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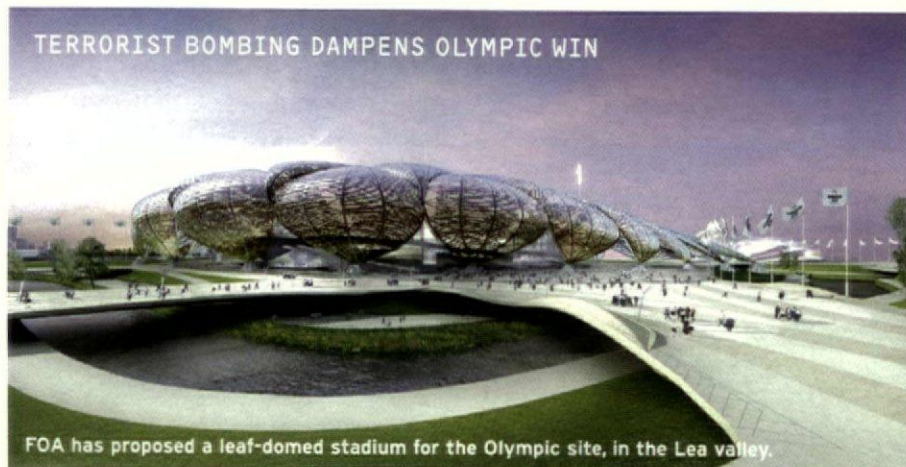
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GENTRIFICATION REACHES
RED HOOK

By Hook or Crook

In May and June, two lawsuits battling the wave of development taking place in the quiet residential and industrial neighborhood of Red Hook, Brooklyn, were dismissed. The suits, one brought by a community group against an Ikea store planned for a prime waterfront site and the other brought by the local Chamber of Commerce against developers planning a massive residential conversion on Imlay Street, disputed zoning variances that had been granted to the projects, claiming the developments were out of scale with the surrounding neighborhood. Not far is another massive project, a cruise ship terminal, currently under construction at Piers 11 and 12.

The Ikea store, condo conversion, and terminal signal Red Hook's shift away from its industrial and **continued on page 2**



TERRORIST BOMBING DAMPENS OLYMPIC WIN

FOA has proposed a leaf-domed stadium for the Olympic site, in the Lea valley.

COURTESY LONDON 2012

TWO SHOCKS FOR LONDON

Euphoria one day, total horror the next. Just as London's unexpected triumph in securing the 2012 Olympic Games was sinking in among Britons, the city was rocked by its first bout of Islamic jihadist terrorism. Not that Brits are new to such tactics—the Blitz and IRA bombings are still within living memory for many London residents—but the July 7 terrorist attack introduced a new kind of threat to the city, and highlighted its prime weakness: its transportation system.

The fanatics who claim to kill in the name of Islam may hate any form of advanced transport, no doubt because it is the most visible sign of modernity—airplanes in the United States, mainline trains in Madrid, underground lines in London—but this is precisely what the city wants to gain a lot more of. Indeed, the success of the 2012 Olympics and the future prosperity of London itself, now the largest financial center of the world, will hinge on an improved **continued on page 4**

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**DEVELOPING
WORLD**
HOW ARCHITECTS FIGURE IN
NYC'S REAL ESTATE FRENZY

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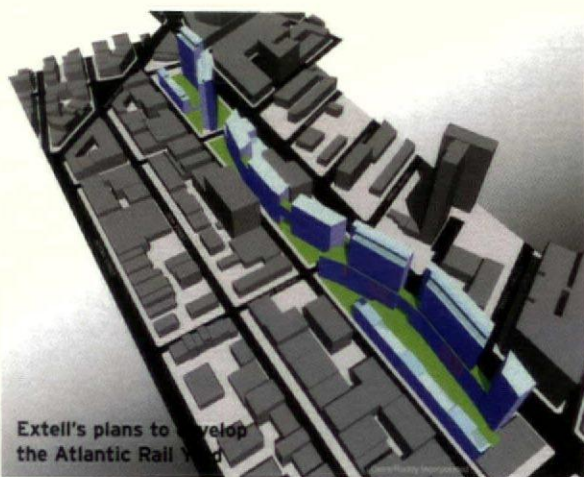
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Extell's plans to develop
the Atlantic Rail Yard

In recent weeks, we've seen a flurry of "visions" for both sides of the East River, not to mention deep in Brooklyn, piling up in the press.

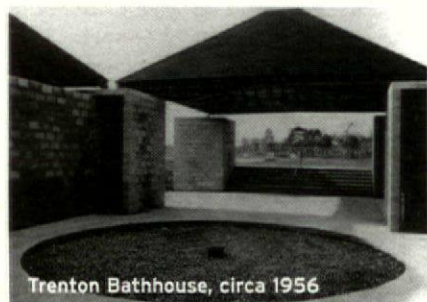
The question is, is any of this for real? It's not as if the local economy is booming. The Olympic bid was an exercise in contagious denial. And no one expects the real estate bubble to do anything but burst. Yet Mayor Michael R. Bloomberg and Governor George Pataki continue to pose for shoulder-to-shoulder photo ops, alongside assorted council and agency suits, not to mention requisite developers and architects, proclaiming the latest dream for this or that blighted or under-actualized spot. What do they see that we don't see?

The boggling inability to resolve 16 acres to more than factional satisfaction at Ground **continued on page 5**

TRENTON BATH HOUSE SOON TO
HIT AUCTION BLOCK

KAHN'S JERSEY MASTERPIECE NEEDS SAVIOR

There's a funny thing about Louis I. Kahn's Trenton Bathhouse. Tucked away in Ewing, New Jersey, the changing rooms designed by Louis I. Kahn in 1955 for the swimming pool at the local Jewish Community Center (JCC) are neither in Trenton, nor are they really bathhouses. Nevertheless, that is what they are known as, and how they are listed on the National Register of Historic Sites. No matter. For years, the low-key project—four concrete block squares, flanking a square interior courtyard—has drawn architecture aficionados from around the world. The simple, functional complex, with its pyramid roofs and elegant cruciform plan, remains a small but seminal piece of Kahn's body of work. Many historians regard the bathhouse, which **continued on page 2**



Trenton Bathhouse, circa 1956

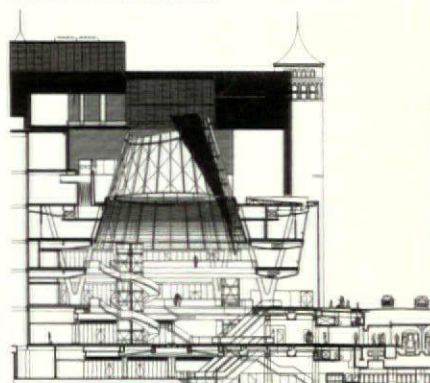
LOUIS I. KAHN COLLECTION

\$75 MILLION OVER BUDGET,
GRIMSHAW'S DESIGN
LOSES DOME, GAINS CONE

MTA Downsizes Fulton Street Transit Center

Budget constraints are more the rule than the exception in architecture. Such was the case when the MTA announced that its proposal for the Fulton Street Transit Center, designed by a consortium of architecture and engineering firms, including Nicholas Grimshaw & Partners, Arup, Daniel Frankfurt and Page Cowley, had gone \$75 million over its \$750 million budget, forcing a reduction of the project's scope to lower construction costs and a postponement **continued on page 7**

In this south-looking section, a truncated cone extends through the glass ceiling of the pavilion and supports a reflective feature meant to channel light into the subterranean station.



COURTESY NICHOLAS GRIMSHAW & PARTNERS



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EDITORS

In 1950 Lewis Mumford wrote in a *New Yorker* essay, "I sometimes wonder what self-hypnosis has led the well-to-do citizens of New York, for the last 75 years, to accept the quarters that are offered them with the idea that they are doing well by themselves." He believed they had "forgotten what a proper domestic environment is."

A half century later, we are still hypnotized, amnesiac, or just plain foolish. As critic Julie Iovine warns in her column (page 1), unrestrained ambition often masquerades as compelling "vision." (Why is it that the rich and influential seem particularly prone to hallucination?) We decided to research the buildings now under construction in New York City, to help us all visualize the city in the coming years. The snap-shot we offer ("All Rise," page 14) is by no means comprehensive or representative but provides a sense of the range of scale, designs, and processes that are shaping New York.

One promising trend we found is a growing interest in sustainable development. But as real estate expert Peter Slatin points out in his essay "Developmentally Challenged" (page 13), in the world of New York development, consistency is something lacking even among the best-intentioned developers. Each piece of land seems to generate its own set of values.

Another trend we've encountered is the emergence of projects driven by young or small developers. Eager to get in and willing to take risks, they are the force behind many new projects of architectural interest, including first ground-up constructions by small firms like ROY Co. and nArchitects. Along the same lines, several projects are being developed by architects themselves (see Deborah Grossberg's "Architects Turned Developers," page 18). With architects involved at a deeper level of property development, New Yorkers will hopefully be reminded of what a "proper domestic environment" is.

A few last words: Our next issue will come out on September 7. Enjoy the rest of the summer (we will!). Also, we'd like to wish our associate editor Deborah Grossberg all the best as she leaves us to pursue her architecture degree at Columbia University. Deborah has been with us since our first issue. When she first came to us, she told us that she wanted to see if architecture was a career she wanted to follow. We feel like excited but anxious parents as she leaves our deadlines for rigors of the studio.

KAHN'S JERSEY MASTERPIECE continued from front page follows Kahn's sketches of classical ruins, as a turning point in the history of modernism. The architect once said that the building helped him find himself. "If the world discovered me after I designed the Richards Medical Building," said Kahn to *The New York Times Magazine* in 1970, "I discovered myself after designing that little concrete block bathhouse in Trenton."

But as the cute modernist icon celebrates its 50th birthday this summer, it also faces serious questions about its future. The structures have remained in constant use since they were opened. The changing rooms, now abutted by a non-Kahn-designed snack bar, are used by up to 600 swimmers a week. Nevertheless, over the decades, the Jewish community has moved away from Ewing and the JCC is now planning to move to greener suburbs. When the JCC goes, its buildings, including the bathhouse, will be up for sale.

However well loved, the structures are careworn. Though formally strong, the changing rooms are in disrepair, and nearby, two open pavilions in a day camp that Kahn designed in 1957 stand cordoned off. According to a recent

restoration plan, it will cost between \$500,000 and \$1 million to restore the bathhouse and camps.

In an attempt to draw attention to the building's big birthday—and its fate—Princeton-based architectural historian Susan Solomon has organized the simple, memorable, and quirky exhibit, *If I Owned the Trenton Bathhouse*... in Art's Garage, a former mechanic's building a few miles from the bathhouse site. Solomon, who's written a book on Kahn in the Jewish community, asked 18 architects, architectural historians, and local bathhouse fans to imagine the structure's future.

The exhibit is a trove of bathhouse paraphernalia: A black and white photo from its early years shows bathing beauties in cat-eye frames lounging in front of a geometric Kahn mural. Another photo shows an owlish Kahn sharing his original plan with the JCC's Building Committee. There's also some evidence of the building's cult status: In one vintage photo, a bathhouse shaped wedding cake commemorates the marriage of two newlywed architects. Statements written by Peter Eisenman, Jayne Merkel, and other important architectural figures testify to the build-

ing's magnetism and offer freethinking explorations about what the structures might become. Suggestions include a skate park, a water monument, and the atelier of a resident architect.

Whatever the building's future, Solomon hopes her exhibit will help inspire its next owners. The Historic Register recognizes the buildings as landmarks but offers few protections. For now, the buildings are protected by a local ordinance, but that doesn't necessarily prevent a new owner from modifying them or allowing them to rot away. "The sale might be a chance to get good things done for the bathhouse, if only the right party would come forward," Solomon said. Although the JCC says it's too early to know what approach they'll take to selling off the properties, Robert G. Frey, JCC's executive director, stresses that they are sensitive to the iconic status of the old pool's changing rooms. "We know how important and beloved this building is to the community and to architects," he said.

For her part, Solomon is already shopping for the right buyer. "We're not looking for someone who'll just buy the thing," she says. "We need someone to love it." **TESS TAYLOR**

BY HOOK OR CROOK continued from front page manufacturing base and toward residential and commercial uses. Situated adjacent to the recently gentrified neighborhoods of Cobble Hill, Park Slope, and Carroll Gardens, and near the mouth of the Brooklyn-Battery Tunnel and the Gowanus and Brooklyn Queens expressways, Red Hook has historically been a prime location for shipping companies and small manufacturers. Though its lack of subway access has hindered the kind of gentrification its neighbors have seen, the booming real estate market is now making development inevitable in Red Hook as well.

Phaedra Thomas, executive director of the Southwest Brooklyn Industrial Development Corporation (IDC), a local business organization that provides support for manufacturing businesses in Red Hook, Gowanus, and Sunset Park, said, "Manufacturing businesses are being pushed out of Red Hook because property owners are offering short-term leases at high rates, and properties zoned for manufacturing are being speculatively land-banked or sold at residentially zoned rates, which businesses cannot afford."

The largest of the residential developments going up in Red Hook is the six-story conversion by Imlay Street Partners at 160 Imlay. The \$90 million project, designed by Brooklyn-based Cetra/Ruddy will include 144 condo units and ground floor retail. The Red Hook Gowanus Chamber of Commerce filed suit against the developers contesting the zoning variance it received from the Board of Standards and Appeals in December 2003. The Chamber of Commerce claimed that the residential conversion will raise property values and push out local businesses. The case was thrown out of court in May due to a filing error, and the project is scheduled to resume construction by the end of the summer. Emboldened by the court ruling, Imlay Street Partners bought the adjacent property at 162 Imlay Street and is considering a hotel conversion, to accommodate tourists arriving at the cruise ship terminal nearby.

Ikea bought its Red Hook site, a former dry dock in the Erie Basin, in June of 2005 from Todd Shipyards for \$31.25 million. Traffic congestion was a persistent concern of area residents, but a lawsuit brought by the Coalition to Revitalize Our Waterfront Now contending that the zoning variance granted to the Ikea parcel went against the community's 197-a plan was dismissed in June. The court found that the variance's approval from the City Planning Commission and City Council warranted a valid planning process. The 350,000-square-foot, \$80 million store, designed by Atlanta-based Greenberg Farrow with landscaping by Lee Weintraub Landscape Architects, will open five miles of waterfront to the public, rent dock space to Red Hook-based tug boats, and provide nearly 500 jobs for local residents. Ikea anticipates 25,000 vehicles per week will come through Red Hook to visit its store, which will be the nation's largest. Site cleanup and demolition of the site is set to begin this fall.

The Red Hook Marine Terminal rising on Piers 11 and 12 replaced a portion of a container port site leased by the American Stevedoring Company since 1993. The company leased Piers 5 continued on page 3

DEADBEAT DEVELOPER

A marketing brochure for the new One Kenmare Square condominium on Lafayette Street includes a transcribed dialogue between the project's developer, **André Balazs**, and its architect, **Richard Gluckman**. In it, Balazs waxes on about "raising the bar by putting a premium on good design." Sounds good, right? Well, it also sounds like Balazs may need to put his money where his mouth is. Sources tell us that the hotelier-slash-developer—who's also building more condos, by **Jean Nouvel** on Mercer Street, and a hotel by **James Polshek** in the Meatpacking District—isn't ponying up the fees and reimbursable expenses due to another architect who's had the privilege of working for him. **Lindy Roy** designed Balazs' new Hotel QT on West 45th Street, and we're told she's having trouble getting the rather significant six-figure amount that Balazs owes her for it; apparently, she's been trying for over eight months. "It's pretty preposterous," one concerned party says. "This is not a good way to do business." So why won't Balazs let the money out of his manicured hands? That remains a mystery. Roy, who left the job shortly after the hotel's soft opening in February, had no comment. Same with Balazs' rep. Maybe the check is in the mail.

NOT EVEN A PHONE CALL?

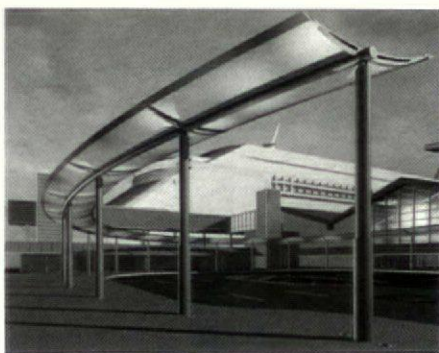
Let us be among the first to congratulate **Lewis.Tsurumaki.Lewis** on winning the competition to renovate and expand the headquarters for Arthouse, a contemporary art organization based in Austin, Texas. Unfortunately, however, there's also a chance that we just broke the news to some of the firms that didn't win. You see, when Arthouse decided to award the commission to Lewis.Tsurumaki.Lewis, they apparently forgot to inform some or all of the other four offices vying for the job, which were **Specht Harpman**, **Office dA**, **Friedman Kimm**, and **Christoff:Finio**. Then the press release went out. One firm learned of the decision by reading about it in the local paper. Another found out from us. (A rep for Arthouse did not respond by press time.) "It's nothing to do with Lewis.Tsurumaki.Lewis; they're absolutely great for the job," one of the ill-treated architects tells us, adding that their numerous follow-up calls and e-mails to Arthouse were never returned. "Arthouse could have handled it better," the designer continues. "We all put a lot of effort into this." For crying out loud, they even had to go to Texas.

FROM NEW YORK TO THE NATION

Ever since **Joseph Giovannini** made the announcement, in this very column, that he was stepping down as the architecture critic of *New York* magazine, there's been rampant speculation over who will take over. For a while, it was known that the magazine had approached **Philip Nobel**. However, now we hear that the brilliantly cantankerous scribe may be taking the post at *The Nation* instead. While Nobel didn't want to go into detail about his talks with *The Nation*, he did confirm that he won't be going to *New York*. "We were in discussions for several months and didn't come to an agreement on the scope of work," he says.

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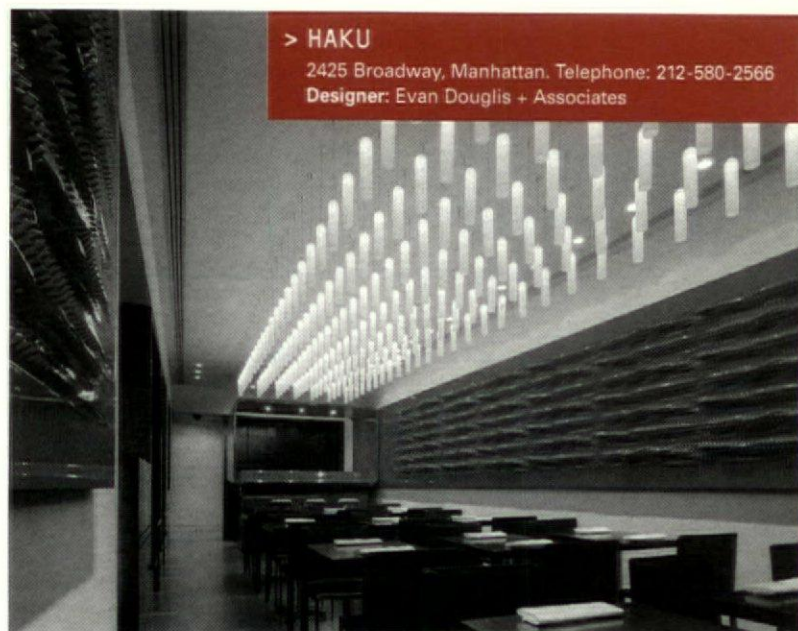
Entrance to the Red Hook Marine Terminal, a landing for cruise ships, now under construction.

continued from page 2 through 12 until 2004 when its lease on the first and two last piers was not renewed by the Port Authority of New York and New Jersey, which owns the land. Pier 10 is the last large berth on the company's site. According to a report commissioned in 2003 by the Port Authority and the New York City Economic Development Corporation (EDC), the terminal will need to expand onto Pier 10 in the near future. American Stevedoring's current lease ends in 2007.

The cruise ship terminal was designed by Miami-based firm Bermello, Adjamil &

Partners and will bring nearly 300,000 passengers a year through Red Hook. As part of the city's \$200 million waterfront master plan, \$40 million will be allocated to the development. The 180,000-square-foot structure is currently under construction and will accommodate nearly 4,000 passengers with such amenities as a 500-space parking lot, an internal roadway, taxi and bus drop-offs, and landscaping to be completed by the end of this summer. The EDC estimates that the project will generate \$300 million in economic activity and 370 jobs, secured for local residents through the Department of Small Business Services. An interim passenger terminal will be completed in September, and the full terminal will open for business in April 2006. EDC spokesperson Jennifer Nelson said, "We want to locate self-sufficient, self-sustaining businesses to this community and its working waterfront."

Greg O'Connell, a developer who has been working in Red Hook for the last 25 years, argued that major projects in Red Hook are good for the neighborhood as long as they maintain a balance of uses and users. "Everyone has a different vision for their community," he said. "That's what makes Brooklyn so alive." **GUNNAR HAND**



> HAKU

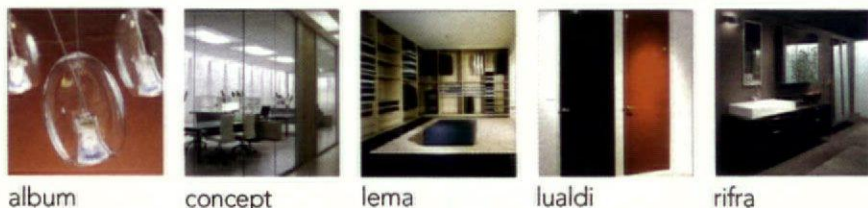
2425 Broadway, Manhattan. Telephone: 212-580-2566
Designer: Evan Douglass + Associates

This carefully detailed sushi bar holds the promise of a manifesto. New York architect Evan Douglass maintains that soon we will experience a living architecture, one born of rigorous and surgical applications of natural law. Derived from a system of animated composition, Haku presents a glimmering of a new biological architectural strategy. Douglass' ambitions are best expressed in his "Rep-tile," which runs the length of the restaurant. Swelling and seamless, the formed plastic surface is a cross between two morphological fields, a matrix of pointy pyramids and a softly undulating plane which mingle to create patterns of light and shadow.

