s experience may not speak to the situation in Queens—all politics is local, after all—but he also said, “I have never met an architect who was not hard to fire. We have to protect the integrity of our program.” If Moss is that exception, then the QMA was right to move on; if not, we hope that the high profile competition process for public projects will not be abandoned because of this initial misstep.

WILLIAM MENKING

The Department of City Planning’s proposed rezoning of Williamsburg’s industrial waterfront to accommodate high-rise residential developments has begun to take a toll on the neighborhood’s eastern cousin. As the plan progresses through the Uniform Land Use Review Procedure (ULURP), East Williamsburg has increasingly attracted attention from developers. Anticipating hikes in real estate values, private investors are buying up land and buildings for refurbishment in clusters near area L-train stops. Long-time locals like Todd Greenfield, owner of Martin Greenfield Clothiers, worry that this shift will force out neighborhood businesses. “The studio conversion in my neighborhood could become a beacon for developers,” said Greenfield.

The building Greenfield is concerned about, 232 Moore Street, is in an industrial park managed by the non-profit East Williamsburg Valley Industrial Development Corporation (EWVDCO). The industrial park encompasses 50 square blocks in East Williamsburg that are home to 458 businesses. Slated to become artists’ work studios, the structure is not zoned for residential use, but José Leon, director of EWVDCO, thinks the development might be used for living. Said Leon warily, “There are huge janitorial closets in each studio that could easily be converted into bathrooms, and that would essentially make these units loft apartments.” The building’s contractor, ABC Welding and Iron Works, architect, Geezman Company, and developer, BHB Brothers, declined to comment for this story. Regina Myer, director of the Department of City Planning’s (DCP) Brooklyn office, said, “DCP is preserving businesses in East Williamsburg by supporting the industrial park and reviewing all permit and variance activity in the area.”

If residential developments continue to force out industrial tenants in East Williamsburg, one of the community’s biggest concerns will be the preservation of good jobs: local residents hold nearly 80 percent of the 15,000 jobs in the industrial park. But according to Leon, the economic benefit of keeping industry in East Williamsburg goes beyond the issue of jobs. “The neighborhood needs a strong balance of residential and industrial uses. If not here, then where will New York City industry go?” said Leon.

EWVDCO’s industrial park is currently zoned for two and three-story structures.
that need green design most.” Bourden sees brought together, to serve the populations techniques. It’s terribly exciting to see about these materials and building tech­ able housing are only beginning to learn and knowledge needed in this area,” she XJ

Because of LEED, architects have the tools educational opportunities?”

Currently 37 not-for-profit developers have indicated interest in the initiative, including the Lower East Side People’s Mutual Housing Association in New York, according to director Dana Bourland. “Because of LEED, architects have the tools and knowledge needed in this area,” she said, “Many developers who work in afford­ able housing are only beginning to learn about these materials and building tech­ niques. It’s terribly exciting to see this brought together, to serve the populations that need green design most.” Bourden sees Green Communities as the maturation and integration of various design and planning movements—smart growth, transit-oriented development, healthy housing—that have previously existed in semi-isolation. “There has been a lot of emphasis on particulars,” she said, “We hope to achieve something that benefits individual residents, but also communities more broadly.”

Along with the Enterprise Foundation, the Green Community Initiative is supported by the Natural Resources Defense Council (NRDC), the AIA, the American Planning Association, Bank of America, Blue Moon Fund, Fannie Mae, Freddie Mac and several other groups. It provides grants and favor­ able financing for both homeownership and affordable rentals, using criteria established by Enterprise and NRDC. For more information, see www.enterprisefoundation.org.
NORTHEAST QUEENS NEIGHBORHOOD GOES LOW DENSITY

DOWNZONING BAYSIDE

On January 3, Community Board 11 (CB11) conditionally approved a rezoning plan for the Bayside neighborhood in Northeast Queens. But unlike most recent well-publicized planning initiatives, Bayside is planning for less density. The outcry from the community about burgeoning residential development in the area has been central to the rezoning initiative. Jerry Iannece, Chairman of CB11, explained, "The rezoning was passed to stop the abuse of the R2 zone that allowed for these super-sized houses on small lots."

The R2 designation—one-family, detached houses on a lot no smaller than 3,800 square feet and 40 feet wide—characterizes much of the neighborhood, but large new houses that push the restrictions and exemptions to their limits have become commonplace. In order to avoid a baby-with-the-bathwater problem, CB11 passed conditional approval of a rezoning that creates a new type of district: R2A. R2A zoning limits exemptions for constructing certain types of garages and facades, and also restricts ceiling heights. For example, instead of exempting the whole floor of an internal garage from the allowable floor area ratio, only the portion designated for the automobile would be exempted. Said Iannece, "Once it became clear that a new zoning district was the most likely solution, the Community Board brought in the AIA to assist in creating a new zoning type that would allow for a healthy balance of aesthetics, development, and quality of life."

