SCHNABEL'S PROPOSED WEST VILLAGE TOWER PROTESTED BEFORE DESIGNATION FALLS

In September, the Cafesjian Museum Foundation announced that New York-based architect David Hotson would design the $25 million Cafesjian Museum of Contemporary Art in Yerevan, Armenia. Hotson's selection, however, has since raised accusations of impropriety on the part of the foundation—namely that Hotson, who organized and coordinated the competition, was never listed as a finalist for the project, and that one of the finalists, Coop Himmelblau, was actually named the winner of the competition before Hotson was awarded the project.

"We won this competition," said Wolf Prix, principal of Coop Himmelblau, the Vienna-based firm that was recently selected to build the European Central Bank headquarters in Frankfurt, Germany. "We got the so-called first prize." The other two finalists, selected from 35 entrants, were Rotterdam-based MVRDV and Bernard Tschumi Architects of New York. John Waters, executive director of the Cafesjian Museum Foundation in Minneapolis, defended the process, saying that despite Coop Himmelblau's selection, the foundation, which picked the finalists and winner, was nonetheless unhappy with the firm's proposal and decided to start over. In the process, he said, Hotson presented several of his own ideas. "Mr. Cafesjian made the decision to allow David to pursue his ideas," said Waters, "and ultimately he was awarded the job."

PRESERVATIONISTS SEEK COMPROMISE ON REDEVELOPMENT OF KILEY'S PLAZA

Lincoln Center Plan Approved

Anyone who has attempted to navigate the lonesome stretch of 65th Street adjacent to the Juilliard School and the Lincoln Center for the Performing Arts knows that change is a welcome endeavor for the area. On February 1, Community Board 7 conditionally approved Diller Scofidio + Renfro's (DS+R) proposed overhaul of the site, which won Lincoln Center Redevelopment Corporation's competition for the $475 million project in April 2004. The condition stipulates further design collaboration between DS+R and preservationists concerned with the plans' impact on the site. DS+R's dramatic renovation includes several design strategies, all aimed at creating a more walkable, active street life and enhancing the dialogue between the arts institutions and the street. Reynold Levy, president of Lincoln Center said, "We want the community to be a part of the Lincoln Center campus, and this project is designed to make the campus more open."

Besides doing away with Milstein Plaza, the raised platform covering 65th Street designed by continued on page 4

MADRID HOTEL FEATURES "OLYMPICS OF PRIMADONNAS"

For Ian Schrager, Andre Balazs, and any other hotelier who uses design to lure in guests, the Hotel Puerta America raises the stakes, and by several orders of magnitude. Twenty-two, to be exact. The twelve-story, $80 million dollar building in a nondescript section of Madrid is the joint effort of 23 different architects, designers, and planners, and one extremely indulgent client. Each floor and public space is by a different designer or architect; each architect is a star, or soon to be one. On January 19th, the Silken Hotel company threw open the doors — or construction tarps, since the building will not be complete until later this spring. For the throngs of journalists present, the spectacle was pleasantly lunatic and improbable. One after the other, Ron Arad, Norman Foster, and Christian Liaigre showed some renderings, sighed about spending too much continued on page 3

HOTSON BESTS HIMMELBLAU

On January 25, a group of approximately forty neighbors gathered outside artist and filmmaker Julian Schnabel's West Village house at 360 West 11th Street, chanting "Two, four, six, eight, the city has to designate." They wielded signs reading "Art is Beautiful, Greed is Ugly" in response to Schnabel's new, newly-permitted plan to erect a nine-story tower behind his three-story residence, a move that Schnabel said "is an indiscretion on the part of the foundation."

According to Berman, the tower would consist of six apartments on nine floors and a swimming pool. It would also include a doctor's office, for which it has been granted a "community facility" designation, which allows for an additional 10 percent of bulk. Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation, said "It is hard not to think of that provision cynically."

"We are concerned with the plans' impact on the site. DS+R's dramatic renovation includes several design strategies, all aimed at creating a more walkable, active street life and enhancing the dialogue between the arts institutions and the street. Reynold Levy, president of Lincoln Center said, "We want the community to be a part of the Lincoln Center campus, and this project is designed to make the campus more open."

Besides doing away with Milstein Plaza, the raised platform covering 65th Street designed by continued on page 4
On January 27, the Van Alen Institute, the Architectural League, and the Battery Park City Authority announced the winner of the Civic Exchange competition, which asked designers to rethink the traditional information kiosk. From a short-list including the multidisciplinary teams Leesen/Stoss/Levin, Local Networks, and MeshOrg, jurors selected New York-based Antenna Design's proposal. The competition brief called specifically for a design that can disseminate information to a wide audience and give a physical manifestation to that information. It also had to animate the public space in which it sits: the edge of Battery Park City across from Pier A. Antenna's proposal is based around an interactive table-top map of lower Manhattan. Visitors may activate different layers of the map—transportation or restaurants, for example—depending on what they are looking for. A tower with LED panels can also store enough energy to supply the kiosk for several days. The competition was the last one funded by the National Endowment for the Arts' New Public Works program. The sponsors and Antenna are currently working on building the project. On February 18, all four short-listed teams will present their work at Pace University, and jurors Kadambari Baxi and Janet Abrams will moderate the discussion. A show based on the competition opens at Van Alen the same evening.
In a global exclusive, EavesDrop has obtained several unauthorized photographs of Rem Koolhaas and Philippe Starck. No, silly, the two designers weren’t caught “together.” They are, however, both pictured frolicking poolside—no, not with each other—at the Raleigh Hotel during December’s Art Basel Miami Beach art fair. Imagine Koolhaas wedging into a burgundy Speedo with powder blue gussets, and Starck stuffing his face with freedom fries while sipping Zinfandel with a (topless!) woman, believed to be current squeeze Alice Lepers. Oh ha! Alas, our stringent Standards and Practices prevent us from publishing the revealing pics. Anyhow, we should be focusing on “real celebrities,” as Koolhaas, looking something like an ant (minus the big feathery body), reportedly admonished our paparazzo. Starck, meanwhile, was apparently too busy comparing his own bosom with that of Lepers.