The Rep-tiles were conceived in Maya and fabricated on a 5-axis CNC milling machine. High-density fiber was a base for urethane molds. Douglass created ten masters, enough to create infinite, continuous variations through combination. Liquid plastic was then set in the masters. The panels were finished with high-gloss, blood-red automotive paint. Haku may be the first restaurant in New York that appears to have an appetite. **DAN SILVER**



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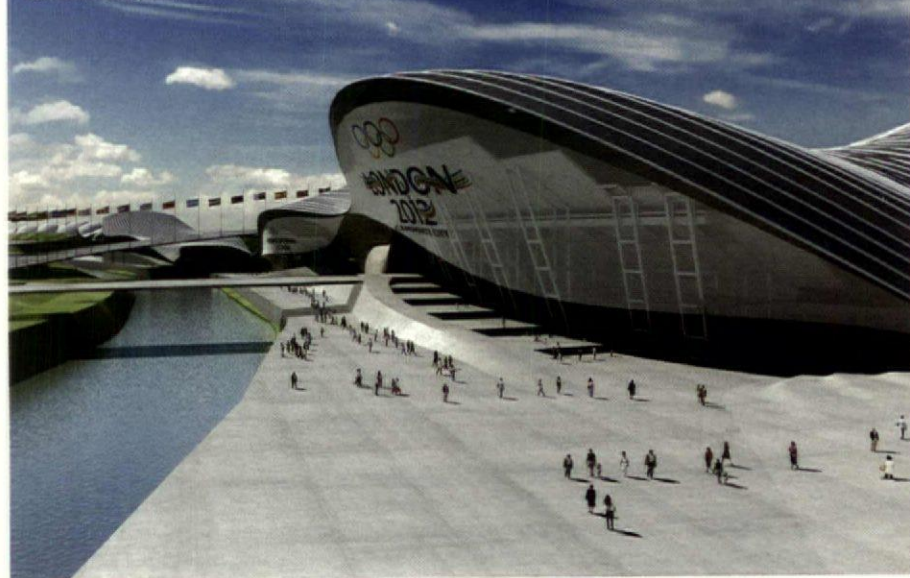
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Zaha Hadid's wave-inspired Aquatic Center was the winner of a competition (top). Athletes housing (concept, below) will be converted to market housing after the Olympics. The apartments look out to the Lea Valley, which has been transformed by land-bridges conceived by FOA to link various Olympic venues.



TWO SHOCKS FOR LONDON

continued from front page
mass transportation system.

Although the framework for an Olympic bid does not specifically ask for transit improvements, this lies at the heart of the London proposal. The majority of new Olympics-related development will be in the Lea Valley in East London, downwind of Stratford railway station and about ten miles from the city center. A disused industrial zone, the area is heavily multicultural and among the poorest in all of Britain. A new rapid train shuttle will make use of the Channel Tunnel line, which now goes into the Waterloo station but is currently being rerouted into Kings Cross/St. Pancras, to take visitors to the Olympic site in under ten minutes. Several existing underground lines will be extended or upgraded. Transport costs consume the largest portion of the city's total Olympic expenditure, with some estimates as high as \$10 billion, plus another \$3 billion or so for construction projects and operating the games.

The overall design for the 2012 Olympics, coordinated by EDAW, an American

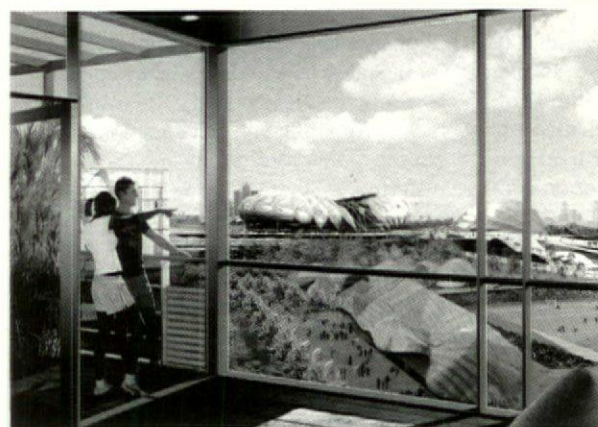
planning and architectural practice that opened offices in the UK a decade ago, has proven to be a masterstroke. The scheme offers an integrated model of urban revitalization that easily outclassed the other proposals, including that of Paris, which was favored to win the bid. Although Paris already has its transport system and major venues in place, it remained perhaps too complacent about its prospects. Not that London's campaign started at all well. A shaky organizational structure and some of the duller architects in the city were involved initially, but the magic started to happen when Foreign Office Architects (FOA) was brought on board.

FOA, which is run by Farshid Moussavi and Alejandro Zaero Polo, inheritors of Rem Koolhaas' crown (they had overlapping stints at OMA in the early 1990s), revealed their mettle in reshaping the proposed development for the Lea Valley. The area, perhaps the least glamorous in the entire capital, is set to become a vibrant community when the planned Olympic sporting venues are turned into community facilities after

the event. Zaha Hadid has designed a sinuous Aquatic Center—her office's first proper job in the UK—and FOA has suggested a shimmering leaf-domed 80,000-seat stadium as the central attraction. If selected, their design would create a showpiece stadium to rival anything Foster and Partners or Herzog & de Meuron can come up with. A number of other architects are being lined up for the Olympic Village, and they will provide a range of mid-rise blocks that will be converted to 4,000 mixed-income homes after the event. House prices in the area have already started to rise, and improved transport links look likely to make it a commuter haven for the city of London. (The firms involved with the bid have already told the British media that they expect to be rewarded with commissions.)

Most stunning about FOA's additions to the 2012 Olympics master plan is a landscape strategy for dramatic land bridges that connect the diverse structures scattered across the Lea Valley. These touches by Moussavi and Zaero Polo—an Iranian and Spaniard respectively—represent a microcosm for the future for London. Fundamentalists who detest anything that smacks of progress, or anyone who doubts the strength of a metropolis over the course of history will see a group of buildings among the best anywhere in the world take shape in the next few years. Sure, it will be expensive. But if you are not going to spend money on cities, what else is there?

MURRAY FRASER



VISION QUEST continued from front page Zero hardly inspires confidence that shining success is in the offing for the hundreds of acres and billions of dollars worth of public-private development reportedly in the works for Manhattan, Brooklyn, and the Bronx. It's simply getting too hard to tell the difference between vision and delusion.

In developerland, unrestrained ambition often masquerades as compelling vision. On July 6, New Yorkers woke up to see Forest City Ratner's mono-form metropolis, with buildings sprouting like mushrooms after a storm, overtaking the west side of Atlantic Avenue. The \$3.5 billion plan (including \$200 million in city-state funds) comprises 17 buildings, one third of them skyscrapers between 40 and 60 stories tall with 6,000 expensive apartments plus the arena and 1.9 million square feet of commercial space (or perhaps a hotel and 1,000 more pricey homes), all designed by Frank Gehry, the most famous architect in the country. For critics and developers, star power is as irresistible as catnip. But how much sculptural splendor can one neighborhood support? And does Brooklyn need an instant skyline? Manhattan is known for icons; Brooklyn, for neighborhood-scale livability.

There was more relief than surprise—and there should have been considerable embarrassment, too—when Ratner's proposal for the MTA's Atlantic rail yard site was met by just one challenger. Promoted by community groups, such as Develop Don't Destroy Brooklyn, the Extell Development Company plan was hastily worked out in just five weeks compared to the many moons of concentrated effort and politicking (not to mention land-grabbing) by Ratner. John Cetra of Brooklyn-

based Cetra/Ruddy Architects worked with Extell on a plan that's confined to the actual acreage that the MTA has to sell (i.e., doesn't require eminent domain to clear additional land) and offers no value-added sports stadium. To Ratner's 6,000 living units, Cetra (who studied urban planning at Harvard and worked for architect Jacquelin Robertson) proposes 2,000 and an 8-acre park. The tallest buildings stand 28 stories high and anchor both ends of the site; 17 story buildings occupy the mid-block and two sections of six-story residences are planned for Dean Street. The overall massing takes the shape of a curvy wave along the very linear site. Without being especially sophisticated, it aptly asks, Why can't a design thrust horizontally just as dynamically as vertically?

More to the point, thoughtful visions shouldn't be limited to the visual. When *The New York Times* architecture critic Nicolai Ouroussoff positively reviewed the two-mile East River Esplanade plan by SHoP Architects, the Richard Rogers Partnership, and Ken Smith Landscape Architect, he sneered about the nostalgia-ridden suburban banality of Battery Park City and its waterfront in favor of the grittier urban ideas being proposed for the East River. But he was merely substituting one romance for another. When the Battery Park City plan was announced in the early 1980s, plenty of people raved about its charming sensitivity to context. Tastes change. Out go the quaint cast-iron lamps; in come metal-sheaths and Dan-Flavin-strip fluorescents.

Essentially, both plans meet the river with railings, pathways, planters, and some grassy places to sit where dogs aren't welcome. The one bold move of the East River esplanade—

cladding the underbelly of the FDR with metal and adding glass garage doors in the hopes of creating a well-lit passage where small businesses will flourish and which locals will hopefully animate—will require not only constant vigilance but some serious financial incentives to pull off. That's a lot to ask from the \$150 million committed to the project by the already stretched Lower Manhattan Development Corporation.

In October an altogether more complex and forward-thinking waterfront master plan will be unveiled: The Brooklyn Bridge Park insinuates itself into city, land, and water in a way that establishes a new template for waterfront development. As conceived by landscape architect Michael Van Valkenburgh, the 80-acre master plan includes playgrounds, breakwaters, kayak pools, natural edges that restore nesting habitats for shore birds, and an eco-friendly soccer stadium designed by Jamie Carpenter. Almost a third of the proposed park, which stretches 1.3 miles north of Manhattan Bridge to the end of Atlantic Avenue, straddles four derelict piers. Tons of turf will be imported both to add some contour to the flat industrial landscape and to throw off traffic noise from the BQE. Here, the so-called romantic underbelly will be celebrated as it is, rather than dressed up in commercial drag. Valkenburgh plans to thread floating walkways through the 12,000 wood and concrete marine columns supporting the piers, a watery Piranesian trail for pedestrians and kayakers.

The Brooklyn Bridge Park Development Corporation (BBPDC) only has \$130 million from city and state to play with but it also has a plan to pay for its own future upkeep with four condos, the tallest at 20 stories, that



Landscape architect Michael Van Valkenburgh's master plan for the 80-acre Brooklyn Bridge Park will stretch from the Manhattan Bridge to Atlantic Avenue. It preserves aspects of the site's industrial history while introducing new cultivated landscapes and "wildscapes."

would generate \$15 million a year in income. Although the press raised a fuss last winter about the plan to privatize public land, this part of the urban plan, conceived by Architecture Research Office, calls for restricting the condos to the site's edges, separated from the park with residential-scaled new streets. Taxpayers can relax.

Once the BBPDC acquires the title to the site following public hearings and an environmental impact statement, they will start looking for architects for the buildings. With a skeptical eye toward the mammoth Ratner/Gehry project further up Atlantic Avenue, Wendy Leventer, president of BBPDC, said she was looking for younger architects with experience, "not necessarily Pritzker winners." She added, "The same old names are not going to be okay." It's good to be reminded that that's what true vision is all about.

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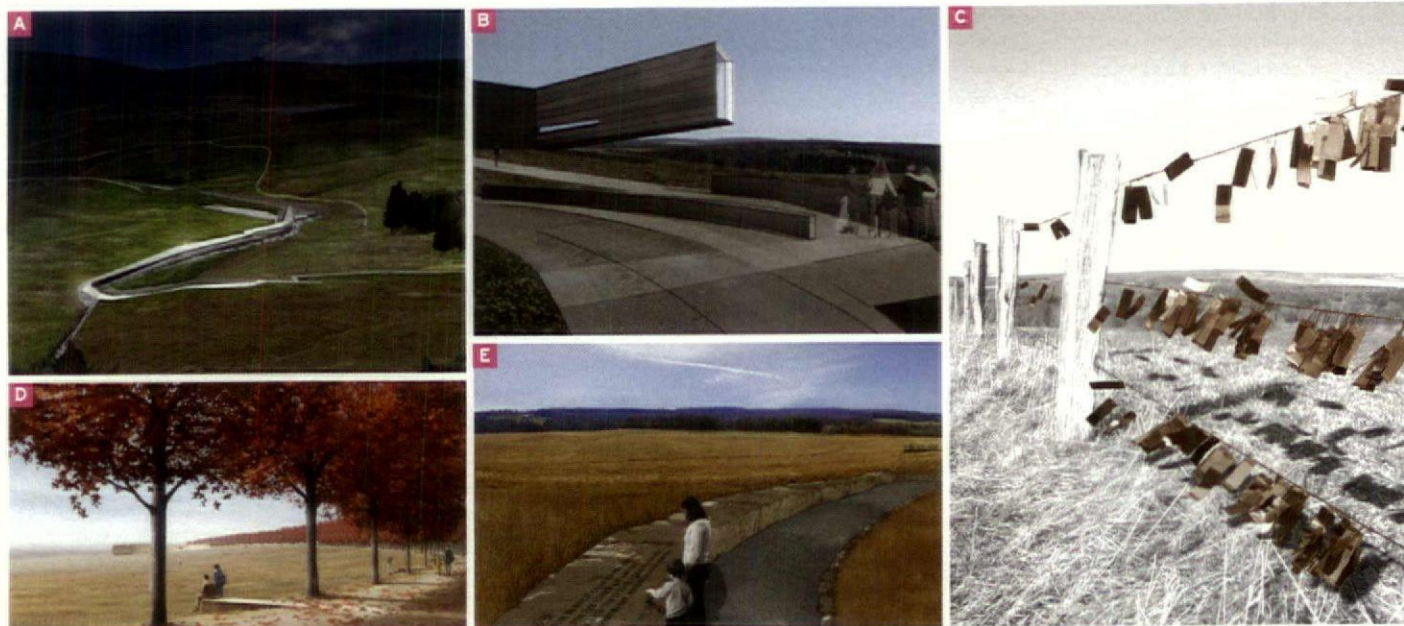


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IN THE CLEAR

Selected from over 1,000 international entries, designs by five finalist teams in the Flight 93 National Memorial Design Competition are now available for public viewing and commentary at www.flight93memorialproject.org through September 25. The teams, all from the United States and Canada, each received a \$25,000 honorarium to further develop their designs commemorating the 40 passengers and crew who "courageously gave their lives thereby thwarting a planned attack on our Nation's Capitol," according to the Flight 93 Memorial Commission. The memorial occupies the 2,200-acre field in Somerset County, Pennsylvania, where Flight 93 crashed. It will be administered by the National Park Service.

A second-phase jury will select a winner on September 7. Jurors include victims' family members and local citizens, as well as landscape architects Julie Bargmann and Laurie Olin and architecture critic Robert Campbell. **JENNY WONG**

A (F)Light – The Luminous Roofscape

Ken Lum with Dennis Fanti, Yvonne Lam, Ivan Ilic / Toronto

To create a place for healing, the Toronto team proposed a luminous, spiraling structure that traces and retraces the path of Flight 93, offering a changing experience of space, light, and landscape. Made of textured cast-glass fastened to a steel frame, the form is inscribed with a timeline of Flight 93 the morning of 9/11: "0842: Departure from Newark, New Jersey," "0928: Takeover," "0939: Turning Point," and finally, at a violently punctured threshold, "1003:11 Sacred Ground."

B Memory Trail

Jason Kentner, Karen Lewis, E. Lynn Miller, and Frederick Steiner / Austin

The Austin team sought to heal both the losses of loved ones and the scarred landscape, which has been marked not only by the crash of 9/11 but

decades of strip-mining. They proposed a single, clearly defined Memory Trail that runs throughout the entire 2,200-acre site. Along the trail, visitors will find a number of "overlooks," offering places to view on the entire landscape and moments related to Flight 93's crash. A visitor center invites people to view or leave memorabilia.

C Fields, Forests, Fences

Laurel McSherry, Terry Surjan with Luke Kautz, Marita Roos, Teresa Durkin, Randall Mason / Columbus, Ohio

Landscape architect Laurel McSherry and architect Terry Surjan believe that the meaning of a memorial should be expressed by what it does, not by how it looks. They created subtle areas like the Hemlock Belt, a ribbon of hemlocks and trees traveling the length of the site; a Memorial Glade, where individual markers for each victim will be contributed by relatives; and a 1,400-foot-long Memorial Fence where visitors can leave tributes.

D Disturbed Harmony

Leor and Gilat Lovinger with the Office of Lawrence Halprin / San Francisco

Husband and wife landscape architects Leor and Gilat Lovinger with the Office of Lawrence Halprin proposed an 11,000-foot-long granite Bravery Wall as the central spine of their design. Visitors enter the Field of Honor reading inscriptions inspired by stories of the phone calls made between the passengers and crew of Flight 93 and their loved ones. The Bravery Wall then leads to 40 columns that comprise the Circle of Heroism, where annual commemorative events will take place.

E Crescent of Embrace

Paul Murdoch Architects with Nelson Byrd Woltz / Los Angeles

Forty white aluminum wind chimes—one for every person on Flight 93—marks the entrance to the Tower of Voices. With white glass mosaic tiles on the outside and blue plaster on the inside, the tower glows by day and night, inside and out. Red maple trees guide visitors from the curving landform at the Crescent of Embrace, a curved allée around the site's natural bowl that leads to the victims' final resting place, the Sacred Ground.

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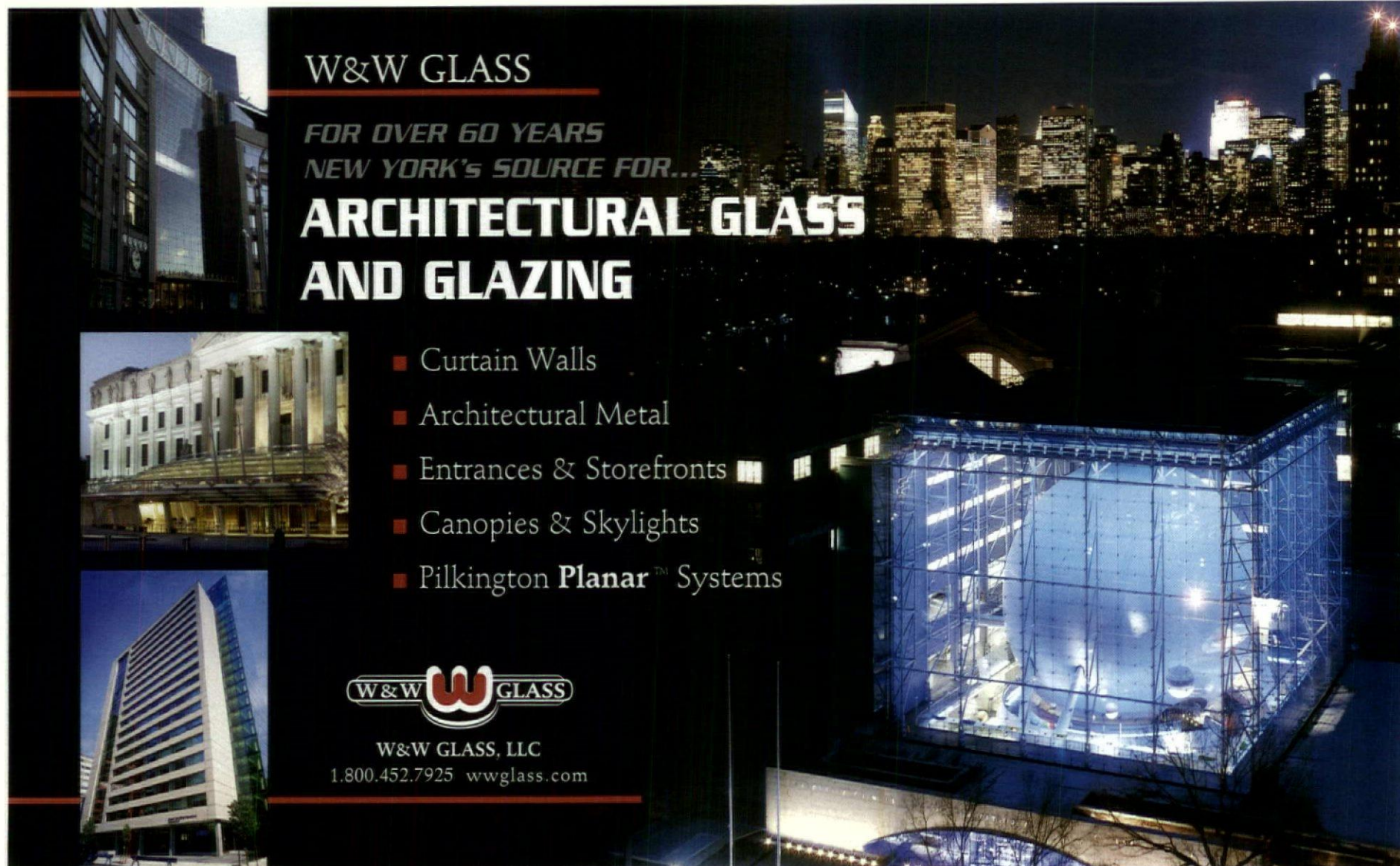
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MTA DOWNSIZES FULTON STREET

TRANSIT CENTER continued from front page of completion from 2007 to 2008.

Originally unveiled in May 2004, the design unifies the six stations comprising the Fulton Street complex (three separate Fulton Street stops for the 2 and 3, 4 and 5, and J, M, and Z lines; the Broadway-Nassau stop on the A and C lines; the Cortland Street stop on the R and W; and the Chambers Street-WTC station for the E). Built by competing rail lines between 1905 and 1932, the lines have always suffered from lack of easy identification and transfer. Many of the entrances are dark, narrow, and confusing, while transfer underground involves the use of multiple stairways, ramps and cramped passages. The MTA's proposal would remedy this, and also includes a connection, under Dey Street, to the World Trade Center Transportation Hub being designed by Santiago Calatrava for the Port Authority. Grimshaw's design called for a dramatic 50-foot-high glazed entrance pavilion fronting Fulton Street and Broadway. The square pavilion would house offices, retail space, and elevators for the disabled. Rising from its center was a 110-foot-high glass dome with a triangulated steel structure supported by a filigree inner-skin, which would funnel daylight deep into the subterranean station and act as a beacon for commuters. Artist James Carpenter is a collaborator on the project.

The MTA realized at the beginning of the year that the project was over budget. One key factor may be the unanticipated expense of having to acquire real estate in order to proceed with tunneling work, particularly for the concourse under Dey Street. (The MTA did not respond to phone calls by press time.) As a result, certain aspects of the design have been scrapped while others have been scaled back. The connection to the WTC Hub has been narrowed from 40 feet wide to 29. The intended link between the Cortland station on the R and W lines to the E line terminus at the World Trade Center has vanished. But the real architectural challenge has been reconfiguring Grimshaw's entry pavilion in a way that maintains the design's strengths at less cost.

Though an early report in *The New York Times* gave the impression that, in the redesign, the dome had shrunk, in fact, there is now no dome at all. "In its place is an exterior structural armature, rationalized into a truncated cone," said Vincent Chang, principal architect in charge of the project. The cone extends from the floor of the pavilion through the glass roof and supports a reflective device, which Carpenter is developing. But Chang dismissed the significance of this alteration in design, stating, "the intent remains to capture the same amount and quality of light as before."

The principal cost-saving alteration, however, involves shuffling around some elements of the program. A third-level basement meant to house MTA offices has been eliminated and reconfigured within the sunny ground-level pavilion building, forming a ring around the central atrium space. "The intent is to make these spaces as transparent as possible," said Vincent Chang, "to visually connect MTA employees with users of the transit hub and life on the street." **AARON SEWARD**

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If rezoned, the historic district, marked by the pink line, will expand to reach Christopher Street. Also proposed is the creation of the Weehawken Historic District.