Bayside’s rezoning is an attempt to close some serious loopholes in the existing regulations, but in general downzoning is rare at a time when the city is trying to create hundreds of thousands of new housing units. In fact, Mayor Michael R. Bloomberg’s administration has changed New York City’s zoning more than any other since the Wagner administration. The city’s system in 1961. Neighborhood by neighborhood, the Department of City Planning (DCP) is reexamining densities and uses. The resulting market forces from the housing shortage and skyrocketing prices coupled with a grassroots response to these changes, both real and proposed, are what is behind this burst of energy in the planning department. Rachael Raynoff, press secretary for DCP, said, "The city’s approach to zoning is a very fine-grained, block-by-block process as prescribed by Mayor Bloomberg. The mayor is very clear about wanting each initiative to be appropriate for that neighborhood."

To the city’s credit, there are more housing construction permits in Brooklyn now than were in the entire city during the 1990s. However, the piecemeal approach by the administration has had undesirable side effects. Laura Wolf-Powers, professor of development at Pratt Institute, said, "City Planning’s comprehensive development strategy entails gentrifying low-income neighborhoods with high-density luxury construction in the name of addressing the housing shortage. But in the meantime, they’re standing in the way of the market forces that encourage higher density development in more middle class communities."

According to Wolf-Powers, without affordability in new housing construction, market-rate housing will continue to gentrify and push working class neighborhoods to the fringe.

While some downzoning in city neighborhoods like Bensonhurst and Bay Ridge have been criticized by proponents of development, Bayside is unique in that it does not have the necessary city services to support added density. According to Julia Vitullo-Martin, a senior fellow at the Manhattan Institute, a pro-development policy think-tank, "New York City needs more density, but in the appropriate areas with the appropriate service structure."

The rezoning will be voted on by the City Planning Commission in February.

1951 MAISON TROPICALE TO BE REBUILT IN NEW HAVEN

PRE TAY PROUVÉ

The SMART Car has been a pop culture icon in Europe and Asia for almost a decade, but until now, hasn’t been available in the U.S. Starting this month, ZAP, a transportation technology company out of Santa Rosa, California, will release the first 100 SMART Cars modified for sale in the American market. (While the official licensee is Mercedes Benz, the cars will not be available through its dealerships until 2006.) The SMART Car’s 60 miles to the gallon rating makes it easy one of the most efficient internal combustion engines around, not to mention the fact that the car can fit into the parking spot of a motorcycle.

ZAP has a licensing agreement with a German wholesaler to import the cars to America. Once in the U.S., ZAP will retrofit the car to meet the regulations of the U.S. Department of Transportation and the Environmental Protection Agency. Alex Campbell, director of communications for ZAP, explained, "The market for fuel efficient automobiles is booming in America. We believe the SMART Car is an untapped corner of this market."

ZAP already has 200 private reservations for the SMART Car which starts at $15,000, and $4.98 million in orders from dealerships across the country. This is well on the way to achieving ZAP’s goal of setting up over 150 dealerships for fuel-efficient transportation technologies, and selling 15,000 SMART Cars per year.

There is clearly plenty of pent-up demand for SMART Cars: this January, they placed a (still unmodified) SMART car on eBay, in part to gauge demand and find an appropriate price. When the bidding hit $27,000, eBay regulators halted the auction because the car was too expensive to meet federal requirements for selling on eBay. ZAP sponsored a mission to retrieve it. Its team found it enveloped by vegetation and riddled with bullet holes, but shipped it back to France where it was restored. (The bullet holes were left intact.)

Until mid-April, a 600-square-foot section of the bungalow will be exhibited inside the gallery of Yale’s A&A building as part of a larger exhibition documenting the Maison Tropicale’s restoration. The second part of the show will consist of the entire structure being reborn on an adjacent vacant lot, where it will remain until the end of June. After that, Rubin may have it assembled as a pavilion on his Bridgehampton golf course. While there is certainly irony in Prouvé’s humble masterwork transformed into a rich man’s folly, at least it has been preserved.

MARISA BARTOLUCCI
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HOMELAND AGENDA
President Bush announced a fiscal plan in January that proposed, among other budget cuts, significant reductions in the Department of Housing and Urban Development's community development branch. Bush's plan eliminates dozens of economic development projects and a rural housing program, and moves most of the agency's anti-poverty initiatives into the Labor and Commerce departments.