REPORT FROM THE MAYLINE
We’ve given up trying to figure out what you architects consider fun. Last month, throngs of you excitedly turned out at the Tribeca bar Mi-5 for a design show down between Matthew Johnson of Diller Scofidio + Renfro and Jason Carlou of Smith-Miller + Hanson. The event, called the Master Disaster Architect Duel and sponsored by the LHRD Foundation, pitted the two against each other in a heated one-hour charrette observed by over 500 revelers, organizers say. The design brief was to create a futuristic luxury hotel and government office complex for the year 2050 when, presumably in the name of spreading democracy, the United States takes over the moon. At the finale, attendees were asked to cast ballots for either Johnson’s upside-down step pyramid or Carlou’s scheme of three inclined towers that meet at the top. Art continued its imitation of life when a draw had to be declared due to reports of widespread voting fraud.

A LIFT FOR ASPEN?
Remember the International Design Conference in Aspen (IDCA)? Founded in 1951, the once legendary annual gathering—which attracted everyone from George Nelson and Louis Kahn to the likes of Robert Rauschenberg and Gloria Steinem—has lost steam in recent years. However, now the American Institute of Graphic Arts (AIGA) wants to change that. We’re told the organization, which has been expanding its mission across design disciplines, will take over the management and programming of the conference beginning this summer. As part of the deal, the AIGA will provide a one-time infusion of $50,000 and provide its services for an annual fee of just one dollar. (Where are all the other sugar daddies out there?) “The conference will remain multidisciplinary,” maintains AIGA executive director Ric Grefe, who will assume the same IDCA title. This summer’s edition will be an invitational brainstorming session, with the new, improved conference debuting in 2006.

NOUVEL APPARTEMENTS
We’ve lost track of Jean Nouvel’s on-again, off-again meatpacking district project for developer Stephen Touhey. But it sounds like the French architect’s failed 1999 design for a nine-story hotel in Dumbo may be getting its second act—on-again, off-again meatpacking district We’ve lost track of.

On February 2, Housing Here and Now, an arm of Housing advocacy organizations, rallied an estimated 2,000 supporters outside City Hall with a list of demands, including the use of excess Battery Park City funds for affordable housing, an inclusionary zoning policy mandating permanently affordable housing for 30 percent of large developments in the city, permanent housing for the homeless with AIDS, and a zero-tolerance policy for housing code enforcement. Justin Kray, an activist at the rally, said, “We’d like the city to deliver a stronger message to renters that we are welcome here.” One particularly salient issue was the repeal of the Urstadt Law, a controversial measure enacted in 1971 limiting the power of cities on issues like the declassification of rent-controlled apartments and the capping of annual rent increases. As it stands, the city cannot strengthen current rent controls and tenant protections, since anything more stringent than state law is prohibited. Michael McKee, associate director of New York State Tenants & Neighbors Coalition, said, “We are losing the rent regulation system right before our eyes. This is the largest affordable housing program [in the city], and state legislators are phasing it out.” If the law is repealed, the state would be forced to relinquish its power over housing controls, returning home rule to New York City and paving the way for increased protections for the owners of its one million rent-controlled apartments. The New York State Assembly has passed a repeal of the Urstadt Law on multiple occasions, but State Senate majority leader Joseph Bruno, who has the sole authority to bring an issue to vote, has never allowed the bill to be heard on the Senate floor. Housing advocates see recent gains by the Democratic Party in the State Senate as a chance to push through a repeal. Ralliers especially hoped to draw the mayor’s attention to the cause, arguing that in the current political climate the mayor could effectively use his bully pulpit to apply pressure on Albany. Mayor Michael R. Bloomberg has verbalized his support for the repeal of the Urstadt Law as well as his general support of tenant protection, and ralliers hoped their gesture will convince him to act.

RALLY URGES RESTORATION OF HOME RULE FOR HOUSING

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Lincoln Center’s north plaza, designed by landscape architect Daniel Urban Kiley as it stands today (left); Diller Scofidio + Renfro’s proposal for the plaza (center); and landscape architect Michael Gotkin’s compromise plan (right).

Lincoln Center Plan Approved
continued from front page
Harrison & Abramovitz in 1965. DS+R proposed opening the Juilliard building and Alice Tully Hall, both designed by Pietro Belluschi in a brutalist style in 1969, through a series of carefully-placed cuts and the introduction of a glass façade. The proposal also reconfigures landscape architect Daniel Urban Kiley’s minimalist plaza. In a statement, Elizabeth Diller of DS+R explained, “The challenge was to interpret the genetic code of this ‘Monumental Modernism’ into a language for younger, more diverse audiences following several generations of cultural and political change.” Rebecca Robertson, executive director of the Lincoln Center Redevelopment Corporation said, “The north plaza is a beautiful place, but it is abandoned. We pay homage to Dan Kiley’s design in this redevelopment, but alter the plaza to make it more functional.” Although many residents expressed support for the plan at the Community Board meeting, some preservationists and architects balked at parts of the DS+R proposal. Representatives from DOCOMOMO and Landmark West!, as well as landscape architects Ken Smith and Michael Gotkin spoke out against what they see as the debasement of historical pieces of modern architecture unlike any others in New York City.

