

THE ARCHITECTS NEWSPAPER

02_02.02.2005

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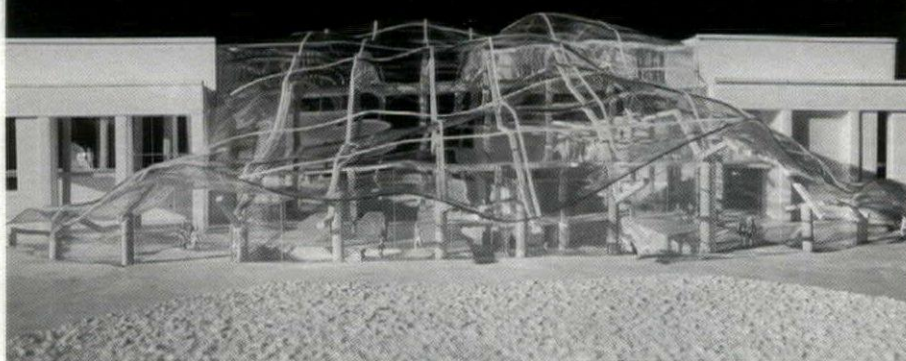
SUSTAINABLE AFFORDABLE
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DECENT, FIT, AND GREEN

Environmentally conscious design has made dramatic inroads in 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 (AN 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 if it is **continued on page 3**

QUEENS MUSEUM DUMPS ERIC OWEN MOSS;
STARTS NEW ARCHITECT SEARCH



COURTESY ERIC OWEN MOSS ARCHITECTS

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 unani-

mous 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**

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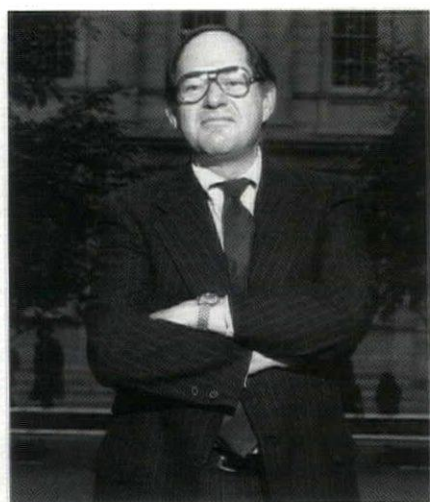
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KEVIN ROCHE REMEMBERS A FRIEND AND COLLEAGUE

ARTHUR ROSENBLATT DIES AT 73



COURTESY STAN RIES

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, DC. 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 all 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 so 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 DINKELLOO AND ASSOCIATES WORKED WITH ROSENBLATT ON PROJECTS FOR THE MET.**



COURTESY BEVERLY WILLIS ARCHITECTURE FOUNDATION

FIRST ROUND OF GRANTS FOR
WOMEN'S STUDIES IN
ARCHITECTURE OFFERED BY
BEVERLY WILLIS ARCHITECTURE
FOUNDATION

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 (BWAFA) in 2002 to shed light on this unexamined history and, with knowledge gained, to help improve the status of women practicing architecture today. This year, for the first time, BWAFA is offering bi-annual grants of up to \$10,000 for research projects on women architects of the mid-twentieth century.

Born in 1928 and educated at the University of Hawaii, Willis evolved from muralist to industrial **continued on page 2**



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VOLUME 33 ISSUE 2, FEBRUARY 1, 2005
THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A
YEAR, BY THE ARCHITECT'S NEWSPAPER, LLC, P.O. BOX 937, NEW YORK, NY
10013. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER:
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EDITORS

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 black eye. The QMA board may have very good reasons for stopping the project—director Tom Finkelpearl 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 Finkelpearl, "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 purview 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 has guaranteed city 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 willing to work with a client on issues, as long as it doesn't jeopardize his or her integrity." 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**

WOMEN'S RIGHTS continued from front page

designer to architect. Unlike her successors who struggled for full membership in male-dominated design fields in the seventies and eighties, Willis earned recognition early on in her career. In 1963, three years before her official licensing, she received a design award from the AIA for the Union Street Stores in San Francisco. "Probably the best thing that happened to me is that I didn't go to architecture school," said Willis. "I would have been bombarded by professors who would have told me that I wasn't capable of being an architect. A number of young women I knew went through that."

Willis' long and varied career would be exceptional even today. Since opening her own firm in San Francisco in 1966, Willis designed the award-winning San Francisco Ballet Building (1983), developed a revolutionary suite of design software called CARLA for planning large housing developments, co-founded the National Building Museum in Washington, DC, and served as president of the California Council of the AIA. Willis moved her practice to New York City in 1990, and in 1994 she founded the Architecture Research Institute, a non-profit dedicated to informing architecture- and urban planning-related public policy.

Although Willis acknowledges that women have made great strides in architecture, she remains disturbed by the enduring gender imbalance. "I'd really like someone to tell me why, although female enrollment in architecture programs is 50 percent, there's such a staggering drop-out rate," said Willis. She cited the figure that only 11 percent of current AIA members are women as particularly upsetting.

The BWAf grants are designed to combat precisely those numbers, and in 2007 BWAf hopes to inaugurate an additional award, to be titled the Beverly Willis Prize, which would be given to an outstanding woman architect. Additional information and applications can be found at www.bwaf.org. Applications are due March 15 for the Spring cycle, and September 15 for the Fall. **ABBY RABINOWITZ**

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EAST WILLIAMSBURG ARTIST
STUDIOS SIGNAL NEW WAVE OF
CENTRIFICATIONLOFT
LOOPHOLE

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 industry. "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 not-for-profit East Williamsburg Valley Industrial Development Corporation (EWVIDCO). The industrial park encompasses 50 square blocks in East Williamsburg that are home to 485 businesses. Slated to become artists' work studios, the structure is not zoned for residential use, but José Leon, director of EWVIDCO, 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.

EWVIDCO's industrial park is currently zoned for two and three-story structures.

Although Myer claimed there are no plans to rezone the area to accommodate taller buildings, at three stories tall straight off the lot line, and two more stories of setback, the Moore Street development will dwarf its neighbors. The developers avoided height restrictions by including three stories of parking and one of utility space on the permit application, none of which are counted toward the building's Floor Area Ratio. According to the Department of Buildings (DOB), their permit is still in good standing.