A compromise between community groups and proponents of larger-scale development in the Far West Village is on the road to approval. On June 9, at a meeting attended by over 300 area residents, Amanda Burden, director of the Department of City Planning (DCP), and Robert Tierney, chair of the

Landmarks Preservation Commission (LPC), presented plans to preserve the area demarcated by Gansevoort, Morton, Washington, and West streets. Community reaction to the plan, which proposes both rezoning and landmarking, was mixed.

The event was a follow-up to a meeting of the Greenwich Village Block Associations in August 2004 at which Mayor Bloomberg made an appearance. At that meeting, community members protested the increasingly large-scale developments slated for the area, including Gwathmey Siegel & Associates Architects' planned 23-story residential tower for The Related Companies at the Superior Ink building site. Many of the protesters have been involved with a community crusade led by the Greenwich Village Society for Historic Preservation (GVSHP). The mayor promised to respond with a balanced plan that both addressed density regulations and the preservation of historic buildings.

The portion of the plan under the purview of the DCP is a set of zoning changes that decreases Floor Area Ratios (FAR), limits maximum heights, and requires setbacks throughout the neighborhood. For example, the area around Charles Lane will go from having a maximum residential FAR of 6.02 (no height maximum) to an FAR of 3.00 (a height maximum of 70 feet). The proposed FAR changes also encourage residential development by allowing for a greater FAR for residential usage than commercial. The neighborhood, which currently allows for hotels and commercial establishments typically found in business districts, will only allow for street-level retail.

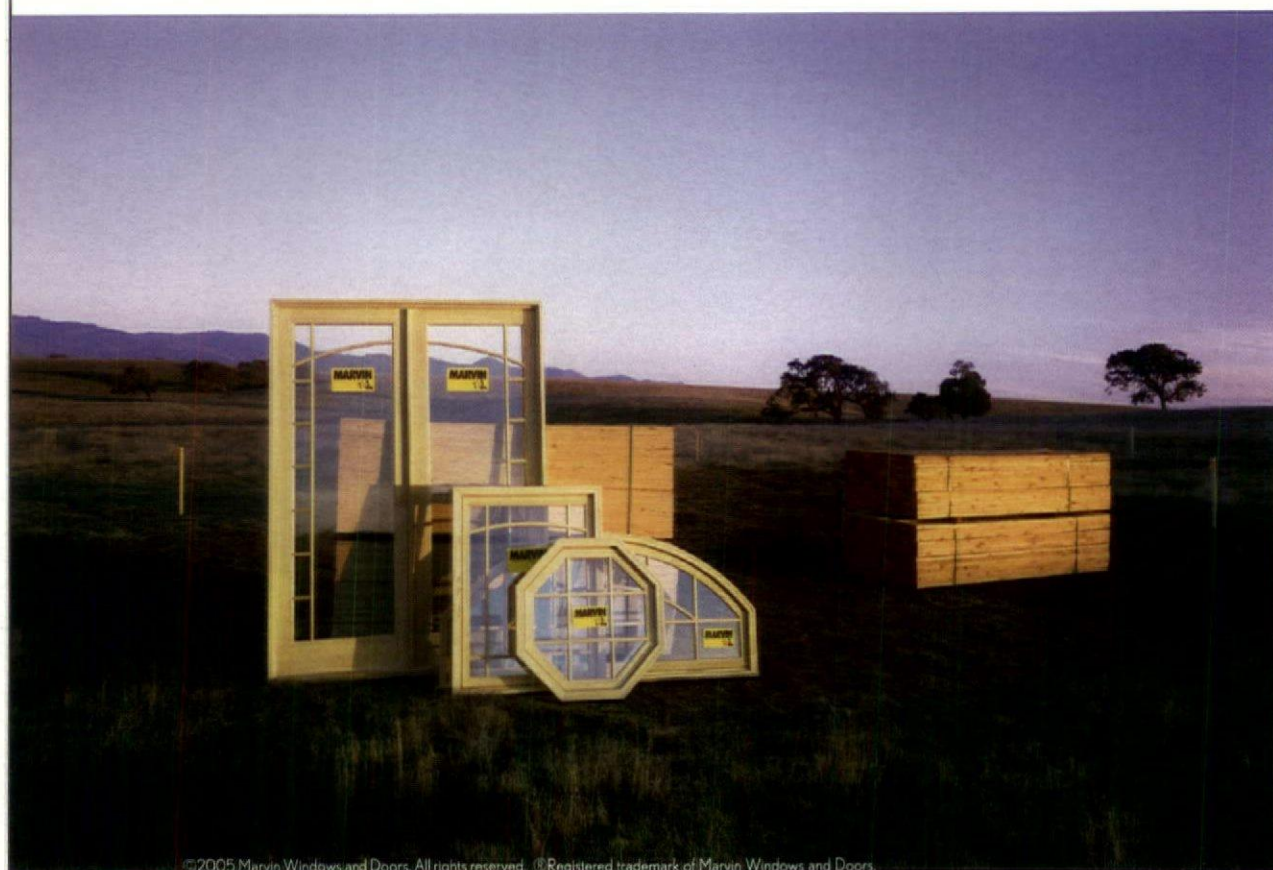
The LPC's contribution to the proposal

reconsiders many historic buildings in the area, assigning landmark status to seven specific buildings such as the Westbeth Artists' Community located in the historic Bell Labs building on the waterfront between Bank and Bethune Streets and redesigned in 1967 by Richard Meier. The LPC also wants to create the Historic Weehawken District, which spans Weehawken Street from West 10th to Christopher streets. The most significant part of the plan proposes to extend the Greenwich Village Historic District, which was designated in 1969, to encompass all but three buildings in the area bordered by Christopher, Perry, Washington, and Greenwich streets.

Despite these changes, community members want more. "We've reached a compromise that is somewhat compromised," said Andrew Berman, executive director of the GVSHP. Berman expressed concern over the LPC's decision not to grant landmark status to both the Whitehall Storage site, originally a 19th-century carriage house, and the Superior Ink building, a 1919 industrial building. The Superior Ink site is the only area proposed to be upzoned, allowing a residential building as tall as Meier's Perry Street towers to exist on the site. "[The Meier towers] have been a lightning rod, a worst case example of what the community fears in development," said Berman.

The proposal is now undergoing the Uniform Land Use Review Procedure. After that, it must be approved by Community Board 2, Manhattan borough president C. Virginia Fields, the City Planning Commission, the City Council, and finally Mayor Michael Bloomberg. **JAFFER KOLB**

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HONORS

On June 6, the **Beverly Willis Architecture Foundation** presented its **Spring 2005 Fellowship Grants** to **Mary Anne Alabanza Akers, Gabrielle Esperdy, Monica Penick, Alexandra Griffith Winton, and Gwendolyn Wright**. Travel grants went to **Cynthia Hammond** and **Dorothee Imbert**. The foundation was established last year to expand research about women's contributions to the field of architecture.

On June 8, the **Home Depot Foundation** awarded the **U.S. Green Building Council** a \$375,000 grant for developing the LEED Rating System for Homes.

IDS-LA announced winners of the first annual **Scientific Invitational** in early June. New York-based designers **Jason Culler, Terrence Kelleman, and Evan Douglas** took home three of the 15 awards.

On June 15, the **American Planning Association/NY Metro (APA)** presented nine **APA Metro Chapter Awards 2005** to three organizations and 12 individuals. **Amanda M. Burden** won the **Lawrence M. Orton Award**; **Debra Allee** won the **Distinguished Service Award**; **Linda Cox, Majora Carter, Jenny Hoffner, and Alexie Torres-Fleming** with **Bronx River Alliance** won the **Meritorious Achievement Award**; **Brad Lander and Eddie Bautista** won the **Paul Davidoff Award**; **New York: The Photo Atlas** won the **Journalism Award**; **Micaela Birmingham and Steven Romalowski** with **mycity.org** won the **William H. Whyte Award**; **Ronnie Lowenstein** won the **Robert Ponte Award**; four students—**Kathleen Taylor** at Hunter College, **Jennifer Most** at Columbia University, **Sara Ciccone** at Pratt Institute, **Jordan Anderson** and **Nicole Dooskin** at New York University—won the **Robert Weinberg Award**; and **Jennifer K. Lindbom** and **Brodie Hefner** won the **Floyd Lapp Award**.

The **Canadian Center for Architecture** awarded three of nine visiting research fellowships to New York-based architects and scholars: **Christopher Heuer, Catherine Ingraham, and Jonathan Massey**.

On June 28, the **New York Council of the Society of American Registered Architects (NYSARA)** presented its annual design awards for 2005. **Gruzen Samton** won the **Firm of the Year Award** and **Karin Bacon** won the **Medallion of Honor**. Five awards of excellence for architecture projects were given to **Ella 82** in Brooklyn by **Enrique Brando** of **Scarano Architects** (Housing); **St. John's University DaSilva Academic Center** in Staten Island by **Perkins Eastman** (Educational); **Looking South** by **Richard C. Bonsignore** and **Daniel Kohn** of **Bonsignore Architects** (Non-Building: The Arts); **Theater Complex / District Courthouse** by **Lick Fai Eric Ho** at **Harvard University** (Graduate Student); and **Broken Skyscraper** by **Yuriy Menzak** and **Yelena Privalova** at **New York City College of Technology** (Undergraduate Student).

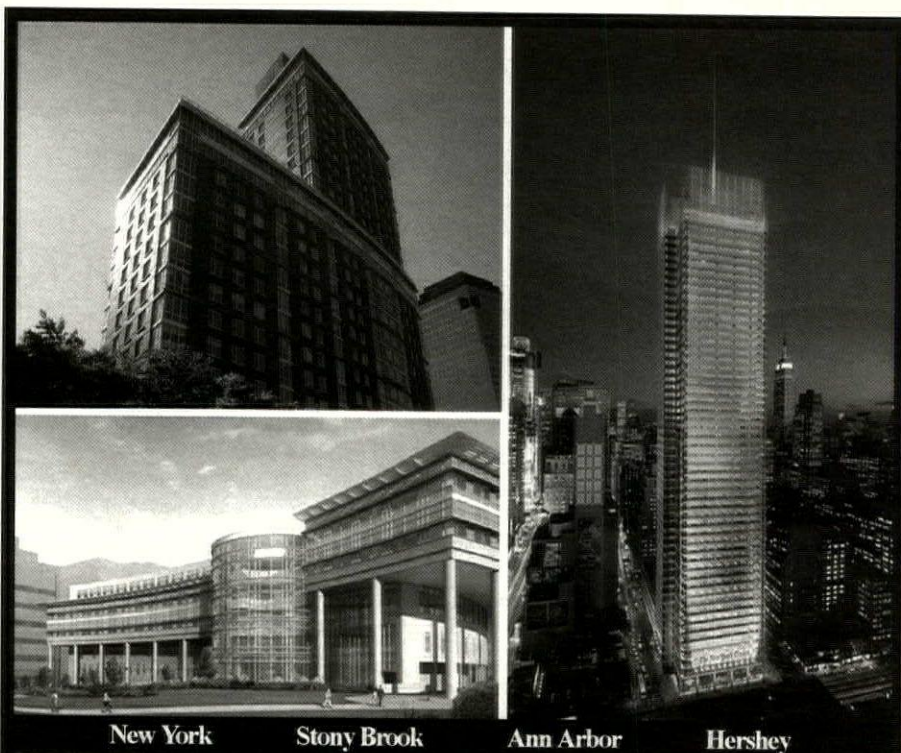
The **Urban Land Institute (ULI) Awards for Excellence: The Americas** went to 11 winning projects including the following New York projects: **34th Street Streetscape Program** (34th Street Partnership), **731 Lexington Avenue/One Beacon Court** (Alexander's with Vornado Realty Trust), the **Time Warner Center** (The Related Companies with Apollo Real Estate Advisors and Mandarin Oriental Hotel Group), and **Chautauqua Institution** (The Chautauqua Institution).

Zaha Hadid and **Frank Bowling** were elected the newest members of the **Royal Academy of Arts** in London.

On June 17, the **Royal Institute of British Architects** granted awards to 71 new buildings across the UK and Europe, including projects by **Zaha Hadid Architects**, the **Richard Rogers Partnership**, **Sarah Wigglesworth Architects**, **Richard Murphy Architects**, and **Foster and Partners**. **Genzyme Center** in Cambridge, Massachusetts, by **Behnisch, Behnisch & Partners** won one of the seven **RIBA Worldwide Awards**.

At the 13th annual **Congress for the New Urbanism (CNU)** held in Pasadena in June, the organization announced the 15 winning projects of its **2005 Charter Awards** in three categories: The Region: Metropolis, City, and Town; Neighborhood, District, and Corridor; and Block, Street, and Building. Projects by U.S.-based firms include **Chongming Island Master Plan** in Shanghai and **Waukegan Lakefront—Downtown Master Plan/Urban Design Plan** by **Skidmore, Owings & Merrill**; **Dasve Village** in Maharashtra, India, by **The HOK Planning Group**; and the **Intergenerational Learning Center** in Chicago by **Office dA**. The **CNU XIII Local Host Committee** also gave five awards to individuals who have contributed to urbanism throughout Southern California, including a **Physical Design Award** for **Frank Gehry**.

The **Adobe Association of the Southwest** named designer and builder **Simone Swan** its annual honoree at its 2005 conference.



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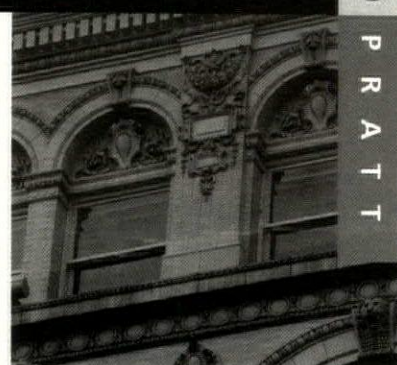
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ENLIGHTENING GOVERNORS

The National Endowment for the Arts (NEA) and the Environmental Protection Agency (EPA) launched a new initiative in July to facilitate quality community design and planning throughout the country. The Governors' Institute on Community Design will initially hold four annual workshops bringing together governors, their cabinets, and planners in each state to discuss how they can effect well-designed development in their states. The workshops will be tailored to each state and are intended to develop sustainable models for design, planning, transportation, housing, schools, land use, and the environment. Former governors Christine Todd Whitman of New Jersey and Parris N. Glendening of Maryland will serve as co-chairs of the institute.

PARRISH LAUNCHES ARCHITECT SEARCH

On July 9, trustees of the Southampton-based Parrish Art Museum announced plans to build a new facility at a site in Water Mill, Long Island. The museum's board is currently conducting an international search for architects to design the new building. The 80,000-square-foot structure will include 14,000 square feet

of galleries, a café, a gift shop, a landscaped park, and parking, and will enable the museum to display its collection year round as well as store and maintain its permanent collection. The new museum is slated to open by 2009.

INTERIOR DESIGNATIONS

On July 12, the Landmarks Preservation Commission designated eight interiors of the Plaza Hotel at 5th Avenue and 59th Street as registered landmarks, bringing the total number of landmarked interiors in New York City to 105. Designed in 1907 by Henry Hardenburgh, the building's interiors were renovated over the next 36 years by design firms Warren & Wetmore and Schulze & Weaver and hotelier Conrad Hilton, who bought the Plaza in 1943. The eight designated interiors—the Palm Court, the Grand Ballroom, the Terrace Room, the Edwardian Room, the Oak Room, the Oak Bar, the 59th Street lobby, and the Fifth Avenue lobby—were under threat from the hotel's current owner, who bought the property in 2004 and is converting the historic hotel into condominiums.

FEDS GIVE \$900M TO NYC TRANSIT

The Federal Transit Administration of the U.S. Department of Transportation approved \$900 million in funding to trans

portation projects in Lower Manhattan in mid-July. Part of the money was previously allotted to the now-defunct plan to bury the West Side Highway along the site of the World Trade Center. Nearly \$700 million of the funding will be awarded to the Port Authority of New York and New Jersey, of which \$478 million will be used to build a vehicle security center between Liberty, West, Cedar, and Greenwich streets, \$175 million for an underground pedestrian concourse from the PATH terminal under the West Side Highway, and \$47 million to reinforce underground retention walls on the site. An additional \$200 million will be given to the New York State Department of Transportation to make upgrades on the West Side Highway from Thames Street to Chambers Street.

LOWER MANHATTAN GROUPS GET BOOST

The Lower Manhattan Cultural Council, the Alliance for Downtown New York, and the New York City Department of Cultural Affairs announced the disbursement of \$1.8 million in funding, mostly from the September 11th Fund, to 13 cultural organizations in July. Notable grant recipients include 3-Legged Dog, a theater group that is to receive \$225,000 for a new theater on Greenwich Street; the New York

Cultural Center, a community organization that will receive \$100,000 to renovate a building in Chinatown for its headquarters; and IFP/New York, an independent film group that was awarded \$50,000 for a new facility downtown.

NBM TURNS 25

This year marks the 25th anniversary of the National Building Museum in Washington, D.C., the only museum in the world dedicated to the built environment. A party is planned for October 29, and a special exhibition, *Cityscape Revealed: Highlights from the Collection*, will begin on December 3.

PRATT'S NEW CHAIRS

On July 13, Pratt Institute announced the appointment of William MacDonald of the firm KOL/MAC as the new chair of Graduate Architecture and Urban Design in the School of Architecture. MacDonald will replace Catherine Ingraham, who has held the post since 2001 and will stay at Pratt as a professor. MacDonald previously served as the codirector of Columbia University's M.Arch core program and director of its Advanced Architectural Design program.

Four months earlier, Laura Wolf-Powers (who contributes to AN) was appointed chair of Pratt's Graduate Center for Planning and the Environment.

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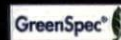
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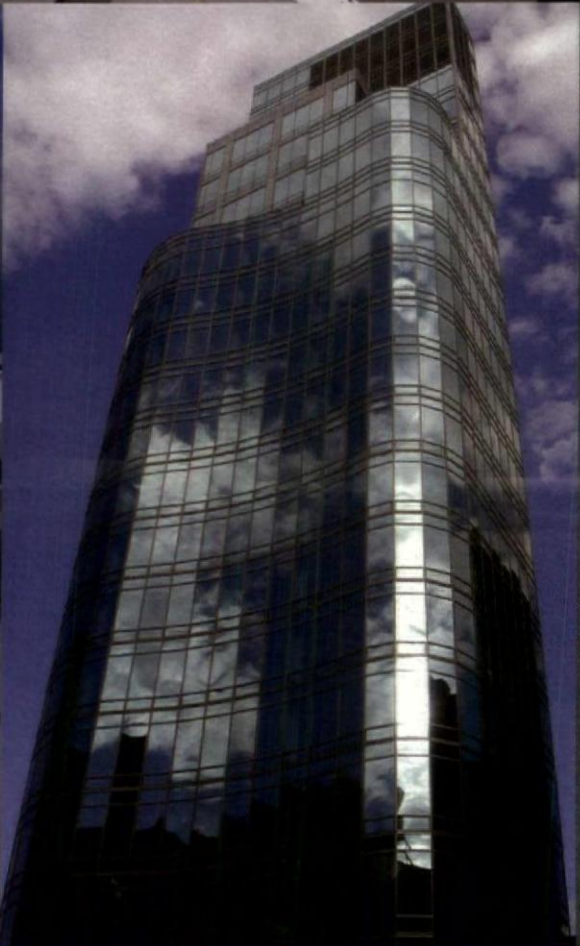
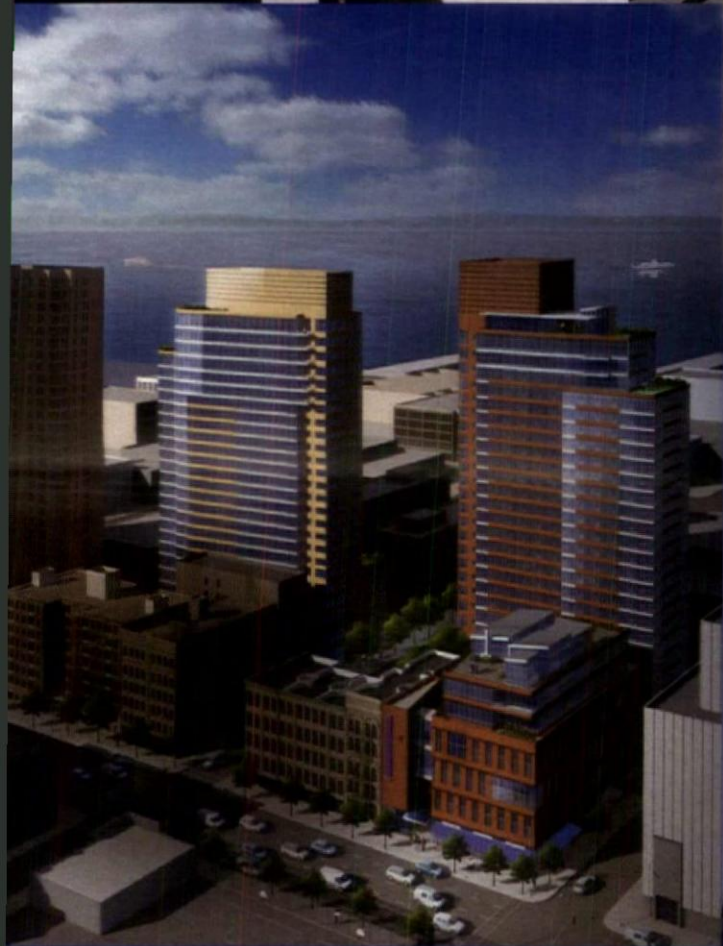
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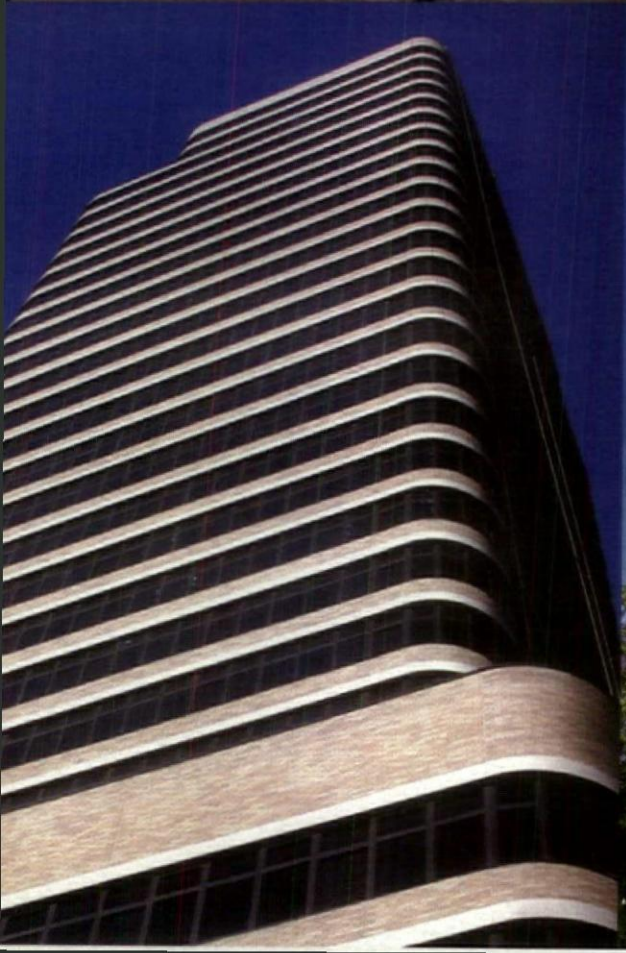
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Developmentally challenged.