CURATING WHITNEY
Chrisies lies and Philippe Vergne were selected to curate the 2006 Whitney Biennial, a curator of film and video at the Whitney, was one of the three curators of the last biennial. Vergne is the senior curator of visual arts at the Whitney. "The Whitney is a place where we are thinking about excellence in design," he said. "Everyone [involved in the original competition] agreed that we should ask architects to propose not just a new design but a new vision for the museum," said Lerner. "Eric won because he had the most compelling vision for the future of the museum and a dynamic architectural response to it."

TRAMPLED MOSS continued from front page
A new architect for the museum will be named in two months, according to the New York City's Design Excellence program is a slap in the face of the Whitney collection, said Lerner. "This competition is a just like the first. Everyone [involved in the original competition] agreed that we should ask architects to propose not just a new design but a new vision for the museum," said Lerner. "Eric won because he had the most compelling vision for the future of the museum and a dynamic architectural response to it."

GOLDEN SILVERSTEIN
Things have been going Larry Silverstein's way lately. After winning a prolonged insurance battle, the leaseholder of the World Trade Center site received further public financing on January 11 when the New York City Industrial Development Agency provided an additional $75 million in Liberty bonds for the construction of 7 World Trade Center, the first reconstruction project at Ground Zero. This amount is on top of $400 million in Liberty bonds that Silverstein originally applied for. The IDA increased the amount due to increased financing costs and less-than-expected insurance awards.

EUROPE'S BANK
Viennese architecture firm Coop Himmelblau has won the competition to design the European Central Bank in Frankfurt, Germany. Himmelblau's winning design wraps two towers around a concave roof. "The competition process gets a black eye, it affects more than just the project," said Lerner. "Eric won because he had the most compelling vision for the future of the museum and a dynamic architectural response to it."

OUT HOUSE
Remodeling reality television has hit in the most unlikely of places: war-torn Iraq. Al Sharqiyah, an Iraqi satellite channel, created the show "Labor and Materials" to offer needy families an opportunity to reconstruct their decimated homes. Producers of the program say that the intention is to highlight the plight of Iraqi families who have been affected by the war.

DEUTSCHE CONNEXION
As part of its international expansion plans, Material Connexion, the New York-based materials research and consulting firm, opened its latest resource office in Cologne, Germany on January 17. Material Connexion was founded by George M. Beylerian in 1997.
Rebuilding Manhattan's FDR Drive while minimizing the impact on traffic flow and the surrounding community earned distinction as New York Construction™ 2004 Project of the Year. The complex engineering scheme called for bypassing the reconstruction area by means of a temporary roadway extending 25 feet into the East River. Innovative engineering teamed with a highly skilled workforce spelled success for this unique and challenging heavy construction project, one which involved socketing 64 90-foot steel pipe caissons into the rock of the river bottom for roadway support. To achieve project objectives, including ability to remove the bypass roadway upon project completion, the designers selected steel—the one material that could sustain the rigors of use, and be removed and recycled for future “ground breaking” designs.

For more details on this project, see the Project Showcase section of our website, www.siny.org.
Malls are a menace to New York: they drain the life out of vibrant neighborhoods by siphoning customers away from street-level retail and repelling Manhattan residents, leaving behind shabby eyesores crowded with vacating suburbanites. Or at least that’s the conventional wisdom. But in recent years, as big-box stores and dilapidated mall developments planned and funded in the bull-market 1990s appear in high-traffic pedestrian areas from Union Square to Harlem, fears among urban planners and theorists have shifted focus. New York City developers and architects have improved on the old models for urban malls, and the rapid gentrification spurred on by Mayor Giuliani’s clean-up effort combined with the development-friendly policies of the Bloomberg administration have encouraged a mall-city merger on a broader scale. While the new urban malls are more profitable and better connected to the street, small-scale street-level retail has started to look increasingly homogenized, chain-lined, and mall-like.

When Manhattan’s first enclosed shopping malls opened in the 1960s, urban planners and theorists worried that the new megaplexes might herald an era of suburbanization for New York. “Everyone was snarled when Trump built his mall 20 years ago and it seemed relatively benign,” said architect and critic Michael Sorkin. “I’m a bit agnostic about these new developments.” Other critics have been less tentative. In December, one of the most popular new developments—the Shops at Columbus Circle—won the Municipal Art Society’s (MAS) 2003 MASterwork Award in Urban Design for the best new privately owned public space. Rick Bell, executive director of AIA-NY and one of the award jurors, said, “Since 9/11, many of the city’s great public atriums have been closed off to pedestrians due to security concerns. The entrance hall at the Shops is an indoor-outdoor space with spectacular Central Park views that’s open to all New Yorkers.”

