

# THE ARCHITECTS NEWSPAPER

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SHADOWS FALL ON CHILD'S MOMENT AS A BIG-LEAGUE ARCHITECT

## FREEDOM TOWER STALLED

For David Childs, the drawing board might just have a silver lining. The architect of the Freedom Tower is in the process of altering his design in response to security concerns cited by the New York Police Department last month. This latest turn of events is sure to rob some thunder from Yale architecture school grad Thomas Shine, who is hanging tough with the copyright infringement lawsuit he filed against Childs and SOM last November.

But Childs, also a Yale alumnus, doesn't seem to be taking any chances with Shine's claim that skyscraper designs he created in a 1999 Cesar Pelli senior studio look remarkably like the Freedom Tower. On March 25, Childs' lawyer Richard A. Williamson filed a 57-page brief with the U.S. District Court of the Southern District of New York to dismiss the lawsuit on grounds that Shine's work does not qualify for copyright protection.

Late last month, Shine's lawyer, Andrew

Baum of Darby & Darby, rebutted with an equally detailed response, including a blow-by-blow deconstruction of character witness Richard Meier's affidavit in support of Childs. His history-laced analysis, with 12 exhibits attached, focuses on two towers designed by Shine for Pelli who had asked students to design a media headquarters for NYC2012, sited next to the West Side stadium. The first design, called Shine '99, evolved into a second, called Olympic Tower.

At issue is the distinctiveness of the architectural elements in the work presented by Shine, including models, site plans, curtain wall details, elevations, sections, floor plans, and massing models. A key feature of both of Shine's designs is a twisting tower with an expressed structural grid of elongated diamonds weaving in and out from base to top and flattening out as it rises. The structural system **continued on page 6**



COURTESY AARRIS ARCHITECTS

## AFRICAN BURIAL GROUND MEMORIAL RESURRECTED

The eight-year saga to choose a memorial for downtown Manhattan's African Burial Ground drew to a close on April 29, when the U.S. General Services Administration (GSA) and the National Parks Service announced that Rodney Leon of the New York-based firm Aarris Architects won the competition. Leon's design, which features a ramped spi-

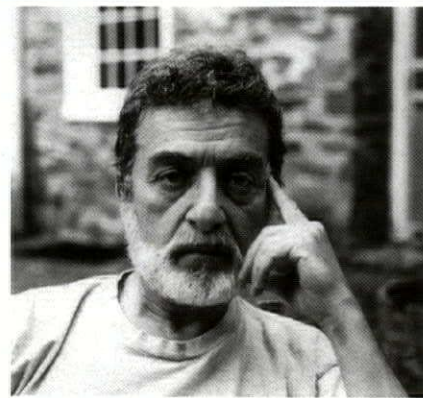
ral path and jutting stone chamber, bested four other finalist designs for the GSA-owned site at Broadway and Duane Street. The structure will be engraved with symbols from African and African-American cultures.

The memorial process has been a tumultuous one, with community members disagreeing over what should occupy the site, a small por-

tion of a 6-acre strip of land that served as a graveyard for Africans in the 17<sup>th</sup> and 18<sup>th</sup> centuries. The burial ground lay forgotten until workers uncovered it while excavating the site for a new federal building in 1991 (see "Invisible Memorial," AN 12.7.13.2004). Activists continue to worry that the winning design does not touch lightly enough on the grave site, but Leon sees things differently. "We feel very strongly about commemorating the memory of those who have passed with a strong, visible symbol," he said. "The reason people have been able to build over the rest of the site and forget about it is that there was nothing permanent there to memorialize it."

Although there is no schedule set for design finalization or construction of the memorial, the GSA has budgeted the project at \$3 million.

DEBORAH GROSSBERG



PAINTER AND THEORIST DIES AT 75

## Robert Slutzky, An Appreciation

Robert Slutzky, artist, theorist, and teacher, graduate of Cooper Union and Yale, and former professor in architecture and art at Cooper Union and the University of Pennsylvania, died on Tuesday, May 3.

His painting and three-dimensional modeling, in the tradition of Piet Mondrian, Theo van Doesburg, and Josef Albers (who was his teacher at Yale), explored the dimensions of color and abstract form in relation to the picture plane, and its three-dimensional implications. It was these implications, of course, that made his work and theoretical investigations of serious interest and importance to architects, and his teaching at Cooper Union between 1968 and 1990 formed generations of students sensitive to color, light, and space. His dedication to teaching was legendary—he even gave his course to select groups of students who were listed on his roster. His trenchant but reasoned criticism was a stimulus to intensive study. Slutzky's work was always envisaged in the collaborative mode that informed his teaching **continued on page 2**

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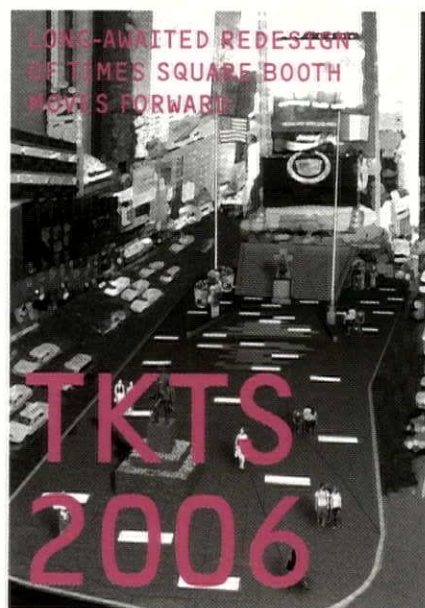
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LMDC LOSES HEAD

## EXIT RAMPE

The timing was bad—coinciding with the new confusion at Ground Zero, it made him look like a fall guy—but Kevin Rampe's recent announcement that he was stepping down as director of the Lower Manhattan Development Corporation (LMDC) was a long time coming. As far back as November 2003, within months of his appointment, there were rumblings that he wanted out and his hat was in the ring when the Port Authority searched for its own new director last year. After all, his job was rather thankless: shepherd of the unruly mob that fate and politics conspired to entrust with the redevelopment of the World Trade Center site. Rampe stood between the all-too-familiar players—Larry Silverstein, the Port, victims' families, nearby landholders, the menagerie of architects, the feisty power brokers on his own **continued on page 4**



COURTESY PERKINS EASTMAN

If fundraising proceeds on schedule, the faint blue glow that bathes the faces of visitors to Times Square will soon be joined by a red one: the much-heralded winning design for a new TKT booth. On May 2, the revised plans for Father Duffy Square and the TKT booth were unveiled, and according to architect Nick Leahy of Perkins Eastman, construction could begin as early as next spring.

While the fundamentals of the project—the amphitheater-like red steps floating above 12 ticket windows—will be familiar to those who saw the 2000 exhibition at the Van Alen Institute, its scope and complexity has expanded significantly. Australian firm Choi Ropiha—surprise winners of the international competition sponsored by the Theatre Development Fund (TDF)—has been joined by the New York office of Perkins Eastman and the engineering firm Dewhurst McFarlane, while the Coalition for **continued on page 3**





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## EDITORS

In the past 15 years New York City parks have undergone major improvements. Their renovation schemes are always presented to the public as attempts to upgrade overused and badly cared for public spaces, as well as to increase safety. The renovated parks (beginning with the controversial Tompkins Square and later Mount Morris, Abingdon Square, and others) have undoubtedly become more pleasant and functional environments, with manicured plantings, safe and clear circulation, improved lighting, park benches, and the like. It must be said that many of the makeovers, like that of City Hall Park, are ersatz Victorian revivals, in the spirit of genteel 19<sup>th</sup>-century promenade grounds, exacting polite behavior from all. Quaint iron fences are part of the vocabulary, imposing order and, more importantly, controlling spaces from squatter settlements, political demonstrations, or other unruly or unsanctioned gatherings.

Washington Square is now slated for a \$16 million renovation, which includes a 4-foot-high iron fence that will surround the park. The city wisely decided against closing the park at night, heeding public outcry. But the redesign still raises questions about what's appropriate for the park—and all city parks, for that matter, which are being systematically remade in repetitive, nostalgic fashion. Washington Square functions differently in the grid than a refuge at the end of a block or a shaded respite tucked among the city's relentless buildings. In its past, it has been a pauper's graveyard, a site for hangings, a military parade ground. Traffic passed through it from the 1870s until the 1950s. And it has always served as a gateway to New York University and Greenwich Village. Though its heavily paved grounds are a left-over from its historic vehicular moment, this trait was integral to the park's evolution into a piazza or town square—an urban, open space found in most European cities and even small towns across the United States.

Parks Department landscape architect George Vellonakis, responsible for Washington Square's redesign, seems to want to erase much of the park's history and transform it into a polite English cottage garden. His plan calls for replacing much of the hardscape with grass. (In *The New York Times* on May 13 he remarked, "A park shouldn't be multiple layers of concrete! That's the failure of this park. Let it feel like a park! Let it be green!") Washington Square Park needs to be beautiful, green, safe, and accessible—and also a bit gritty and hardscrabble, inviting the mix of people that has always gathered there (genteel and otherwise) to soak up and contribute to the local scene.

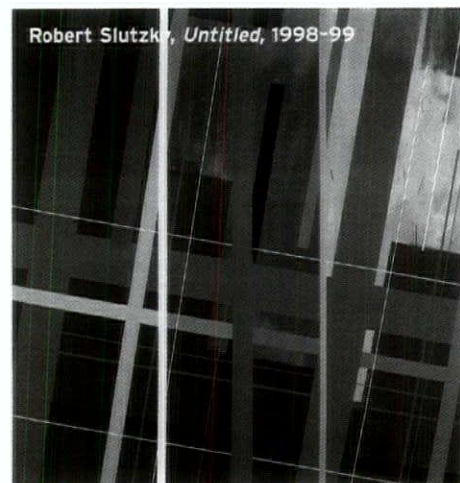
**ROBERT SLUTZKY** continued from front page and writing, ranging from his visual "conversation" with Cooper Union Dean John Hedjuk on the Architectural League's 1967 exhibition *The Diamond in Painting and Architecture*, to his construction of the three-dimensional studies in color and space with the architects Peter Versteegh and Bruce Dunning, *CUBE/cHROME*, exhibited in Architekturmuseum Basel in 1988.

Perhaps he is best known today as the coauthor with Colin Rowe of two essays on the theme of transparency, written in the mid-1950s but not published until much later. While these essays generally have been seen more as an integral part of Rowe's oeuvre, close inspection of Rowe's previous writings indicates the strength of Slutzky's influence as the two collaborated in teaching and writing at the University of Texas, Austin

between 1954 and 1956, together with architects Hedjuk and Bernhard Hoesli. In this context, the "transparency" essays form a seamless continuity with Slutzky's theories of painting, developed in his thesis at Yale on Gestalt psychology and art education, where the painted surface is viewed, so to speak, as transparent to space, acting less as a substitute for a "window" (the commonplace of perspectival representation) than for a series of superimposed layers, implied or revealed, that both project and introject a spatial construction. In this sense, while painting may always be carefully separated from architecture in its formal aims and social intentions, in Slutzky's work the two arts have developed an endless reciprocity, whereby painting is taken, as Le Corbusier assumed but hardly theorized, as a laboratory for architecture, or better,

as architecture in itself.

Transparency, of course, was a fetish of modernism, attaining the status of what Colin Rowe termed a "sacred cow" for architects like Walter Gropius and Mies van der Rohe. From the expressionist "glass architecture" of Bruno Taut, Paul Scheerbart, and Mies' early projects for glass skyscrapers, to Gropius' Fagus Werke and Bauhaus (the corner of which was in turn fetishized by Sigfried Giedion in his 1949 book *Space Time and Architecture* as an equivalent to cubism in painting), and thence to the universalization of the glass curtain wall as the emblem of corporate modernism, transparency was seen largely as a literal, visual attribute of the modern, a virtue equivalent to social democracy displaying the "open society" from outside to inside.