Preservationists acknowledged the necessity for some change on the site, but argued for somewhat less invasive measures in the Kiley plaza. “Dan Kiley is to 20th-century landscape design what Frederick Law Olmsted was to 19th-century landscape design,” said Kate Wood, executive director of Landmark West! “Juilliard is a done deal, but we feel strongly about preserving Kiley’s north plaza.” Gotkin offered up a compromise plan for the plaza that integrates DS+Rs concepts while preserving the simple geometry of the existing plaza. DS+Rs plan stretches the reflecting pool at the center of the plaza, eliminates a bank of trees at the pool’s eastern edge, and replaces a southern row of trees with a green-roofed restaurant bordering the pool. Gotkin’s proposal includes cantering the restaurant over the sidewalk, retaining the L-shaped plantings but shifting it towards the street, and proportioning the pool with the reconfigured plaza. Gotkin said, “We want to work with the designers to create a good design that preserves the critical elements of Kiley’s work.” Although the Community Board’s approval is advisory in nature, its indication to conditionally approve the zoning changes reflects the desire of the community to balance the goals of the redevelopment with the original design. Community Board member Sharon Parker-Frazier said, “We would like to preserve more of the architecture.” The Community Board 7 Steering Committee will review new design for the north plaza at its meeting on February 23. On

Cooper-Hewitt Board Gains Four
On January 24, the Cooper-Hewitt, National Design Museum appointed four new trustees to its board: Elizabeth M. Ainslie, owner of Elizabeth Ainslie Interiors, Kent Andersen, host of “Studio 360” on Public Radio International, Michael Francis, executive vice president of marketing for Target, and John Maeda, graphic designer, artist, and computer scientist at MIT’s Media Lab.

Nassau Hub Proposed
On January 25, Nassau county executive Thomas Suozzi presented a plan for the redevelopment of central Nassau designed by Fox & Fowle. The proposal includes office towers, and entertainment, sports, and tourism venues, connected via a greenbelt and a new transit system. Although the proposal is still in a preliminary stage, Suozzi included details such as a zoo at Eisenhower Park. Suozzi hopes the plan will increase local high-paying jobs, reduce property taxes, and stabilize suburban lifestyles in neighborhoods like Garden City. Some Nassau residents have complained that, although Suozzi has acknowledged the need for affordable housing in Nassau, he did not advocate for inclusionary zoning in this development.

Wrap, Assemble, and Move Right In
As if IKEA didn’t make life easy enough already, the Swedish big-box giant is now flatpacking whole houses for sale and assembly. The product, called BoKloks, which roughly translates means “wise dwelling” in Swedish, is already off the ground in Denmark, Finland, Norway, and Sweden, and the company is hoping to begin sales in the U.K. this spring. The house-in-a-box project is a quirky twist on prefab housing, since the homes are designed so buyers can assemble them themselves.

GAP IN CITY CONTRACT AWARDS
The New York City Council released a study on January 25 concluding that the city has awarded disproportionately few contracts to minority- and women-owned businesses over the past five years. According to the study, architecture and engineering firms suffered across the board, with black-owned firms, which represent 4.1 percent of contract dollars under $50,000. Firms owned by Caucasian females, which represent 21.5 percent of the available market, earning 4.1 percent of contract dollars under $50,000. Firms owned by other natural resources on the backs of polluters,” said New Jersey Department of Environmental Protection Commissioner Bradley M. Campbell.

NJ Law Encourages Brownfield Development
On February 2, New Jersey Acting Governor Richard J. Codey signed into law a bill encouraging development on the state’s brownfield sites. The legislation provides developers who bought brownfield sites on or after January 6, 1998 (the date that the Brownfield and Contaminated Site Remediation Act went into effect) with liability protection against damage claims related to natural resources like water pollution. “This new law rightly puts the costs of injuries to our ground water supplies and other natural resources on the backs of polluters,” said New Jersey Department of Environmental Protection Commissioner Bradley M. Campbell.

The Architect’s Newspaper 02.16.05
LIGHTFAIR INTERNATIONAL™ returns to New York City this spring, offering architects, designers, engineers and industry professionals a dynamic new experience. An expanded LFI will inspire the design community to innovate, showcasing the latest in new products and technology, exciting events and environments and an unparalleled array of speakers and CEU-accredited course offerings.

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Perhaps Philip Johnson was aware, in his final weeks, of the Trouble with Harry, which recalled his own political incorrectness (to put it mildly) of the late 1930s. If so, he probably was also aware that the young prince’s bad judgment will never fade entirely into the background over time, as was the case with his own politically immature posturing.

