

THE ARCHITECTS NEWSPAPER

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NATION OF IRAQ, 2 COLUMBUS CIRCLE, AND CYCLORAMA CENTER
MAKE THE WORLD MONUMENT FUND'S LIST

WORLD'S 100 MOST ENDANGERED SITES

Modern architecture looms large on the World Monuments Fund's (WMF) 2006 watch list of the 100 most endangered sites in the world, announced on June 21 in New York. The list has been published biennially since 1995, and this year's includes nine 20th-century buildings—three in the United States: Richard Neutra's Cyclorama Center in Gettysburg (1958–1961), Frank Lloyd Wright's Ennis Brown House in Los Angeles (1924), and Edward Durell Stone's building at 2 Columbus Circle in New York (1960–1964). Bonnie Burnham, president of WMF, said, "Perceived obsolescence and a lack of recognition for the importance of modern buildings are the biggest challenges facing these nine sites." Burnham went on to comment that at least three of the sites—the

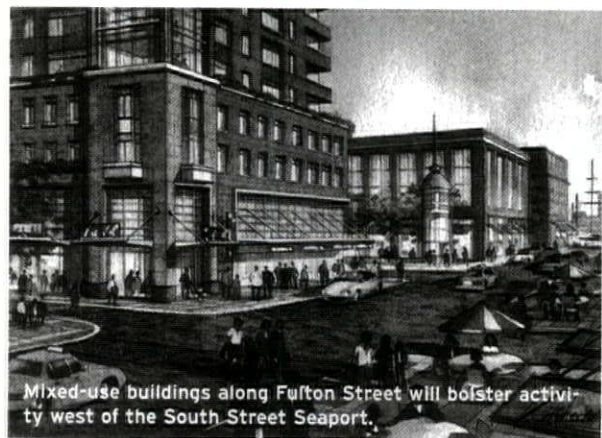
Cyclorama Center in Gettysburg by Richard Neutra (1958–1961)

Cyclorama Center, 2 Columbus Circle, and the International Fairground in Tripoli, Lebanon—were most likely beyond hope of saving but could serve as poster children for the cause of modern preservation. "There is a good chance that these buildings will be lost, but like Penn Station, they can call attention to a better process in the future," she said.

Beyond calling attention to endangered sites, the WMF funds preservation efforts through private and corporate donations. So far, the organization has granted \$35 million to 195 sites in 73 countries and estimates that an additional \$127 million has been donated by local organizations and governments as a result of **continued on page 4**

PLAN TO REVITALIZE LOWER MANHATTAN'S EAST-WEST CORRIDOR TO BE
RELEASED LATE SUMMER

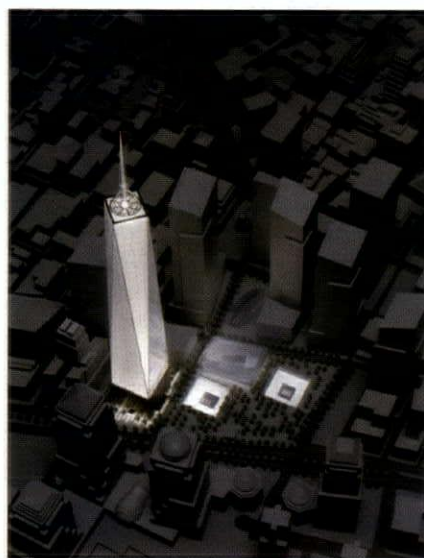
Fulton Street Plan Chugs Along



Mixed-use buildings along Fulton Street will bolster activity west of the South Street Seaport.

COURTESY LMDC

As the rebuilding of the WTC site inches along, the LMDC continues to juggle dozens of improvement initiatives for the blocks surrounding Ground Zero. In April, a lecture series at the Center for Architecture sought to heighten awareness of the LMDC's plans for Greenwich Street South (see "A New Battery Park," AN 08_5.11.2005) and the Brooklyn Bridge Landing and **continued on page 2**



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FREEDOM TOWER REDESIGN
FAILS TO IMPRESS

Faulty Tower

On June 30, the day after the unveiling of David Childs' redesign of the Freedom Tower, Robert A. M. Stern publicly remarked on its similarity to the Comcast Center, a tower he designed in 2001 for a site in downtown Philadelphia. The project, published in Stern's 2003 monograph and now five months into construction, features a square base and cut-away corners that create an octagonal floor plan on upper floors, resulting in a square at the top of the roof that's rotated 45 degrees from the base. Frederic Schwarz, too, was quick to note that Childs' second effort echoed aspects of the World Cultural Center proposed by **continued on page 6**

FINDINGS RAISE BUILDING
SECURITY STANDARDS

NIST RELEASES WTC REPORT

Almost four years after 9/11, the National Institute of Standards and Technology (NIST) released a final draft report on the WTC disaster, along with 30 recommendations for improving building security. The two-year, \$16 million federal study involved two hundred building science, engineering, and code experts. NIST is a regulatory agency, without enforcement powers.

"The recommendations are realistic and achievable, and should improve how people design, construct, maintain and use buildings, especially highrises," said the report's lead investigator, Shyam Sunder. Based on the agency's scientific analysis of the fires and collapses of the Twin Towers, the recommendations are grouped into eight categories: increased structural integrity to prevent progressive collapse; enhanced fire resistance of structures; new fire resistance design methods; **continued on page 2**

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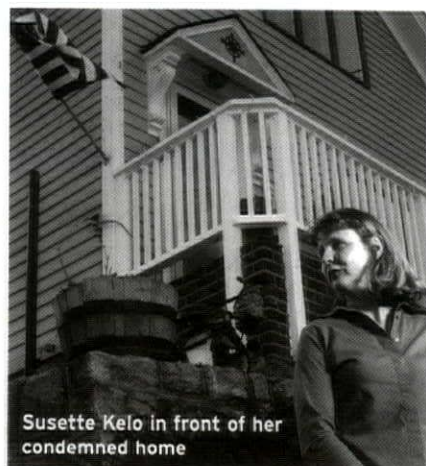
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SUPREME COURT OKAYS
GOVERNMENT LAND SEIZURES
FOR PRIVATE DEVELOPMENT

PRIVATE DOMAIN

On June 23, the United States Supreme Court set a precedent for governmental use of eminent domain to seize land for private development. In the case of *Kelo v. New London*, the court ruled 5 to 4 in favor of the Connecticut city, which is pushing forward plans to redevelop 90 acres of its Fort Trumbull neighborhood. In the 1960s, blighted areas were knocked down to make way for public housing, highways, and other civic works. But in the *New London* case, the condemned neighborhood is working-class, and a private developer, Boston-based Corcoran Jennison Companies, will reap the profits of the planned development.

New London attorneys argued that demolishing the neighborhood would serve the public good since the new development would bring jobs and increased tax revenue to the city's struggling economy. Thomas J. Londregan, director of law for **continued on page 3**



Susette Kelo in front of her condemned home

ISAAC REESE / © INSTITUTE FOR JUSTICE



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EDITORS

In 1985, Rosalie Geneviro became the director of the Architectural League. She had been working at the Urban Center Bookstore and before that, Advisory Services for Better Housing, a nonprofit dedicated to improving public housing projects in the city. Shortly after she assumed her post at the League, she hired Anne Rieselbach, then an editor of *House and Garden* magazine (and formerly with *Vanity Fair*, where she worked with Suzanne Stephens), to help produce a catalogue for the first five years of the organization's Emerging Voices program and to serve as that program's director. Twenty years later, the New York City chapter of the AIA has recognized their work with a special Award of Merit. The award honors Geneviro and Rieselbach's "efforts to create a forum that has drawn the best, brightest, most current thinking from around the world to the New York design community," according to a proclamation read at the chapter's yearly board meeting on June 20.

The League was founded in 1881 by Cass Gilbert and a group of young architects as a way to further their own education in architecture. They would get together, assign themselves a sketch problem, and invite more established architects to critique their work. The League under Geneviro and Rieselbach still very much fulfills a mentoring, educational role. They actively seek out outstanding architects and urbanists from New York and beyond, avoiding parochialism and constantly broadening notions of how the field of architecture may be enriched. (For example, five out of the eight Emerging Voices winners this year are based outside New York; two are landscape architects.) Throughout its history, too, the League has called attention to issues of great consequence to the shape of the city, from the city's latest rezoning proposals to new civic architecture.

Under Geneviro and Rieselbach's leadership, the League's public programming has increased and deepened substantially, with original, topical exhibitions, publications, symposia, competitions, book signings, and more. It is hard to imagine architectural debate and discourse in New York City without the League and even harder to imagine the organization without Geneviro and Rieselbach. We congratulate them on their award, and thank them for their hard work.

The most noteworthy aspect of the plan is the extension of Fulton Street from its current dead-end at Church Street through the WTC site and into Battery Park City. The plan delicately laces together several small projects along Fulton Street to form a coherent streetscape, taking into account larger-scale projects like the MTA Transportation Hub by Santiago Calatrava and the Fulton Street Station by Grimshaw & Partners. The plan calls for an increase in open space, encompassing a renovated 12,000-square-foot park on the unused portion of Burling Slip adjacent to the South Street Seaport and a reconfiguration of the 10,000-square-foot Delury Square Park at Fulton and Gold streets. The plan also identifies three redevelopment sites along Fulton between Gold and Water streets, replacing a toddler play-

ground, St. Vincent's medical clinic, and an existing two-story retail building with larger residential mixed-use buildings and an expanded, modernized St. Vincent's clinic. A final plan will be released later this summer. The draft plan notes that private developments will be encouraged through grants but does not go into detail about how funding will be awarded. Other support schemes include matching grants for facade restoration and incentives to diversify the area's retail base, which is currently underserved by the nascent residential community of Lower Manhattan.

Construction of streetscape improvements along Fulton is slated for completion in 2008, and the LMDC hopes to see private developments and facade restorations by 2012. No governmental approval is required.

GUNNAR HAND

NIST RELEASES WTC REPORT continued from front page active fire protection; improved building evacuation; emergency response; procedures and practices; and education and training for engineers and architects.

NIST advocates designing tall buildings to accommodate full building evacuation, with wider stairwells and exit capacity for first responders and occupants. The number, location and stair widths in the Twin Towers were critical in determining how rapidly thousands of people evacuated the buildings, and were part of the detailed analysis.

"The cost of enlarging or adding egress stairs will be very high, perhaps prohibitive," said Elizabeth Heider, vice president of Skanska USA Building. "More exit stairs and corridors translate to lost rentable space and revenue." The report also proposes that existing buildings be renovated to adopt its recommended egress and sprinkler requirements.

Addressing the issue of structural integrity, the report encourages the nationwide adoption of standards and codes to prevent progressive collapse. But this concern mitigates against a range of hazards, from terrorism to high winds and natural disasters. "It's important for the public to understand that recommendations for the future do not necessarily indicate that something was deficient in the past," said structural engineer Richard Tomasetti, chairman of Thornton-Tomasetti Group. "The NIST report identifies issues relating to increased security and protection that is needed now."

The recommendations encourage the use of new building technologies, such as fire-resistive materials; real-time data transmission of building systems for use by first responders; the storage of data off-site or in a "black box" that can survive a fire or building collapse; and maintenance of documents over the life of a building. Black box technology systems are now available but according to Bill Sewell, senior vice president of DMJM Technology, "Most building owners choose not to implement it, however, based on cost."