In their "dangerous and explosive little essay" as Rowe called it, however, Slutzky and Rowe worked to criticize this then-normalized tradition through a rigorous application of Gestalt theory to the experience of architecture, both modernist and humanist. In their first essay, they distinguished between what they called literal and phenomenal transparency in the work of Le Corbusier, and especially his rejected project for the League of Nations headquarters in 1927, demonstrating the extraordinary complexity of Le Corbusier's response to painting, Cubist and post-Cubist. In later articles in *Oppositions* and elsewhere, Slutzky expanded on these themes, developing his nuanced and concentrated analyses of the relationship between painting and architecture in the context of Le Corbusier's own relations to cubism and purism, following the implications of De Stijl founder Bart Van der Leek's assertion, "The description of time and space by means of perspective has been abandoned; it is the flat surface itself that transmits spatial continuity."

Published in 1963 and 1971 respectively, these essays became the foundation of a teaching and practice that actively intercalated architecture and painting. In his work with I.M. Pei & Associates (1956-59), in his design of record jackets for Atlantic Records, his teaching at Cornell, Pratt and Cooper Union, his collaborations with Hejduk, Richard Meier, and Anthony Eardley on competitions; and his work with the Institute for Architecture and Urban Studies, painting, architecture, and urbanism were all submitted to rigorous analysis and inventive spatial transformations.

Robert Slutzky's presence was warm, his vision direct, his criticism deep, and his influence on all those he taught or encountered unforgettable. His stalwart support of abstraction as the modern language of art and architecture, and his passionate research into all its implications constitutes a legacy to be developed and a powerful moral example in the fight against superficiality.

**ANTHONY VIDLER IS DEAN OF THE IRWIN S. CHANIN SCHOOL OF ARCHITECTURE, COOPER UNION. THIS REMEMBRANCE IS AN EXPANDED VERSION OF HIS INTRODUCTION TO SLUTZKY: RECENT WORK, THE CATALOGUE FOR THE EXHIBITION OF ROBERT SLUTZKY'S LATE PAINTINGS, HELD AT THE COOPER UNION IN FALL, 2002.**



## MIAMI PARTY GETS PUNCHY

There was probably enough hair product and cologne to start a forest fire at the recent Miami opening of Aqua, developer **Craig Robins'** gated island community of upscale homes and condos by architects **Walter Chatham, Alexander Gorlin, Alison Spear, Elizabeth Plater-Zyberk and Andres Duany**, and **Gisue and Mojgan Hariri**. However, despite the soiree's salsa dancers, DJs, and various other entertainments, nothing got as heated as the elevator in Spear's building. It seems that Spear was confronted by a rowdy reveler who'd bought one of her apartments and was unhappy with some of its details. "You're a terrible architect," he said, not realizing that Spear had little to do with them. He then got increasingly belligerent and rumors soon ran amok that he punched Spear in the nose, that Spear asked Chatham to punch the man in the nose, or that Chatham offered to punch him, also in the nose. "Everyone thought I got punched," Spear laughs, insisting that she wasn't. "They were ready to call an ambulance. I did, however, ask Walter to punch the guy in the nose." She could have asked Robins. When he heard about it, he joked, "You should have gotten me, I would have taken care of the guy."

## BUSH GIVES THE FINGER (FOOD)

Last month, the White House once again hosted a luncheon for the Cooper-Hewitt's National Design Awards (or, had the President been there, the NASHernuh DEEsign Awards), where honorees including **James Polshek, Bill McDonough, Yves Behar, Amanda Burden, Milton Glaser, and Yeohlee Teng** mingled with **Laura Bush**. "It was very nice and very efficient," reports one award-winner. The lunch was so efficient, in fact, that it was determined that guests could do without knives, and so none were provided. "You didn't really need one," our source admits, referring to the bite-sized fare. "But there was some roast beef on bread that proved a bit daunting." It seems the knifelessness was a security precaution, as was the fact that all of the guests had to walk, rather than drive, to and from the White House itself. There was, however, one exception: at the event's conclusion, a black limousine pulled right up and whisked McDonough away.

## DIA'S CRANK UP

If you haven't heard, the Dia is indeed planning to leave its home in Chelsea—a rumor we first reported a year ago—for a site in the Meatpacking District. So we decided to ask artist **Dan Graham** about the fate of his Rooftop Urban Park Project, a walk-in glass cylinder within a rectilinear glass perimeter wall that's been a fixture on the Dia's roof since 1991. "I like [Dia director] **Michael Govan**, so I'll work with him," Graham told us. Nevertheless, while the Dia seems committed to reinstalling the work (though, last year, they also told us they were committed to staying in Chelsea), Graham has been hesitant because of its site-specific nature. Among other things, its cylindrical shape references an adjacent water tower, while its current views of the city are integral as well. He also complains that the Dia has never been entirely forthcoming about the work; for example, he says that the institution never kept promises that it could be used as an outdoor performance space for the likes of **Thurston Moore** and **Laurie Anderson**. "I'm in denial about the future of my piece," he told us. We're in denial, too. The Dia in the Meatpacking District?

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RAFAEL VIÑOLY LAUNCHES IN-HOUSE ARCHITECTURE SCHOOL

# Getting Schooled

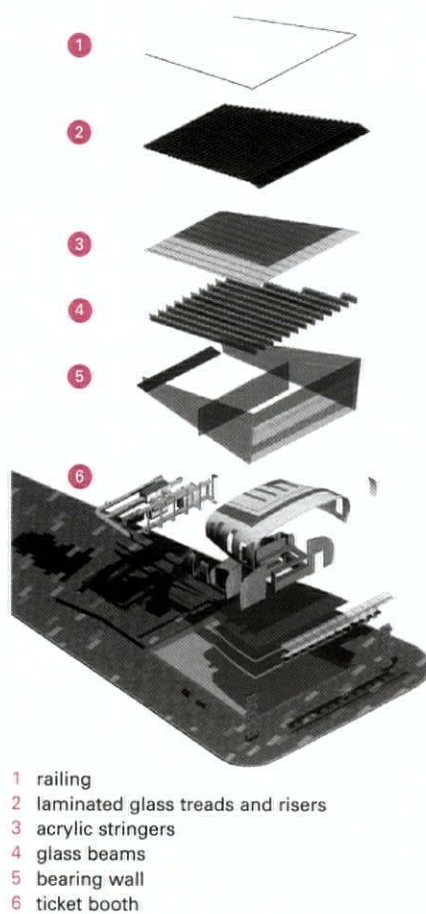
On April 25, Rafael Viñoly Architects (RVA) launched a set of in-house training and research courses that harken back to the days of architecture apprenticeships. The programs, one a free 14-week training seminar for architects, and the other a 3- to 12-month research fellowship carrying a stipend of up to \$60,000, will be housed in RVA's offices and staffed by its principal architects. According to Viñoly, running educational courses has been on his agenda for 25 years. "The idea is only now coming to fruition simply because we have the capacity to do it independent of institutional or monetary support," said Viñoly.

Viñoly is hoping the close quarters between his staff and new students will help to foster dialogue about the current state of the profession. He insisted, however, that the class will not be used a recruitment tool, and that students will not be working on RVA projects.

Instead, students in the training course will follow a hypothetical project through three phases: commission, design, and implementation. "There is a level of need and expectation for a more practice-oriented type of training," he said. "This is like a cooking class in a world where everybody is a poet."

The architecture training course is geared toward practicing architects and advanced architecture students, but Viñoly hopes to attract an interdisciplinary group of research fellows including planners and urban designers. RVA requires applicants to submit a portfolio, references, and a personal statement for both programs. Although tuition is free, no educational credits will be awarded.

The class will begin this coming September, and the deadline to apply for both the course and the fellowship is July 1. Application materials can be found online at [www.rvatr.com](http://www.rvatr.com). **GUNNAR HAND**



TKTS 2006 continued from front page

Father Duffy Square and the Times Square Alliance have also gotten involved. Father Duffy Square will also get a makeover, and William Fellows Architects has been working on plans to expand it.

After the initial flurry of attention and

interest that the Choi Ropiha scheme engendered, things quieted down when an early feasibility study was shelved. In 2001, TDF hired Perkins Eastman to revisit the plans, and ultimately asked the firm to develop the design. "After the competition, TDF could have abandoned the project," said Leahy, "but everyone thought it was a great idea. We tried to stay as true to [the original concept] as possible." The design's stand-out feature is a wall/roof of steps vaguely resembling the famous Casa Malaparte in Capri. In the context of Times Square, the structure becomes an outdoor amphitheater and resting stop.

In the distillation process the resin treads in Choi Ropiha's scheme gave way to glass, and the ticketing booth became a discrete object within the structure's shell. With engineer Tim McFarlane, Leahy investigated an all-glass structure in which red glass risers and treads are attached to laminated acrylic and glass stringer beams. The roof structure is supported by load-bearing glass walls which enclose the rounded volume of the ticketing area. LED lighting fixtures attached just below the treads will keep the red glass glowing 24 hours a day. All of the mechanical systems are pulled out of sight to the rear of the structure to maximize transparency and focus attention on the ticket windows and roof.

"Considering it's one of the most photographed places in the world, the ground level of Times Square is pathetic," said Tim Tomkins, president of the Times Square Alliance. "There is no place to sit and look at the wonder of it all, which is another reason this project is great." **ANNE GUINEY**

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## STARTING FROM ZERO

The wave of security concerns at Ground Zero surrounding the Freedom Tower's construction has highlighted the sharp and deep issues that tear at that site and at the future of Lower Manhattan. Our view: The painful divide that now embroils the tower's location and design is appropriate and healthy. It reflects genuine, organic concerns about issues far beyond the tower's development timetable—a timetable that itself is emblematic of a larger problem. Glossing over these issues and rushing into construction would provide no resolution to these conflicts. Thus, the surprisingly unforeseen pause in development activity offers New York, the United States, and the world an extremely valuable opportunity to look back with care on the acrimony and political gamesmanship that have brought us to this point and that have characterized so much of the rebuilding effort. Only then can we move forward, with hope, toward something better.

The biggest question about the Freedom Tower: What is it? It is certainly a statement: We are here. That's an essential message. But is an office tower the appropriate messenger? That's a question worth asking, but one that has never been allowed to move to the floor. One look at 7 World Trade Center, now nearing completion, and the question gains potency. There is little question that 7 World Trade, now devoid of tenants, will be occupied. It's a fine building and represents a large block of "non-commodity" or unique office space on the downtown market. And are there really no tenants for this property? Well-informed sources tell us that the Port Authority of New York and New Jersey stands ready to take ownership of the building but also say that developer Larry Silverstein is waiting for a non-government rent-payer.

He should, but he should also be prepared to wait for some time. Once the spectacular Santiago Calatrava-designed PATH station at Ground Zero and the Nicholas Grimshaw-designed transit hub at Fulton and Broadway open, we may indeed see a Manhattan replay of Canary Wharf, which

founded as an office destination until mass transit reached its doorstep. That date is still years away, and that is when we will begin to see the future of Lower Manhattan as a workplace and tourism destination begin to be fulfilled. That's also when the need for the kind of office space represented by Freedom Tower and the millions of other square feet of commercial space that are mandated for construction will actually be manifest.

There are those who will insist that by building now, we will anticipate and catch that need, and that if we don't, potential tenants will go elsewhere—New Jersey, for example. But that gives short shrift to the true strength of the larger Manhattan marketplace: It's the gravitational pull of the island, as determined by existing business activity and a climate of encouragement balanced with civic responsibility—not big empty buildings—that will determine the demand for space, as well as the quality of those who seek it. That's another way of saying that the kind of gamble represented by 7 World Trade can work on a limited basis but, as was proven by the long-term struggle to rent the Twin Towers, it's not such a great idea on a grand scale.

Difficult as it is to step back from where we are now, and distressing as it is to witness the blame game now unfolding, it is still possible to discern some real movement toward a progressive vision for downtown. The Department of City Planning has been preparing plans for what it calls the Greenwich Street South district and for the downtown East River waterfront. Market forces continue to fuel the acquisition and redevelopment of historic office properties as residential towers (and sometimes, as at 14 Wall Street, as office space). The rehabilitation of Battery Park itself is also under way, and we will see solid evidence of that later this summer with the opening this June of the Battery Bosque, a 58,000-square-foot garden retreat inside the park. Designed to display perennials and located on historic soil, it also will make an eloquent and far less grandiose statement about Manhattan's capacity for rebirth.

