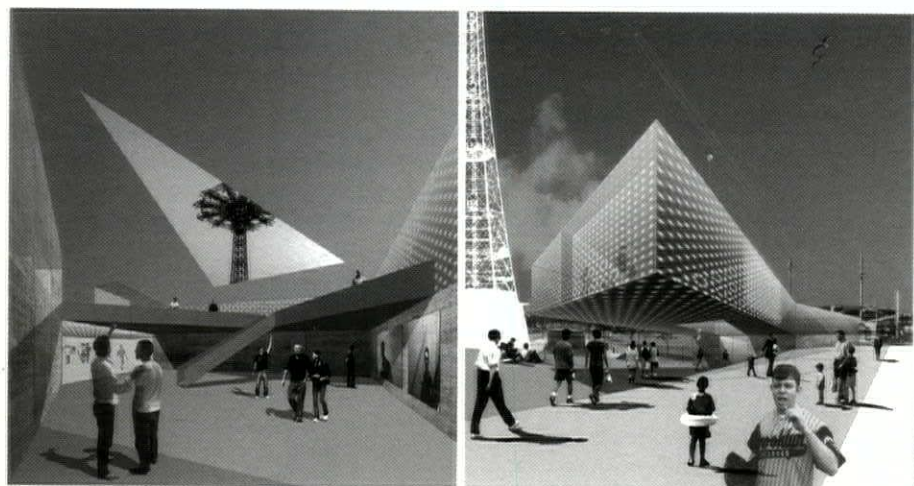


# THE ARCHITECTS NEWSPAPER

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COURTESY VAN ALLEN INSTITUTE

BRITISH TEAM WINS VAN ALLEN COMPETITION

## Coney Island Looks Up

On May 26 Sherida E. Paulsen, chair of the Van Alen Institute's board of trustees, and Joshua J. Sirefman, CEO of the Coney Island Development Corporation (CIDC), announced the winners of the Parachute Pavilion Design Competition at an event on the Coney Island boardwalk. Four London-based architects—Kevin Carmody, Andrew Groarke, Chris Hardie, and Lewis Kinneir—took first place as well as the Van Alen's first annual \$20,000 New York Prize. They also won the opportunity to work with the CIDC and Van Alen to refine and build their design for a year-round restaurant, store, gallery, and administrative building at the base of the Parachute Jump, the tallest structure in Coney Island. The famed ride, which was brought from the 1939 New York World's

Fair to Coney Island in 1940, closed in 1968, but the 250-foot-tall structure was landmarked in 1989.

Brooklyn-based Ramon Knoester and Eckart Graeve took the second place prize of \$5,000, and a team of five architects from Philadelphia—Roman Torres, Patrick Stinger, Mayva Marshall, Adrienne Yancone, and Adam Montalbano—took home \$3,000 for third. Nine honorable mentions were also selected, and all 864 submitted entries—an unprecedented number for a Van Alen competition, according to program manager Jonathan Cohen-Litant—are on view at [www.vanalen.org](http://www.vanalen.org). The 11-member jury was composed of architects, designers, and local community leaders, including MoMA design curator Paola **continued on page 2**

ICFF AND ITALIANS TEST LIFE APART

## POST-FAIR WRAP

Faster than you can say bruschetta, rumors were flying and fingers were pointing during the International Contemporary Furniture Fair (ICFF) and the first I Saloni Worldwide New York. Now in its 17th year, ICFF, held at the Jacob K. Javits Convention Center from May 14 to 17, reported 21,428 attendees, up 14 percent from last year, while

I Saloni's organizer Cosmit reported 7,000 attendees—40 percent architects—to its new fair, held on Piers 90 and 92. What kept thousands of professionals from traveling 18 blocks from Javits to the piers?

Industry insiders were surprised at the news, just months before ICFF, that all the Italian manufacturers—traditionally ICFF's largest

bloc of exhibitors—were splitting off to establish their own fair, an offshoot of the furniture world's main event, Salone Internazionale del Mobile, held every April in Milan.

The competition played out in the details. While Target buses shuttling attendees to the company's sponsored events were allowed to park in front of Javits, I Saloni buses were across the street. "They told us we had to stay over here," said one idle driver. Explained **continued on page 2**

GUGGENBUCKS, GUGGENDALES, GUGGENSOLES

## ARTISTIC LICENSING

Once again, the ever-expanding Guggenheim is moving to new frontiers. A jury that included politicians, Frank Gehry and Thomas Krens has awarded the design commission for the newest museum in the Guggenheim orbit to Enrique Norton for a 50-story structure on a cliff outside Guadalajara, Mexico's second-largest city. The museum will cost the city about \$250 million to build.

But there is now a far less expensive range of associations with the Guggenheim brand. The Guggenheim is actively exploring the market for products that it can license, in the hope of Guggenheim-ing tableware, jewelry, even paint. An eyewear deal is imminent.

It's not the museum's first effort to license products but it is its first planned strategy to systematize licensing. For years the Guggenheim has charged fees for photographing products or people in front of the landmark Frank Lloyd Wright building. That was just the beginning. "We're actually **continued on page 6**

## GIANCARLO DE CARLO, REMEMBERED

Giancarlo De Carlo, who died on June 4 at the age of 85, was architecture's last great link with the heroic modernism of CIAM. When he was invited to join CIAM in 1953, he offered a scathing critique of pre-war *existenz minimum*, and described Le Corbusier's Unité d'Habitation as "terrible," and provided the theoretical underpinning for Team X. He was, as his close friend Aldo van Eyck said long ago, a master of paradox. He was both renowned and secretive. One of the foremost architectural thinkers of his time, he published no unified volume of theory. He was not an architect who played at being a theorist, but an intellectual whose medium was architecture. (Not abstract architecture writing, but its concrete profession, embedded in its social practice.) **continued on page 3**

De Carlo with two ILaUD students in 1992.



© STUDIO DE CARLO/COURTESY JOHN MCKEAN

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CRIT: JULIE V. IOVINE

DESIGN UNVEILING ASIDE, THE WTC CULTURAL CENTER IS VERY MUCH A WORK IN PROGRESS

## SEEING'S NOT BELIEVING

The creak and grind of political machinery at Ground Zero were all too audible at the tumbrels during the slick roll-out of the World Trade Center Cultural Center on May 19, attended by Governor George Pataki and Mayor Michael R. Bloomberg. Presenting the thing took almost as long as designing it. Architect Craig Dykers, principal of Norwegian architecture firm Snøhetta, called the 90 days allowed for design (which included the Christmas holidays and finding and setting up a New York office) "the charette from hell."

The marathon didn't end with the unveiling. There were TV appearances and tabloid interviews followed by private walk-throughs for Ada Louise Huxtable and Robert De Niro. "We're waiting for the Pope to show up next," quipped a PR man at the LMDC.

With so much hoopla, people might believe that they saw actual designs for the building that will house the International Freedom Center and the Drawing Center. But these were schematic designs. It's comparable **continued on page 4**



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## EDITORS

When successful architects are asked to name important influences, they most often mention a favorite professor or teacher. The great educator-architects like John Hejduk, Alison and Peter Smithson, Alvin Boyarsky, and Bernard Tschumi must be given credit for shaping the direction of scores of students' careers.

The role that practicing architects play in education may be unique among professions in that so many come back to the academy. They trudge to classrooms every week for very little pay, and many spend countless hours sitting in end-of-the-year jury reviews for a cup of coffee and a donut. Why do they do it? It is certainly not easy for an architect to juggle running an office and teaching a studio. In fact, many don't do it well; how often do we hear students complain that their teachers—particularly the famous ones—never showed up to class?

Some architects regard teaching as a way to extend their own research; for others, it's a means of recruiting bright young students for their offices. But many get involved with schools, whether as instructors, advisers, or jurors, because it keeps them engaged in the world of ideas. As much as they impart wisdom and pragmatism to novices, the latter keeps them up on current intellectual, stylistic, and technological thinking.

Another—and perhaps the most important—reason why so many architects stay connected to schools is that they feel a sense of professional responsibility. To prepare for this issue's feature, a round-up of the best student work from New York area schools as recommended by their deans (see page 12), we gathered the students for a conversation about their experience as students and concerns about their imminent profession. Yeon Wha Hong, a 22-year-old student from Cooper-Union, expressed some trepidation about how professionals regard new grads. "My dream job would be to work for an architect who takes seriously the contract between an apprentice and an architect. Maybe it's old-fashioned, but I've heard so many nightmare stories of [recent graduates] becoming CAD monkeys and having never-ending workdays," she said. "I hope to find an architect who understands that he or she has a responsibility to us."

Architects must take care of their young, or the entire profession will stagnate.

## OLYMPIC BID NOW FEARED TO BE MORIBUND

## STADIUM DIES, FINALLY

On June 5, two abstention votes from representatives for Senator Joseph L. Bruno and Assemblyman Sheldon Silver on New York's Public Authorities Control Board—the panel charged with confirming project-related financing for the state's 11 public authorities—prevented the Metropolitan Transportation Authority from selling its land, and the state from contributing a \$300 million subsidy for the stadium, effectively killing the project. Assemblyman Silver contended that the project was a subterfuge to move the commercial capital of Lower Manhattan (Silver's

district) to the West Side.

Laura Wolf-Powers, assistant professor of city and regional planning at the Pratt Institute, said, "Silver's stated reasoning is ironic because in the absence of the stadium, the area rezoning and the creation of the Hudson Yards Infrastructure Corporation may end up causing more development on the West Side than the stadium would have."

The *New York Times* ran dual front-page stories announcing the stadium's defeat on June 7, one headlined, "Another Big Idea Brought Down By Politics." Many who protested the

stadium took issue with the story's tack. "That was a ridiculous headline!" said one community activist who declined to be named. "It should have been 'For once, thank God, a terrible idea is brought down by its own stupidity and poor politicking by its adherents.'"

The West Side stadium was the centerpiece of Mayor Bloomberg's plan to lure the 2012 Olympics to New York. On June 12, Bloomberg announced an alternative deal to build a new stadium for the Mets next to Shea Stadium in Queens. The winning city will be selected on July 6.

GUNNAR HAND

**CONEY ISLAND LOOKS UP** continued from front page Antonelli, architect Michael Manfredi, and Carol Hill Albert, co-owner of Astroland Park.

The winning design, a 30-foot-tall irregularly-shaped cantilevered box defined by the footprint of the site, offers controlled views of the Parachute Jump and the ocean through triangular openings in its concrete and glass skin. Covered in a diagonal grid of lights, "the pavilion is about a romantic, mythological link to Coney Island," according to Groarke. Said juror Manfredi, "The winners' design is extraordinarily contemporary without losing the glitz of Coney Island."

The competition is part of a broader plan to revitalize and draw tourism to Coney Island; the plan includes a variety of restoration projects throughout the park and an independent plan to light the Parachute Jump, designed by Leni Schwendinger Light Projects and manufactured by Phoster Lighting.

The financing and construction schedule for the project have not yet been finalized. **JAFFER KOLB**

**POST-FAIR WRAP** continued from front page Phil Robinson of George Little Management (GLM), organizer of ICFF, "We had a collaboration with Target. We never received a request from Cosmit, but the door was always open."

Manlio Armellini, Cosmit's managing director, felt that GLM was not helpful. "We heard that they did not give information about us to people who asked," he said. Abe Gurko of Design Downtown, which bills itself as "New York's alternative design show" and is now in its third year, said, "What ICFF has to understand is that it is Design Week not George Little Management Week." Gurko and Target provided shuttles three times a day between Design Downtown and the piers.

Rumors that GLM booked Piers 90 and 92 for the duration of ICFF next year were dismissed by the office as "not true at all." Rumors also abounded that GLM offered huge discounts on the price of booths to make up for the Italians' departure—something Robinson denied, stating, "We're up [in number of exhibitors] by 12 percent. We even added a Spanish and Swedish pavilion." However, exhibitor Robin Reigi noted, "When we looked at the map to see where our booth was, we noticed that there were no longer any booths in the supplementary north pavilion. When we asked why, George Little told us that the fair was moving deeper into the convention center [to the south], which wasn't true."

At I Saloni, the openness of the space—there were only 30 exhibitors in each pier—sometimes dwarfed the number of attendees. "We like space. ICFF is so crowded, exhibitors are on top of each other," said one attendee from Italy.

Armellini maintained that the show was a "great debut." He pointed out that plans for I Saloni New York were made less than six months ago. "With more time and money to invest we can get huge attendance," he said. "It takes patience to start a new fair." Next year Armellini plans to target the advertising more specifically to architects, interior designers, and furniture dealers.

"We didn't think it was all bad," said exhibitor Manlio Crosti of Meridiani Collections. "We gained two new important contacts. It was worth it for us." Asked if he plans on participating next year, he replied, "I can't say right now."

"Of course we will return," insisted Lorenza Radizza of La Murrina. "Grouping like this is a good idea; we've wanted to do it for some time. The problem with ICFF is their image and the way they show merchandise."

Still, one ICFF exhibitor, a lighting manufacturer who did not want to be named, doubted New York's capacity to support more than one show. "Traffic was lighter this year on the days the fair is open to the public. I think it's becoming too fragmented. My concern is that people are too busy to run around to different shows. Is the aim to grow the audience or to split the current one?" she asked.

GLM doesn't seem to be worried about ICFF being cannibalized by other fairs: In fact, it's starting its own satellite fair—International Interiors, devoted to fine furnishings and interior design—to be held concurrently with ICFF next year at the New York City Passenger Ship Terminal, at piers 80 and 82. The fair is a joint venture between GLM and Reed Exhibitions, an affiliate of *Interior Design* and other design and construction titles.

YVONNE DURANT



## STRANGE APPEARANCES

Those Libeskind's sure are funny caricatures, er, characters. Last month, just before it was revealed that the Freedom Tower would need yet another redesign, we listened to **Daniel Libeskind** with accustomed disbelief as he spoke at *House Beautiful's* Giants of Design dinner, where he was being honored along with **Karim Rashid**, **Barbara Barry**, and others. Referring to himself as "we"—wife **Nina** was in the audience—he went into his boilerplate shtick about life, liberty, the American Way and how everything at Ground Zero was going to be just peachy. Of course, we'd heard it all before, but had no idea just how well-rehearsed it was: One fellow attendee saw Nina mouthing Libeskind's words along with him. Wife, partner, or stage mom? You be the judge...A few days earlier, one of our professional partygoers was stunned to see **Richard Meier** at the Arthur Ross Awards, hosted by the Institute of Classical Architecture & Classical America. "The awards were given to the likes of a Gothic Revival architect, the management of the Biltmore Estate in North Carolina, and a serif-face traditionalist stone carver—all under the University Club's coffered ceilings," our colleague reports, "whereas Meier never met an ornament he didn't want to bite off." Has Meier discovered an appreciation for scrollwork and putti? "He's friends with Mr. Ross, so I wouldn't be surprised if that's why he was there," his rep told us.

