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 Durrell 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 saved 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.

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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 structural; new fire resistance design methods; continued on page 2

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 4

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, blightied 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

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FULTON STREET PLAN CHUES 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 this 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.

In 1985, Rosalie Genevro 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 Genevro 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 Genevro and Rieselbach still very much fulfills a mentoring, educational role. They actively seek out outstanding architects and urbanists from New York and beyond, and avoiding parochialism and constantly broadening notions of how the field of architecture may be enriched. (For example, five 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 Genevro 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 Genevro and Rieselbach. We congratulate them on their award, and thank them for their hard work.

**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, 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 final analysis. “The cost of enlarging or adding egress stairs will be very high, perhaps prohibitive,” said Elizabeth Heeder, 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 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-resistant 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 DMIM 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 what secure it means anymore, especially outside of New York City,” said Raymond Mellon, an attorney at Zetlin & De Chiria 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.”


**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 Gruppo and Maganari, Harini and Massimo and Lola Vignelli as winners of the 2005 Academy Awards in Architecture. The award, given by the American Academy of Arts and Letters, carries with it a $7,500 cash prize. We regret the oversight.

In the story “Clinton Cover Park Opens” (IAW 11.6-22.2004) about the renovation of Dattner Architects, is incorrectly identified as Michael Heuberger. We apologize for the error.
MORE ON COLUMBUSGATE

You may have heard about the rather chummy e-mail exchanges between NYC Landmarks Preservation Commission chair Robert Tierney and Laurie Beckett, 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 Beckett, "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 Beckett 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," Beckett 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 Beckett, "Good luck tonight." And "Call anyone...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.

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

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 for building the project.

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Corcoran Jennison's conceptual plan for Fort Trumbull

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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 fringing 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.

PRIVATE DOMAIN continued from front page

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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 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.

WORLD'S 10 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, emphasized the sorry condition of the country's historic sites, caused by war-related looting, artillery fire, and bombing. Borham claimed that the WMF plans to channel more 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 heard by the Landmarks Commission."
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 administrators decided to follow HUD’s open bid process to select an architect for the project. An RFO 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 BKS! Architects for the job. Although design details have not yet been worked out, project architect Joan Krevelin 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 process, 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 it to be a human face on what happened,” said Yerkovich. The Tribute Center will collaborate with StoryCorps, the nonprofit responsible for the other interim memorial, called 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, $360,000 of which is for the construction of the booth, designed by architects Eric Littin of Mesh Architects 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 completed.

NORTEN PROPOSES MUSEUM IN THE SKY FOR GUADALAJARA GUGGENHEIM

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 blase.

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 Sao 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

IN MEMORIAM (FOR NOW)

Two temporary memorials to open at Ground Zero

The American Society of Landscape Architects (ASLA) announced recipients of its 2005 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. Schwartz; and the Mill Pond restoration by A. Dean Cavallaro 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 Cavallaro. A citation went to FasTracKids by Salvadore Associates Architects and David L. Businelli. Additionally, Masayuki Sono and Lapshun Fong received the Award for Design Achievement for their design of the Staten Island 9/11 memorial, Postcards.

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.
5 LANDMARKS IN 4 BOROUGHS

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.

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 its 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 (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 York now plans to raise 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.
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TEN BETTER PLACES FOR A FOOTBALL STADIUM


BUT WHERE TO PUT THEM? ARCHITECT AND URBANIST MICHAEL SORKIN SURVEYED THE FIVE BOROUGHS FOR SITES TO CONSIDER.

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 products 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 enterprises as sports teams, gambling casinos, as leading markers of the decline of public funds imaginable and one of the highest hypocrisies of the self-proclaimed laisser-faire thieves who run the country.

Setting aside the fiscal foolishness of public support for this 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 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 developer-driven urbanism favored by the administration and thwarting the more intimate grain that viable neighborhoods demand and deserve.

Although Mayor Michael R. Bloomberg, Deity 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 Nets, 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.
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 plusses. 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 built continues to host games, it is clear that the neighborhood has room for two stadia. Transportation is excellent, an infrastructure of bars and all 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 accented 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. 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 rail yards 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 BOE. 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 Nasty state of Greenpoint under the city's just announced rezoning 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, rebuilt area would allow a stadium surrounded by housing and parks and could become a driver in the revitalization and remediation of the field Newtown Creek. Access is excellent, including all rail modes, water movement, and a possible direct link to the UE and BOE. 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/WILLETS POINT, QUEENS

Perhaps the most well-evident site of them all, this location next to the new Shea Stadium would plug into a twistable 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 neighborhood of Flushing and Corona. Which are now isolated from each other. The convergence of stadium building, buoyant neighborhood growth, the redevelopment of the flushing River, and the relocation of the Willets Point automobile shops (perhaps within the site, perhaps within the stadium) make this a dream-dump (if you forgive the metaphor). And, near-by 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 hosting 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 Himalayas. 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.
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 Governor’s 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.
"Museums more than any other building type have become the architectural barometers of our culture."
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
THROUGH SEPTEMBER 4
Peter Wegner: Lever Labyrinth
Lever House Lobby 390 Park Ave., 310-896-6886

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

THROUGH SEPTEMBER 5
Sunscribes: Our Magnetic Spur
American Museum of Natural History Central Park West and 79th St. www.amnh.org

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

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

THROUGH SEPTEMBER 8
Artbook at Vinzania
Vizineria Gallery 11 Mercer St. www.vinzania.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
Politics and Design for Housing: Lessons of the Urban Development Corporation 1965-1975
Center for Architecture 536 LaGuardia Pl. www.arch.org

Aernout Mik: Reflections
Patty Chang: Os Gemeos, Rhizome ArtBase 101 New Museum of Contemporary Art 500 West 22nd St. www.newmuseum.org

THROUGH SEPTEMBER 11
Janet Cardiff: Her Long Black Walk
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 550 West 22nd St. www.chelseaartmuseum.org

Through September 25

Through September 26
Greater New York 2005 PS.1 Contemporary Art Center 22-25 Jackson Ave., Queens page1.org

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

Through October 2

Through October 9
Franz Ackerman, Steve Dilbenedetto, Terry Winters, et al.


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

Through October 23
Extreme Textile: Designing For High Performance Cooper Hewitt, National Design Museum 2 East 93rd St. www.nmd.nyc


Through October 30
Jim Hodges Look and See Ritz-Carlton Plaza 2 West St. creativetime.org

New York Fast Forward

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.dia.org

Through December 31
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 Patrons Vera Lutter Nabisco Factory 3 Beekman St., Beacon www.dia.org

FILM & THEATER
July 23
Federal: The 24 Hour Movie by Mary Ellen Carroll 9:00 a.m. 22 East 12th St. www.cinemavillage.com/chgtv

July 24
New York's First Solar-Powered Film Festival 8:45 p.m. Solar One at Socrates Cove East 23rd St. and FDR Dr. www.cccenter.org

July 28
2005 Young Architects Winners: The Sixth International Construction Biennale, Vienna Museum of Modern Architecture 1 Vienna www.oma.at

August 22
Bryant Park Summer Film Festival Bryant Park www.bryantpark.org

August 26
Museum of the City of New York 1220 5th Ave. www.mcny.org

FEDERAL: THE 24 HOUR MOVIE BY MARY ELLEN CARROLL
Cinema Village, 22 East 12th Street
July 28, 8:00 a.m.

Storefront for Art and Architecture, 97 Kenmare Street
Through August 6

On July 28, 2003 at 8:00 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.

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 “successors,” 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 Bayer 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.

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