There was inspiration—no one ever placed a Barcelona chair better than Philip Johnson, and no restaurant can offer a finer setting than the Four Seasons, which along with the Glass House showcased how beautiful, even lush materials can elevate with austere spatial cadences to generate design for living. And though his final effort to alter New York City—the Habitable Building at the western tip of Spring Street—wasn’t his best work, it was a wonderful way to sum up his career. This collaboration with an unlikely developer, restaurateur Nino Vendome, against a powerful community board, brought Philip (and his partner of many years, Alan Ritchie, who has been disappeared from many official remembrances) into conflict with the city and, because of the project’s location, part of the arts community. What they hoped to build was the kind of building that would have marked the spot and immediately brought the site two centuries forward, from the teetering 19th-century Ear Inn immediately next door to his clumsy, slightly off-kilter structure. In the end, the neighborhood couldn’t deal with the transition. Could they have gone along, however, we would have an eerie counterpoint to the acclaimed sites designed by one of his chosen, Richard Meier, just a few blocks north at Perry Street. Perhaps we are better left with these gleaming, transparent homes for the patrons of great design as emblematic of the best in Philip Johnson’s complex legacy.

Zaha Hadid is set to build her first-ever project in her adopted UK, after winning the competition to design a home for the Architecture Foundation (AF) in London in January. Even more surprising, however, is that her selection has led to a temporary ceasefire in London’s rash of Puritanism by the English,” mirroring attacks suggesting its original quality of apotheosis, further confounding the debate.

The word iconic is used in many ways—Morrison describes Herzog & de Meuron’s work as examples of good icons—but is now widely used to mean anything that is funny-shaped or flashy, rather than suggesting its original quality of apotheosis, further confusing the debate.

The AF competition briefly called for a building proposal with qualities of “both billboard and chapel,” which sounded a lot like code for an icon.

Nonetheless, Morrison with relish by the newspapers. The timing was perfect: Alsop’s Cloud and Libeskind’s Spiral extension to the Victoria and Albert museum were dropped shortly afterwards.

THE ARCHITECT’S NEWSPAPER FEBRUARY 16, 2005

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was instrumental in bringing about the new Zaha project, which will be built as part of an Allies and Morrison development called Bankside 123, in London's Southwark. Morrison had invited the critic Rowan Moore, who had criticized an Allies and Morrison project in London's Evening Standard, to the office and pointed out the triangular site as one suitable for an iconic building, especially for an institution such as the AF.

When Moore became director of the AF shortly afterwards, Morrison helped set up the deal with developer Land Securities, who will lease the building to the AF at a low rent for ten years. Everyone on the jury, which included MoMA curator Paola Antonelli, Tate Modern director (and thus Herzog and de Meuron client) Sir Nicholas Serota, the minimalist David Chipperfield, as well as maximalist (and AF chairman) Alsop and Nigel Coates of Branson Coates, backed the scheme. At the time, Alsop said, "We do have an icon—that is one reason why it's a clear winner."

Hadid's selection for the AF project was announced by Moore and Serota at a packed party, where Morrison approached Alsop to resolve their differences. (They hadn't spoken since Morrison's speech.) Alsop agreed to shake hands, noting wryly that he'd been amused by the choice of Hadid as part of Morrison's development.

Actually, Hadid's typically dramatic scheme—another "good icon," according to Morrison—has not been criticized much. The only disappointment came to those hoping for a still newer, still less-built talent to win, and those wishing for stronger competition from promising shortlisted competitors like Bernard Tschumi, Foreign Office Architects, MVRDV, Lacaton & Vassal, and Caruso St John. Instead, Hadid was run close by the young and unknown collaborative A-Graft; the even younger firm AOC placed third.

Despite this outbreak of consensus in favor of good icons, and though Moore, Morrison, and Alsop (who calls the debate "manufactured") sound tired of it, the icon wars are unlikely to end anytime soon. Jencks' new book Iconic Building appears in the U.K. in April (October in the U.S.) While Jencks agreed with the problems of malapropistic icons, he said that "post-Christian, celebrity culture" demands them: we simultaneously condemn them, and "look through fingers" in titillated horror.

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I recall a story following Philip's retirement from the office and his departure from regular lunches at The Four Seasons Restaurant. One of his friends told him, "You know Philip, the Four Seasons is not the same without you." Philip didn't miss a beat and responded, "The Four Seasons is nothing without me."

Another recollection I have is of one of the times when Philip Johnson and David Whitney had dinner in the corner of the Pool Room. Philip called me over to the table, which concerned me since I had recently replaced the rubber trees by the pool with preserved palms—a change from Johnson's design. Philip told me, "I'm glad you didn't ask me...they look wonderful."

Alex von Bidder, Managing Partner, The Four Seasons Restaurant

I am grateful to have this opportunity to write a few words on my mentor of twelve years, Philip Johnson. Mr. Johnson preached that serving the client's aspirations was an architect's highest priority; he was proud to be in the service business. As proof, I can recall countless times that Mr. Johnson would destroy models, tear up drawings, or completely abandon ideas at the slightest sign of the client's discontent. So confident in his purpose and his skills, he would never argue but simply start over. I feel fortunate to have spent all those years under the guidance of so noble a man as he.

Dennis Wednick, Principal, Dennis Wednick Associates, The Four Seasons Restaurant

The loss that those of us who are two generations removed from Philip Johnson feel upon his death is at first surprising. He epitomized, after all, everything that we, the children of the 60's, the post-structuralists/deconstructivists/feminists, loathed: success built on male clubiness, not on architectural merit or social contribution; power built around the cult of the 1960's, the post-structuralists/deconstructivists/feminists, loathed: success built on male clubiness, not on architectural merit or social contribution; power built around the cult of the moment. Yet some of my favorite memories of him were less consequential in the larger scheme of things.