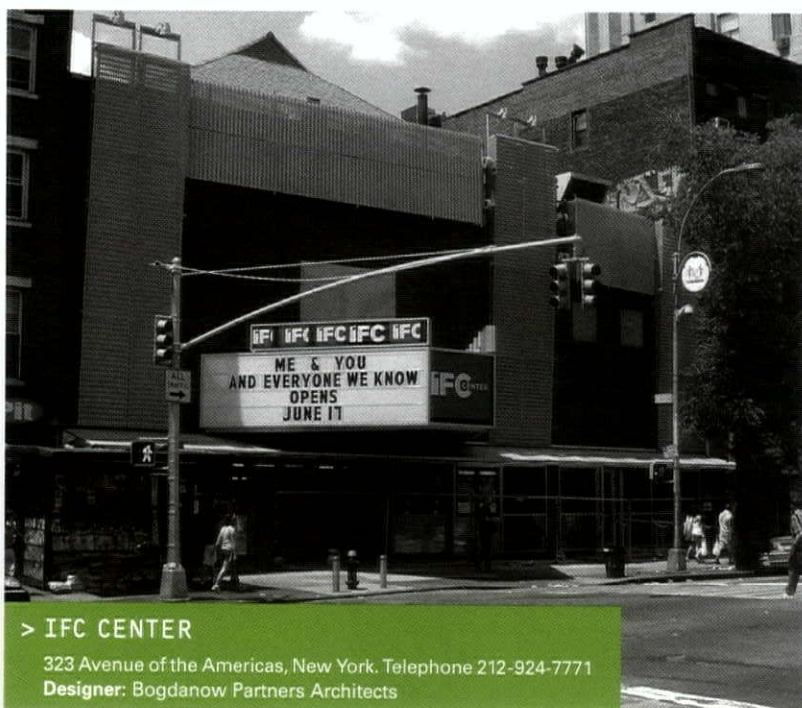
## VIÑOLY'S CLASS STRUGGLES

Try to do some good and look what happens. **Rafael Viñoly** has inspired some eye-rolling with his announcement that, this fall, his firm will offer a 14-week, tuition-free series of "master classes," as well as research fellowships of up to \$60,000. All are billed as an effort to further the profession, and any architect, architecture student or instructor can apply by the July 1 deadline. However, the response from some quarters has been less than supportive. "The ego of that guy!" huffed a prominent architect and academic, implying that it's all a vanity project. Some Viñoly employees are also unhappy. "We could quit our jobs and get a pay raise by doing the research fellowship," one gripes. "Why have a school when there are a hundred people already here who could benefit?" At deadline, Viñoly's office reported receiving numerous inquiries, many from Latin America, though no applications had yet arrived. If things don't pick up, we'd suggest that he do like everyone else and just start his own magazine.

## CRUELLA DE-SIGNER

This is one of those instances in which we are truly too scared to name names. Which widely known architect, who also fancies herself an artist, is more of a dragon lady than we ever imagined? A source tells us that staff members have been forced to call up problematic contractors and, under her watchful eye, verbally assault them with words like "asshole" and "shithead." Uncomfortable with such tactics, we're told the involuntary minions have resorted to calling their home answering machines and pretending they're screaming at the intended targets until more civil contact can be made once Mommy Dearest has left the office.

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### > IFC CENTER

323 Avenue of the Americas, New York. Telephone 212-924-7771  
Designer: Bogdanow Partners Architects

Long-legged cinephiles, your day has come: On June 17, the IFC Center opened in the old Waverly Theater in the Village. Bogdanow Partners Architects gutted the beloved but awkward former church (and incorporated a small building next door) to create three theaters and a 47-seat restaurant, which is "not a glorified snack bar!" according to the IFC Center's general manager John Vanco. Though the space has been almost entirely reconfigured, vestiges of the Waverly remain: the original neon sign from the marquee now hangs in the restaurant. As principal Larry Bogdanow explained, "We wanted to hold on to what the Waverly was—it was an important part of the neighborhood." What he was happy to relegate to the past, though, were cramped seats: "The old balcony might have been the worst place in New York City to see a movie," said Bogdanow, so the firm projected it another 16 or so feet out into the main theater, rotated the seat orientation, and put in 114 seats, all of which are generously spaced. Bogdanow said that comfort was a primary concern, and that they took out about 100 seats in the theaters to leave more legroom. Said Vanco, "The IFC Center is dedicated to makers and lovers of independent film, and we want people to remember the experience as much as the movie."

### GIANCARLO DE CARLO, REMEMBERED

continued from front page He was one of the most memorable architectural teachers of his generation, and yet always set himself at a critical angle to the academy. Fascinated by Napoleon, a man nearly as small as himself, he was a lifelong anarchist and anti-Fascist fighter during World War II.

In architecture too, he fought against heroes, signatures, and icons, as against so much else which subverts the possibility of a real modern architecture. This—in itself a heroic struggle—forced a continual questioning of the nature of the modern. At a time when many couldn't be bothered with the issue, in the postmodern years around 1980, I remember not just his intellectual probing of the differences between eclecticism and multiplicity, but his generous invitations to Charles Moore and Donlyn Lyndon and others to enrich the debates at the International Laboratory of Architecture and Urban Design (ILAUD), the summer program he founded at the University of Urbino in 1976.

De Carlo's built works, like his few but important theoretical essays, are complex responses to particular sets of questions, and do not reveal themselves all at once. He was that rare designer whose practice of architecture is grounded directly in a rigorously worked-through sociopolitical position,

rather than in architectural theory.

To Manfredo Tafuri, De Carlo was a rare intellectual in architecture. He never dealt with a "how?" without considering the underlying "why?" All fine architects' careers are strewn with disappointments: competitions lost, projects foundered, clients lacking courageous commitment. However, by refusing to temporize and—uniquely in 20<sup>th</sup>-century Italian culture—refusing to align himself with the essential channels of political patronage, De Carlo ensured that his output remained even smaller than most.

De Carlo is best known for his classic projects for Urbino first intimated in his *Urbino: The History of a City and Plans for its Development* (MIT Press, 1970), but other important projects include his participatory housing at Terni and Mazzorbo, his later curvaceous work such as a recently completed social center on the Venetian Lido, and perhaps most fascinating, the projects for the University of Catania in Sicily, some of which are currently stuck in political mud.

Happily, international recognition never quite forgot De Carlo, no matter how marginalized he became in Italy itself, where his unique magazine *Spazio e Società* (or *Space and Society*, for some years co-published by MIT) was almost unread. An exhibition last year at Centre Pompidou **continued on page 6**



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ANSWERS



September 11th Place, underneath the Cultural Center, looking toward the entrance ramp and light well.



**SEEING'S NOT BELIEVING** continued from front page to announcing that you're going to make a pie: It's going to be round and it's going to be cherry, but don't be surprised if it ends up being an apple (or even mock apple) pie.

The public doesn't know this, but architects do (although they have been known to forget). And that's one of the more unsettling realities about the so-called public process as it has evolved at Ground Zero. First comes getting the most big-bang "vision" possible, then, hopefully when attention has strayed, figure out the reality.

A lot will change as the project undergoes design development over the next nine months. The number of balls still up in the air is alarming. The program calls for the Freedom Center to occupy the lion's share of the 250,000-square-foot space even though

planning for the center seems not to have advanced much farther than the notion of a "Freedom Walk," a promenade past milestones in the history of freedom, launched only months after the disaster itself. The program for the Drawing Center, on the other hand, is very specific but takes up less than 25 percent of the overall space.

It is the way of contemporary architecture to make program the key definer of shape; otherwise it is all gift-wrapping. Snøhetta has shown an adeptness for exciting translations of use into form in such projects as the Bibliotheca Alexandrina and the Oslo Opera House. At the WTC site, a vague program has forced the firm to make due with a box. Snøhetta has made the most of shifting attention to circulation and dressing it up but in ways that are either bound to change or that

were inaccurately presented in renderings.

And lovely renderings they were, showing off a spare elegance warmed by pale wood, as if the building were a free-standing sauna. It's a Scandinavian look in the best sense, most, unusual for Manhattan. Already, however, the architects are talking about a switch to terra-cotta, a more urban substance but also more hard and brittle. The change would undermine the juxtaposition of soft and hard now so organically in play. The architects say that wood is their first choice but meeting city code may make it too expensive. It would be a shame to see the elemental power of wood and glass exchanged for more prosaic terra-cotta, but a real annoyance if wood was just a tease in the first place.

The glass facade as the architects intend it bears little resemblance to what the public

saw last month. Snøhetta has in mind a far nublier, naturalistic surface than the sleekly etched and reflective skin of the presentation model. As described by Dykers, the facade consists of irregularly cut prisms, 3 to 8 inches long, randomly plugged into the wood (or will it be terra-cotta?) walls in order to catch and reflect a mottled light. Windows also have to be added at some point, Dykers said.

The architects have gone out of their way to be deferential to assorted interests, even going so far as to call the center "more of a gateway than a building." To make sure all comers get an unimpeded view of the memorial as soon as they arrive on site, the building has been jacked up off the ground. To allow the below-ground mezzanine of Santiago Calatrava's transit hub to go largely column-free, the building has been suspended from roof trusses supported by three legs. Families of the victims want the building to lose mass and back off from the WTC tower footprints; it will be done. The Port Authority requires 40,000 square feet of mechanical space to be discretely incorporated into a horizontal mass not to exceed 250,000. And so on and so on.

The selection of a relatively unknown foreign firm—predictably even more malleable than seasoned pros like David Childs and Daniel Libeskind—looked cynical from the start. Officials at LMDC now say that the project only needs "to be tweaked." Snøhetta has presented a project with the potential to be powerful in a way that is new to Manhattan; it would be a loss if their design gets tweaked out of recognition.

**JULIE V. IOVINE IS AN'S RESIDENT CRITIC AND A REGULAR CONTRIBUTOR TO THE NEW YORK TIMES AND OTHER PUBLICATIONS.**

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## LAPTOPS, COFFEE & CARPETING The City's Libraries Today

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Partner, OMA

**Ginnie Cooper**  
Executive Director,  
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**Susan Kent**  
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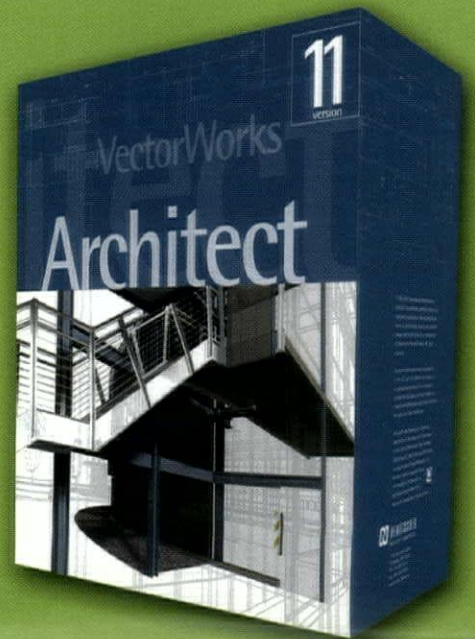
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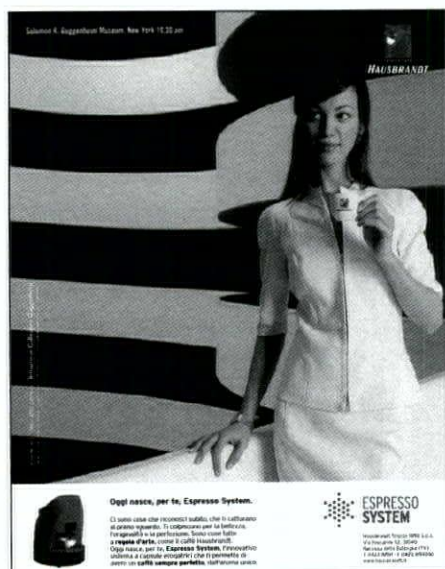
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In an advertisement for Hausbrandt's Espresso System, the text reads, "The perfection and emotion of coffee made art rule."

of shoes, a restaurant, jewelry, a sofa, even a ballroom to be named Guggenheim, all of which the museum turned down, she said. Licensing ambitions widened after the museum signed with the firm DesignTex to produce textiles "for the corporate and hospitality market"—fabric that can be used for upholstery for sofas and chairs, draperies or wall coverings. In 2002 DesignTex launched a muted line called Singular Forms, taking its name from a recent Guggenheim exhibition on minimalist art and its palette from artists like Richard Serra and Carl Andre (whose works were part of the show). This fall, DesignTex introduces a more brightly colored line, inspired by works by Jackson Pollock, Willem de Kooning, and Alexander Calder in the Peggy Guggenheim Collection.

It isn't a windfall. The Guggenheim now earns about \$500,000 from all licensing and hopes to increase that to \$3 to 5 million in the next five years. By comparison, Colonial Williamsburg earns \$10 million a year from licensing on \$100 million in sales.

So far no theme parks or video games are on the drawing board, and reality shows starring Tommy Hilfiger and Paris Hilton were not allowed to shoot there.

No motorcycle products are currently licensed, even though the exhibition *The Art of the Motorcycle* has been a moveable feast for the bottom line, but the Guggenheim has received requests to put its name on bandanas and jackets. Shoes have not been licensed yet, either. "One company wanted to outfit our security

guards with shoes and then market it that way—'These are so comfortable that the Guggenheim employees wear them,'" said Pallante-Hyun. She hinted that some of those offers might soon be accepted.

No licensing arrangement exists with Hugo Boss, the design firm that funds a contemporary art prize in collaboration with the Guggenheim, nor is there an arrangement with Armani, which filled the museum's rotunda with clothing designs in 1999, and filled its coffers with a \$15 million donation.

Officially, the Guggenheim's building is a location rather than a product, yet it remains the foundation's most licensed property. The oculus skylight (copyrighted for reproduction, as is the building) is as sought after for location shots as the rotunda.

For the 2002 Olympics, a TV spot featured an Audi exiting from a photostopped garage on the 89<sup>th</sup> Street side of the museum, with the tagline, "All works of art belong in a museum." For a television commercial of this sort, the Guggenheim can now charge \$100,000 for the use of its location. (The Guggenheim Bilbao is also a desirable commercial location, but Bilbao handles its own licensing, Pallante-Hyun said.)

For now, though, the Guggenheim is worrying more about the building than its reproduction fees. The Frank Lloyd Wright structure is strung with sensors to monitor cracks. Once damages are measured, the building will be stripped for overdue repairs, not the best advertisement for an institution that is selling its architectural image. "Licensing will be even more desirable after the renovation," a museum spokesman said. **DAVID D'ARCY**

#### GIANCARLO DE CARLO, REMEMBERED

continued from page 3 and Venice University, fuelled by the gift of his archive, now brings attention back to his work.

