CONTENT-WRANGLING AT THE FREEDOM CENTER PROVES THAT POLITICS AND COHERENT DESIGN ARE OFTEN AT ODDS

The Uses and Abuses of Architecture

On August 11, the Drawing Center bowed out of the cultural center at the WTC site rather than submit to purging future shows of potentially controversial material. The LMDC has until September 23 to sort out (through mediation) the deadlock between officers of the International Freedom Center who have already sworn off anti-American programming and a group of 9/11 family members who still want the cultural center off the site entirely. In the press, the battle has been played out along the all too familiar lines of Free Speech versus Hallowed Ground. Underlying this eternal no-win debate is the dispiriting reality that neither the cultural venues nor the architecture on offer are compelling enough to silence objections.

GOLDEN GAMES BEGIN

This October, the second Solar Decathlon will take place in Washington, D.C., as 18 teams of students compete to design the best system of solar energy to power a small residence. The decathlon, which first took place in 2002, is aimed at encouraging students to explore high-performance green architecture as well as drawing attention to a growing industry of green materials and sustainable design. Within the decathlon are ten smaller “contests”: architecture, which tests the merging of aesthetics and performance; dwelling and comfort; documentation, or how the team expresses their experience and ideas; comfort zone, or the standard temperature a home should maintain; appliances, in which standard appliances are used while energy used is calculated; hot water, which tests the efficiency of the solar heating system; lighting; energy balance; and mobility, in which electric cars run on excess energy from the home.

The decathlon, which is sponsored by the U.S. Department of Energy’s Office of Energy Efficiency and Renewable Energy, is focused on pragmatic responses to the way we live and use energy. The goal of the project is not to produce experimental design or unrealizable innovation, but to make model houses that are commercially viable. You will not hear teams ask why we need so many cars, watch so much TV, or use our dishwashers so much.

NEW NATIONAL INITIATIVE TO TEACH KIDS ABOUT DESIGN

EXTRA CREDIT

In its home city, the Chicago Architecture Foundation has yuppies waiting for weeks to get training as volunteer tour guides. Now the group hopes to make architectural smarts cool among a younger audience: public school students. In late September, the foundation will announce a partnership with the American Architecture Foundation to nourish techniques for teaching kids about design. The Chicago group aims to fuse its programming skills with the national organization’s grantmaking strength. Both outfits say they hope to foster contact rather than impose curricular templates. They plan to build an online database of design education programs. Then they’ll host a fall 2006 symposium where those programs’ leaders can swap techniques. They’re calling their nascent project “Learning by Design National Network,” but they say they won’t design it. American Architecture Foundation president Ron Bogle described it as “an evolving, organic process.”

There is a paradox surrounding Fulton Mall in downtown Brooklyn: While many people think of it as grubby and downmarket, its retail space rents for an average of $200 per square foot, 100,000 shoppers visit it everyday, and it has the third largest dollar volume in the city. This disconnect between perception and reality attracted Rosten Woo, a member of the Center for Urban Pedagogy (CUP), a not-for-profit research and design office in Brooklyn. "I was intrigued that the dominant perception of Fulton Mall is that it's a space in decline," said Woo. "When by an objective standard, it is one of the most successful in the city." His curiosity led to Shopping on Fulton Street, an installation that ties the street’s history to its present, to be mounted along the mall on October 6. It is a collaboration between CUP and A Place in History, on whose board Woo sits. As surrounding brownstone neighborhoods gentrify, and boutiques on nearby Atlantic Avenue, and Court Street display retro

A Broader Biennale?

What can we expect from the 2006 Venice Architecture Biennale? According to optimists, it will be substantial, pluralistic, and decentralized—the opposite of the preceding two editions, directed by Deyan Sudjic (themed Next, 2002) and Kurt Forster (Metamorph, 2004), which were criticized for being too formalist, superficial, and flattened by the weight of the "starchitect" system. Next year's theme—Meta-City: Issues in City Planning—offers some hope, as does the nomination of the director Richard Burdett, a professor in architecture and urbanism at the London School of Economics and architectural adviser to Ken Livingston, the mayor of London. Burdett also directs Urban Age, a low-key, high-caliber conference series that brings together academics and practitioners in different cities every several months to discuss the future of cities.