Developers have been catching on that brand-name architects and community outreach can add dollar value to their projects. That's a big development in itself, but doesn't always translate to good development. *Peter Slatin* reflects on how developers can do good while doing well.

The sudden tussle between developers over Brooklyn's Atlantic rail yards throws into grand scale a classic New York question: Do developers give a damn about how their buildings impact a given community?

Bruce Ratner, wearing Frank Gehry on his sleeve from the get-go, rode into Brooklyn Borough Hall in December 2003 to unveil a master plan for an arena-anchored district, which includes millions of square feet of office, retail, and residential real estate, much of which will rise from a platform built over the Atlantic rail yard. The plan, which would overwhelm the two adjacent, low-scale neighborhoods of Fort Greene and Prospect Heights, has also had community opposition from the get-go. This hasn't stopped it from ballooning in ambition, scale, and budget. But despite the project's unwieldy size, difficult financing, and an angry community, Ratner's chances of winning the bid for the rail yards, being auctioned off by the MTA, are excellent. He started from the top down, lining up powerful political supporters, sports celebrities, investors, and yes, a superstar architect. The MTA soft-peddled its RFP, which has given Ratner's effort the appearance of a closed deal.

A community group, Develop Don't Destroy Brooklyn, began contacting developers in hopes of finding one that would make an alternate bid. Enter Gary Barnett and Extell Development Corporation with their scaled-down scheme: 2,000 units topping out at 28 stories compared to Ratner's 6,000 units at 60, spread out over 8 acres instead of 21. Extell's architect is Cetra/Ruddy, a decent if uninspired production firm whose vision lacks the punch and excitement of Gehry's fistful of highrises. The Extell scheme does, however, provide connecting tissue and green space for the two low-scale, old Brooklyn neighborhoods that will be divided under Ratner's plan.

What does all this say about whether developers care about the places they transform? The answer is, They *do* care... up to a point. Good development is almost always a trade-off that begins and ends with the pencil—and I'm not talking about the drafting pencil.

It also says that good-guy developers can switch hats, well, on a dime. Barnett is a white knight in this part of Brooklyn, but he is under heavy fire from Upper West Siders railing against his plans for two skyscrapers straddling Broadway at 99th and 100th streets. (The project is now under even more scrutiny after a structure on the 100th Street site collapsed on July 14.) Ratner, at one time the city's commissioner of consumer affairs, is the cat's meow to sports fans seduced by the idea of the

major leagues returning to the borough, but others see his plan as antithetical to everything Brooklyn, even though he has hired one of the world's great architects. The architects of Cetra/Ruddy might be regarded as heroes in Fort Greene and Prospect Heights, but in Red Hook they are the bad guys, having designed the six-story residential project at 160 Imlay Street that the local Chamber of Commerce recently tried to halt (See "By Hook or Crook," page 1). The point is, you never know who the good guy is.

The good news is that more and more developers want to be the good guy. They are patronizing good architecture, even if their motivations are not entirely altruistic. Good design sells, in the end, better than bad design. It lasts longer, both physically and psychologically; it creates its own set of values. Developers have also realized that good design is not the province of well-known architects. Indeed, we've seen some pretty horrible work by high-profile architects in prominent locations—work that can drastically alter the character of a neighborhood, like Astor Place, for example. In such an event, one can only hope that the pre-existing condition has enough depth and breadth to sustain itself.

Given these circumstances and the multiple real-world challenges that confront any project, it's especially exciting when good development—informed but not intimidated by context and community—comes into place. And good development is happening throughout the city on a wide variety of scales and property types. Even as examples of tired design and cheap production abound, one can find reason to celebrate smart efforts at different stages of development, especially in residential and office design.

Take the small Chelsea/Meatpacking District projects of developer Jeffrey M. Brown. From the start, both in Manhattan and Philadelphia, Brown has turned to SHoP Architects for his renovations and new projects, and has been unafraid to let them have their own ideas. Brown has pushed the envelope farther than did developer Robert Wennet, another Meatpacking District maven who was also active in neighborhood development in cities such as Miami and Washington, D.C. Developers like Time Equities have also long sought ways to use their project to enrich their neighborhoods, as well as themselves. Richard Meier's fine Perry Street towers stand out in the way they draw on their neighborhood for context and then alter it with a single stroke. That effect is driven as much by siting as by design. Should developer Frank Sciamè's vision for Santiago Calatrava's twisting residential palace ever be realized, it too will transform a his-

toric district with a magnificent gesture.

On the office-building or commercial front, there are a handful of projects in the works that are significantly different from the standard-issue skyscraper to indicate that their developers have a committed vision. The least obvious of these is 505 Fifth Avenue, designed by Kohn Pedersen Fox for developer Axel Stawski's Kipp-Stawski Group. It's a relatively small, neat design that is not all that unconventional. But Stawski has gone the extra mile inside, commissioning reclusive light artist James Turrell to transform the building's lobby into a light sculpture that is intended to go beyond decoration, setting it a world apart from the granite/marble standard by requiring something in turn from visitors.

Just a block west is the city's second largest construction site, after Ground Zero (which is not something we can discuss here while considering good development). The big hole is for One Bryant Park, designed by Cook + Fox for the Durst Organization. In contrast to 505 Fifth, this is a huge building. It deploys crystalline forms in a tapered structure to minimize its undeniable bulk. But the developer's announced intention to achieve LEED Platinum status is an important step for a commercial structure of this size, especially since about half of the space is being built on spec. The use of an efficient cogeneration energy system, recycled steel, sub-floor air circulation, and graywater recycling are all part of the package.

Finally, there is the Hearst Building at 57th Street and Eighth Avenue, designed by Foster and Partners as a corporate and environmental showcase. Without flinching at the sharp contrast between historic and contemporary, the architects scooped out the guts of the old headquarters, built for Hearst by Joseph Urban and George B. Post & Sons in 1927, and inserted a new iconic structure in the base. Hearst is seeking LEED Gold certification. If one can accept (or even consider) the difficult premise that there is such a thing as good corporate citizenship, this building strives to express that.

While developers and architects will always do battle over design's place in the hierarchy of place-making—still a very linear concept in the minds of most development practitioners—continued pressure can help move that mark. And then there will always be some who understand that architecture is the fulcrum that can successfully balance neighborhoods and returns.

PETER SLATIN IS THE FOUNDER OF WWW.THESLATINREPORT.COM, AND WRITES OUR REGULAR REAL ESTATE COLUMN, CURBSIDE. HE LIVES IN WHAT WAS AN UGLAM UPPER WEST SIDE DEVELOPER MONSTROSITY WHEN IT WAS BUILT THAT IS CONSIDERED HIGHLY DESIRABLE REAL ESTATE TODAY.

ALL RISE

New Yorkers have always been real-estate obsessed, and as housing price records are broken on what seems like a weekly basis, the conventional wisdom is that everyone should get in while they still can—it's not a bubble, it's New York City. There is logic to the sentiment, of course: While the space is finite, the demand doesn't appear to be.

There are plenty of more concrete and measurable reasons, too, for such widespread interest in the real estate market, from still-reasonable interest rates to a noticeably development-friendly climate. The Bloomberg Administration has been more proactive about rezoning neighborhoods in all five boroughs than any in recent memory: West Chelsea, the Hudson Yards, Downtown Brooklyn, and the Williamsburg/Greenpoint waterfront will all become significantly denser over the next decade.

The development process has also become more transparent. According to Laura Wolf-Powers, urban planning chair at the Pratt Institute (and a regular contributor to AN), there are also some institutional reasons. "New York is seen as development

friendly right now," she said, explaining that beyond the highly publicized rezoning initiative the Department of City Planning has championed along the Williamsburg waterfront and scuffle over the future of the Hudson Yards, quieter changes have taken place that make it easier for newcomers to get into development.

"Under the Bloomberg Administration, the Department of Buildings has basically moved from the 19th to the 21st century, so it is much easier to pull permits. There is a new website [www.nyc.gov/html/dob] where all that information is accessible. It used to seem like an insider's game, in which you had to know somebody, or pay expeditors, but that has changed."

All of these forces—both large and small, based on economics or just gut instinct and crossed fingers—are adding up to what looks like a new environment for development in New York. Here's a look at some of the new buildings that are reshaping neighborhoods all over the city.

MANHATTAN BETWEEN 14TH STREET AND 59TH STREET



BANK OF AMERICA TOWER
Location: One Bryant Park
Developer: Durst Organization/
Bank of America
Architect(s): Cook + Fox Architects
Consultant(s): Severud Associates,
Jarros Baum Bolles
Size: 54 floors, 2.1 million sq. ft.
Completion (est.): 2008

Along with office space, this project includes a reconstructed Georgian-style theater and was approved for Liberty Bond financing. One of the nation's largest green office buildings, the project includes a graywater recycling system, high ceilings for maximum daylighting, and an advanced HVAC system. It will be the first large-scale office tower to seek LEED Platinum certification.



31ST STREET GREEN
Location: 125 West 31st Street
Developer: The Durst Organization/
Sidney Fetter Associates
Architect(s): Fox & Fowle with
SLCE Architects
Consultant(s): Gotham
Construction Corp.
Size: 58 floors, 459 units,
583,000 sq. ft.
Completion (est.): 2005

This green mixed-use tower will loom over its low-lying Hell's Kitchen neighbors. In addition to hundreds of condominiums, the tower will also include the headquarters for the American Cancer Society and a treatment center and hospice. The building's slim profile will allow natural daylighting into its core, and it includes bike storage areas and low VOC building materials.



**IAC/INTERACTIVECORP
HEADQUARTERS**
Location: 11th Avenue between
West 18th and 19th Streets
Developer: IAC with The
Georgetown Company
Architect(s): Frank O. Gehry
Associates with Studios
Architecture
Consultant(s): Unavailable
Size: 9 floors, 147,000 sq. ft.
Completion (est.): Late 2006

Frank Gehry makes his contribution to the ranks of glass-facade buildings that are beginning to line the West Side Highway. The block-filling headquarters (financed in part by Liberty Bonds) for Barry Diller's InterActiveCorp media company will be clad in a skin of fritted white glass.



CLINTON GREEN
Location: 10th Avenue at 51st
and 53rd streets
Developer: The Dermot Company
Architect(s): Fox & Fowle
Consultant(s): DeSimone
Consulting Engineers, Langan
Engineering, Edwards & Zuck,
Site Architects
Size: 24 floors, 300 units,
400,000 sq. ft.
Completion (est.): 2006
Budget: \$170 million

This mixed-use development in Clinton (née Hell's Kitchen) includes spaces for two theater companies, retail, and loft-style and conventional apartments. The architects and developers will seek LEED certification for the project, which includes bike storage, Zipcar parking, low-energy glazing, and locally produced and low VOC materials.



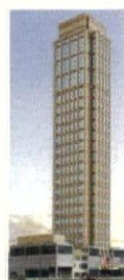
325 FIFTH AVENUE
Location: 325 Fifth Avenue
Developer: Continental Residential
Holdings
Architect(s): The Stephen B.
Jacobs Group
Consultant(s): WSP Cantor Seinuk
Structural Engineers, I.M. Robbins
Consulting Engineers, Thomas
Balsley Associates, Levine Builders,
Andi Pepper Interior Design
Size: 42 floors, 250 units, 390,000 sq. ft.
Completion (est.): 2006
Budget: \$200 million

This tower, right across the street from the Empire State Building, features floor-to-ceiling glass walls and balconies, which is somewhat unusual for a glass curtain wall building. A landscaped plaza designed by Thomas Balsley is open to the public.



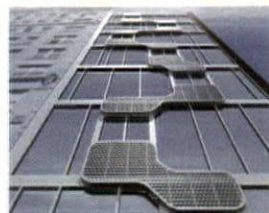
4 WEST 21ST STREET
Location: 4 West 21st Street
Developer: Brodsky Organization
Architect(s): H3 Hardy Collaboration
Architecture with SLCE Architects
Consultant(s): Bovis Lend Lease,
Rosenwasser Grossman,
T/S Associates
Size: 17 floors, 56 units, 93,000 sq. ft.
Completion (est.): Spring 2006
Budget: \$60 million

This new loft building in the Ladies' Mile Historic District is a harbinger of the area's many planned residential conversions. The structure gives a nod to its context—including its next-door neighbor on 5th Avenue, which housed the offices of McKim, Mead & White from 1895 to 1915—with its masonry facade, cornice lines, and window proportions.



BRYANT PARK TOWER
Location: 100 West 39th Street
Developer: G. Holdings Group
and MG Hotel
Architect(s): Nobutaka Ashihara
Associates Architects
Consultant(s): Kondylis Design
Size: 45 floors, 93 units, 53,860 sq.
ft. (plus 2,052 sq. ft. roof deck)
Completion (est.): Late 2005

The top ten floors of this new tower a block from Bryant Park are devoted to rental apartments, while the remaining ones will become a 357-suite Marriott Residence Inn, which is oriented towards extended visits.



HIGH LINE 519
Location: 519 West 23rd Street
Developer: Sleepy Hudson
Architect(s): ROY Co.
Consultant(s): ABR Construction
Size: 11 floors, 11 units,
18,600 sq. ft.
Completion (est.): Spring 2006

The first ground-up project for the new development company Sleepy Hudson, this floor-through condo project on a 25-foot-wide lot is nearly adjacent to the High Line. The east wall of the building, facing the elevated tracks, is sheathed in wood and punctured by a small number of windows. Curved metal scrims on the south and north facades function as balustrades and balconies, respectively.



50 GRAMERCY PARK NORTH
Location: 50 Gramercy Park North
Developer: Ian Schrager
Architect(s): John Pawson
Consultant(s): Unavailable
Size: 15 floors, 23 units
Completion (est.): January 2006

"A home that's a refuge, not a second career" is how Ian Schrager describes this condo building attached to his posh Gramercy Hotel, also under renovation on the site of the old Gramercy Park Hotel. With units going for \$5 to \$16 million (up to \$3,000 per square foot), and only four left at press time, buyers are eating up the building's featured "lifestyle managers" (über-concierges) and clean, modern design by John Pawson.

MANHATTAN ABOVE 59TH STREET



ONE CARNEGIE HILL
Location: 215 East 96th Street
Developer: The Related Companies
Architect(s): HLW International
Consultant(s): HRH Construction, Cosentini, Ismael Leyva Architects, The Rockwell Group
Size: 42 floors, 474 units, 582,000 sq. ft.

Continuing the trend of marketing residences by their architect, Related Residential Sales is using the name of The Rockwell Group to attract attention to its newest tower. Related chose to give Rockwell two "amenity floors"—the lobby and common spaces—to design, while Ismael Leyva Architects designed the bulk of the interiors.



170 EAST END AVENUE
Location: 170 East End Avenue
Developer: Skyline Developers
Architect(s): Peter Marino + Associates, Architects
Consultant(s): DeSimone Consulting Engineers, MGJ Associates
Size: 19 floors, 110 units, 300,000 sq. ft.
Completion (est.): Fall 2006

In response to this development's location on Carl Schurz Park on the East River, its relatively large site, and developer Oren Wilf's desire to move in to the building with his family, Peter Marino designed the project around the idea of "suburban living" in the city. In translation, that means homes are fairly large and have features like fireplaces and views of grassy yards.



CIELO
Location: 438 East 83rd Street
Developer: JD Carlisle Development Corp.
Architect(s): Perkins Eastman Architects
Consultant(s): M.D. Carlisle, Rosenwasser Grossman, Cosentini Associates
Size: 28 floors, 128 units, 247,000 sq. ft.
Completion (est.): Winter 2006
Budget: \$50 million

The twist on this Yorkville luxury condo is a focus on art. There is an art concierge service for residents and free memberships to the nearby Whitney Museum of American Art. Developer and art aficionado Jules Demchick of JD Carlisle also commissioned a mural from artist Richard Haas for the wall of a 19th-century building across the street.



RIVERWALK PLACE
Location: Roosevelt Island
Developer: The Related Companies and the Hudson Company
Architect(s): Gruzen Samton with SLCE Architects
Consultant(s): DeNardis Associates, Ettinger Associates, Monadnock Construction
Size: 16 floors, 123,620 sq. ft.
Completion (est.): Spring 2006
Budget: \$45 million

Part of Roosevelt Island's larger revitalization, Riverwalk Place is the third building in Southtown, a smaller community on the island that will introduce 2,000 new housing units, some of which will be reserved for students at Cornell University's Weill Medical College.

MANHATTAN BETWEEN 14TH STREET AND CANAL STREET



163 CHARLES
Location: 163 Charles Street
Developer: Barry Leistner
Architect(s): Daniel Goldner Architects
Consultant(s): Regele Builders
Size: 8 floors, 3 units, 13,671 sq. ft.
Completion (est.): June 2006

An earlier owner had asked Zaha Hadid to design a tower on this Far West Village site, but developer Barry Leistner wanted Daniel Goldner Architects for the job. Goldner's design for the modestly scaled building has a penthouse triplex and two duplex residences, and uses brick and glass to respond both to the neighborhood and the adjacent Richard Meier towers.



ONE KENMARE SQUARE
Location: 210 Lafayette Street
Developer(s): André Balazs and Cape Advisors
Architect(s): Gluckman Mayner Architects with H. Thomas O'Hara
Consultant(s): DeSimone Consulting Engineers, Gotham Construction, Prudential Douglas Elliman
Size: 6 and 11 floors, 53 units, 84,000 sq. ft.
Completion (est.): Fall 2005
Budget: \$26 million

Balazs originally planned to build a hotel on the site called the Standard, but due to "economic conditions after 9/11," said Gluckman Mayner project architect James Lim, he decided to change the program to condos. Gluckman Mayner also designed the hotel, but chose to start from scratch when the project went condo.



URBAN GLASS HOUSE
Location: 328 Spring Street
Developer: Glass House LLC
Architect(s): Philip Johnson Alan Ritchie with Selldorf Architects
Consultant(s): Unavailable
Size: 40 units, 90,000 sq. ft.
Completion (est.): April 2006
Budget: \$30 million

After being put on the back burner for more than a decade, Philip Johnson's design for condos will be built, albeit with a different developer. The original plan was for a "radical and multifaceted building," said project architect Matthew Barrett; it was turned down by local community groups. More recently, Selldorf Architects was asked to redesign the plans for the interiors.



COOPER SQUARE / AVALON CHRYSTIE PLACE
Location: Houston and Bowery, E. 1st Street and Bowery, 2nd Avenue and Bowery
Developer: Avalon Bay Communities
Architect(s): Arquitectonica
Consultant(s): Unavailable
Size: 6, 7, 9, and 14 floors, 708 units, 877,500 sq. ft.
Completion (est.): April 2006

This mixed-use residential development includes four individual mid-rise buildings spread out among three adjacent city blocks on the Lower East Side. They include ground-floor retail and a community fitness center, and incorporate two existing community gardens. As the first building on Houston nears completion, some neighbors are excited about the arrival of Whole Foods Market, while others worry about the scale.



255 HUDSON
Location: 255 Hudson Street
Developer: Metropolitan Housing Partners and Apollo Real Estate
Architect(s): Handel Architects
Consultant(s): Gotham Construction
Size: 11 floors, 64 units, 94,000 sq. ft.
Completion (est.): 2006

At the base of this glass, concrete, and zinc building are three duplex apartments, each with a 60-foot-long private backyard. The backyards arose from zoning restrictions on the project's extra-deep lot: The developer toyed with the idea of creating a courtyard or public park before settling on private gardens to raise the value of the lower units.



40 MERCER
Location: 40 Mercer Street
Developer: André Balazs and Hines
Architect(s): Ateliers Jean Nouvel with SLCE Architects
Consultant(s): Cosentini Associates, Gilsanz Murray Steficek, Ravarini McGovern Construction
Size: 13 floors, 50 units, 156,000 sq. ft.
Completion (est.): 2006
Budget: \$60 million

This super-luxurious condo development incorporates all the comforts of André Balazs' hotels—personal shoppers, housekeeping, and continental breakfast delivery—as well as a bathhouse with a 50-foot lap pool, Jacuzzi, sauna, and private lounge. Nouvel's first residential project in the United States, the building features red and blue glass curtain walls, massive sliding glass walls, and floor-to-ceiling windows.

While looking at the scores of new projects now sprouting up across the city, we encountered several recurring patterns and debates. Green buildings grow ever more common and conversions seem to be everywhere. The booming development market is drawing in more first-time developers. Meanwhile, public financing and eminent domain have New Yorkers divided. What follows is a closer look at these issues:

SUSTAINABLE

When the Battery Park City Authority commissioned Fox & Fowle Architects to develop sustainability guidelines for its residential developments in 1999, it was an important step for green architecture in New York City. The standards called for everything from increasing the amount of natural light penetrating each floor plate to installing energy-efficient appliances. With three new green buildings set to open in Battery Park City and more in midtown, sustainable highrises are starting to become a pleasant commonplace. Though the definition of what it actually means to build sustainably is evolving, several developers, like the Durst and Albanese companies, have committed fully to the idea. Many others are sure to follow.

NEW DEVELOPERS

The phones in New York architecture firms seem to be ringing constantly these days, and it is often developers on the other end of the line. But it isn't always Durst, Vornado, Related, or another of the large and well-established companies that have long been at the top of the city's real estate heap. According to Nancy Kleppell, an independent marketing and business development consultant who trained as an architect, one prominent firm she works for has been inundated with requests that they join in development projects. "Over the last few months, the number of people calling us to work with them has risen to three or four a week," said Kleppell. "The strange thing is, when we ask if they have done any development before, the majority respond that it is their first project."

Inexperience may have some advantages, though, at least for younger architecture firms who've never built projects from the ground-up before. Developers new to the game seem more willing to take a chance on architects unproven at larger scales, like Roy Co., nArchitects, and Sanders Becker, all included here.

LIBERTY BONDS

In 2002, the federal government allocated \$8 billion to create the Liberty Bond program, which allowed developers to purchase tax-free bonds to finance commercial and residential projects in order to aid in the redevelopment of Lower Manhattan. The legislation established a Liberty Zone—areas south of Canal Street, south of East Broadway to the east of Canal, and south of Grand to the east of East Broadway—as the primary target for the money. Projects throughout the city were also eligible, though the criteria were stiffer.

Like so much of the rebuilding effort, Liberty Bonds and their use have been controversial. Housing advocates wanted a higher percentage of affordable housing; the legislation called for 5 percent. Also, a proposal to create a rail link between downtown Manhattan and JFK airport using the bonds was denied funding by the State Legislature, which controlled half of the funds.