In Milan, his home city for half a century, he had not even been asked to produce a dog kennel, he said to me only half joking. It was then particularly poignant to see him receive an honorary doctorate from Milan Polytechnic last winter. The moving and spontaneous standing ovation that greeted his entrance in a wheelchair and lasted for minutes may have been tinged with guilt. De Carlo's grateful acceptance speech was as sharp and aware as ever of the irony of the situation. Perhaps his Italian reputation is on the mend: He died the very day a major exhibition of his work opened in Rome.

Highly cultured and widely engaged, father of one of Italy's best-known novelists, De Carlo lived a life that went far beyond architecture. If I had to describe him—his charm, wit, generosity, and creative spirit—in one word, I would use the renaissance concept of virtù; he had nobleness of spirit.

But he did confide in me when he fell ill some years ago that to give up architectural practice would be to give up on life. His design work continued ever more inventively in his small Milan studio. When we last met, even though exhausted and flat on his back, he was at pains to discuss a current housing project in Beirut. It was therefore inevitable that, sadly, life would give up on him first. **JOHN MCKEAN TAUGHT AT**

**ILAUD WITH DE CARLO SINCE 1979. HE IS A PROFESSOR OF ARCHITECTURE IN BRIGHTON, ENGLAND AND AUTHOR OF GIANCARLO DE CARLO: LAYERED PLACES (MENGENS, 2004).**

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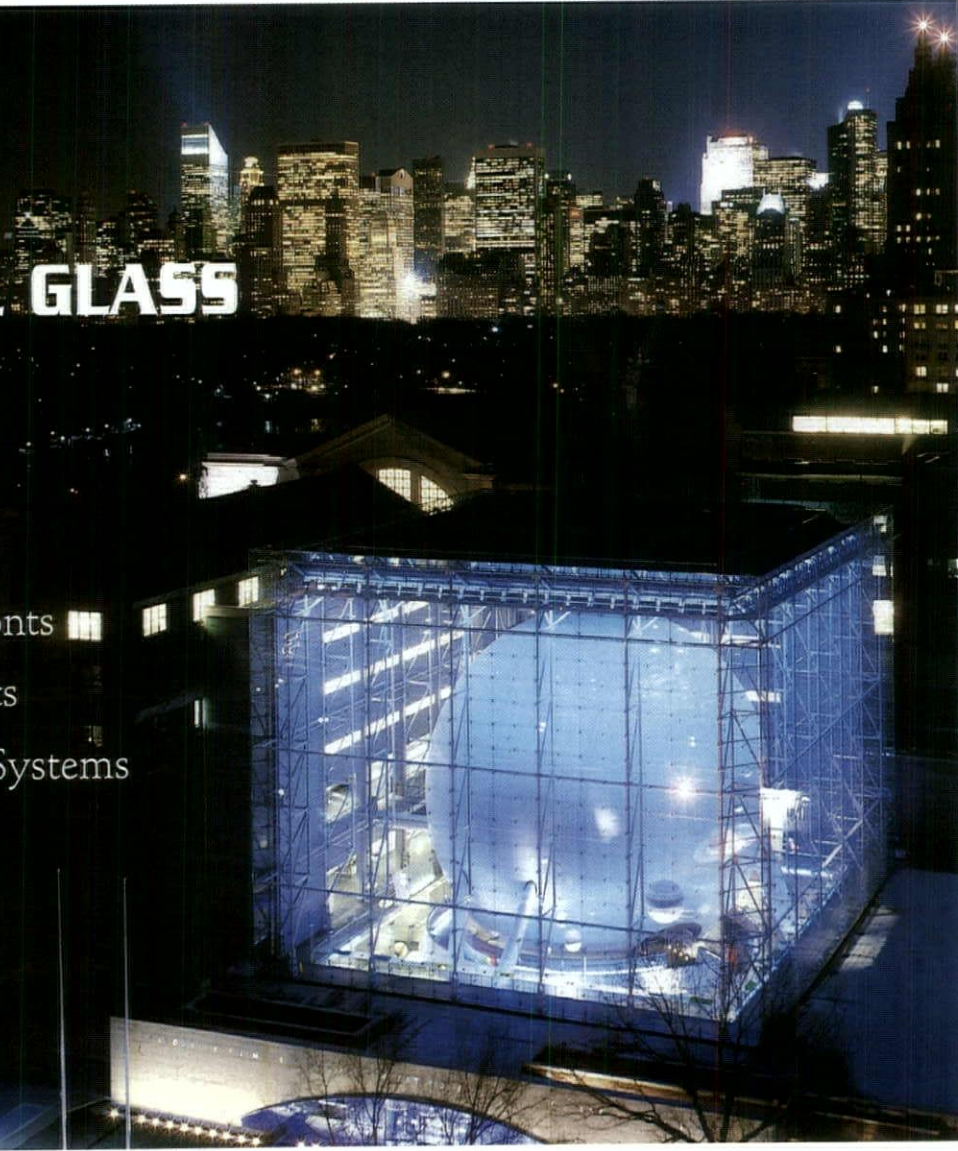
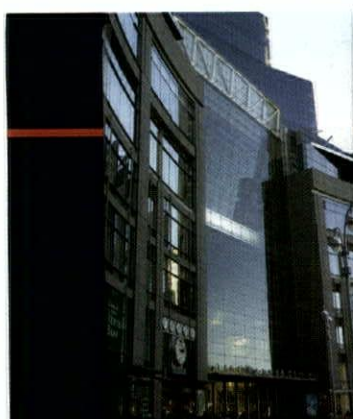
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RESIDENTS MOVE INTO AQUA, A  
NEW URBANIST TOWN IN THE  
MODERNIST STYLE

# AQUA CULTURE

In condo-crazed Miami, virtually all new residential construction is vertical. Though high-density development often makes the most of infill and combats sprawl, in Miami Beach, it has created "condo canyons" that have sapped the life of streets, leaving them in shadows and bordered by blank, fortresslike walls. In reaction to Miami's epidemic of "architecturally unremarkable highrises," in developer Craig Robins' words, he created Aqua, an 8.5-acre island community with three low-rise condominiums (all less than 11 stories high, containing 101 loftlike units) and 46 four-story townhouses by ten different architects, planned by Duany Plater-Zyberk (DPZ), progenitors of New Urbanism.

Robins worked with DPZ previously on the master plan for the Miami Design District, a former industrial area that's now a magnet for furniture showrooms and designer ateliers. Both efforts were shaped by Robins' desire to make art and design accessible, believing in their power "to elevate communities," he said. DPZ's master plan for Aqua is an attempt to create a livable neighborhood, where the street—long lost in Miami—is restored to pedestrians.

One immediately noticeable, radical aspect of Aqua is the concentration of parking for all condo dwellers in a single garage at the island's entrance. The building is the only one recycled from the island's days as a hospital complex. Walter Chatham masked the homely concrete slab structure with spacious, terrace-wrapped apartments and a four-story rooftop addition. The distance to the elegant condominiums by Alison Spear and Alexander Gorlin is slight, but it's probably greater than that between most Miamians and their cars.

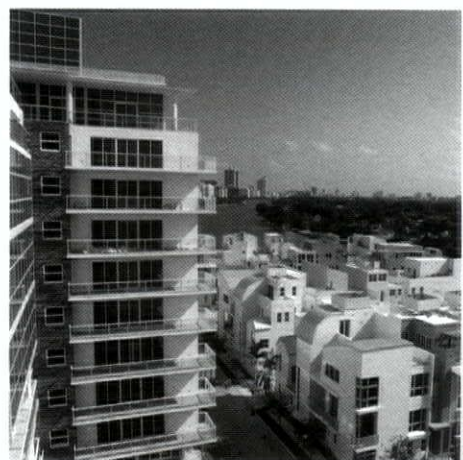
Depriving people (particularly the wealthy) of private parking, pools, gardens, et cetera, was a deliberate decision, said Elizabeth Plater-Zyberk, who preferred instead to emphasize shared amenities that enhance public spaces. DPZ's plan includes a continuous esplanade along the island's perimeter; a resortlike pool at the island's tip; public spaces with art by Richard Tuttle and Guillermo Kuitca; and a gym, business center, and children's play area dispersed among the condominiums. These moves are admirably antithetical to the standard development tendency to privatize water access, views, and other amenities in order to pump up prices. At Aqua, by contrast, everyone has water access and views.

The townhouses, too, play a role in nurturing community life, with parking pushed to the back of lots, allowing facades to meet subtly landscaped sidewalks. The townhouse type—buildings joined by party walls—also means that one's windows and terraces look square onto those of neighbors, prompting New Urbanist moments (at once charming and startling), like making eye-contact with neighbors while having your morning coffee.

The question that has pestered New Urbanism throughout its history, however, is "Where's the urbanism?" in its developments, which have been mostly discrete, inward-looking enclaves. With its high-priced and nearly sold-out homes (condos started at \$1 million and townhouses at \$2.7 million), Aqua is the most rarefied of New Urbanism's experiments. This island of millionaires will be vacant most of the year since Aqua is, for most of them, a second or even third home. With a guarded gate and only one commercial business on the island—a deli/sundries/dry cleaning station—residents will still have to drive to dine out or go shopping. In fact, DPZ pushed for more mixed use and for public spaces to be accessible to all, hoping that Aqua would also serve neighbors, but according to Robins and Plater-Zyberk, these ideas were halted by neighborhood associations and restrictive zoning.

Since Aqua's master plan and architectural designs were unveiled six years ago, much has been made about it being the first meeting of New Urbanism and modernism. "This project puts to rest the idea that New Urbanism is about traditional styles," said Gorlin. "New Urbanism was never about style."

At Aqua, however, modernism is treated precisely as a style. Architects drew astutely from Miami's tropical climate and high modernism—Art Deco, Le Corbusier, Mediterranean and Latin modern. Each submitted a few variations on facades and floor plans for given lot sizes and locations, at a corner or mid-block. Lot lines were their prime datum. DPZ then arranged them, sensitive to "giving each design its best location with regard to the ensemble and views from each



Alison Spear's 11-story condo (near left) and an array of four-story townhouses by 10 different architects, including DPZ, Hariri & Hariri, and Emanuela Frattini Magnusson.


house," said Plater-Zyberk. Their designs were submitted to an architect of record, Wolfberg Alvarez & Partners, which redrew them to be constructed as single block-long buildings, with a continuous poured foundation. In other words, the homes appear to be distinct structures but are essentially a sequence of variegated facades. Townhouses are traditionally built this way, though usually with the same facade and plan, repeated.

Though this approach could suggest ways for mass housing developers to bring more architectural interest and construction efficiencies to their projects, it also draws attention to the narrowed role of the architect. In Aqua, most had little or nothing to do with construction issues or even details. The architect's function as publicity generator, however, is as healthy as ever. **CATHY LANG HO**

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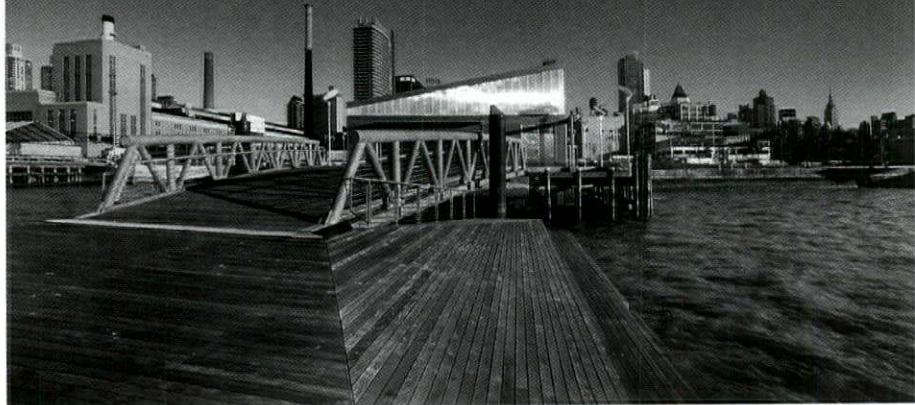
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## LATEST SECTION OF HUDSON RIVER PARK COMPLETED



COURTESY DATTNER ARCHITECTS

## CLINTON COVE PARK OPENS

The \$400 million project to revamp Hudson River Park from Battery Park to West 59<sup>th</sup> Street moved one step closer to completion in mid-May when Clinton Cove Park, designed by Dattner Architects and Miceli Kulik Williams + Associates (MKW), opened to the public. Located between West 54<sup>th</sup> and 57<sup>th</sup> Streets, the \$12.5 million park is part of the construction initiative that the Hudson River Park Trust, a New York city and state organization established in 1998. The Westway plan of the 1970s, which was ultimately abandoned in 1985, also would have created a strip of waterfront parks over an underground highway. Three decades later, the reality of an accessible, green waterfront is taking shape, segment by segment, designed by firms including Sasaki &

Associates and Michael Van Valkenburgh Associates. Mathews Nielsen Landscape Architecture and Quennell Rothschild & Partners prepared the overall plan and design guidelines for the 5-mile, 550-acre stretch. Out of the planned six segments, only segment four, which runs from Houston to the Gansevoort peninsula and was designed by Abel Bainnson Butz, has been completed.

Dattner Architects and MKW are collaborating on two segments, which span from West 25<sup>th</sup> to 59<sup>th</sup> streets and are budgeted at \$88.5 million. "The trick was to balance all the competing interests," said Michael Heuberger, a principal at Dattner. "The city, the state, the public, and the trust were all involved in the design process."

For their section, the two firms designed a

A boathouse and pier at Clinton Cove Park provide storage and water access for Upper West Side boat owners, as well as outdoor space for boating classes.

prototype boathouse adapted for three sites, at Piers 66, 84, and 96. At Pier 96, also known as Clinton Cove, the designers created an entire new 1,600-square-foot pier structure as well as a boathouse for kayaks, canoes, and 46-foot-long outriggers. "We wanted the boathouse to be a symbol of sustainable design, a demonstration to the public," said Heuberger. The designers chose durable materials such as zinc for siding and roofing, and reconstructed the pier from ipe, a renewable tropical hardwood. Sliding wall panels and clerestory windows allow for natural cross ventilation. The pier, which is spacious enough to accommodate outdoor classrooms, is rigged with a hydraulic mechanism that allows it to be raised and lowered for easy boat access.

A low grassy berm surrounding the boathouse blocks noise from the West Side Highway while allowing open views back toward the city, avoiding the potential danger of isolating the pier area. A sculpture by artist Malcolm Cochran called *Private Passage*, a cumbersome and incongruous piece that plays on the classic ship-in-a-bottle, is installed nearby.