The building is currently slated for completion in 2005. Leon has spearheaded a community effort to halt construction for good, but they may be too late; The building will be nearly complete by the time a hearing could be held with the DOB. Leon said, "People in the neighborhood are starting to think that the city has turned a blind eye to these conversions. I hope that's not the case." Two buildings adjacent to the site have just applied for a variance to legalize their residential conversions, a sign that the community's worst fears may be coming true. **GUNNAR HAND**

LOVEGROVE IN ACTION; GOVERNMENT INACTION

It seems that **Ross Lovegrove** has learned that no good deed goes unpunished at least in cases where national pride is involved. We happened to find out that, when the recent tsunamis hit Phuket in Thailand, the well-known British designer and his architect wife, **Miska Miller**, were staying at the island's plush Amanpuri resort. Left physically unscathed, they sprang into action, helping to raise money from other guests for the relief effort. However, other attempts at providing assistance were less successful. While none of the parties directly involved could be reached for comment, we're told that Lovegrove also contacted some of the manufacturers he designs for, including **Vitra**, and secured pledges of furniture to help refurbish local schools. However, the Thai government refused the offers. "They didn't want to be considered a third world country in the eyes of the world," a friend of the couple reports. "They said, 'Offer the stuff to Sri Lanka, we can take care of ourselves.'" That's odd, considering that, in the tsunami's aftermath, the Thai government has been widely accused of taking better care of tourists than its own people.

EAU MY!

Leave it to **Herzog & de Meuron** to tackle the froufrou world of fragrances and come out with a conceptual meditation. The Swiss master architects have released a limited edition, unisex perfume that includes tangs of, among other things, patchouli, cinnamon, and "Rhine water, dog, and shit. We want to destabilize our prejudices about smells, just like we try to do with our architecture," **Jacques Herzog** told us when we met him for breakfast at some ungodly hour and were feeling a bit destabilized ourselves. Named after Rotterdam, where it's being debuted in conjunction with the firm's current retrospective at the Netherlands Architecture Institute, the fragrance is the first in a planned series that will each take after a different city, with an emphasis on the role scents play in memory and perceptions of space. We shudder to think what our beloved New York might inspire, though we sure have enough buildings that truly stink.

A PRODUCT PLUG

Tom Dixon has done it. So has **Marc Newson**. Now, in time for Valentine's Day, add **Matali Crasset** to the list of star designers who have had their hand at, um, male anatomical substitutes. We were caught off guard when we visited Crasset's Paris studio several months ago and first saw renderings of the (non-motorized) red silicone dohickey she created for the Paris retailer Point G. With blobby contours, and the expected proportions, it's meant to double as a bedside sculptural object for those who know what they want and aren't ashamed to show it.

THE OFFICE WIND TUNNEL

Let us first say that we did not solicit this information, and we apologize for passing it on, so to speak. But which namesake partner of a prominent three-surname firm has been grossing out his employees with his out-of-control flatulence problem? It's as if the long hours and meager salaries weren't cruel enough. "Every time we spot him coming," one staffer reports, practically dry heaving, "we try to get away as fast as we can."

LET SLIP: ACHEN@ARCHPAPER.COM

DECENT, FIT, AND GREEN

continued from front page
contributing to childhood asthma? How can we say it is decent and fit if it leaves residents isolated from employment or 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 affordable housing are only beginning to learn about these materials and building techniques. 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 favorable financing for both homeownership and affordable rentals, using criteria established by Enterprise and NRDC. For more information, see www.enterprisefoundation.org.

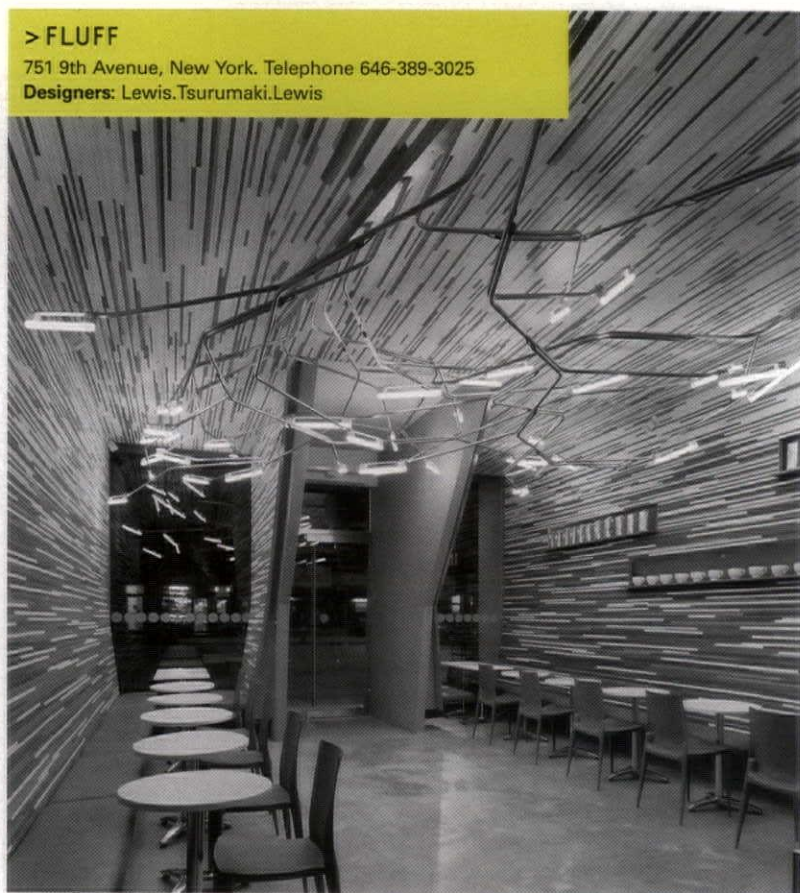
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Designers: Lewis.Tsurumaki.Lewis



For those who like to take their architecture with a spoonful of sugar, the new bakery fluff will provide plenty of it. But all the gooey pink frosting behind the counter is balanced by Lewis.Tsurumaki.Lewis' happily sugar-free design for the 800-square-foot storefront. Long strips of industrial-grade felt and birch plywood wrap the space, pulling away from the dramatic entryway, and peeling back to create display shelves for coffee and tee-shirts. "Our in-house joke is that it looks like stars streaking through hyperspace in Star Wars," said principal Marc Tsurumaki.




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THE ARCHITECT'S NEWSPAPER FEBRUARY 2, 2005

NORTHEAST QUEENS NEIGHBORHOOD
GOES LOW DENSITYDOWNZONING
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 downzoning 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 exemp-

tions 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 exempt. 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 overhauled 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 there 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 City Planning 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.

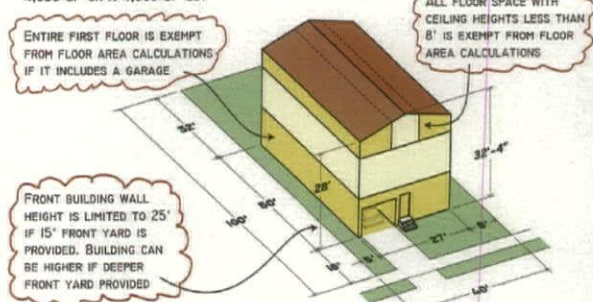
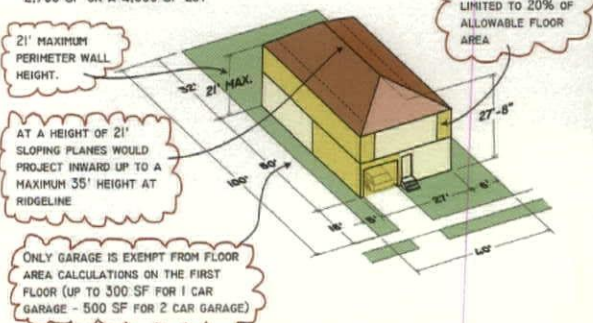
While some downzoning in city neighborhoods like Bensonhurst and Bay Ridge have been criticized by proponents of development, Bayside is unique in that it does not have the necessary

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.