Complying with NIST recommendations that exceed current codes will be up to owners and designers, but liability is always a concern. "There's no excuse for not knowing about security design anymore, especially outside of New York City," said Raymond Mellon, an attorney at Zetlin & De Chiara specializing in construction law. "These federal recommendations are now widely available, and reflect the post-9/11 standard of care. Designers and owners ignore the findings at their own risk."

The report is available at <http://wtc.nist.gov>.

BARBARA A. NADEL, FAIA, IS PRINCIPAL OF BARBARA NADEL ARCHITECT AND AUTHOR AND EDITOR OF BUILDING SECURITY (MCGRAW-HILL, 2004).

CORRECTIONS

In Honors (AN 10_6.08.2005), we omitted the Prattstore, designed by Pratt Institute's Office of Facilities Planning and Design, as one of the 15 winners of the 2005 Building Brooklyn Award, bestowed by the Brooklyn Chamber of Commerce. The Prattstore won in the retail category. We also overlooked Gisue and Mojgan Hariri and Massimo and Lella Vignelli as winners of the 2005 Academy Awards in Architecture. The award, given by the American Academy of Arts and Letters, comes with a \$7,500 cash prize. We regret the oversight.

In the story "Clinton Cover Park Opens" (AN 11_6.22.2005), Daniel Heuberger, principal of Dattner Architects, is incorrectly identified as Michael Heuberger. We apologize for the error.

FULTON STREET PLAN CHUGS

ALONG continued from front page Chinatown ("The View From The Bridge," AN 10_6.08.2005). Also listed as part of the program—but canceled at the last minute—was a presentation of the Fulton Street Revitalization Plan, by Gensler and Robert A. M. Stern Architects. Of these three projects, the Fulton Street study is the only one not yet complete, despite the fact that it's been in the works for more than two years. A May 17th presentation of the project to Community Board 1 (CB1) went forward as planned, though as of our June press date, the LMDC would not comment on the plan or provide reasons for its delay. Neither would it grant permission to Gensler or Stern's office to discuss the design, which remains in draft form.

Paul Goldstein, district manager of CB1, pointed to the

shaky financial footing of South Street Seaport, which owns a number of sites slated for redevelopment in the Fulton Street plan, and the give and take between the state-controlled LMDC and city politicians as reasons for the delay. "The many stakeholders along the corridor make for a lengthy planning process," said Goldstein.

One indication that the plan might move forward is Governor George Pataki and Mayor Michael R. Bloomberg's May 25th announcement of a plan to distribute the remaining \$800 million in LMDC funds provided through Community Development Block Grants (CDBG). Among the various funding initiatives was a \$38 million grant for Fulton Street corridor enhancements and funding for 200 affordable housing units in Lower Manhattan, mostly along Fulton.

MORE ON COLUMBUSGATE

You may have heard about the rather chummy e-mail exchanges between NYC Landmarks Preservation Commission chair **Robert Tierney** and **Laurie Beckelman**, who represents the Museum of Arts and Design (MAD), about the museum's plan to take over and unrecognizably alter 2 Columbus Circle. (She's a former Landmarks Commission chair herself.) Several snippets from the e-mails—like one in which Tierney tells Beckelman, "Let me know how I can help on the trouble ahead"—have been published in both *The New York Times* and *New York* magazine. They were obtained by the preservationist group Landmark West under the Freedom of Information Act and easily lead one to think that Tierney, who has refused to even call a hearing to designate (and thus preserve) the original Edward Durell Stone structure, is in cahoots with MAD. Some might call that a conflict of interest.

And so, as a public service, we'd like to refer you to www.landmarkwest.org, where you can see transcripts of the lot. Some of our favorites? There's one in which Tierney forwards to Beckelman a letter from an opponent of the MAD plan (get it? MAD plan?) along with the note "Do you want to see some, all, or any of these letters?" "I would really appreciate seeing all of them," Beckelman replied. On May 8, 2003, before Community Board 5's final vote to approve the sale of the building to the museum, Tierney wrote to Beckelman, "Good luck tonight." And "Call anytime...in office now," he later offered. Cute, huh? As it happens, we hear Landmark West, which has filed a lawsuit under these new circumstances, has retained the legal services of **Whitney North Seymour, Jr.** He's the former U.S. attorney who in 1971 tried to block publication of the Pentagon Papers. Welcome to the other side.

THE NYU BRAND: DOWDY

New York University may finally be discovering what everyone else has known forever: Its facilities are pretty ugly. So could the institution, which continues to produce more dogs than a breeding kennel, actually be building something that doesn't, as one architect recently put it, "look like an abortion"? Kinda sorta. We hear the university's Stern School of Business is planning a bit of a makeover. "They realized that in order to remain competitive among business schools, they needed to pay attention to their physical image [no kidding!]," says one source, referring to Stern's homely complex of buildings on West Fourth Street, the latest of which was completed in only 1993. Nevertheless, only baby steps are being taken for what requires a giant leap: The proposed renovations, being designed by **Margaret Helfand** of Helfand Architecture, would largely be limited to a new entrance and lobbies, lounges, and other interior public spaces. But, hey, it's a start.

A MEMORIAL TEAM SPIN-OUT

When it comes to the Ground Zero memorial, **Michael Arad** is definitely in the driver's seat. Arad, who designed its competition-winning scheme, recently won a MINI Cooper at the AIA convention in Las Vegas. But when we heard rumors that landscape architect **Peter Walker**, who has also been brought into the memorial project, was claiming the car for himself, we braced for yet another power struggle. However, "Not true," Arad told us, joking that Walker has so far resisted steering the wheel from the passenger's seat.

LET SLIP: achen@archpaper.com

PRIVATE DOMAIN continued from front page
The City of New London said, "Fifty-six percent of our [city's] land is exempt from taxes, we have an 80 percent commercial vacancy rate, and an unemployment rate that is double the state average." According to the project's supporters, the development, which includes a hotel, 80 residential units, 680,000 square feet of office space, a Coast Guard museum, and a promenade along the Thames River, will generate over 1,300 new jobs and \$5 million in annual tax revenue. Corcoran Jennison has a long-term lease on the land from the city, and will receive substantial tax breaks and subsidies for building the project.

In 2000, New London approved the \$180 million development plan designed by Diversified Technology Consultants with William Rawn Associates, and granted the rights to clear the land to the New London Development Corporation, a nonprofit community organization funded by the city. At that time, 115 homes and 20 businesses occupied 25 acres of the 90-acre site. An abandoned Navy research facility occupied the remaining acreage.

Led by Fort Trumbull resident Susette

Kelo, 7 landowners filed suit against the city in 2000, arguing that their land was not being taken for a justifiable public use, as is required in the Constitution's 5th Amendment since profits would go to a private developer. The plaintiffs also argued that the development could have proceeded on the 65 acres of public land without destroying their homes.

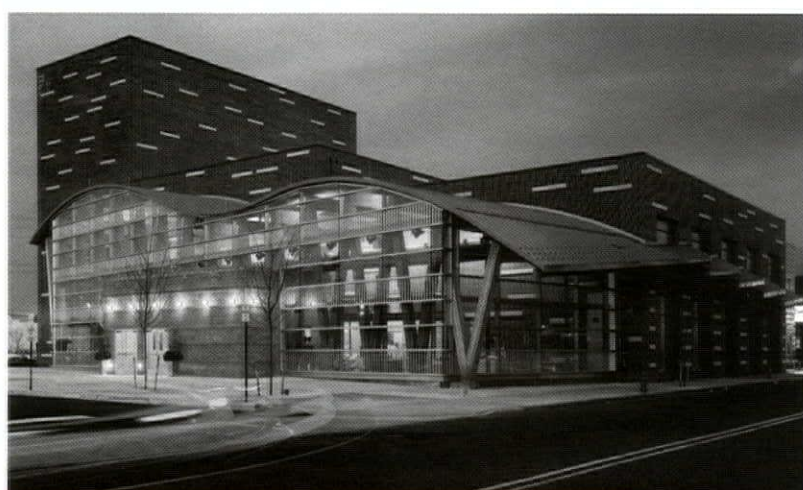
The Supreme Court's **continued on page 6**



Corcoran Jennison's conceptual plan for Fort Trumbull

COURTESY CORCORAN JENNISSON COMPANIES; WILLIAM RAWN ASSOCIATES

OPEN > THEATER



> TWO RIVER THEATER

21 Bridge Avenue, Red Bank, New Jersey. Telephone: 732-345-1400
Designer: H3 Hardy Collaboration Architecture

H3 Hardy Collaboration Architecture's newly opened Two River Theater in Red Bank, New Jersey, doesn't have a marquee. But according to architect Geoffrey Lynch, it shouldn't need one, especially when the two-story glass lobby is lit up and full of theatergoers. "It's open and transparent, so everyone can see what's going on inside. It can be a public room for the town," said Lynch.

The first permanent home of the Two River Theater Company, which will celebrate its tenth anniversary season beginning in September, the 45,000-square-foot building is split into three distinct volumes, in part to work within the scale of Red Bank's downtown, according to the architects. Two brick-clad, rectilinear volumes frame the lobby and its dramatic curving roof. Diagonal roof supports and horizontal fritting along the glass add more patterning and keep the facade lively. "We wanted it to be whimsical and playful," said Lynch, "but not too much." The brick volumes are also patterned with pre-cast stone bars, which Lynch described as a response to the lintels and cornices on the surrounding industrial buildings. Inside, the auditorium holds 350 seats around a thrust stage, which means that no seat is further than 36 feet from the stage. A rehearsal room can also act as a secondary studio theater when needed, and can hold 99 seats.

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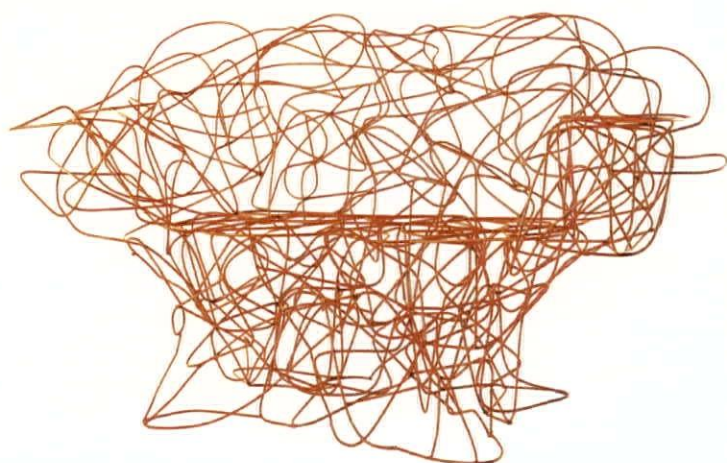
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MOMA UNVEILS TWO NEW ADDITIONS TO ITS ARCHITECTURE AND DESIGN COLLECTION

Acquired Taste

The 24 pieces featured in the Museum of Modern Art's *New Work/New Acquisitions* (on view through August 22) are just a small selection of the museum's recent acquisitions, but they represent some of the most contemporary work in the permanent collection. The Department of Architecture and Design has two pieces in the show, the Corallo Chair (2003) by Fernando and Humberto Campana, and United Architects' (UA) Plexiglas model for the World Trade Center master-planning competition (2002). The Corallo Chair was donated by Jo Carole and Ronald Lauder, while the UA model was purchased through the museum's Fund for the 21st Century, which is dedicated to the acquisition of works no more than a few years old.