Piers 66 and 84 and the other three unfinished park sections are expected to be completed in late 2006 and early 2007. JK

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## BRITISH LAWS KEEP FOREIGN ARCHITECTS OUT

## GO HOME, DAMN YANKEES

With its rich cultural heritage and host of superstar architects, Great Britain is an attractive proposition for students and professionals who wish to sample life abroad. But thanks to a double whammy of new regulations, American architects looking to cross the pond will now find it harder than ever before. As reported in an April issue of *Building Design*, the British newspaper for architects, new rules from the British Home Office and Architects Regulation Board will affect any American architect or architectural student looking to practice in Britain from now on.

There are no official figures for how many American architects are currently practicing in Britain. However, the American Institute of Architects UK branch has 166 registered members, of whom six are students.

Anyone wishing to follow in their footsteps should be prepared to face some tough hurdles. Non-British architects who train and qualify in Britain must now leave for two years before working there,

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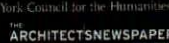
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after the Home Office closed a loophole in its immigration system. Separately, the UK's Architects Registration Board (ARB) has increased registration fees for foreign architects by 80 percent and toughened up the test for registration.

Architect David Chipperfield, who employs 11 Brits in a workforce of 50, condemned the crackdown. He said, "The most interesting architecture today comes from Japan, Switzerland, and Spain and we are trying to benefit from those places that are producing good architects. Anything that makes the employment of foreign architects harder is a disadvantage. It is important we have a multinational workforce."

The ARB's new assessment procedure kicked in at the end of the year. The new procedure costs £2,000 for parts one and two, and students must attend an interview at which they are supposed to prove that they are qualified to call themselves an architect. Many of them fail.

Lily Lau, a Canadian architect working for Feilden Clegg Bradley, came up against the new rules and has decided to abandon practicing in Britain. "I had to produce a lot of documentation for what was essentially a 45-minute interview," she said. "That's really not sufficient time to digest five years of architectural education. I wonder if the panel actually read any of it; there was no mention of it in the interview itself."

Lau thought the interview was a formality and, expecting to be recognized as part two equivalent, she began a part three course at Cambridge University, which she has since had to drop. Lau has decided to return to North America to qualify and register where, she said, she "understands the system."

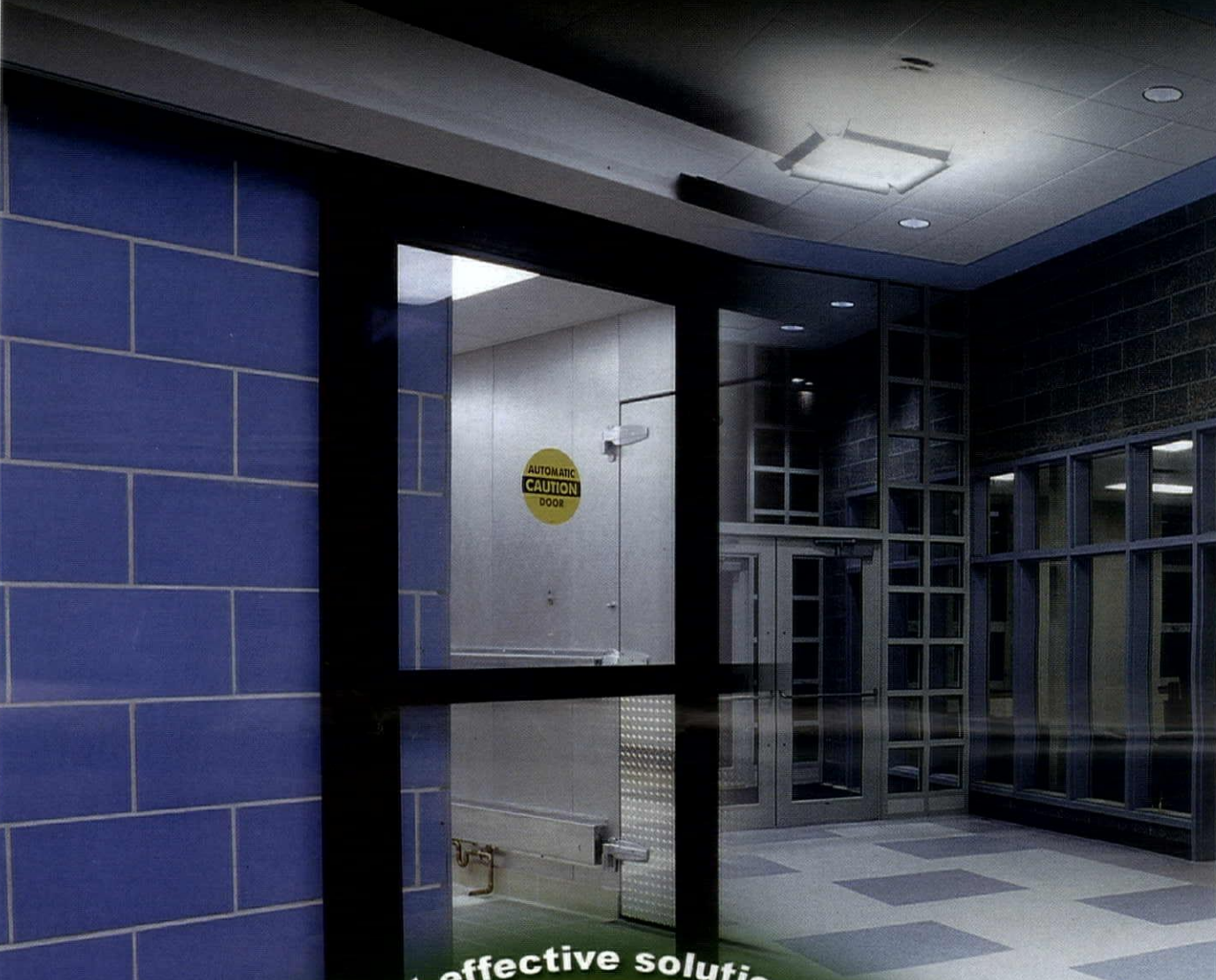
In a separate move that raises questions about the viability of British companies taking on overseas students at all, the Home Office has stopped allowing students who come here on training visas for their part-three study to take up a job upon qualification. Instead, they must leave the country for at least two years before they are allowed to apply for a permit to return and work.

According to Liz Sutton, head of human resources at American firm HOK's British office, the move could make companies think twice about hiring overseas workers. She said, "Unless you know you only want someone for a short time or a specific job, you don't want to invest time in them [if they cannot stay in the country]."

The change in policy has been highlighted by the case of Changsu Ryu, a Korean architect who had been studying in Britain and working for RHWL Architects for three and a half years, but who was forced to leave this past winter upon gaining his part three.

Lawyer Toby Fournier, a partner with leading immigration firm Paul Simon Solicitors, fought to keep Ryu in the country. "You have to ask why architecture students would come and study in the UK," he said. "This is a negative development for everyone concerned." **ELLEN BENNETT**


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THE ARCHITECT'S NEWSPAPER JUNE 22, 2005

# BEST IN SHOW

For those who didn't make it to the Jacob K. Javits Convention Center this spring for two major design trade fairs—Lightfair International (April 12–14) and the International Contemporary Furniture Fair (May 14–17)—here's what was judged "Best in Show" by independent panels of judges.

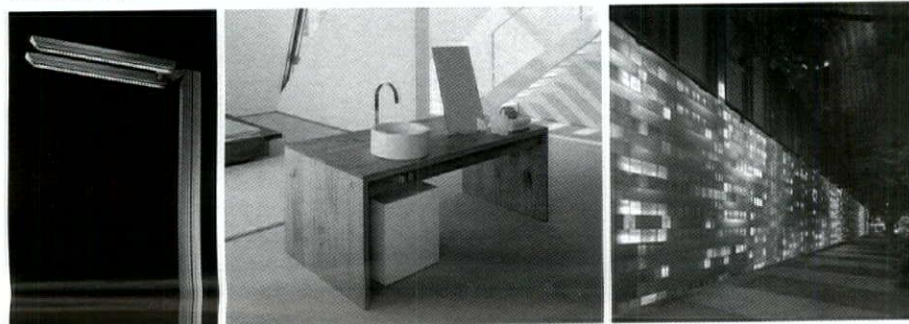
## LIGHTFAIR

**Inground 200**, Martin Architectural (best new product of the year)  
**Sensor Placement and Orientation Tool (SPOT)**, Architectural Energy Corporation (energy)  
**Millennio**, HessAmerica (design excellence)  
**BL-4000 RGB+**, Lamina Ceramics (technical innovation)  
**OnyxPak®**, Onyx Environmental Services (sustainability)  
**Squadro LED**, Xenon Light (roeder)  
**Color Kinetics iW MR**, Color Kinetics (judges' citation)  
**ecoXT MR16**, e3LED (judges' citation)

Left to right: Millennio by HessAmerica; kitchen and bath line by e15, Dornbracht, and Alape; SensiTile facade.

## INTERNATIONAL CONTEMPORARY FURNITURE FAIR

**Ingo Maurer** (body of work)  
**Art Center College of Design for Bernhardt Design** (new designer)  
**CC09** (craftsmanship)  
**Carl Hansen & Son's CH\_20 Elbow Chair** by Hans J. Wegner (furniture)  
**Ligne Roset's Facett Collection** by Ronan and Erwan Bouroullec (seating)  
**Santa & Cole** (lighting)  
**Van der Hurd Studio** (carpet and flooring)  
**J. Prichard Design** (wall coverings)  
**LooLo Textiles** (textiles)  
**Studio Stallinga BV** (accessories)  
**e15, Dornbracht, and Alape** (kitchen and bath)  
**Nola Industrier AB** (outdoor furniture)  
**SensiTile** (materials)  
**Umbra** (multiple production)  
**The School of the Art Institute of Chicago** (design school)  
**designboom ICFF Mart 05** (booth)



LEFT TO RIGHT: COURTESY HESSAMERICA; E15/DORNBRACHT/ALAPE; SENSITILE

## AT DEADLINE

## ZARDINI TO HEAD CCA

The Canadian Center for Architecture has appointed architect Mirko Zardini as its new director. Zardini edited *Casabella* from 1983 to 1988 and *Lotus* from 1988 to 1999, and was a member of the team that won the international design competition for the Giardini di Porta Nuova in Milan in 2003. Zardini begins on November 1.

## LADIES ROOMS

On June 6, Mayor Michael R. Bloomberg signed into law a bill to require that new construction and major renovations of public buildings in New York City include double the number of women's restrooms as men's. The bill is designed to cut waiting times for women in places like bars, movie theaters, and stadiums.

## CHAKRABARTI LEAVES SOM, AGAIN

Vishaan Chakrabarti, former director of the Manhattan office of the New York City Department of City Planning (DCP), announced that he would be leaving his most recent position as director of urban design at Skidmore, Owings & Merrill (SOM) to join The Related Companies as a vice president. Chakrabarti worked at SOM for nine years before working at the DCP. At

Related, Chakrabarti will be managing the redevelopment of the Farley Post Office and Moynihan Station.

## BATTERY BOSQUE OPENS

On June 6, the Battery Bosque, a newly renovated portion of Battery Park, opened to the public after a year-long \$8.5 million restoration by Saratoga Associates. Funded as part of the LMDC's \$25 million Open Space Initiative, the park is on a 2-acre site that includes the World War II East Coast Memorial, and is meant to provide a respite from the bustling ferry-related traffic nearby. Dutch designer Piet Oudolf worked with Saratoga on the plantings, and Weisz + Yoes Studio designed the kiosks, benches, and fountain in collaboration with Richard Van Seters Fountain Design.

## EVERYBODY WINS

On June 1, New York City and State lowered sales taxes a quarter and an eighth of a percentage point, respectively. This drop was offset by a new regional sales tax, applied to New York City and surrounding counties, of an eighth of a percent. The new tax revenue will go toward the struggling MTA, and is expected to raise \$250 million annually for the organization. With the changes, New York City residents will pay 8.375 percent in sales taxes, a total decline of a quarter point.

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# THE ARCHITECTS NEWSPAPER

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Kids these days... Okay, Okay, so you probably didn't make it to many of this year's final reviews. To fill you in on what you missed, and to follow up on our conversations last fall with local deans (See "Dean's List" AN 14\_9.7.2004), we asked the faculty of each of the tri-state area architecture schools to select a single outstanding project from this year's crop of student work. Although one project can never represent the breadth of student achievement or faculty instruction at a given institution, the work below reflects something of the current trends in architecture education and pedagogy.

On a Monday afternoon a few weeks ago, *The Architect's Newspaper* asked the students whose work follows in these pages to join us for a casual conversation about their experiences at school and the questions they face as they prepare to join the workforce. Ten of the fifteen students—David Benjamin, Jeff Carnell, John Gulliford, Yeon Wha Hong, Jonah Gamblin, Tuan Luong, Briget MacKean, John Murphey, Amila Salihbasic, and Soo-in Yang—sat down with editors Anne Guiney, Cathy Lang Ho, and William Menking to chat about everything from the difference between development politics in New York City and the Netherlands to the apparent decrease in the influence of theory on today's students. As expected, nobody wants to be a CAD monkey, and most felt that a small firm would provide better early experience than a large one. One of the most interesting questions discussed was "What is and should be the role of the architect today?" Here's what some of these talented students had to say.

David Benjamin (Columbia): "The first challenge for us—and it sounds like others here are just as interested in this—is how to move beyond the computer form-making that was so exciting a few years ago, and actually build these things. We also want to take on more real-world issues, from using fabrication machines to dealing with developers. I'd hate to lose theory, and hate for architects to lose our role as people who can imagine a new world, but I want to engage more fully in that world."

Jonah Gamblin (Yale): "When everyone first got into the studio [with developer Gerald Hines], we were all trying to actually be like developers. But later, there was a moment when we started to ask ourselves, 'Okay, what qualifies you to be

involved in this process?' It isn't valuable for architects to pretend to be developers; they have a particular expertise they can bring to the table, which is different from that of the developer or the engineer. In the studio, many of us ultimately had a sense that architects can come up with novel ideas for the organization of buildings."

Tuan Luong (RPI): "I think an important thing we can bring to the table is sensitivity toward site, from the cultural aspects to the more ephemeral ones that developers wouldn't necessarily think about. If they're thinking about the bottom line, we're thinking about how it might improve the lives of people in the long term."

John Gulliford (Pratt): "I think that while developers typically focus on one element or one function, we can make connections between these different things, and actually allow one element to have multiple functions. That comes from the places from which we draw inspiration, the questions we ask."

Amila Salihbasic (NYIT): "We can't forget that every day we influence people's lives. We can't forget why we're doing what we're doing. We're here for the people. The only thing developers care about is money. It's our duty to shape this world. We can do this."