Malls have always been the domain of the middle class, and though the new Manhattan developments vary from bargain-basement to the height of luxury, they still represent a populist influence on the city’s retail. “Politicians and planners usually use malls as lures for the white middle class, but for Manhattan it’s been reversed,” said Jeffrey Hardwick, author of Mall Maker: Victor Gruen, Architect of an American Dream (University of Pennsylvania Press, 2004). “The middle class has come back to Manhattan and malls have followed.”

Some say that the relative silence of mall-haters is the result of a wising-up on the part of the city’s retail developers. “Developers and retailers have gotten smarter about building in Manhattan,” said Peter Slatin, creator of the real estate news website The Slatin Report. “They’re working together to make more integrated vertical malls.”

In attempting to redefine the urban mall, today’s developers begin by banishing the term itself. Early shopping centers like the Manhattan Mall, which opened in 1989 at the corner of Sixth Avenue and 33rd Street, stuck to straightforward names and standard mall design. Intervened shops and cheap décor marked them for what they were. “Those malls never resonated with New Yorkers,” said Bell. New mall developers avoid that negative image, instead creating jargon like “vertical retail environment,” which is The Related Companies and Apollo Real Estate Advisors’ preferred tag for their Columbus Circle shopping development. Historically, making vertical retail work has been impossible in a city where land values are too high to give the classic two-story mall model financial feasibility. In order to draw shoppers up to higher levels, architects and developers have improved connections to the neighborhood outside, executing transparent, extraverted designs. Harlem USA, the shopping development at the corner of 12th Street and Frederick Douglass Boulevard that opened in 2001, even rejected the typical introverted suburban mall style invented by Viennese architect Victor Gruen in his 1956 prototype for the modern mall. The Southdale Center in Edina, Minnesota. At Southdale, Gruen closed off stores from the street, taking total control of the retail environment. When SOM was commissioned by Grid Properties to design Harlem USA, the firm focused on turning the Gruen model inside out. “We created an anti-mall,” said Abadan, the project’s manager at SOM. “The roots of New York retail are at the street level, and the idea was to engage that energy, to draw it in by orienting out.” SOM did away with internal circulation; the upper floors of individual stores are only reachable through escalators within the stores, and the lobbies of the third floor movie theater, accessible via an independent street-level entrance, face outwards. “Even though the stores are bigger, they maintain the essential New York street typology,” said Abadan. Harlem USA has drawn much more negative press than the Shops due to its location in an historic neighborhood. Area shop owners make the standard arguments that chains have drawn business away from mom-and-pops, and that the character of the neighborhood is suffering. Others see the development as an important step in Harlem’s economic renaissance.

“Harlem USA brought customers to the neighborhood who would otherwise have shopped on 34th Street or Downtown,” said Abadan. The Vornado Realty Trust shopping development at the southwest corner of Union Square also used transparency to ensure shoppers. “In Manhattan, people see shopping as sport,” said JJ Falk, principal of JJ Falk Design, the firm that designed the Filene’s Basement, DSW Shoe Warehouse, and interior circulation for Vornado’s Union Square development. “It’s like visiting a museum—if people like what they see, they’ll stay in the space longer.” A glass “tower” of circulation is meant to draw street traffic up from the Union Square transport hub, and Falk located the escalators within the three-story Filene’s Basement flush with floor-to-ceiling glass walls facing Union Square. “It’s like you’re in the park.”

DSW and Filene’s opened at the Union Square location in October, and a Whole Foods Market is slated to open later this year. Although preliminary sales data for the stores were unavailable, Falk said that the entire construction cost for the project would be recouped in six months should current sales trends continue.

Neighborhood tie-in was important to developers of The Shops at Columbus Circle as well. “It was first a matter of creating great spaces for pedestrian passage to tie the city together,” said Howard Bell, a principal at Efusus/Manfredi, the Boston-based firm specializing in retail architecture that designed the Shops. Their design weaves the retail space of the Shops into the city grid with two axes of circulation, one curving around Columbus Circle to draw people into the space. The Shops at Columbus Circle’s arc, and the other sweeping up 59th Street into a five-story, 193-foot-high “great room.” The minimal boundary between mall and street was emphasized through James Carpenter Design Associates’ design for the entryway’s facade, an 85-foot-wide, 190-foot-tall cable net glass wall that boasts the title of largest in the world. Besides an emphasis on transparency, Related and Apollo had banked on the position of the 365,000-square-foot Shops at the heart of the 2.8-million-square-foot mixed-use Time Warner Center (designed by Skidmore, Owings & Merrill) to offset the enormous cost of building in New York (The Time Warner Center cost a total of $1.7 billion) and to justify the typical annual rents for prime retail space ($300 to $400 per square foot). The classic anchor store model was supplemented with luxury residences, high-end office space, five-top-tier restaurants, and a concert venue for Jazz at Lincoln Center (designed by Rafael Viñoly Architects). The Shops therefore have a better chance to become a destination for shoppers from New York as well as for tourists.