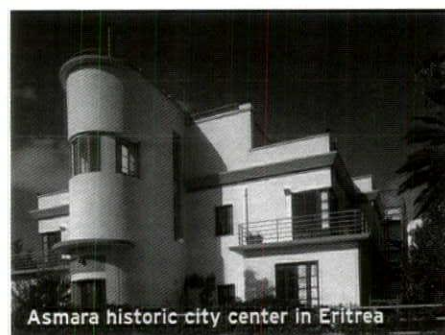
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WORLD'S 100 MOST ENDANGERED SITES

continued from front page publicity generated from the watch list. About 75 percent of the sites listed since the have been preserved or are now out of danger, according to the WMF.

"Twentieth-century design has always been included on the list," according to John Stubbs, WMF vice president, "but an increasing number of nominations, which reflects a growing interest in the preservation of modern buildings, has allowed our review panel to pick from a wider range of periods, designers, and locations." Nina Rappaport of DOCO-MOMO, which works with WMF and has nominated a number of sites, said, "WMF has been very supportive. They're jumping on the modern preservation bandwagon."

This year's list also had a political twist: It included all of Iraq's cultural heritage sites, which cover a vast percentage of the war-torn country. Faisal Amin al Istrabadi, Iraq's deputy ambassador to the United Nations, spoke at the WMF's June press conference, emphasizing the sorry condition of the country's historic sites, caused by war-related looting, artillery fire, and bombing. Burnham claimed that the WMF plans to channel more



Asmara historic city center in Eritrea

money toward training young architects and archaeologists in Iraq to assess sites that WMF workers cannot reach. (The organization deemed the entire country too dangerous to work in after the start of the war.)

Perhaps the most contentious item on the list is 2 Columbus Circle, whose planned renovation was issued a work permit on June 29. In response to questions about WMF's stance on the debate, Stubbs said, "We're not saying the building should or shouldn't be saved. Rather, we're supporting the position that the building deserves its day in court—it deserves to be preserved by the Landmarks Commission." **DEBORAH GROSSBERG**

WMF WATCH LIST 2006

AFGHANISTAN Haji Piyada Mosque	INDIA Dalhousie Square Guru Lhakhang and Sumda Chung Temples Watson's Hotel	PERU Cajamarquilla Presbitero Cemetery Quinta Heeren Revash Funerary Complex Tucume Archaeological Site
ANTARCTICA Sir Ernest Shackletons Expedition Hut	INDONESIA Omo Hada	POLAND Jerusalem Hospital of the Teutonic Order Mausoleum of Karol Scheibler
AUSTRALIA Dampier Rock Art Complex	IRAN Bam	PORTUGAL Teatro Capitolio
BANGLADESH Sonargaon-Panam City	IRAQ Iraq Cultural Heritage Sites	ROMANIA Oradea Fortress
BOSNIA-HERZEGOVINA Mehmed-Pasha Sokolovic Bridge	IRELAND Wonderful Barn	RUSSIA Melnikov's House Studio Narkomfin Building Semenovskoe-Otrada
BRAZIL Convent of San Francisco and Historic Olinda	ITALY Academy of Hadrian's Villa Cimitero Acattolico Civita di Bagnoregio Murgia dei Trulli Portici Royal Palace Santa Maria in Stelle Hypogeum Temple of Portunus	SAMOA Pulemelei Mound
CAMEROON Bafut Palace	KENYA Mtwapa Heritage Site	SERBIA MONTENEGRO Prizren Historic Center Subotica Synagogue
CAPE VERDE Tarrafal Concentration Camp	LAOS Chom Phet Cultural Landscape	SIERRA LEONE Old Fourah Bay College Building
CHILE Cerros Pintados Tulor Village	LATVIA Riga Cathedral	SLOVAKIA Lednické-Rovne Historical Park
CHINA Cockcrow Post Town Lu Mansion Qikou Town Stone Towers of Southwest China Tianshui Traditional Houses Tuanshan Historical Village	LEBANON Chehab Citadel International Fairground at Tripoli	SOUTH AFRICA Richtersveld Cultural Landscape
CROATIA Novi Dvori Castle Saint Blaise Church	MACEDONIA Treskavec Monastery and Church	SPAIN Segovia Aqueduct
CUBA Finca Vigia (Hemingway's House)	MAURITANIA Chinguetti Mosque	SUDAN Suakin
EGYPT Sabil Ruqayya Duda Tarabay al-Sharify West Bank	MEXICO Chalcatzingo Mexico City Historic Center Pimeria Alta Missions San Juan Bautista Cuauhtinchan San Nicolas Obispo	SYRIA Amrit Archaeological Site Shayzar Castle Tell Mozan (Ancient Urkesh)
EL SALVADOR San Miguel Arcangel and Santa Cruz de Roma	NEPAL Patan Royal Palace Complex	TURKEY Aphrodisias Little Hagia Sophia
ERITREA Asmara Historic City Center Kidane-Mehret Church Massawa Historic Town	NIGERIA Benin City Earthworks	UNITED KINGDOM Saint Mary's Stow Church Saint Vincent's Street Church
FINLAND Helsinki-Malmi Airport	NORWAY Sandviken Bay	UNITED STATES 2 Columbus Circle Bluegrass Cultural Landscape of Kentucky Cyclorama Center Ellis Reformed Church Dutch Island Baggage and Dormitory Building Ennis Brown House Hanging Flume Mount Lebanon Shaker Village
GEORGIA Jvari Monastery	PAKISTAN Mian Nasir Mohammed Graveyard Thatta Monuments	VENEZUELA La Guaira Historic City
GREECE Helike Archaeological Site	PALESTINIAN TERRITORIES Tell Balata (Shechem or Ancient Nablus)	
GUATEMALA Naranjo	PANAMA Panama Canal Area	

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as **Pear**:
Yew
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Walnut Burl
Santo Wood

Same price
as **Pear**:
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NORTEN PROPOSES MUSEUM IN THE SKY FOR GUADALAJARA GUGGENHEIM



Perched above a ravine, Norten's project went vertical to reduce its footprint in a public park.

UPPING THE ANTE

A 180-meter glass, steel, and concrete tower planned for Guadalajara could be the first Guggenheim Museum in Latin America, and the sixth in an expanding Guggenheim orbit. The highrise, by Enrique Norten of TEN Arquitectos, edged out projects by Jean Nouvel of Ateliers Jean Nouvel and Hani Rashid and Lise Anne Couture of Asymptote, neither of which called for skyscrapers. Norten, who has offices in Mexico City and New York, described the structure, sited at the edge of a deep ravine called La Barranca de Oblatos, as "several buildings, little museums, packed one on top of the other. It creates an interesting visual silhouette, a vertical stacking of internal and external spaces."

If built, the Guggenheim would become Guadalajara's tallest building. "It's like an open monument standing on its own," said Norten. "On one hand it serves as a marker or a lighthouse. On the other hand, it's in a public park which the city is giving to the Guggenheim, so we thought it was important to preserve all of that site for the public." The design deliberately reduced the building's footprint, and Norten found himself "going higher and higher."

Project details are vague since the \$2 million Guggenheim feasibility study commissioned by the project's Guadalajara boosters won't finish until August. Norten offered few specifics on materials or gallery spaces, but noted that natural light would illuminate most of them. The \$250 million projected budget could evolve with fundraising, according to a Guggenheim spokesman.

So far, the closest thing to a modern art museum in Guadalajara is the Instituto Cultural Cabanas, which is decorated with murals by Jose Clemente Orozco, but it has no collection of its own. For the Guggenheim, Norten envisioned a museum for contemporary and Latin American art that would provide a destination in itself. "[It] would be a beacon for people all over the world, as the Bilbao's museum has done," said Norten. Bilbao at 180 meters? Frank Gehry, architect of the Guggenheim Bilbao, sat on the seven-man jury; so did Guggenheim director, Thomas Krens, who is said to have favored Norten's design.

Juan Ignacio Vidarte, director of the Guggenheim Bilbao, is overseeing the feasibility study.

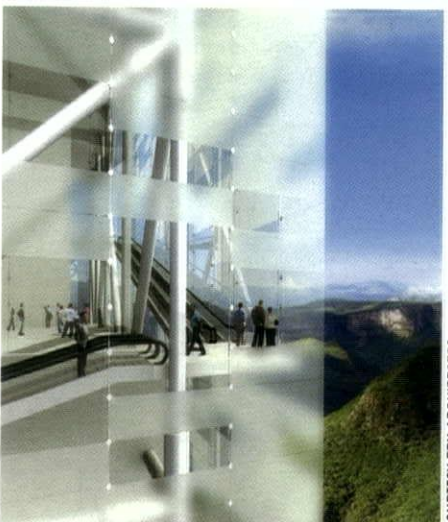
Norten noted that Bilbao and Guadalajara are both second-tier cities that lost their economic vocation and are seeking new identities. And Guadalajara could use an image-lift. In the last decade, its Catholic cardinal was murdered by drug dealers and a gas explosion destroyed a huge swath of buildings. An ex-Guggenheim staffer shrugged, "That's Mexico," yet art insurers may be less blasé.

Guadalajara was not the Guggenheim's initial choice for its first Latin American home. Nouvel's design for a Guggenheim in Rio de Janeiro died last year, and sites in São Paulo were considered earlier. Krens and other Rio supporters said Rio's mayor, Cesar Maia, never assembled the political will needed to advance the project beyond the design stage. Opponents saw the project as an overpriced trophy that diverted funds from more pressing needs.

The quest for a Guggenheim in Brazil coincided with the tour of *Brazil: Body and Soul*, an exhibition of 350 objects spanning centuries of Brazilian culture. The show went to the New York and Bilbao Guggenheims, as did *The Aztec Empire*, which lined the New York museum's ramp last winter and is now in Bilbao.

Krens stressed that Guadalajara was still a plan rather than a reality. "The Guggenheim is very interested in a position in Latin America," said Krens. "[The Guadalajara project] is not motivated by the desire to have as many Guggenheims as we can, but by the desire to access the art and culture of an important region looking forward."

DAVID D'ARCY



TWO TEMPORARY MEMORIALS TO OPEN AT GROUND ZERO

IN MEMORIAM (FOR NOW)



As if the rebuilding at Ground Zero wasn't complicated enough, on June 16 Governor George E. Pataki held a press conference to announce two new 9/11 memorials at the World Trade Center site, both funded by the LMDC and both intended to be temporary.

Early in 2004, the September 11th Widows and Victims Families' Association founded the private Tribute Center, which is meant to be a stand-in for the permanent memorial at Ground Zero, slated for completion in 2009. Last winter, the LMDC gave the group \$3 million for exhibition development and the renovation of its 6,000-square-foot street-level space at 120 Liberty Street. The center is required to match the funding through private grants in the next five years (the duration of its lease). Since the center's \$3 to 4 million renovation budget was funded in part from the LMDC's Community Development Block Grants from the U.S. Department of Housing and Urban Development (HUD), the Tribute Center's adminis-

trators decided to follow HUD's open bid process to select an architect for the project. An RFQ for the project was published in *Oculus* and three other publications, according to Sally Yerkovich, president of the Tribute Center. The association received ten proposals and selected New York-based BKSK Architects for the job. Although design details have not yet been worked out, project architect Joan Krevlin explained that the center will house one room of rotating shows and three rooms of permanent exhibitions. The entrance hall will contain information about the events of 9/11 and the rebuilding progress, and interior galleries will show imagery, narratives, and artifacts from those touched by 9/11—survivors, victims' family members, first responders, and residents of Lower Manhattan. "We want to put a human face on what happened," said Yerkovich.