Yeon Wha Hong (Cooper Union): "I think architects operate at a whole different scale than the people who have started working in the realms that are traditionally the territory of architects. What makes us different is that we are public intellectuals, and our generation of architects should fight for that. When we build we must address historical context and social fabric. We have a specific language, which has its own history, its own language. We're engaging in this dialogue at a completely different scale."

Jeff Carnell

John Gulliford

Yeon Wha Hong

Tuan Luong

David Benjamin

Soo-in Yang

Amila Salihbasic

Jonah Gamblin

Briget MacKean

John Murphey



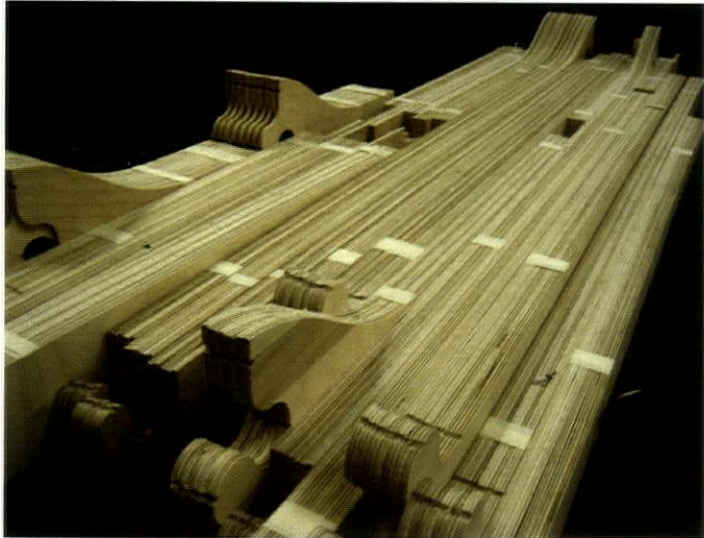




JEFF CARNELL, 27, B.ARCH 2006

SCHOOL: CITY COLLEGE OF NEW YORK  
STUDIO: 4TH-YEAR DESIGN (FALL)  
PROJECT: WEEKEND RESIDENCE IN UPSTATE NEW YORK  
INSTRUCTOR: JOE TANNEY

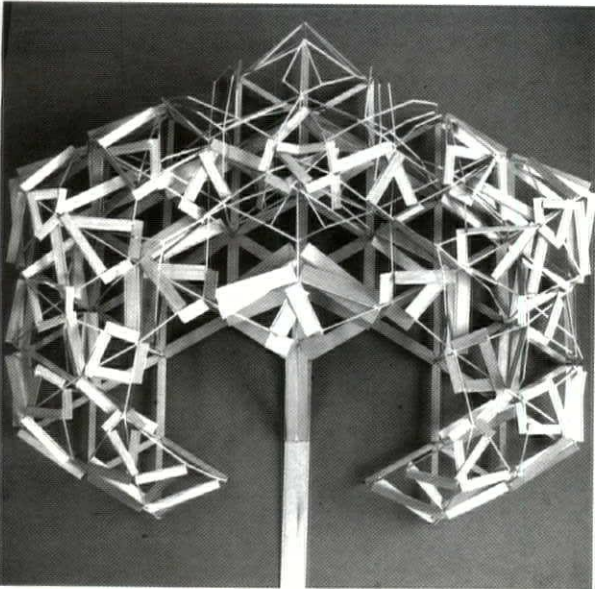
Jeff Carnell's fourth-year studio assignment was to design a 3,500-square-foot weekend retreat on a 2-acre lakeside lot in upstate New York. He set the house on the steepest part of the sloping site so that residents park at the highest level to enter the house. From the office and laundry on that level, one descends to ever more private spaces below until reaching the master bedroom just six feet above the lake's water level. "I wanted to reinforce the remove from the city with an inversion of the standard order of houses," said Carnell.



DAVID BENJAMIN AND SOO-IN YANG, 32 AND 30, RESPECTIVELY, M.ARCH I 2005

SCHOOL: COLUMBIA UNIVERSITY GRADUATE SCHOOL OF ARCHITECTURE,  
PLANNING, AND PRESERVATION  
STUDIO: ADVANCED ARCHITECTURE (SPRING)  
PROJECT: OPEN RESEARCH  
INSTRUCTOR: REINHOLD MARTIN

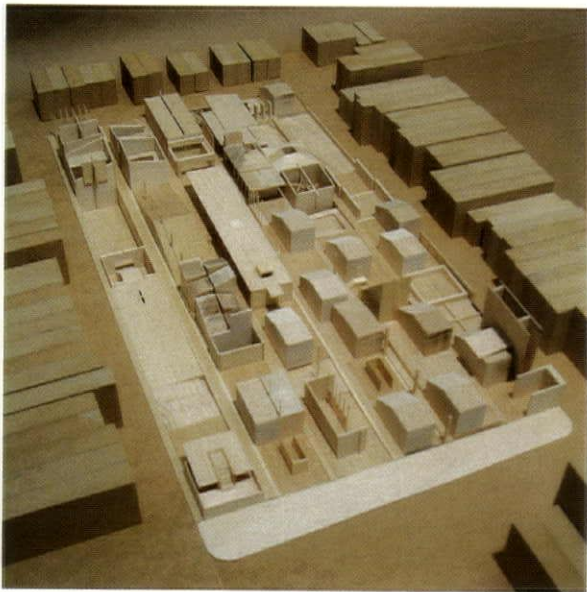
This project, titled *Better, Cheaper, Faster*, asks the question, "What if bottom-line development and good architecture were the same thing?" Its designers David Benjamin and Soo-in Yang believe that new computer-based fabrication techniques can offer a link between good architecture and the bottom line mentality of real estate developers. They designed a lightweight, collapsible framing system of CNC-milled 1/4-inch Baltic birch plywood that could replace typical balloon framing and its formal limitations. The designers tested the system by building a 10-foot cube. "We wanted to use CNC technology for its efficiency rather than for form," Benjamin explained, "and in the process develop new ways for architects to engage the process of design and construction." The two recent graduates are starting a firm called The Living ([www.thelivingnewyork.com](http://www.thelivingnewyork.com)) to develop the idea in large-scale projects.



THOMAS WONG, 22, B.ARCH 2006

SCHOOL: CORNELL UNIVERSITY, COLLEGE OF ART, ARCHITECTURE AND PLANNING  
STUDIO: OTTOIST DIVERSIONS: FROM FORM FINDING TO PATTERN-BREEDING (FULL YEAR)  
PROJECT: OPEN RESEARCH  
INSTRUCTORS: CIRO NAJLE AND JOSE ARNAUD

This research project titled *Catenary Bifurcations, Tree Organizations* began in a studio based on Frei Otto's experiments with catenary chain net structures. Cataloguing structures of catenary curves and the spatial effects that emerge by varying the distance between their endpoints, Thomas Wong began building structures that bifurcated in tree-like patterns. To create a spatial enclosure modeled on his research, Wong looked at "the inherent logic of growth and directional accumulation of site specific conditions in local Ithaca fauna, such as vines on pergola ribs." According to Wong, "The more branching that happens, the better the structural capacity of the shell."

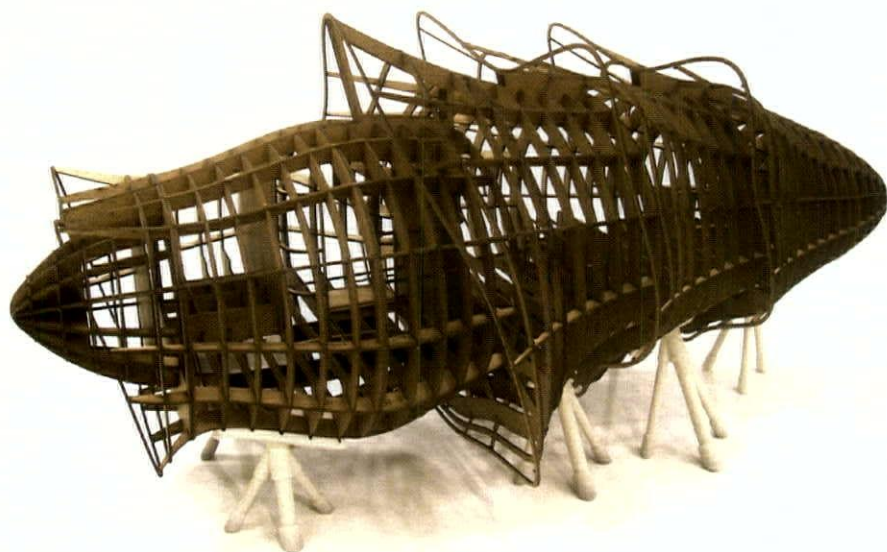


YEON WHA HONG, 22, B.ARCH 2005

SCHOOL: COOPER UNION IRWIN S. CHANIN SCHOOL OF ARCHITECTURE  
STUDIO: THESIS (FULL YEAR)  
PROJECT: OPEN RESEARCH  
INSTRUCTORS: ANTHONY VIDLER, GUIDO ZULIANI, STEPHEN RUSTOW,  
ANTHONY CANDIDO, TAMAR ZINGUER, AND RICARDO SCOFIDIO

"It was interesting for me as a New Yorker to research the whole city of Kyoto as a site," said Yeon Wha Hong of her project, *RE-Writing of the Kyoto City Block: Inventing a Language of Spatial Characters*. "The East-West orientation of blocks in Manhattan is reversed there, and there is a different relationship of streets to blocks." Hang used this research, as well as an interest in the formal similarities of Japanese joinery, old maps of Kyoto, and pages produced with moveable type to design a block in the city for the relatively transient foreign community there. She explained that she was interested in the program because it was an "alien overlay on a fixed urban condition."





**JOHN MURPHEY, 23, B.ARCH 2005**

SCHOOL: NEW JERSEY INSTITUTE OF TECHNOLOGY  
STUDIO: 5TH-YEAR COMPREHENSIVE (SPRING)  
PROJECT: OPEN RESEARCH  
INSTRUCTOR: RICHARD GARBER

This articulated structure may look like the bastard child of Ron Herron's iconic "Walking City" and a dinosaur skeleton, but it's actually the result of adapting plywood yacht hulls and modular submarine construction methods to the design of what John Murphey calls "a Command Pod for rapid deployment by scientists and researchers in the field." Murphey intends the structure's ribs to be built out of water-jet cut laminated plywood, and covered with a molded plywood shell. The pod's adjustable steel legs lift it off the ground to withstand severe environmental conditions. Murphey emphasizes that his current pod is a base model only and may be modified as needed.



**SANTIAGO RIVERA ROBLES-MARTINEZ, 32, M.ARCH III 2005**

SCHOOL: PARSONS SCHOOL OF DESIGN  
STUDIO: THESIS (FULL YEAR)  
PROJECT: HOTEL, OPEN SITE  
INSTRUCTOR: DAVID J. LEWIS

When Houston Street was widened in 1940, a row of tenement buildings was knocked down, leaving several odd-shaped lots. Santiago Rivera Robles-Martinez's thesis project returns a triangular piece of that space to residential use, albeit in the form of a hotel, which would also allow him to blend public and private uses. "The typical New York facade breaks public and private abruptly and I wanted to challenge that architecturally," he explained. The sidewalk is periodically pulled into the building to create a series of public spaces such as a DJ lounge and an open-air cinema; Rivera Robles-Martinez thinks of it as an inhabitable facade.



**AMILA SALIH BASIC, 28, B.ARCH 2005**

SCHOOL: NEW YORK INSTITUTE OF TECHNOLOGY  
STUDIO: THESIS (FULL YEAR)  
PROJECT: OPEN RESEARCH  
INSTRUCTOR: MARK CHEN

For a contemporary dance center on the south side of Houston Street, Amila Salihbasic considered the work of a number of contemporary dance troupes. She said she thought a great deal about the way that dancers in the New York-based group De La Guarda managed to occupy walls and ceilings as well as floors, and Diller + Scofidio's work on the dance piece *Moving Target* (1996). On the facade of her design, a single plane folds up and around to enclose distinct programmatic spaces, both public and private. "I wanted to show movement—pedestrians, what is happening underground, all the vehicles, and the people within," said Salihbasic. "The building is a kaleidoscope showing all of that at once."

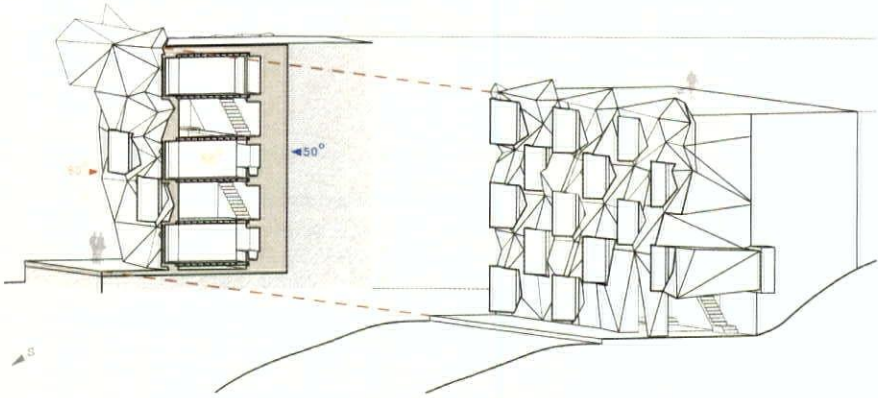


**JOHN GULLIFORD, 24, B.ARCH 2005**

SCHOOL: PRATT INSTITUTE  
STUDIO: THESIS (FULL YEAR)  
PROJECT: OPEN RESEARCH  
INSTRUCTORS: MARC SCHAUT, GORDON KIPPING

John Gulliford chose his Astor Place site for his project *Social Synthesis* because of its extraordinary energy: the Cooper students, skate rats, honking taxis, and passersby who always seem to be around. That energy also suggested a natural analog for his skyscraper: "In starting my research, I was drawn to the human body—there are so many systems coexisting at once—and I started to think of the building as a vertical body," said Gulliford. He wanted to pull the energy up into the building at certain points, and began to think of them as chakras, or the seven spiritual points believed to be in the human body. The program fell into place accordingly, with an uninhabited "Divine Zone" at the top of the tower, and a public "Energy Lounge and Study" at the base.