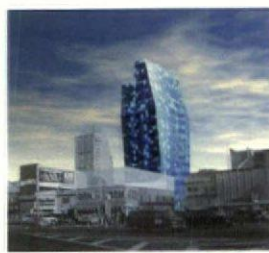
As of last January, when the authorizing legislation expired, just over half of the \$8 billion total had been allocated. Projects that have been approved for the bonds include a hotel (\$38.9 million to 377 Greenwich LLC), Historic Front Street (\$47 million to Yarrow LLC), the InterActiveCorp building (\$80 million to IAC/The Greenwich Group), Tribeca Green (\$108 million to the Related Companies), One Bryant Park (\$650 million to the Durst Organization), and the Verdesian (\$110 million to the Albanese Organization).

MANHATTAN BETWEEN 14TH STREET AND CANAL STREET (CONTINUED)



SWITCH BUILDING
Location: 109 Norfolk Street
Developer: 109 Norfolk LLC
Architect(s): nArchitects
Consultant(s): Builders & HVAC, Sharon Engineering, AEC Consulting & Expediting
Size: 7 floors, 13,600 sq. ft.
Completion (est.): Spring 2006
Budget: \$4.25 million

According to Mimi Hoang, cofounder of nArchitects, her firm got this job when a group of three independent developers strolled into 147 Essex, a group studio housing several young firms. The developers saw the firm's portfolio and were impressed enough to hire them for their first major building.



BLUE AT 105 NORFOLK STREET
Location: 105 Norfolk Street
Developer: John Carson and Angelo Cosentini
Architect(s): Bernard Tschumi Architects with SLCE Architects
Consultant(s): Israel Berger & Associates, Thornton Thomasetti, Ettinger Engineers
Size: 16 floors, 32 units, 60,000 sq. ft.
Completion (est.): 2006
Budget: \$18 million

The irregular form of this building is due in part to a series of site restrictions: The developers purchased the air rights to the building next door so that they could build over it, but zoning regulations do not permit the insertion of a column within the neighboring commercial space, so the architects had to cantilever the upper floors out over the adjacent building. The upper levels taper back because of setback requirements.

MANHATTAN BELOW CANAL STREET



ONE YORK SREET
Developer: One York Property
Architect(s): TEN Arquitectos
Consultant(s): Donald Friedman Consulting Engineer, Ambrosino Depinto & Schmieder Consulting Engineers, Bovis, Israel Berger & Associates
Size: 12 floors, 41 units, 132,000 sq. ft.
Completion (est.): 2006

TEN Arquitectos inserted a 12-story condo tower in the center of an existing six-story building on the edge of the Tribeca Historic District at Canal Street and Sixth Avenue. New balconies, roof terraces and windows will embellish the older building, while the top six stories are housed in a transparent volume.



TRIBECA GREEN
Location: 325 North End Avenue
Developer: The Related Companies
Architect(s): Robert A. M. Stern Architects with Ismael Leyva Architects
Consultant(s): DeSimone Consulting Engineers, Matthews Nielsen Landscape Architecture, Steven Winter Associates
Size: 24 floors, 264 residential units, 350,000 sq. ft.
Completion (est.): Late 2005

Tribeca Green in Battery Park City features photovoltaic panels in its crown, a green roof, a graywater recycling system, operable windows, and a high-performance curtain wall. Located adjacent to Tear Drop Park, the blocky building has a massive brick-clad lower-level with glass and steel corners.



200 CHAMBERS
Location: 200 Chambers Street
Developer: Jack Resnick & Sons
Architect(s): Costas Kondylis Partners
Consultant(s): Cantor Seinuk Group, Cosentini Associates, Plaza Construction, Israel Berger & Associates, Thomas Balsey
Size: 30 floors, 258 units, 470,000 sq. ft.
Completion (est.): 2006

Foster and Partners was the original architecture firm behind this project but parted ways with developer Jack Resnick & Sons after the design encountered opposition from the community, which disliked its scale. "New York is quite different from Europe," says Joy Habian, director of communications at Costas Kondylis Partners, which now has the job. The company has designed more than 46 highrises in New York alone.



VESTRY BUILDING
Location: 31-33 Vestry Street
Developer: Vestry Acquisitions
Architect(s): Archi-tectonics
Consultant(s): Unavailable
Size: 9 floors, 30,000 sq. ft.
Completion (est.): Unavailable

Despite initial problems with city approval because of its location in a landmarked district, the Vestry building is slated to begin construction within a year. Although it is of a consistent scale with its surroundings, Winka Dubbeldam has designed a cool, glazed-front building that stands in relief from its chaotic neighborhood.



RIVER LOFTS
Location: 425 Washington Street, 92 Laight Street
Developer: Boymelgreen Developers
Architect(s): Tsao & McKown with Ismael Leyva Architects
Consultant(s): Alisa Construction Company, N. Wexler & Assoc., Lehr Associates
Size: 13 floors, 65 units, 200,000 sq. ft.
Completion (est.): Fall 2005

Tsao & McKown scored River Lofts, the firm's first project with Boymelgreen Developers, through Louise Sunshine of the Corcoran Sunshine Marketing Group. The project, part ground-up construction and part restoration of a loft warehouse on the edge of the Tribeca Historic District, is designed "to respect that marriage, as well as the surrounding neighborhood," according to principal Calvin Tsao.



HISTORIC FRONT STREET
Location: Front Street at Peck Slip
Developer: Yarrow LLC
Architect(s): Cook + Fox Architects
Consultant(s): Robert Filman Associates, Lazlo Bodak, Saratoga Associates, Steven Winter Associates
Size: 96 units
Completion (est.): 2005

Located just north of the South Street Seaport at Front Street and Peck Slip, this retail and residential development comprises both sides of the street along a full block, including eleven 18th-century buildings and three new ones. The renovated buildings preserve historic building materials while integrating green technologies such as green roofs, photovoltaic panels, and geothermal heating and cooling.

CONVERSIONS

The triumph of the idea of "loft living" is so complete that brand new loft-style apartment buildings—unsullied by the ghosts of grommeters, die-stampers, and the like—are springing up in places where no factories ever rose. In New York City, the birthplace of the converted loft, we've moved on from industrial buildings to old banks and insurance company headquarters. The real estate monthly *The Real Deal* reported that building owners are getting 30 percent more for buildings sold as residential instead of commercial, regardless of their origins. As housing prices climb skyward, any building with a narrow enough floor plate to allow light to penetrate to the center is fair game for condo-ization. Conversions of well-known commercial buildings like the 1909 Metropolitan Life building on Madison Square Park East, the 1875 Williamsburg Savings Bank in downtown Brooklyn, and Cass Gilbert's 1913 Woolworth Building opposite City Hall Park have grabbed the headlines, but they're joined by humbler office towers across the city. While we're not likely to see "Bank Style" or "File Cabinet Luxe" touted in marketing brochures, office living is here to stay.

EMINENT DOMAIN

New York State's most famous wielder of the eminent domain law was undoubtedly Robert Moses who, over the course of his five-decade career, reshaped our understanding of "the public good"—the clause governing the limits of proper eminent domain use—as much as he did the city. The intervening decades have not been kind to Moses' legacy, however. Perhaps as a direct response to his method of wholesale bulldozing, the taking of private lands for the public good is typically used as a last resort, and almost always creates a controversy. Though the June *Kelo v. New London* Supreme Court decision has brought the debate back into the headlines, it won't actually change New York State law, which has long recognized economic development as an acceptable cause for eminent domain seizures. In the city, the most prominent project that may need governmental assistance in the form of eminent domain is the Atlantic Yards project, the 21-acre mixed-use development in Downtown Brooklyn developed by Forest City Ratner Company. Mayor Michael R. Bloomberg and the City Council are on record as supporters of the project.

Congress may soon complicate things for those who would hope to make use of eminent domain, though. On June 30, the House of Representatives passed a bill that denies federal funding from the departments of transportation, treasury, and housing and urban development to any city or state proposal that uses eminent domain to require that people sell their then-occupied property. The Senate is expected to follow suit shortly.

Researched and written by Alan G. Brake, Deborah Grossberg, Anne Guiney, Gunnar Hand, Jaffer Kolb, and Jenny Wong.

New Yorkers have always been real-estate obsessed, and as housing price records are broken on what seems like a weekly basis, the conventional wisdom is that everyone should get in while they still can—it's not a bubble, it's New York City.

MANHATTAN BELOW CANAL STREET (CONTINUED)



FULTONHAUS
Location: 119 Fulton Street
Developer: Daniell Real Estate Properties
Architect(s): Hustvedt Cutler Architects
Consultant(s): NTD Realty
Size: 14 floors, 19 units, 31,000 sq. ft.
Completion (est.): Summer 2006
Budget: \$8 million

A 7-story addition doubling the height of a 1908 office building by architect Henry Allen, Fultonhaus is a contemporary steel and glass structure half enclosed by early 20th-century masonry. Because the original structure was so narrow, the greatest design challenge, according to project architect Bruce Cutler, was structural and seismic.



MILLENNIUM TOWER RESIDENCES
Location: 30 West Street
Developer: Millennium Partners
Architect(s): Handel Architects
Consultant(s): DeSimone Consulting Engineers, I.M. Robbins, Flack + Kurtz, Matthews Nielson Landscape Architecture
Size: 35 floors, 236 units, 410,000 sq. ft.
Completion (est.): 2006
Budget: \$180 million

The tallest of the new Battery Park City residential towers is the Millennium Tower Residences. The building will consume 25 percent less energy than a conventional residential tower, and will include solar panels, green roofs, a fresh air intake system, and locally-sourced building materials. The developers did not apply for Liberty Bonds because they opted against a 5 percent set-aside for affordable housing.



THE VERDESIAN
Location: 211 North End Avenue
Developer: The Albanese Organization
Architect(s): Cesar Pelli & Associates with SLCE Architects
Consultant(s): DeSimone Consulting Engineers, Flack & Kurtz, Balmori Assoc., Turner Construction
Size: 24 floors, 253 units
Completion (est.): Fall 2005
Budget: \$73 million

The Verdesian employs many of the same green technologies used in Cesar Pelli & Associates' last sustainable residential tower in Battery Park City for the same developer, the Solaire, such as building-integrated photovoltaics, a fresh air intake system, and low VOC building materials. The developer is seeking a LEED gold certification for the Verdesian. This project was financed in part by Liberty Bonds.

BROOKLYN DOWNTOWN



ATLANTIC YARDS
Location: Atlantic Avenue between Flatbush and Vanderbilt avenues
Developer: Forest City Ratner Company
Architect(s): Frank O. Gehry Assoc.
Consultant(s): Unavailable
Size: In 17 buildings: 6,000 units, 230,000 sq. ft. retail
Completion (est.): Arena, 2008
Budget: \$3.5 billion

Another sports team, another railyard: Forest City Ratner Company's (FCRC) proposal to build a deck over the Atlantic Yards and develop the 21-acre site into offices, retail, housing, and a sports arena, is creating some controversy based on its scale and dependence on eminent domain. But by upping the percentage of affordable rental units to 50 percent, FCRC has managed to defuse a great deal of community opposition.



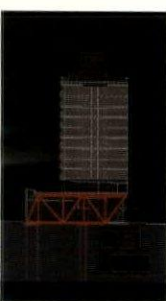
WILLIAMSBURG SAVINGS BANK
Location: 1 Hanson Place
Developer: The Dermot Company with Canyon-Johnson Urban Funds
Architect(s): H. Thomas O'Hara
Consultant(s): Unavailable
Size: 34 floors, 216 units
Completion (est.): Unavailable

The Williamsburg Savings Bank building isn't in Williamsburg; rather, it has anchored downtown Brooklyn's Atlantic Terminal with a gold-domed clock tower for 78 years. In May, HSBC sold the building to a partnership including basketball star Earvin "Magic" Johnson's development company, Canyon-Johnson Urban Funds, which intends to restore and renovate the old commercial structure into a condo building with 33,000 square feet of ground-floor retail.



189 SCHERMERHORN STREET
Location: 189 Schermerhorn Street
Developer: Procidia Realty and Second Development Services
Architect(s): The Stephen B. Jacobs Group
Consultant(s): Rosenwasser Grossman Consulting Engineers, Sideris Consulting Engineers
Size: 25 and 6 floors, 214 units
Completion (est.): 2007

Architect Stephen Jacobs split this development into a 25-story tower and a 6-story block, and separated them with a courtyard. In the block, there are 15 larger townhouse-like apartments, while in the tower, the apartments are somewhat smaller but have a view.



SCHERMERHORN HOUSE
Location: 160 Schermerhorn Street
Developer: Hamlin Ventures and Common Ground Community Development
Architect: Polshek Partnership
Consultant(s): Langan Engineering and Environmental Services, Silman Associates, Flack + Kurtz
Size: 11 floors, 189 units; 98,000 sq. ft.
Completion (est.): 2007

This affordable housing development is built with a cantilevered superstructure to accommodate subway tunnels that consume 45 per cent of area under the site. The building includes a green roof and recycled and low VOC building material, and also includes retail, community and performance spaces, and support services for tenants.

BROOKLYN WILLIAMSBURG



184 KENT AVENUE
Location: 184 Kent Avenue
Developer: 184 Kent Avenue Associates
Architect(s): Karl Fischer Architect
Consultant(s): Lilker Associates, Severud Associates
Size: 10 floors, 240 units, 520,000 sq. ft.
Completion (est.): 2008
Budget: \$80 million

For the renovation of this 1913 Cass Gilbert-designed Austin-Nichols warehouse along the East River, architect Karl Fischer plans to add four new floors to the roof pulled back from the parapet. He also plans to insert an 80-by-20-foot open-air courtyard in the center of the existing 500,000-square-foot building.



SCHAEFER LANDING
Location: 440 Kent Avenue
Developer: Kent Waterfront Associates LLC
Architect(s): Karl Fischer Architect with Gene Kaufman
Consultant(s): Unavailable
Size: 25 and 15 floors, 350 units, 530,000 sq. ft.
Completion (est.): Late 2005
Budget: \$90 million

As the first tall residential building along the Williamsburg waterfront, this development provides a glimpse of what is likely to come under the new higher density zoning regulations. The phased two-tower project also includes public park space along the East River.

BROOKLYN DUMBO



70 WASHINGTON STREET
Location: 70 Washington Street
Developer: Two Trees Management Co.
Architect: Beyer Blinder Belle
Consultant(s): Unavailable
Size: 13 floors, 259 units, 360,000 sq. ft.
Completion (est.): December 2005
Budget: \$50 million

The rehabilitation of this 1910 manufacturing building is DUMBO's most recent conversion of a factory-turned-artist's studio into condominiums. The building's relatively narrow floor plates made it more suitable for residential use than many of its bulkier neighbors, several of which will remain as studio space.



BEACON TOWER
Location: 85 Adams Street
Developer: Leviev Boymelgreen
Architect(s): Cetra/Ruddy
Consultant(s): Linden Alschuler & Kaplan, Benjamin Huntington
Size: 23 floors, 79 units, 116,000 sq. ft.
Completion (est.): September 2006
Budget: \$45 million

At 314 feet tall, Beacon Tower will be the tallest building in DUMBO. The architecture firm Cetra/Ruddy collaborated with feng shui consultant Benjamin Huntington to design what is being marketed as a "positive living environment." Located directly adjacent to the Manhattan Bridge, the building was designed with dual-glazed laminated glass and sound absorbing acoustic liners to keep the noise out.



THE NEXUS
Location: 84 Front Street
Developer: A.I. and Boymelgreen
Architect(s): Meltzer/Mandi Architects
Consultant(s): Unavailable
Size: 12 floors, 56 units, 86,000 sq. ft.
Completion (est.): January 2006

This 12-story new condo building is similar in scale to its early 20th-century neighbors, but doesn't employ their industrial vocabulary. According to principal Marvin Meltzer, the client had already purchased the yellow brick, and so his firm decided to incorporate more contemporary metal panels in green, blue, and metallic silver on the facade.

QUEENS



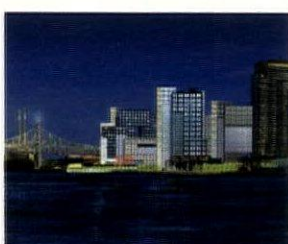
THE WINDSOR AT FOREST HILLS
Location: 108-24 71st Road
Developer: Cord Meyer Development Co.
Architect(s): Ismael Leyva Architects
Consultant(s): Rosenwasser Grossman Consulting Engineers, Burrwood Engineering, Bovis Construction
Size: 21 floors, 95 units, 166,242 sq. ft.
Completion (est.): Late 2005

The site of the Windsor is along a stretch of Queens Boulevard in Forest Hills where there are currently no comparably scaled projects. Mid-rises across the street balance the proposed building somewhat, but project architect Luen Chee foresees the neighborhood being developed at a much larger scale in the near future.



FLUSHING TOWN CENTER
Location: College Point Boulevard and Roosevelt Avenue
Developer: Muss Development
Architect(s): Perkins Eastman Architects
Consultant(s): Bovis Lend Lease, Langan Engineering, Urbitrans/Rosenbloom Architects
Size: 1,000 units, 750,000 sq. ft. retail, 3.2 million sq. ft. total
Completion (est.): Spring 2007
Budget: \$600 million

On a 14-acre site in downtown Flushing near Shea Stadium, this mixed-use commercial, residential, and manufacturing development on the site of a former Con Edison facility is attracting big-box retailers to its 50,000 to 130,000-square-foot commercial spaces. The Flushing waterfront was rezoned in the late 1990s to accommodate such developments.



QUEENS WEST SIX AND SEVEN
Location: Centre Boulevard, Long Island City
Developer: Rockrose Development Corp.
Architect(s): Arquitectonica with SLCE Architects
Consultant(s): Unavailable
Size: 30 floors each, 965 units, 1,159,000 sq. ft.
Completion (est.): 2006
Budget: \$200 million

This mammoth development on a 22-acre industrial site along the Queens waterfront consists of seven buildings ranging from 7 to 35 stories in height. It will form an urban edge between the traditional mid-rise structures of Queens and the East River waterfront park.

ARCHITECTS TURNED DEVELOPERS

WITH A BOOMING REAL ESTATE MARKET AND AN EVER-INCREASING GENERAL APPRECIATION FOR GOOD DESIGN, MORE AND MORE ARCHITECTS ARE BETTING THEIR OWN HARD-EARNED CASH THAT THEIR SKILLS WILL PAY OFF IN THE DEVELOPMENT BUSINESS.

DEBORAH GROSSBERG ASKS NEW YORK ARCHITECTS HOW AND WHY THEY MADE THE LEAP TO THE OTHER SIDE.

For much of the AIA's 150-year history, the organization prohibited architects from engaging in development work. Intent on distinguishing architecture as a noble profession—on the level of fine art, distinct from baser building trades like carpentry and masonry—the AIA also felt the need to protect its members from the economic ruin met by early architect-developers, like Robert Adam in London and Charles Bulfinch in Boston. It was not until 1964 (by then, the profession was well established and the success of architect-developers like John Portman of Atlanta celebrated) that the AIA relaxed its ban on working in property development. It even issued a document in 1971 encouraging architects to pursue it.

But the practice still carries some stigma, harkening to the AIA founders' fears that the crassness of the business would compromise the conduct of the gentleman-architect. "Architects have always done development, but high design firms haven't," said Gregg Pasquarelli of SHoP Architects, a firm that's been involved on the development side of its projects since building the Porter House at 366 West 15th Street in Manhattan's Meatpacking District in 2003. "But all that's changing now."

The simplest reason why better

firms are getting involved in development is the skyrocketing real estate market. Peter Moore, an architect who's been developing his own projects with his firm Peter Moore Associates since the 1980s, said, "Because real estate has become so lucrative in the last dozen years, it's attracting more and more people, including good architects." Another factor is the public's increased sensitivity to design since 9/11. "There's more of a recognition now that architecture can create value," said Jared Della Valle, principal of Brooklyn-based firm Della Valle + Bernheimer, which has been involved with an affordable housing development project in Brooklyn for the past three years. In other words, developers are beginning to see architects on more equal footing, as valuable creative partners who can help them conceptualize a project—and make it more profitable—from the outset.

Pasquarelli, who is trained as an architect and holds an undergraduate business degree, agrees that the perception of what designers can bring to the table has improved. "We're not just selling a building wrapper, but solving real design problems," he said. "There's been a big shift in the value and vision that architects bring to a project, and we're finally being remunerated in equity, part-

nership, and property."

It may be a prime time to dive in, but getting started in the development game still has a fair share of challenges. For one thing, the financial interests of developers and architects are often at odds, so doing both can at times feel schizophrenic. "Working as both developer and architect, in a way you're negotiating against yourself on fees," said Della Valle. "Since architects' fees are paid at the beginning of a project, you're paying interest on any dollar you get for fees as part of your loan. Architects' fees are one of the things that developers are always trying to reduce." Besides pouring their own man hours into their project, Della Valle and co-principal Andrew Bernheimer also asked three other firms—Architecture Research Office, BriggsKnowles, and Lewis.Tsurumaki.Lewis—to collaborate on designs in an effort to give each unit in their affordable housing development a unique identity.

Aside from conflicting interests, the hardest part for most architects is scraping together the cash for that first down payment on property and construction loans. Small practices often have trouble convincing banks that they're right for a mortgage, and many don't want to risk their entire livelihood even if financing is attainable. The most common solution is to partner with a developer or investors, but on a more equal basis than in a standard for-fee project.

Many architects who develop their own projects swear by starting small. Pasquarelli worked with developer Jeffrey M. Brown on the Porter House project, investing a small fraction of the total cost but a much larger percentage of his firm's net worth. "It was really, really frightening," he said. The risk paid off—one bedroom flats sold for more than \$700,000 and the four-bedroom duplex penthouse went to fashion mogul Carlos Miele for over \$4 mil-

lion. Now Pasquarelli is using the profits from the project to finance four collaborative development projects in New York, Los Angeles, and Philadelphia. Derek Sanders, a 44-year-old architect and principal of CAN Resources who recently began investing in his own projects with the help of a young developer, Seth Tapper, said, "With our first project, we started out with a much smaller percentage of the equity. We waived our fees entirely and contributed a little capital. The first project made money, which we rolled into the second one." According to Sanders, the approach has paid off. "Architects don't usually get paid very well anyway," he reasoned. "As long as you have low overhead, you can make multiples of your regular fees [by trading them for shares]."