Some who didn't—remember a New York architectural ethos, where small, but monumental, structures embody architectural ideas and are integrated into varying conditions of landscape, from a skewed lawn to tall, wild grass within a total composition. Like his house, Johnson was at once urbane and traditional. He was also passionate about the property's landscape and considered it part of the architecture.

John's long career can best be summarized by decades. Beginning with houses similar in feeling to his Miesian-inspired Glass House in the 1950s, Johnson later took on institutional projects, such as libraries, museums, and theaters in the 1960s, from the Sheldon Library in Lincoln, Nebraska to the New York State Theater at Lincoln Center. The 1970s would offer larger projects like the Crystal Cathedral in Garden Grove, California and the seminal office buildings at Pennzoil Place, done for developer Gerald D. Hines, with whom Johnson would form a long relationship that would span more than a dozen buildings. These were done with then-partner, John Burgee.

Richard Meier, Principal, Richard Meier & Partners

Johnson's Second Act

Johnson's second career overlapped with his first. Following World War II and his graduate education at Harvard, he would continue a lifelong relationship with The Museum of Modern Art, but would make a greater name for himself as an architect. His most important commission would be an ongoing one. In the late 1940s he began work on his home, the Glass House, in New Canaan, Connecticut, a project for him without end, which would be symbolic of most of the stylistic turns in Johnson's portfolio.

Most people date the Glass House at 1949, which is correct for the first glass pavilion and original 5 acres, but Johnson used the title to refer to the entire property, now 42 acres, which included pavilions from each following decade through the 1990s. Johnson was passionate about the property's landscape and considered it part of the architecture.

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Dennis Wednick, Principal, Dennis Wednick Associates, The Four Seasons Restaurant

I'm taking no bets.

Michael Sorkin, Principal, Michael Sorkin Studio
Johnson Comes to New York

Philip Johnson's extraordinary influence on New York City's architecture scene began almost by chance. An undergraduate at Harvard in 1929, his sister Theodate introduced him to Alfred Barr, who was then teaching a pioneering course in modern art at Wellesley College. Johnson soon began traveling to New York to meet with Barr to discuss modern art and the founding of the Museum of Modern Art. Through Barr, Johnson met the young art historian Henry-Russell Hitchcock, and in 1930, armed with introductory letters from Barr to the leading European modernists, the two set out on a tour of the continent's modern architecture. This ultimately led to the Modern's first architectural exhibit, the celebrated 1932 Exhibition of Modern Architecture, or as it usually called The International Style: Architecture Since 1922.

In 1931 he co-curated (with Barr and Julian Levy) the independent show Rejected Architects, which created a public furor and paved the way for the International Style exhibit. It featured work by young architects that didn't meet the requirements of the conservative Architectural League. The show was staged in a rented storefront and Johnson hired a sandwich-board man to parade in front of the League's offices with the message "See Really Modern Architecture Rejected by the League." The League was outraged and tried to have the man arrested, but the attendant front-page publicity insured the show's success and brought modern architecture to the public's attention for the first time in the United States.

Although Mies van der Rohe had been announced as the designer of the International Style show, it was Johnson who, as the director of the Modern's Department of Architecture, installed it. Alongside the standard private and public monuments it featured factories, hospitals, and a section on public housing prepared by Lewis Mumford and Catherine Bauer. The exhibit opened on February 9, 1932 and was visited by nearly 33,000 people before traveling across the United States. Johnson continued to promote modernism throughout the 1930's at the museum. In 1934 he staged Machine Art that present-ed objects such as door locks, ball bearings and toasters as designs of aesthetic beauty for the first time in a museum. That year he executed perhaps his first architectural design in the exhibit Why America Can't have Good Housing—he mocked up a typical slum apartment he said was "complete and perfected down to the last cockroach."

In March, 1934, Johnson unexpectedly gave up his directorship at the Modern. He and the museum's executive director Alan Blackburn announced they were forming a National party and moving to Louisiana to work for the radical populist Huey Long. His political career was short lived—its main accomplishment seems to have been the design of a grey shirted uniform. Johnson moved back to New York for good after graduating from Harvard's architecture school in 1945.

William Menking is an editor at AN.

I have lost a great friend; architecture has lost a great friend.

Philip Johnson possessed a great talent, but it was too little appreciated by those who confuse consistency with conviction. F. Scott Fitzgerald put it well when he wrote to the effect that a mind incapable of simultaneously entertaining contradictory ideas wasn't much of a mind. Philip's was the best mind of his time and, attuned to the contradictions of life, he did not sweep them under a carpet of conformity or consistency.

Philip was a friend to me for over forty years. I began as his student and remained such to the end. Whenever I encountered a problem I turned to Philip, not in the hope that he would solve it, but in the knowledge that he would be sympathetic and inspire me to move on to the next best thing.

Philip Johnson was a great rejuvenator.

Robert A.M. Stern, principal.
Robert A.M. Stern Architects
Dean, Yale School of Architecture
The end of an era passed in mid-January with little fanfare. New York, it would seem, has finally exercised not only the demons of Robert Moses but also of Jane Jacobs. Moses died over two decades ago, and Jacobs long ago moved to Toronto, which for many New Yorkers amounts to a similar fate. But for over three decades, the legacies of their David and Goliath struggle have shadowed us, shaped the world around us, and most significantly, held us back. Throughout this period it has seemed axiomatic that for every big planning idea proposed, the pretenders to Jacobs' ideals would begin a new rallying cry to make no large plans. The climax of this cry came with the defeat of Westway, the federally funded proposal to bury the West Side highway to create room for a real waterfront on the Hudson. The project was killed on the purported basis that it would harm the mating ground for striped bass, in response to which some proponents famously responded that the fish should get a motel room in Jersey like everyone else. For many years, realizing victory was synonymous with defeating vision.