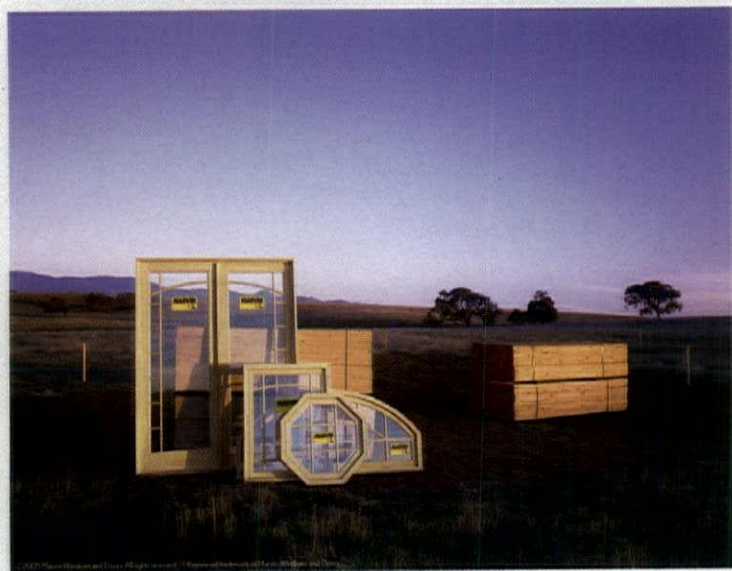
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**EXIT RAMPE** continued from front page board—and the one politician who still matters in this fight, his patron, George Pataki.

More often than not that was an uncomfortable place to be, but Rampe was a very effective point man for the governor. The most public victory, of course, was in solving the epic squabble over the design of the Freedom Tower in the summer and fall of 2003. With Matt Higgins (who left the LMDC last year to bring his PR genius to the Jets in the fight over the West Side stadium), Rampe rode the spatting David Childs and Daniel Libeskind quite hard—first by getting them in the same room and not letting them out until a politically acceptable framework of collaboration was on paper, then by intervening frequently as a crisis counselor during the last months of that "forced marriage." The current form of the tower, still not final, as we learned in late April, reflects Rampe's firm hand as much as the artistic wills of its dual designers.

That is probably a hard pill for most architects to swallow—a bureaucrat impinging on their turf, shaping with memos and meetings what should, we still romantically believe, spring whole from a single inspired mind. But that is the game downtown, and indeed on every site where similar quantities of power and money converge. It is for that reason, having said goodbye to Rampe, having appreciated the craft of what he accomplished if not approving of every method or motivation, all eyes should now turn to his newly filled chair. The next head of the LMDC, Stefan Pryor, will be in a position to imprint himself just as surely on the skyline. **PHILIP NOBEL**

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## ECCENTRIC WESTHAMPTON BEACH HOUSE FACES DEMOLITION



# DON'T BAN THE BRA

JERRY BIRNBAUM

From 1946 to 1974, architect Andrew Geller worked in Raymond Loewy's New York office, designing, among other things, the body for the aluminum Anscolex camera, the elegant Lord & Taylor store in Garden City, Long Island, and, as chief architect of Loewy's Housing and Home Components division, scores of residences and even entire subdivisions, such as Leisurama in Montauk. But Geller also wanted to do his own thing and began moonlighting, designing what he called "summer-use playhouses" for adventurous clients on East Coast beaches. Of the nearly 50 wildly eccentric beach houses he designed (the first in Sagaponack in 1955), almost all have been subsumed by larger additions, washed away in hurricanes,

or knocked down to make way for the McMansions so favored in the Hamptons. Perhaps the quirkiest of Geller's designs is the 1959 Pearlroth House in Westhampton and it, too, is slated to be replaced by a larger house now. Geller's grandson, Jake Gorst, is leading an effort to turn it into a museum.

Commissioned by Port Authority executive Arthur Pearlroth, the original 600-square-foot house consists of two elongated boxes rotated in tandem and perched on edge, forming a box kite or "double diamond" shape. The void between the two forms is filled with a glassed-in living area. Inside the house, long low benches stretch along the sides of the living area. A set of steps leads

from the benches up into the diamond-shaped pods that contain three bunkrooms and a bathroom. When the house was first constructed, Gorst claims the U.S. Coast Guard spotted it from the sea and called the town police to tell them that two houses had turned over in a storm. When the police rushed to the site, Geller assured them it is supposed to look that way.

According to Alastair Gordon, author of *Beach Houses: Andrew Geller* (Princeton Architectural Press, 2003), these houses were often representations of each client's personality. Pearlroth, Gordon writes, was something of a lady's man, and Geller designed the house to represent a "square brassiere." Gordon notes that it was frequently referred to as a pair of giant spectacles or binoculars, and that Geller himself spoke of the twin forms "telescoping out," or in Gordon's words, "leering at the object of desire—the Atlantic Ocean." Gordon pushes the libidinous reading of the house further, describing its "phallic, candy-striped chimney stack rising from the center of the house with testicular pods bulging on either side." However, Gorst, who is working on a documentary about Geller and his work, believes these assertions are exaggerated. Not only was the house commissioned by Mrs. Pearlroth, but Gorst found a drawing his grandfather made many years before with an almost identical profile.

The house still belongs to the Pearlroth family, which has offered it to Gorst if he can have it moved before May 28. The Southampton Town Board has offered a site for the house, several miles west on Pikes Beach, and supports Gorst's idea of making it a museum devoted to local architecture. Gorst is trying to raise \$50,000 to move the house. Those interested in making donations should contact David Shearer at Exhibitions International, [shearer@ei-ny.org](mailto:shearer@ei-ny.org).

WILLIAM MENKING

## MAPPING THE FUTURE OF BROOKLYN'S WATERFRONT

The City Council approved the long-awaited rezoning of the Greenpoint/Williamsburg waterfront on May 11, signaling the end of an era in the industrial neighborhood. The rezoning allows for medium- and highrise residential development with street level retail along the East River, and includes incentives for developers to set aside 20 percent of units for affordable housing. Based on the plans of those who have already snapped up riverfront parcels, here's a look at what's in store for Brooklyn's northeastern shore.

### 1 George Klein/ Park Tower Group

A 19-acre site along a half mile stretch of waterfront currently owned by Greenpoint Lumber Exchange is under contract with Park Tower Group. The parcels are slated to house Greenpoint Landing, a complex with a Floor Area Ratio of 4.7 after affordable housing credits are applied.

### 2 Huron Towers

This 65,000-square-foot site was home to Deven Lithographers until September 2004, when it was purchased by Huron Towers. New York-based JWC Architect was selected to plan and design the development.

### 3 Java Street Realty

This 100,000-square-foot lot was acquired from Vanguard Industries in September 1996 and is currently occupied by a number of small businesses including a limousine service. JWC Architect is consulting on the planning of the development, but a design architect has not yet been selected.

### 4 Joshua Guttman

Developer Joshua Guttman reportedly owns this site, but his representative declined to comment on development plans.

### 5 B&H Photo and Video

The photography equipment wholesaler owns the company which owns this parcel. B&H declined to comment on development plans.

### 6 New York City

The city parks department will move to acquire this still industrially-zoned site, which currently houses the Bayside Fuel Oil Depot, for designation as a 28-acre city park connected with the state park abutting the site to the south. Both parks are slated to house 2012 Olympics venues, including an aquatics center and a beach volleyball facility, but plans have not been finalized. TransGas Energy Systems is also vying for a southern piece of the site, on which it hopes to build an underground power plant.

### 7 New York State

The state parks department acquired this property in 2000 for inclusion in NYC2012's bid for the 2012 Olympics.

### 8 Jeffrey Levine/ Williamsburg Edge

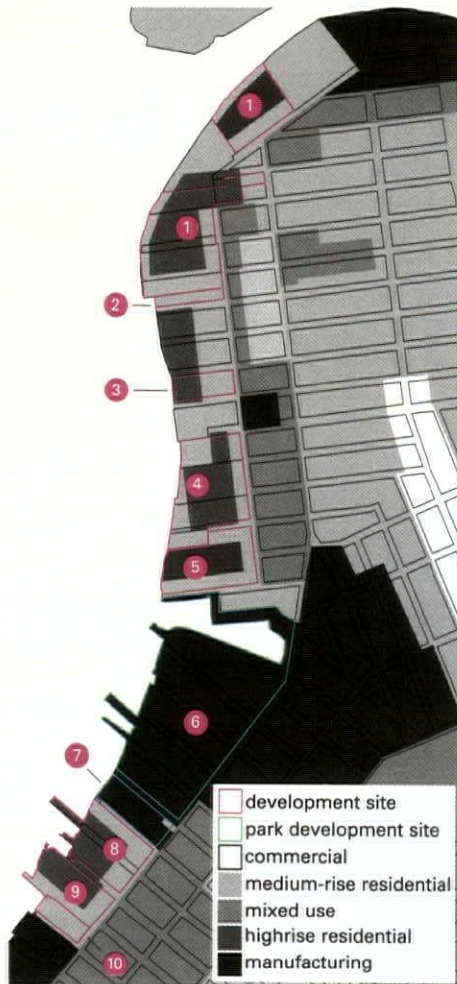
Jeffrey Levine of Levine Builders purchased this 250,000-square-foot parcel in 2002 from 4G's Truck Leasing. Levine hired Fox & Fowle and TEN Arquitectos as planning consultants on the project, called Williamsburg Edge, whose total floor area will be 1,250,000 square feet.

### 9 Ron Moelis/ L&M Equity Participants

Ron Moelis, former president of the New York State Association for Affordable Housing, is developing this 1-million-square-foot former site of USA Waste. Fox & Fowle are the planners and architects for the development.

### 10 184 Kent Ave. Associates

The developer declined to comment on plans for this small site which it purchased in 1985.



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COURTESY SOM

### FREEDOM TOWER STALLED

continued from front page has been dubbed in the legal papers with the catchy tag, the "Shine Grid." If those various pieces of the design are deemed common stock elements—as Childs' lawyer contends they are—then Shine's towers do not warrant copyright protection.

Shine counters that not only are his design elements unique but they have never been combined in quite this way, except for in his Olympic Tower and in Childs' Freedom Tower. This "substantial similarity," he contended, paves the way to copyright infringement and untold damages. To avoid dismissal, Shine only needs to prove that reasonable minds might dis-

SOM's motion to dismiss Shine's suit includes exhibits showing the firm's use of twist in work predating Shine's design, such as the unbuilt Xiamen Post and Telecommunications Building, designed in 1995.

agree about whether or not there is a significant reward he seeks? Design credit and "fair payment" (perhaps taking into account the \$1.4 billion that developer Larry Silverstein has already spent for the building's development, some in fees to SOM). But his primary goal, said Shine in a phone conversation, is to get "recognition for my contribution." "Slugging it out with titans" has been challenging, he added, even though the famously velvet-gloved Childs has yet to appear at a single meeting with the lawyers. (Shine attends with his wife and partner, Jin Choi, and his father.)

Arguing that Shine's work doesn't warrant protection could be a risky gamble. In more typical copyright infringement cases, the defendant only has to prove that he wouldn't know the plaintiff's work from a hole in the ground. But that's not an option here. After all, Childs was not only a juror but he invited Shine to visit him after graduation in his New York office. Childs presumably joined in after Shine's presentation when the jury—including Pelli, architect and Yale dean Robert A. M. Stern, urban

planner Alex Garvin, and critic Paul Goldberger—and attending students all clapped, a not entirely common form of appreciation at studio crits. Childs did not return calls for comment.

Garvin, fellow Yale architecture professor and LMDC (which has a big stake in the glorious execution of the Freedom Tower), commented to the *Yale Daily* that there were no stock elements in Shine's towers.

James Axley, a structural engineer and Yale architecture school professor since 1994, was Shine's studio consultant. In a detailed declaration of support for Shine, he noted that soon after Governor George Pataki unveiled Childs' Freedom Tower in December 2003, he noticed that Dean Stern had Shine's model taken out of storage and placed it on his desk. Axley calls Shine's Olympic Tower "a striking, memorable, original design." Stern did not respond to requests for comment.