Moreover, the development’s high-end mix of shops is as good a fit for Upper West Side shoppers as it is for tourists making a beeline from Times Square to Central Park. One big attraction has been the 60,000-square-foot Whole Foods Market in the complex’s basement. Although some complain about the grocery store’s high prices, most have seen it as a godsend. “Cities don’t need malls to function as common activity centers as they do in the suburbs, but when they’re combined with the things that people love—and in New York that begins with food—they have greater potential for success,” said Bell.

The approach to luring customers with exclusive mixed-use developments comes closer to realizing the utopian dreams of early mall designers like Gruen. “At Southdale, recent shopping developments like Harlem USA (2001), left, and 4 Union Square South (2004), far right, have made more of an effort to connect to the street than their 1980s relatives like the Manhattan Mall (1989), middle.
Gruen planned apartments, a park, a medical center, even schools to accommodate the mall. It looked like a Corbusier plan with towers and green space," said Hardwick. Gruen's fantasy suburban city was scrapped for lack of budget, a fact to which he often attributed the ultimate decay of his vision. The question now is whether the inclusion of residential, cultural, and palette-pleasing elements will function as planned. "It's unclear whether it will actually pay off, or whether it's just a new PR spin," said Hardwick. Now nearing its first anniversary, the Shops in SoHo is a total "fail," said Crawford, who wrote the essay "The World in a Shopping Mall" published in Sorkin's Variations on a Theme Park (Noonday Press, 1992). Broadway, which used to sport hip boutiques and galleries, is now lined with chain outlets like Old Navy, Crate & Barrel, and Sephora—the same stores found in suburban malls. "Spontaneous mailing is happening more and more, and cities consider it desirable since it attracts suburban shoppers, in this case from New Jersey," Business Improvement Districts (BIDs) are often the culprits in emerging street-as-mall phenomenon in New York. By organizing signage, street furniture, wayfinding, and even the uniforms for garbage collectors, BIDs often induce mall-like situations. Said Slatin, "It's a constant tug-of-war over whether to homogenize a neighborhood or leave the jumble. There's value in the order, especially in terms of security and comfort for tourists, but at the same time the city has a way of making its own order." Manhattan has managed to remake malls in its image, while the traits that make up malls have quietly fled into the city's fabric. "There have always been cries that the mall is going to kill things or that it's dying," said Hardwick. "The amazing thing is how flexible the form actually is." Even in a city with such a vibrant retail culture, the mall has found ways to penetrate. The end result in Manhattan has been two surprisingly similar variations: the mall as city and the city as mall. Deborah Grossberg is an Associate Editor at AN.
The Museum of Modern Art's Department of Architecture and Design has the world's most important collection of modern architectural artifacts, so its presentation of architecture is critical to how the public understands design objects, buildings, and their place in modern culture. We can thus take its installation in the new architecture and design galleries as a very good sign.

The collection's chief curator Terence Riley has adhered to the spirit of architect Yoshio Taniguchi's master plan for the museum in his two-gallery reinstallation by starting with the contemporary. There is still plenty of high modernism, of course, but according to Riley, "You shouldn't have to start with Frank Lloyd Wright, Le Corbusier and Mies van der Rohe to see something made in your own time."

In the northern gallery, Architecture and Design I, the first objects to confront the viewer are a 1983 Mouton Folding bike like the one that Reyner Banham used to ride to the Architecture Association in London's Bedford square, and a Kawasaki folding wheel chair from 1989. Mies van der Rohe's Barcelona column cover (a 1985 reproduction) and a model of the 1924 Schroeder House by Gerrit Rietveld are at the far back of the space.

In Architecture and Design II, across what Taniguchi calls a 'bridge', the first objects on view are all ones new to the collection: models of Preston Scott Cohen's 1998 to 1999 Torus House, UN Studio's 1996 to 1999 Mobius House, and drawings by Lebbeus Woods, Lauratta Vinciarelli and United Architects. Only after looking at these does one come to the classic Villa Savoye model by Le Corbusier (the oldest object in MoMA's architecture collection) and Mies' 1921 Friederichstrasse Skycraper. The other noticeable change in the gallery II display is the number of theoretical and fantasy projects by the likes of Superstudio, Hans Hollein, and Ron Herron on view.

According to Riley, "The story of modern architecture and design is a richer one in the new galleries." While this is true in part to the extra 1,700 square feet of space allotted to it in the new building, the welcome change goes deeper. Whereas Critics have long complained that MoMA focused too much on the modern masters the new emphasis is on contemporary work. One hopes that this emphasis is lasting, and that MoMA will continue to support and display work by architects and designers.

