

THE ARCHITECTS NEWSPAPER

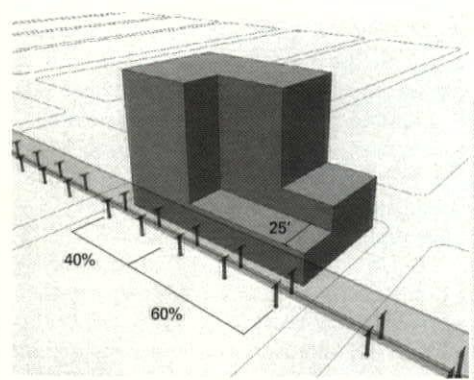
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DCP PROPOSAL BRINGS ZONING
IN LINE WITH HIGH LINE

NEW ZONING FOR WEST CHELSEA



On the east side of the High Line, bulk regulations will require 25-foot setbacks at High Line level for 60 percent of a building's frontage.

On April 6, the Department of City Planning (DCP) held the first public hearing on its proposal to rezone 15 blocks in Chelsea, from West 16th Street to West 30th Street between 10th and 11th avenues. The fine-tuned zoning plan seeks to balance the development pressures of Chelsea's gallery district with the city's initiative to transform the dilapidated High Line into a public park—a project that has gathered political momentum and public support with the unveiling of a winning design by Field Operations and Diller Scofidio + Renfro Associates last year.

The DCP completed a rezoning of the Chelsea neighborhood east of 10th Avenue in 1999, stipulating that the area west of 10th would be addressed later. The current initiative calls for the creation of the Special West Chelsea District, which increases density along the zone's edge in exchange for preserving scale in the zone's mid-blocks. **continued on page 4**

FIRST PUBLIC SCHOOL IN PRIVATE DEVELOPMENT LEADS TO
RE-DESIGN OF RATNER'S DOWNTOWN DEVELOPMENT

GEHRY HIGHRISE DESIGN DELAYED

In late March, Gehry Partners began design work on the new public school to be included in Forest City Ratner Companies' mixed-use high-rise development in Lower Manhattan, according to Margie Feinberg, a spokesperson for the New York City Department of Education (DOE). Gehry's design for the 1-million-

square-foot, \$570 million 750-foot-tall tower at Beekman, William, and Spruce streets—the architect's first highrise project—was originally slated to be unveiled in December, but has experienced delays due to a change in tenants. "The content of the building was finalized later than expected," said Michele de Milly,

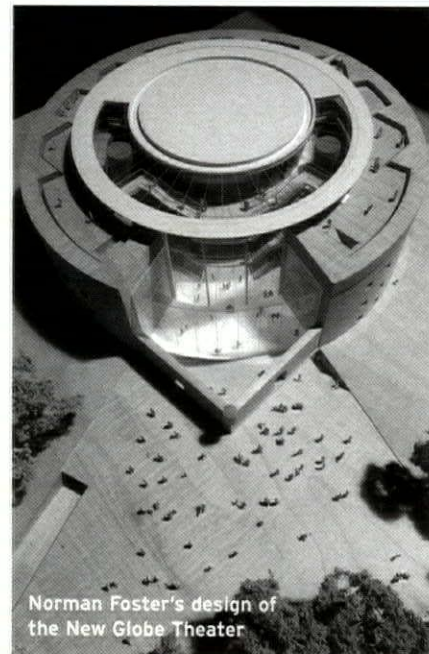
a spokesperson for Forest City Ratner. "That slowed the design process."

In November, Pace University, whose campus neighbors the development site, withdrew from negotiations with Ratner to lease 330,000 square feet in the building for classrooms, dorms, offices, and an art gallery. **continued on page 2**



Kenzo Tange, 1913–2005

Kenzo Tange, whose work became a barometer of Japan's emergence from the postwar period to a leader in contemporary design, passed away on March 22 at the age of 91. First enticed into architecture in high school by images of the socialist realist Palace of the Soviets, Tange's obsession with modernism propelled him through Tokyo University, where he received a masters and doctorate of architecture. In 1946, Tange's career took off **continued on page 4**



A MODERN THEATER-IN-THE-
ROUND PROPOSED FOR
GOVERNOR'S ISLAND SITE

Shakespeare in the Park

A new theater reminiscent of Shakespeare's original Globe Theater in London, itself adapted from the form of the Roman amphitheater, has been proposed as the centerpiece of a reopened and revitalized 172-acre Governors Island. The similarity in structure between the two theaters is uncanny, yet the plan for the new Globe, hatched in 2003, is not about reproducing the past: if the proposal is approved, Castle Williams, the decaying 19th century fortification on Governors Island, will be transformed into a state-of-the-art performing arts facility.

Though it has been occupied since the 17th century when Dutch Colonists put up a windmill there, the island has been off limits to the general public for the last 203 years. Under colonial rule, it became a garden and hunting ground for the British governor. In 1811, the Navy built the castle on the northwestern corner to protect the harbor. This 200-foot round masonry fort later became a military prison (which closed in 1966) but is now a national monument, and one of the finest examples of a coastal fort in the United States. In 2003, it was turned over to the National Park Service (NPS) and the State of New York.

Plans to redevelop the island have been under discussion for some time, and on March 30, the Governors Island Preservation and Education Corporation (GIPEC) issued a formal request for an expression of interest (RFEI) for the 150 acres of the island it owns; the deadline is May 16. GIPEC is **continued on page 8**

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BUT HOLD THE BULLDOZERS—
MTA RETAINS TRANSFERABLE
DEVELOPMENT RIGHTS AND
LEGAL ACTIONS ABOUND

JETS SCORE YARDS

Charged by law with choosing the proposal that includes the "terms most beneficial to the public," the 14-member Metropolitan Transit Authority (MTA) board decided on March 31 to accept the New York Jets' \$720 million bid for the western half of its vast railyard site on Manhattan's Far West Side. The ensuing thicket of press releases and announcements from the Jets, the Mayor's office, and other pro-stadium groups declared victory, but one group in the winners' circle had little to say: the six developers whose names appear on the bid with the football franchise. Though their \$440 million pledge to purchase up to 4.4 million square feet of development rights transferred from the stadium site was touted as key to the Jets' selection, it's doubtful that the developers—Rockrose, Glenwood, Jack Resnick and Sons, The Related Companies, Donald Zucker Co., and the Brodsky Organization—will get what they signed on for.

The MTA may have accepted the Jets bid but it rejected the portion that called for the transfer of development rights (TDR) from within the stadium site to properties outside the site. Another rezoning will likely be **continued on page 2**



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EDITORS

"Sometimes too much money can be a curse," said Richard Gluckman when speaking to us about his experience designing a pro bono library for the Robin Hood Foundation's Library Initiative, the subject of this issue's feature (page 10). "It's good to be forced to design on a limited budget, to see what you can do with less," he continued. Many architects, working on any type of project, would echo this sentiment.

The social relevance of the Library Initiative served as great motivation for architects to get involved. "Many of our projects are luxury," said Zack McKown of Tsao & McKown. "We were thrilled to have the chance to apply ourselves to a project that reaches out to public school students."

Several years ago, the Robin Hood Foundation struck a deal with the Department of Education, offering millions of dollars worth of in-kind donations and architect-designed schemes to overhaul the city's neglected or non-existent public elementary school libraries. The city, to its credit, matched those millions, in an unprecedented partnership that has resulted in 31 magical learning places for children in some of New York City's most disadvantaged neighborhoods.

First-time Robin Hood architects were given \$10,000 to cover their expenses, while returning architects—those who already "donated" a library in the first round—received \$40,000 per library and were asked to design multiple libraries.

While the Library Initiative is eminently worthwhile, it does raise the question of how much a profession as low-paying and unprofitable as architecture can afford to do pro bono work. Architects have jumped to be a part of the Library Initiative, turned on by the public nature of the work (a nice change from those bathroom/kitchen/loft remodels) and the chance to pad one's portfolio.

Older, more established firms can absorb the burden of pro bono work much better than smaller, emerging firms (those with the portfolios that are so in need of padding). For her part, Kathryn Wolf of Dean/Wolf Architects found it difficult to accomplish what she wanted to on such a tight budget, and hopes that future Library Initiative architects are offered more than her firm was. (After all, what's a few thousand dollars more from a construction budget that's \$400,000, and an overall budget of \$1 million?)

Even if architects do have a magnanimous attitude—exemplified by Billie Tsien, who said, "We all do things that don't make money, like competitions, but this is something that will give a kid a great memory"—that doesn't mean they should go poor, either. Tsien is right, but Wolf is also right: Architects have been so used to working long hours for little or no pay, that sometimes people don't even notice when they are "donating" their services.

JETS SCORE YARDS continued from front page required to authorize additional development in the the 60-block area that was rezoned by the city in January as part of its Hudson Yards plan. The rezoning, which designates a Special Hudson Yards District that spans most of the blocks between 30th and 41st streets and between 8th and 11th avenues, already makes it possible to achieve floor area ratios as high as 33 on some blocks by granting bonuses for inclusionary housing and district improvement and allowing development transfers from the railyards' eastern portion to elsewhere in the district.

The document signed by the six developers proposing to acquire the development rights on the western railyards from the MTA did not specify how and where they would distribute the 4.4 million square feet, and observers note that it would be difficult to find a home for it in an area already slated for super-structures. Hell's Kitchen activists fear that the bulk would be transferred into the blocks east of 9th Avenue, which they have kept at a moderate density until now.

The status of the site's TDR could have a dramatic impact on the city's own master plan for the Far West Side. One possible outcome is high-density residential construction on the eastern portion of the railyards, where the city's plan envisioned predominantly commercial and institutional uses. "All the work that the Department of City Planning [DCP] did—it's all just thrown out now," said Chuck Lauster of the Newman Institute for Real Estate at Baruch College. "No one would ever create a residential district on that corridor intentionally. This is the antithesis of planning."

While the DCP would not comment directly on the impact of the MTA's decision on its Hudson Yards plan, spokesperson Rachael Raynoff stated, "The city will evaluate a specific rezoning proposal when it is received and in accordance with typical processes."

Many are now questioning the legitimacy of the Jets' bid, given its substantial reliance on a development package based on zoning changes that may or may not occur. "The developers signed a development of paper promising to buy cheap development rights should they become available at some point in the future, but those rights have not even been given up by the MTA," said Meta Brunzema, an architect who works with the Hell's Kitchen Neighborhood Association. "This whole bid was a fiction created so that the high sum of \$720 million could be attached to the Jets' proposal."

Cablevision certainly thinks as much. The company is now suing the MTA, alleging the transportation agency accepted a bid that was inferior to its own \$600 million proposal.

LAURA WOLF-POWERS

GEHRY HIGHRISE continued from front page citing an unexpected increase in the financial obligation on the part of the school. In February, Ratner announced that a \$65 million public elementary and middle school funded under the DOE's five-year capital plan would occupy 100,000

square feet in the building's first five stories. The institution is the first public school in New York City to be built on private land by a private developer, according to a DOE press release.

The remaining space will be filled with an estimated 700

market-rate condominiums and rental units, an ambulatory center for the adjacent NYU Downtown Hospital, parking garages, commercial retail, and public open space. Ratner is in the process of applying for \$190 million in tax-exempt Liberty Bond financing for the residen-

tial portion of the project.

Construction is expected to begin in 2006, and the project is slated for completion in September 2008. As for the design, Gehry Partners declined to comment. "It will be released sometime this year," said de Milly. **DEBORAH GROSSBERG**



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REMEMBER "SUNNY CALIFORNIA"?

What's up with Los Angeles architects and their sun problems? First, there was **Frank Gehry**; the polished stainless steel that clads part of his Walt Disney Concert Hall has produced so much heat and glare that it's having to get sand-blasted as we speak. And now **Thom Mayne's** much-praised Caltrans District 7 Headquarters in downtown L.A. is also proving to be solar-challenged. As reported in *The Los Angeles Times*, some Caltrans employees are complaining that the new 13-story building not only has too few water fountains and toilets (oops), but that the perforated and louvered metal screens that shield much of the glass structure, and that are among its most distinctive design elements, aren't always doing their job. Apparently, the sunlight still gets so bothersome inside that a source now tells us up to 900 new MechoShade blinds, joining an existing 200 to 300, will need to be installed at a likely cost of hundreds of thousands of dollars. (Mayne's rep tells us that only a few areas of the building have glare issues, and only at certain times of the day and year. However, extra shades are being installed for visual continuity.) In any case, this seems to make Mayne's secondary metal skin somewhat redundant. At least it still looks cool.