To make his case for dismissal, Childs' lawyer has pulled out the stops. He has even joined forces with Marcia B. Paul, a tough intellectual property lawyer best known for successfully representing the reclusive novelist J. D. Salinger. Also in Childs' corner is venerated architectural historian, Kenneth Frampton, who partially or largely ghost-wrote Meier's comments.

Unfortunately for Childs, much of the text is nitpicky and obtuse. (Sample quote: "By 'crenelated' I can only assume that Plaintiff is referring to the manner in which the panels shown are angled in triangular segments and appear to weave in and out. Rather than 'crenelated' perhaps a better word would be 'textured' or simply non-planar.") Meier goes on to complain that Shine's massing models don't have enough detail and that diagrids and twisting towers are old hat, citing such questionably relevant precedents as Joseph Paxton's Crystal Palace of 1851. More curious still, Meier dismisses as clumsy an entrance that Goldberger specifically praised back in 1999. Turns out Meier mistook a hole in the model for a doorway concept. With supporters like this, who needs prosecutors? (It's not that Childs' lawyers aren't vetting its testifiers: At an urban issues conference in February, Peter Eisenman bragged that he was approached by Childs' lawyers but they didn't like what he had to say and moved on.)

It all must be incredibly frustrating for Childs, for whom proving to the world that he is a top-class design architect has been a career-long struggle. The Freedom Tower was meant to be his breakthrough icon but it's all been muddled—first by Libeskind, now by Shine. Quite possibly even more threat-

ening to the free flow of Childs' creative juices could be Governor Pataki's blithe assumption that the senior architect—always more design plodder than visionary—will be easily able to whip up "another magnificent design," as the governor suggested he could at a recent press conference.

But the heart of the conflict is really about what constitutes an architectural idea, who shapes it and how it evolves over time. The Shine lawsuit—along with the riveting Meier affidavit—casts a fleeting beam of light on how ideas in architecture are generated, processed, winnowed, and retooled for real-world application, sometimes over a long period of time and involving many hands. Perhaps icon-envy has distracted the profession from remembering that architecture is a collaborative discipline forged by the free-flow of concepts, human aspiration lassoed to technological advance. Authorship is almost beside the point.

Looking back to December 1999 when Childs invited Shine to come visit his office, perhaps he had a premonition. If only he had just hired Shine on the spot for a summer job, the Shine Grid would already belong to SOM.

**JULIE V. IOVINE CONTRIBUTES TO THE NEW YORK TIMES AND OTHER PUBLICATIONS. THIS ARTICLE LAUNCHES HER REGULAR CRITICAL COLUMN, CRIT.**

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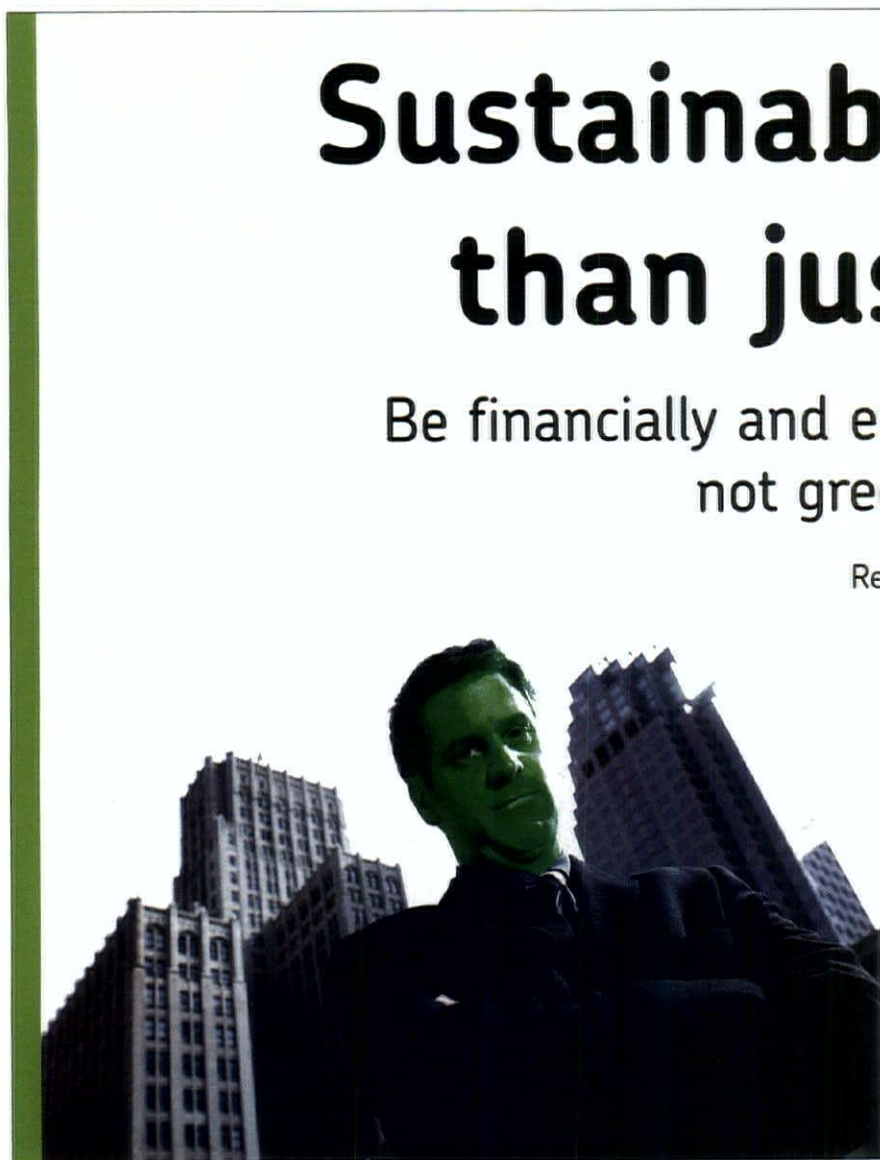
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**FENCED IN**

On May 10, the Landmarks Preservation Commission (LPC) heard a presentation from the Parks Department about a \$16 million plan to renovate Washington Square Park. The plan calls for the realignment of the central fountain with the arch, the removal of chess tables, and the erection of a fence around the park that will be locked at night. There is currently no scheduled date for an LPC vote on the plan.

**AA SHORTLIST**

London's Architectural Association narrowed its search for a new architecture chair from 44 initial applicants down to three finalists: Brett Steele, Jeremy Till, and a joint ticket of Farshid Moussavi and Kari Jormakka. Administrators, faculty, and students will vote on June 1.

**CB3 PLAN**

Manhattan Community Board 3 (CB3) conducted a zoning forum in April to jumpstart an initiative to rezone the East Village and Lower East Side. CB3 began discussing a forthcoming 197-a plan in response to a lack of community-driven planning in the gentrifying neighborhoods.

**DOB BOOST**

On May 5, Mayor Michael R. Bloomberg called for a 17 percent increase in funding for the Department of Buildings (DOB) from \$66.4 million to \$77.9 million in his executive budget for the fiscal year beginning July 1. City Council is currently reviewing the mayor's budget proposal.

**LURCHIN' GEHRKIN**

Last month a windowpane fell from the 28<sup>th</sup> floor of Norman Foster's Swiss Re building in London. No one was injured from the accident, but the building's plaza was closed while repairs and inspections of the remaining 743 glass panels were conducted. The plaza was reopened on April 28 after a faulty opening mechanism was blamed for the incident.

**REED TAKES NEW MOMA POSITION**

On April 26, the Museum of Modern Art (MoMA) named Peter Reed as its Senior Deputy Director for Curatorial Affairs. This permanent position was previously filled by rotating staff, and serves as a liaison between the administrative and curatorial functions of the museum. Peter Reed had been a curator in MoMA's Department of Architecture and Design since 1992.



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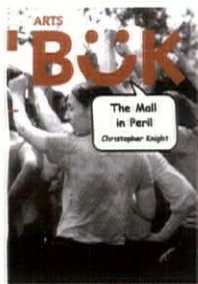
ARCHITECTURAL PUBLISHERS ARE A HYPERACTIVE BUNCH—A REFLECTION OF THE AUDIENCE THEY SERVE, NO QUESTION. WITH MOUNTAINS OF BOOKS SIGNALING THE ARRIVAL OF A NEW SEASON, WE DECIDED IT WAS TIME TO SORT OUT THE BEST.

## SEASON'S READINGS



*The Pan Am Building and the Shattering of the Modernist Dream*  
Meredith L. Clausen, MIT Press, \$45.00 (hard)

The turmoil surrounding the redevelopment of the World Trade Center might seem unprecedented but Meredith Clausen reminds us that we've been here before. The history of the Pan Am Building at Park Avenue and 45<sup>th</sup> Street is as contentious as that of any building in Manhattan, involving celebrity architects, power-brokering, even death at the blade of a helicopter. This biography of a landmark proves to be a cautionary tale.



*BüK*  
Various authors, BükAmerica, \$1.49 each (paper)

Each book in this brand new collection of pocket-sized pamphlets is meant to be read in the time it takes to drink your morning coffee. At \$1.49 each, they also cost less than the average latté. But the content of the miniature volumes is weightier than might be expected: Each *BüK* contains an essay, short story, picture portfolio, or biography, some

old and some new. Texts range from Jonathan Swift's 18<sup>th</sup>-century satire *A Modest Proposal* to *Los Angeles Times* critic Christopher Knight's essay on the planning of the Washington mall, *The Mall in Peril*.



*The Modern Procession*  
Francis Alys  
Public Art Fund, dist. by D.A.P., \$24.95 (hard, including DVD)

The Museum of Modern Art's return to Manhattan left its temporary quarters in Queens nearly forgotten. This book recalls the journey organized in June 2002 by Belgian-born, Mexico-based artist Francis Alys designed to commemorate the original move to the outer borough. The procession, in which 200 participants shouldering replicas of some of MoMA's best known works—and artist Kiki Smith—marched from West 53<sup>rd</sup> Street to Long Island City, is documented in images, text, and film.

*Nothing Less Than Literal*  
Mark Linder, MIT Press, \$40.00 (hard)

Mark Linder looks at the cross-pollination of ideas between minimalist artists and architects in the late 1960s. Examining writing by figures like Colin Rowe and Robert Smithson as well as the work of more recent architects like John Hejduk and Frank Gehry, Linder claims that, contrary to conventional wisdom, architecture preceded art in the development of the formal language of minimalism.

*Brooklyn: New Style*  
Liz Farrelly  
Booth-Clibborn Editions, \$45.00 (paper)

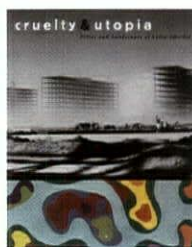
Brooklynites can be noisy in their preference for their borough, but this com-



pendium of work by resident artists and designers of every stripe shows that there is plenty to boast about. *The Architect's Newspaper's* own art director Martin Perrin imposes order on the diverse and unruly nature of the work by organizing it by zip code, and intersperses descriptions of each artist and his or her work with photographs of the rooftops, streetscapes, train tracks, and waterfront that inspire it.

*Record Pictures: Photographs From the Archives of the Institution of Civil Engineers*  
Michael Collins, Steidl/MACK, \$50.00 (hard)

"Record pictures" was the name given to the photographic accounts of civil engineering projects in the 19<sup>th</sup> century, and artist Michael Collins has gathered a series of these extraordinary images into a book of the same name. While the photographs of railways, bridges, and power stations have specific documentary concerns, one can see them as precursors to the precise typological studies of Bernd and Hilla Becher and the many students who emerged from their influential Dusseldorf school.



*Cruelty & Utopia: Cities and Landscapes of Latin America*  
Eduardo Baez, Jean-Francois Lejeune  
Princeton Architectural Press, \$45.00 (paper)

This catalogue for an exhibition of the same name, held in 2003 at the International Center for Urbansim, Architecture, and Landscape in Brussels and organized by Jean-Francois Lejeune, tries to get at the contradictions in Latin American cities like Quito, Lima, and Mexico City by looking to their roots. From the overlay of the 1573 Law of the Indies on ancient Aztec cities to Le Corbusier's pleasure in Brazil's vibrant public sphere, the essays

## THE NEW INTERNATIONAL STYLE

*Modern House Three*  
Raul Barreneche  
Phaidon, \$69.95 (hard)

*The New Modern House*  
Will Jones  
Princeton Architectural Press, \$35.00 (paper)

*Housey Housey: A Pattern Book of Ideal Homes*  
Claire Melhuish and  
Pierre d'Avoine Architects  
Black Dog Press, \$39.95 (hard)

Call it the triumph of hope over experience. Architectural publishers continue to put out glossy modern house books promoting better, smarter ways of living, even as McMansion subdivisions metastasize the world's remaining open spaces. Yes, it's true: American-style tract houses are being as enthusiastically consumed by the rest of the world as Kentucky Fried Chicken and Britney Spears.