When I first encountered this book sometime after its original 1982 publication, I naturally skipped the first 150 pages to find out exactly why there were no locks on the bathroom doors of the hotel named in the title. The answer was almost as intriguing as the fact that Caplan had seized this non-design situation to illustrate his argument. (The hotel's en suite bathrooms were shared between two adjacent rooms, so some ingenious problem-solver had rigged a locking system comprising a leather thong and hook connector between the handles of the two entry doors, ensuring that guests would not accidentally lock their neighbors out when exiting the bathroom.) Here was a rare example of accessible design criticism written with wit and candor rather than esoteric jargon.

The second edition of By Design has a curiously souped-up feel: A new chapter has been added and the text has been updated throughout, but it still reads like a book in the late 1970s and early 1980s. There are giveaway lapses, as when Caplan refers to improvements in "drip-dry shirts, electronic computers, tape recorders, and safety razors," and his prose reads a bit like a conference keynote and after dinner speech combined; it exhibits and informs, is engaging and funny, gets a little too reductive and offers readers no help whatsoever in the form of footnotes. The central argument, however, is as relevant today as it was in 1982. He stresses the shift from the design of things to the design of situations, and the importance of how designed things actually work over what statements they are supposed to make.

Caplan's incisiveness seem just as sharp, perhaps because their original foil—the airy maxims and business-speak that populated 1980s design publications—has been superseded by the more opaque post-theory architectural discourse and corporate double-speak of today. Car designers continue to emphasize "clean lines over comfort," says Caplan at one point, and design research might be better described as "justification research," he contends later, or "supplying a rationalization for doing something fairly obvious."

Of architecture's predilection for "the most enthusiastic subjectivity of things to the design of situations," says Caplan, "is the number of theoretical and fantasy projects for which Caplan reserves criticism, and building plazas, and everything else out real people using it. Bathrooms, like offices, chairs, Manhattan building places, and everything else for which Caplan reserves criticism, still tend to be designed for people in the abstract. And as Caplan puts it, "Design is an abstraction. It is only when you unwrap it that you find the load of concretions it represents."
**FEBRUARY 7**
Alex Schneider
Leacock Buildings
6:00 p.m.
Parsons School of Design
Glass Corner
25 East 12th St., 2nd Fl.
www.parsons.edu

**FEBRUARY 9**
Nagar Achim, Christopher de Bellepaule, et al.
Too Much Pollution to Demonstrate
6:30 p.m.
Tribeca Grand
260 Avenue of the Americas
www.tribecagrand.com

**FEBRUARY 14**
Matthew Baird
New Material/Recent Work
6:00 p.m.
Parsons School of Design
Glass Corner
25 East 12th St., 2nd Fl.
www.parsons.edu

**FEBRUARY 15**
Marc Angell
Inchbode
6:30 p.m.
Center for Architecture
538 LaGuardia Pl.
www.alamy.org

**FEBRUARY 16**
Matt Arnet
Green Infrastructure
6:30 p.m.
Pratt Institute Manhattan
144 West 14th St.
www.pratt.edu

**FEBRUARY 17**
Yves Behar, Shashi Caan, Bill Dowell, Jane Langermuir, et al.
Right at Home: New Design Priorities
6:00 p.m.
Center for Architecture
538 LaGuardia Pl.
www.alamy.org

**FEBRUARY 18**
Veronika Zanol
Exploring the Road Ahead
6:00 p.m.
Parsons School of Design
25 East 13th St.
www.parsons.edu

**FEBRUARY 19**
Alex Schweder
Leacock Buildings
6:00 p.m.
Parsons School of Design
Glass Corner
25 East 12th St., 2nd Fl.
www.parsons.edu

**FEBRUARY 8**
Julianne Schwartzenberg
12:30 p.m.
Pratt Institute
200 Willoughby Ave., Brooklyn
www.pratt.edu

**FEBRUARY 10**
Fred W. Clarke
Sections Through a Practice: Cesar Pelli & Associates
6:30 p.m.
Center for Architecture
538 LaGuardia Pl.
www.alamy.org

**FEBRUARY 11**
Andrew Zolli
Exploring the Road Ahead
6:00 p.m.
Parsons School of Design
25 East 13th St.
www.parsons.edu

**FEBRUARY 12**
**EXHIBITIONS**
**FEBRUARY 7 - 12**
**Verdopolis**
The Future Green City
4 Columbus Circle
www.verdopolis.org

**FEBRUARY 18 - 19**
No Standard Structures
Yale School of Architecture
180 York Street, New Haven
www.architecture.yale.edu