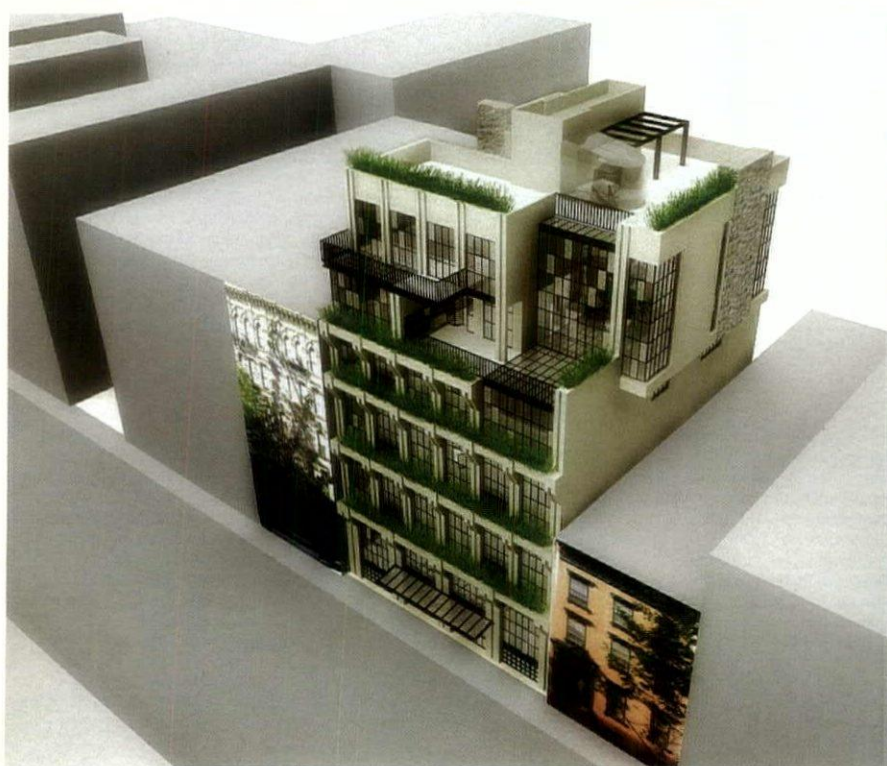
Architect Galia Solomonoff went even further with the bartering idea for a six-story residential building she's working on in the East Village: She and the couple who owns the lot (they bought it for peanuts in the 1980s) took no loans at all, and convinced all the contractors involved—Solomonoff included—to waive part of their fees in exchange for equity. "The traditional wisdom of business people is to borrow as much as you can, put your building up as quickly as possible, and flip it before you pay too much interest," said Solomonoff. "The wisdom of artists is don't borrow and don't rush."

Sanders has made his equation work partly by picking a co-developer who's relatively new to the game. "Not having done a lot of development already, Seth is open to new ideas," he said. He's also used some creative methods to offset up-front costs. With the help of real estate broker Larry Carty, Sanders and Tapper managed to find a Japanese couple to pre-purchase the penthouse apartment in a ground-up construction they're working on at 258 East 7th Street. Sanders is design-

ing the top three floors according to the couple's specifications, but the rest of the building is up to him. "Because residential work relies so much on the sanity of your clients, I'm of the opinion that the more you can be your own client, the better," said Sanders.

The young design firm AvroKO also got into development to shed the burden of designing for clients. "For us, the core reason to do self-propelled projects is to be able to do something you can't do with conservative clients—to go with the ideas you want," said Kristina O'Neal, one of AvroKO's four principals. The group owns and operates the restaurant Public, which opened in Nolita in 2004. This year, they designed two fully-outfitted one-bedroom apartments in Greenwich Village under the moniker smart.space. They are marketing the units themselves, and at press time there was a bid on the less expensive, smaller of the two units (the asking price for the 590-square-foot unit is \$649,000, and \$753,250 for the 655-square-foot space). Investors fronted part of the cash for both projects, though AvroKO owns significant stakes in both. But according to O'Neal, they're not in it for the money. "It's been somewhat profitable," she allowed, "but we're mainly supporting ourselves through fee-based work." The firm is currently planning more smart.space units, to be completed in 2006, as well as another internally-developed project to be released in the fall. "We learned a lot from these projects," said O'Neal. "The next ones will be easier and more affordable."

Developing projects offers as many constraints as freedoms, but many architects have found the new limits compelling. "It was fantastic because we only had to answer to ourselves," said Pasquarelli. "We had to ask, 'Do we really think that extra stainless steel detail is worth it?'"



Far left: For a ground-up construction at 258 East 7th Street between Avenues C and D, Derek Sanders designed a building partly on spec and partly for a client—a couple willing to front the money for the 10,000-square-foot triplex penthouse. The couple's investment helped offset the cost of the rest of the project, which includes seven additional units, mostly two-bedrooms. It is slated for completion in late summer 2006.

Left: AvroKO invested about 50 percent of the capital for the development of twin one-bedroom co-op apartments at 23 Waverly Street in Greenwich Village. The firm outfitted each unit with "everything you could get excited about," according to principal Kristina O'Neal, such as bacteria-killing lights, a Murphy bed with an astronaut foam mattress, and energy-efficient appliances.

COURTESY DEREK SANDERS (LEFT) AND AVROKO (RIGHT)

And if the answer was yes, then we had to pay for it!" Bernheimer agreed, "You have to make decisions informed by economics but there's always the opposite challenge to do something unexpected within the constraints."

The first development project is always the hardest for architects unaccustomed to working in real estate. "From an architect's standpoint, the most daunting part of our development project has been the time commitment," said Bernheimer. "The learning curve has been so steep that, of the three years we've spent on the project, a good year was spent learning the ins and outs of the real estate market." The educational experience can be a plus, though. Solomonoff said, "I really enjoy that the team of experts you work with becomes larger. In a project where you have a developer interest there's a real estate person with a different outlook on the architecture and design market, as well as lawyers who have a more conservative point of view about the value of design. It enriches your role as an architect."

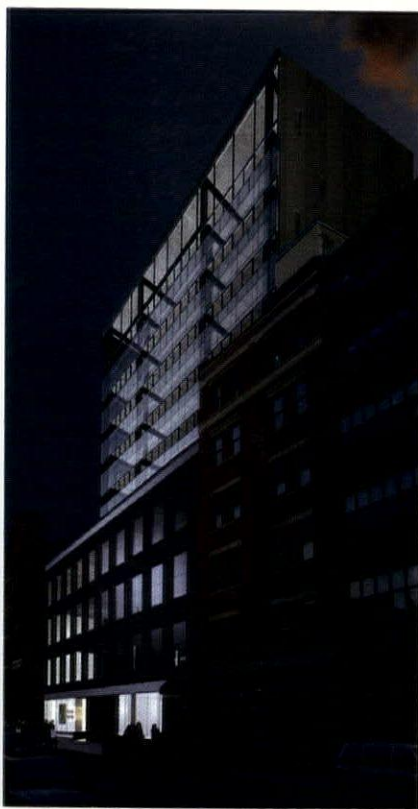
Bernheimer and Della Valle brought in partners with more development experience to help them sort out the rigmarole of purchasing land from the city for affordable housing. The firm felt that city RFP requirements, which demand finished designs before a bid is won, tended to force affordable housing developers into cheaping out on architecture services. "Developers usually just submit something that's already been done to avoid spending money on architects'

fees," said Della Valle. "But for most of the people [for whom affordable housing is created], it will be their first home purchase. That requires more thought about design rather than less."

Moore agreed that the city could do more to encourage good architecture along with development. "City Planning and the Landmarks Preservation Commission make feeble attempts, but they're not doing enough," he said. "They should encourage a more fully integrated approach to harness the boom." Since the city hasn't managed to keep developers in check, Moore thinks the biggest strength architects can bring to development is a sense of responsibility for the built environment. "It's encouraging to have architects develop because they bring integrity to the process. If you're looking to maximize your value, it's not necessarily a strength to be an architect, but building buildings isn't an abstract thing like selling bonds," said Moore.

Most architects involved with development are continuing with their regular practice as well. Said Sanders, "You have to balance how much risk you want to take on." Perhaps the most compelling reason for architects to get a taste for what it's like to be a developer is to encourage better understanding across the divide. "I'm interested in having the most participatory role possible as an architect," said Solomonoff. "There's both more freedom and more responsibility."

DEBORAH GROSSBERG IS AN ASSOCIATE EDITOR AT AN.



Above left: Peter Moore, an architect who began developing affordable housing projects in the 1980s in Brooklyn, is currently involved with five development projects in Manhattan. For a project at 520 West 27th Street in Chelsea, Moore partnered with Flank Architects to develop a new 11-story, 50,000-square-foot mixed-use condominium building currently under construction on the site of an old four-story warehouse and showroom for American Hanger and Fixture.



Above right: Moore is working on another 11-story condo project, at 302 Spring Street in the West Village, with Zakrzewski & Hyde Architects. Principals Stas Zakrzewski and Marianne Hyde (who are married with two children) earned a three-bedroom stake in the new project in exchange for waiving design fees. Their design incorporates a small communal courtyard as well as a stainless-steel shutter system which allows residents to control the flow of light and air without losing privacy.

COURTESY FLANK (LEFT) AND ZAKRZEWSKI & HYDE (RIGHT)

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PRACTICALLY READY.

STUDYING WITH A DEVELOPER, YALE ARCHITECTURE STUDENTS GET A WORKOUT—AND A JUMP ON THE JOB MARKET.

ALEC APPELBAUM SITS IN ON THE CRITS.

Four pin-ups in four days sounds like the architectural-school analogue to a fraternity's hell week. Yet ten Yale School of Architecture graduates who ran that gauntlet in their last semester say they're healthier for it. One became a smoother presenter. Another learned to detail projects more thoroughly. A third got a job. They carry these trophies from the first-ever Bass Fellowship, in which a client sits alongside an architect to critique student work. Robert A. M. Stern, Yale's dean, expects the two-headed critiques to produce sharper architects. The graduates of the first round feel sharper, if more tired.

The course aimed to show students that architects must master many disciplines to produce real and memorable buildings. "In law school you have moot court," said Stern. "Why should architecture schools be insulated?" The first Bass fellow, developer Gerald Hines, has been a patron of Philip

Johnson and other audacious designers. He and co-critic Jay Wyper, who heads Hines' European operations, shattered stereotypes of clients as Armani-clad reptiles. Instead, they established the client as a legitimate voice whose concerns about a building's usability overruled students' thoughts about a building's beauty.

That voice gained urgency because Hines presented a real project for which real contractors await real drawings. Hines needs an "iconic" fashion museum and school in Milan's Piazza Garibaldi, for which Cesar Pelli has just finished a master plan. The developers urged students to concoct eye-popping designs that wouldn't stymie engineers or upbraid regulators. Students refined their projects through rapid-response assessment. "The weeks when we had four pin-ups were very difficult, but that was when we learned the most," said Genevieve



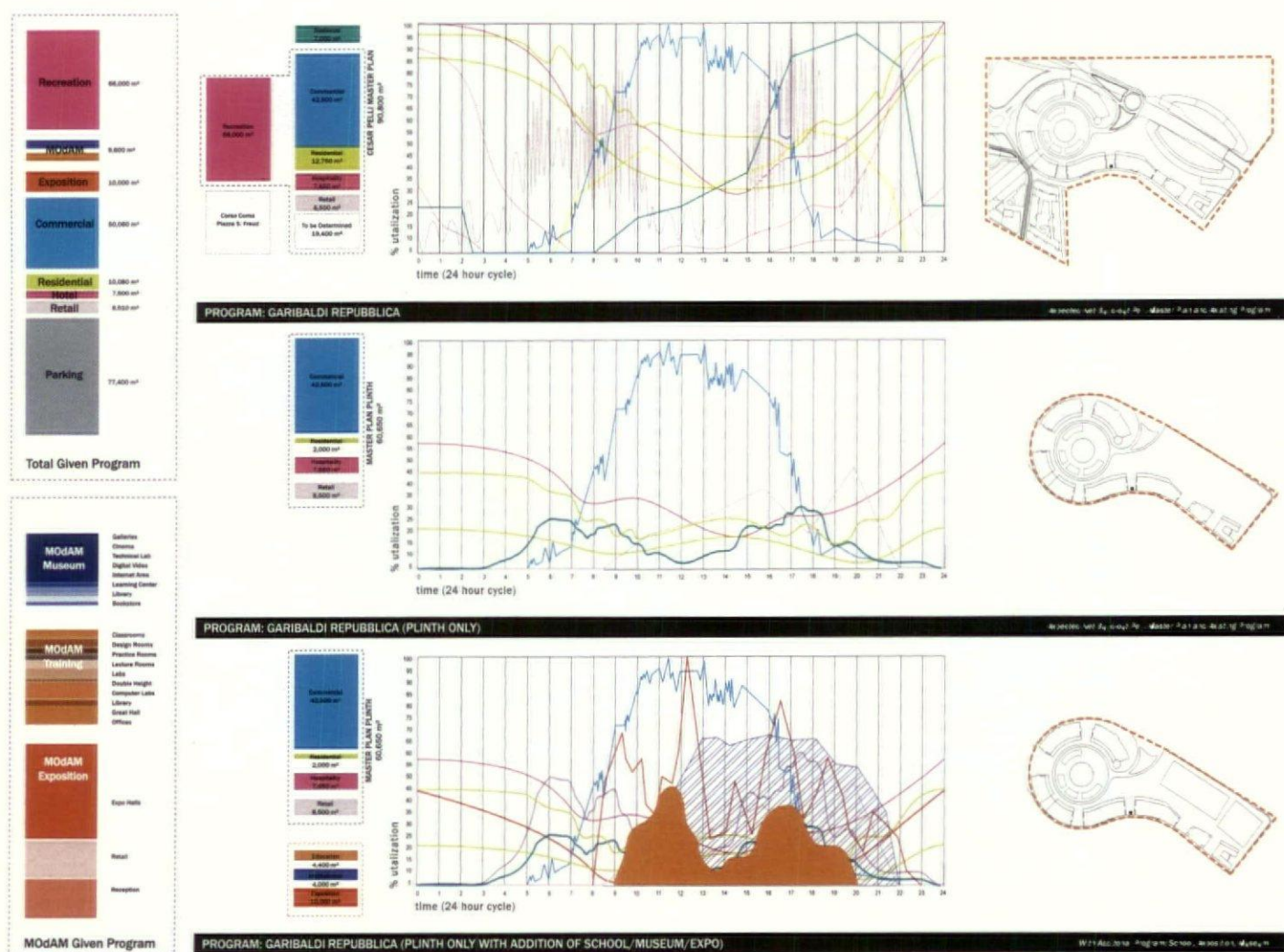
COURTESY YALE SCHOOL OF ARCHITECTURE

Fu, who's joining Dublin-based architecture firm Hennigan.Peng after the summer. Her report validates Stern's plan: "Students felt like pinballs in a machine," he said, "but that's how buildings get designed and built."

Students also could never predict who'd eyeball their work. Hines and lead architect-critic Stefan Behnisch missed many sessions, and superstars like Pelli and Greg Lynn joined a midterm jury. Smooth-tempered Manhattan architect Markus Dochantschi served as fulltime critic, helping students

throughout the course, synthesizing critics' comments. With a draftsman's efficient movements, Dochantschi rooted on students' ambitions while reinforcing critics' priorities. He raved to a reporter about one team's proposal to dig up the piazza for an elevated tower, but didn't interfere when Wyper questioned the ideas' economics. "The true education came through trial by fire," said Ben Albertson, who proposed the idea. "It became apparent that the more concrete our ideas were, the easier they were to sell."

Students sometimes described this lesson as a leash. Their designs showed as much theoretical purism as anything Zaha Hadid never built. Albertson and Marissa Brown argued doggedly for moving the building complex onto higher ground, to encourage more pedestrian traffic. Ceren Bingol pressed to rearrange the entire site in order to promote 24-hour street life. Wyper repeatedly reminded students during the midterm review that the master plan lay outside their writ. But students sacrifice mental enrichment when they lock onto uncontroversial plans. So their work stayed more abstract than what competitive firms might submit. Their descriptions of the work, though, gained professional sheen.



Above: Learning to wrap architectural ideas in practical terms, students applied economic measures to steep ambitions. Ben Albertson and Marissa Brown used this aerial view to urge the developers to consider lifting the whole piazza to encourage circulation. Hines and his deputies warned students that inflexible local regulations often force architects to squeeze ingenuity into narrow constraints.

Left: Thinking about developers' quantitative rigor led Bass Fellowship students to try mapping how people might use Hines' proposed project for the Piazza Garibaldi in Milan. Albertson and Brown chart how popular the project's components—museum, school, park, and commercial space—can be at different times of day. A Hines rep urged teams to design contextually striking buildings rather than reconfiguring the context.

Indeed, Fu credits the critics with making her a more comfortable presenter—and a more marketable architect. “I learned to really enjoy presentation,” said Fu. “When I was interviewing, [a partner at a firm] said, ‘You seem to like to talk.’ It was life-changing in that way.” Dochantschi, who ran Hadid’s office in London, says the course’s gifts will pay off promptly in the job market. “What is incredible for students is they got to think, How can I be more secure and educated about having a productive conversation with a developer?” he said. “Had they not had this experience, it could have taken them years.”

Yet the 13-week sprint’s shifting cast of reviewers left students weary. “I don’t think working with Wyper and Hines added that much to our experience with clients, because we saw them four times,” said Bingol. She said she gained more enrichment in conversation on field trips to Milan and New York than through pedagogy in New Haven. To be sure, students discovered the importance of consulting with clients as often and clearly as a project requires. But they didn’t necessarily codify robust principles to make those consultations efficient.

Wyper wished the course had built a straightforward rationale of client-focused building design. “There should be more early classes with developers to discuss the balance of design and commerce,” he said. “For our semester, this was done more through discussions and critiques, and I think the osmosis was varied and not optimal.”

Dochschanti and Stern enthuse about the Bass Fellowship’s potential to establish a common language. They hope its gradu-

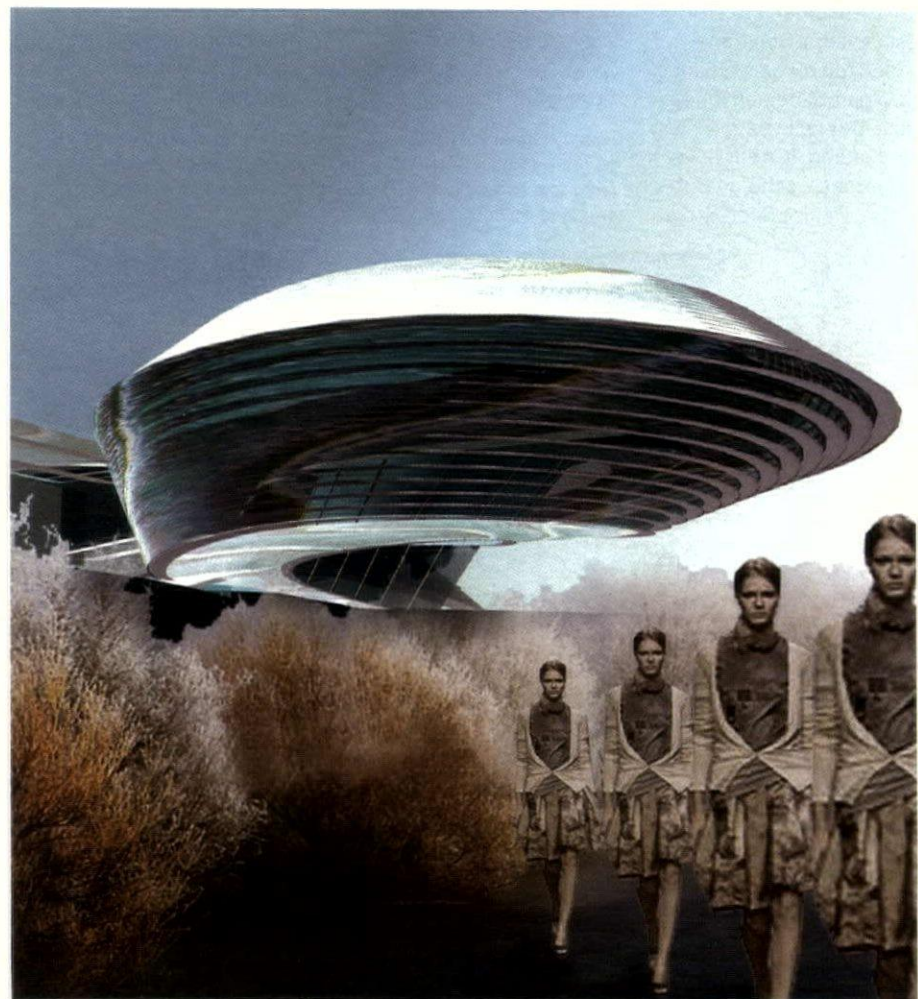
ates will affirm that sound designs lead to logical, efficient buildings—especially in the highly regulated and ecologically sensitive cities where major projects occur. “Working with a developer as client is relatively new,” Stern said. “The complexity of urban settings is relatively new. We have to arm our students.” Students seem mainly to have learned how to translate aesthetic choices into practical terms. That’s a crucial skill, but it falls shy of the evolutionary leap Stern seemed to seek.

If the course’s two lead critics work in tighter sync, Fu suggested, the theoretical discussions Wyper endorses may engage more students. Behnisch and Hines scarcely knew each other when the semester started. Next year’s fellows will be Lord Richard Rogers and developer Stuart Lipton, along with engineer Chris Wise. All three have worked together in London. The tighter coordination between architect and client might erode the disciplinary divide.

For now, that divide remains as beholden to financial reality in New Haven as it does elsewhere. Jonah Gamblin and his partner, Forth Bagley, won the school’s top honor for ingenuity with their museum proposal. Yet Gamblin said professors rebuked his decision to go work for Hines’ finance office. “A lot of architects have to do their own development to get work,” Gamblin reasoned. “I don’t know where they learn those skills.” To supply students with professional acumen, the Bass studio may have to explain why clients’ demands can be as rewarding as they are exhausting.

ALEC APPELBAUM WRITES ABOUT THE URBAN ENVIRONMENT FOR TIME OUT NEW YORK, METROPOLIS, AND OTHER PUBLICATIONS.

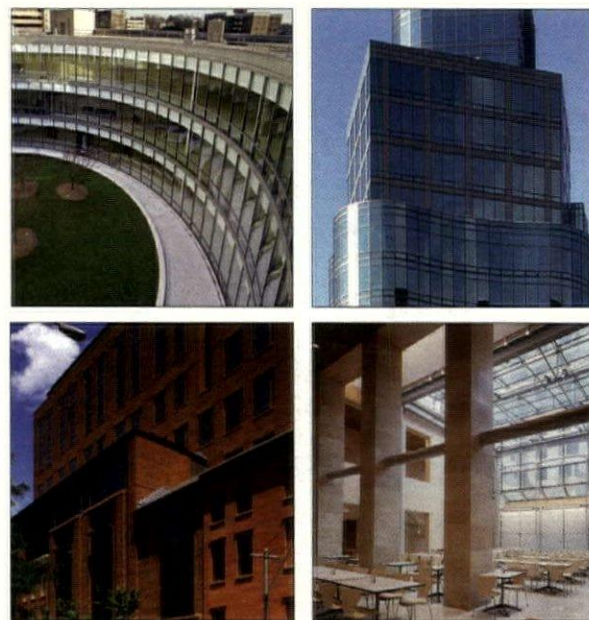
Ceren Bingol saw Gerald Hines’ proposed project—a complex housing a fashion museum and a school in a glum Milan piazza—as a way to promote 24-hour street life. She also answered Hines’ call for an iconic building, but challenged the edict that her icon had to fit a master plan Hines had already commissioned, from Cesar Pelli.