Davide Croff, president of the Venice Biennale, has declared that he would like to transform the event...
The September 9 issue of Slate.com had a headline that teased: "How to Save Katrina's Victims From the Architects." It referred to a piece in which critic Witold Rybczynski argued (in part) against the efficacy of sending mobile or temporary shelters for the hundreds of thousands of people displaced by the hurricane. Many may take umbrage, but the point is a good one: Designing temporary shelters is appealing, modish and well-intentioned, but the results are seldom as cheap, universally applicable, and comfortable as they are billed to be by their designers. Even Shigeru Ban, a practiced hand at designing disaster housing, once deployed the frenzied plans to ship temporary housing over to Banda Aceh after last December's tsunami, explaining that an understanding of local building materials, living habits, and cultural needs is crucial to providing shelter that will work for those who are forced by circumstance to use it. Moreover, post-disaster housing tends often to be what it is not—permanent—when aid agencies move off to the next disaster.

So, robbed of that more glamorous option—and beyond donations to charitable relief organizations—what can architects, urban planners, and design professionals do to help repair the Gulf cities destroyed by Hurricane Katrina? City planners will quickly recognize that it is not just physical infrastructure that needs rebuilding, but the economic and social fabric of a city where one in three residents live below the poverty line. In the 1930s, American city planners realized that their knowledge of the city plan could not cure poverty or social malaise, so they moved away from physical planning to engage public policy and government. The massive scale of Katrina's destruction suggests that this is the moment for planners to re-engage with architects and the physical city. For example, they can review proposals calling for whole areas of New Orleans to be purchased and left in a natural state, both to acknowledge the seeming inevitability of another flood and to rebuild the wetland buffer zone. This mass buyout create a more ecological and safe city, or simply provide a protective green belt for the remaining middle-class neighborhoods in the Garden District? What would this city look like? How can the city be built to better integrate its large population of poor people into the fabric of the larger city? In the past, both Galveston and Chicago have elevated neighborhoods to prevent flooding, and this is certainly a feasible—if expensive—proposal for New Orleans.

It is time for architects to not just propose elegant solutions that never see the light of day but ones appropriate to their place and time. And if ever there were the time for the professions of city planning and architecture to put their skills and knowledge together to work for the public good, this is it.
CALATRAVA'S HEAVEN-HO

Plenty of things make us queasy, David Childs' Time Warner Center, Charles Garnier's Opéra, Astor Place tower, and pretty much anything said by Daniel Libeskind unfortunately come to mind. But while our stomachs may occasionally churn with dismay, disbelief, and disappointment, we have yet to experience the kind of architecture-induced nausea caused by Santiago Calatrava's new Turning Torso tower in Malmö, Sweden. That twisting residential and commercial skyscraper looks nifty enough. But last month, we hear attendees of a press conference on its 54th floor were cursing Calatrava's engineering "prowess" as high winds caused the building to sway in a manner that put many on high bathroom alert. The design of the windows, which are tilted slightly off the vertical axis, didn't help. "Everyone was like, Ooh, ahh, I feel sick, " one attendee still green-faced, tells us. Another acknowledged the disquieting movement but was hesitant to render final judgment, as the building isn't quite finished yet. Nevertheless, there is growing concern for its future residents, who will start moving in this November. "Water's going to be sloshing out of their bathtubs," our source predicts, "while they're barfing into the toilet."