ERICA GOETZ, 26, M.ARCH I 2006

SCHOOL: PRINCETON UNIVERSITY SCHOOL OF ARCHITECTURE  
STUDIO: INTEGRATED BUILDING (FALL)  
PROJECT: HOTEL AND RESTAURANT IN THE HUDSON VALLEY  
INSTRUCTORS: PAUL LEWIS, HILLARY BROWN, AND NAT OPPENHEIMER

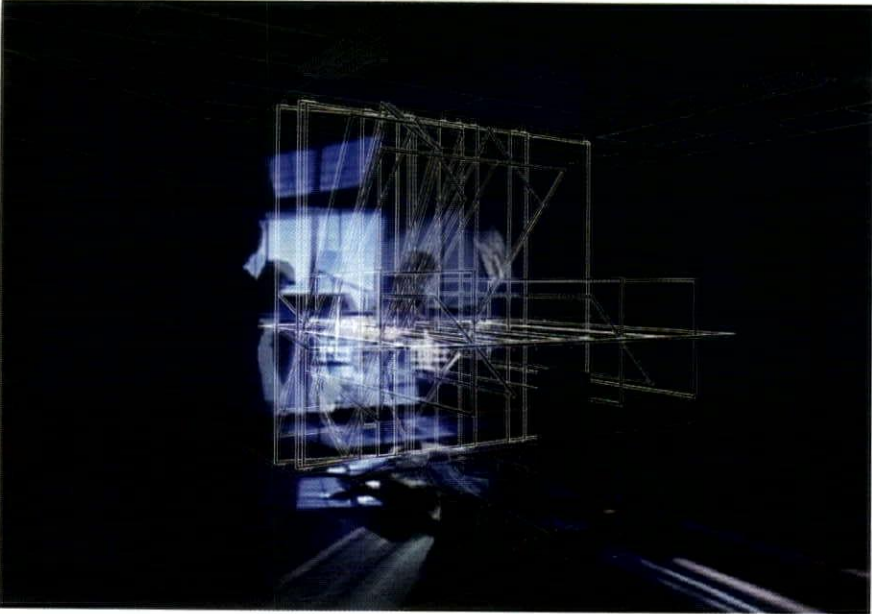
Erica Goetz "harnessed energy from the natural forces of the site" for this project for a lakeside hotel and restaurant in the Hudson Valley. She created a variant of a trombe wall for the facade: the internal side serves as the retaining wall, and transmits the temperature of the earth (cool in the summer and warm in the winter) inside. The external concrete wall is faceted in such a way that heat is deflected in the summertime, and absorbed in the winter. Instructor Paul Lewis said, "Erica's design has a formal complexity that is seductive yet based on the simple argument of a self-shading building."



BRIDGET MACKEAN, 22, B.ARCH 2005

SCHOOL: RENSSELAER POLYTECHNIC INSTITUTE  
STUDIO: THESIS (FULL YEAR)  
PROJECT: OPEN RESEARCH  
INSTRUCTOR: JEFFERSON ELLINGER

This proposed artists' residence in Maine's Arcadia National Park is sited next to a beach with 15-foot tidal swings. Bridget MacKean first created digital maps of the site and used animation technology to map how the oscillation of the tides transformed the landscape over time. She employed this technique to design her building as a part of the natural system. MacKean stressed that her goal with the project was oriented more toward research than design: "I wanted to experiment with Maya in a more analytic manner, instead of just using it for form-making."



TUAN LUONG, 24, M.ARCH I 2005

SCHOOL: STATE UNIVERSITY OF NEW YORK, BUFFALO  
STUDIO: THESIS (FULL YEAR)  
PROJECT: OPEN RESEARCH  
INSTRUCTOR: OMAR KHAN

This installation focused on a 1/2 scale model of downtown Buffalo's highway system. Titled *Fluxuations: the Perceptual Transformation of Architecture*, the project included a machine created by Tuan Luong that could scan across the city model on ceiling and floor tracks and project the information in full scale onto an adjoining wall. Luong explained that he was interested in the transfer from an architect's model to full-scale realization: "The machine creates a dialogue back and forth between the scales and questions the working design method of the architect." Luong hopes to further develop a process whereby information projected on the walls can generate the design for a building.

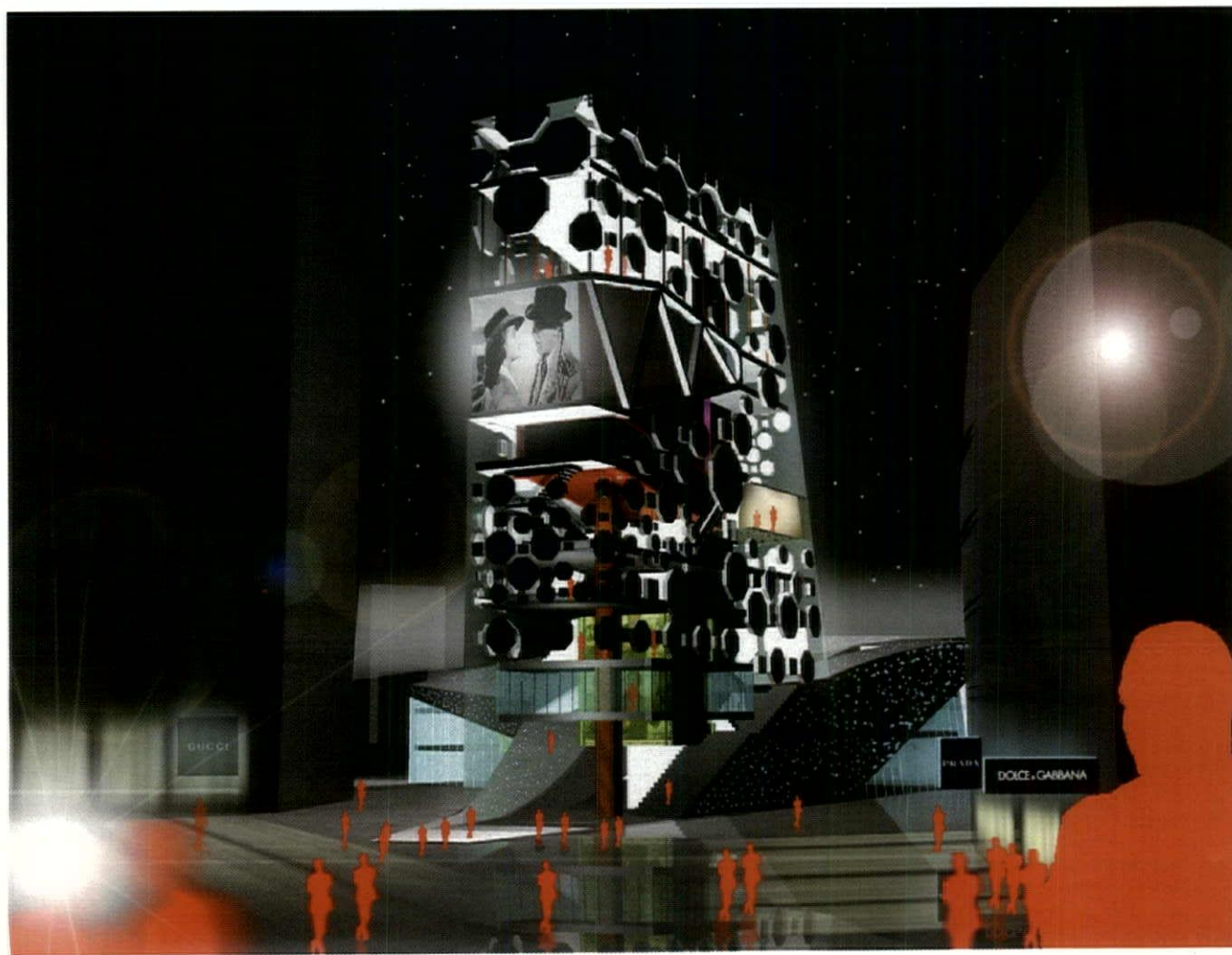


CHRISTOPHER HAYNER, 22, B.ARCH 2005

SCHOOL: SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE  
STUDIO: 5TH-YEAR THESIS (FULL YEAR)  
PROJECT: OPEN RESEARCH  
INSTRUCTORS: ELIZABETH KAMELL AND IVAN RUPNIK

This mobile home design project titled *TransPLANTing a Migrant Community* is intended to serve migrant workers, solving the itinerant group's long-standing housing problem. Designer Christopher Hayner argued that traditional barrack-like housing does not allow for "either privacy or individuality, and at the same time cuts the workers off from their adopted communities." Hayner started with typical mobile home technology and a utility core for easy accommodation in RV parks, and modified the unit to create a unique configuration. For example, a pull-out porch with a barbeque allows the home to become part of a larger community, while private quarters face the back. The home also has a greenhouse on its roof to grow food for the poverty-stricken and land-starved community.





RALPH BAGLEY IV AND JONAH GAMBLIN,  
25 AND 27, RESPECTIVELY, MARCH 1 2005

SCHOOL: YALE SCHOOL OF ARCHITECTURE  
STUDIO: ADVANCED DESIGN (SPRING)  
PROJECT: FASHION MUSEUM AND SCHOOL  
IN MILAN, ITALY  
INSTRUCTORS: STEFAN BEHNISCH AND  
GERALD HINES

Under the guidance of the architect Stefan Behnisch and the developer Gerald Hines, Ralph Bagley IV and Jonah Gamblin developed a proposal for the Fondazione Nicola Toussardi (a fashion museum and school in Milan), which is the public element of Garibaldi Republica, a project currently in development by Hines. According to Gamblin, the two spent the first half of the semester developing a software program that would help them synthesize financial information and site demographics, and used the results to develop planning strategies for the building. Only then did they begin to design the building. According to Gamblin, "We were studying the financial implications of different architectural decisions and looking at how you can use the economic logic of a project as a way to find new design strategies, as opposed to seeing it as a restriction."

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# Begin with the Beginning

*Architecture as Signs and Systems for a Mannerist Time*  
Robert Venturi and Denise Scott Brown  
Belknap Press, \$35.00

work that are less known, particularly their separate work from the 1950s and 60s. They are obviously, among other things, historians. What they are trying to do is to understand how their unique and history-making achievement came about. They explore the possible answer in pre-Denise Bob, and pre-Bob Denise.

Surprise number one is Venturi. He always tends to come across as the consummate gentleman and scholar, upright, worldly, soft-spoken, mild-mannered, enamored of Alberti, Michelangelo, and Borromini. A graduate of Princeton, which was then the epicenter of iconology studies under Erwin Panofsky and Rensselaer Lee, he is one of the most literate readers of the classical tradition—and its mannerist re-interpreters—as a system of signs. But here, alongside what he always refers to as his “charming and intelligent” self, his angry-young-man alter ego emerges. His pugilistic, almost punky style of writing in places is in keeping with this spirit, dissing architecture he doesn’t like and promoting what he does. He tosses the word *Viva* around so often that he almost sounds like Elvis Presley, and argues for what he once called the messy vitality of the built environment, for an architecture that promotes richness and ambiguity and deals with the complexities of the city in a contextual manner. Among the works presented in this vein are pre-Denise projects such as Grand’s Drugstore (Philadelphia, 1961–62), Guild House (Philadelphia, 1961–66), Fire Station No. 4 (Columbus, Indiana, 1966–68), and the unbuilt National Collegiate Football Hall of Fame (1967). This Venturi loves gas stations and drive-in restaurants and main streets in small towns. If he had been an artist, he would have been Ed Ruscha. If he had been a musician, he would have been Charles Ives.

Scott Brown’s section is equally if not more surprising, especially because much less is known about her as a person. In a series of intimately written vignettes she recounts how she came to Las Vegas by way of multicultural Africa, where her Jewish family from Latvia had settled at the turn of the 20<sup>th</sup> century. She tells of how, with her first husband, fellow South African architect Robert Scott Brown, who died in a car crash (and to whom *Learning from Las Vegas* is dedicated), she toured the Natal province photographing the ordinary landscape. She was fascinated with popular culture, as her photographs of billboards in Zulu and English (included in the book) demonstrate.

When she gets to her university years—she studied at the Architectural Association in London and the University of Pennsylvania—her section reads like a who’s who of fascinating postwar urban planning figures. She was involved with Independent Group, Alison and Peter Smithson, New Brutalism, Arthur Korn; and later in the United States, with Paul Davidoff, Herbert Gans, David Crane, Louis Kahn, and Walter Kristaller, the latter two her collaborators on the Chicago Area Transportation Study of 1959. Her chapter “Activities as Patterns,” with its emphasis on urban-geographical mapping techniques, illuminates her expertise in a field which has sadly disappeared from university curricula. She touches on (but unfortunately doesn’t expand upon) her involvement in the civil rights movement and with Architects, Designers and Planners for Social Responsibility. She also recounts her experience as a teacher. In 1965, she left



Venturi and Scott Brown's 2001 riff on Thomas Cole's *The Architect's Dream* (top) and their 1994 proposal for a New York City skyscraper (above).

her teaching post at Penn for a faculty position at UC Berkeley, where she taught urban design. In 1967 she left for UCLA. From there, she invited her former Penn colleague Venturi to lecture. In Venturi, she said she found the only architect who supported the social and political concerns of planners. She invited him to go to Las Vegas with her. The rest is history.

*Architecture as Signs and Systems for a Mannerist Time* is an intellectual history, charting the genealogy of Venturi's and

Scott Brown's independent formation and explaining the fusion of their ideas. The book is an exhilarating gush of fresh air, the most rousing architecture book I have read for years. It's caring, humane, deeply knowledgeable, and bursting with architectural and urban design ideas that have only gained in relevance since the 1960s, as globalization casts ever more doubt on the received truths of “high” architectural culture.

**LIANE LEFAIVRE IS A CRITIC AND HISTORIAN. SHE CHAIRS THE HISTORY AND THEORY DEPARTMENT AT THE APPLIED ARTS ACADEMY IN VIENNA AND IS A FELLOW AT THE TECHNISCHE UNIVERSITEIT IN DELFT. SHE IS PREPARING A BOOK ON DIRTY REALISM (PRESTEL, 2005).**

*Architecture as Signs and Systems for a Mannerist Time* takes Robert Venturi and Denise Scott Brown back to where they started: Las Vegas. Few books have shaped the architectural debate as much as their 1972 *Learning from Las Vegas*. Their first collaboration, co-written with Steven Izenour, was a pivotal book that shook big-bluff postwar “high” modernism to its roots and reoriented architectural thinking forever. Its embrace of the lowly “ordinary and banal” still packs an enormous punch and remains one of the best-selling architecture books. And, at ages 83 and 78, respectively, Venturi and Scott Brown can still bring down the house with the radical nature of their thinking, as I recently witnessed at their lectures in Delft and Vienna which drew crowds of nearly 1,000 people each.