ANOTHER CHANCE FOR BARUCH

We all but gave up on Baruch College when it built the bloated, beached whale between East 24th and 25th streets that it refers to as its Vertical Campus, designed by **Kohn Pedersen Fox**. But now we hear that a new, more promising master plan is in the works by **Gordon Kipping**, the G TECTS principal who collaborated with Frank Gehry on **Issey Miyake's** Tribeca store. We're told Kipping's proposal, which would involve Gehry in some yet-to-be-determined way, includes inserting a new 17-plus-story atrium in the central bay of the college's 1929 building at Lexington and 23rd. That atrium would face the street in the form of a glass wedge housing a dramatic spiraling column of stairs that twists as the glazing tapers. In addition, a new through-block structure would connect the building with KPF's monstrosity while, hopefully, also blocking out one's view of it. If all goes well, construction could begin in 2007.

DESIGNERS OF CONSCIENCE

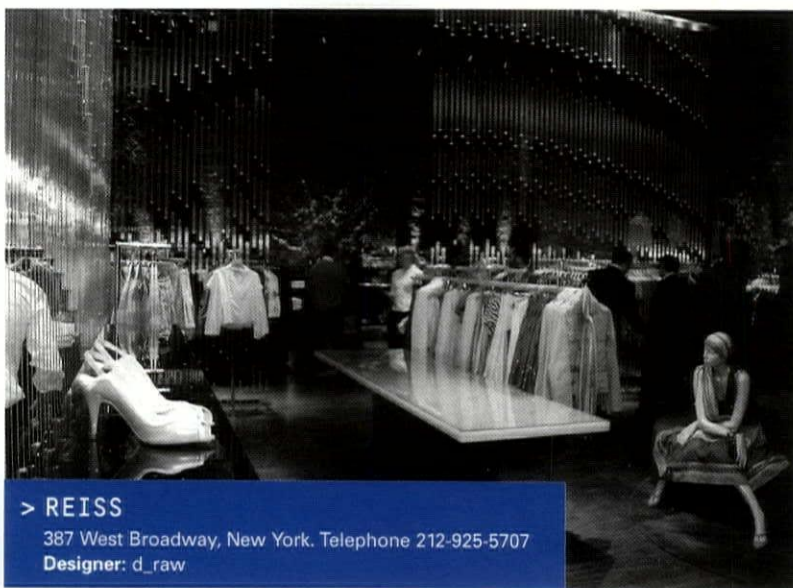
Last month, designers turned out for the launch of *The Face of Human Rights*, a 720-page book of images and essays from the Swiss publisher **Lars Müller**. Milling about the National Arts Club's intimate Accompanied Library to hear Müller, **Yoko Ono**, Nobel Laureate **Torsten Wiesel**, and U.N. Human Rights adviser **Walter Kaelin** speak were, among others, **Steven Holl**, **Charles Renfro**, landscape architect and preservationist **Michael Gotkin**, and graphic designer **Keith Godard**. "Lars is a good friend," said Holl, who also informed us that the construction giant **Sciame** just bought space in his own publication, the Beijing-New York architecture quarterly *32BNY*. "It's our very first ad," he beamed.

ARCHITECTS IN TIGHT JEANS

Zaha Hadid did it for Vitra. **Winka Dubbeldam** posed for Panasonic. But soon, it's one of the boys who's modeling for a Levi's advertisement. We went on the lookout when we heard about the company's casting call for male architects, between the ages of 18 and 45, for a New York ad shoot. Candidates had to be "Real-looking men with good bodies, handsome, interesting, rugged." (Notice that "wears chunky black eyewear" was NOT listed.) We can think of some architects who fit the bill. But we're not sure either of them is available. (Aw, we're just teasing.) Meanwhile, to see a fuller range of architecture's poster children, head to Rotterdam's NAI for *Ads & Architects* (up through May 15), which assembles 90 examples, from Norman Foster for Rolex to Massimiliano Fuksas for Mont Blanc.

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The British clothing line Reiss opened its first store in New York City this month. Architect Dorrien Hopley of the London-based firm d_raw unwittingly referenced and updated a beloved piece of local design: the bar at the Four Seasons. The central feature of the SoHo shop is a chandelier made out of 1,000 acrylic rods hung from a cove in the center of the 21-foot ceiling, each lit with a fiberoptic cable. Hopley, who hasn't yet gone to the Four Seasons, said that the inspiration was homegrown: "I started thinking about it as a reference to London's rain, and wanted to suggest that watery quality."

Hopley explained that he wanted to keep the space close to its raw condition and add a series of refined layers as contrast. The rough brick walls are partially lined with glass panels, each with a faint image printed on it, and the new floor is a smooth engineered timber made out of shredded cedar bonded with resin. These elements recede behind the high drama (if muted light) of the chandelier, whose length frames the store's central display space.



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ANSWERS

Architecture 101

"No, an interest in architecture isn't just for severe-looking urban guys with titanium-frame eyeglasses," according to *GQ's* website promoting its March feature "25 Buildings Every Man Should Know." Below is the complete list.

- 1 **University of Virginia** (Thomas Jefferson, 1826)
- 2 **Oak Alley Plantation** (Joseph Pilie, 1839)
- 3 **The Rookery** (Daniel Burnham and John Root, 1888)
- 4 **Gamble House** (Charles and Henry Greene, 1909)
- 5 **Robie House** (Frank Lloyd Wright, 1909)
- 6 **First Church of Christ Scientist** (Bernard Maybeck, 1910)
- 7 **Schindler House** (Rudolph Schindler, 1922)
- 8 **Lovell Health House** (Richard Neutra, 1929)
- 9 **Philadelphia Saving Fund Society** (George Howe and William Lescaze, 1932)
- 10 **Gropius House** (Walter Gropius, 1938)
- 11 **Fallingwater** (Frank Lloyd Wright, 1939)
- 12 **Eames House** (Charles and Ray Eames, 1949)
- 13 **Farnsworth House** (Ludwig Mies van der Rohe, 1951)
- 14 **Lever House** (Skidmore, Owings & Merrill, 1952)
- 15 **Eden Roc Hotel** (Morris Lapidus, 1956)
- 16 **Case Study House #22** (Pierre Koenig, 1960)
- 17 **TWA Terminal** (Eero Saarinen, 1962)
- 18 **Carpenter Center for the Visual Arts** (Le Corbusier, 1963)
- 19 **Salk Institute** (Louis Kahn, 1965)
- 20 **Whitney Museum of American Art** (Marcel Breuer, 1966)
- 21 **Douglas House** (Richard Meier, 1973)
- 22 **Thornycrown Chapel** (Fay Jones, 1980)
- 23 **Pulitzer Foundation for the Arts** (Tadao Ando, 2001)
- 24 **Walt Disney Concert Hall** (Frank Gehry, 2003)
- 25 **Seattle Public Library** (Rem Koolhaas and Joshua Ramus, 2004)

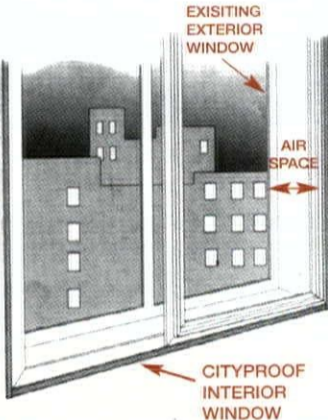
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NEW ZONING FOR WEST CHELSEA continued from front page

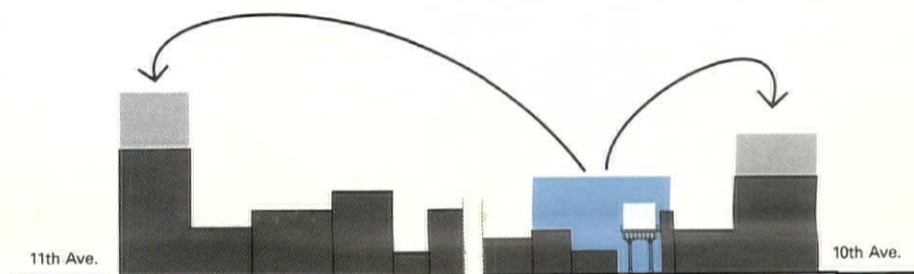
The DCP has developed several bulk regulations for new constructions abutting the High Line to preserve light, air, and views of the envisioned open space. New buildings along its east side must provide open space (whether public or private) at the level of the High Line; similarly, new buildings west of the High Line must provide a setback of 15 feet at High Line-level. Along 10th Avenue, adjacent buildings have a series of bulk controls such as setbacks and maximum heights to enhance the characteristic mix of high and low street walls.

In order to appease property owners below and adjacent to the High Line—who have long opposed its conversion into a park for preventing them from redeveloping their parcels—the DCP is proposing the creation of the High Line Transfer Corridor (HLTC), a 100-foot-wide area that includes the entire High Line structure and abutting properties. With this proposal in place, property owners within the HLTC can sell development transfer credits to sites within the Special West Chelsea District. Joshua David, cofounder of Friends of the High Line, said, "The idea of using planning mechanisms to preserve a historic resource and community amenity is a way to capitalize on all the needs of the area."

The zones where most galleries currently exist would not be available for these development credits. DCP spokesperson Rachael Raynoff explained, "The wider avenues and the northern section abutting the anticipated higher density Hudson Yards development are better served by transportation and can more easily accommodate additional density. By maintaining the manufacturing zoning on the mid-blocks, we protect the galleries from residential development pressure."

The hearing attracted a large contingent of affordable housing and community advocates, who voiced concern about the nature of the development that the rezoning would encourage. Bill Borak, president of Chelsea Community Block Association, said, "We would not like to see new development that disrupts the architectural and social texture of this diverse neighborhood."

The DCP will vote on the rezoning proposal in May, and will pass its recommendation to the City Council where it will be voted on and sent to the Mayor soon after. **GUNNAR HAND**



Owners of property in the High Line Transfer Corridor (above in blue) will be able to sell development rights to owners of property at the edges of the Special West Chelsea District.

KENZO TANGE, 1913-2005 continued from front page when the Japanese government granted his request to create the reconstruction master plan for Hiroshima. Three years later, he won the competition to design the Hiroshima Peace Memorial and Park, thereby solidifying his reputation.