GH

EXISTING REGULATIONS FOR R2
4,050 SF ON A 4,000 SF LOTPROPOSED REGULATIONS FOR R2A
2,700 SF ON A 4,000 SF LOT

COURTESY DEPARTMENT OF CITY PLANNING

ZAP BEGINS IMPORTING POP CULTURE ICON INTO THE US

SMART
Car Revolution

COURTESY ZAP

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 easily 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. GH

1951 MAISON TROPICALE TO BE REBUILT
IN NEW HAVEN

PRE-FAB PROUVÉ

While Jean Prouvé may have been one of the most brilliant architectural innovators of the twentieth century, especially in the field of affordable housing, today he is best known for his furniture, now a coveted status symbol among the stylish rich. An installation of his long-forgotten Maison Tropicale at Yale University's School of Architecture may help remind Prouvé's fans that he was also a designer/build, or "constructeur," as he liked to call himself. The show opens on February 14, and is sponsored by Prouvé collector Robert M. Rubin.

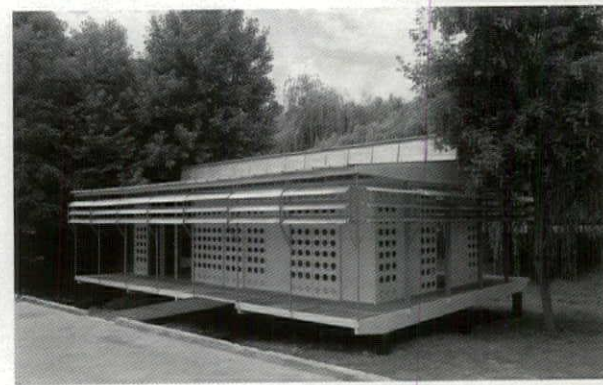
In 1949, Prouvé won a government-sponsored competition to design inexpensive housing and administrative buildings for France's African colonies. He conceived the Maison Tropicale as an inexpensive house that could be fabricated in France, shipped as a compact kit, and built on location. Designed for a hot, humid climate, the sheet-metal bungalow sat four feet off the ground on concrete pilings. Metal panel walls,

which reflected the heat, hung from overhead tracks so that they could be adjusted according to the weather. Each insulated panel was perforated with 27 portholes, with some filled with blue-tinted Plexiglas for sun protection. The open holes drew in air, which circulated through the house, and was then drawn out through the roof's horizontal chimney. Outside, metal louvers shaded the house and its narrow wrap-around porch.

Three prototypes were constructed in 1951, but the only one remains in Africa in the Republic of the Congo. In 1997, when that country was torn by civil war, Rubin

sponsored a mission to retrieve it. His 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 400-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 rebuilt 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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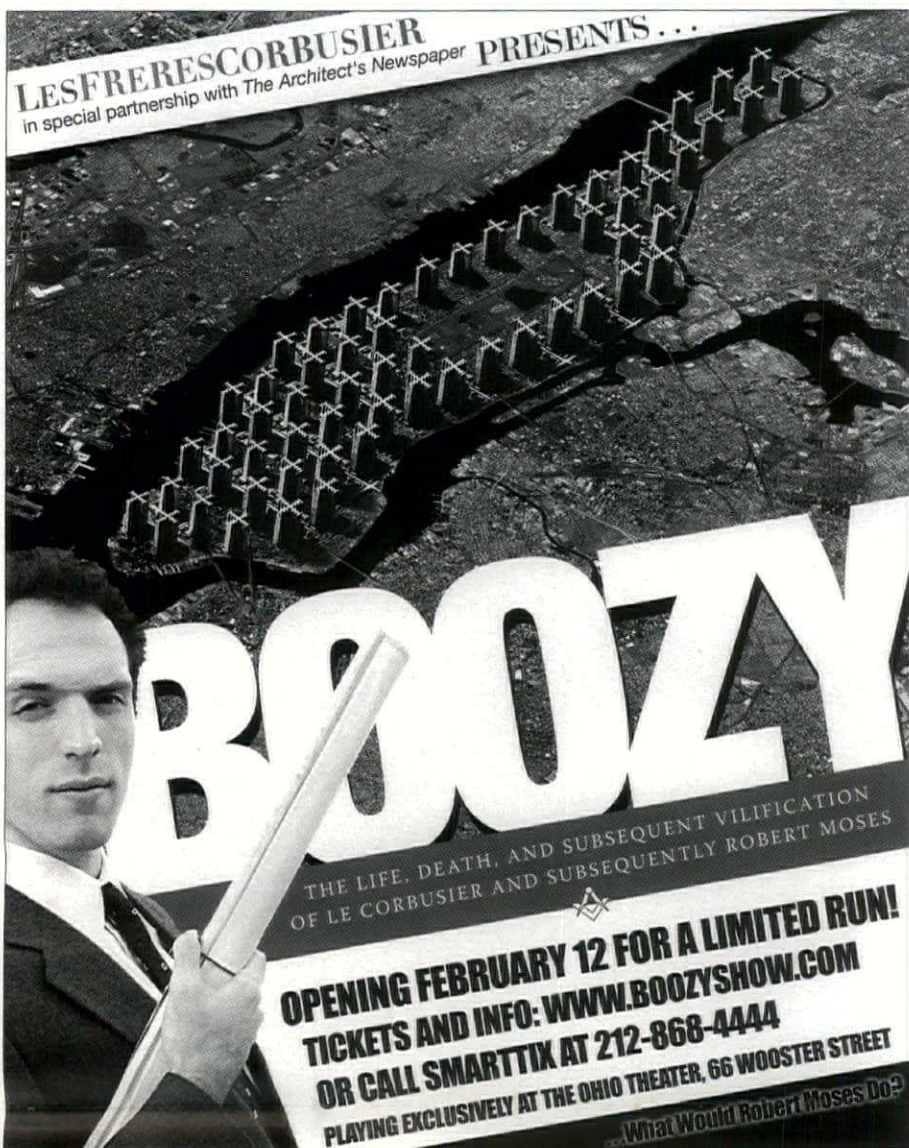
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AT DEADLINE

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

Chrissie Iles and Philippe Vergne were selected to curate the 2006 Whitney Biennial. Iles, 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 Walker Art Center in Minneapolis, Minnesota, and was recently hired as director of the new Francois Pinault Foundation for Contemporary Art in Paris.

THIS OLD BOMBED OUT HOUSE

Remodeling reality television has hit in the most unlikely of places: war-torn Iraq. Al Sharqiya, 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 high

light 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.