The Tribute Center will collaborate with StoryCorps, the nonprofit responsible for the other interim memorial locat-

ed in the PATH station, called StoryBooth, which opened on July 12. Like the booth that StoryCorps opened at Grand Central Terminal in October 2003, the project serves as a recording station for those who want to share their personal stories. The booth at the PATH station is available only to those directly affected by the events of 9/11, however. Participants are able to take home CDs of their own recordings, which will also be archived in the American Folklife Center at the Library of Congress. The LMDC provided \$500,000, \$350,000 of which is for the construction of the booth, designed by architects Eric Liftin of Mesh Architectures and Michael Shuman of MASdesign.

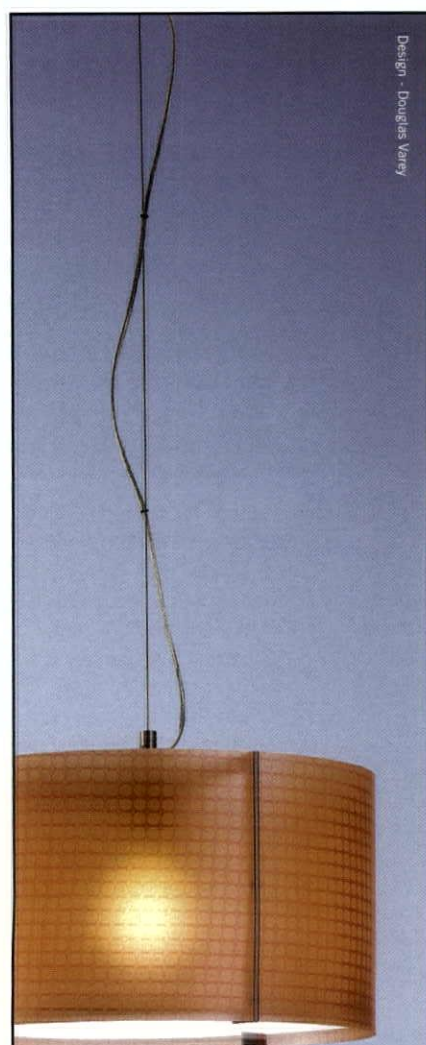
Both the StoryCorps booth and the Tribute Center may outlast their roles as interim memorials. The booth was constructed to be disassembled and moved outdoors, and the Tribute Center plans to continue its programming after the memorial is complete. **DG**

HONORS

AIA Staten Island presented the 2005 Architectural Design Awards at a ceremony on May 25. Honor awards went to an academic building at **St. John's University** by Perkins Eastman Architects and Aaron B. Schwarz; and the **Mill Pond** restoration by **A. Dean Cavalarro** of the NYC Department of Environmental Protection (DEP). Merit awards went to the **Greenbelt Nature Center** by **Medhat Salam** and **Donato Gialcalone**; the restoration of the **Latourette House** by **Page Ayres Cowley**; and the **Blue Heron Watershed** by **Cavalarro**. A citation went to **FasTrackKids** by **Salvadeo Associates Architects** and **David L. Businelli**. Additionally, **Masayuki Sono** and **Lapshan Fong** received the Award for Design Achievement for their design of the Staten Island 9/11 memorial, **Postcards**.

The American Society of Landscape Architects (ASLA) announced recipients of its 2005 awards in late May: **Jane Silverstein Ries** (ASLA Medal); **Laurie Olin** (ASLA Design Medal); **Robert S. "Doc" Reich** (Jot D. Carpenter Teaching Medal); **Stephen D. Livingston** (LaGasse Medal in the Landscape Architecture Category); **Elizabeth Barlow Rogers** (LaGasse Medal in the Non-Landscape Architecture Category); the **Regional Plan Association** (ASLA Medal of Excellence); **Charles Eliot Beveridge** and **Wangari Maathai** (Olmsted Medal); and **SWA Group** (Landscape Architecture Firm Award).

The Philadelphia Institute of Contemporary Art received a \$200,000 grant from **Philadelphia Exhibitions Initiative** to continue its Architecture + Design series with two major projects by architects Ben van Berkel and Caroline Bos of UN Studio, and a collaborative work by architect Peter Eisenman and landscape architect Laurie Olin of the Olin Partnership.



Design - Douglas Varey

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FAULTY TOWER continued from front page his THINK team—namely, that the height of observation platforms on the team's twin towers matched the height of the former WTC towers and that beams of light would shoot from their rooftops at night. And at the press conference for the unveiling itself, Daniel Libeskind complimented Childs while averring the preeminence of his own ideas in the Freedom Tower's new iteration: the preservation of a superfluous antenna that brings the structure's overall height to 1,776 feet; siting that adheres more closely to his master plan; and a profile that's "sleek, crystalline, elegant," he said, "reasserting the optimism of the master plan."

The question is, why is everyone rushing to take credit for a design that's ultimately not as special as its site and circumstance? (Yale graduate Thomas Shine perhaps started the trend with his charge that the first Freedom Tower was a rip-off of his student project.) The new design is unremarkable—predictably so, given the litany of things required of it: It had to be symbolic, big, accessible to the public, and according to a tight master plan, and of course, safe. And safe it is, in every sense of the word.

It's easy to sympathize with Childs and his team at Skidmore, Owings & Merrill, who were forced to whip up a new skyscraper in six weeks, after the New York Police Department (NYPD) expressed concerns over the building's security. Childs insists that the experience has been positive and that he prefers the second design to the first.

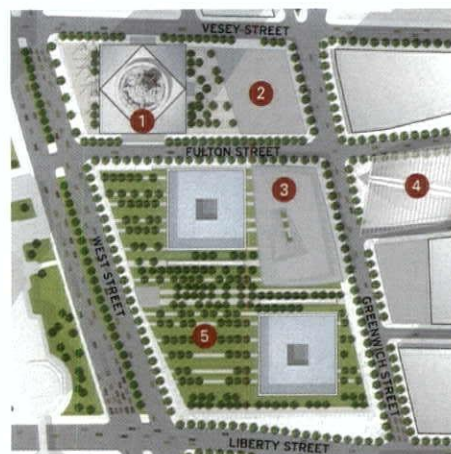
The most significant revision is the tower's base. The old parallelogram-shaped base, which was 260 feet on its long sides, has been reduced to a square that's roughly 200 by 200 feet—the dimensions of the original Twin Towers' footprints. The smaller base means that the building is set back further from West Street, which the car-bomb-fear-

ing NYPD demanded, and has smaller frontage toward Vesey Street and the WTC Memorial. When Childs produced the first Freedom Tower design, the memorial design had not yet been selected. Childs noted that the redesign provided an opportunity to improve the tower's relationship to Michael Arad's *Reflecting Absence*. Arad commented that the redesign "allows the memorial [to have] its own, clear identity."

Childs pushed the symmetry of the square base to another dimension: The base rises 200 feet to create a perfect cube, which will be draped with reflective panels of titanium or steel that will conceal blast-resistant concrete walls. Though the fortified base might satisfy the NYPD, it leaves the street with forbidding sheer walls, relieved intermittently with slots that will allow slivers of natural light to stream into the 80-foot-tall lobby.

Because of the base's reduced size, the architects had to increase the number of floors in the building from 60 to 69 to fulfill the unchanged requirement for 2.6 million square feet of office space. Finding themselves lost to the heights of the original Twin Towers, the architects decided to mark them by topping off the Freedom Tower at 1,362 feet and the rooftop glass parapet at 1,368. The architects abandoned the torque, chamfering the building's corners instead to give it the appearance, from some angles, of a tapering form. The building's central core, a tough column of concrete containing elevators, stairwells, and other safety systems, also tapers as the building rises.

The building's symmetry is completed with an antenna that's planted square on the roof, held in place by a tension ring. At 1,776 feet high, the Freedom Tower will be the tallest structure in the world. With its elongated antenna, the building resembles the Empire State Building, a reference Childs is happy to acknowledge.



The Freedom Tower's (1) smaller base pulls it back from West Street and the Performing Arts Center (2). Also, it now has less frontage toward Fulton Street and the WTC memorial (5). Also indicated above are the Cultural Center (3) and WTC Transportation Hub (4).

The project will inevitably undergo rounds of fine-tuning and revisions. Childs already mentioned the possibility of movable panels for the base, to better collect and reflect the sun's rays, advancing his conception of it as a dynamic "mural of light" and, perhaps, lessening its fortresslike demeanor. Furthermore, the antenna design is not yet detailed though it has the potential to be a feat of structural and lighting engineering.

As Childs refines his design, developer Larry Silverstein continues his struggle with the Port Authority about infrastructure issues. Meanwhile, the LMDC is working out the programming and viability of its cultural facilities. The WTC site might seem to be shaping up, but as *New York Post* real estate reporter Steve Cuzzo observed, unless steel is rising on site by the time Governor George Pataki's term (widely assumed to be his last) is up in January 2007, all this effort will have been for naught. **CATHY LANG HO**

AT DEADLINE

5 LANDMARKS IN 4 BOROUGHES

In June, five buildings in four boroughs gained landmark status: the Smith, Gray & Company Building at 103 Broadway in Williamsburg; the Windermere apartments at 400-406 West 57th Street; the Robert and Anne Dickey House at 67 Greenwich Street; the Elmhurst Branch of the Jamaica Savings Bank at 89-01 Queens Boulevard; and the John De Groot House at 1674 Richmond Terrace in Staten Island.

CURATOR SHUFFLE

The San Francisco Museum of Modern Art's architecture and design curator Joseph Rosa last month accepted the equivalent post at the Art Institute of Chicago, taking over the position created by John Zukowsky in 1978 and held by him until July 2004. Meanwhile, Zukowsky began his new job as chief curator at the Intrepid Sea, Air & Space Museum last month. Rosa will start his new job on September 15; his successor has not been named.

Also last month, the New Museum of Contemporary Art announced that Richard Flood will begin as its new chief curator in September. Flood served as chief curator at the Walker Art Center for 11 years.

SCI-ARC CAN'T BUY HOME

On June 21, the Southern California Institute of Architecture (SCI-Arc) lost its battle to buy the quarter-mile-long freight depot in downtown Los Angeles where it has been housed for the past five years. The Los Angeles County Superior Court's ruling clears the way for LA developer Richard Meruelo to buy the building and an adjacent 2.5-acre property. The judge ruled that the school had failed to hold a board meeting to approve the purchase, and hadn't paid the required \$500,000 deposit. SCI-Arc retains a long-term lease on the depot. Meruelo said he hopes to work with the school on his development plans for the site.

GSA LOSES COMMISSIONER

On June 28, F. Joseph Moravec announced his departure from his post as commissioner of the Public Buildings Service of the General Services Administration's (GSA). A strong supporter of the Design Excellence Program, Moravec was appointed commissioner in June 2001. With Ed Feiner's departure from his position as chief architect in January, the GSA is now operating without two major leaders.