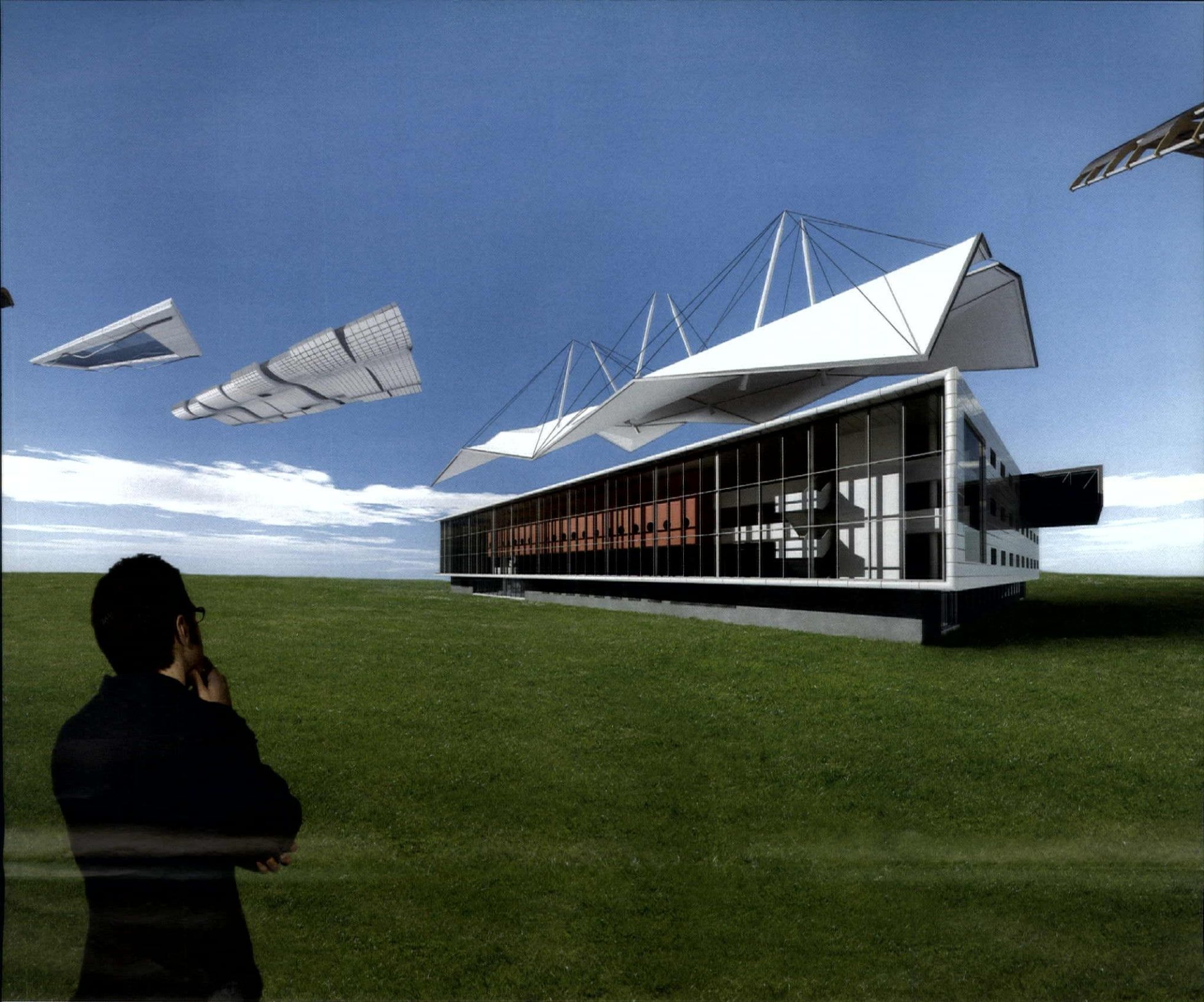
Tange, an avid scholar, published writings on Japanese architectural history and theory including *Ise: Prototype of Japanese Architecture* (MIT Press, 1965) and *Katsura: Tradition and Creation in Japanese Architecture* (Yale University Press, 1960). However, he hoped that tradition never carried through into his work. "If there can be a trace of tradition in my works or in those of my generation, then our creative powers have not been at their best," he told Ernesto Rogers at the 1959 CIAM conference.

The power of Tange's work came from clear, uncompromised forms that held a universal and visceral appeal. From projects that hovered, such as the Hiroshima Peace Memorial, to anchored projects that combined Japanese building techniques with modernist materials, such as the Kurashiki City Hall, Tange's portfolio evolved to include a more plastic use of concrete as in the Tokyo Olympic Stadium and St. Mary's Cathedral. His metabolist work, beginning with the Yamanashi Press Building and the Shizuoka Press Building, explored monumental structure, circulation systems, and the information networks which influenced his later projects, including the New Tokyo City Hall and the Fuji Communications Headquarters. He also made important

advancements in urban design and city planning, most notably in the Tokyo Bay Project and the reconstruction of Skopje, Yugoslavia.

Tange was never content to rely purely on ingenuity and command respect through dedication and hard work. Tange showed strength through his quietness—he listened without interruption, thought before speaking, never raised his voice, and used words economically. During my time at his firm, Kenzo Tange Associates, he empowered young architects by standing quietly during our project presentations—his concurrence was emphasized through his silence. He motivated people and gave them the resources to achieve solutions rather than provide them with answers. He gently humbled me when I spoke of difficulties of working in Bangkok by lecturing me on the obstacles that Le Corbusier overcame in Chandigarh.

The founding president of the Japan Institute of Architects in 1987, Tange received the profession's highest honors: the AIA Gold Medal (1966), the Pritzker Prize (1987), the Premium Imperiale (1993), and Japan's First Order of the Sacred Treasure (1994). He also helped train an entire generation of architects in his studios, including Fumihiko Maki, Arata Isozaki, Kisho Kurokawa, and Yoshio Taniguchi. His legacy will live on, not only through his work, but also through his teaching and writings. **DAVID ROLLAND, A PROJECT DIRECTOR AT RAFAEL VIÑOLY ARCHITECTS, WAS A PRINCIPAL ARCHITECT AT KENZO TANGE ASSOCIATES FROM 1987 TO 1998.**



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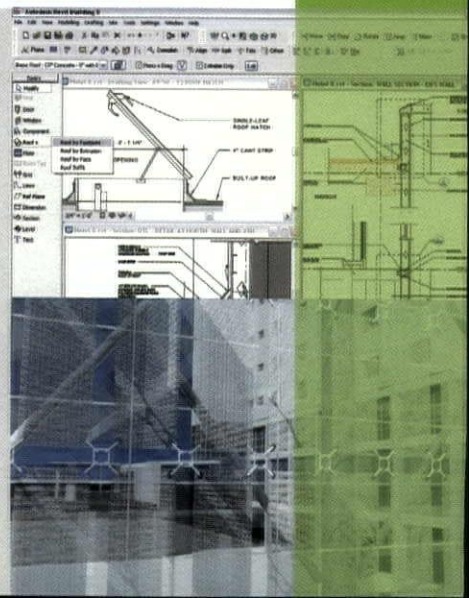
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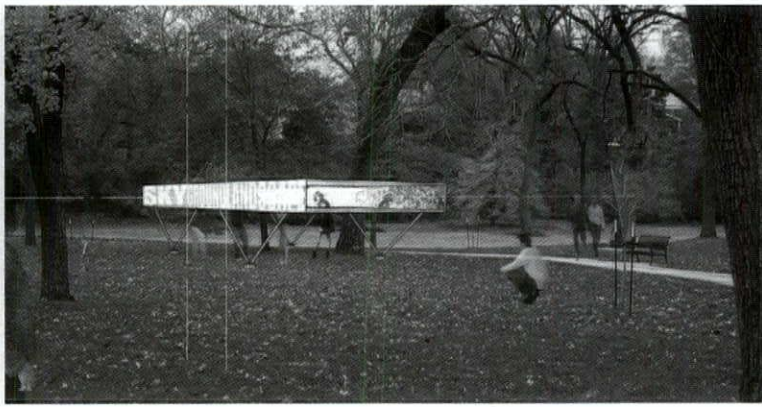
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COURTESY PHILBROOK MUSEUM

THREE OF FIVE TULSA MUSEUM COMPETITION WINNERS HAIL FROM NYC

PHILBROOK FOLLIES

On April 24, garden pavilions designed by five firms, three of them from New York, will open at the Philbrook Museum of Art in Tulsa, Oklahoma. *LANDed: Innovative Garden Structures* includes follies designed by Manhattan firm Lyn Rice Architects and Brooklyn-based Della Valle + Bernheimer Design and MADE, as well as Mitnick Roddier Hicks of Ann Arbor, Michigan, and *designsubset* of Austin, Texas. The five winning designs were chosen from a group of 15 entries in an invited competition to popu-

late the museum's newly renovated 23-acre grounds, which were designed by H. Herbert Hare, a student of Frederick Law Olmsted, in collaboration with Edward Buehler Delk in 1927. The gardens house sculpture installations and two classical garden follies. According to Brian Ferriso, executive director of Philbrook and the show's organizer, "The museum was looking for proposals that reinvented the garden structure for the 21st century." Competition jurors included Wendy Evans Joseph and Louise Harpman as well

as Ferriso and six others.

For Ferriso, the winning designs were "all about seeing differently through manipulation of the landscape." Lyn Rice's project *[AND]SCAPES*, a slim, head-height box balanced on four steel V-trusses which visitors must duck into, frames the landscape through two horizontal, mirrored cuts, one opening up toward the sky, and the other looking out over the garden. "It references both Le Corbusier's cropped landscapes in the Villa Savoye and Superstudio's *Continuous Monument*," said Rice. Mitnick Roddier Hicks' structure *Split/View* functions as both a closed box—"like a Donald Judd sculpture in the field," according to Keith Mitnick—or as an open frame. "It deals with the difference between viewing at and viewing through," said Mitnick.

Della Valle + Bernheimer's design, *Butterflies*, features laser-cut steel with a lacy, abstracted butterfly pattern painted sky blue and white; MADE's project, *Vines*, is a latticework of CNC-milled strawboard ribs

Left to right: *Vines*, by Brian Papa, Mitch Snyder, and Nik Malkmus of MADE; *Butterflies*, by Andrew Bernheimer of Della Valle + Bernheimer Design; *[AND]SCAPES*, by Lyn Rice and Astrid Lipka of Lyn Rice Architects.

and hemp rope rigging for climbing plants; and *designsubset*'s lightweight aluminum and polycarbonate honeycomb structure called *ROAM* room roves throughout the garden, questioning the tradition of garden structure as fixed point.

Each winner was awarded a \$5,000 materials budget as well as a \$2,500 honorarium, but many of the firms are rolling their prize money over to cover fabrication costs, and some are dipping into other funds to complete their projects.

The pavilions will inhabit the Philbrook through October 16, at which point the structures might be auctioned off, according to Ferriso. "We may do a competition like this on a recurring basis," he said. **DG**

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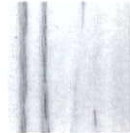
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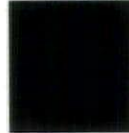
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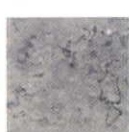
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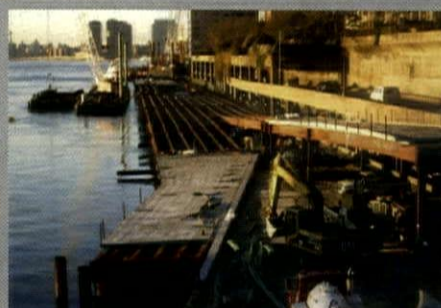
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HOUSING GRANDPARENTS RAISING GRANDKIDS

In mid-April, Presbyterian Senior Services GrandParent Family Apartments, New York's first affordable housing development devoted entirely to grandparents raising their grandchildren, opened in Morrisania in the South Bronx. Designed by New York firm Goshow Architects, the six-story building contains 51 reduced-cost apartments as well as a childcare facility, a library, a community center, and a counseling office.

METLIFE BUILDING SOLD FOR \$1.72 BILLION

On April 1, Tishman Speyer Properties, owners of the Chrysler Building and Rockefeller Center, paid \$1.72 billion for New York's landmark MetLife building located at 200 Park Avenue. The famous structure, designed in 1958 by Walter Gropius, Pietro Belluschi, and Richard Roth for Pan American Airlines and completed in 1963, contains nearly 3 million square feet of office space. The price was reportedly the highest amount ever paid for a single New York highrise.

HOW TO CHOOSE AN ARCHITECT

In a recent episode of *The Simpsons*, Marge decides that Springfield needs to elevate itself a little, and convinces the town to build a concert hall. And which lucky architect got the commission? "Think Marge think," she says to herself. "Culture...vulture...birds of prey...pray in a church...the Father, Son, and Holy Ghost...ghosts are scary...scary rhymes with Gary...that's it, architect Frank Gehry!" It quickly becomes clear that Springfielders aren't big on Beethoven, so the hall is closed down the day after it opens. The owner of the town's nuclear power plant, Mr. Burns, buys the building and converts it into a prison.

FORTY PERCENT AFFORDABLE

On April 3, Brooklynites packed City Hall for a public City Council meeting to discuss the waterfront rezoning plan for Greenpoint and Williamsburg. Community members and politicians identified that 40 percent of the residential development planned for the neighborhood's industrial shoreline be designated for low- and moderate-income families. The plan, which City Council will vote on in May, calls for 10,000 new housing units, 23 percent of which are designated affordable.



SHAKESPEARE IN THE PARK continued from front page working with NPS, which administers the 22-acre National Monument of which Castle Williams is a part.

The New Globe Theater team saw huge potential in the amphitheater structure. It is perfectly round and three-tiered, and by some fluke, identical in size and shape to Shakespeare's original London Globe. The new nonprofit, formed to rehabilitate Castle Williams as a performing arts center, invited Foster and Partners to design the facility.

In his scheme, visitors enter the new Globe's heavy Newark sandstone structure and reach a fully glazed five-story foyer. A top-lit circulation space would separate the historic envelope from the new 1,200-seat, three-tier auditorium.