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 rising central atrium.

TRAMPLED MOSS continued from front page design options we presented was as big as the Brothers Karamazov," said Moss. "They had just approved a design and a budget that went with it. What wasn't working?"

According to Tom Finkelpearl, who became executive director of QMA in 2002, after Moss was awarded the commission, "there was a general sense from the museum—myself, the staff, our board—as well as from the DDC and DCA that things weren't clicking, that the design wasn't addressing the needs of the space. There was no blow-up, no personality conflicts. It came down to lots of small issues."

Moss acknowledged that the pragmatic issues his client raised were good ones, and that his firm would have attended to them in good time. "[After the design's approval in September] we were going through a process of design detail," he said. "Our focus was on the major investments of the design, like the glazing in front, which needed to be confirmed and budgeted. It's a matter of working in sequence." Moss was working with local architect Peter Guggenheimer and structural engineer Guy Nordenson.

David Burney, who became director of the DDC last year, told Moss in December that the job was over unless he could work things out with the QMA. Moss called Finkelpearl and offered to come to New York to hash out their problems. Finkelpearl never called him back.

The city is now opening the project to bid to the eight firms that are prequalified to receive contracts with the DDC for jobs over \$5 million under its newly-launched Design Excellence program. The list, which was released in November, includes 1100: Architect, Ammann & Whitney, Arquitectonica, Fox & Fowle, Gluckman Mayner, Polshek Partnership, Rafael Viñoly, and Skidmore, Owings & Merrill. The firms will not be asked to pro-

duce designs—only responses to a brief that, according to Burney, will shift emphasis to "practical issues."

As Finkelpearl describes it, the new process will be 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."

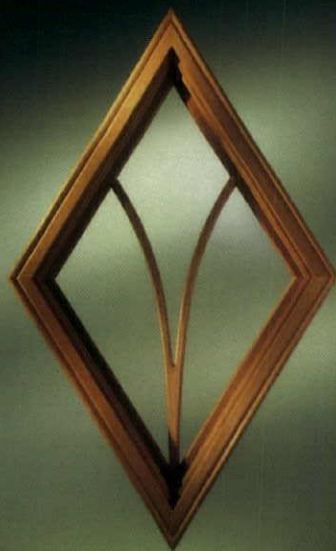
Both Finkelpearl and Burney acknowledge the enduring value and possible retention of some of Moss' contributions, such as the concept of an iconic profile and an atrium to unite the existing and new halves of the building. Neither voiced doubt about Moss' design.

While the situation at the QMA is hardly anomalous—think of the Whitney going from Rem to Renzo—it is rarer in publicly-funded institutions. "If the competition process gets a black eye, it affects more than just this project," said Lerner. One concern is that the new search is allowing firms that have already vied for (and lost) the competition to have "a second bite at the apple," in Lerner's words. Fox & Fowle and 1100: Architect were among the original competitors and are now on the DDC's shortlist.

To Moss, the idea that the QMA is now one of the inaugural projects of the city's Design Excellence program is a slap in the face. "To dump this scheme and then talk about excellence in design is hypocrisy," he said. "Burney wasn't ready to say, 'You two [Moss and Finkelpearl] have an obligation to the city, to the museum, to the people of Queens to make this work; bang your heads together and figure it out.' Instead, the city disowned the intentions of the jury and emasculated its own process."

A new architect for the museum will be named in two months. **CATHY LANG HO**

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CRITICS HAVE LONG CRIED FOUL OVER THE CONSTRUCTION OF MALLS IN NEW YORK CITY'S DENSEST BOROUGH, AND IN RECENT YEARS DEVELOPERS HAVE DROPPED THE TERM IN FAVOR OF EUPHEMISMS LIKE "VERTICAL RETAIL ENVIRONMENT." ASKS DEBORAH GROSSBERG, ARE THE INDOOR SHOPPING MAZES RISING UP ACROSS TOWN REALLY A DIFFERENT BREED?

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 chintzy eyesores crowded with vacationing suburbanites. Or at least that's the conventional wisdom. But in recent years, as big-box stores and glitzy 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 city 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, chained-out, and mall-like.

When Manhattan's first enclosed shopping malls opened in the 1980s, urban planners and theorists worried that the new megaplexes might herald an era of suburbanization for New York. "Everyone was enraged when Trump built his mall 20 years ago and now it seems 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. Introverted 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 conjuring 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, extroverted designs.

Harlem USA, the shopping development at the corner of 125th Street and Frederick Douglass Boulevard that opened in 2001, emphatically 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 Mustafa 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 ensnare 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," said Falk.

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 Elkus, a principal at Elkus/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's arc, and the other sweeping up 59th Street into a five-story, 150-foot-high "great room." The minimal boundary

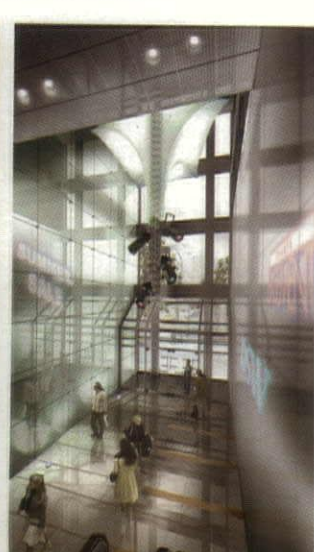
between mall and street was emphasized through James Carpenter Design Associates' design for the entryway's façade, an 85-foot-wide, 150-foot-tall cable net glass wall that boasts the title of largest in the world.

Besides an emphasis on transparency, Related and Apollo 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 astronomical 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 farther afield.

Moreover, the development's high-end mix of shops is as good a fit for Upper West Side shoppers on the way home from work 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 community 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 extensive 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 accompany 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 report numbers, with higher sales than expected and 99 percent of its 347,000 square-foot of leasable space occupied.

As malls adapt to embrace

city life, planners seem more concerned about what urban historian and professor at Harvard's GSD Margaret Crawford termed "spontaneous malling," the process by which an urban space starts to take on the qualities of a mall without the aid of developers. "At this point, Broadway in SoHo is a total mall," 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 malling is happening more and more, and cities consider it desirable since it attracts subur-

ban 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 bled 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 South Street Seaport mall is one decades old development that has consistently struggled to turn a profit.



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The Alliance for Downtown New York presents an extraordinary new lecture series

Downtown Third Thursdays

Prominent authors and historians explore themes and issues of particular relevance to Lower Manhattan.

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Date: **Thursday, January 20**

Speaker: **Paul Goldberger**

Author of *UP FROM ZERO: Architecture, Politics and the Rebuilding of New York*; Dean of Parsons School of Design; Architecture Critic for *The New Yorker*

Topic: **After Ground Zero: The Struggle to Make Cities for Our Time**

Location: **U.S. Custom House Rotunda**

At One Bowling Green, this Beaux-Arts building was designed by Cass Gilbert; the Collector's Office, usually closed to the public, will be open for this event.