If there is good news, it's that the "modern house" has also gone global. *Modern House Three* by New York writer Raul A.

Barreneche and *The New Modern House* by London-based Will Jones show us residential architecture that's stylishly international in its concerns and references—something Philip Johnson could never have imagined. Tellingly, two of the most intriguing examples featured in *Modern House Three* are in China. In the misty foothills of Qinlin, the Shanghai architect Ma Qing Yun has built a stately modernist box of concrete masonry and wood that reverently recalls Louis Kahn. Yet details like the local river stones set into the exterior walls and the interior of woven bamboo sheeting make this an architecture entirely of its place.

Meanwhile, in the countryside outside of Beijing and in sight of the Great Wall, Hong Kong architect Gary Chang has designed a house to serve the extraordinary vista. The striking timber-covered rectangular box, banded by large windows, is set on a tall concrete base. Inside, the main floor is a vast loftlike space with folding partition walls that can be configured in numerous ways. A hidden ladder pulls down from the ceiling for entry to the rooftop terrace, and pneumatically hinged trap doors in the floor open for access to sleeping quarters (accommodating up to 14 people), as well as a kitchen, bathrooms, storage, and a meditation chamber. Chang has radicalized the weekend house.

With only a few exceptions, the 33 dream houses profiled in Barreneche's insightful,



Above: In Gary Chang's 2002 Suitcase House in Badaling, near the Great Wall in China, pneumatic hinges prop open trap doors that open to sleeping quarters below the floors. Left: Bloembollenhof, a housing subdivision in Vijfhuizen, Netherlands, designed by S333, brings together clean modern forms, simple materials (like wood panels and corrugated steel), and innovative planning.

handsomely designed coffee-table tome are the high-style showplaces of the design-conscious rich. By contrast, Will Jones' modest soft-cover book presents a more idiosyncratic collection, ranging from single-family residences to unbuilt concepts, prefab secondary homes to multifamily housing. Among the 40 projects featured are quirky examples like British architect Laurie Chetwood's Butterfly House in Surrey. Fashioned from cables, wires, fiber optics and sculptural metalwork, it depicts a caterpillar's metamorphosis. There's also

Bloembollenhof, a housing estate in the Netherlands, designed by the Dutch firm S333 as an alternative to suburban sprawl. The firm devised four simple low-rise building types with gables, dormers, and skylights that can be variously arranged to create 52 different homes, from angled dwellings to townhouse blocks. Constructed out of wood and corrugated steel, the buildings resemble farm structures. By massing them closely together, the architects have helped preserve the rural character of the surrounding landscape.



included in this book immerse readers in the complex development of urbanism in Latin America.

*Ornaments of the Metropolis: Siegfried Kracauer and Modern Urban Culture*  
Henrik Reeh, MIT Press, \$39.95 (hard)

Sigfried Kracauer's writings on cities have never been as well known as his film work, but reward a look. In this slim but dense book, Henrik Reeh analyzes the early essays and autobiographical novel of the architect turned social theorist and critic. He shows that, for Kracauer, ornament was not merely a pleasantly decorative addition to buildings and streets but central to the way each of us understands cities. Reeh's own photographs illustrate his text.

*Pioneers of Modern Design, From William Morris to Walter Gropius*  
Nikolaus Pevsner; revised and expanded by Richard Weston  
Yale University Press, \$40.00 (hard)

If you only know Nikolaus Pevsner's 1936 book from one of its later black-and-white paperback Penguin editions, this new larger format book will come as a revelation. Pevsner was an early champion of modernism and contended that it was the only true and appropriate style for contemporary architecture. While theorists like Manfredo Tafuri and others have shown his argument to be oversimplified and limited, this new Yale edition supports Pevsner's stance with luscious color photography that makes it easy to understand why he believed a new world order was on the horizon.

COMPILED BY DEBORAH GROSSBERG, ANNE GUINEY, PHILIP TIDWELL, AND WILLIAM MENKING

Another perspective on the modern house is offered in *Housey Housey* by the Bombay-born British architect Pierre d'Avoine and his wife, architecture writer and ethnologist Clare Melhuish. Subtitled *A Pattern Book of Ideal Homes*, it is an assemblage of 23 housing plans, drawn from D'Avoine's 20 years of practice and research in residential design in Britain and abroad. While appealing and contemporary, these are not showy, mega-dollar projects. They are instead highly original responses to real-world building conditions, which should make them particularly useful to most architects. Take the prefab Piper Penthouses that were lifted onto the rooftop of a converted London apartment building by crane. Or the large two-story Invisible House neatly inserted into the former back garden of a suburban London house. So as not to disturb the views of neighbors, one of its floors was dug into the ground. NIMBYism, it seems, exists everywhere.

These three books demonstrate just how universal a language modern design has become. Let's hope more architects the world over can teach their clients, especially developers, to speak it.

MARISA BARTOLUCCI LIVES IN NEW YORK AND WRITES ABOUT ARCHITECTURE, ART, AND CULTURE.

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# Tschumi on Moneo

*Theoretical Anxiety and Design Strategies in the Work of Eight Contemporary Architects*  
Rafael Moneo  
ACTAR/MIT Press, \$39.95 (paper)

Rafael Moneo is a major figure in world architecture, at once a respected designer and an important influence in Spanish building culture. He is also an excellent teacher. His new book, *Theoretical Anxieties and Architectural Strategies in the Work of Eight Contemporary Architects*, is largely texts expanded from lectures given in the early-to mid-1990s at Harvard's GSD and Madrid's Circulo de Bellas Artes, and it keeps the "live" feel of a master performance. His subject is an influential group of architects, all except one Pritzker Prize winners like himself. The result is an exacting but easy read that unfolds like a novel by Italo Calvino. In Calvino's *Invisible Cities*, the explorer describes dozens of cities but at the end confesses that they evoke a single topos—Venice, the city he loves above all others. Moneo describes architecture similarly. This is his own perspective, but he elaborates architecture's nooks and crannies. But what view of architecture are we talking about here?

Could Moneo's "Venice" be regional? Reading *Theoretical Anxieties*, I was reminded of an event in Barcelona nearly 20 years ago, where I was invited to introduce my first built project to an audience of architects. I talked about architecture and culture, film and literary criticism, establishing parallels and suggesting cross-fertilization among disciplines. At the end came outrage: "No crossovers, please: Architecture is architecture, literature is literature, film is film!" To this day, the certainty of the audience puzzles me. Is architecture an absolute value that can be isolated from everything around it? To find out more, I read further in Moneo's book.

Moneo discusses each architect in turn, beginning with an introduction that explains the architect's intentions and concerns and then proceeding to a group of projects he considers exemplary of the designer's oeuvre. This structure works well, and the grainy black-and-white illustrations do not detract from the rhythm of the reading. He sets the tone in the first chapter on James Stirling: This book is about the architect's tools and forms. Stirling's tools are the section (in his early "constructivist and 19th century industrial period") and the plan (in his later career, influenced by Corb's architectural promenade and Colin Rowe). Moneo characterizes Stirling's forms as "a balance of masses ... achieved in a quasi-canonical manner" when discussing the Leicester Engineering Building (1959–63), which celebrates "the meeting of the diagonal and the perimeter." From the outset, Moneo's

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RAFAEL MONEO  
THEORETICAL ANXIETY  
AND DESIGN STRATEGIES  
IN THE WORK OF EIGHT  
CONTEMPORARY ARCHITECTS

analysis is formal and compositional, at once praising the architectural landscape of the Stuttgart Staatsgalerie (1977–83) and joining Rowe in lamenting its lack of facades.

Stirling rarely discussed theoretical concerns, but Robert Venturi and Aldo Rossi often did. Moneo excels in his analysis of these two figures. He not only describes their intentions with precision and clarity but, having lived through the ideologies of the era, can also assume a critical distance. Moneo's presentation of Rossi's view of typology as the embodiment of timelessness and permanence, and of type as a basis for temporal continuity, is accurate and insightful.

Moneo is less at ease in presenting Peter Eisenman's often far-ranging theories. He is more comfortable with formal analysis of Eisenman's work; he understands and reads with sensitivity and connoisseurship the frontality, shifts, intersections of planes, diagonals, rotations, and other devices that make up the architect's repertory. He confesses to being "less impressed by [Eisenman's] sources of inspiration—incongruent, unnecessary borrowings from other fields—than by the skillful manipulation of formal proceedings." Are these reservations symptomatic of Moneo's wish for a self-contained discipline of architecture? Or do they reflect his abiding view of architectural history as a history of forms, not concepts? (Later, commenting on Herzog & de Meuron, he writes that perhaps the only external field useful to architects is art.)

One of the elegant things about this book is Moneo's way of deconstructing how architects work. Would Frank Gehry recognize himself in Moneo's observation of Gehry's strategy of breaking apart the program, reshaping it through an elemental impulse, and searching for the appearance of immediacy? The description tells the reader as much about architectural strategy as about Gehry. Moneo convincingly differentiates Eisenman's and Gehry's attitudes toward representation, noting that if the first fetishizes traditions of graphic representation, the second fetishizes the more intuitive production of models. (Moneo is scathing about Gehry here: "In the final analysis, to make architecture is to know how to make a model.") Although Moneo rarely discusses construction, he does mention Gehry's understanding of the American construction industry as well as the architect's avoidance of simulation, which

Moneo associates with Eisenman and Venturi. But the formal takes precedence over the material in Moneo's comparison of Eisenman's Columbus Convention Center (1989–93) to Gehry's Santa Monica Place Shopping Center (1980). Moneo never talks about the role of Los Angeles' climate on Gehry's early collaged materials, as opposed to the Swiss climate and its energy conservation laws on the continuous stucco surfaces he admires in Gehry's Vitra building, which he identifies as a new direction in the master's oeuvre.

Switzerland would have no architecture without insistence on materiality. Moneo correctly locates this interest in the work of Herzog & de Meuron, in which he observes, "materials are what makes forms emerge." But he again shows his desire to isolate architecture from construction. Because their work does not explicitly manipulate forms, he finds "no personal gesture" in it. Here Moneo is limited by the fact that he discusses only works through the early 1990s. He perceptively characterizes their early work as a search for origins marked by fascination with the archaic, noting how they "explore the formal potential of materials" in their Napa Valley winery or Swiss countryside projects. However, the book's scope precludes examining more recent, culturally informed projects in which surfaces and different components of architectural form provide receptacles for other, external influences. (Certainly Herzog & de Meuron's Tokyo Prada store of 2002 would have altered Moneo's view on their exploration of the archaic.)

This time restriction also limits his reading of Rem Koolhaas, whom he presents as a rigid anti-contextualist, for whom "place doesn't matter." This conclusion ignores the sophisticated dialogues that Koolhaas' recent buildings in Seattle, Berlin, Porto, and Chicago establish with the cultures in which they are located. Moneo is better at analyzing Koolhaas' individual projects than his overall project. For example, describing Koolhaas' stylistic mixings as "cocktail architecture" is reductive, but elucidating Rem's flair for iconographic representations of programs, as in the Zeebrugge Ferry Terminal in Belgium (1989), makes for highly perceptive commentary. Given the writer's astute talent at establishing comparisons and parallels among different architects, I would have been interested in seeing a link developed between Rossi's view of type as a universal constant and Koolhaas' obsessive efforts to invent new typologies, which are never mentioned by Moneo.