While the proposal for the new Globe stays true to the intense staging and acoustics of an original Shakespearean theater, it uses modern materials and acoustics based on three-dimensional modeling with sound prediction techniques. Engineers at Arup, the consultant on the project, said it will be the world's most scientifically informed theatrical space. It is intended to be a space not just for Shakespearean plays but contemporary drama, chamber music, and dance.

A sustainable design strategy respecting

the Castle's historic fabric means the new construction would be a green insert. A new roof will protect the fortification and the new theater inset within its open courtyard. The architects are working with engineering firm Battle McCarthy on low-energy and passive design solutions, such as using the thermal mass of the Castle in an energy efficient way and installing a sun tracking shade, that minimize future adverse environmental impact. Besides back-of-house facilities, there will be bars, a bookshop, exhibition spaces, guest amenities, a library, and a boardroom for the resident theater group. From the roof-level bar and deck, visitors would have panoramic views of the Verrazano and Brooklyn bridges, the Statue of Liberty, Ellis Island, Lower Manhattan, and Brooklyn. The proposal has generated wide official support. But then Foster is hardly a beginner at breathing new life into historic buildings: the British Museum, for instance, and the dome of the Reichstag in Berlin.

"Over the coming decade, Governors Island will surely become the Center's head of operations Dr. Barbara Römer. "A five-minute ferry ride will place you in a bucolic haven that no ten-hour car ride can rival." The New Globe Theater in Castle Williams is still a proposal, and is one of several under consideration by the GIPEC. The goal of bringing life to the Island has led to community planning workshops to consider plans for other surviving structures on the site. GIPEC is currently soliciting public input on the website www.govisland.com.


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THE ADVENTURES OF ROBIN HOOD

THE CUTTING-EDGE NONPROFIT ROBIN HOOD FOUNDATION HAS RECRUITED A BAND OF ARCHITECTS TO GIVE TO THE POOR BY DESIGNING LIBRARIES IN SOME OF NEW YORK CITY'S NEEDIEST PUBLIC SCHOOLS. WITH ITS SECOND PHASE—AND 31 LIBRARIES—NOW COMPLETE, THE LIBRARY INITIATIVE IS AN EXAMPLE OF PRO BONO DESIGN AT ITS BEST. CATHY LANG HO REPORTS.



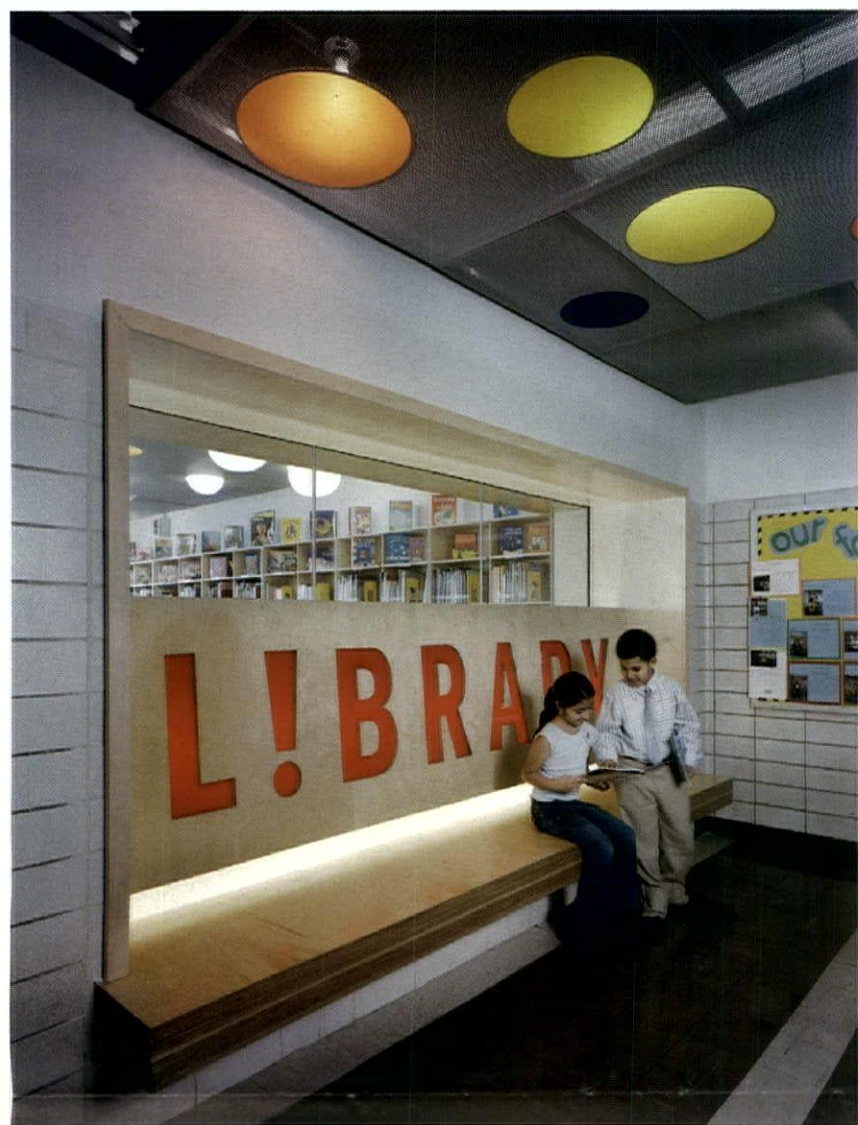


Opposite: Marpillero Pollak created a simple dropped perforated metal ceiling, with cut-out holes filled with colored Plexiglas and Jasper Morrison Glo-Ball Flos lights that echo the round foam seats by M2L below. With Milder & Co., they devised a set of tables (background) that can be pushed apart or linked together. **Opposite below:** 1100 Architects took its cue from the school's small reptile zoo, creating a long bookshelf that snakes through the space and creates distinct separate areas for private reading and group activities. **Above:** Gluckman Mayner Architects used the library as a chance to explore sustainable materials, such as non-off-gassing Woodstalk for millwork, non-VOC adhesives, bamboo flooring, and recycled-content Interface carpet tiles. To counter the divisions of the floor area, the architects wanted a unified ceiling treatment. They gave it a sky motif, with wallpaper designed by 2x4 and customized light fixtures that are simple fluorescent bulbs with bent metal forms to evoke birds or flying books. **Left:** Rogers Marvel Architects used cheap VCT (vinyl composition tile), arranging two different shades of yellow in a random pattern, giving the floor interesting visual texture.

In 2001—three years before Mayor Michael Bloomberg won approval for his \$13 billion school construction and improvements campaign, which is just now beginning to be implemented—Lonni Tanner, then director of special projects at the Robin Hood Foundation, decided that New York City's public schools needed serious

attention. Robin Hood, a poverty-fighting, grant-giving nonprofit, had just funded the renovation of a library in a charter school in Brooklyn, undertaken by Karen Davidov and Henry Myerberg of the since-dissolved partnership Helfand Myerberg Guggenheimer. "I was curious if other schools needed a similar resource," said

Tanner, so she canvassed 250 of the city's 650 public elementary schools. "I was shocked at what I saw," she said. "I saw a few dusty books on some shelves, old Wang computers—nothing that could be close to being called a library." At the time, 60 percent of New York public school students in grades three through eight were



© PETER MAUSS / ESTO

reading below grade level. Believing that education is the key to fighting poverty, Robin Hood, in a groundbreaking partnership with the city's Board of Education, launched the Library Initiative.

Today, the program boasts 31 alternatives to the bleak public school norm, created by 16 architects who worked mostly pro bono over the course of two phases (see sidebar for complete list). The highly publicized results of the pilot phase, completed in 2002, prove that there are myriad ways to skin a cat: Charged with creating distinct spaces for instruction, presentation, and private reading, accommodating 10,000 books (donated by Scholastic) and several computer workstations (donated by Apple), and ensuring clear sightlines throughout the space, among other requirements, ten firms produced wide-ranging prototypes of lively, child-friendly spaces that are rigorously programmed for learning as well as cost-efficient, durable, and easy to maintain. Because the libraries departed so dramatically from their standard-issue, institutional contexts,

they quickly became magnets within their schools and larger communities, captivating students who regard them havens, retreats—places where they want to be.

Custom responses were integral to conveying to students, many of them economically underprivileged, that they are important and deserve special attention. (Robin Hood selected schools where over 75 percent of students qualify for a free lunch.) But replicability is equally important to the Library Initiative. "The idea from the outset was to develop a standard, since the aim is to get architects to all the schools eventually," said Myerberg, who was instrumental in helping define the Library Initiative and worked with Tanner to recruit first-phase architects. "But we didn't want a cookie-cutter approach, like Starbucks, either."

This inquiry into how to allow the libraries to be unique expressions of their contexts and their architects while capturing economies of scale has intensified in the second round of libraries, completed the last month.

In phase two, 9 firms pro-

duced 21 libraries. Four of the firms—Tsao & McKown, Tod Williams Billie Tsien, Richard H. Lewis, and the Rockwell Group, where Henry Myerberg now works—were architects returning from the first round, and who were asked to design multiple libraries, nudging the potential of serialization further. "We love the idea of the libraries having distinct identities, but the cost pressure is continually growing so the impulse to standardize grows stronger," said Robin Hood's chief of external affairs Joe Daniels, who oversaw the build-out of phase-two libraries. The libraries were budgeted at about \$1 million each, encompassing the cost of construction as well as training and staffing librarians, which Robin Hood considers essential to the program's success. To date, Robin Hood has contributed \$7.5 million to the initiative, which the Board of Education matched funding three-to-one, putting in \$22 million. The libraries average about 2,000 square feet; the construction cost of each was roughly \$400,000, or \$200 per square foot.

Second-round architects,

Image: Arteterna, Inc. Midsummer Light; Tord Boontje



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PHASE 1 (completed Fall 2002)

Della Valle + Bernheimer Design (P.S. 18)
Tsao & McKown Architects (P.S. 19)
Weiss/Manfredi Architects (P.S. 42)
Deborah Berke Architect (P.S. 46)
Helfand Myerberg Guggenheimer Architects (P.S. 50)
Alexander Gorlin Architect (P.S. 92)
Tod Williams Billie Tsien and Associates (P.S. 101)
Ronette Riley Architect (P.S. 149)
Paul Bennett Architect (P.S. 165)
Richard H. Lewis, Architect (P.S. 184)

PHASE 2 (completed Winter 2005)

Tsao & McKown Architects (P.S. 46, 86, 94, and 246)
Tod Williams Billie Tsien and Associates (P.S. 1, 28, and 32)
Richard H. Lewis, Architect (P.S. 10, 36, 93, 287)
The Rockwell Group (P.S. 5, 17, 106, 137, 145)
1100 Architect (P.S. 16)
Rogers Marvel Associates (P.S. 105)
Dean Wolf Architects (P.S. 151)
Gluckman Mayner Architects (P.S. 192)

like many in the first, found vibrant colors, playful furniture, irregularly shaped spaces, and bold lighting and graphics to be effective accomplices in creating high-impact, low-cost gestures. Many new architects had the urge, like Weiss/Manfredi did with its award-winning first-round project, to extend the presence and magic of the library into the rest of the school. Rogers Marvel offered tantalizing views into their library at P.S. 105 in Far Rockaway by filling two unused doorways that face the adjacent corridor with alternately clear and frosted glass blocks, where they also sited benches so that silhouettes of readers inside would be visible to passers-by. Meanwhile, Marpillero Pollak Architects' library at P.S. 5 in Sunset Park beckons students with an entrance fronted by a window and an oversized bench,

emblazoned with the Library Initiative logo created by Pentagram's Michael Beirut, who worked with all the architects to incorporate graphics into their spaces.

"The learning curve was higher for new architects," said Myerberg, "but we all learned what worked and didn't work from the first round." For example, for P.S. 50, he had designed a system of Lego-like bookcases arranged in a staggered pattern, but they confounded librarians' ability to uphold the Dewey decimal system. In his second set of libraries, the bookcases follow a more linear pattern.