Now, some thirty years later, the Bloomberg Administration has proven that fighting every big plan makes little sense. On January 19th the City Council passed the Hudson Yards rezoning plan, which City Planning Chair Amanda Burden referred to as the most significant plan in New York City since the implementation of the 1811 Commissioner's street grid. Yet the press has been fixated on the question of the so-called stadium, while largely ignoring the fact that we just set the stage for a city the size of Minneapolis to be built on the west side. Over the coming decades, the plan will transform 59 city blocks with over 20 acres of new parkland, a two stop extension of the 7 train, and just under 40 million square feet of commercial space and mixed-income housing. Because of the tremendous value created by the rezoning, the infrastructure will be self-financed. And due to the unwavering determination of City Council, measures to stabilize the existing neighborhood and create unprecedented amounts of affordable housing complement the sweeping development. Under the leadership of the Mayor, Deputy Mayor Doctoroff, and Chair Burden, we have proven that we can prepare our city for density while protecting the diversity of our neighborhoods.

Bringing the Hudson Yards to fruition was central to my two years as Manhattan Director for the New York Department of City Planning. But in this brief period, we completed far more, including the resolution of the program for the World Trade Center site, an agreement to save and reuse the High Line as public open space, the launch of a river-to-river study of Harlem's 125th Street, the redefinition of security and streetcape planning around the New York Stock Exchange, and the beginnings of the transformation of the East River waterfront in Lower Manhattan and near the United Nations. In this same period the private, public and non-profit sectors sponsored magnificent new pieces of architecture that City Planning has helped shape through its approvals, including masterpieces by newcomers and New Yorkers alike.

In fact, from my recent perch it is clear that design professionals working in the City have finally begun to engage larger urban issues, and are slowly leaving behind the stereotype of the trivialized designer. This is not just a consequence of the long overdue architectural renaissance the city is now experiencing, but also because architects seem to just now be grasping the power inherent in their education and expertise. Beyond their roles as designers, I have watched some of the world's most talented architects morph into businesspeople, planners, lobbyists, academics, consultants, policy wonks, and politicians, all of which were needed to realize the visions these professionals share with their clients.

Exercising these skills is not a contrast to design skill (as too many fear) but a complement, and is without question the path towards relevance that architects—particularly New York architects—have been seeking. Given the challenges ahead, the timing couldn't be better. New York City surpassed the $ billion mark in the 2000 census, and every indication is that we will continue to grow rapidly, will continue to attract the most tenacious of immigrants, and continue to be the homeplace for globalization. The initiatives cited above are far from the dust collectors we tend to associate with urban plans. On the contrary, taken together they constitute a legally binding blueprint for Manhattan's future—the means by which we can embrace growth while bettering our quality of life. I have set the stage for tens of millions of square feet of new commercial space, tens of thousands of new housing units, and acres and acres of new public open space all while addressing the challenging issues of post-9/11 security, sustainable development, and affordable housing. Our premise with every plan has been that we must build upon the great gifts of Manhattan, be it the perimeter of water that remains too hidden from much of our daily lives, or the nexus of mass transportation and density that allows 80% of our CEO's and secretaries to take a train, bus or boat to work. In fact, we may have finally convinced environmentalists that it is far better to take a subway to a skyscraper than an SUV to a mountain.

And as for Moses and Jacobs? See Bob and Jane. See Bob and Jane run.

UNTIL SEPTEMBER 2004, VI$HAAN CHAKRABARTI WAS THE DIRECTOR OF THE NEW YORK CITY DEPARTMENT OF CITY PLANNING'S DIRECTOR OF MANHATTAN OFFICE. HE IS NOW THE DIRECTOR OF URBAN DESIGN AT SKIDMORE, OWINGS & MERRILL.

I have watched some of the world's most talented architects morph into businesspeople, planners, lobbyists, academics, consultants, policy wonks, and politicians, all of which were needed to realize the visions these professionals share with their clients. Exercising these skills is not a contrast to design skill but a complement, and is without question the path towards relevance that architects—particularly New York architects—have been seeking.
Dreams Deferred

As a form of critical speculation, this tenta­tive architecture exerts its influence not just in built space but also in human psychic space. As Rob Wilson writes, "It seems that attention within architecture is shifting towards the imagination again." The creative reinterpretation of past unrealized projects may therefore illuminate future possibilities for practical developments in the built environment.

The architectural fictions in the catalogue are divided into categories like "private worlds," which includes The House of Legend, Parisian design firm DRA-TTO's cover design for pop group Air's 2001 album, 10,000 Hz Legend, and "megastructures," which features Freedom Ship International's 2002 design for a 4,500-foot-long city on water. Technological innovation is also cov­ered in projects such as Takahiko Nakamura's computer-generated recreations of old designs like Vladimir Tatlin's 1919 Monument to the Third International, and Geoff Shearcroft's image of a house growing on the back of a lab rat—an ironic solution for housing shortages and a potent critique of biotech mania. The diverse catalogue also includes work by Piranesi, Palladio, Buckminster Fuller, Fritz Lang, Zaha Hadid, Wim Wenders, Cedric Price, William Chambers, and Claes Oldenburg.