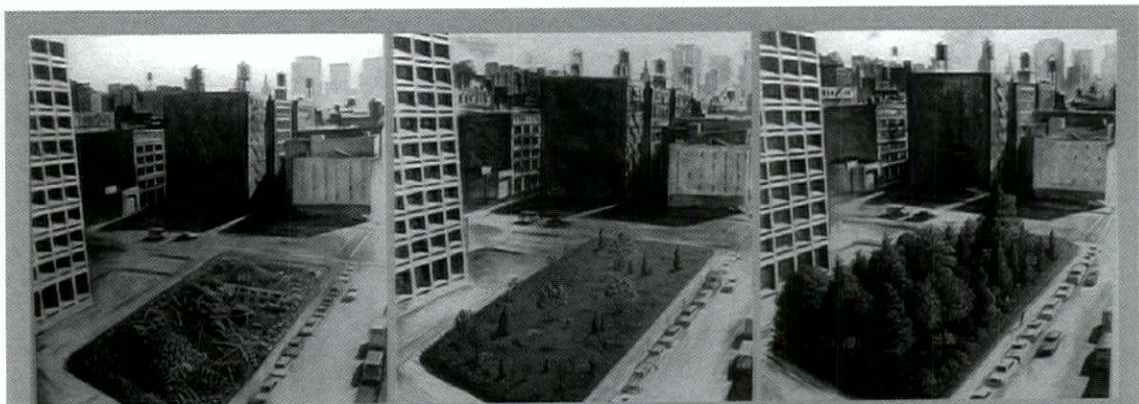
This new book, a *catalogue raisonné* of their built and unbuilt work, is self-reflective and introspective. Surprisingly autobiographical, it delves into the history and pre-history of their encounter—they first met at the University of Pennsylvania in 1960—providing a glimpse into what prepared them for each other and what they would accomplish together. They begin with an elegiac poem by T.S. Eliot, from *The Four Quartets* (1944):

We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.

The purpose, Denise writes, is to show that “perhaps we, like him, arrive where we started and know that place, if not for the first time, then in another way.”

Few people have managed to keep up a more harmoniously brilliant and productive relationship than they. (How else could their partnership have survived the absurd and deeply insulting granting of the Pritzker Prize to only one of them if they hadn’t been harmonious?) Until now, however, this harmony has taken the form of a single authorial voice in their books. In this book, their individual voices are clearly distinct for the first time. Venturi narrates the first section, “Signs,” and Scott Brown the second, “Systems.” This split narrative sheds light on aspects of their





© ALAN SONFIST/COURTESY PAUL RODGERS/9W GALLERY, NY

An exhibition marking the 40<sup>th</sup> anniversary of Alan Sonfist's 1965 conception of *Time Landscapes*, a project built at the corner of LaGuardia Place and Houston Street in 1978, opened at the Paul Rogers/9W Gallery in May. A forerunner to the land art movement of the 1960s, *Time Landscapes* is an urban park that restores the nature of New York's pre-colonial past. The park was recognized as a landmark in 1998. The exhibition features lithographs, sketches, and photographs dating from the earliest phases of the project to this year, including retrospective studies such as *Time Landscape Past, Present, Future* (2005, above).

Alan Sonfist  
*Time Landscape: Reflection (1965–1978–Present)*  
Paul Rodgers/9W Gallery, 529 West 20th Street, 9th Floor. Through July 2

## LECTURES

## JUNE 22

**Lance Hoosey, Craig Schwitter, Bruno Hoppold**  
**Skin and Bones: Sustainable Structural Design**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## Eric Lam

**9 to 5 Greening Your Workspace**  
6:30 p.m.  
Hafele Showroom  
25 East 26th St.  
www.greenhomenyc.org

## JUNE 23

**Evan Lipstein**  
**High Rise Building Safety**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## JUNE 25

**Jan Avgikos**  
**On Agnes Martin**  
1:00 p.m.  
Dia: Beacon  
3 Beekman St., Beacon  
www.diaart.org

**Aernout Mik, Dan Cameron**  
**Refract**  
2:00 p.m.  
New Museum of Contemporary Art  
556 West 22nd St.  
www.newmuseum.org

## JUNE 27

**Mierle Laderman Ukeles, Phil Gleason, Peter Reed**  
**Fresh Kills Landfill: Art and Engineering Equals Public Art**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

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## JUNE 28

**David Altmejd**  
6:30 p.m.  
Solomon R. Guggenheim Museum  
1071 5th Ave.  
www.guggenheim.org

## JULY 14

**Patty Chang**  
**Shangri-La**  
6:30 p.m.  
New Museum of Contemporary Art  
556 West 22nd St.  
www.newmuseum.org

## JULY 21

**Diane Stuart**  
**New York's History Through its Manholes**  
12:00 p.m.  
92nd Street Y  
35 West 67th St.  
www.92y.org

## EXHIBITIONS

## JUNE 23 – AUGUST 17

**Bridge Freezes Before Road**  
Gladstone Gallery  
515 West 24th St.  
gladstonegallery.com

## JUNE 23 – SEPTEMBER 25

**Matisse: The Fabric of Dreams**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

## JUNE 24 – 25

**A History in Stone, Brick, and Wood: Architectural Artifacts of Demolished Buildings**  
Brooklyn's Other Museum of Brooklyn (B.O.M.B.)  
111 Hall Street, Brooklyn  
718-789-5218

## JUNE 26 – SEPTEMBER 30

**2005 Young Architects Program**  
P.S.1 Contemporary Art Center  
22–25 Jackson Ave., Queens  
www.ps1.org

## JUNE 26 – OCTOBER 9

**Isamu Noguchi, et al.**  
**Down the Garden Path: Artist's Gardens Since 1960**  
Queens Museum of Art  
Flushing Meadows Corona Park, Queens  
www.queensmuseum.org

## JUNE 29 – JULY 30

**Friedrich Fröebel, Jeannine Mosely, Shea Zellweger**  
**Philosophical Toys**  
apexart  
291 Church St.  
www.apexart.org

## JUNE 29 – AUGUST 22

**2005 Young Architects Program Proposals**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

## JUNE 29 – SEPTEMBER 29

**Alejandro Diaz**  
**A Can for All Seasons**  
Grand Concourse, Bronx  
www.publicartfund.org

## JUNE 30 – SEPTEMBER 9

**Along the Way: MTA Art For Transit, Celebrating 20 Years of Public Art**  
UBS Art Gallery  
1285 Avenue of the Americas  
www.ubs.com

## JULY 8 – SEPTEMBER 10

**Patty Chang: Shangri-La**  
New Museum of Contemporary Art  
556 West 22nd St.  
www.newmuseum.org

## JULY 14 – OCTOBER 9

**Jean Hélion**  
National Academy Museum  
1083 5th Ave.  
www.nationalacademy.org

## CONTINUING EXHIBITIONS

**THROUGH JUNE 24**  
**Architects on Art 2005**  
Cooper Union  
7 East 7th St.  
www.cimarchitects.org

## THROUGH JUNE 25

**Ian Burns, Adam Cvijanovic, Gedi Sibony**  
**Jack**  
Cuchifritos  
120 Essex St.  
212-598-4124

## Hilary Harkness

Mary Boone Gallery  
745 5th Ave.  
www.maryboonegallery.com

## Ron Arad

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

## Antony Gormley

Sean Kelley Gallery  
21 East 26th St.  
www.skny.com

## Tina Rohrer

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

## Long Bin-Chen

**Buddha DNA**  
Frederieke Taylor Gallery  
535 West 22nd St., 6th Fl.  
www.frederiketaylorgallery.com

## 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.ccnyc.cuny.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

## THROUGH JULY 2

**Alan Sonfist**  
**Time Landscape: Reflection (1965–1978–Present)**  
Paul Rodgers/9W Gallery  
529 West 20th St., 9th Fl.  
www.paulrodders9w.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 16

**What Sound Does A Color Make?**  
Eyebeam  
540 West 21st St.  
www.eyebeam.org

## THROUGH JULY 18

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

## THROUGH JULY 29

**The Subjective Figure**  
Robert Miller Gallery  
524 West 26th St.  
www.robertmillergallery.com

## THROUGH JULY 30

**Organic**  
Safe-T-Gallery  
11 Front St., Brooklyn  
www.safetgallery.com

## Wall to Wall Drawings

Drawing Center  
35 Wooster St.  
www.drawingcenter.org

## The Joan Mitchell

**Foundation 1997, 1998 & 1999 Grant Recipients**  
Cue Art Foundation  
511 West 25th St.  
www.cueartfoundation.com

## Atomica: Making the

**Invisible Visible**  
Eisso Gallery  
531 West 26th St., 2nd Fl.  
www.essogallery.com

## THROUGH AUGUST 7

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

## THROUGH AUGUST 10

**Changing Tides II: Envisioning the Future of the East River**  
Urban Center  
457 Madison Ave.  
www.mas.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 Kazimiroff Blvd., Bronx  
www.nybg.org

## THROUGH AUGUST 19

**Bridge Freezes Before Road**  
Gladstone Gallery  
515 West 24th St.  
www.gladstonegallery.com

## THROUGH AUGUST 20

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

## THROUGH AUGUST 26

**Arne Jon Jutrem, Cathrine Maske, et al.**  
**Breakable Art: Contemporary Glass and Ceramics from Norway**  
Scandinavia House  
58 Park Ave.  
www.scandinaviashouse.org

## Michael Kenna

Robert Mann Gallery  
210 11th Ave., 10th Fl.  
www.robertmann.com

## THROUGH AUGUST 28

**Meteorologic Phenomena**  
Wave Hill Glyndor Gallery  
West 249th St. and Independence Ave., Bronx  
www.wavehill.org

## THROUGH AUGUST 29

**Friedlander**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.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



**Enrique Norten**  
**Three New Buildings for New York City**  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

**Steve Powers, Os Gemeos, Beatriz Barral, et al.**  
**The Dreamland Artist Club**  
Various venues in Coney Island  
www.creativetime.org

**THROUGH SEPTEMBER 10**  
**Policy and Design for Housing: Lessons of the Urban Development Corporation 1968-1975**  
Center for Architecture  
536 LaGuardia Pl.  
www.udchousing.org

**Aernout Mik: Refraction**  
New Museum of Contemporary Art  
556 West 22nd St.  
www.newmuseum.org

**THROUGH SEPTEMBER 18**  
**Tony Oursler**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**Danny Lyons**  
**The Destruction of Lower Manhattan**  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

**THROUGH SEPTEMBER 24**  
**Francisco de Goya: Los Caprichos**  
Chelsea Art Museum  
556 West 22nd St.  
www.chelseaartmuseum.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 9**  
**Franz Ackermann, Steve DiBenedetto, et al.**  
**Remote Viewing: Invented Worlds**  
Whitney Museum of American Art  
120 Park Ave.  
www.whitney.org

**THROUGH OCTOBER 23**  
**Extreme Textiles: Designing For High Performance**  
Cooper-Hewitt National Design Museum  
2 East 91st St.  
www.ndm.si.edu

**Robert Smithson**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

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

**THROUGH NOVEMBER 7**  
**Agnes Martin**  
**...unknown territory...**  
Dia: Beacon  
3 Beekman St., Beacon  
www.diaart.org

**THROUGH DECEMBER 31**  
**Sol LeWitt**  
**Curved Wall With Towers, Circle With Towers**  
Madison Square Park  
www.madisonsquarepark.org

**THROUGH APRIL 10**  
**Andy Warhol**  
**Dia's Andy: Through the Lens of Patronage**  
**Vera Lutter**  
**Nabisco Factory**  
Dia: Beacon  
3 Beekman St., Beacon  
www.diaart.org

#### FILM & THEATER

**JUNE 23 - JULY 28**  
**New York's First Solar-Powered Film Festival**  
8:45 p.m.  
Solar One at Stuyvesant Cove  
East 23rd St. and FDR Dr.  
www.cccenter.org

**JUNE 27 - JULY 1**  
**Monica Bill Barnes**  
**Limelight: A Sightlines Performance**  
12:30 p.m.  
Bowling Green Park  
www.lmcc.net

**JUNE 28**  
**Lessons of Darkness**  
(Werner Herzog, 1992), 50 min.  
7:30 p.m.  
Anthology Film Archives  
32 Second Ave.  
www.storefrontnews.org

**JULY 9 - AUGUST 14**  
**Raoul Walsch Retrospective**  
Museum of the Moving Image  
35th Ave. and 36th St., Queens  
www.movingimage.us

CONTINUING  
FILM & THEATER

**THROUGH JULY 3**  
**Asian Urban Youth Films**  
Museum of the Moving Image  
35th Ave. and 36th St., Queens  
www.movingimage.us

**THROUGH AUGUST 22**  
**Bryant Park Summer Film Festival**  
Bryant Park  
www.bryantpark.org

#### EVENTS

**JUNE 23**  
**William Kentridge:**  
**9 Drawings for Projection**  
7:30 p.m.  
Prospect Park Bandshell, Brooklyn  
www.publicartfund.org

**JUNE 25**  
**Kitty Brazelton, Lee Hayla, Matthew Shipp: Kitchen House Blend Finale**  
8:00 p.m.  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

**JUNE 27**  
**William Kentridge:**  
**9 Drawings for Projection**  
9:00 p.m.  
Central Park Bandshell  
www.publicartfund.org

**JUNE 29 - 30**  
**Robert Melee's Talent Show**  
8:00 p.m.  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

**JULY 8 - 10**  
**A City of Neighborhoods**  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
ndm.si.edu

**JULY 8 - AUGUST 26, FRIDAYS**  
**Design + DJs + Dancing**  
6:00 p.m.  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
ndm.si.edu

**JULY 11 - 15**  
**Summer Design Institute: What is Design?**  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
ndm.si.edu

**JULY 11 - 29**  
**Ong Keng Sen**  
**Ancient Technologies, Dramaturgy, and Game**  
The Kitchend  
512 West 19th St.  
www.thekitchen.org

**JULY 19**  
**Storefront for Art and Architecture 2005 Benefit**  
The Apartment  
213 West 23rd St.  
www.storefrontnews.org

#### WITH THE KIDS

**THROUGH SEPTEMBER 2**  
**2005 Summer Saturdays on Governors Island**  
Open visits to Governors Island  
www.govisland.org

#### BEYOND

**JUNE 29 - OCTOBER 17**  
**D-Day, Modern Day Design**  
Center Pompidou  
Georges Pompidou, Paris  
www.cnac-gp.fr

**THROUGH JULY 1**  
**1100 Architects**  
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La Première Rue, Unite d'Habitation, France  
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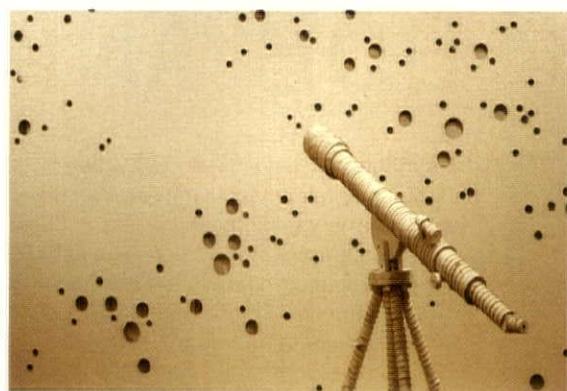
**THROUGH JULY 31**  
**Brooklyn, Brooklyn**  
**BROOKLINVIDEO**  
Holeckova 49, Prague  
www.futuraprojekt.com/en

**THROUGH AUGUST 14**  
**Vanishing Point**  
Wexner Center  
1871 North High St., Columbus  
www.wexarts.org

**THROUGH NOVEMBER 20**  
**Douglas Coupland**  
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#### PREVIEW



COURTESY CHRIS SAUTER AND FINESILVER/FYI

**WALL TO WALL DRAWINGS**  
The Drawing Center, 35 Wooster Street  
June 18 through July 30

The Drawing Center invited seven emerging artists to design site-specific works tied together by the theme of the wall, for an exhibition opening June 18 titled *Wall to Wall Drawings*. The resulting pieces are unsurprisingly eclectic and employ a diverse range of media. The exhibition includes projects that study how the wall connects to its environment, such as Avantika Bawa's *Un-Space* (2003), in which large geometric forms relate walls to the infrastructure of their buildings and suggest interior spaces, and Sun K. Kwak's piece *One Hundred One Hours of Conversation* (2004), which uses undulating lines to suggest walls as potentially organic bodies. Other projects disrupt the space of the wall, as in Mark Licari's *Portrait of Ed Hamilton* (2004), which invades it with mythological creatures and objects, or in Chris Sauter's *Mind and Body* (2005, above), which punches holes in its wall creating abstract constellations.