The treatment of bookcases varied widely from architect to architect. Billie Tsien said that her firm learned early on to discern what was important and treatable versus what they could do little about, such as a wall of

unattractive windows. To them, bookcases were key. "We learned that your best friend is your cabinetmaker," said Tsien. "They can deliver the room for you in a beautiful way because they're making a container for people and books at the same time. It's the cabinetwork, too, that's essentially replicable." Many other library architects also emphasized the importance of custom casegoods to ensure maximum book capacity and a snug fit. And many insisted on wooden bookshelves, despite the expense, as if to reinforce the traditional idea of libraries and avoid the typical approach to children's or institutional spaces, to go plastic, hard, and cool. Richard Lewis' firm decided that all the furniture that was fixed would have a traditional look while all the movable furniture would be modern, so their bookcases are old-fashioned molded wood while chairs are by Arne Jacobsen and cabinets are by USM. Tsao & McKown designed shelving (made from medium-density fiberboard) that's "almost constructivist in detail," said Zack McKown, "so that kids can reverse-engineer how they were built."

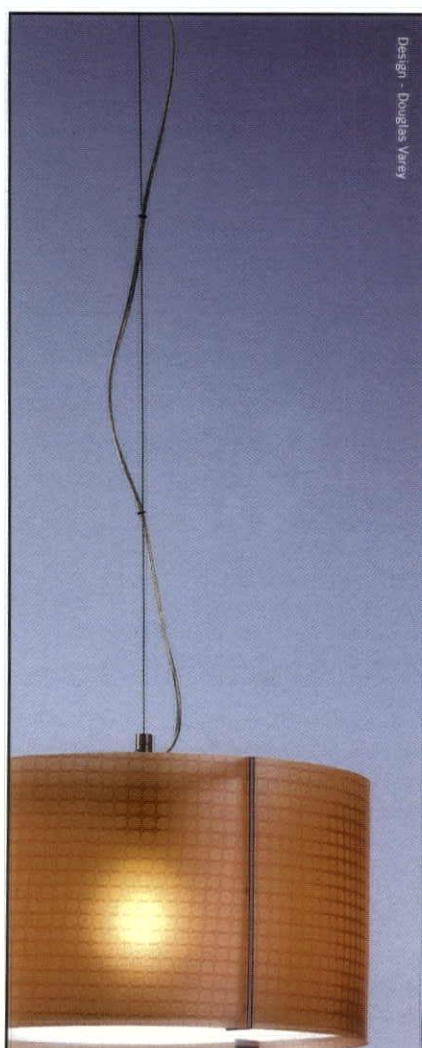
Interestingly, Richard Gluckman of Gluckman Mayner Architects had the opposite point of view about bookcases, using off-the-shelf metal frames. "We didn't think it was the place to spend money," he said. "Why reinvent the wheel? Whenever possible, we wanted to use straightforward, utilitarian prod-

ucts to support the architecture." Flooring was also an important realm for experimentation. Tod Williams Billie Tsien and Tsao & McKown, which both used cork in their first library, resurrected the soft, resilient, acoustically and environmentally friendly material in their second-round libraries. Richard Lewis, Marpillero Pollak, and Dean/Wolf followed their lead, specifying the material in different colors. The Rockwell Group used mostly Interface carpet, as did Gluckman Mayner, which paired the soft floor covering with bamboo, to denote the different areas of the room. Meanwhile, Rogers Marvel used perhaps the cheapest flooring material of all, vinyl composition tile (VCT), but picked a nice yellow in two shades and arranged them randomly, giving the floor some visual texture. These varied solutions raise the potential of developing standards or uniform elements for future libraries. "We are looking for elements that can be applied across different projects, without restricting architects' designs," said Daniels. "For example, in the future, we could offer a choice of three or four flooring options or shelving solutions, and make a deal up front with a vendor or fabricator."

To counter the uniformity that might come with recurring elements, Robin Hood has been encouraging architects to emphasize site-specific graphic installations involving students. Marpillero Pollak created a window frieze using children's drawings of fictional characters. Meanwhile, Richard Lewis worked with Pentagram, as well as artists Dorothy Kresz, Peter Arkle, Raghava Kalyanaraman, and Lynn Pauley to create murals to fill the space between the tops of bookcases (which could be no higher than five shelves) and ceilings.

As the Library Initiative enters its third round—a list of 25 schools and architects will be determined this summer—cost savings will be even more crucial, as the Board of Education reduces its matching funds from three-to-one to two-to-one. But the Library Initiative has already developed a certain cachet in the architectural community, with many clamoring to be involved. The same goes for vendors, many of which have donated or discounted their materials and services. Luckily, there are plenty of libraries to go around. "31 down," said Tanner, who left Robin Hood last month. "619 to go."

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Opposite: Marpillero Pollak Architects extended the presence of the library into the school, with an entrance bench/gathering area. The Library Initiative's logo was designed by Michael Beirut of Pentagram, who worked with the library architects to create site-specific graphics. **Below:** Dean/Wolf Architects decided to make the entire library a vast bookshelf, so they designed a super-unit that begins as a bench, wrapping around the children's reading area, and extends through the space, becoming a computer table and bookshelves. "We tried to think of how books could be the entire space," said Wolf, "so the books become a playground." The floor is covered in red cork, a soft, resilient material that many other Library Initiative architects also used.

FROM BRICK TO SCREEN

Moshe Safdie: The Power of Architecture
(Donald Winkler, 2004), 91 min.

Tall: The American Skyscraper and Louis Sullivan
(Manfred Kirchheimer, 2004), 80 min.

Les Maisons d'Antti Lovag (Hugues Peyret, 2004), 57 min.

Rio Vu par Elizabeth et Christian de Portzamparc
(Colette Ouanounou, 2003), 26 min.

Le Bic Cristal (Danielle Schirman, 2004), 26 min.

La Rue: Zone Interdite (Gilbert Duclos, 2005), 60 min.

With every high-budget building project shooting at least one documentary about itself, architecture on film is inescapable. Yet Montreal's annual Festival International du Film sur l'Art (FIFA), which ran from March 10 to 20, offered more than the usual suspects. Some 20 films at FIFA dealt with architecture and design, part of a broader program of more than 200 films covering visual arts and performance. Calling them "films" may be a misnomer, however. Most were shot for television, where they are likely to be seen, in addition to museums. The French architecture films have shown or will play on ARTE, the European cable channel, and on other European outlets, and the Canadian *La Rue: Zone Interdite* will premiere on the Canadian Broadcasting Company. (So

far, no American broadcast dates are set for any of the films discussed here.) Think journalism, rather than cinema.

Design stars are a FIFA staple, although the obligatory documentaries on Gehry, Libeskind, or Calatrava. The feature-length *Moshe Safdie: The Power of Architecture* (Donald Winkler, 2004) was this year's conventional biopic of a young prodigy, launched by an early triumph (Habitat, 1967), who reviews his career at a fast clip in the world's busiest airports. Even Safdie's mother weighs in to praise her perfect son. The portrait rises above self-promotion with Safdie's eloquent reflections on Jerusalem, and on the wall separating Israel from occupied Palestinian territories. The Israeli-born Safdie deplores the barrier on polit-

ical and aesthetic grounds: "It's a physical crime. Anyone who says we love this land wouldn't have built that wall. Anything that's that ugly can't be good."

Tall: The American Skyscraper and Louis Sullivan (Manfred Kirchheimer, 2004), another feature, book-ends the architect's tragic life (1856 to 1924) with long gloomy shots of corporate hulks at beginning and end. Sullivan warned us, director Manfred Kirchheimer seems to say.

From France, *Les Maisons d'Antti Lovag* (Hugues Peyret, 2004) resists standard architecture documentary models, following the intrepid Hungarian-born "habilogist" through his round, cave-like, eco-friendly house clusters on the Cote d'Azur. Now 85, Lovag pioneered "auto-architecture," making cheap green houses

without architects—almost a Sisyphean labor near Cannes. We see his frustrations as well as his dreams. To his chagrin, Lovag's Palais Bulle can't escape the adoring spotlight of glossy shelter magazines, turned on by its sea view and stark hillside patios. If that weren't enough, this defining low-cost structure was bought by Pierre Cardin, who stripped away the surrounding vegetation that Lovag considered essential to the design, and now uses the house (where no one lives) for corporate events.

A new French TV genre (and a formula with much potential) is the architect's city tour, seen in *Rio Vu par Elizabeth et Christian de Portzamparc* (Colette Ouanounou, 2003). The duo, building Rio's new music conservatory, give high praise to Brazilian

modernism, and to the bricolage (auto-construction once again) of the endless favelas that rise into the hills. Yet, even to this couple who think they've found paradise, Rio is not all glamour. Portzamparc foresees its ominous fragmentation in "a city of grilles and barriers," as crime rises and once-airy plazas are locked off from the street.

The real gem among the French films at FIFA was *Le Bic Cristal* (Danielle Schirman, 2004), a 26-minute documentary on the ballpoint that conquered the world. Part of the Pompidou Centre's design series, the film tracks the hexagonal tube marketed to all levels of society—"socialism incarnate," Umberto Eco called it—which delivered the oft-cited "best quality at the best price." Director Danielle Schirman avoids making

Clockwise from top left: *Rio Vu par Elizabeth et Christian de Portzamparc*; *La Rue: Zone Interdite*; *Moshe Safdie: The Power of Architecture*; *Les Maisons d'Antti Lovag*.

her film look like a commercial, but she dissects the postwar commercialization of one of France's most successful exports. Schirman was at FIFA last year with a film from the same Pompidou series on the Akari, the Noguchi lamp.

If *Le Bic Cristal* is a delight, *La Rue: Zone Interdite* (Gilbert Duclos, 2005), is a warning. The Canadian documentary, a FIFA premiere, looked at the *droit à l'image* (the right to the image) which gives citizens in France (and now in the province of Quebec) the right to keep images of themselves from being distributed without their permission. Conceived as a privacy protection, the law, like a runaway train, goes far beyond that. Photographers and editors tell horror stories of lawsuits brought by people who demand huge sums after being photographed at public events and street demonstrations. The broader implications are just as grim. Architects of publicly funded buildings are banning the use of all photographs of their structures save those they authorize. The image of the Eiffel Tower at night is owned by the German lighting company that does its illumination and fireworks. The culture of the image isn't dead; it's just pay per view.

DAVID D'ARCY IS A
CORRESPONDENT FOR THE
ART NEWSPAPER.



COURTESY FIFA

New York Is Burning

Yves Klein: Air Architecture
Storefront for Art and
Architecture, 97 Kenmare Street
March 8–April 23

The much-anticipated Yves Klein: *Air Architecture* exhibition has finally arrived at New York City's Storefront for Art and Architecture. Curated and designed by architect Francois Perrin, and first shown at the MAK Center for Art and Architecture's Schindler House in Los Angeles in May 2004, this exhibition is the first serious treatment of Klein's projects and proposals for architecture, town planning, and social organization.

Perhaps because this French *enfant terrible* is infamous for his blue monochrome, International Klein Blue, his architectural oeuvre has until now remained secondary. Yet, as this strikingly installed exhibition suggests, during a meteoric career cut short by his sudden death in 1962 at

the age of 34, Klein envisioned a radical project for an immaterial form of "air architecture" that was both realistic and futuristic.

Working alone or in collaboration with German and French architects Werner Ruhnau and Claude Parent, Klein produced a vast output of drawings, films, plans, lectures, performances, sound pieces, and texts, which, as Perrin shows, he took great care to patent. This hybrid body of work, which preoccupied Klein most intensely between 1957 and 1962 and which was located between object and concept production, focused on the negation of the material infrastructure of architecture. In place of walls, roofs, and rooms, Klein imagined a "living environment" sustained by pure forms of

energy: transparent habitation, streams of air to protect against rain, colored vapors to screen against solar radiation, sheets of fire and water to replace walls, "air beds" suspended in thin air. By harnessing natural elements and forces—air, water, fire, and gravity—and merging them with electricity and what he called "climate machines," Klein designed a new model of society. The existing Marshall Plan-driven, commodified world of object relations and discrete man-made dwellings would be replaced by an Edenic open-air idyll of leisure and expansive, fluid climates, atmospheres, and sensibilities. This technologically mediated utopia would release space from the constraints imposed upon it by modernist architectural practice while maintain-

COURTESY STOREFRONT FOR ART AND ARCHITECTURE

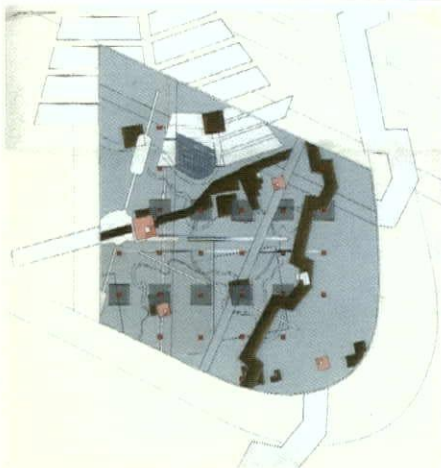
DERRIDA REMEMBERED

Derrida and Architecture:

A Conversation

Anthony Vidler, Peter Eisenman, Jeff Kipnis, Catherine Ingraham, and Mark Wigley

Cooper Union, Great Hall, 7 East 7th Street, March 21



In recognition of the death of philosopher Jacques Derrida last October, a conference was held on March 21 in Cooper Union's Great Hall—the same space in which Peter Eisenman and Derrida launched the publication of *Chora L Works* (Monacelli Press) in 1997. The book was the only tangible product of the pair's unbuilt collaborative entry to the 1982 Parc de la Villette competition, and is often cited as the beginning of the deconstructivist movement in architecture. Now, before a smaller audience, Cooper Union dean Anthony Vidler introduced and framed a discussion of Derrida's profound mark on the profession.