Lebbeus Woods: Experimental Architecture

The main entry to the HAC opens onto a narrow, triple-height space. A metal­lic pathway with graphically arranged descriptive words leads the visitor in a few steps before turning per­pendicularly upward, rising nearly to the ceiling, and disgorging a tuft of bent aluminum tubes near its top. The theory that under­girds all of his work begins here, as does his utter refusal to use any material as a single conventional architectural element. HAC's sequence of small galleries introduce one essential, wonderfully provocative paradox of Woods's work. While his subject matter becomes increasingly rigorous and even grave, his masterful drafting never fails to stim­ulate and even entertain. Works in Woods' 1989 Aerial Paris series ooze with technical proficiency in colored pencil. A metic­ulously hatched cityscape with Nimes' Dommed and the Eiffel Tower seem compar­atively static underneath a buzzy polychrome sky­scape of fabric and tubes, punctuated with space modules. Little wonder that Woods occasionally illustrates the covers of science fiction books.

The war pieces, reflect­ed in the multi-part writing series War and Architecture, are more inspired. More­over, first by the architect's visits and unfettered reaction to the war-ravaged city of Sarajevo, works such as Scab Construction (1990) acknowledge the psycho­logical impossibility of real reconstruction after war. Woods imagines curved, slightly robotic metal skins as patches on conventional masonry buildings, the architecture of scars that never really heal. Perhaps the speculative suspended freeware structure in the Zagreb Free Zone (1991) is more reassuring, because its anti-gravitational metal­lurgical construction po­tently meeting­ spaces for preventing war, not recovering from it. Woods increasing obsession with war and destruction has made him, with an increasingly familial and now gruesome synthesis of tragic and spurious postures, an appropriate interpreter of the tragedies of 9/11. In the gallery's long corridor, large panels with reproduced images from The Ascent, Woods' lamentation of the World Trade Center, line the walls. Woods wanted enlarged reproductions to undermine the preciousness of origi­nality, perhaps reacting to the reception of some pre­vious works. This particular series is scratchier, more gar­guish, and more orthog­onal than is typical for Woods. The comparative austerity it fitting, the mes­sage is both tragic and opti­mistic. The piece moves up and down, and the panels themselves lean inward, crowding the viewer and depic­ting collapse. At the same time, aluminum tubes project out from these boards, acting as structural support and sug­gesting wreckage, while paradoxically suggesting the power of drawn images to become real and three­dimensional-to-grow. This idea culminates in the exhibition's rearmost installation, in which a bia­r path of bent aluminum tubes fills one room and spills out into another. Similar to, but less refined than, Woods' installation The Fall from the 2002 exhibition Unknown Quantity at the Fondation Cartier in Paris, this piece is nonetheless richly insistent.

The book undermines its appealing narrative with no ideas but in things' stance by including an intro­duction to the work and merits of each of the included architects, as well as brief project description in the architect's own words. The portraits—of people and buildings—are revealing enough as simple pairings, but the book's hit-all-the­bases approach pulls it in the direction of a yearbook or reference. AS

Wonder, did I really do that? Sir Norman Foster with a model of the Heart building.

INSTITUT
Portraits of the New Architecture.

The concept of photographer Richard Schulman's new book Portraits of the New Architecture is that any true portrait of an architect is empty without examples of his or her work. He thus pairs pho­tographs of architects—in their studios, houses, or projects they have completed—with his pictures of their work. His prem­ise is a solid one, because while no one would presume that there is a simple and direct equation between designer and work, it is nonetheless suggestive.

The photographs of the architects have a stylized quality that imbues each one with plenty of drama. Schulman typically puts a spotlight on the face, and uses the resulting shadows to structure the image. This lends Winka D Nebadal the quality of a Madonna in a Renaissance annuncia­tion painting; Enrique Norton's expres­sion is half come-hither and half take-no-prisoners. Schulmann recognizes that many of these architects have become stars in their own right, and he photo­graphs them accordingly. Some of his pictures of their work stop just this side of mythologizing, but in each of those cases, the building seems to demand it. There are no shrin­kling violets here, human or built.

But the book undermines its appealing narrative with no ideas but in things' stance by including an intro­duction to the work and merits of each of the included architects, as well as brief project description in the architect's own words. The portraits—of people and buildings—are revealing enough as simple pairings, but the book's hit-all-the­bases approach pulls it in the direction of a yearbook or reference. AS

Charles Rosenblum is an Architectural Historian and Critic Teaching at Carnegie Mellon University in Pittsburgh.
Vanishing Points: Architectural Drawings by Hand presents drawing as both fine art and conceptual research, or "imaginative projection.” The work on view includes a never-before-shown piece by Lebbeus Woods and drawings by Claude Parent, Peter Eisenman, and Aldo Rossi. The gallery is also showing Michael Meredith’s Soft Cell (pictured above), an installation that Urbanthinks of as “three-dimensional drawing.” Composed of modular graphite-colored rubber mats, Soft Cell interacts with the gallery’s architecture in an exploration of space-making, field, and terrain.