Moneo's attention to "architecture as architecture" finds its culmination in Álvaro Siza's work. Perhaps because Siza's practice echoes Moneo's own cultural origins, it resonates throughout the book as a whole. Siza, Moneo writes, "seems to want to tell us that he simply wants his architecture to 'reek' of architecture. And it is this 'aroma of architecture'—or, if you wish, of what we understand as architecture...that we breathe in his works." What in architecture "reeks" of architecture? Am I not religious enough to grasp it, or am I missing—or missing out on—some attainable absolute value? Moneo revels in the formal operations of Siza's art, describing the Banco Pinto & Sotto Mayor (1971–74) as an "attempt to show architecture at its purest, devoid of phenomena and event." Opposed to "purely linguistic considerations," it is "a **continued on page 10**



# GUIDE TO NEW YORK GUIDES

*The Landmarks of New York: An Illustrated Record of the City's Historic Buildings*  
Barbaralee Diamonstein-Spielvogel  
Monacelli Press, \$65.00 (hard)

*City Secrets: New York City*  
Robert Kahn, editor  
The Little Bookroom, \$24.95 (hard)

*Garden Guide: New York City*  
Nancy Berner and Susan Lowry  
The Little Bookroom, \$19.95 (paper)

*Touring Gotham's Archaeological Past: 8 Self-Guided walking Tours through New York City*  
Diana di Zerega Wall and Anne-Marie Cantwell  
Yale University Press, \$18.00 (paper)

*City Art: New York's Percent for Art Program*  
Essay by Eleanor Heartney, introduction by Adam Gopnik  
Merrell Publishers, \$49.95 (paper)

*The AIA Guide to New York* by Elliot Wallinsky and Norval White was first published in 1967, but it remains the architecture guidebook to New York City against which all others must be measured. It is still the most comprehensive source on the city's architecture, primarily because it is one of the few to thoroughly survey all five boroughs, and includes more than 130 maps and 3,000 building images. Originally long and lean, it has gotten chunkier with each new edition. Its one drawback is that it is too

bulky to be carried easily on walks. Also, it has not been revised since 2000 which means, for a city like New York, it's sure to have significant omissions.

A quick glance at the New York section of Urban Center Books makes it clear that many authors have tried to round out the picture.

In the armchair traveler category, the most satisfying new book is *The Landmarks of New York* by Barbaralee Diamonstein-Spielvogel, a leading landmarks advocate and former member of the New York City Landmarks Preservation Commission. The book is billed as "the definitive history and guide to New York's most treasured structures," although Robert A. M. Stern's three volumes on New York, published by Rizzoli, might also lay claim to this title. *Landmarks of New York* is a history of preservation in the city, and begins in 1831, when New Yorkers began to first fret that important buildings were being lost, and continues through the destruction of the World Trade Center. Along with every official landmarked building in the city, Diamonstein-Spielvogel includes many lesser-known but interesting examples, like the four Hunterfly Road Houses on Bergen Street in Brooklyn that were the center of an early black community in the 1830s.

There is also a growing number of idiosyncratic guides for locals who might think they know the city inside out. The pocket-sized *City Secrets: New York* compiles the favorite spots of writers, artists, filmmakers, architects, and others, presented with first-person reminiscences as well as directions and hours of public operation. There are many gems: Between the Enrico Caruso Museum in Brooklyn and the Capitol Fishing Tackle Company near the Chelsea Hotel, there is SOM's 1967 Marine Midland Bank in Lower Manhattan, accompanied by remarks from Richard Meier, who claims that "with the exception of Frank Lloyd Wright's Guggenheim, the best works of architecture built in New York during the last half of the 20th century were the black buildings." (The other two he cites are the Seagram Building and the CBS Building.)

Part of the same pocket-sized series is Nancy Berner and Susan Lowry's comprehensive *Garden Guide: New York City*. It features many little-known publicly accessible green spaces, such as the Lotus garden on the roof of a garage on West 91st Street, and community gardens like the Taqwa Community Farm and the Garden of Happiness, both in the Bronx.



COURTESY MERRELL PUBLISHERS

Kristen Jones and Andrew Ginzel's 1992 installation, *Mnemonics*, at Stuyvesant High School, featured in *City Art*.

The slim paperback *Touring Gotham's Archaeological Past: 8 Self-Guided Walking Tours Through New York City* is a guide to the city not only of today but of yesterday. It discusses Native American life here, the early development of the grid, and long-gone neighborhoods. It includes drawings of a 16th-century Dutch West India wind-powered sawmill and maps of the Lower Manhattan waterfront when it bumped up against Hanover Square. In a city that seems to change by the moment and quickly obscures its past, it is a pleasure to know what's under our feet as well as on the street.

Another often-overlooked feature of New York is its public art. *City Art: New York's Percent for Art Program* features the nearly 200 works of public art completed since the program's 1983 initiation. While many of these pieces are easily accessible, others are in obscure spots. With an introduction by *New Yorker* critic Adam Gopnik and an essay by art critic Eleanor Heartney, the book documents the work of several of the city's best known public artists and their experiences working for the city.

These books are but a sampling of the range of New York City guidebooks, each with a strong point of view. While they contain many familiar landmarks and spaces, they also offer just enough that is new (or little-known) to allow you to see the city with the wide-open eyes of a tourist.

WILLIAM MENKING IS AN EDITOR AT AN.

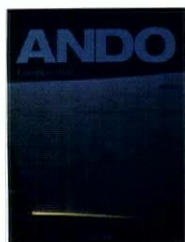
**TSCHUMI ON MONEO** continued from page 9 building that speaks of architecture and tries to offer the architectural experience in terms of...its very essence: space in all purity, space without the limitations that use confines it to in buildings." This is architecture in its most visual incarnation, an architecture of forms rather than ideas.

The exclusive view expressed in *Theoretical Anxieties and Architectural Strategies* begs a rhetorical question: In writing about literature and writers today, could one do so without examining the role of film, television, media, social politics, or theories of public and private space? Moneo's fundamental thesis about the "arbitrary form at the very origin of our work" restricts architecture's terrain, leaving out issues of context and content. Yet within these preconceptions, few writers have addressed the territory with equal incisiveness or authoritative command. Hence the second question raised by this volume: How can an architect write well about his colleagues? Here Moneo's sharp insights and thorough research make for remarkable reading. But if there is a moment when Moneo's discerning comment becomes oversteering, it is when he makes cross-comparisons among architects, establishing similarities, relations, and differences. It is at this point that Moneo is most potent and, to my mind, really talks about architecture—which exists at the intersection of vastly different practices—by using these well-informed differences and adding information drawn from first-hand knowledge of the architects, their work, and his own. At this point Moneo moves beyond the common denominator of form to touch on the rich complexity of what architecture is. In the sense that architecture is between the lines, you have to read between the lines of this book.

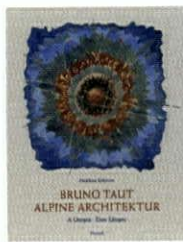
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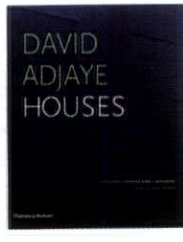
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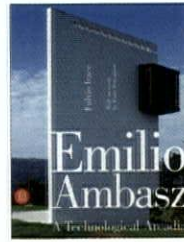
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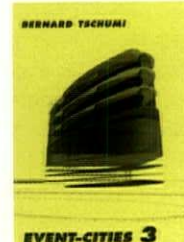
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Peter Allison, ed.  
Thames & Hudson, \$45.00 (hard)



*Emilio Ambasz: A Technological Arcadia*  
Fulvio Irace, ed.  
Skira, \$70.00 (hard)



*Event Cities 3: Concept vs. Context vs. Content*  
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MIT Press, \$35.00 (paper)



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*Peter Eisenman: Barefoot on White-Hot Walls*  
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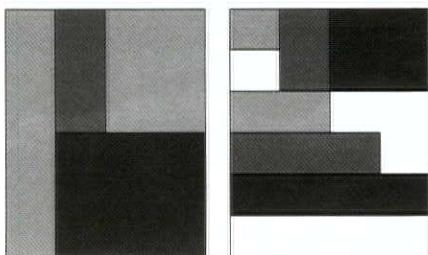
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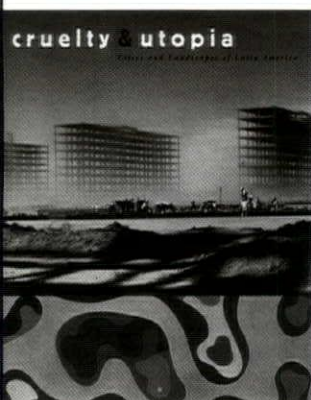
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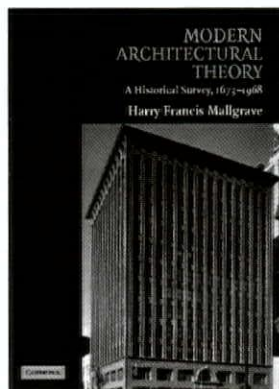


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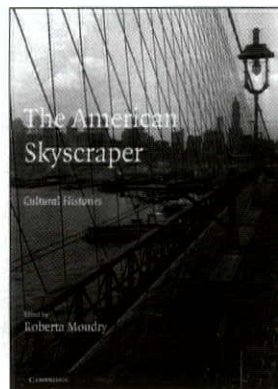
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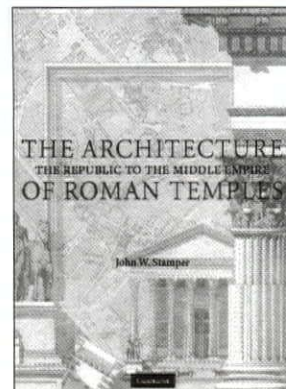
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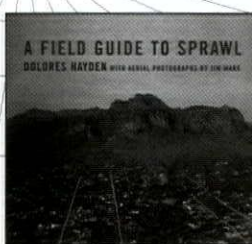
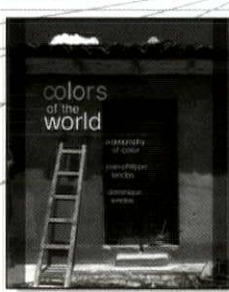


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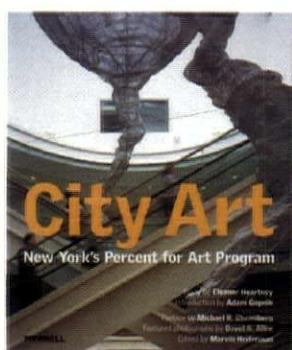
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**City Art**  
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Essay by Eleanor Heartney  
Introduction by Adam Gopnik  
Preface by Michael R. Bloomberg  
Featured photography by David S. Allee  
Edited by Marvin Heiferman

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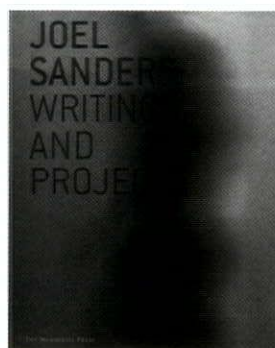
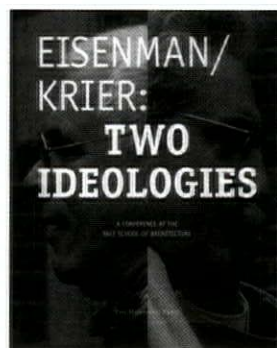
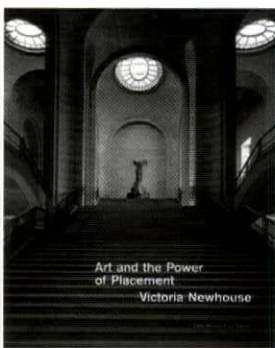
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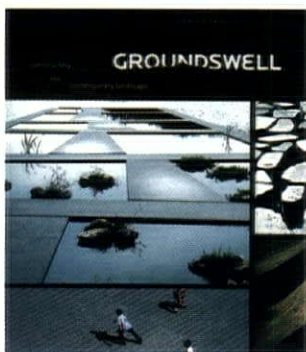
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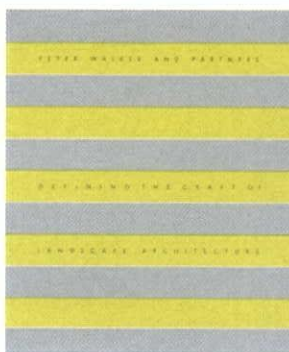


