GUGGEBUCKS, 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 the Pope to show up next,” quipped a PR man at the LMDC. But these were schematic walk-throughs for Ada Louise Huxtable and tabloid interviews followed by private unveilings. There were TV appearances exploring the market for products that it can license, in the hope of Guggenheim-licensing 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

GIANGCARLO DE CARLO, REMEMBERED

Giangcarlo 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 European modernism, and described Le Corbusier’s Unité d’Habitation as “terrible,” and provided the theoretical underpinning for Team X. He was, as his dose friend Aldo van Eyck said long ago, a master of paradox. He was both elusive and absolutely clear. He was both renowned and secretive. One of the foremost architects 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.

THE ARCHITECTSNEWSPAPER

11 6.22.2005

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

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continued on page 3

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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 school they attended. They often do it because they desire 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.

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. Maybe it's old-fashioned, but I've heard so many nightmare stories of [recent graduates] becoming CAD monsters, with no social skills."

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"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 tone. "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.

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STRANGE APPEARANCES

Those Libeskinds sure are funny caricatures, aren't they? Last month, just before it was revealed that the Freedom Tower would need yet another redesign, we listened to Daniel Libeskind with aghast disbelief as he spoke at a 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"—Nina was in the audience—he went into his boilerplate schtick about 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 Bilmore 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.

VIOLY'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 renowned 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 speculate 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 "shitthead." 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.

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—is 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 in 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 Mazzerbo, 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.

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 Mazzerbo, 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.

Happy, international recognitions 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

THE KEY REMEMBERS, SO YOU DON'T HAVE TO.

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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, figuring 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. Snohetta has shown an adeptness for exciting translations of use into form in such projects as the Biblioteca Alexandrina and the Oslo Opera House. At the WTC site, a vague program has forced the firm to make due with a box. Snohetta 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 ever, 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 meet 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 saw last month. Snohetta has in mind a far more robust, 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 corners 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 LDMD now say that the project only needs “to be tweaked.” Snohetta 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. LOVINE IS A WRITER RESIDENT CRITIC AND A REGULAR CONTRIBUTOR TO THE NEW YORK TIMES AND OTHER PUBLICATIONS.
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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 ballpark 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 receives requests from would-be creators to license, even though the exhibition won’t be dedicated to any one artist. Pallante-Hyun said. For now, though, the Guggenheim is focusing on 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 as the logo. Yet the Guggenheim can’t license any works of art besides its building.

“Licensing will be even more desirable after the moveable feast for the bottom line, but 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 PARRY

GIANCARLO DE CARLO, REMEMBERED

continued from page 3 and Venice University, fueled 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 ILAUDA WITH DE CARLO SINCE 1979. HE IS A PROFESSOR OF ARCHITECTURE IN BRIGHTON, ENGLAND AND AUTHOR OF GIANCARLO DE CARLO: LAYERED PLACES (MENGES, 2004).
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, and terraces, 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 resort-style 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/diy 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...

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 planned "new urbanist town in the modernist style"—an attempt to "elevate communities," he said.

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The $400 million project to revamp Hudson River Park from Battery Park to West 59th Street moved one step closer to completion in mid-May when Clinton Cove Park, designed by Dattner Architects and MKW, opened to the public. Located between West 54th and 57th 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 Architects 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 25th to 59th 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 prototype boathouse adapted for three sites, at Piers 66, 84, and 96. At Pier 96, also known as Clinton Cove, the designers created an entirely 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 equipped with a hydraulic mechanism that allows it to be raised and lowered for easy boat access.

A low gray bench surrounding 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.

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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."
BEST IN SHOW

For those who didn't make it to the International Contemporary Furniture Fair (April 12-14) and the spring for two major design trade fairs—

LIGHTFAIR

Inground 500, Martin Architectural (best new product of the year)

SensPak®, Sensy Environmental Services (design excellence)

Multienio, HessAmerica (energy)

Architectural Energy Corporation (best new product of the year)

ecoXT MR16, eSLED (judges' citation)

Color Kinetics iW MR, Color Kinetics (roeder)

Squadro LED, Xenon Light (ability)

BL-4000 RGB+, Lamina Ceramics (technical innovation)

LIGHTFAIR

Left to right: Multienio 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)

Carl Hansen & Son's CH 20 Elbow Chair (craftsmanship)

Ligne Roset's Fassett Collection by Ronan and Erwan Bouroullec (casting)

Sanita & Cole (lighting)

Van der Hurk Studio (carpet and flooring)

J. Pichard Design (wall coverings)

LooLo Textiles (textiles)

Studio Stallinga BV (accessories)

Nola Industrier AB (outdoor furniture)

SensiTile (materials)

The School of the Art Institute of Chicago (design school)

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 Wall Street 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 Weitz + Yoes Studio designed the kiosks, benches, and fountain in collaboration with Richard Van Seters Fountain Design.

EVERYBODY WINS

On June 6, 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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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 Guilliford, Yeon Wha Hong, Jonah Gamblin, Tuan Luong, Briget MacKean, John Murphey, Amila Salihbasic, and Soo-in Yang—sitting 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 Guilliford (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'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.

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) to develop the idea in larger-scale projects.

This research project titled Cantenary 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 flora and fauna, such as vines on pergola ribs." According to Wong, "The more branching that happens, the better the structural capacity of the shell."

"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." Hong used this research, as well as an interest in the formal similarities of Japanese linework, 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."
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.

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.

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.”
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

RENSSELAER POLYTECHNIC INSTITUTE
THESIS (FULL YEAR)
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

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

SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE
5TH-YEAR THESIS (FULL YEAR)
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 barracks-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.
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."
Architecture as Signs and Systems for a Manierist Time
Robert Venturi and Denise Scott Brown
Belknap Press, $35.00

Venturi and 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-bellied 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-referential and introspective. Surprisingly autobiographical, it delves into the history and pre-history of their encounter—they first met at the University of Pennsylvania in 1959—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 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, worldy, 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 manierist 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 pugnacious, almost punky style of writing is in keeping with this spirit, dising architecture he doesn't like and promoting what he does. He tosses the word "idee" 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 rebuilt 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 20th 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, Harvard 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 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 Manierist 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 Universität in Delft. She is preparing a book on dirty realism (Prestel, 2009).
An exhibition marking the 40th 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 Landscapes Past, Present, Future* (2005, above).

Alan Sonfist
*Time Landscapes: Reflection (1965–1978—Present)*
Paul Rogers/9W Gallery, 523 West 22nd Street, 6th Floor. Through July 2.
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 Chakrabarti, former director of the DCP's Manhattan office, these various initiatives offer far more than an engine for economic development (Shoptalk, AN 03.2.16.2005). They promise a break with the past. With the DCP's new vision, Chakrabarti 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 Chakrabarti refers to them, are still with us.

Take, for example, Chakrabarti's own rhetoric. He sounds a lot like the master builder when he says things like, "We 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 calls the Far West Side 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 innovating, 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 downtown 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/hyards/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 basalt,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 office 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.

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 a 91 year-old now, but he's still sharp. He got up and testified that he always felt 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 landlord's lawyer 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 $560,000 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's 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 bad enough 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 amount of good for the development of suburban Brooklyn.

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