Michael Meredith: Soft Cell
Vanishing Points: Architectural Drawings by Hand
Henry Urbanth Architecture, 526 West 26th St., 10th Fl. February 16 through March 24

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Sara Caples, Everardo Jefferson
New Mix
6:30 p.m.
Yale School of Architecture
335 York St., New Haven
www.arch.yale.edu

Felicia Davis, Mario Gooden, Michael Henry Adams, et al.
Black Space: Architecture, Race, and Cultural Identity
6:30 p.m.
New York Institute of Technology
16 West 61st St., 11th Fl.
516-666-1280

Carol Herselle Krinsky
Rockefeller, Architects, and Renewing Lower Manhattan
7:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.ary.org

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William MacDonald
Muten: Recent Work
6:00 p.m.
City College
95 Shepard Hall
Convent Ave. and 138th St.
212-650-7118

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Michael Meridk
At Work
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu

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John Hatch
The Restoration of Morven: A Historic Estate
6:00 p.m.
Columbia GSAPP
412 Avery Hall
www.arch.columbia.edu

Frank Duffy
Reinventing Space for an Emerging Knowledge Economy
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.ary.org

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Joshua Kahr
Hersog & de Meuron: Built Images
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu

Brad Lander, Tom Angotti, Joshua Kahr
Inclusionary Zoning and its Impact on Affordable Housing
6:30 p.m.
New York Blood Center
316 East 67th St.
www.nybloodcenter.org

William MacDonald
Muten: Recent Work
6:00 p.m.
City College
95 Shepard Hall
Convent Ave. and 138th St.
212-650-7118

Rem Koohaas
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu

March 3
Rodolfo Machado
A Building and a District
6:00 p.m.
City College
95 Shepard Hall
Convent Ave. and 138th St.
212-650-7118

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Michael Meridk
At Work
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu

Katie Salen
Trigger and Response: The Art of Contested Spaces
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

Peter Baltins
7:00 p.m.
Columbia GSAPP
412 Avery Hall
www.arch.columbia.edu

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Joshua Kahr
Hersog & de Meuron: Built Images
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu

March 10
Gaetano Pesce
Questions on Architecture and Design Objects
6:00 p.m.
City College
95 Shepard Hall
Convent Ave. and 138th St.
212-650-7118

March 14
James Carpenter
Constructing the Ephemerall
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

March 16
Mike Davis
Planet of Suns
6:00 p.m.
City College
95 Shepard Hall
Great Hall of Shepard Hall
Convent Ave. and 138th St.
212-650-7118

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No Standard Structures
Chuck Hoberman, Tim MacFarlane, Kirk Martini, et al.
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.bayinstitute.org

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March 18 - 20
New Design Japan: Cool Ideas & Hot Products
Teuro Kurosaki, Karim Rashid, Julie Lasky, et al.
Museum of Arts and Design
40 West 53rd St.
www.momasso.org

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Michael Meredith: Soft Cell
At Work
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu

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March 25 - May 16
Groundswell: Convening the Contemporary Landscape
MoMA
11 West 53rd St.
www.moma.org

March 4 - April 16
Sawon Kwon
Something New
6:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

March 4 - September 4
Helga Jennisers Selects: Works from the Permanent Collection
Cooper Hewitt, National Design Museum
2 East 91st St.
nmdm.si.edu

March 9 - 16
The Design Workshop: Five Years of Design—Build at Parsons
Parsons School of Design
2 East 91st St.
www.parsons.edu

CONTINUING EXHIBITIONS
THROUGH FEBRUARY 19
Torelalab
9 Families: Emergency Architecture
Storefront for Art and Architecture
97 Kenmare St.
www.storefrontfornews.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

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America doesn't need more prisons. Consider some facts:

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While some claim that our ever-expanding prison system has quelled a long wave of drug-related violence and returned us to the relative safety we enjoyed in the 1970’s, the many ups and downs of crime rates since 1970 are sharply at odds with the constant increase in the number of prisoners. To make matters worse, studies document that Americans feel much less safe now than we did then. It is our current culture of fear and ignorance that drives the prison system, not the other way around.

Despite mountains of data on the failures and inequities of the prison system (most collected by the Federal Bureau of Justice Statistics), the public is largely uninformed about prison issues. The members of Architects/Designers/Planners for Social Responsibility (ADPSR) believe that building prisons has not only failed to significantly reduce crime, but has caused additional social problems. Continuing on the current path of imprisoning even more people will do little to improve our society, and will especially injure our already most-embattled communities. ADPSR members have pledged to not participate in the design, construction, or renovation of prisons, and we ask you to join our boycott.

ADPSR envisions a future of alternatives to prison built them, prosecutors and police demanded them and state and federal legislators paid for prisons, contractors designed them. We don’t have all the responsibility—state and federal legislators paid for prisons, contractors built them, prosecutors and police demanded them and then filled them—but we can take responsibility for our part. The AIA Code of Ethics states, “Members should uphold human rights in all their professional endeavors.” Can an architect uphold human rights while designing a new death row (one is proposed for San Quentin State Prison in Marin County, CA, and has met with much opposition), knowing people will be killed there? Are human rights compatible with working for an institution that has repeatedly shown callous disregard for the human rights of its wards, where violence is a routine form of interaction and a tool of personal control? Prison management could be different—some other countries offer better models—but should we continue to expand (or even tolerate) a system that is already frequently incapable of meeting the minimum internationally accepted standards of behavior?

Many architects may feel unconnected to prison issues because they don’t work on prisons, or may worry that speaking out will achieve little. ADPSR believes that the voices of design professionals are an important force in society, and we encourage all design professionals to join our boycott. The public looks to architects and designers to envision a better society and new institutions.

As design professionals, we can be the leaders of a new policy based on facts, ethics, and justice, rather than sensationalism and fear. ADPSR asks design professionals to be leaders. Please find out more about our campaign and sign our pledge not to design prisons at www.adpsr.org/prisons.

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