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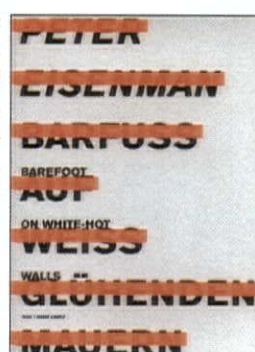
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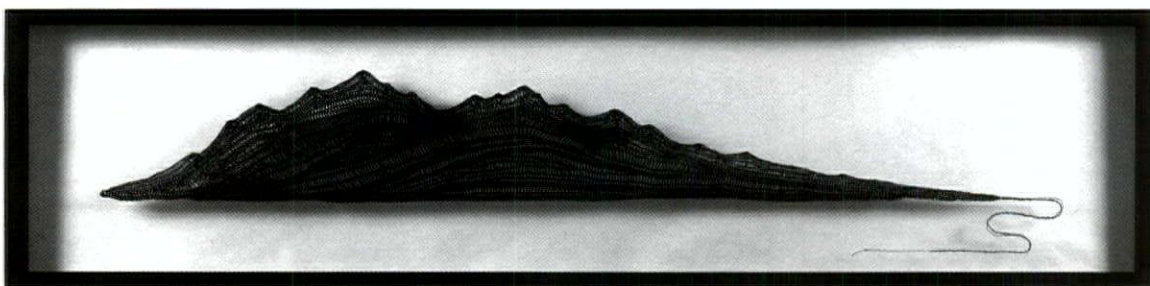
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COURTESY ANDREA ROSEN GALLERY

Since artist Andrea Zittel moved back to California from Brooklyn five years ago, New York has missed her playful design and living experiments and her studio's Thursday night open houses. Now Zittel, best known among architects for her mobile living units, is back in New York with a show at Andrea Rosen Gallery. *A-Z Advanced Technologies* features pieces created in Zittel's California lab, *A-Z West*, including *Fiber Form Uniforms*, seamless clothing felted directly from wool; *Single Strand Shapes*, crocheted pieces, as in *Forward Motion (Landscape)*, above; and *Rough Furniture*, rock-like formations cut from raw foam.

**Andrea Zittel: A-Z Advanced Technologies**  
Andrea Rosen Gallery, 525 West 24th Street. Through June 18

## LECTURES

## MAY 26

**Tiffany Lin, Mark Oldham, Tobias Armbrorst, Daniel D'Oca, Georgeen Theodore, Christine Williams**  
**Situating: Young Architects Forum**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
[www.archleague.org](http://www.archleague.org)

## MAY 31

**Darrel Morrison**  
**Landscape Architecture as Ecological Art**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.asla.org](http://www.asla.org)

## JUNE 1

**J. Max Bond, Keith L. T. Wright, Carlton A. Brown, Lou Katsos, Roberta Washington**  
**New Housing in Harlem**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**Frank Gehry, Alanna Heiss, Brian O'Doherty, Frank Stella, Victoria Newhouse**  
**Do Museums Make or Break Art?**  
6:30 p.m.  
Baruch College, Mason Hall  
17 Lexington Ave.  
[www.mas.org](http://www.mas.org)

## JUNE 2

**Robin Elmslie Osler, Michael Morris, Yoshio Satom, Thomas Lesser**  
**New York Designs: So What's the Big Idea?**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
[www.archleague.org](http://www.archleague.org)

## JUNE 8

**Stephen Fraser**  
**Every Man a Spectator: A History of Wall Street in American Life**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.skyscraper.org](http://www.skyscraper.org)

## JUNE 9

**Cynthia Liebrock**  
**In-Patient Hospitals**  
6:00 p.m.  
Hafele Showroom  
25 East 26th St.  
[www.hafeleonline.org](http://www.hafeleonline.org)

**Craig Konyk, David Lewis, Marc Tsurumaki, Paul Lewis, Leo Modrcin, Dana Cupkova-Myers, Martin Myers**  
**New York Designs: So What's the Big Idea?**  
6:30 p.m.  
Urban Center  
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## SYMPOSIA

## JUNE 7

**Energy and Environmental Technologies for Business and Agriculture**  
Sullivan County Community College  
112 College Rd., Loch Sheldrake  
[www.rebuild.org](http://www.rebuild.org)

## JUNE 10 - 11

**Policy and Design for Housing: Lessons of the Urban Development Corporation 1968-1975**  
**Paul Byard, Robert Campbell, James Polshek, Ron Shiffman, et al.**  
Center for Architecture  
536 LaGuardia Pl.  
CUNY Graduate Center  
365 5th Ave., 9th Fl.  
[www.udchousing.org](http://www.udchousing.org)

## EXHIBITIONS

## MAY 27 - OCTOBER 2

**Banks Violette**  
Whitney Museum of American Art  
945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

## MAY 30 - JUNE 5

**New York A/V: A Video Mapping of New York City**  
Various venues along Broadway  
[www.clemson.edu/caah/nyav](http://www.clemson.edu/caah/nyav)

## JUNE 1 - AUGUST 7

**From Callot to Greuze: French Drawings from the Weimar**  
Frick Collection  
1 East 70th St.  
[www.frick.org](http://www.frick.org)

## JUNE 2 - OCTOBER 9

**Franz Ackermann, Steve DiBenedetto, et al.**  
**Remote Viewing: Invented Worlds**  
Whitney Museum of American Art at Altria  
120 Park Ave.  
[www.whitney.org](http://www.whitney.org)

## JUNE 5 - AUGUST 28

**All Things Being Equal: Bryony Ann Romer**  
Wave Hill  
675 West 252nd St., Bronx  
[www.wavehill.org](http://www.wavehill.org)

## JUNE 5 - AUGUST 29

**Friedlander**  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

## JUNE 5 - SEPTEMBER 5

**Steve Powers, Os Gemeos, Beatriz Barral, et al.**  
**The Dreamland Artist Club**  
Various venues in Coney Island  
[www.creativetime.org](http://www.creativetime.org)

## JUNE 7 - 25

**Tina Rohrer**  
**Nature Squared**  
NoHo Gallery  
530 West 25th St., 4th Fl.  
212-367-7063

## JUNE 7 - AUGUST 26

**Arne Jon Jutrem, Cathrine Maske, et al.**  
**Contemporary Glass and Ceramics from Norway**  
Scandinavia House  
58 Park Ave.  
[www.scandinaviahouse.org](http://www.scandinaviahouse.org)

## JUNE 7 - SEPTEMBER 5

**Enrique Norton**  
**Three New Buildings for New York City**  
Museum of the City of New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

## JUNE 9 - JULY 23

**Elizabeth Heyert**  
**The Travellers**  
Edwynn Houk Gallery  
745 5th Ave.  
[www.houkgallery.com](http://www.houkgallery.com)

## JUNE 10 - SEPTEMBER 10

**Policy and Design for Housing: Lessons of the Urban Development Corporation 1968-1975**  
Center for Architecture  
536 LaGuardia Pl.  
[www.udchousing.org](http://www.udchousing.org)

## CONTINUING EXHIBITIONS

## THROUGH MAY 27

**Jonathan Smith**  
**Photo Urbanism 2: The Bridge Project**  
Tolerance Education  
25 Washington St., 4th Fl., Brooklyn  
[www.designtrust.org](http://www.designtrust.org)

**Toby O'Rorke, Brian Messana, Rob Fischer, et al.**  
**Art and Structure Exhibit**  
Common Ground  
135 Greene St.  
[www.commonground.org](http://www.commonground.org)

## THROUGH MAY 28

**New York NOW**  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**Tim Gardner**  
303 Gallery  
525 West 22nd St.  
[www.303gallery.com](http://www.303gallery.com)

**Michael Rakowitz**  
**Dull Roar**  
Lombard-Freid Fine Arts Gallery  
531 West 26th St.  
[www.lombard-freid.com](http://www.lombard-freid.com)

## THROUGH MAY 29

**City of Change: Downtown New York**  
Skyscraper Museum  
39 Battery Pl.  
[www.skyscraper.org](http://www.skyscraper.org)

**Tim Hawkinson**  
**Überorgan**  
Whitney Museum of American Art  
The Sculpture Garden  
590 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

## THROUGH MAY 30

**Thomas Demand**  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

## THROUGH JUNE 4

**Transmission II: Airborne**  
New Museum of Contemporary Art  
556 West 22nd St.  
[www.newmuseum.org](http://www.newmuseum.org)

**David Diaio**  
Postmasters Gallery  
459 West 19th St.  
[www.postmastersart.com](http://www.postmastersart.com)

**André Kertész and the Paris Avant-Garde**  
Edwynn Houk Gallery  
745 5th Ave.  
[www.houkgallery.com](http://www.houkgallery.com)

**Beatriz Viana Felgueiras, Çağla 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](http://www.artistsspace.org)

## THROUGH JUNE 5

**British Influence**  
The Conran Shop  
407 East 59th St.  
[www.conran.com](http://www.conran.com)

## THROUGH JUNE 7

**The Gatehouse**  
Museum of the City of New York  
1220 5th Ave.  
[www.mcny.org](http://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](http://www.guggenheim.org)

**The Landmarks of New York**  
Municipal Art Society  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

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Where: Art2Facts Inc. 158 West 27th Street, 4th Floor NYC

Art2Facts, Inc. is a not-for-profit foundation devoted to the dissemination of information related to the fields of historic preservation, building arts and crafts, art conservation, building conservation and materials science.

For more information on this course offering visit us at [www.art2facts.org](http://www.art2facts.org) or (212) 473-3789.





## THROUGH JUNE 10

**Ron Arad**  
Phillips de Pury  
and Company  
450 West 15th St.  
www.phillipsdepury.com

## THROUGH JUNE 11

**Design and Debate in Soviet Architecture: 1919–1935**  
Columbia GSAPP  
Schermerhorn Hall, 8th Fl.  
116th St. and Broadway  
www.arch.columbia.edu

**Jack Goldstein**  
Mitchel-Innes & Nash  
1018 Madison Ave.  
www.miandn.com

**Nicholas Prior**  
Yossi Milo Gallery  
525 West 25th St.  
www.yossimilo.com

## THROUGH JUNE 17

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

## THROUGH JUNE 18

**Andrea Zittel**  
**A–Z Advanced Technologies**  
**Michael Ashkin**  
**Adjnabistan**  
Andrea Rosen Gallery  
525 West 24th St.  
www.rosengallery.com

**Robbert Flick**  
**Trajectories**  
Robert Mann Gallery  
210 11th Ave., 10th Fl.  
www.robertmann.com

**Matthew Buckingham, Joachim Koester**  
**Sandra of the Tuliphouse or How to Live in a Free State**  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

**Maarten Van Severen**  
**Dimensions**  
Storefront for Art and Architecture  
97 Kenmare St.  
www.storefrontnews.org

**Richard Prince**  
Gladstone Gallery  
515 West 24th St.  
www.gladstonegallery.com

## THROUGH JUNE 23

**BLIK Tags Brooklyn**  
NY Design Room  
339 Bedford Ave., Brooklyn  
www.nydesignroom.com

## THROUGH JUNE 25

**Hilary Harkness**  
Mary Boone Gallery  
745 5th Ave.  
www.maryboonegallery.com

**Ron Arad**  
Barry Friedman Ltd.  
32 East 67th St.  
www.barryfriedmanltd.com

## THROUGH JUNE 26

**Diane Arbus, Robert Smithson, et al.**  
**Set Up**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

## THROUGH JUNE 30

**Hiroshi Sugimoto**  
**Conceptual Forms**  
Sonnabend  
536 West 22nd St.  
212-627-1018

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

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

## THROUGH JULY 1

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

**Darren Almond**  
Matthew Marks Gallery  
523 West 24th St.  
www.matthewmarks.com

**Wegee: Idiot Box**  
Matthew Marks Gallery  
521 West 21st St.  
www.matthewmarks.com

**Sarah Sze**  
Marianne Boesky Gallery  
535 West 22nd St., 2nd Fl.  
www.marianneboesky-gallery.com

## THROUGH JULY 3

**Disegno: The 180th Annual Exhibition**  
National Academy of Design Museum  
1083 5th Ave.  
www.nationalacademy.org

## THROUGH JULY 6

**Situating: Young Architects Forum**  
Urban Center  
457 Madison Ave.  
www.archleague.org

## THROUGH JULY 7

**American Dollhouse**  
The Future Perfect  
115 North 6th St., Brooklyn  
www.thefutureperfect.com

## THROUGH JULY 18

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

## THROUGH AUGUST 1

**John Cage, Brice Marden, Gabor Peterdi, et al.**  
**Prints Into Drawings**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