**MARCH 10 - 11**
**Building Security Symposium**
McGraw-Hill Conference Center
1221 6th Ave.
www.aistcenter.org

**THROUGH FEBRUARY 12**
Sacro Space: Modern Italian Churches
Scandinavian House
58 Park Ave.
www.amcan.org

Robert A. Rauschenberg
Scenarios
Pace Wildenstein
534 West 25th St.
www.pacewildenstein.com

Nancy Rubins
Small Forest
Paul Kasmin Gallery
295 Madison Ave.
www.paulkasmingallery.com

**THROUGH FEBRUARY 15**
Milton Carter, Cary Clifford, Katherine Daniels, et al.
Cracker: Re-thinking the American South
NURTUREArt
475 Keas Blvd, Brooklyn
Naked Duck Gallery
66 Jackson St.
www.nurtureart.org

The Aztec Empire
Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

**THROUGH FEBRUARY 19**
Torolab
9 Families: Emergency Architecture
Stonefront for Art and Architecture
97 Kenmare St.
www.stonefrontnews.org

**THROUGH FEBRUARY 20**
Tunna Vision
Subway Photos 1904-1908
New York Historical Society
2 West 77th St.
www.nyhistory.org

William Kentridge
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

**THROUGH FEBRUARY 25**
Way Off the Grid:
Vestiges of European Vernacular Lighting
Parsons School of Design
25 E. 13th St., 3rd Fl.
www.parsons.edu

**THROUGH FEBRUARY 26**
Richard Tuttle
It's A Room For 3 People
The Drawing Center
35 Wooster St.
www.drawingcenter.org

**AIGA 365/25 Exhibition**
AIGA National Design Center
1000 5th Ave.
www.aiga.org

**SMPS**
**New York Area**
**Chapter**
**Upcoming Events**
Thursday, February 17, 2005
Information Management to Make Your Life Easier
A big part of marketing professional services is effectively organizing your information so it's at your fingertips when you need it. What are your options when it comes to organizing contracts, project statistics, and client information? This program will highlight the latest products available to help you manage, organize, and archive the incredible amount of information you need to get the job done. We'll consider the pros and cons of different databases to help you determine the best solution for your company, or how to extract your current database to its maximum potential.
Speaker:
Jan Fletcher, Flasher Marketing Infrastructures
FEBRUARY 9
New York Landmarks Preservation Foundation: Lunch at a Landmark
Robert A.M. Stern
Building History
12:30 p.m.
Christis’s at Rockefeller Center
20 Rockefeller Pl.
212-229-7448
Meet John F. Spencer,
CEO of the NJ Schools
Construction Corporation
11:30 a.m.
Center for Architecture
536 LaGuardia Pl.
www.publicfund.org

FEBRUARY 10
Planning Center
2004-2005 Forum
8:30 a.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

WITH THE KIDS
FEBRUARY 5
Tod Williams, Billie Tsien
Conversations with Contemporary Artists:
The Family Edition
12:00 p.m.
MoMA
11 West 53rd St.
www.publicfund.org

FEBRUARY 11
John Lauringer
The Spirit in Architecture
(Bette Jane Cohen, 1990)
60 min.
Diamonds Are Forever
(Guy Hamilton, 1971), 119 min.
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

CONTINUING
FILM & THEATER
FEBRUARY 13
Breaking Boundaries:
The Sixth Annual New York Film
Critics Circle Film Series
American Museum of the Moving Image
86th Ave. and 36th St., Queens
www.movingimage.us

EVENTS
FEBRUARY 9
9th Annual Design and
Construction Dinner Meeting
5:30 p.m.
Radisson Cromwell
100 Berlin Rd., Cromwell, CT
www.aiact.org

NEW HOUSING THEN
Center for Architecture, 536 LaGuardia Place
February 15, March 11
Los Angeles architect John Lauringer is the subject of the second new evening in New Housing Then, a film series exploring the impact of innovative architects on contemporary housing design at the Center for Architecture this month and next. On February 11, The Spirit in Architecture (Bette Jane Cohen, 1990), a documentary about Lauringer’s legacy, will be paired with the classic 007 flick Diamonds Are Forever (Guy Hamilton, 1971) in a nod to Lauringer’s influence on the production design of early Bond films. The Spirit in Architecture features footage of Lauringer’s buildings such as the Arango House in Acapulco, Mexico (pictured above), as well as rare films shot during Lauringer’s apprenticeship with Frank Lloyd Wright at Taliesin. The screening will be followed by a discussion with the film’s director, Bette Jane Cohen, who shot the film while a student at SCI-Arc. The March 11 evening will feature Lustron: The House America’s Been Waiting For (Bill Fereshes, Bill Kubrak, 2002) and Mr. Blandings Builds His Dream House (H.C. Potter, 1948). Tickets for each evening are ten dollars. See www.aiany.com.