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MOTHER OF ALL ARTS

Venice Biennale, 51st International Art Exhibition
Venice, Italy
Through November 6

One of the most remarkable features of the 51st Venice Biennale art exhibition, curated by Maria de Corral and Rosa Martinez, is the massive presence of architecture. Of course, architecture has been an art medium throughout the 20th century. Kasimir Malevich, Theo van Doesburg, Kurt Schwitters, Friedrich Kiesler, Edward Hopper, Dan Graham, Ed Ruscha, Gordon Matta Clarke, Hans Hollein, Constant Nieuwenhuys, Donald Judd, James Turrell, Christo, Rachel Whiteread, and Pipilotti Rist have variously sculpted, painted, photographed, hacked away at, pierced, illuminated, collaged, created installations in, plaster-casted, and projected images onto architecture in order to transform it into art.

The art world's interest in architecture has only grown in recent years. *Documenta X*, curated by Catherine David in 1997, presented the works of Aldo van Eyck, Yona Freidman, and Rem Koolhaas alongside the works of

artists. In Hans Ulrich Obrist and Hou Hanrou's *Cities on the Move* exhibition, also from 1997, artists and architects again commingled. Last spring, the Beyeler Foundation in Basel presented works of architecture next to works of art at its *Archisculpture* exhibition. The MAK in Vienna, under the directorship of Peter Noever, also continually blurs the line between architecture and art. Santiago Calatrava is the first architect to be exhibited in reserves once exclusively devoted to art, the Kunsthistorisches Museum in Vienna and the Metropolitan Museum in New York. (The Met spotlighted Marcel Breuer's architectural work in 1972, but will present Calatrava's watercolors, along with his architecture, this fall.)

One could attribute the blossoming of what might be called "architecture art"—akin to video art, installation art, performance art—to the expansion of what architecture has come to mean in

the post-High Theory age (a sign that the battle to see architecture as more than building has been won). Moreover, the media and manner with which architects represent their work—computer animation, digital photography, film, et cetera—are the very same that contemporary artists are tapping into. Whether for client presentations, lectures, or museum exhibitions, architects are creating layered, complex, fanciful works that are collaged, narrative, dramatic—as aesthetic as a Bill Viola video or cryptic as an Ann Hamilton installation.

At the Venice Biennale, I counted 16 notable examples of architecture art. While they have similarities, they don't necessarily follow the same line of inquiry: Their currents are as diverse as those in architecture.

The event marked a massive return to architecture for Ed Ruscha. His exhibition at the United States pavilion, *Course of Empire*, consisted of ten paintings. The first five,

the so-called "blue collar" group, were black and white canvases. In the same kind of dramatic composition he introduced with *Standard Station* (1963). Completed by 1992, they portray deteriorated industrial buildings seen from the roadside. The other five, painted between 2003 and 2005, are in color and depict the same buildings. Some have deteriorated even further; one has been bought up by a Korean company; one has been turned into a Fat Boy furniture factory. Here architecture acts as a bleak commentary on the de-industrialization of the U.S.

Ruscha's roadside views of banal buildings embody a sort of Dirty Realism that's also evident in Annette Messager's installation at the French pavilion, which won the Golden Lion for Best Pavilion. She transformed the prosaic building into a gambling den/whorehouse by placing a red neon sign reading "CASINO" over the entrance, echoing Robert Venturi, Denise Scott Brown,

Ed Ruscha's show at the U.S. pavilion featured a series of black-and-white paintings of industrial buildings from 1992, alongside color paintings of the same buildings which he revisited between 2003 and 2005, noting their transformations.

and Steven Izenour's concept of the "decorated shed." She crammed the interior with puppets, arcane machines, and an array of ordinary objects, "debaptizing" the precious art space, to borrow one critic's phrasing.

Austrian Hans Schabus was hardly kinder to the Austrian pavilion. His gigantic Alp-like structure, clad in a rough grey tarpaulin, looks like it swallowed Josef Hoffmann's supremely elegant, delicate wedge of a pavilion whole. In fact, Max Hollein, the pavilion's commissioner, explicitly sought out Schabus with hopes that he would make an architectural intervention. Previously, the artist sailed a small sail boat through the sewer system of Vienna and defaced the architectural finery of Vienna's Secession in a manner similar to Massager's, posting a neon sign reading "Astronaut" over the Jugendstil building (designed in 1902 by Joseph Maria Olbricht, a student of Otto Wagner). His transformation of the interior of the Austrian pavilion in Venice wasn't any more welcoming than the exterior. His architectural beast, entitled *The Last Land*, had to be entered through the back of the

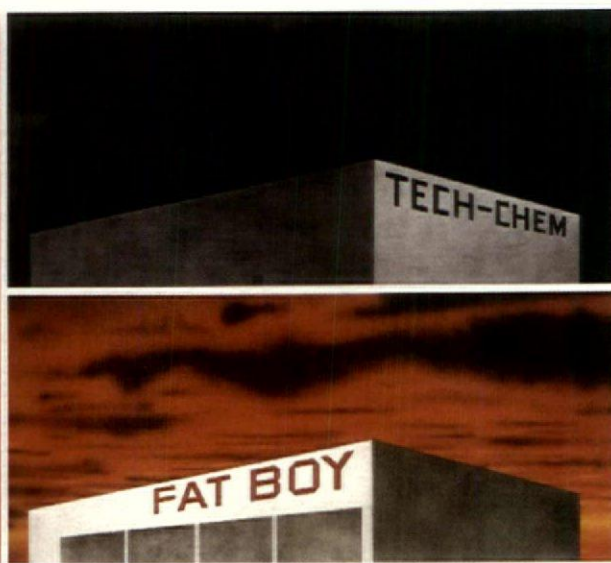
Hans Schabus' *The Last Land* swallows up the Austrian pavilion (below left). Yung Ho Chang's *Bamboo Shoots* draws from traditional basket-weaving techniques to create a trellised form (below right).

building, where visitors found a cavernous interior filled with an intestinal, Piranesian network of stairs.

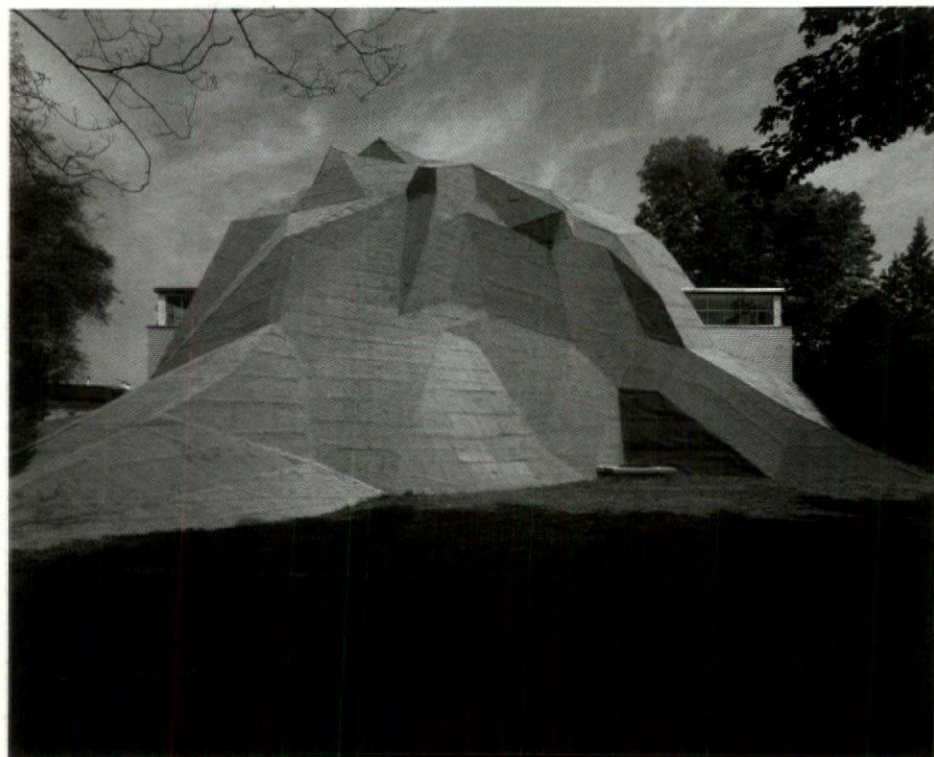
Pipilotti Rist, representing Switzerland, also embarked on transforming an existing building, the Baroque Church of San Stae on the Grand Canal. In her work, called *Homo sapiens*, scenes from the heavenly paradise before the fall are projected onto the church's vaulted ceiling. Viewers watched images of naked young women in Minas Gerais, Brazil, while reclining on oversized tropical plastic palm frond couches set up in the nave, below. The tropical imagery combined with the setting made for a dreamy, surreal experience.

The artist Erwin Wurm, also Austrian, parodied architecture in a playful, neo-Dadaist way. At the Peggy Guggenheim Collection, he presented three sculptures: *Guggenheim Melting*, *Fat House Moller* (by Adolf Loos), and *Little Big Earth House*. The Guggenheim looked like a big fat dairy queen melting in the heat. Loos' Moller House was not only fat but had a bad case of cellulite. And the third was a little house that was so fat its roof no longer fit.

British artist Rachel Whiteread's work, too, riffs on architecture with her casts of the outer and inner shapes of spaces and objects. Her work, and that of American artist Dan Graham, are superficially dissimilar—one working with opaque plaster,



COURTESY U.S. PAVILION



COURTESY AUSTRIAN PAVILION (LEFT) AND ATELIER PEICHANG JIANZHU (RIGHT)

the other with transparent glass—but both have a common obsession with architectural skin. At the Biennale, both presented works in their familiar idioms: Graham a pavilion with curved walls, and Whiteread a plaster cast of a staircase.

Regionalism and cultural identity continues to be an important issue for many artists, as it is for architects. Argentina-born, Yale-educated artist Sergio Vega's *Modernismo Tropical* is a recreation of a room from 1960s Brazil, replete with gentle sensual strains of Sergio Mendes & Brasil 66's bossa nova being piped in. Not content to simply go back in time, he follows what he calls the "deviation away from modernism towards regionalism" that Brazilian architecture took in the 1960s by designing a highrise with Roberto Burle Marx paving patterns on its façade.

The sense of regional

identity was strongly expressed in the installations at the Chinese Pavilion too. Beijing-born Yung Ho Chang, the new chair of the architecture department at MIT, was in a decidedly more positive mood about his country. He erected a gigantic bamboo sculpture, *Bamboo Shoots*, made with traditional basket-weaving techniques to create a tam, a wide open space for communicating with the gods. The Chinese ambassador was also positive at the opening ceremony. No wonder. He announced that Chang will be undertaking the design of a new Chinese pavilion on the same site.

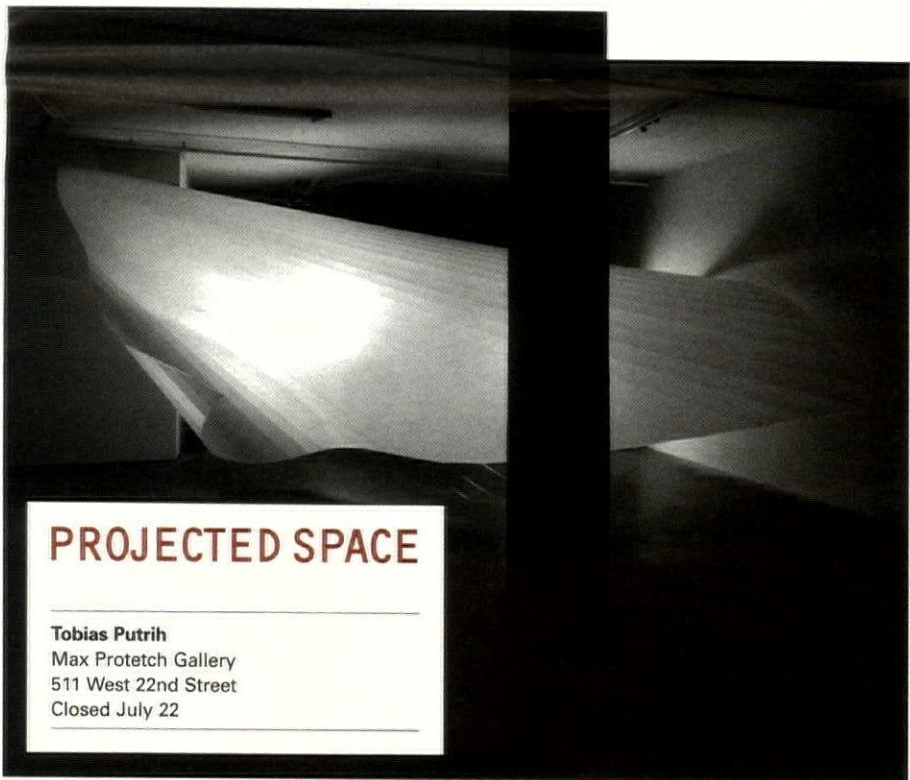
Next to this sophisticated piece of regionalist architecture art was a naïf work presented by conceptual artists Peng Yu and Sun Yan called *Farmer Du Wenda's Flying Saucer*, the result of several years of labor on the part of real Chinese farmers using

scrap metal and aluminum foil. Part sculpture—the farmers constructed the flying saucer on site—and part performance—the original farmers were at the Biennale and tried to launch their UFO—the piece expressed the naiveté and ambition of present-day fast-track China.

Japanese artist Mariko Mori could not have been more different in her own UFO design. She created a techno-optimistic, gleaming New Wave space ship out of acrylic, carbon fiber, Fiberglas, and aluminum. Projections bounced off the wall of the inside chamber, where visitors had their brain waves measured. The space was as hip as what one would find at a bar or nightclub. Is it any wonder that artists want to be architects and architects want to be artists?

LIANE LEFAIVRE IS CHAIR OF ARCHITECTURAL HISTORY AND THEORY AT THE UNIVERSITY OF APPLIED ART IN VIENNA.

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PROJECTED SPACE

Tobias Putrih

Max Protetch Gallery
511 West 22nd Street
Closed July 22

COURTESY MAX PROTETCH GALLERY

By manipulating film screens as a sculptural medium, Tobias Putrih succeeded in dramatically reconsidering the relationship between architectural and cinematic space in his recent installation at Max Protetch Gallery. The two screens, measuring 14 feet by 8 feet 7 inches and 24 feet 5 inches by 27 feet 9 inches, match the size of two screens in the Anthology Film Archives, the film museum founded by famed writer and experimental filmmaker Jonas Mekas. The screens were stretched over and clipped to taut wires that were anchored to the gallery's floor, ceiling, and walls. With these few, simple elements, Putrih created conical, undulating forms with pockets that could be entered and explored.

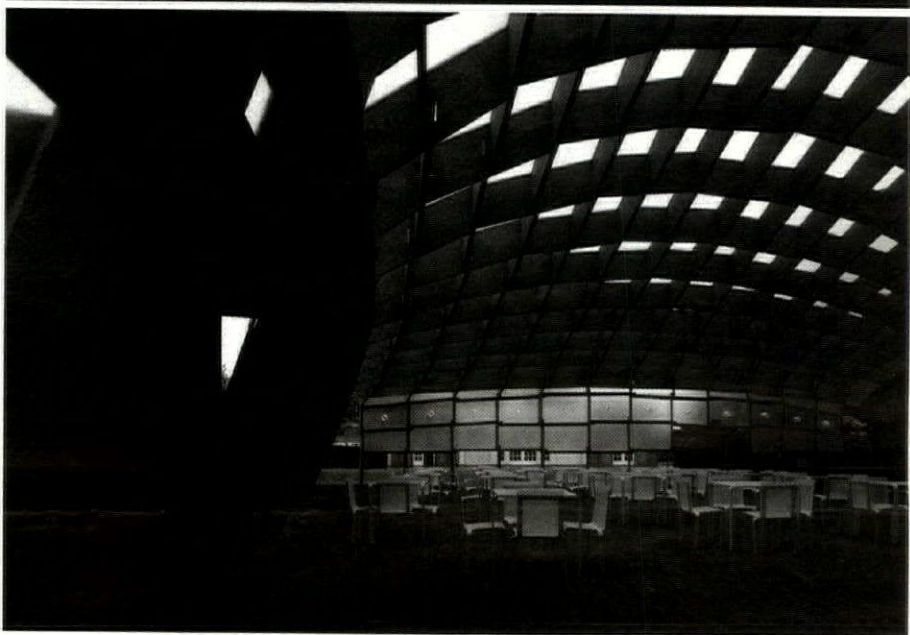
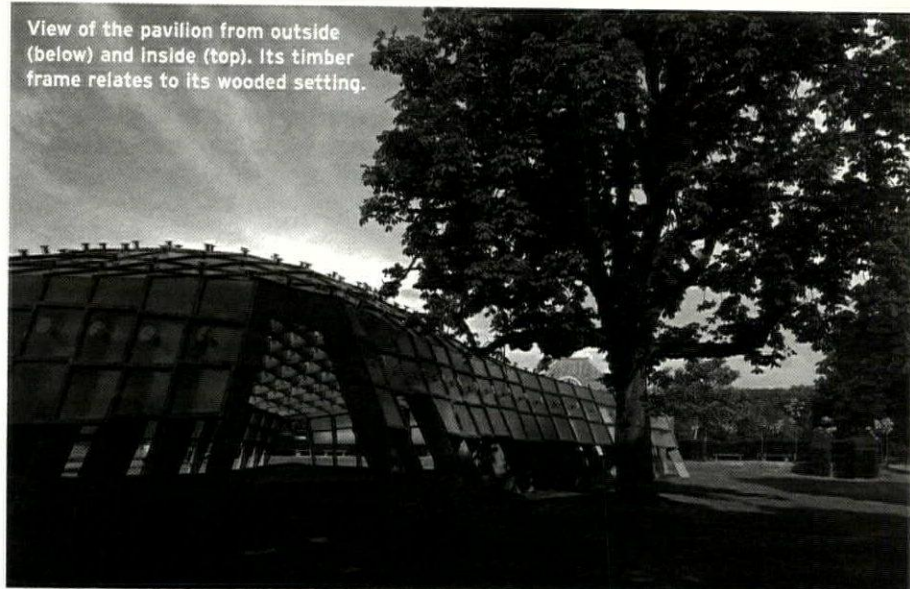
The idea for the installation was relatively

straightforward: Whereas in film screens are projected upon, here they become three-dimensional projections themselves, affecting the space of the gallery. The graceful forms, which initially seem to contain many spaces and twists, unfortunately lose dynamism and intricacy when explored more closely. The installation included a short, insipid video of animated architectural drawings, narrated by a voice whispering poetic nothings such as "Surely the hawks have found a way, give me a set of feathers and I too will find, a frame of mind."

Ultimately, the installation left viewers hoping that either Putrih takes up the subject again with greater success, or that the screens just go back to being screens.

JAFFER KOLB IS AN EDITORIAL INTERN AT AN.

View of the pavilion from outside (below) and inside (top). Its timber frame relates to its wooded setting.



COURTESY SERPENTINE GALLERY

A Summer Place

Pavilion 2005

Serpentine Gallery, Hyde Park, London
Through October 2

London's Hyde Park can rightly stake its claim to a place in architectural history as the brief home of one of modern architecture's great icons. No, not the Princess Diana fountain but that even more temporary and fragile monument, the Crystal Palace. However in the century and a half since that metal and glass marvel upped and left, the grassy acres of this lovely park have not witnessed anything quite so significant, "Sir" Bob Geldof notwithstanding.

But over the last few summers it has repeatedly played host to an utterly fascinating demonstration of transient architecture, in the form of a series of summer pavilions commissioned by the Serpentine Gallery. The idea is brilliantly simple—that an internationally famous architect who has not previously completed a structure in the UK designs a wholly demountable building to a strictly limited budget, which at summer's end is sold off to recoup some of the cost of producing it. Since 2000 the gallery's Annual Architecture Commission has resulted in pavilions by Zaha Hadid, Daniel Libeskind, Toyo Ito, and Oscar Niemeyer (whose pavilion of 2003 was probably neither particularly cheap nor demountable

judging from all the in-situ concrete, but hey, who can complain about a 95-year-old playing fast and loose with the rules?).

That was two years ago, and 2004's offering, a mad man-made mountain by MVRDV, remains unrealized. But this year's effort by Pritzker Prize-winning Portuguese architect Álvaro Siza and his protégé Eduardo Souto de Moura was unveiled at the end of June. (Engineer Cecil Balmond of Arup worked closely with the architects, as he has with MVRDV, Libeskind, and Ito on previous pavilions.) While less obviously showy than some of its wackier predecessors, Siza and Souto de Moura's pavilion is nonetheless a little gem, a dynamic skeletal form of interlocking timber beams covered with a translucent polycarbonate skin which admits copious light during the day and emits an ethereal glow across the park at night. Siza also designed the furniture for the pavilion, which functions as a café and a forum for lectures and entertainment.

At first sight a misleadingly simple and cerebral structure, its twisted grid imbues it with a kind of poised energy, something like a giant insect patiently waiting to pounce on an unsuspecting prey. The Serpentine Gallery pavilions have carved a unique place in London's summer season, and this year's offering is not to be missed by anyone needing shelter from this city's famously unpredictable weather.

JOE KERR IS AN ARCHITECTURE WRITER AND CURATOR BASED IN LONDON. HE IS THE COEDITOR OF FROM PUNK TO BLAIR (REAKTION PRESS, 2003) AND IS CURRENTLY RESEARCHING THE BOOK MOTOR CITY MADNESS: A CULTURAL HISTORY OF DETROIT.