PRIVATE DOMAIN continued from page 3 majority opinion, written by Justice John Paul Stevens, argued that local governments should be allowed to determine what constitutes public use. The dissenting opinion, written by Justice Sandra Day O'Connor, who announced her retirement on July 1, claimed, "Under the banner of economic development, all private property is now vulnerable to being taken and transferred to another private owner, so long as it might be upgraded."

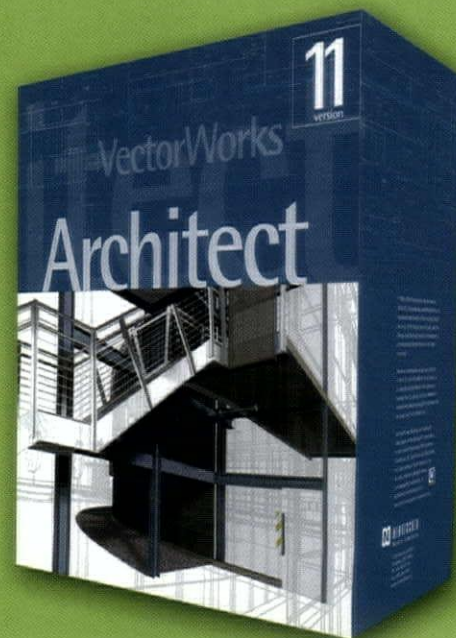
States or cities may still rule against the use of eminent domain for private development. There are six states—Kansas, Maryland, Minnesota, New York, North Dakota, and now Connecticut—which explicitly allow the use of eminent domain for economic development, private or otherwise. Many other states, such as California, allow eminent domain to be used for economic development, but with the caveat that all cleared areas must first be designated blighted. Since New York already allows land seizures for private development, the ruling will not change state laws.

New London now plans to raze the remaining homes and undergo an \$18 million environmental cleanup effort, a road network redesign, and utility upgrades to prepare for the massive redevelopment. Kelo intends to apply for a rehearing at the Supreme Court. **GH**

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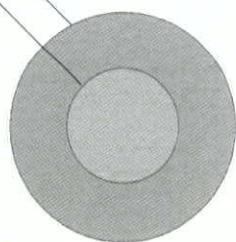
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TEN BETTER PLACES FOR A FOOTBALL STADIUM

THE METS, THE JETS, THE NETS, THE YANKS—NEW STADIA ALL AROUND! BUT WHERE TO PUT THEM? ARCHITECT AND URBANIST MICHAEL SORKIN SURVEYED THE FIVE BOROUGHS FOR SITES TO CONSIDER.

LEGEND

- 10 MINUTE WALK
- 5 MINUTE WALK
- SUBWAY
- TRAIN
- FERRY ROUTE
- GAME DAY SHUTTLE
- FERRY STOP
- PARKING
- TRAIN STATION



The fight over the city's attempt to build a stadium on the West Side of Manhattan was never about football (other than the political kind) or, for that matter, the Olympics: It was over where to put the stadium and who should pay for it. The West Side project has now gone down in flames because the administration chose one of the worst places available and then asked us all to pay, largely (and transparently) in order to jack up real estate prices in the area for the usual cohort of salivating developers. Not only did construction depend on building a platform—an artificial ground—over an active rail yard, a proposition that would have added as much as a billion dollars to the cost of the project, access to the site is awful. Bringing the number seven subway from Port Authority would have cost additional billions. Automobile access from the West Side Highway or from the avenues would have been nightmarish. Structured parking would have been expensive and could never have allowed the tail-gating so beloved by fans.

The enormous object also sought to extend the blocks-long barrier to the waterfront created by the Javits Convention Center; their combined lump would have obliterated relations to the Hudson River from the island and permanently disfigured the scale of the West Side. In choosing to move the site for the Olympic proposal to Queens as part of a new Shea Stadium, the city has been forced to settle on a site that makes sense for such a project. Indeed, Flushing is one of the best places in the city for a stadium from the perspectives of automobile and mass transit access, of potential synergies with surrounding athletic and public facilities, and of the minimal effort required to prepare the site for construction.

The wave of projected stadium-building in New York—for the Mets in Queens, the Yankees in the Bronx, the Nets in Brooklyn, as well as for the Olympic bid—is a symptom of a larger phenomenon. Sports stadia have come to be represented not just as premiere emblems of American civic culture (all hail the steroid-bloated millionaires at play!) but as drivers of urban economic revitalization. Here, they join that other instant panacea, gambling casinos, as leading markers of the decline of public planning as the development paradigm shifts decisively to so-called public-private partnerships. What this means in practice is that private business—including such fattened enterprises as sports teams, gambling cartels, and office developers—are given giant public subsidies as an inducement either to come to or to remain in cities. Public benefit from such investments is allegedly returned in the form of jobs, taxes, or other more elusive outcomes of “development.”

In New York, this model has become the virtual default and every major project proposed by the Bloomberg Administration—from Greenpoint to Ground Zero—follows this model. Indeed, large-scale planning has shifted from the Department of City Planning—which has been reduced to an urban design role—to the office of the deputy mayor for economic development, where the big “visions” come. These, predictably, tend to be calculated to engorge the Ratners, Silversteins, and Steinbrenners of the city, civic paragons

who need to be bribed to stay in town to trickle-down on the public. Of course, it is a hopeless, evil ploy, another contribution to the yawning income gap, welfare for plutocrats who, it is hoped, will throw the rest of us a crumb or two.

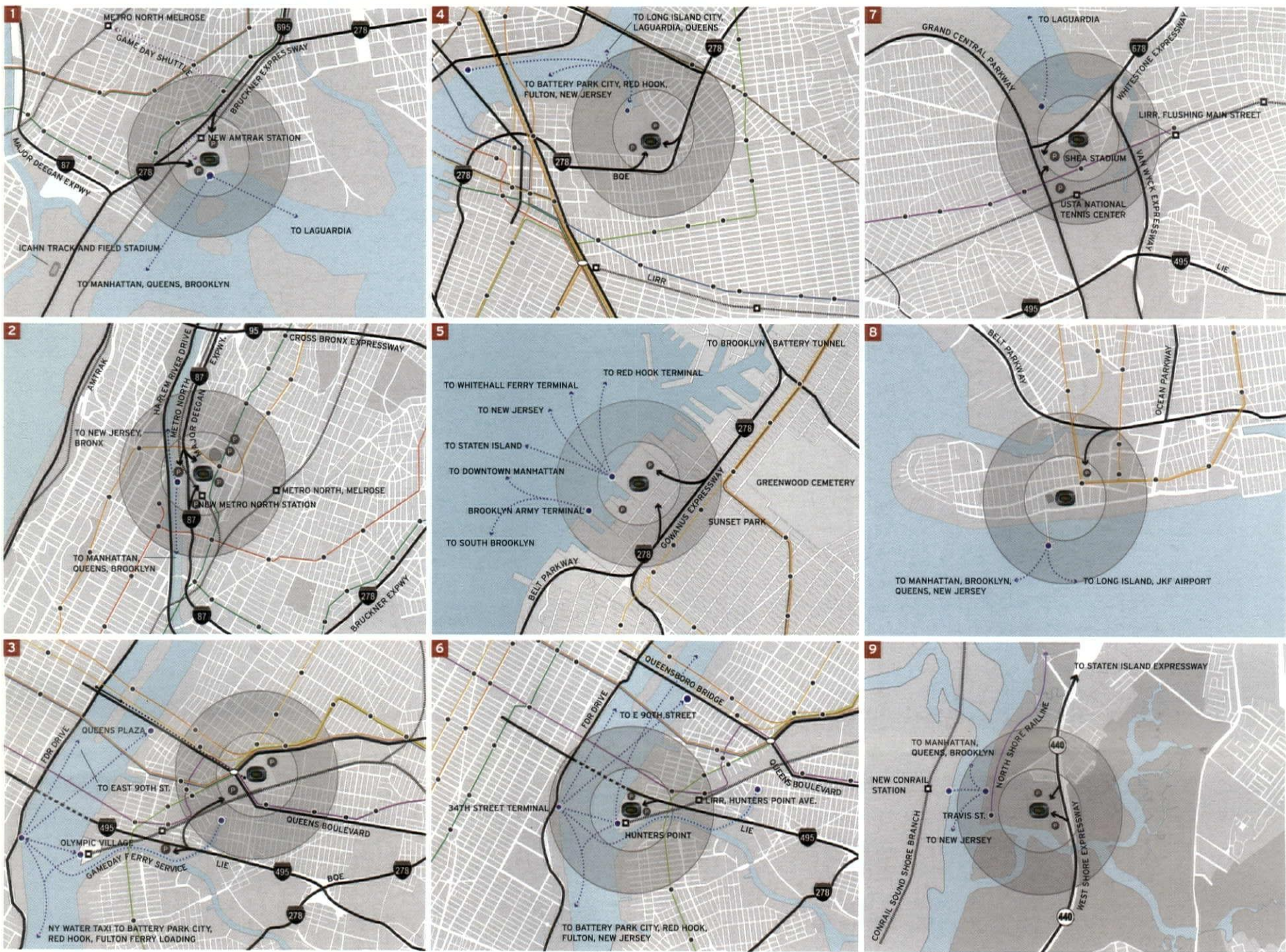
In fact, study after study has demonstrated the folly of this approach. Virtually none of these subsidies is ever recouped and such subventions for the powerful always rob the poor—those at the bottom of the list of municipal priorities, for whom housing, education, transportation, and healthcare are of somewhat greater importance than football. Moreover, the only good jobs generated by these projects are in construction (permanent jobs tend to be few in number, seasonal, and low-paying) but these would also be provided through building apartments, clinics, or subways. Indeed, these projects may be the least efficient expenditure of public funds imaginable and one of the highest hypocrisies of the self-proclaimed *laissez-faire* thieves who run the country.

Setting aside the fiscal foolishness of this support for the private enterprise, the city's initial proposal also relied on a distorted view of the nature of large sports facilities and their capacity to add amenity to cities. A football stadium is not a neighborhood-friendly object but an industrial one and the criteria for siting such huge constructions resemble those for choosing a spot for a factory or power station (the proportions of which are perfectly reproduced in the stadium design proposed for the Jets). Receptacles for enormous numbers of people briefly gathered, stadia are assembly lines for intermittently pumping them in, pumping them full of beer, and pumping them out.

Because of this industrial character, huge stadia have little to offer directly to viable neighborhoods, although their energy does have the potential to benefit places that cannot be used otherwise, are derelict, or lack a community in place to suffer any adverse impacts. Likewise, a stadium can add élan, jobs, and secondary commerce to neighborhoods that are struggling for economic help (as a number of European stadiums have done). On the Far West Side—a neighborhood at the point of booming, as recently reported in *The New York Times*, football or no—the stadium would clearly have been a liability, reinforcing the large-scale development-driven urbanism favored by the administration and thwarting the more intimate grain that viable neighborhoods demand and deserve.