RENE PERALTA

**WORLDVIEW: PERSPECTIVES ON ARCHITECTURE AND URBANISM FROM AROUND THE GLOBE (TIJUANA)**  
[www.worldviewcities.org/tijuana/main.html](http://www.worldviewcities.org/tijuana/main.html)

"Tijuana is primarily a result of illegal or illicit acts," according to Rene Peralta, "host" of the new Worldview Tijuana website and principal at the Tijuana-based firm Generica. The latest in a series of websites sponsored by the Architectural League of New York and called *Worldview: Perspectives on Architecture and Urbanism from Around the Globe*, the site looks at Tijuana and its architecture through the eyes of its own young architects. The user-friendly site carries web-surfers through a brief history and sketch of the developing city, focusing on how factors such as border crossing affect local architecture. Border crossing has become an increasingly potent issue since 1994, when Operation Gatekeeper, an anti-illegal immigration initiative, was launched by the federal government, requiring the construction of border blockades such as the fence pictured above. The website claims that design has been secondary in Tijuana's architecture due to poverty, yet such a constraint provides fertile ground for architectural innovation. The website's articles and images weave together a lucid depiction of the city.

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# BOB AND JANE, PATRON SAINTS

For months we have been told by the city that the successful redevelopment of the Far West Side depends on building a new stadium for the Jets. At the same time the city has instructed us not to let the relentless press coverage of the stadium plan obscure the deeper significance of the Department of City Planning's (DCP) initiatives, among which the Far West Side is only one. According to Vishaan Chakrabaarti, former director of the DCP's Manhattan office, these various initiatives offer far more than an engine for economic development (Shoptalk, *AN* 03.16.2005). They promise a break with the past. With the DCP's new "vision," Chakrabaarti writes, "New York has finally exorcised not only the demons of Robert Moses but also of Jane Jacobs." The epitaph is premature, however. The thoughts and actions of Moses and Jacobs have so deeply influenced current urban planning discourse that it seems impossible to conceive of the city's future without reaching back to them. Bob and Jane, as Chakrabaarti refers to them, are still with us.

Take, for example, Chakrabaarti's own rhetoric. He sounds a lot like the master builder when he says things like, "We just set the stage for a city the size of Minneapolis to be built on the West Side." Moses was famous for arguing the virtues of hugeness. He was equally famous for dismissing the unmodernized city as wasted space. Decades later, we hear his voice again when the Bloomberg Administration has seen the Far West Side as a wasteland and claims that "there's nothing there."

The ghost of Jane Jacobs, too, far from being exorcised, haunts the DCP. The department's proposal, *Far West Midtown: A Framework for Development*, is rife

with allusions to Jacobs' work. It calls for "reestablishing the street grid," providing "the relief of green spaces," "streetscape elements," and "a variety of building types"—a list of well-intentioned planning techniques derived from principles Jacobs articulated in her 1961 classic, *The Death and Life of Great American Cities*.

So why claim to have defeated the past while freely borrowing from it? In order to sell the city's Far West Midtown plan, the DCP must promote itself as innovative, daring, and forward-looking. The DCP wants us to believe its vision is something new. But the DCP's vision is essentially conservative. What they are proposing is not new—simply bigger. Sampling from the work of Jacobs allows the DCP to address fears of authoritarian urban redevelopment with gestures toward hometown urbanism. Nothing conjures this spirit more than the DCP's incantation of "a sense of place." Its plan promises to "give a sense of place to an area that has no characteristic built form;" "foster the creation of a sense of place;" and create "a sense of place [as a] critical component for the area's redevelopment." This anodyne reduction of Jacobs' ideas is fundamental to the DCP's promotional strategy. It is the perfect quality-of-life sound-bite. It is all things to all people, whether you live in Williamsburg or Hell's Kitchen.

So what do you get when you combine "a city the size of Minneapolis" with a "sense of place"? Look at the animations of the future Far West Side neighborhood on the DCP's website ([www.nyc.gov/html/dcp/html/hydras/hymain.html](http://www.nyc.gov/html/dcp/html/hydras/hymain.html)) and observe the massive walls containing the romantically named "mid-block open space." Though

the renderings downplay the expansive shadows such walls would inevitably cast, they accurately portray the consequences of large-floor-plate development. These manicured canyons suggest a marriage of suburban Dallas and Karl Marx Platz. "Sense of place" plus "large floor plates" means an amalgam of festival marketplace (flying flags, cute kiosks, well-behaved crowds) and suburban office park (inscrutable glass towers with landscaping and fountains) at an unprecedented gargantuan scale. Would Bob or Jane have foreseen this as the resolution of their struggles?

In short, the DCP's plans reflect a split personality still firmly tethered to both Bob and Jane. It rejects their influence but offers nothing original. Jacobs is the DCP's Dr. Jekyll. Intent on doing good, Dr. Jekyll exhorts us to "encourage variety," "give identity," "provide context," and "restore urban fabric." Moses is the DCP's Mr. Hyde. Willfully blind to alternatives, Mr. Hyde looks at the Far West Side and sees raw land. Though the DCP admits there's a chronic housing shortage in Manhattan, it remains determined to build millions of square feet of commercial office space on this land. In the DCP's view, New York's "preeminence as a world city" depends on dedicating the Far West Side to large-scale development. Building on this hyperbole, the Bloomberg Administration has repeatedly told the public that the success of the entire Far West side redevelopment plan depends on building a football stadium. Ergo, the preeminence of New York depends on building a football stadium. No claim could be more Moses-like.

**CHRISTOPHER KILBRIDGE IS A NEW YORK-BASED ARCHITECT.**

ARTIST FORREST "FROSTY" MYERS' PIECE *THE WALL* SERVED AS A MINIMALIST ICON AT THE SOUTHWEST CORNER OF HOUSTON AND BROADWAY FROM 1973 TO 2002, WHEN THE CURRENT OWNER OF THE BUILDING, SOHO INTERNATIONAL ARTS CONDOMINIUM, TOOK DOWN THE STRUCTURE TO REPAIR THE WALL. SOHO INTERNATIONAL SUED MYERS AND NEW YORK CITY STATING THAT RESTORING THE ART WORK WOULD PREVENT THEM FROM PUTTING UP A LARGE ADVERTISEMENT ON THE WALL, THUS DEPRIVING THEM OF AD REVENUE. MYERS AND THE CITY LOST THE SUIT IN FEDERAL COURT ON MAY 13. THEY ARE NOW GOING TO THE COURT OF APPEALS.

## UP AGAINST THE WALL

I've been tortured by this wall for 30 years. It's like an errant child. You haven't heard from him in awhile, and then you get a call in the middle of the night: "Johnny's been bad again." It's tired me out. I've defended it for so many years that this time around I just wasn't up for it. The community has been the driving force behind trying to save the thing. They see it as the gateway to SoHo, an emblem of the neighborhood's history and artistic culture.

There's something about this project that has made it vulnerable from the start. One past owner of the building who ran a gallery wanted to project images of the work in his shows on *The Wall* from across the street. Another owner wanted to paint it his girlfriend's favorite colors. But I was able to sit down with those owners, discuss the work, and convince them that it was worth preserving. The current owners liked *The Wall*, I think, until they real-



ized they could make millions of dollars in billboard revenue if they took it down.

In the lawsuit, which we lost on May 13 and are now appealing, the landlord, SoHo International Arts Condominium, was in the funny position of arguing that it didn't own the artwork, but rather that City Walls, the nonprofit that originally commissioned the piece and was disbanded over 20 years ago, was still its owner and responsible for its upkeep. The company argued that by forcing it to take care of the landmark, the Landmarks Preservation Commission was keeping it from making money on its property. (In case you're wondering, the people we're fighting don't need the money. One of the company's board members is David Topping, whose father, Dan Topping, owned the New York Yankees—he was the one who fired Yogi Berra in 1963.)

We were winning the case hands down, but the judge, Deborah A. Batts, steered the whole process against us. She didn't like me, *The Wall*, or my witnesses. But we won on every point. The most touching testimony was from Charles Tanenbaum, the owner of the building in the 1970s. He's 91 years old now, but he's still sharp. He got up and testified that he always felt like he owned the piece. He said it's a fixture of the building, like the windows or the doors. The judge said his testimony wasn't credible. The strange part is that the opposition called him as their witness—he just didn't say what they wanted him to. In the end, the judge's ruling found some obscure piece of paper that was never signed that stated that City Walls never transferred the title of the artwork to the landlord and therefore the landlord does not have to put the piece back up and take down his ads.

Right now we're in the appeals process, which could take as long as a year to work through. The good news is that New York City is backing the Landmarks Preservation Commission ruling and *The Wall*. This case is much bigger than just this piece. The city doesn't want to lose, because if they do they're afraid everyone will try to screw with the authority of the Landmarks Commission. The bad news is that SoHo International asked Judge Batts to make me and the city pay their legal fees—a total of \$175,000 against me and \$540,000 against the city. My knees buckled when I learned this—I became sick. The disgusting part is that the group has made a fortune on the billboard advertising they already have in place on the scaffolding surrounding the building—advertising that the city graciously let them keep up during the trial to help them defray their legal and restoration costs. If in fact the judge rules that I have to pay that money, I'll be ruined. This has been nothing but a tragedy for me.

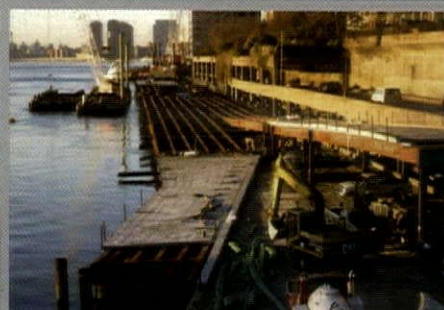
Apparently, the lawyer handling the appeals case for New York City is the same person that won the case to preserve Grand Central Station in the 1960s and 70s. Let's hope he can do the same for *The Wall*. **SCULPTOR FORREST "FROSTY" MYERS LIVED AND WORKED IN SOHO IN THE 1960S. HIS CURRENT STUDIO IS IN WILLIAMSBURG, BROOKLYN.**

IF YOU WOULD LIKE TO WRITE A COLUMN FOR OUR COMMENT PAGE, PLEASE SUBMIT IDEAS TO [EDITOR@ARCHPAPER.COM](mailto:EDITOR@ARCHPAPER.COM)





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 General Contractor: Slattery Skanska/Weeks Marine  
 Structural Steel Erectors: Archer Steel Construction Co. (roadway);  
 Francis A. Lee, Inc. (noise wall)



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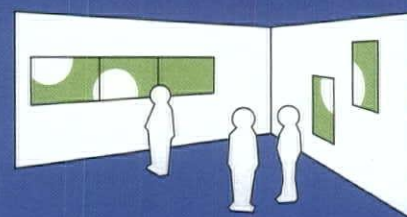
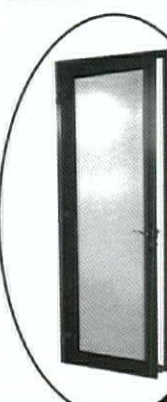
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☐ Other \_\_\_\_\_

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☐ Architect  
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☐ Draftsperson  
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☐ Other \_\_\_\_\_

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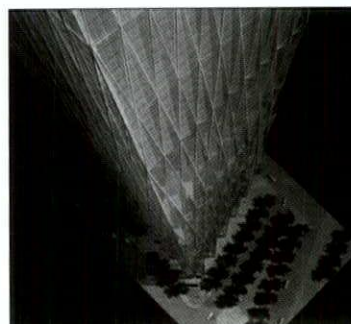
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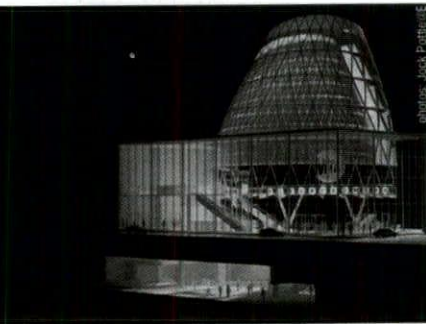
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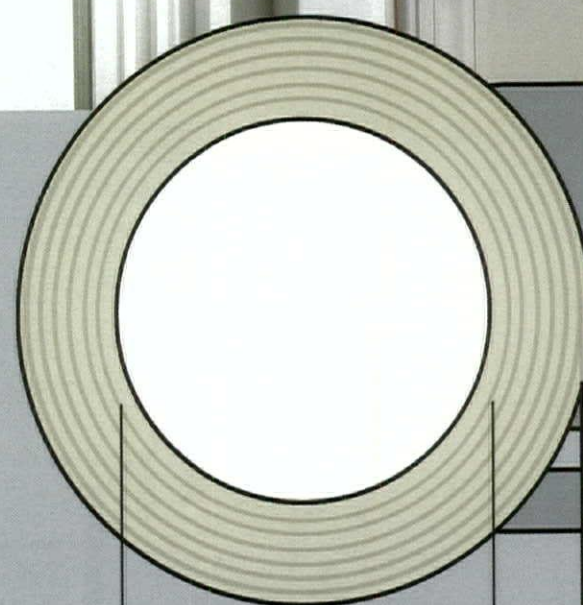
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