PETER HUJAR
NIGHT
Robert Moses Ohio Theater, 66 Wooster Street
Matthew Marks Gallery, 523 West 24th Street.
Through March 5
Peter Hujar’s desolate vision of New York City night and its attendant creatures is captured in 43 photographs, many of them never before shown, now on view at Matthew Marks’s 24th Street gallery. A downtown denizen since the age of sixteen and a key player in the 1970s and 80s art scene—Nat Goldin credits his decision to become a photographer to him—Hujar’s urban sensibilities were honed in the liminal spaces of parking lots, highways, and deserted loading docks. The images on view depict the nocturnal city in the years between 1974 and 1985, from the extremely unmanned Meatpacking District to the Financial District (pictured above).
Mayor Michael R. Bloomberg has proposed dramatic redevelopment plans in dozens of New York neighborhoods, from the West Side to Williamsburg, from the Hub to Jamaica. Unfortunately, while these plans offer economic development benefits, they will also displace many lower-income families and increase segregation. Inclusionary zoning (IZ)—requiring developers to include some affordable units when they build new market-rate housing—is one way to create an inclusive future.

Two years ago, the City rezoned my neighborhood. Park Slope has seen intense development pressures, new units renting for over $2,500, and the evictions of thousands of working families. The rezoning established height limits on brownstone side streets, but it also allowed a doubling of density along Fourth Avenue. I welcomed the density—we need to create hundreds of thousands of units in the city—but only if it created and preserved some affordable housing.

The Fifth Avenue Committee, a community organization, asked the Department of City Planning (DCP) to require affordable units in the zoning. DCP replied that zoning rules for affordability weren’t necessary because developers would voluntarily choose to use available subsidies. They were wrong: not one developer is building affordable units. One even bought a site slated for affordable condos instead.

New York’s affordable housing crisis is well known. My colleagues and I at the Pratt Institute Center for Community and Environmental Development (PICCED) hear every week from community leaders from West Harlem to Bushwick about families who are displaced by rising rents and unable to benefit as their communities finally improve.

IZ can help keep the city livable by increasing the market to create housing that’s affordable for a wider range of New Yorkers. IZ policies allow developers to build more apartments and townhouses near rail stations, and a steady profit margin for developers.

From Boston to San Francisco, hundreds of cities have used IZ to secure thousands of housing units in mixed-income communities. In San Diego, where plans to rezone industrial areas mirrored the proposals in New York, a voter-approved inclusionary housing requirement reserved 20 percent of all new rental and for-sale units for households earning 65 percent of the area median income. The result: 2,400 of the area’s 12,000 new homes will be affordable.

The upcoming rezoning of Greenpoint-Williamsburg is a perfect example of this opportunity. DCP’s proposal would rezone land from manufacturing to residential use and quadruple allowable density to make room for as many as 23,000 new housing units in the area. The result: 2,400 affordable units, about 28 percent of new development.

Mayor Bloomberg’s administration has already announced plans to increase the density along Fourth Avenue. I welcome the increased density—we need to create thousands of new homes that would be affordable to typical New Yorkers. Thousands of police officers, home health aides, taxi drivers, cabinet-makers and their children could find homes in this new, mixed-income neighborhood, with waterfront access, public transportation, and improving public schools.

The Bloomberg administration’s initial plans for the next round of rezonings (starting with Hudson Yards and Greenpoint-Williamsburg) ignored the need to expand IZ and paid little attention to affordable housing. Fortunately, in response to a sustained outcry from community leaders and advocates, the mayor seems to be coming around.

At a speech in October, Mayor Bloomberg said that IZ policies "allow developers to build more apartments in exchange for keeping some affordable. These policies have the potential to create thousands of new homes that would be affordable to typical New Yorkers." In the Hudson Yards rezoning, the Administration and the City Council agreed to an aggressive new IZ plan, which will create and preserve over 3,300 affordable units, about 28 percent of new development.

The next step is to extend and adapt the model to work in other neighborhoods. The West Side plan is voluntary one, relying on massive density bonuses and special Manhattan tax exemptions. Evidence from around the country suggests that mandatory programs work better than voluntary ones. In neighborhoods like Greenpoint-Williamsburg, where the City is proposing massive density increases, there is room for both approaches: a modest requirement for all developers, and an additional bonus for those who include more affordable units.

Leveraging high-end market growth to help build a diverse city where all New Yorkers can afford to find a home is just what the city needs, and it’s just what inclusionary zoning can deliver.

BRAD LANDER IS THE DIRECTOR OF PICCED.
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