Although Mayor Michael R. Bloomberg, Deputy Mayor Daniel Doctoroff, and the rest of the anything-for-the-Olympics crowd insistently represented the Far West Side as the only viable possibility (until it was voted down), at least ten other sites in the city would be far more advantageous and suitable for such an infusion of energy and cash, assuming that any public contribution for the greater good can be more persuasively argued. One of these is Flushing and it may attract the Olympics yet. The odds, however, seem long for 2012, which suggests that there is time to consider additional sites for 2016, for the Jets, the Giants, and for the big public gatherings that are important to our collective life. Here are ten worth thinking about.

MICHAEL SORKIN IS AN ARCHITECT, CRITIC, AND DIRECTOR OF THE URBAN DESIGN PROGRAM AT CITY COLLEGE OF NEW YORK.



1. HUNTS POINT/PORT MORRIS/MOTT HAVEN, BRONX

A huge site adjacent to the Bruckner Expressway (from which cars could be directed to parking without hitting the city grid), astride the Amtrak line, close to the water, and easily served by both subways and Metro-North, seems to be all pluses. Not simply would construction be minimally disruptive, it would provide a strong symbol for neighborhoods that are among the city's poorest. The easy relationship with the athletic facilities on Randall's Island would also be a positive should the city win the Olympics. A second potential site in the same vicinity is the nearby intermodal railyard opposite Manhattan.

2. YANKEE STADIUM/BRONX TERMINAL MARKET

If Yankee Stadium is to be replaced on a nearby site while the house that Ruth built continues to host games, it is clear that the neighborhood has room for two stadia. Transportation is excellent, an infrastructure of bars and other support sites is profuse, and the prospect of the redevelopment of the Terminal Market and the Harlem River waterfront would add greatly to the area's atmosphere. A football stadium could also help anchor the revival of the central Bronx from the Concourse to the Hub. In addition, the relationship between new baseball and football stadiums would make the neighborhood one of the premiere sports sites on the planet.

3. SUNNYSIDE YARDS, QUEENS

A superb place for a stadium! As the city presses ahead with plans to create a fourth commercial core around Queens Plaza (to join midtown and downtown Manhattan and downtown Brooklyn), a stadium could form a powerful centerpiece, especially if it accreted a series of additional uses, such as housing and big-box retail. Transportation is excellent and is projected to improve with the construction of a multi-modal station under the Queens Boulevard Viaduct. And with modest new construction, cars could be routed to parking directly from the LIE, parking that could also serve commuters into Manhattan. To be sure, additional costs would result from the need to build the stadium above the railyards but the payback in convenience and non-disruption of neighborhood life would more than compensate.

4. BROOKLYN NAVY YARD

Although this site has obvious access issues, they are not materially worse than those on the West Side and are more cheaply solved. Like a number of potential locations, this one could be made to work by improved water access, by special shuttles from surrounding subways on game day, and by direct access to parking from the BQE. The site commands marvelous views of the Manhattan skyline and the industrial character of the stadium would blend well with that of the Navy Yard.

5. SUNSET PARK/BUSH TERMINAL, BROOKLYN

The largely derelict waterfront between the Bush Terminal and the harbor, is an extremely tasty possibility. This is one of the last living industrial areas in the city—with over 33,000 jobs—and it could profit from what, in other circumstances, are negatives. The stadium's own industrial character is compatible with existing uses which also support a population of potential sports fans. Moreover, a stadium could help save Sunset Park from the likely fate of Greenpoint under the city's just announced re-zoning plans. Their implementation threatens existing neighborhood character both by their up-market, over-scaled ambitions for the waterfront as well as through a mixed-use policy that is likely to see remaining industry displaced by gentrification. The Sunset Stadium—combined with a planned park, nearby cruise ship terminal, recycling plant, and automobile port—could create unique synergies.

6. HUNTERS POINT, QUEENS

Assuming that New York is not the winner of the 2012 Olympics, the site of the proposed Olympic Village at the mouth of Newtown Creek would be excellent. This generously scaled, unbuilt area would allow a stadium surrounded by housing and parks and could become a driver in the rehabilitation and remediation of the fetid Newtown Creek. Access is excellent, including all rail modes, water movement, and a possible direct link to the LIE and BQE. The site also enjoys the kind of elastic relationship to its surroundings that would allow such a huge facility to be both near enough for neighborhood access and far enough to be buffered against the risk of overwhelming what remains a relatively fine-textured community.

7. FLUSHING/WILLETTS POINT, QUEENS

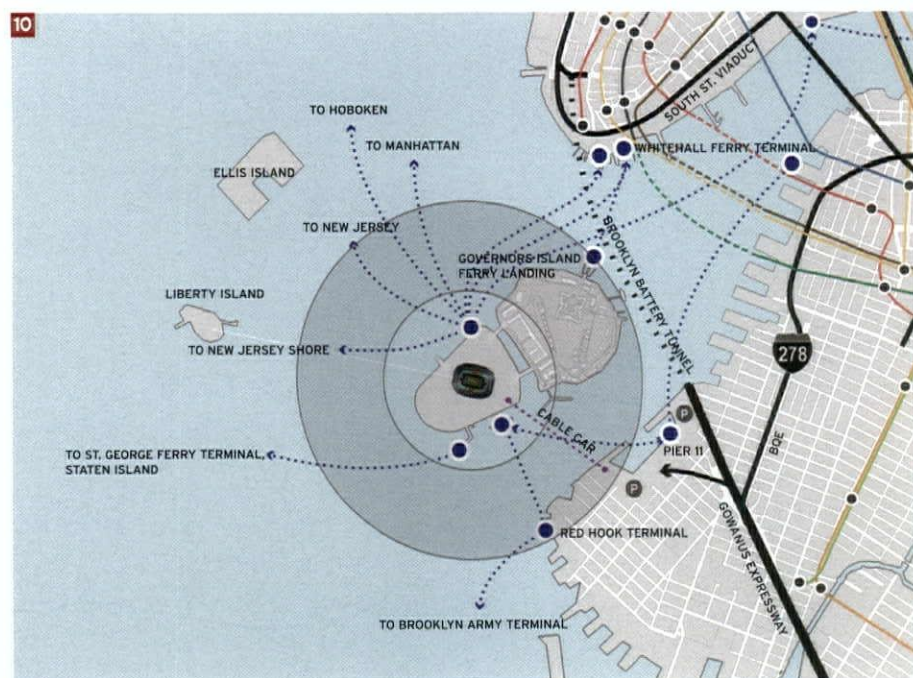
Perhaps the most self-evident site of them all, this location next to the new Shea Stadium would plug into a tested area at the convergence of four freeways (perhaps the best served spot in the city for cars) and to the LIRR and subway stations already on site. Adding ferry service would benefit both the athletic complex as well as the burgeoning neighborhoods of Flushing and Corona. Which are now isolated from each other. The convergence of stadium building, buoyant neighborhood growth, the reclamation of the Flushing River, and the relocation of the Willets Point automobile shops (perhaps within the site, perhaps within the stadium) make this a slam-dunk (if you'll forgive the metaphor). And, nearby LaGuardia would again make sense of a team called the "Jets."

8. CONEY ISLAND, BROOKLYN

The revival of Coney Island has been announced for years but proceeds at a snail's pace. Some hopeful signs: KeySpan Park, a minor league baseball stadium, is enjoying great success; the city has just completed a massive renovation of the Stilwell Avenue subway station; and use of the beach is on the rise. Moreover, Coney Island is a virtual synonym for urban recreation and locating the Stadium adjacent to KeySpan Park, Astroland, and the beach would take it to the next level of attraction, luring other sports, entertainment, and related uses. The nearby Belt Parkway and ample opportunities for water transport round out a very pretty picture. And what more logical neighbor for Nathan's!

9. FRESH KILLS, STATEN ISLAND

The closing of the municipal dump at Fresh Kills has been followed by a proposal for a park that takes a delicate, naturalizing view of our garbage Himalaya. But this landscape of industrial and residential waste is also ideal for a use that simply caps a portion of the site for stadium building and parking. There are obvious accessibility challenges but both the Staten Island and West Shore Expressways skirt the site, Arthur Kill provides passage for water transit, a disused rail line leads to the St. George Ferry Terminal, and a link to the Perth Amboy/Elizabeth branch of the New Jersey Transit line on the opposite shore is easily imagined. So too is a stadium that sits within and utilizes our municipal mountains.



10. GOVERNORS ISLAND

Simultaneously unlikely and perfect, Governors Island currently languishes in indecision, awaiting its big idea. Perhaps it can accommodate two. The Island itself embodies two conditions: the original "natural" island as it existed until the beginning of the 20th century and its large southern extension, built from fill excavated during the construction of the IRT. By re-dividing the island into northern and southern islands, the historic northern half could become an extension of the space-challenged United Nations, the perfect site for the pursuits of peace. Appropriately isolated, the southern island would be a glorious and secure site for mass gatherings and big games. The challenge of getting there could also be turned to advantage. Unless a pedestrian bridge or tramway were built from Red Hook (not a completely illogical pair of possibilities), all access would be from the water. But this is less daunting than it otherwise seems. To begin, Governors Island is very close to both Manhattan—with its existing infrastructure of ferry terminals—and Brooklyn with its capacity to lead cars from the Battery Tunnel and the BQE or Gowanus Expressway directly to shore-side parking. Moreover, given that football is played on Sundays—when service on the huge Staten Island ferries is reduced—a dedicated boat or two making round trips from South Ferry could efficiently deliver very large numbers of people to the island in minutes. Finally, the proximity of the stadium to the Statue of Liberty raises the prospect of a view of that great symbol through the uprights of another, from the new Freedom Bowl, America's stadium.

STADIUM SCORECARD

	SUBWAY*	AMTRAK*	LIRR*	WATER*	SPORTS SYNERGY	SITE PREPARATION**	PEDESTRIAN ACCESSIBLE	DIRECT HIGHWAY TO PARKING POTENTIAL	NEIGHBORHOOD VALUE ADDED	TOTAL POSITIVES
1. HUNTS POINT / PORT MORRIS / MOTT HAVEN	+	+	+	+	+	+	+	+	+	9
2. YANKEE STADIUM / BRONX TERMINAL MARKET	+	+	+	+	+	+	+	+	+	9
3. SUNNYSIDE YARDS	+	+	+	-	-	-	+	+	+	6
4. BROOKLYN NAVY YARD	-	-	-	+	-	+	+	+	+	5
5. SUNSET PARK / BUSH TERMINAL	+	-	-	+	-	+	+	+	+	6
6. HUNTERS PORT	+	-	+	+	-	+	+	+	+	7
7. FLUSHING / WILLETS POINT	+	-	+	+	+	+	+	+	-	7
8. CONEY ISLAND	+	-	-	+	+	+	+	+	+	7
9. FRESH KILLS	-	-	-	+	-	+	-	+	+	4
10. GOVERNORS ISLAND	-	-	-	+	-	+	-	-	-	2
WEST SIDE	-	-	+	+	-	-	+	-	-	3

* 10 MINUTE WALK

** INDICATES SPECIAL SITE WORK IS REQUIRED (E.G. RAIL PLATFORM)

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Closing August 19

Issue 15_09.21.2005

Closing September 2

Issue 16_10.05.2005

Architecture Week

Closing September 16

Issue 17_10.19.2005

Closing September 30

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WHAT'S ART GOT TO DO WITH IT?