Date: **Thursday, February 17**

Speaker: **Carol Herselle Krinsky**

Author of *Gordon Bunshaft of Skidmore Owings & Merrill*; Professor of Fine Arts, New York University

Topic: **Rockefellers, Architects and Renewing Lower Manhattan**

Location: **One Chase Manhattan Plaza, 60th floor**

At Liberty/Nassau Streets, this modern building designed by Skidmore Owings & Merrill is notable for its design and plaza. The top (60th) floor location affords spectacular views.

Date: **Thursday, March 17**

Speaker: **Sarah Bradford Landau**

Co-author with Carl W. Condit of *Rise of the New York Skyscraper, 1865-1913*; Professor of Fine Arts, New York University

Topic: **Inventing the New York Skyscraper, 1865 to 1913**

Location: **Equitable Building Lobby**

At 120 Broadway, this landmark, designed by Ernest Graham, sparked the adoption of the New York City 1916 zoning resolution.

Date: **Thursday, April 21**

Speaker: **Phillip Lopate**

Author of *Waterfront: A Journey Around Manhattan*; essayist; Adams Chair Professor of English, Hofstra University

Topic: **The Dilemma of Waterfront Development**

Location: **26 Broadway Lobby**

At Bowling Green, this landmark is also known as the Standard Oil Building. The building and its dignified Renaissance lobby were designed by Carrier and Hastings.

Date: **Thursday, May 19**

Speaker: **Kenneth R. Cobb**

Author of *Downtown Alliance's history of ticker-tape parades, Broadway Canyon of Heroes*; Director of the New York City Municipal Archives

Topic: **Celebrating Heroes and Heroines: New York's Ticker-Tape Parades**

Location: **Trinity Church**

On Broadway at Wall Street, this 1846 Neo-Gothic church, designed by Richard Upjohn, was NY's tallest structure when erected. The custom-built Chrysler "phaeton" Imperial, used to transport honorees in every ticker-tape parade since 1952, will be on display.

All events are free.

Doors open at 6pm with light refreshments.

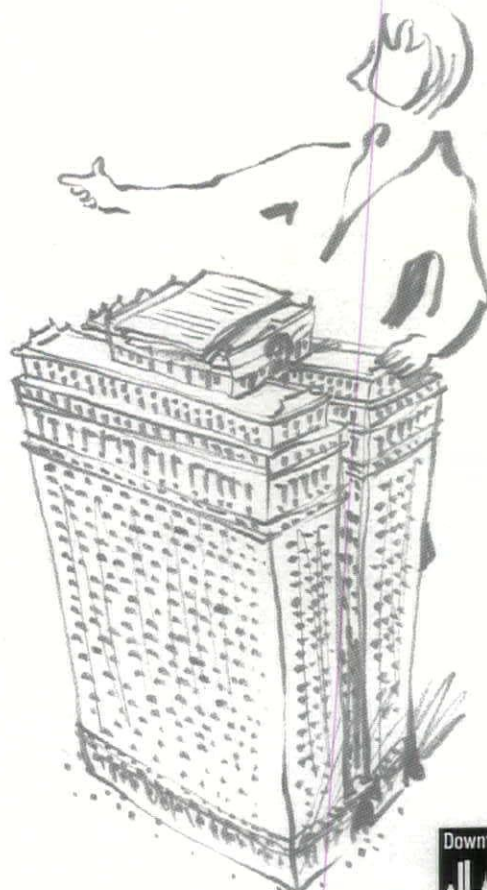
Lectures begin at 7pm.

Seating is limited. Reservations required.

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www.DowntownNY.com

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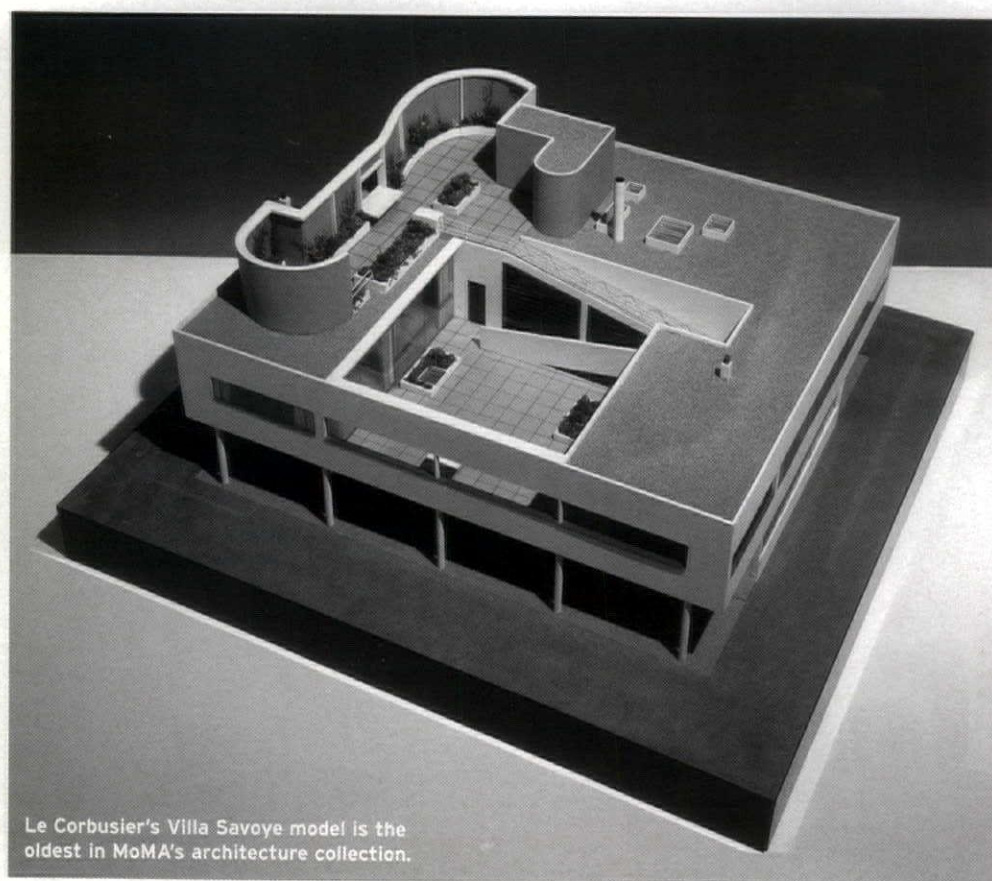
Illustration by Philippe Leclien/Morgan Gaynin

A NOD TO THE NEW

MoMA's new architecture and design galleries put contemporary work first

The Museum of Modern Art's Department of Architecture and Design has the world's most important collection of modern architectural artifacts, and 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, LeCorbusier and Mies van der Rohe to see something made in your own time."