Derrida's influence on architecture was considerable—his term "deconstruction," first used in his 1967 text *Of Grammatology* (first published in English by Johns Hopkins University Press in 1976),

gave its name to an entire design movement in the 1980s. Yet it was often taken too literally; many architects read the term as a sort of construction in reverse, a misunderstanding that soon dissolves when one ventures further into the great complexity of Derrida's work. Derrida himself said that "there is nothing more architectural than deconstruction but also nothing less architectural," meaning that while the metaphor came from that discipline, architecture is perhaps not the best medium to test the concept. The movement nevertheless found a large following and was canonized in the 1988 show at the Museum of Modern Art *Deconstructivist Architecture*. Curated by Philip Johnson and Mark Wigley, the show featured the fragmented works of Eisenman, Frank Gehry, and Daniel Libeskind, Rem Koolhaas, and Zaha Hadid. Permutations of the movement still exist today in contemporary architecture, but they are rarely attributed to Derrida or his theories, which lost popularity among architects in the 1990s.

Still, the panelists proved themselves loyal friends. Wigley argued vociferously against the easy critique often levied against Derrida—that of his supposed incomprehensibility—and reminded us that Derrida was after all "a technical philosopher." Catherine Ingraham attributed both the difficulty and richness of Derrida's work to his "encyclopedic curiosity," a quality that Bernard Tschumi also celebrated in a recent essay in the journal *Log*. Ingraham also took the opportunity to remind us of the importance of plurality in architectural discourse, which seemed especially relevant as most of the panel agreed that Derrida's influence has been replaced by that of philosopher Gilles Deleuze. One wonders if Deleuze's work, which for some time now has been read by architects with the same devotion once displayed towards Derrida, won't similarly fall prey to the accumulative effects of overuse and misinterpretation.

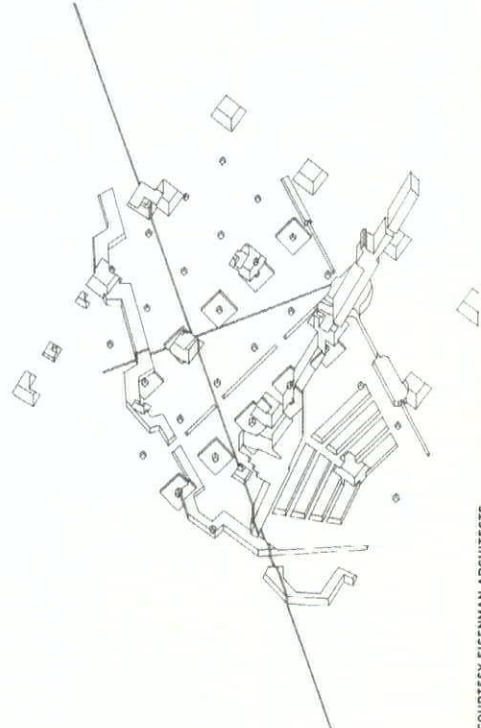
What Eisenman and the other panelists unfortunately did not offer were real theories, even provisional ones, as to exactly how Derrida's supposed return might come about, and what its effects would be. Kipnis did make the provocative suggestion that

there may be an eventual "reconciliation of Deleuze and Derrida," but he did not speculate much further. It might have done their friend more justice if the panelists had engaged more deeply the difficult question of why it is either too late or too early for Derrida. A fresh critique of Derrida's work and its relevance, or a bold attempt to reintegrate his philosophy into current practices, would have made for a more tantalizing discussion. It is, of course, an awkward and untimely moment in which to attempt this, but this is precisely what would have made it interesting, and Derrida himself might have preferred criticism to nostalgia.

In the end, the conference was as much about the relationship between theory and architecture as it was about Derrida. For architects, there is a historical anxiety around this issue, and all of the panelists suffered from it to some degree. And here Eisenman's (and of course Tschumi's) collaboration with Derrida is exemplary of how to overcome this trembling. The personal encounter between the two men, based on mutual respect and curiosity, is the sort of collaboration that does not happen enough in architecture. As for the question of interdisciplinarity, Kipnis perhaps described the situation best: "The same thing that bubbled up and made deconstruction interesting to read also bubbled up in architecture." Somewhere between the singular meeting of Eisenman and Derrida and the spontaneous cultural bubbling described by Kipnis is a model for crossing disciplines that will allow architecture to keep evolving.

DANIELA FABRICIUS IS AN EDITOR OF THE JOURNAL *32BNY*.

Chora L Works, Jacques Derrida and Peter Eisenman's collaboration on the Parc de la Villette competition



COURTESY EISENMAN ARCHITECTS

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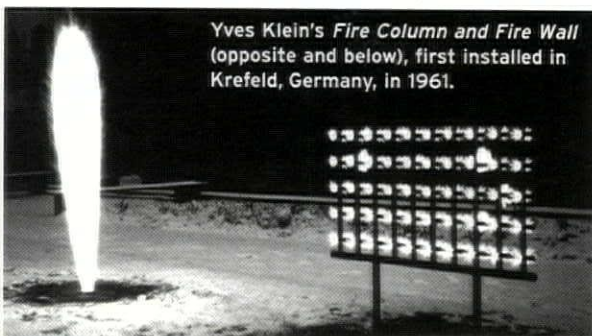
ing architecture's essential concepts. Klein's hope was that the entire surface of the earth would be transformed into a giant social project for a new relationship between man and his environment. In his vision, the individual would navigate space as a dynamic network of immaterial intensities rather than static, isolated material units. While *Air Architecture* resonates with other European

utopian projects of the 1950s and 1960s, such as Alison and Peter Smithson's *Golden Lane Project*, Constant's *New Babylon*, Yona Friedman's *Mobile City*, and Archigram's *Walking City*, this exhibition emphasizes that Klein's integration of natural elements with technology is what makes his work unique. Perrin's goal was to share Klein's mostly unpublished works

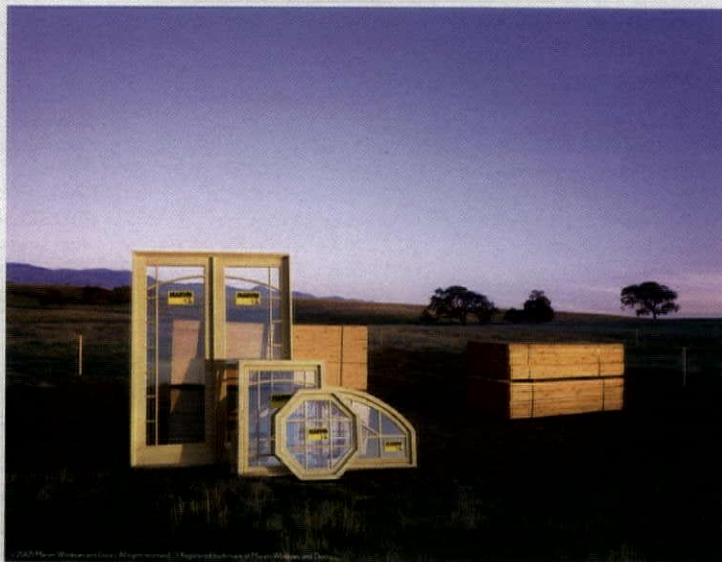
and texts with a new audience at a critical juncture in architectural practice. "Now more than ever, it's time to look at Yves Klein because his work calls for an architecture that adapts itself to the current climatic, economic and geographic situation while still using contemporary technologies," said Perrin. "His complexity is that he was both traditional—his concepts were realistic and visionary—and his solutions were ahead of his time. Today, we need to understand our surrounding ecology and build within it. It is time to be both relevant and participate in the evolution of the world."

NUIT BANAI IS A PHD CANDIDATE IN THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY AT COLUMBIA UNIVERSITY.

Yves Klein's *Fire Column and Fire Wall* (opposite and below), first installed in Krefeld, Germany, in 1961.

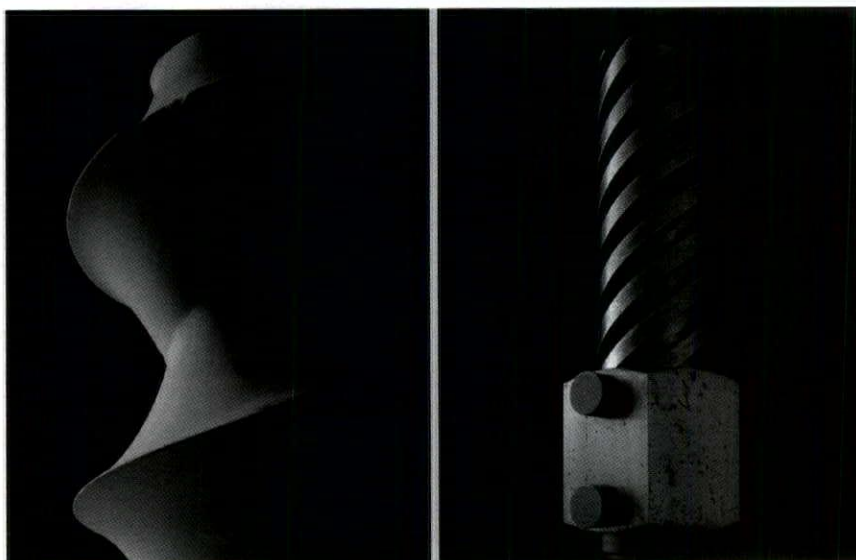


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COURTESY SONNABEND GALLERY

The Sonnabend Gallery presents Japanese photographer Hiroshi Sugimoto's 2004 series *Conceptual Forms*, which was recently on view at the Fondation Cartier in Paris. Divided into two parts, "Mathematical Forms" and "Mechanical Forms," this grouping of large-scale images references the work of Marcel Duchamp by looking at objects created without artistic intention. "Mathematical Forms" consists of photographs of turn-of-the-century plaster models used by German mathematicians as visualization tools, such as *Mathematical Form 0003 (Dini's Surface, A Surface of Constant Negative Curvature Obtained by Twisting a Pseudosphere)* (above, left). "Mechanical Forms" depicts mechanical models created in England around the same time, as in *Mechanical Form 0025 (Screw)* (above, right).