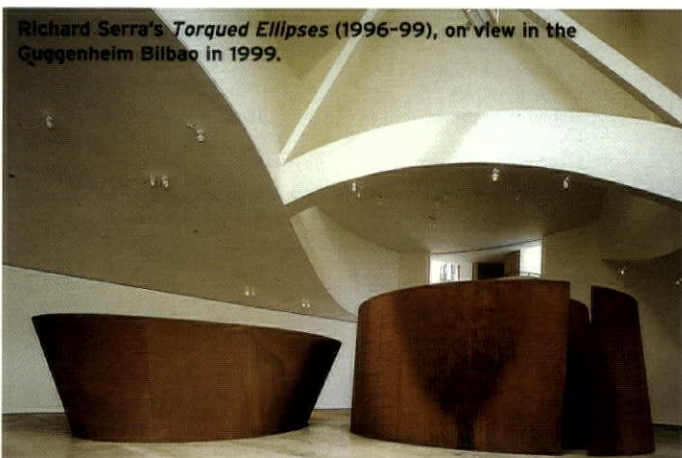
New Museums

Raul A. Barreneche (Phaidon), \$69.95

New Museums: Contemporary Museum Architecture Around the World
Mimi Zeiger (Universe), \$29.95

Art and the Power of Placement

Victoria Newhouse (Monacelli Press), \$50.00



Richard Serra's *Torqued Ellipses* (1996-99), on view in the Guggenheim Bilbao in 1999.

© FMBB GUGGENHEIM BILBAO MUSEO/VERIKA BARAHONA EDE

"Museums more than any other building type have become the architectural barometers of our age," writes Raul Barreneche in the introduction to *New Museums*. In truth, they have become something of an architectural fetish. Ever since the staggering success of Frank Gehry's Guggenheim Bilbao, civic leaders and museum directors everywhere have become converts to the belief that singular architecture can revitalize a lagging institution, attract hordes of new visitors, and transform a moribund urban economy and culture. To accomplish such

magic, architects have been given the opportunity to flourish. Over the past decade, a myriad of exceptional structures have arisen. These are handsomely documented in Barreneche's coffee-table hardcover and in a similarly sized softcover book by Mimi Zeigler, also imaginatively titled, *New Museums*. Both detail the ways the museum as a typology is evolving to address a budding global culture, an ever-widening audience, and a proliferating variety of art forms. One trend is the growing number of non-collecting institutions that serve as exhibition

spaces for visiting shows, commissioned installations, and performances. These institutions have been especially bold in their architectural commissions. Witness the fragmented geometries of Zaha Hadid's Rosenthal Center for Contemporary Art in Cincinnati and the fantastical biomorphism of Peter Cook and Colin Fournier's Kunsthaus Graz in Austria.

Equally noteworthy is the "museumification" of a plethora of subjects. Among them, a museum dedicated to volcanoes by Hans Hollein in the Auvergne, France, and a paper art museum by Shigeru Ban in Shizuoka, Japan. Ban also designed the Nomadic Museum, recently installed at the Chelsea Piers in Manhattan, a temporary arrangement of shipping containers designed to house a traveling photography show.

How well these buildings succeed in achieving their missions is not addressed in either book. Budgetary issues obviously made it impossible for the writers to accomplish this kind of an investigation. Yet without such a discussion, they are mere picture books; Interestingly, a number of the museums featured were photographed before any art or artifacts were displayed.

To understand what makes a museum work today and why, Victoria Newhouse's seminal study *Towards a New Museum* (Monacelli Press, 1998) remains unmatched. The wife of media mogul Si Newhouse, this distinguished architectural historian had the means to visit the museums featured and to talk in depth to their architects and even the artists whose work is exhibited. Her writing radiates authority.

Now Newhouse's globetrotting

scholarship has led to another brilliant, beautifully designed book, *Art and the Power of Placement*. In it, she argues that the way we respond to art depends largely on its presentation, and the way we think about art determines our methods of display. In the Renaissance, paintings, sculptures, and other precious objects were placed in small rooms in edifying arrangements that evoked a microcosm of the world, with the viewer at its center. By the 18th century, art was treated as mere decoration. At the earliest salons (equivalent to today's art fairs), paintings were stacked on the walls, floor to ceiling, and often poorly lit. In England, Turner and Gainsborough rebelled against the system, and so too David, and later Courbet and Manet in France. These artists were the first to demand control over the way their work was presented. By the late 19th century, neo-impressionists were demanding galleries display their works on achromatic walls in rooms devoid of decoration. Such displays were the forerunners of the white cube galleries that would define the modern art museum.

One of the book's most intriguing chapters focuses on the paintings of Jackson Pollock. The barn in which he worked on his "action paintings" was small, and it was in similarly intimate settings that he intended his work to be shown.

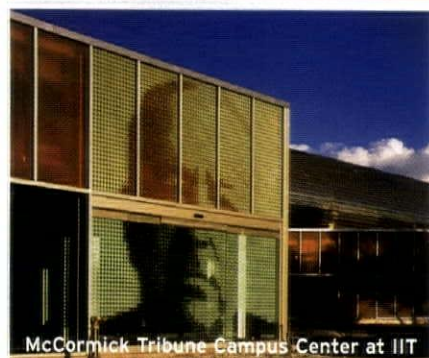
Newhouse contends the overscaled spaces typical of contemporary art museums diminish Pollock's gestural exuberance. It's an insight too late for Yoshio Taniguchi. But let other architects with museum ambitions take note.

MARISA BARTOLUCCI IS A NEW YORK-BASED WRITER.

GRAPHIC MATERIAL

2x4: Design Series 3

San Francisco Museum of Modern Art
151 3rd Street, San Francisco
Through November 27



McCormick Tribune Campus Center at IIT

RICHARD BARNES/COURTESY 2X4

The New York-based graphic design firm 2x4 has quietly put its stamp on many of the design icons of the past ten years. With clients including Vitra, Knoll, *ANY* magazine, and the Office for Metropolitan Architecture (OMA), the firm, which is led by partners Michael Rock, Susan Sellers, and Georgianna Stout, has been as influential as Bruce Mau, albeit with less star designer self-promotion. The San Francisco Museum of Modern Art (SFMOMA) is presenting a brisk survey of the firm's multifaceted contribution to design culture in an exhibition that's on view through November.

For Vitra, 2x4 took images of the company's classic chairs and transformed them into kaleidoscopic flowers that burst and twirl over a stark white field. This approach embodies the qualities of the firm's best work: purposeful, witty, and unafraid of ornamentation that enriches the meanings of often austere material. At OMA's McCormick Tribune Campus Center at the Illinois Institute of Technology, a gigantic pixelated bust of Mies greets students, who then enter the center via sliding doors through the master's mouth. This is both a tribute to and a gentle mockery of modernism's sacred cows. Less successful is the firm's contribution to the creepy Prada store in SoHo, where they flirted with pornography and totalitarian aesthetics in the shop's wallpaper and video installations. Appropriately, they called the first series of wallpaper, a floral collage of body parts and grainy images, "vomit."

At SFMOMA, each project is presented in a wide floor-to-ceiling strip of wallpaper. A vitrine holds books, magazines, and ephemera, but most of the action is on the walls, including angled flatscreen TVs showing video projects by the firm. The only drawback to this approach is the decision to place the exhibition texts on small angled panels on the floor, making them illegible to an adult of average height, unless you are willing to squat. The show, however, does an admirable job of showcasing and exploring one of the most innovative, consistently surprising, and influential design firms working today.

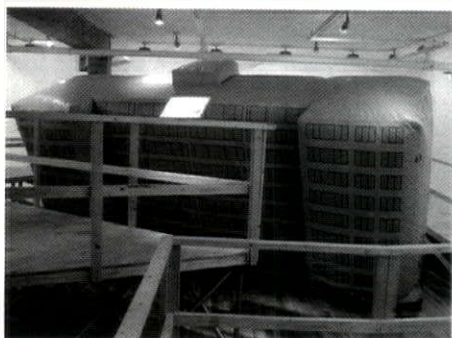
ALAN G. BRAKE WRITES FOR ARCHITECTURE, AZURE, METROPOLIS, AND READYMADE.

Rubble Out, Rubble In

Michael Rakowitz

Dull Roar

Lombard-Freid Fine Arts
531 West 26th Street, 2nd Floor
Closed May 28



COURTESY LOMBARD-FREID AND MICHAEL RAKOWITZ

construction sites, akin to the crude platform that sprouted almost overnight next to the World Trade Center site.

At Lombard-Freid, the enclosure surrounded an inflatable effigy of the notorious Pruitt-Igoe, the massive housing project built in St. Louis in 1956. The model rose and fell as air went in and out of it, like a blustery monster in a cut-rate Playland.

For those who don't recall, Pruitt-Igoe was a fixture of the federal government's postwar urban renewal efforts, constructed in the spirit of Corbusian "sun, space, and greenery." The project degenerated into a place of such violent despair that it was dynamited on camera for all the world (and future architecture students) to see in 1972. The building's auto-da-fé inevitably conjures up associations with the attacks of 9/11. For Rakowitz, it's no coincidence that the architect of Pruitt-Igoe was Minoru Yamasaki, whose other infamous design was the World Trade Center.

Among architects and students, the Pruitt-Igoe failure is to housing what the Edsel is to the automobile. But if the Edsel was farce, Pruitt-Igoe was tragedy. And there's more to it. Pruitt-Igoe's rubble became landfill, on which suburban

manors were built recently in Ladue, a suburb of St. Louis. Rakowitz's mock-sentimental renderings of the houses (which are now for sale) lined the gallery walls. It seems that you just can't keep bad design down.

Rakowitz is a graduate of the visual studies program within MIT's Department of Architecture. His closely-watched previous project *paraSITE*, a set of custom-built inflatable shelters for the homeless, has been exhibited in the United States and Europe. *Dull Roar* was a walk-through narrative that balanced the didactic march through a slice of modernism with parody—a mock "who killed modernism" instructional path.

Throughout *Dull Roar*, your eyes returned to the inflatable/deflatable Pruitt-Igoe building/monster. The cartoonish blob was a laugh, but it drew ghoulish attention to itself like a car crash or the bloody aftermath of a terrorist bombing. Rakowitz's didactic display is a parody of a tale that's cautionary, but all too true—a noble Corbusian goal became something far less noble when someone decided to build it. Even demolition didn't destroy the monster, which rose from rubble into other haunting shapes.

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

The centerpiece of *Dull Roar*, Michael Rakowitz's installation at Lombard-Freid Fine Arts, was a walkway constructed of plywood and two-by-fours—the sort of observation deck that sometimes surrounds



COURTESY EDWYN HOOK GALLERY

Danny Lyon's photograph taken from the roof of the Beekman Hotel in the late 1960s (pictured above) is part of a new exhibition at the Museum of the City of New York titled *The Destruction of Lower Manhattan*. The image shows the headquarters of the city's infamous Department of Urban Renewal at 72 Gold Street before, ironically, the building was torn down to make way for new development. The image represents the cyclical nature of construction and destruction that Lyon sought to document when he moved to New York, at the height of the urban renewal movement in 1966. (Sixty acres of 19th-century structures below Canal Street were slated for demolition that year.) Lyon's work was published in 1969 under the same title; in light of Lower Manhattan's latest cycle of renewal, the Museum of the City of New York is presenting Lyon's work and a new printing of his 1969 book (published by powerHouse Books). His photographs are the only existing documentation of some demolished buildings, and depict spare skylines and almost serene pre-demolition landscapes.