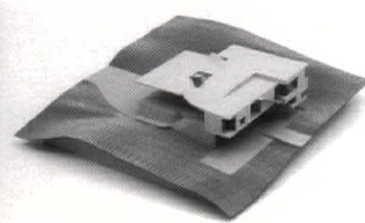
Le Corbusier's Villa Savoye model is the oldest in MoMA's architecture collection.

In the northern gallery, Architecture and Design I, the first objects to confront the viewer are a 1983 Moulton 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 1998 to 1999 Mobius House, and drawings by Lebbeus Woods, Lauretta Vinciarelli and United Architects. Only after looking at these does one come to the

classic Villa Savoye model by LeCorbusier (the oldest object in MoMA's architecture collection) and Mies' 1921 Friedrichstrasse Skyscraper. 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 due 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. **WM**



Preston Scott Cohen's Torus House Model

Top 10 Recent Acquisitions since 2000:

Preston Scott Cohen
Torus House Model (1999–2002)

Peter Eisenman
House IV Project
(axonometric drawing, 1975)

Ron Herron
Walking City on the Ocean
(exterior perspective drawing, 1966)

Rem Koolhaas, Zoe Zenghelis
The City of the Captive Globe
(axonometric drawing, 1972)

UN Studio
Mobius House Model (1998–1999)

Lebbeus Woods
Terrain Projects (six drawings, 1999)

Art Fry
Post-it Note Design (1977)

Jonathane Ive
Apple iBook (2000)

Jean Prouvé
Shutter for Manufacture des Tabacs
(1954)

Solari di Udine
Flap Information Display System (1996)

R. Buckminster Fuller
A Minimum Dymaxion Home (elevation, axonometric and plan drawing, 1927)

Superstudio
The Continuous Monument:
New York Extrusion
(aerial perspective drawing, 1969)

Cesare Casati, Emanuele Ponzio
Pillola Lamps (1968)

By Design, Redux

By Design: Why there are no locks on the bathroom doors in the Hotel Louis XIV and other object lessons, Ralph Caplan
(Fairchild Publications, 2nd edition 2005), \$40.00

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 written 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 exhorts 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 incisions 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 academic 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 houses of the future, Caplan notes wryly that "the most enthusiastic assessment of the mass-produced house is still to be found in its advance notices," and in a chapter on design's complicity in the consumerist cycle, he quotes Lewis Mumford: "In a society that knows no other ideals, spending becomes the chief source of delight; finally it amounts to a social duty." One is reminded of Rudolph Giuliani's speeches of September 2001.

The unexpected effect of re-reading this book is that the accumulative effect of Caplan's various sharp, detailed observation makes a good case against a grand, unified theory of design—in spite of the book's underlying 1960s-style

humanism. Caplan sides most convincingly with the Charles and Ray Eames approach, in which intensive research and cross-disciplinary collaboration yield fruitful, often unanticipated results. His Charles Eames citations are startlingly fresh: "Innovate as a last resort," and "The details are not details. They make the product. The connections, the connections, the connections." It dawned on me in re-reading *By Design* that the other reason there were no conventional locks on the bathroom doors at the Hotel Louis XIV is that the building's architect had conceived of the building without real people using it. Bathrooms, like offices, chairs, Manhattan building plazas, 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." **PETER A. HALL IS A DESIGN WRITER BASED IN BROOKLYN, AND SENIOR EDITOR FOR THE UNIVERSITY OF MINNESOTA DESIGN INSTITUTE.**



The Gates, Christo and Jeanne-Claude's long-awaited project for Central Park and the couple's first public work of art for New York City, unfurls this week. A celebration of Frederick Law Olmstead's democratic vision, The Gates transforms the entire park into a freely accessible network of 7,500 portals hung with saffron-colored fabric panels. Stroll through the gates or catch a bird's-eye view from the roof of the Met. In conjunction with the opening, MoMA hosts a series of films documenting the artists' past work including films directed by Wolfram and Jörg Daniel Hissen—*Christo and Jeanne-Claude: The Wrapped Reichstag* (1996) and *Wrapped Trees* (1998-9); Albert Maysles, David Maysles, and Charlotte Zwerin—*Running Fence* (1978), *Islands* (1986), and *Christo in Paris* (1990); and Michael Blackwood—*Wrapped Coast* (1969).

Christo and Jeanne-Claude: The Gates
Central Park, February 12 through 27.

COURTESY CHRISTO AND JEANNE-CLAUDE

LECTURES

FEBRUARY 3

Glenn D. Lowry, Terence Riley
Yoshio Taniguchi:
Nine Museums
6:30 p.m.
MoMA
11 West 53rd St.
www.moma.org

Margaret Morton
Glass House

6:30 p.m.
Mechanics and Tradesmen
20 West 44th St.
www.ohny.org

Jennifer Siegal
Office of Mobile Design
7:00 p.m.
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

FEBRUARY 5

David Henderson, et al.
*Crocheting the
Hyperbolic Plane*
5:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

FEBRUARY 7

Alex Schweder
Lovesick Buildings
6:00 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

FEBRUARY 8

Julianne Schwartz
12:30 p.m.
Pratt Institute
200 Willoughby Ave.,
Brooklyn
www.pratt.edu

Fred W. Clarke
Sections Through a Practice:
Cesar Pelli & Associates
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

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

FEBRUARY 9

Negar Azimi, Christopher
de Bellaigue, et al.
Too Much Pollution to
Demonstrate
6:30 p.m.
Tribeca Grand
2 6th Ave.
www.apexart.org

Michael Zetlin, Greg Kumm
AIA on Office Management:
Liability Insurance, Policies,
Construction Law, Contracts
Center for Architecture
6:30 p.m.
536 LaGuardia Pl.
www.aiany.org

FEBRUARY 14

Matthew Baird
New Material/Recent Work
6:00 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

FEBRUARY 15

Marc Angelil
Inchoate
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FEBRUARY 16

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

William Stein
AIA on Project Management
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FEBRUARY 17

Yves Behar, Shashi Caan, Bill
Dowell, Jane Langmuir, et al.
Right at Home:
New Design Priorities
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.metropolismag.com

Michael Henry Adams,
Felecia Davis, et al.
Black Space: Architecture,
Race, and Cultural Identity
6:30 p.m.
NYIT
16 West 61st., 11th Fl.
526-686-1280

Carol Herselle Krinsky
Rockefellers, Architects, and
Renewing Lower Manhattan
7:00 p.m.
1 Chase Manhattan Pl., 60th Fl.
www.downtownny.com

SYMPOSIA

FEBRUARY 8 - 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.aeoinstitute.org

EXHIBITIONS

FEBRUARY 7 - 12

Tracy + the Plastics,
Fawn Krieger
ROOM
The Kitchen
512 West 19th St.
www.thekitchen.org

FEBRUARY 11 - MARCH 12

Christian Moeller
Heaven
Frederieke Taylor
535 West 22nd St., 6th Fl.
www.frederiketaylorgallery.com