Hiroshi Sugimoto, *Conceptual Forms*
Sonnabend Gallery, 536 West 22nd Street, April 30 through June 30

LECTURES

APRIL 21

Michele Brody
Transformative Nature
6:00 p.m.
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

Jeffery Bernett,
Jennifer Thiele Busch
IIDA Pioneers of the Industry
6:30 p.m.
St. Peter's Church
619 Lexington Ave.
www.iida.org

Joel Sternfeld, Sally Mann
Contemporary Photography
and the Definition of Place
6:30 p.m.
Cooper Union
Great Hall Gallery
7 East 7th St.
www.archleague.org

Phillip Lopate
The Dilemma of
Waterfront Development
7:00 p.m.
Downtown Alliance
26 Broadway
www.downtownny.com

APRIL 22
Eduardo Souto de Moura
Current Work
6:30 p.m.
Donnell Library Center
20 West 53rd St.
www.archleague.org

APRIL 25
Peter Eisenman
Memorial to the Murdered
Jews of Europe
6:30 p.m.
Fashion Institute
Haft Auditorium, Building C
West 27th St. and 7th Ave.
www.mas.org

APRIL 26
Ian Schrager
6:00 p.m.
Pratt School of Architecture
Memorial Hall
200 Willoughby Ave.,
Brooklyn
www.pratt.edu

APRIL 27
George Beylerian, et al.
Material ConneXion Jury
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.materialconnexion.com

John Baldessari
6:30 p.m.
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

Paul Goldberger
Rethinking the Museum
in the 21st Century: Recent
Approaches to Museum
Architecture and Design
7:00 p.m.
Neuberger Museum of Art
735 Anderson Hill Rd.,
Purchase
www.neuberger.org

APRIL 28
Norma Minkowitz
Drawn to the Edge
6:00 p.m.
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

Esther da Costa Meyer
The Always New World:
Lina Bo Bardi
6:15 p.m.
Columbia GSAPP
Schermerhorn Hall
www.arch.columbia.edu

Elizabeth Diller
Samples
6:30 p.m.
Cooper Union
Great Hall Gallery
7 East 7th St.
www.archleague.org

APRIL 29
Beyond Red and Blue:
The Tri-State Region in a
Changing National Context
8:00 a.m.
Waldorf-Astoria
301 Park Ave.
www.rpa.org

David Adjaye
Houses and Projects
6:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

MAY 3
Christopher Gray
New York Streetscapes:
Tales of Manhattan's
Buildings and Landmarks
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

Raphael Viñoly, Hal Foster
6:30 p.m.
Cooper-Hewitt, National
Design Museum
2 East 91st St.
ndm.si.edu

MAY 5
Christiane Crasemann Collins
Werner Hegemann and
the Search for Universal
Urbanism
6:15 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

MAY 10
Joanna Merwood
The Tall Office Building
12:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Dike Blair
7:00 p.m.
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

MAY 11

Cesar Pelli
12:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SYMPOSIA

APRIL 20 - 22
EnvironDesign 9
Marriot Marquis
1535 Broadway
www.enviromdesign.com

EXHIBITIONS

APRIL 22 - JUNE 4
Claes Oldenburg,
Coosje van Bruggen
Music Room
PaceWildenstein
32 East 57th St.
www.pacewildenstein.com

APRIL 26 - OCTOBER 30
Sol LeWitt on the Roof
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

APRIL 27 - JULY 3
Bill Traylor,
William Edmondson
Modernist Impulse
Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

APRIL 28 - JUNE 4
Contagious Media
New Museum of
Contemporary Art
556 West 22nd St.
www.newmuseum.org

APRIL 28 - JUNE 18
Robbert Flick
Trajectories
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

APRIL 29 - DECEMBER 31
Sol LeWitt
Curved Wall With Towers,
Circle With Towers
Madison Square Park
www.madisonsquarepark.org

APRIL 30 - JUNE 30
Hiroshi Sugimoto
Conceptual Forms
Sonnabend Gallery
536 West 22nd St.
212-627-1018

MAY 5 - AUGUST 7
Chanel
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

MAY 5 - OCTOBER 30
Jim Hodges
Look and See
Ritz-Carlton Plaza
2 West St.
www.creativetime.org

MAY 7 - JUNE 4
Beatriz Viana Felgueiras,
Çagla Hadimioglu
Four By Four
Carlos Bunga, Heather Rowe,
Michael Sailstorfer
Things Fall Apart All
Over Again
Artists Space
38 Greene St., 3rd Fl.
www.artistsspace.org

MAY 7 - JUNE 18

Jasper Johns
Catenary
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

MAY 12 - JULY 1

Sarah Sze
Marianne Boesky Gallery
535 West 22nd St.
www.marianneboesky
gallery.com

CONTINUING
EXHIBITIONS

THROUGH APRIL 23

Yves Klein
Air Architecture
Storefront for Art
and Architecture
97 Kenmare St.
www.storefrontnews.org

nArchitects, Parul Vora
Party Wall
Artists Space
38 Greene St., 3rd Fl.
www.artistsspace.org

Aneta Grzeszykowska,
Jan Smaga
Plan
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmanngallery.com

THROUGH APRIL 29
Lewis Tsurumaki Lewis
Restricted Play
Parsons School of Design
25 East 13th St., 2nd Fl.
www.parsons.edu

Architectural Models and
Drawings: 1970-2005
New York Institute of
Technology
16 West 61st St., 11th Fl.
www.nyit.edu

THROUGH APRIL 30
Paul Rudolph:
An Interior Perspective
New York School of
Interior Design
170 East 70th St.
www.nysid.edu

Eero Saarinen
Ingalls Rink
Yale School of Architecture
Sterling Memorial Library
120 High St., New Haven
www.architecture.yale.edu

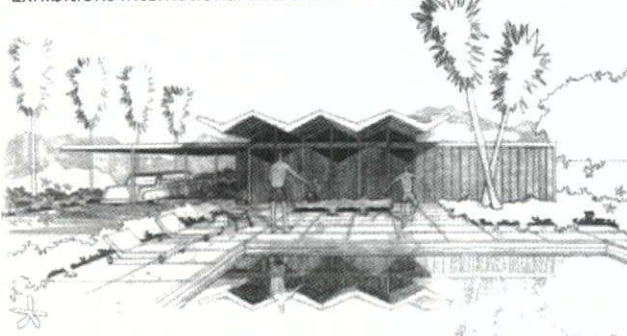
Anders Goldfarb,
Don Burmeister, et al.
Williamsburg
Safe-T-Gallery
111 Front St., Gallery 214,
Brooklyn
www.safetgallery.com

Roni Horn,
Felix Gonzalez-Torres
Andrea Rosen Gallery
525 West 24th St.
www.rosengallery.com

THROUGH MAY 1
Noguchi and Graham:
Selected Works for Dance
Noguchi Museum
9-01 33rd Rd., Queens
www.noguchi.org

THROUGH MAY 5
Phillip Johnson:
In His Own Words
Municipal Art Society
457 Madison Ave.
www.mas.org

Exhibitions International and the Center For Architecture Present:



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THROUGH MAY 6

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

THROUGH MAY 8

Allan McCollum,
Dario Robleto
Estranged Objects
 Yellow Bird Gallery
 19 Front St., Newburgh
www.bard.edu/ccs

Gaetano Pesce

XXXL: Fish Design
 Moss Gallery
 152 Greene St.
www.mossonline.com

THROUGH MAY 11

Rirkrit Tiravanija
 Solomon R. Guggenheim Museum
 1071 5th Ave.
www.guggenheim.org

THROUGH MAY 14

The City:
Contemporary Views of the Built Environment
 Lehman College Art Gallery
 250 Bedford Park Blvd. West, Bronx
www.ca80.lehman.cuny.edu

Frank Stella

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

THROUGH MAY 15

Nell Breyer, Irene Chan, et al.
It Was Here a Minute Ago:
About the Ephemeral
 NUTUREart
 475 Keap St., Brooklyn
www.nutureart.org

THROUGH MAY 16

Groundswell: Constructing the Contemporary Landscape
 Museum of Modern Art
 11 West 53rd St.
www.moma.org

THROUGH MAY 21

Raimund Abraham
JingYa JinBao Project
 Frederieke Taylor Gallery
 535 West 22nd St., 6th Fl.
www.frederiketaylorgallery.com

Hilma af Klint, Emma Kunz,

Agnes Martin
3 x Abstraction:
New Methods of Drawing
Nasreen Mohamedi
Lines Among Lines
 Drawing Center
 35 Wooster St.
www.drawingcenter.org

Jürgen Mayer H.,

Alex Schweder
 Henry Urbach Architecture
 526 West 26th St., 10th Fl.
www.huagallery.com

THROUGH MAY 27

Jonathan Smith
Photo Urbanism 2:
The Bridge Project
 International Center for Tolerance Education
 25 Washington St., 4th Fl., Brooklyn
www.designtrust.org

THROUGH MAY 28

New York NOW
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

THROUGH MAY 29

City of Change:
Downtown New York
 Skyscraper Museum
 39 Battery Pl.
www.skyscraper.org

THROUGH MAY 30

Thomas Demand
 Museum of Modern Art
 11 West 53rd St.
www.moma.org

THROUGH JUNE 7

The Gatehouse
 Museum of the City of New York
 1220 5th Ave.
www.mcny.org

THROUGH JUNE 8

The Eye of the Storm:
Works in situ by Daniel Buren
 Solomon R. Guggenheim Museum
 1071 5th Ave.
www.guggenheim.org

The Landmarks of New York

Municipal Art Society
 457 Madison Ave.
www.mas.org

THROUGH JUNE 17

Jennifer Bolande, Dan Graham, Louise Lawler, et al.
Out of Place
 UBS Art Gallery
 1285 6th Ave.
www.ubs.com

THROUGH JUNE 30

Changing Streetscapes:
New Architecture and Open Space in Harlem
 City College
 Convent Ave. and 138th St.
www.cuny.cuny.edu

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THROUGH JULY 1

Michael Elmgreen,
Ingar Dragset
End Station
 Bohlen Foundation
 415 West 13th St.
 212-414-4575

THROUGH JULY 18

The High Line
 Museum of Modern Art
 11 West 53rd St.
www.moma.org

THROUGH SEPTEMBER 4

Hella Jongerius Selects:
Works from the Permanent Collection
 Cooper-Hewitt, National Design Museum
 2 East 91st St.
ndm.si.edu

THROUGH SEPTEMBER 18

Landscape
 Whitney Museum of American Art
 945 Madison Ave.
www.whitney.org

THROUGH SEPTEMBER 26

Greater New York
 P.S.1 Contemporary Art Center
 22-25 Jackson Ave., Queens
www.ps1.org

THROUGH OCTOBER 23

Extreme Textiles: Designing For High Performance
 Cooper-Hewitt National Design Museum
 2 East 91st St.
www.ndm.si.edu

THROUGH NOVEMBER 7

Agnes Martin
...unknown territory...
 Dia: Beacon
 3 Beekman St., Beacon
www.diaart.org

TRADE SHOWS

MAY 6 - 8

Brooklyn Designs
 38 Water St.
www.brooklyn.designs.net

MAY 14 - 17

International Contemporary Furniture Fair
 Javits Convention Center
 655 West 34th St.
www.icff.com

CONTINUING TRADE SHOWS

THROUGH APRIL 23
2nd Annual Interactive Media Culture Expo
 Chelsea Art Museum
 556 West 22nd St.
www.imcexpo.net

FILM & THEATER

MAY 1 - 28

The Life, Death, and Subsequent Vilification of Le Corbusier and, More Importantly, Robert Moses
 45 Bleecker Theater
 45 Bleecker St.
www.boozyshow.com

CONTINUING FILM & THEATER

THROUGH MAY 1

Tribeca Film Festival
 Various venues in Tribeca
www.tribecafilmfestival.org

THROUGH MAY 8

Candid Cameras:
Real Life on Film
 Museum of the Moving Image
 35th Ave. and 36th St., Queens
www.movingimage.us

EVENTS

APRIL 22 - 24

Earth Day at Grand Central Terminal
 Grand Central Terminal
 15 Vanderbilt Ave.
www.earthdayny.org

APRIL 27

Making a Difference Through the Arts Auction and Benefit Celebration
 6:00 p.m.
 CITYarts
 525 Broadway, Ste. 700
www.cityarts.org

MAY 11 - 17

Architecture Days
 Various venues in Manhattan
www.architecturedays.com

BEYOND

APRIL 23 - JUNE 19

Ceramic Biennale
 Seolbong Park,
 Gyeonggi Province
www.wocef.com

APRIL 29 - 30

Hal Foster, Anthony Vidler, Mark Jarzombek, et al.
Architecture Between Spectacle and Use
 Clark Art Institute
 225 South St., Williamstown
www.clarkart.edu

APRIL 30 - SEPTEMBER 11

kid size: The Material World of Childhood
 Carnegie Museum of Art
 4400 Forbes Ave., Pittsburgh
www.cmoa.org

PREVIEW

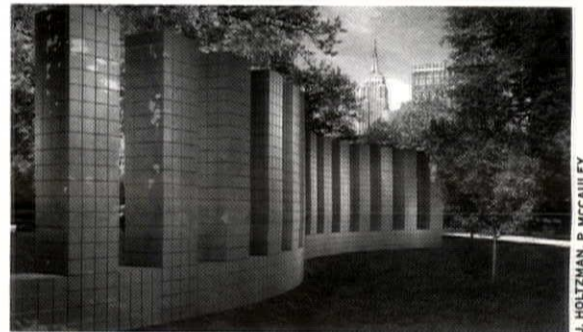


COURTESY MOMA

THE HIGH LINE

Museum of Modern Art, 11 West 53rd Street
 Through July 18

In early April, Diller Scofidio + Renfro released revamped designs for the firm's proposal to adaptively reuse the decrepit High Line which runs from Gansevoort Street in the Meatpacking District to West 30th Street. The firm's fresh take on the \$100 million project, funded by the City of New York and the non-profit organization Friends of the High Line, is on view at the Museum of Modern Art (MoMA) in the third-floor rotating gallery through mid-summer. Curated by Tina di Carlo, an assistant curator in MoMA's Department of Architecture and Design, the exhibition will include photographs, renderings, and a large-scale model. Along with a planning framework for the entire High Line and detailed plans for access, security, seating, and railing design, look for refined and clarified designs for the southern portion of the old elevated train track, from Gansevoort to West 15th streets. Pictured above is the architects' rendering of the view looking north on the High Line from between West 12th and West 13th streets.