Danny Lyon
The Destruction of Lower Manhattan
Museum of the City of New York, 1220 5th Avenue. Through September 18

LECTURES

JULY 13

Thomas Whipple
Air, Water, and Moisture
Building Envelopes

8:00 a.m.
Hilton Long Island
598 Broad Hollow Road,
Melville
www.eba-nys.org

JULY 20

Julien Studley
Shaping the Skyline
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

Jodi Smits Anderson
It's Not Easy Being Green—
Or Is It?
8:00 a.m.
Holiday Inn, Kingston
503 Washington Ave.,
Kingston
www.eba-nys.org

JULY 21
Diana Stuart
New York's History Through
Its Manholes
12:00 p.m.
MAKOR
35 West 67th St.
www.92y.org

JULY 27

Material ConneXion
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

JULY 29

Mariko Mori
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

LIST YOUR EVENT
DIARY@ARCHPAPER.COM

EXHIBITIONS

THROUGH JULY 16
What Sound Does A Color
Make?

Eyebeam
540 West 21st St.
www.eyebcam.org

THROUGH JULY 18

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

THROUGH JULY 21

Bard MFA Thesis Exhibition
UBS/Bard College Exhibition
Center
7401 South Broadway,
Red Hook
www.bard.edu/mfa

THROUGH JULY 29

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

Alles. In Einer Nacht.

Tanya Bonakdar Gallery
521 West 21st St.
www.tanyabonakdar.com

Saved: The First Ten Years of
the World Monuments Fund
Gallery at the Prince George
15 East 27th St.
www.wmf.org

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, and
1999 Grant Recipients
Cue Art Foundation
511 West 25th St.
www.cueartfoundation.com

Atomica: Making the Invisible
Visible
Esso Gallery
531 West 26th St., 2nd Fl.
www.essogallery.com

2005 Summer Program
apexart
291 Church St.
www.apexart.org

Hunch and Flail
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

Philosophical Toys
apexart
291 Church St.
www.apexart.com

THROUGH JULY 31

Position: Full Time Student
Exhibition
The Gallery of the School of
the International Center of
Photography
1114 Avenue of the Americas
www.icp.org

THROUGH AUGUST 5

Living for the City
Jack Shainman Gallery
513 West 20th St.
www.bicany.org

THROUGH AUGUST 6

Federal: Exhibition of
Photographs
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org

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 12

Robert Mapplethorpe:
Neoclassicism
Sean Kelly Gallery
528 West 29th St.
www.skny.com

THROUGH AUGUST 13

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

SWOON

Deitch Projects
76 Grand St.
www.deitch.com

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 21

Les Visiteurs D'éte
Moss Gallery
152 Greene St.
www.mossonline.com

THROUGH AUGUST 22

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

Deborah Butterfield

Neuberger Museum of Art
Purchase College, State
University of New York
735 Anderson Hill Rd.
Purchase
www.neuberger.org

THROUGH AUGUST 29

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

Drawing from the Modern,
1945-1975

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

THROUGH AUGUST 31

Project in the Projects
Viewings by the Project
www.martinezgallery.com

THROUGH SEPTEMBER 3

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



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William Eggleston:
The Nightclub Portraits 1973
And Marvin Israel: Black
Paintings
Cheim & Read Gallery
547 West 25th St.
www.cheimread.com

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 Norton
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 8
Artbook at Visionaire
Visionaire Gallery
11 Mercer St.
www.visionaireworld.com

THROUGH 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

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
Patty Chang: Shangri-La
Rhizome ArtBase 101
New Museum of
Contemporary Art
556 West 22nd St.
www.newmuseum.org

THROUGH SEPTEMBER 11
Janet Cardiff: Her Long
Black Hair
10:00 a.m.
Central Park Kiosk
6th Ave. and Central
Park South
www.publicartfund.com

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

Danny Lyon
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 25
Matisse: The Fabric of Dreams
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH SEPTEMBER 26
Greater New York 2005
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

New Work/New Acquisitions
Museum of Modern Art
11 West 53rd St.
www.moma.org

THROUGH SEPTEMBER 30
2005 Young Architects
Program
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 (1654-1825)
Museum of the City of New
York
1220 5th Ave.
www.mcny.org

THROUGH OCTOBER 9
Franz Ackermann, Steve
DiBenedetto, Terry Winters,
et al.
Remote Viewing: Invented
Worlds
Whitney Museum of
American Art
120 Park Ave.
www.whitney.org

Burle Marx, Isamu Noguchi,
Hamilton Finlay
Down the Garden Path:
Artist's Gardens Since 1960
Queens Museum of Art
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org

Jean Hélon
National Academy Museum
1083 5th Ave.
www.nationalacademy.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

New York Fast Forward:
Enrique Norton/TEN
ARquitectos
The Museum of the City of
New York
1220 5th Ave.
www.mcny.org

THROUGH OCTOBER 31
The High Line
Museum of Modern Art
11 West 53rd St.
www.moma.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

JULY 28
Federal: The 24 Hour Movie
by Mary Ellen Carroll
9:00 a.m.
22 East 12th St.
www.cinemavillage.com/
chg/cv

CONTINUING
FILM & THEATER

THROUGH 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.cecenter.org

THROUGH AUGUST 14
Raoul Walsch Retrospective
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

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

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

FOR COMPETITIONS GO TO
WWW.ARCHPAPER.COM

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

WITH THE KIDS

JULY 16
Digital Devices, Inspiring
Architecture
1:00 p.m.
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

Archikids Workshop
10:00 a.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

THROUGH SEPTEMBER 2
2005 Summer Saturdays
Governors Island
www.govisland.org

BEYOND

JULY 27
Cai Guo-Qiang
7:00 p.m.
Edinburgh Castle
Castle Hill, Edinburgh
www.fruitmarket.co.uk

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 AUGUST 28
Paradise: Cai Guo-Qiang
Zacheta National Gallery
of Art
Pl. Malachowskiego 3, Warsaw
www.zacheta.art.pl

THROUGH AUGUST 29
Constructive Provocation
Architekturzentrum Wien
Museumsplatz 1, Vienna
www.azw.at

THROUGH SEPTEMBER 18
Atelier Van Lieshout
MAK Center for Art
Stubenring 5, Vienna
www.mak.at

THROUGH OCTOBER 2
The Sixth International
Garden Festival
Estevan Lodge at Jardins
de Métis
200 Highway 132, Grand-
Métis, Quebec
www.jardinsmetis.com

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

THROUGH NOVEMBER 20
Douglas Coupland
Super City
Canadian Center for
Architecture
1920 rue Baile, Montréal
www.cca.qc.ca

PREVIEW



BRIAN GELLER

SAVED: THE FIRST TEN YEARS OF THE WORLD MONUMENTS FUND

Gallery at the Prince George,
15 East 27th Street
Through July 29

To mark its 10th anniversary, the World Monuments Fund (WMF) inaugurated a new permanent gallery at the Prince George Hotel, with a debut exhibition devoted to ten of its "successes," i.e., sites that have been saved through the WMF's funding and consciousness-raising efforts. Included in the show are the Hagia Sophia in Istanbul, the Alexander Palace in Russia, and the Valley of the Kings in Egypt. The new exhibition space itself, a gallery designed and built by nine students from the Parsons Design Workshop program over the last three years, is an interesting preservation story in itself. Housed in the Prince George, a building originally constructed in 1904 as a Beaux-Arts hotel and now owned and operated as an SRO by Common Ground, the gallery serves as a connector between 27th Street and the building's ballroom (recently restored by Beyer Blinder Belle, which was also the architect of record on the gallery renovation). Previously, the only entrance to the ballroom was through a residential portion of the building on 28th Street. The students stripped away layers of plaster to expose the hotel's original terra cotta construction, and stabilized peeling paint and wallpaper with clear coatings. WMF donated funds to the restoration project in return for the use of the passageway as a gallery space.



MARY ELLEN CARROLL/COURTESY STOREFRONT

FEDERAL: THE 24 HOUR MOVIE BY MARY ELLEN CARROLL

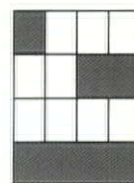
Cinema Village, 22 East 12th Street
July 28, 9:00 a.m.
Storefront for Art and Architecture, 97 Kenmare Street
Through August 6

On July 28, 2003 at 9:00 a.m. Mary Ellen Carroll and a small crew began filming a 24-hour-long movie documenting a day at the Federal Building at 11000 Wilshire Boulevard in West Los Angeles. Exactly two years later, the film, reminiscent of Andy Warhol's experimental real-time films, will be shown at Cinema Village in dual projection—two screens will simultaneously picture the front and back of the building (pictured above). The film is accompanied by an exhibition of photographs, taken by Carroll over the 15 years before the film's making, at the Storefront for Art and Architecture. Carroll went through an arduous process to get permission to film the Federal Building, finally succeeding after writing countless letters to national politicians and media companies. Addressing federal accountability and accessibility, the film highlights architecture as a tangible expression of its distance from the public.

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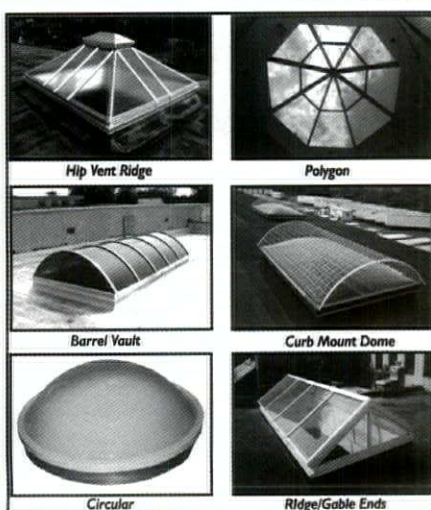
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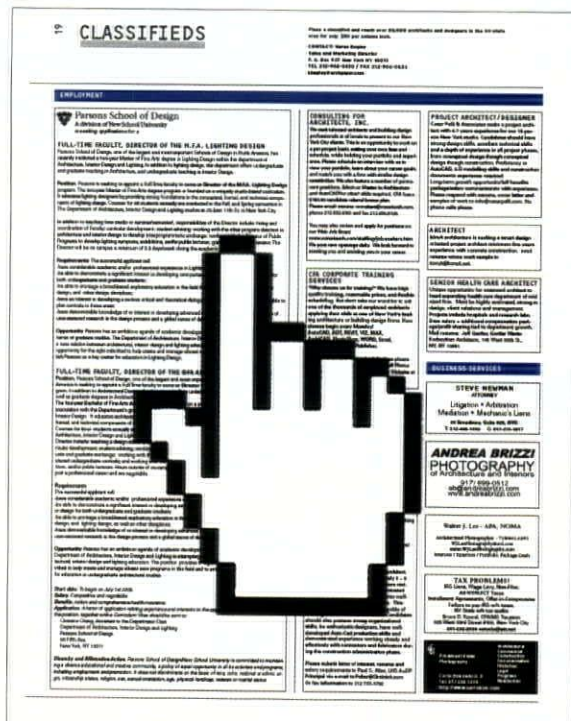
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