FEBRUARY 14 - MAY 6

Jean Prouvé:
A Tropical House
Yale School of Architecture
180 York Street, New Haven
www.architecture.yale.edu

FEBRUARY 16 - MARCH 24

Le Corbusier, Lebbeus
Woods, Aldo Rossi, et al.
Vanishing Points:
Architectural Drawings
by Hand
Michael Meredith
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

CONTINUING
EXHIBITIONS

THROUGH FEBRUARY 4

Light Structures:
The Work of Jorg Schlaich
and Rudolph Bergemann
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

THROUGH FEBRUARY 5

Coming to Light:
The Louis I. Kahn Monument
to Franklin D. Roosevelt
for NYC
Cooper Union
Arthur A. Houghton Jr. Gallery
Foundation Building
7 East 7th St.
www.cooper.edu

Keith Sonnier

Pace Wildenstein
32 East 57th St.
www.pacewildenstein.com

Meredith Monk

Vocal Gestures
Frederieke Taylor Gallery
535 West 22 St., 6th Fl.
www.frederiketaylorgallery.com

THROUGH FEBRUARY 7

Aleksandra Mir, Chris Verene
The Big Umbrella:
The New York Series
P.S.1
22-25 Jackson Ave.,
Long Is. City
www.ps1.org

THROUGH FEBRUARY 9

Roxanna Baihro,
Shahab Fotuhi, et al.
Too Much Pollution to
Demonstrate: Soft Guerrillas
in Tehran's Contemporary
Art Scene
apexart
291 Church St.
www.apexart.org

THROUGH FEBRUARY 12

Sacral Space:
Modern Finnish Churches
Scandinavia House
58 Park Ave.
www.amscan.org

Robert Rauschenberg

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

Nancy Rubins

Small Forest
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

THROUGH FEBRUARY 13

Milton Carter, Cary Clifford,
Katherine Daniels, et al.
Cracker: Re-thinking the
American South
NURTUREart
475 Keap St., Brooklyn
Naked Duck Gallery
66 Jackson St., Brooklyn
www.nurtureart.org

The Aztec Empire

Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

THROUGH FEBRUARY 19

Torolab
9 Families: Emergency
Architecture
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org

THROUGH FEBRUARY 20

Tunnel Visions:
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
164 5th Ave.
www.aiga.org

Svetlana Heger
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

THROUGH FEBRUARY 27

Josef and Anni Albers:
Designs For Living
Design # Art: Functional
Objects from Donald Judd
to Rachel Whiteread
Cooper-Hewitt,
National Design Museum
2 East 91st St.
ndm.si.edu

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
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to organizing contacts, project statistics, and firm
information? This program will highlight the latest
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retrieve 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 work
your current database to its maximum potential.

Speaker:
Jan Fleisher, Fleisher Marketing Infrastructures

Thursday, February 24, 2005

Late-Winter Networking Event

Old members, new members, non-members,
blue members. Shake off that winter chill and
join us for a warm spirit (or two) with good
friends, happy-hour style.

Location
Lemon Bar
230 Park Avenue South, 2nd Floor
New York, NY 10003

Details/Registration:
www.smpsny.org

THROUGH FEBRUARY 28
Allan McCollum
Perfect Vehicles
Doris C. Freedman Plaza
60th St. and 5th Ave.
www.publicartfund.org

THROUGH MARCH 5
Peter Hujar
Night
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

Stephen Hughes
Robert Mann Gallery
210 11th Ave.
www.robertmann.com

Derek Reist
NYC Day into Night
The Michael Ingbar
Gallery of Architectural Art
568 Broadway
www.artnet.com

THROUGH MARCH 6
John Baldessari, Sol LeWitt,
Jonathan Monk, et al.
Small: The Object in Film,
Video, and Slide Installation
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

Romare Bearden at the Met
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH MARCH 13
WILD: Fashion Untamed
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH MARCH 14
Mark Dion
Project 82: Rescue
Archaeology, A Project for
The Museum of Modern Art
MoMA
11 West 53rd St.
www.moma.org

THROUGH MARCH 15
Changing Tides: The
Landscape of the East River
Year Transformation
Urban Center Gallery
457 Madison Ave.
www.mas.org

THROUGH MARCH 18
Tom Otterness
On Broadway
Broadway Mall Associations
Various venues of Broadway
and Upper Manhattan
www.parks.nyc.gov

THROUGH MARCH 20
Suspending Beauty:
The Verrazano-Narrows
Bridge Turns Forty
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

THROUGH MARCH 27
Meschac Gaba
Tresses
The Studio Museum
in Harlem
144 East 125th St.
www.studiomuseum.org

THROUGH MARCH 28
Ed Ruscha: Paintings and
Works on Paper from
1964-2002
Fisher Landau Center for Art
38-27 30th St., Queens
www.ficart.org

THROUGH APRIL 2
Mapping Sitting: On
Portraiture and Photography
New York University
Grey Art Gallery
100 Washington Sq. East
www.nyu.edu/greyart

THROUGH APRIL 3
Ruth Duckworth,
Modernist Sculptor
Terra Nova, Sculpture &
Vessels in Clay
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

Klee: His Years at the
Bauhaus (1921-1931)
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH APRIL 18
Agnes Martin
...going forward into
unknown territory...
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

THROUGH MAY 1
Noguchi and Graham:
Selected Works for Dance
Isamu Noguchi Garden
Museum
36-01 43rd Ave., Queens
www.noguchi.org

THROUGH MAY 8
Cy Twombly
Fifty Years of Work on Paper
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

THROUGH MAY 8
Harlem is...Downtown
South Street Seaport Museum
207 Front St.
www.southstseaport.org

THROUGH JUNE 6
Wendy Fok
Dualism in America
Lower East Side
Tenement Museum
90 Orchard St.
www.tenement.org

THROUGH AUGUST 31
Luis Gispert, et al.
Semiprecious
MetroTech Center
Jay St. and Myrtle Ave.,
Brooklyn
www.publicartfund.org

THROUGH OCTOBER 14
Julian Opie
Animals, Buildings, Cars,
and People
City Hall Park
www.publicartfund.org

FILM & THEATER

FEBRUARY 9 - 23
Christo and Jeanne-Claude:
Projects Recorded, 1969-1998
MoMA
11 West 53rd St.
www.moma.org

FEBRUARY 11
John Lautner
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

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., Queens
www.movingimage.us

EVENTS

FEBRUARY 8
9th Annual Design and
Construction Dinner Meeting
5:30 p.m.
Radisson Cromwell
100 Berlin Rd., Cromwell, CT
www.aiact.org

FEBRUARY 9
New York Landmarks
Preservation Foundation:
Lunch at a Landmark
Robert A.M. Stern:
Building History
12:00 p.m.
Christie's at Rockefeller Center
20 Rockefeller Pl.
212-228-7446

Meet John F. Spencer,
CEO of the NJ Schools
Construction Corporation
11:30 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.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.moma.org