## THROUGH AUGUST 7

**Chanel**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

## THROUGH AUGUST 13

**Value Meal: Design and (over)Eating**  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## THROUGH AUGUST 14

**Glasshouses: The Architecture of Light and Air**  
New York Botanical Garden  
200th St. and Kazimiroll Blvd., Bronx  
www.nybg.org

## THROUGH AUGUST 20

**Marko Lulic, John Miller, et al.**  
**Living and Working in Vienna**  
Austrian Cultural Forum  
11 East 52nd St.  
www.acfny.org

## THROUGH AUGUST 21

**All the Mighty World: The Photographs of Roger Fenton, 1852–1860**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

## THROUGH AUGUST 31

**Hugo Martinez**  
**Project in the Projects**  
Viewings by appointment  
www.martinezgallery.com

## THROUGH SEPTEMBER 3

**City Art: New York's Percent for Art Program**  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## THROUGH SEPTEMBER 4

**Peter Wegner:**  
**Lever Labyrinth**  
Lever House Lobby  
390 Park Ave.  
310-586-6886

## Hella Jongerius Selects:

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

## THROUGH SEPTEMBER 5

**Sunscapes: Our Magnetic Star**  
American Museum of Natural History  
Central Park West and 79th St.  
www.amnh.org

## THROUGH SEPTEMBER 18

**Carl Andre, Peter Campus, Roni Horn, Ed Ruscha, et al.**  
**Landscape**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

**Tony Oursler**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

## THROUGH SEPTEMBER 26

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

## THROUGH OCTOBER 2

**Tolerance and Identity: Jews in Early New York**  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

## THROUGH OCTOBER 23

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

## THROUGH OCTOBER 30

**Jim Hodges**  
**Look and See**  
Ritz-Carlton Plaza  
2 West St.  
www.creativetime.org

## THROUGH APRIL 10

**Andy Warhol**  
**Dia's Andy: Through the Lens of Patronage**  
Dia: Beacon  
3 Beekman St., Beacon  
www.diaart.org

## FILM &amp; THEATER

## JUNE 3 – 12

**Brooklyn International Film Festival**  
Various venues in Brooklyn  
www.wbff.org

## EVENTS

## MAY 25

**American Institute of Architects Staten Island Awards Luncheon**  
11:30 a.m.  
Hilton Garden Inn  
1100 South Ave., Staten Island  
www.aiasiny.org

## JUNE 1

**Artistry and Architecture: The Spring Gala**  
7:00 p.m.  
National Academy of Design Museum  
1083 5th Ave.  
www.nationalacademy.org

## JUNE 1 – 4

**BX1: Bronx Arts Festival**  
Various venues in the Bronx  
212-947-4557

## JUNE 7

**Spring Benefit and Silent Auction**  
6:00 p.m.  
Storefront for Art and Architecture  
97 Kenmare St.  
www.storefrontnews.org

## BEYOND

## JUNE 2 – 5

**Justice By Design Conference**  
Metropolitan Design Center  
89 Church St. S.W., Minneapolis, MN  
www.designcenter.umn.edu

## JUNE 3 – 4

**Hillman Curtis, Janet Abrams, et al.**  
**Revolution: Philadelphia**  
Sheraton Society Hill  
1 Dock St, Philadelphia, PA  
www.aiga.org

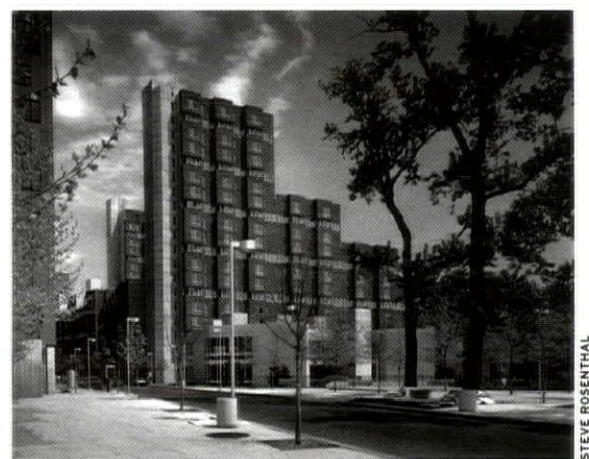
## THROUGH SEPTEMBER 25

**World Exposition 2005**  
Various venues in Aichi, Japan  
www.expo2005.or.jp

## THROUGH OCTOBER 2

**On Tour With Renzo Piano and Building Workshop: Selected Projects**  
Los Angeles County Museum of Art  
5905 Wilshire Blvd., Los Angeles  
www.lacma.org

## PREVIEW



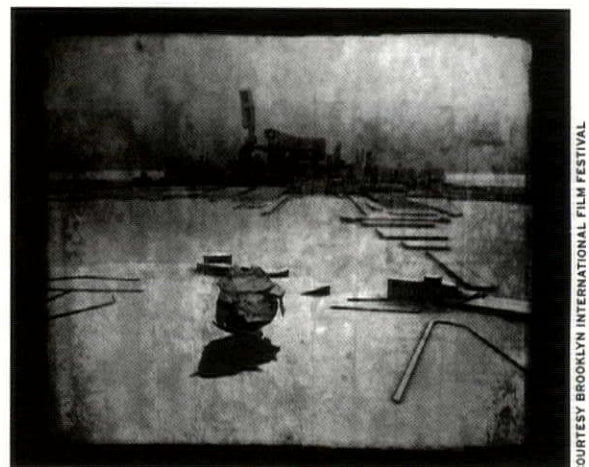
STEVE ROSENTHAL

## POLICY AND DESIGN FOR HOUSING: LESSONS OF THE URBAN DEVELOPMENT CORPORATION 1968 – 1975

PAUL BYARD, STEPHEN LEFKOWITZ, JOHN STANTON, ALLAN TALBOT, FRANK BRACONI, RON SHIFFMAN, THEODORE LIEBMAN, SUSAN SZENASY, ROBERT CAMPBELL, SHAUN DONOVAN, JAMES POLSHEK, JEROME BELSON, ET AL.

Center for Architecture, 536 LaGuardia Place  
CUNY Graduate Center, 365 5th Avenue, 9th Floor  
June 10 and 11

A June symposium focused on the legacy of the New York State Urban Development Corporation (UDC) hopes to lend an added boost to the push for affordable housing by looking at current performance figures for the program's projects built from 1968 to 1975. The UDC, launched by Governor Nelson A. Rockefeller and directed by Edward J. Logue, built 33,000 units of housing and three new communities, such as the development on Roosevelt Island (1974, pictured above), all of which are still functioning. Studies undertaken by graduate students from the Community Design Center at Syracuse School of Architecture and the CUNY Environmental Psychology program will be presented alongside photographs of the buildings and public spaces as they stand today. An evening program featuring original UDC staff members Paul Byard, Stephen Lefkowitz, John Stanton, and Allan Talbot at the Center for Architecture on June 10 will also open an exhibition of the same name, on view through September 10. A full day conference will take place at CUNY on the 11th. To register, go to [www.udchousing.org](http://www.udchousing.org).



COURTESY BROOKLYN INTERNATIONAL FILM FESTIVAL

## BROOKLYN INTERNATIONAL FILM FESTIVAL

Various venues in Brooklyn  
June 3 through 12

If paying \$10 for a festival flick in Tribeca seemed a little steep, then head out to the 8th Brooklyn International Film Festival, which opens June 3 at the Brooklyn Museum. You'll find free screenings of nearly 80 features, shorts, documentaries, experimental films, and animations—many making their United States premieres. Some shows to watch out for include Italian photographer Olivo Barbieri's 12-minute *Site Specific\_Roma 04* (2004), a piece documenting Rome from a helicopter which makes the city appear as an oversized scale model; and the 4-minute *OMR: The Way We Have Chosen* (2004, pictured above), an animation from French directors Stephane Beve and Mathieu Auvray in which a crumpled piece of paper traverses a city constructed of typography. See [www.wbff.org](http://www.wbff.org) for complete listings.

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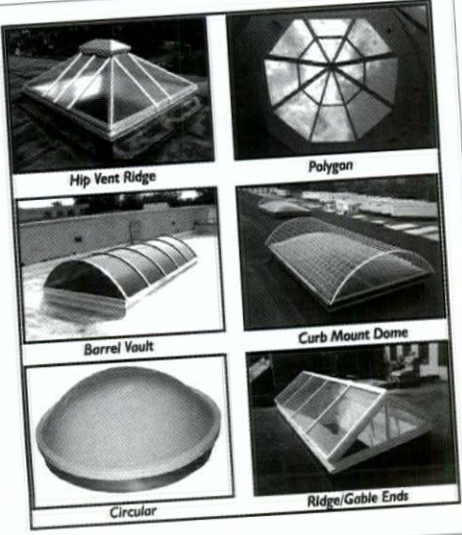
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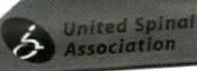
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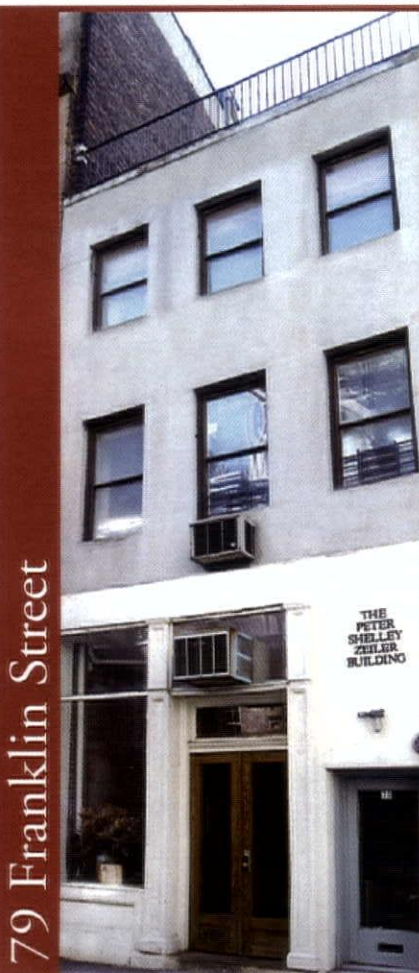
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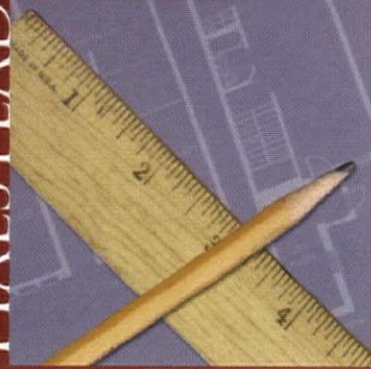
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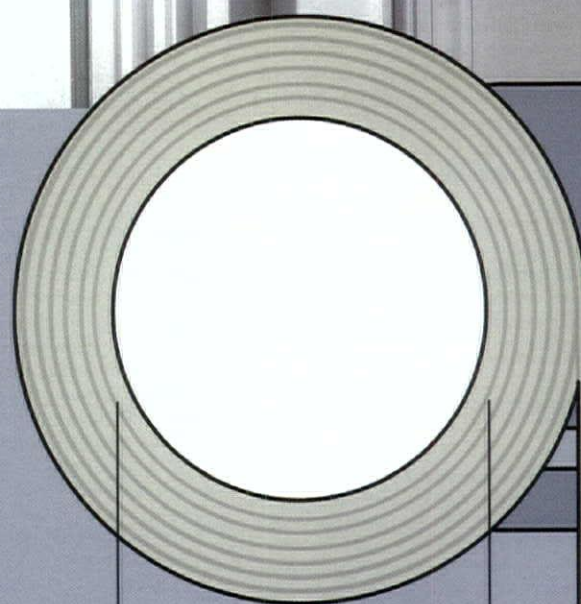
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