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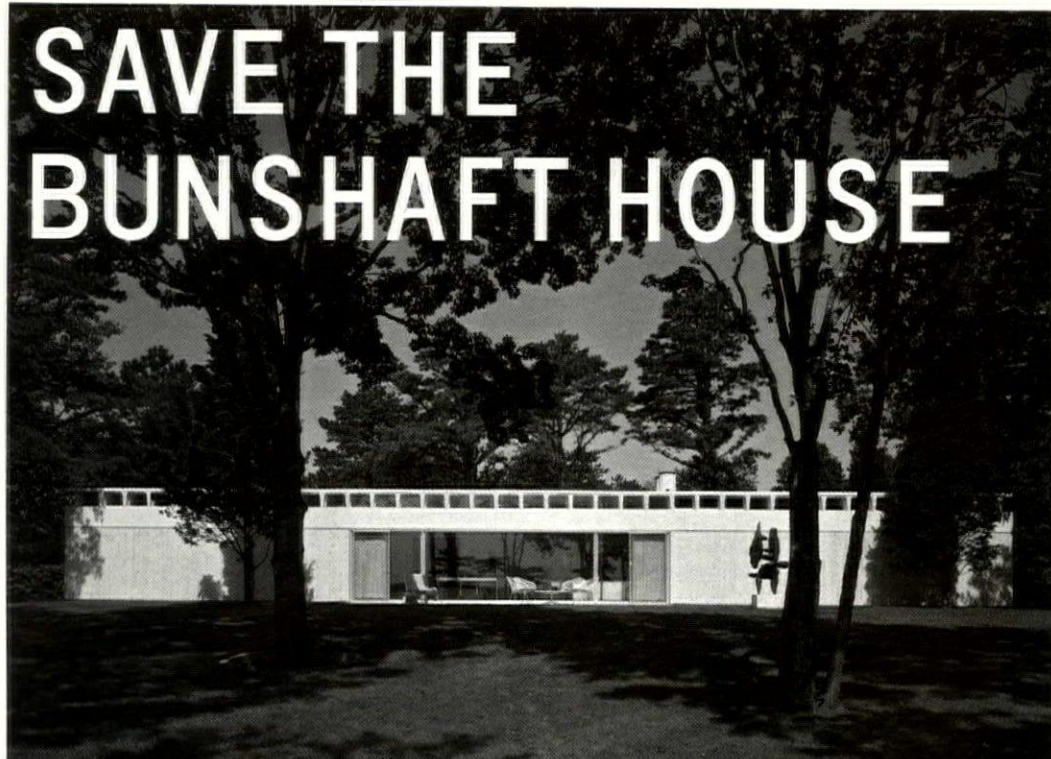
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SAVE THE BUNSHAFT HOUSE



The house that Gordon Bunshaft built for himself and his wife, Nina, in East Hampton, as photographed by Ezra Stoller in 1964 for *Holiday* magazine. The house also appeared on the cover of *Record Houses* in 1966.

EZRA STOLLER © ESTO

The Gordon and Nina Bunshaft house (1962–63) in East Hampton is in imminent danger of demolition. This is a building we simply cannot afford to lose.

Gordon Bunshaft is well known for designing buildings such as Lever House (1951–52), the Manufacturers Trust Company (1953–54), Connecticut General Headquarters (1954–57), the Pepsi Cola Company Headquarters (1958–59)—all icons of American modern architecture and all designated New York City landmarks. Bunshaft was also responsible for the Chase Manhattan Bank

Headquarters (1957–1961) and 140 Broadway (1963–1967), which might well become landmarks in the near future. The house he designed for himself and his wife in East Hampton is the only private house he ever designed. Self-assured and serene, it displays the kind of conviction that's evident in the numerous corporate headquarters Bunshaft designed in the third quarter of the 20th century.

The most thorough documentation of the house is found in Carol Krinsky's book, *Gordon Bunshaft of Skidmore, Owings & Merrill* (Architectural History Foundation/MIT Press, 1988). The

book includes extraordinary views of the house in harmony with its landscape, as Bunshaft designed it, and also includes photographs of its interior, taken by Adam Bartos, the son of his friends. The plan can easily be reconstructed from the photographs: Two parallel travertine-clad walls are spanned by precast concrete double-Ts. A small glass opening breaks up the front wall while, on the back side, the wall opens at the center by a larger glass opening, facing Georgica Pond. The opening is spanned by a concrete beam. The two ends of the simple rectangular form are filled in with

glass. Some of these glass walls have already been removed.

The design is conservative modern, a building type called both Miesian and Palladian by Colin Rowe in an article he wrote in 1956–57, published in *Oppositions* 1 in 1973. It is worth quoting at length:

The Miesian and the Palladian—for some time in certain circles these epithets have been almost synonymous, and that we are no longer shocked by their juxtaposition, and no longer even shocked by our lack of shock, one might well ask what larger issues are subtended by this little semantic revolution. More generally the contemporary “neo-Palladian” building presents itself as a small house equipped with Miesian elevations and details. Conceptually a pavilion and usually a single volume, it aspires to a rigorous symmetry of exterior and (where possible) interior.

There is not—or perhaps there should not be—anything very remarkable about a Palladian parti; some 40 or 50 years ago it would conceivably have escaped notice. And there is not—or should not be—anything very much to engage attention in a small Miesian house which is surely among the most distinguished conventions of the last decade. But this new convention, the small and elegant Miesian house which self-consciously advertises a Palladian parti, should still invite attention; in the first case, perhaps not so much for what it is as for

what it signifies.

The building, its siting, the landscaping, and the art pieces inside the house and on the grounds formed an ideal modern landscape, “an ensemble designed for contemplation and esthetic pleasure,” as Krinsky wrote in her book.

The most urgent concern now is to prevent the house's destruction. Donald Maharam of Maharam, a family-owned contract textile firm, recently bought the house from Martha Stewart. He argues that he has no choice but to tear down the house, finding its interiors mid-demolition as a result of a renovation Stewart commissioned from architect John Pawson. It does not appear that the town of East Hampton intends to designate this great house unless there is a substantial advocacy effort from architects, designers, historians, and concerned neighbors.

Please write a letter to the Editor of the *East Hampton Star*, P.O. Box 5002, East Hampton, NY 11937. Tel.: (631) 324-0002. Write also to Donald Maharam, especially if you are one of his customers! It is difficult to understand why Maharam, which resuscitated mid-century textile designs by Charles and Rae Eames, Verner Panton, and Gio Ponti, would not preserve this masterpiece and become a hero among fans of modern design, instead of a villain.

TOM KILLIAN IS FORMER ASSOCIATE PARTNER OF SKIDMORE, OWINGS & MERRILL AND FRANÇOISE BOLLACK IS A PRINCIPAL OF FRANÇOISE BOLLACK ARCHITECTS, AS WELL AS AN ADJUNCT PROFESSOR AT COLUMBIA UNIVERSITY GSAPP.

On June 6, architecture and design historian John Zukowsky took up his new post as chief curator of the Intrepid Sea, Air & Space Museum. Zukowsky founded the architecture department of the Art Institute of Chicago in 1978, using the collection of the Burnham Library of Architecture, housed at the institute, as the basis for the new department's holdings. Today, the Art Institute of Chicago is home to a distinguished collection that includes 130,000 architectural sketches and drawings. Emphasizing Chicago architects, the collection's noteworthy holdings includes works by Bruce Goff, Louis Sullivan, Ludwig Mies van der Rohe, Stanley Tigerman, and Frank Lloyd Wright).

Since 1981, Zukowsky has organized over 30 exhibitions and produced a similar number of related catalogues and books, including *Mies Reconsidered* (Rizzoli, 1986), *Chicago Architecture 1872–1922: Birth of a Metropolis* (Prestel, 1987), and *Skyscrapers: The New Millennium* (Prestel, 2000). We sat down with him to find out why he traded Chicago for New York.

How did you go about creating the Art Institute of Chicago's architecture department from scratch?

When I first came to the institute, I was

asked to establish not only a department but also links with the Chicago architecture community. I did this by actively introducing myself to the design community at large over a multi-year period, and incorporating their work within our permanent collections and exhibitions. At that time, we didn't have the Internet, so I simply opened the Yellow Pages and found the names of famous architects whose sons and grandsons became practicing architects. This was the nature of collection-building in the 1970s. It was a practical way provided a link from the present to the time of the Chicago School of Architecture and of Daniel Burnham and Louis Sullivan.

The architecture department opened officially in 1981 in a gallery space designed in 1965 by Thomas Beeby that was later endowed by Japanese architect Kisho Kurokawa. At the time, Kurokawa was in Chicago working on the Sporting Club at the Illinois Center. He agreed to finance the department, which was later named in his honor.

You are best known as an architectural historian. How did you go from being a curator of architecture to chief curator at the Intrepid Sea, Air & Space Museum?

I have always been interested in technology, architecture, and design, and taught a course on all three as an adjunct at both the University of Chicago and the University of Illinois. I worked on shows at the Art Institute that dealt with interrelated design and technology issues, from the 1996 *Building for Air Travel: Architecture and Design for Commercial Aviation* to the exhibition's sequel, 2001: *Building for Space Travel* and, with NASA as a partner, a show called *Aerospace Design* in 2003 to celebrate the centennial of powered, controlled flight.

I also put together a book about John Frassanito & Associates who worked on the design of Skylab with Raymond Loewy in 1967 as well as Space Station Freedom, our answer to the Soviets' Mir, in the 1980s. Since the early 1990s, Frassanito, a trained industrial designer, has been one of the leading animators for NASA's future space missions. He helped bring me into further contact with NASA officials like Tony Springer, from NASA headquarters, and Tom Dixon with whom I worked on the exhibition *Aerospace Design*. The show was designed by the Chicago architect Jeanne Gang of Studio Gang. It will be installed at the Pratt Manhattan Gallery on October 7.

Do you have a mandate for the Intrepid?

There is so much to do with a landmark ship such as the Intrepid, which had an active life from 1943 to 1974 in shaping American history. The hull is as tall as a nine or ten-story building but we currently use only the top three floors which includes the flight deck. It has several great spaces, like the forecabin at the bow—some 10,000 square feet that housed an emergency control room, officers' quarters, and the anchor room, which we hope to restore and open to the public as part of our master plan, now being developed. I want to bring in traveling shows and organize temporary exhibitions that can reach a broad audience. Reaching more people is important—part of the museum's mission is to tell the stories about “the humanity behind the hardware,” as we like to say. Before we can bring in these kinds of shows, the Intrepid's exhibition spaces need to be brought up to the standards of the American Associations of Museums. We have to institute contemporary systems for archival and artifact management, something I hope we start work on very soon. My colleagues and I must work to raise the endowment for the museum and our exhibition projects, something I did with some success in Chicago.



SARAH PALMER / ROOFTOP FILMS

The 9th Annual Rooftop Films Summer Series kicked off this year on the rooftop of the Old American Can factory, an artists' complex in Gowanus, Brooklyn (above). After organizing a film screening in 1997 on the roof of his 14th Street, Manhattan, apartment, Rooftop Films' co-founder Mark Elijah Rosenberg was evicted by an angry landlord (200-plus people showed up). The next year Rosenberg hosted another film night on a roof in East Williamsburg, and in 1999 he joined Joshua Breitbart to found the popular series. Since then, the nonprofit has been showing flicks on rooftops around Brooklyn, as well as on Governors Island and a cruise ship. Highlights include the Found Footage Festival (August 5), a hilarious montage of found film clips hosted by curators Geoff Haas, Joe Pickett, and Nick Rueher, and New York Non-Fiction (August 12), a selection of 13 shorts relating to life in the city. Shows are every Friday night at Williamsburg's Automotive High School and Saturday night at the Old American Can factory through September 16. They begin at dusk, but fans who go early can catch views of the sun setting over Manhattan and the East River.

Rooftop Films
Various rooftops in Brooklyn,
see www.rooftopfilms.com for details.
Through September 16

LECTURES

JULY 27
Frank Prial
The Pierpont Morgan Library
Expansion
6:00 p.m.
232 East 11th St.
www.hdc.org

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

Gordon Kipping, Jonathan Marvel, Gregg Pasquarelli, James Polshek, Calvin Tsao, Billie Tsien, et al.
Mentoring: Beyond IDP
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org/committees/emerging/mentoring

AUGUST 2
Werner Sobek
Transparent High-Rise Buildings
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.seaony.org

VIVA II: Visualize Index to the Virtual Archive
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

AUGUST 4
Carlton Brown, Mark Willis, Brad Lander, Irene Baldwin, Ted Liebman, Ronald Shiffman
Public and Private Sector + Community = Housing
5:45 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

AUGUST 17
Richard Haw
The Brooklyn Bridge: A Cultural History
12:00 p.m.
MAKOR
35 West 67th St.
www.92y.org

AUGUST 27
Jennifer Mackiewicz
On Michael Heizer
1:00 p.m.
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

EXHIBITIONS

AUGUST 3 – OCTOBER 5
Common Ground:
First Step, Step Two
Urban Center
457 Madison Ave.
www.commonground.com

AUGUST 12 – 18
August Gift Show
Space Downtown
276 West 25th St.
www.spacedowntown.com

SEPTEMBER 1 – OCTOBER 1
Annual Schools of Architecture Exhibition
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

CONTINUING EXHIBITIONS

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-gallery.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

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 AUGUST 5
Living for the City
Jack Shainman Gallery
513 West 20th St.
www.bicany.org

Walls 'N Things
Nicole Klagsbrun Gallery
526 West 26th St.
www.nicoleklagsbrun.com

THROUGH AUGUST 6
Federal: Exhibition of Photographs
Storefront for Art and Architecture
97 Kenmare St.
www.storefrontnews.org

THROUGH AUGUST 10
Changing Tides II: Envisioning the Future of the East River
Urban Center
457 Madison Ave.
www.mas.org

THROUGH AUGUST 13
Value Meal: Design and (over)Eating
23rd Annual Art Commission Awards for Excellence in Design
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SWOON
Deitch Projects
76 Grand St.
www.deitch.com

Set and Drift: Art Lands on Governors Island
Governors Island
www.lmcc.net/setanddrift

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 15
Heat
Alona Kagan Gallery
540 West 29th St.
www.alonakagangallery.com

THROUGH AUGUST 19
Cross Section
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

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
Shadow Play: A Photographic Journey Through Indonesia
Asia Society and Museum
725 Park Ave.
www.asiasociety.org

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.scandinaviashouse.org

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

THROUGH AUGUST 28
Mike Bouchet
maccaroniinc.
45 Canal St.
212-431-4977

THROUGH AUGUST 29
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 appointment
www.martinezgallery.com

THROUGH SEPTEMBER 2
If I Owned the Trenton Bath House...
Art's Garage
326 4th St., Ewing, NJ
609-937-6939

THROUGH SEPTEMBER 3
City Art: New York's Percent for Art Program
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

THROUGH SEPTEMBER 4
Peter Wegner: Lever Labyrinth
Lever House Lobby
390 Park Ave.
310-586-6886



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Works from the
Permanent Collection
Cooper-Hewitt, National
Design Museum
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ndm.si.edu

THROUGH SEPTEMBER 5
Steve Powers, Os Gemeos,
Beatriz Barral, et al.
Various venues in
Coney Island
www.creative.time.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
Central Park Kiosk
Sixth 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
Bill Owens: America
James Cohan Gallery
533 West 26th St.
www.jamescohan.com

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

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

THROUGH SEPTEMBER 30
2005 Young Architects
Program
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

THROUGH OCTOBER 1
Verner Panton:
The Collected Works
AXA Gallery
787 7th Ave.
212-554-4818

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

THROUGH OCTOBER 10
Andy Warhol
Dia's Andy: Through the
Lens of Patronage
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

THROUGH OCTOBER 10
Down the Garden Path:
Artist's Gardens Since 1960
Queens Museum of Art
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org

THROUGH OCTOBER 10
Hamilton Finlay
Burle Marx, Isamu Noguchi,
et al.
Queens Museum of Art
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org

THROUGH OCTOBER 10
Jean Hellon
National Academy Museum
1083 5th Ave.
www.nationalacademymuseum.org

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

THROUGH OCTOBER 30
Jim Hodges
Look and See
Ritz-Carlton Plaza
2 West St.
www.creative.time.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 NOVEMBER 7
Parachute Pavilion
Competition Exhibit
Van Alen Institute
30 West 22 St., 6th Fl.
www.vanalen.org

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

THROUGH APRIL 10
Andy Warhol
Dia's Andy: Through the
Lens of Patronage
Dia: Beacon
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SEPTEMBER 4 -
August 13 -
Lincoln Center Out of Doors
Performing Arts
66th St. and Broadway
www.lincolncenter.org

August 24 - 28
Central Park Film Festival
Rumsey Playfield, Central Park
69th St. and 5th Ave.
www.centralparknyc.org

August 30
Los Angeles Now (Philip
Rodriguez, 2004), 54 min.
Anthology Film Archives
32 2nd Ave.
www.anthologyfilm.org

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PREVIEW



Atelier Van Lieshout's *The Disciplinator* (2003)
© WOLFGANG WOESSNER / MAK

VANISHING POINT
Wexner Center, 1871 North High Street, Columbus, Ohio
Through August 14
The renovation of Peter Eisenman's 1989 Wexner Center building won't be finished until the fall, but in the meantime the museum is holding an exhibit focusing on banal public spaces. Curated by Claudine Isé, the show includes work by artists like Daniel Mirer and Ed Ruscha.

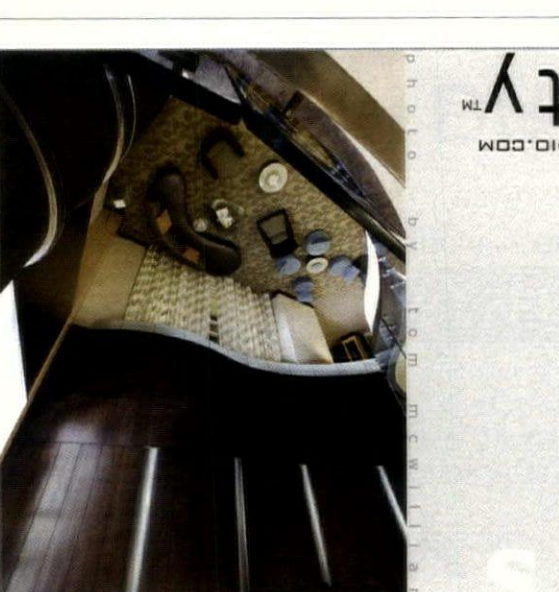
THE SIXTH INTERNATIONAL GARDEN FESTIVAL
Jardins de Métis, 200 Highway 132, Grand-Métis, Quebec
Through October 2
Twelve landscapes by designers from Australia, France, the United States, and Canada are included in this Quebec garden festival. Two designs by New York-based architects made the cut: *Camouflage View* by Benjamin Aranda and Chris Lasch, and *Soil Horizon* by Lola Sheppard and Mason White.

DOUGLAS COUPLAND: SUPER CITY
Canadian Center for Architecture, 1920 rue Baile, Montréal
Through November 20
Combining the Canadian Center for Architecture's extensive collection of building toys with his own, artist and writer Douglas Coupland built replicas of buildings such as the World Trade Center towers out of Super City, TinkerToy, Jumbo Lego, Meccano, Togl, and Matador kits. Coupland's thesis is that children's architecture toys shape their adult designs.

ROBERT MALLÉT-STEVENS
Through August 29
D-DAY, MODERN DAY DESIGN
Through October 17
Georges Pompidou Center, Place Beaubourg, Paris
Two design exhibitions are on view at the Pompidou Center in Paris this August. One presents the work of French architect Robert Mallet-Stevens, from his hotel projects to his work as a decorator. The other show, a collection of contemporary design that addresses aesthetics and social issues, includes projects for marginalized groups, such as the *Kit of Parts* shelter by New York architecture firm Lifeform.

ATELIER VAN LIESHOUT
MAK Center for Art, Stubenring 5, Vienna
Through September 18
Atelier Van Lieshout's disturbingly exploitative installations at the MAK Center in Vienna may not be the lightest fare for summer viewing. *The Disciplinator* (2003), a steel and wood caged labor camp, houses 72 "inmates" producing sawdust with hand rasps, and *The Technocrat* (2004-2005) supplies and recycles the food, alcohol, and waste of 1,000 "burghers."

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Senior Lecturer in Architecture

The position is in the areas of architectural design and analysis, with strong links to history and technology. Work in design should be related to the areas of landscape and environment. The candidates architectural work must demonstrate a strong relation between form and structure. Candidates need to demonstrate strong commitment to architectural design, with experience and knowledge of building technologies, systems and structures together with a firm understanding of environmental issues. Some combination of experience of teaching at University level, post graduate qualification, an established record of publication, and significant built works is required.

www.ul.ie

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Email: hr@ul.ie

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Friday, 26th August 2005.

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Junior Lecturer €38,363 - €47,986 p.a.

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OLYMPIC VILLAGE = GLOBAL VILLAGE

In Georges Perec's autobiographical *W: Ou le souvenir d'enfance* (Denoël, 1975), the quizzical author drifts between two nightmarish worlds—one, the repressed memories of his orphaned childhood, set in France in the shadows of the Holocaust; the other, his childhood fantasy of an island, which he calls W, located somewhere off Tierra del Fuego where Olympic games are endlessly cycled between competing cities. Fleeing persecution or chasing victory, Perec understood better than most how violence and sports were not entirely unrelated.

The Olympic race might be over, but there remains a thing or two to be said about the city's bid. To its credit, New York put on its best sports jingles, bringing together Whoopie Goldberg, Donald Trump, Jerry Seinfeld, and many others in an illustrious campaign to win over the public and Olympic jury in its bid to gain the honor in 2012. The city came in second to last, however. Whether Paris was more viable or London (now wracked by its own tragic 7/8) more royal is beside the point. Why indeed did New York need the Games in the first place?

The Olympic record is ambivalent at best with respect to its urban and architectural impact on the host cities involved: Barcelona and Athens remain visibly transformed, though most modern hosts (Los Angeles, Atlanta) were more or less unchanged. Munich has a magnificent skyline but bitter memories, Sarajevo is but a shell of its past. Whole continents have been omitted. Beijing, the latest jewel in the making, will no doubt earn tremendous accolades precisely because the giant nation chooses to show only what it wants to glitter.

The Games have been fraught with problems from the outset, considering the not-so-subtle influence-peddling necessary to secure an Olympic venue, not to mention to the very insidious way Olympic competition corrupts the very bodies of the athletes themselves. In modern Olympics founder Pierre de Coubertin's early vision, there wasn't a real fixed preconception of what would be an appropriate program. Opposing ideas abounded, including cultural manifestations, youth celebrations, art exhibitions and intellectual contests. Nothing of this sort

has made its way into our own time.

New York City might well use this brief after-moment to reflect on what really would have come out of this mega-athletic spectacle. The IOC is a stepchild of late 19th-century enlightened romanticism, a similar mindset that shaped the League of Nations and later the Geneva Convention. How could New York properly host a world event when the United States wants no part in the global community? The Geneva and Kyoto conventions are not worth our interests; Guantánamo Bay, a U.S.-controlled yet strangely extra-territorial space, has been called a "human rights scandal" by Amnesty International; Mexican immigrants perish on our Southern borders... Not exactly the stuff of a happy global Olympic Village. New York, now out of the Olympic spotlight, will not be confused with Perec's island. Yet even without an Olympic Village to construct, there is still the global one to take care of.

PETER LANG IS AN ARCHITECT, CURATOR, AND ASSISTANT PROFESSOR FOR THE COLLEGE OF ARCHITECTURE AT TEXAS A&M WITH THE SANTA CHIARA STUDY CENTER IN CASTIGLIONE FILORENTINO. HE IS ALSO AN ACTIVE MEMBER OF STALKER, THE INTERNATIONAL URBAN RESEARCH GROUP BASED IN ROME.

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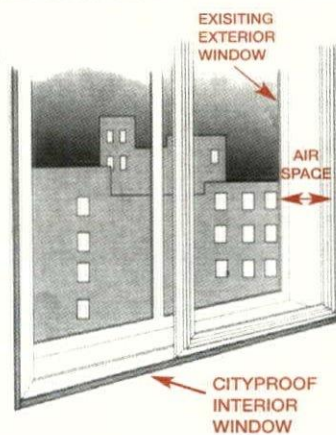


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