J. HOLTZMAN, P. MCCAULEY

SOL LEWITT

CURVED WALL WITH TOWERS, CIRCLE WITH TOWERS
 Madison Square Park
 April 29 through December 31

Sol LeWitt is the latest artist commissioned by the Madison Square Park Conservancy to create an installation for the 6.2-acre park. Constructed of concrete blocks, *Circle with Tower* and *Curved Wall with Towers* (pictured above) will segment the open south end of the park while also providing low seating for visitors. Breaking from his signature white steel-framed cubes, LeWitt's new project resembles Superstudio's gridded buildings and furniture in renderings and drawings. Simultaneously, an exhibition of LeWitt's recent wall drawings and sculpture will be on view on the roof of the Metropolitan Museum of Art from April 26 through October 30. The colorful, curvy works in *Spotches, Whirls and Twirls* is an even greater departure from his classic minimalist, boxy geometry.

The Madison Square Park Conservancy's art program is now in its sixth year, and will present the work of Ursula van Rydingsvard in 2006 and Roxy Paine in 2007.

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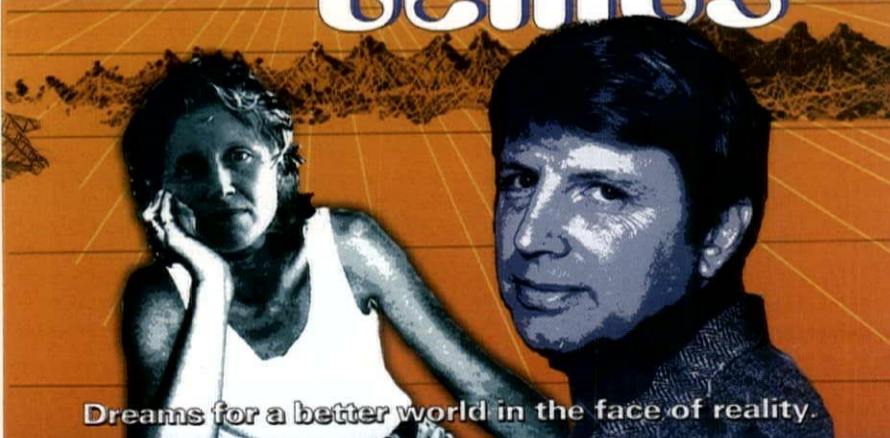
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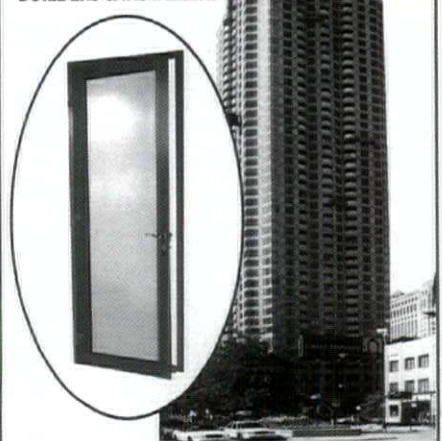
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FULL-TIME FACULTY, DIRECTOR OF THE M.F.A. LIGHTING DESIGN

Parsons School of Design, one of the largest and most important Schools of Design in North America, has recently instituted a two-year Master of Fine Arts degree in Lighting Design within the department of Architecture, Interior Design and Lighting. In addition to lighting design, the department offers undergraduate and graduate teaching in Architecture, and undergraduate teaching in Interior Design.

Position. Parsons is seeking to appoint a Full-Time faculty to serve as **Director of the M.F.A. Lighting Design** program. The two-year Master of Fine Arts degree program is founded on a uniquely *studio-based* curriculum. It educates lighting designers by providing strong foundations in the conceptual, formal, and technical components of lighting design. Courses for 48 students annually are conducted in the Fall, and Spring semesters in The Department of Architecture, Interior Design and Lighting studios at 25 East 13th St. in New York City.

In addition to teaching (one studio or seminar/semester), responsibilities of the Director include: hiring and coordination of Faculty; curricular development; student advising; working with the other program directors in architecture and interior design to develop inter-programmatic exchange; working with the Director of Public Programs to develop lighting symposia, exhibitions, and/or public lectures; graduate admissions review. The Director will be on campus a minimum of 3.5 days/week during the academic year.

Requirements: The successful applicant will

- have considerable academic and/or professional experience in Lighting Design;
- be able to demonstrate a significant interest in developing new patterns of education in lighting design for both undergraduate and graduate students;
- be able to envisage a broad-based exploratory education in the field that is linked to architecture, interior design, and other design disciplines;
- have an interest in developing a serious critical and theoretical dialogue around Lighting Design and be able to plan curricula in these areas;
- have demonstrable knowledge of or interest in developing advanced studies in areas like the application of user-centered research in the design process and a global sense of design potential and practice.

Opportunity Parsons has an ambitious agenda of academic development over the next decade, particularly in terms of graduate studies. The Department of Architecture, Interior Design and Lighting is attempting to forge a new relation between architectural, interior design and lighting education. The position provides a significant opportunity for the right individual to help create and manage vibrant new programs in this field and to establish Parsons as a key center for education in Lighting Design.

FULL-TIME FACULTY, DIRECTOR OF THE BFA ARCHITECTURAL DESIGN

Position. Parsons School of Design, one of the largest and most important Schools of Design in North America is seeking to appoint a Full-Time faculty to serve as **Director of the BFA Architectural Design** program. In addition to Architectural Design, the department offers undergraduate degrees in Interior Design, as well as graduate degrees in Architecture, and Lighting Design.

The four-year Bachelor of Fine Arts degree program is founded on a uniquely *studio-based* curriculum in close association with the Department's graduate Masters of Architecture Program and undergraduate program in Interior Design. It educates architectural designers by providing strong foundations in the theoretical, historical, formal, and technical components of architecture with an emphasis on architecture's place in social practice. Courses for 50+/- students annually are conducted in the Fall and Spring semesters in the Department of Architecture, Interior Design and Lighting studios at 25 East 13th St. in New York City. Responsibilities of the Director include: teaching a design studio and 2 elective seminars/year; hiring and coordination of Faculty; curricular development; student advising; working with the Director of the M.Arch program to develop undergraduate and graduate exchange; working with the Director of the BFA in Interior Design program to develop shared undergraduate curricula; and working with the Director of Public Programs to develop symposia, exhibitions, and/or public lectures. Hours outside of on-campus teaching duties are intended to recognize and support a professional career and are negotiable.

Requirements

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- be able to demonstrate a significant interest in developing new patterns of education in architecture and interior design for both undergraduate and graduate students
- be able to envisage a broad-based exploratory education in the field that is linked to architecture, interior design, and lighting design, as well as other disciplines;
- have demonstrable knowledge of or interest in developing advanced studies in areas like the application of user-centered research in the design process and a global sense of design potential and practice.

Opportunity Parsons has an ambitious agenda of academic development over the next decade, The Department of Architecture, Interior Design and Lighting is attempting to forge a new relation between architectural, interior design and lighting education. The position provides a significant opportunity for the right individual to help create and manage vibrant new programs in this field and to establish Parsons as a key center for education in undergraduate architectural studies.

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Application. A letter of application relating experience and interests to the opportunities and requirements of the position, together with a Curriculum Vitae should be sent to:

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Diversity and Affirmative Action. Parsons School of Design/New School University is committed to maintaining a diverse educational and creative community, a policy of equal opportunity in all its activities and programs, including employment and promotion. It does not discriminate on the basis of race, color, national or ethnic origin, citizenship status, religion, sex, sexual orientation, age, physical handicap, veteran or marital status

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for the position of designer/project architect. Candidates should have approximately 5 - 8 years of experience in high-end custom residential design and possess a demonstrated ability to translate design concepts into well-crafted documents and built projects. This position will require a self-starter capable of working alone or on a small team. Candidates should also possess strong organizational skills, be enthusiastic designers, have well-developed Auto-Cad production skills and demonstrated experience working closely and effectively with contractors and fabricators during the construction administration phase.

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David Burney was appointed commissioner of the New York City Department of Design and Construction (DDC) in January 2004. Prior to his appointment, Burney directed the Design and Capital Improvement Division of the New York City Housing Authority (NYCHA) from 1990 to 2004. He is also a licensed architect. During Burney's 14 year tenure at NYCHA, he helped to turn the country's largest housing authority into what is arguably its most architecturally progressive: the authority has commissioned work from Agrest & Gandelsonas, Caples Jefferson, George Ranalli, and Hanrahan Myers, among many others. *The Architect's Newspaper* took the one-year anniversary of his appointment as an opportunity to check in with Burney.

Why did you leave NYCHA for the DDC?

I was invited to join the DDC, and I left NYCHA with deep appreciation for 14 great years. The Bloomberg administration is dynamic and innovative and is focused on design and construction excellence. I knew if there were to be major change, it would come under Mayor Bloomberg's leadership. It is an honor to serve and I would point out that I serve at the pleasure of the Mayor.

What do you consider to be your major accomplishments in your first year at DDC?

DDC was established in 1996 to deliver the city's capital construction projects in a safe, expeditious, and cost-effective manner while maintaining the highest degree of architectural, engineering, and con-

struction quality. We have been very successful in the timely delivery of projects and we hope to build on that success in the area of design and construction quality. We plan to achieve this through a variety of process improvements in the design and construction process.

Have you changed the process by which the city hires architects?

Yes. Our innovative procurement of design services is replacing previous methods with an eye to attracting higher quality consultant firms for city capital projects. Previous procurement methods relied too heavily on price competition. That resulted in fees that were not adequate for the design teams to produce careful work and deterred many firms from participating. Using procurement methods introduced by the Mayor's Office of Contracts we opened our requests for proposals (RFPs) to all qualified firms rather than limiting to pre-qualified lists, and selected firms based on qualifications and experience. A pre-set fee curve is intended to pay fair and reasonable prices for design services. We have selected eight firms for individual requirements contracts on projects over \$5 million and 24 firms for requirements contracts under \$5 million. It was heartening to see that many responded to the RFPs who had not previously done city work.

Although DDC has maintained pre-qualified lists (PQLs) for a number of different construction-related services in the past, we have temporarily suspended their use and new applications. During

this period, all new contracts will be procured using open RFPs to be available on DDC's website at www.nyc.gov/buildnyc.

Notices of RFPs will also be published in *The City Record* at www.nyc.gov/html/cityrecord/home.html. Firms listed on the Citywide Vendor Source will also be notified directly. If architects have not already registered with Vendor Source, it is a good idea to do so in order to be notified of specific opportunities at www.nyc.gov/html/moc/html/bidderform.html.

What challenges lie ahead?

We are expanding the use of professional peers during the design process. We use peer review so that design teams have the benefit of independent critique before the design solution is set in stone. We also use outside peers during the consultant selection process. This has been a very successful improvement in our design process and DDC is now assisting other capital agencies that are looking to adopt these processes. We are serious about fostering a team-based approach during construction to replace the traditional adversarial relationships. Common objectives will be emphasized through regular coordination meetings, joint strategies, and a coopera-

tive approach. The idea is to be proactive—to anticipate and rapidly resolve potential conflicts before they impact the progress of the projects.

DDC is also the lead agency in promoting the mayor's goal of sustainable design in public works. One future challenge is to expand sustainable design throughout the portfolio, including our infrastructure work.

All of our future procurement will be available for everyone to participate in the selection process. I am encouraged by the results so far and am optimistic about greater success in the future.

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