BEYOND

FEBRUARY 12 - JUNE 12
Michael Maltzan
Alternate Ground
Carnegie Museum of Art
Pittsburgh, Pennsylvania
www.cmoa.org

FEBRUARY 18 - 19
NCSEA Winter Institute
Millennium Resort
Scottsdale McCormick Ranch
7401 North Scottsdale Rd.,
Scottsdale, AZ
www.ncsea.com

THROUGH MAY 1
Landscape Confection
Wexner Center for the Arts
Ohio State University
1871 North High St.
www.wexarts.org

THROUGH MAY 15
OPEN: New Designs for
Public Space
National Building Museum
401 F Street NW
Washington, D.C.
www.nbm.org

PREVIEW



NEW HOUSING THEN
Center for Architecture, 536 LaGuardia Place
February 11, March 11

Los Angeles architect John Lautner is the subject of the second 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 Lautner's legacy, will be paired with the classic 007 flick *Diamonds Are Forever* (Guy Hamilton, 1971) in a nod to Lautner's influence on the production design of early Bond films. *The Spirit in Architecture* features footage of Lautner's buildings such as the Arango House in Acapulco, Mexico (pictured above), as well as rare films shot during Lautner'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 Ferehawk, Bill Kubota, 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—Nan Goldin credits her 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 ungentrified Meatpacking District to the Financial District (pictured above).

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DON'T ZONE OUT NEW YORK'S WORKING FAMILIES

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 rental housing and built market-rate 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 guiding the market to create housing that's affordable for a wider range of New Yorkers. IZ policies allow developers to build more units on a parcel of land, provided they guarantee a percentage of the units will be affordable to those with low to moderate incomes. The win-win result? IZ creates more affordable housing for residents 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 on or near Brooklyn's waterfront. But the Bloomberg administration's own analysis anticipates that this plan as first proposed would include no new low or moderate income units, and could displace more than 2,500 existing residents.

In just this one neighborhood, inclusionary zoning requirements could yield several thousand 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 their 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 harness the vitality of our housing market—turning the challenge of today's high prices for market-rate units into an opportunity to create low-priced homes as well." And 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 a 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.

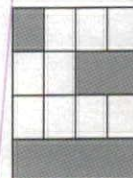
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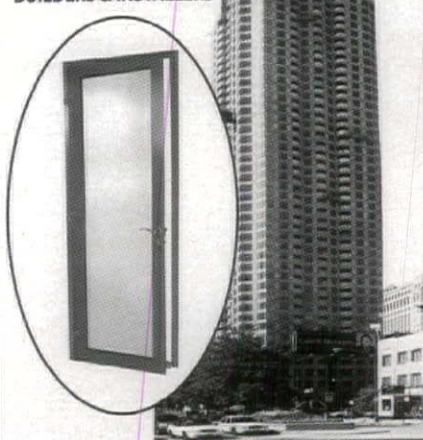
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It is preferred that the candidate has a strong record of administrative experience, and a demonstrated interest in architectural culture qualifying her/him for a tenured teaching appointment.

Candidates are requested to furnish a letter of interest along with a complete resume or curriculum vitae. They are also asked to include the names, phones numbers, and mail and e-mail (if available) address (es) of three references qualified to provide a knowledgeable evaluation of their qualifications. No additional support materials should be submitted until requested. Application deadline is April 1, 2005 or until filled.

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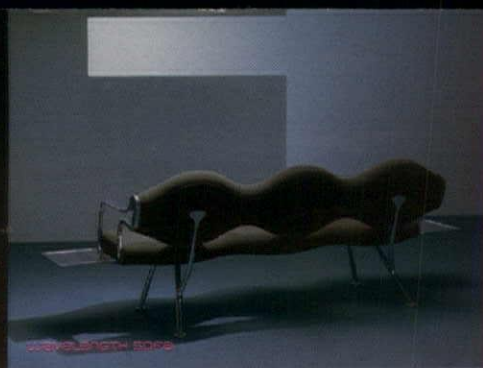
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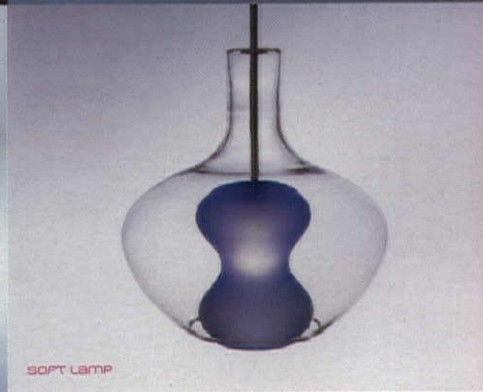
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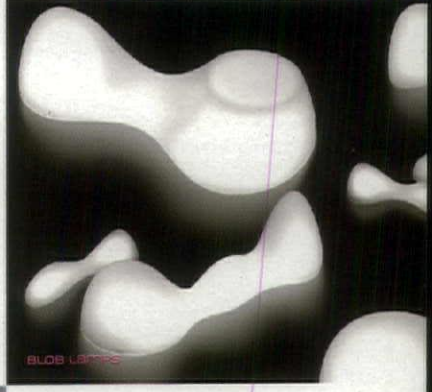
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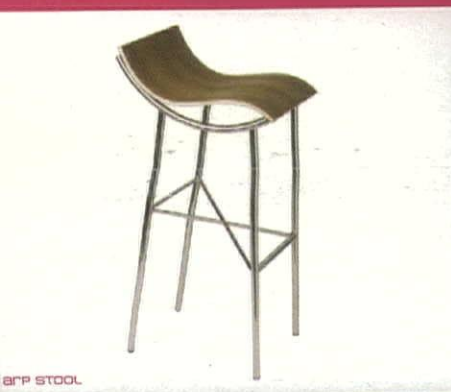


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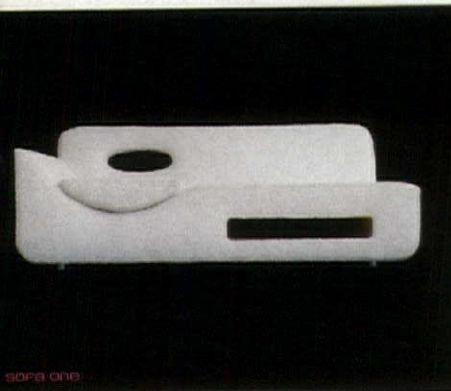
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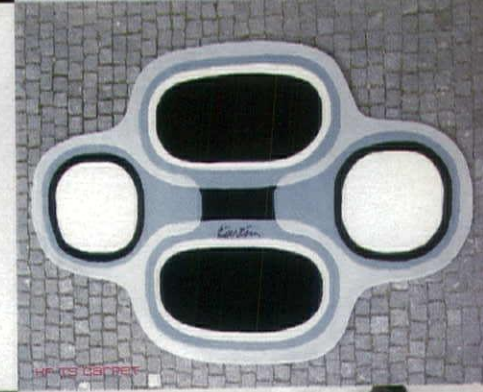
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