GLUCKMAN'S HERITAGE; THE VILLAGE PORTZAMPARC

Last month, we were in St. Petersburg (as in Russia, not Florida). Between shots of Russian Standart vodka—a miracle drink, not yet available on these backward shores, that consistently left us with no hangover—we learned that the Hermitage museum, with the Guggenheim consulting, has retained Richard Gluckman to design up to 30,000 square feet of contemporary art galleries as part of its proposed expansion into the nearby General Staff Building. That project is, of course, the same one that Rem Koolhaas is conceptualizing, or whatever it is he does. But will any of it actually happen? That remains a riddle wrapped in a Gluckman inside a Koolhaas...Meanwhile, we hear French architect Christian de Portzamparc has been tapped to design a new building on the site of Diane von Furstenberg's current store and studio in the West Village (she'll be moving into the Meatpacking District). However, there's a catch. "The developers want to convince us that the plan would be so beautiful that we might support their request to have the zoning for the site increased or exempted from (the down-zoning currently under consideration)," says Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation. Needless to say, that support seems unlikely—and not just because Village preservationists are pissed about having to travel further for their wrap dresses.

ANOTHER AMERICANO ESTUPIDO

Which dean of a New York architecture school, with a significant number of Latino students, gets an F in both world history and geography? Asked if he thought the architecture was lacking the support networks needed for any of the projects he has undertaken, Burdett replied, "It's not just a simple lack. It's a complex lack. It's a lack of understanding, a lack of knowledge, a lack of resources, a lack of support, a lack of money." As a result there is some fear that the I-Me-Mine Architecture Biennale may be disjoined. In cultural terms, the four curators have little or nothing in common. Burdett is a scholar who is open to experimentation and innovation. D'Amato is an ultra-traditional conservative and pupil of Paolo Portoghesi. Bruttomesso is a technician who for many years has dealt with issues related to cities on water. And Purini, should he be awarded the curatorial position, is an architect who approaches the urban problem in a formalist manner, in many ways reminiscent of Peter Eisenman—abstract and combinatorial. So why so much fragmentation? The answer is probably tied to the lack of a single strong candidate. There was some hope that this Biennale would be entrusted to Renzo Piano. Predictably, the busy Genoese architect refused the position. The strategy at this point seems in accordance with Italian politics—avoid upsetting anyone by dividing the responsibilities, offering a share of control to everyone and, above all, appease the Biennale's board of directors, which does not appreciate being overshadowed by a too-powerful director. "The standard operating procedure of the Biennale is that the appointed director decides upon the topic," said Croff in the Italian newspaper La Repubblica on August 5. "Together with the board of directors we have, instead, studied a cultural approach (Meta-city), followed by the search for a figure who demonstrates the necessary qualities."

Aside from Burdett, other potential candidates include Stefano Boeri, Sebastiano Brandolini, and Marco Casamonti, all active architects and writers based in Milan. Boeri, the director of Domus, was likely passed over to avoid repeating a Domus-Biennale combo (as was the case with Sudjic in 2002). Brandolini and Casamonti were perceived as lacking the support networks needed for the job.

Let Slip: Archpaper.com

A BROADER BIENNALE continued from front page into "a constructive experience," and also announced the surprising plan for the "formulation of a set of guidelines for those who govern urban and territorial systems" at the conclusion of the three-month exhibition. Aside from Meta-City, there are plans for two other exhibitions, one dedicated to spatial transformations in Italy (its director has not been named though Rome-based architect and professor Franco Purini is rumored to be a choice) and the other dedicated to southern Italy, an area with slow social and economic development, to be directed by Bari architect and professor Claudio D'Amato Guerrieri. Finally, Croff announced the plan to organize yet another conference on its 54th floor—this time on urban transformations, to be directed by Bari architect and professor Massimo Bruttomesso, an architect and author Franco Purini is expected to have a strong candidate. There was some hope that this Biennale would be entrusted to Renzo Piano. Predictably, the busy Genoese architect refused the position. The strategy at this point seems in accordance with Italian politics—avoid upsetting anyone by dividing the responsibilities, offering a share of control to everyone and, above all, appease the Biennale's board of directors, which does not appreciate being overshadowed by a too-powerful director. "The standard operating procedure of the Biennale is that the appointed director decides upon the topic," said Croff in the Italian newspaper La Repubblica on August 5. "Together with the board of directors we have, instead, studied a cultural approach (Meta-city), followed by the search for a figure who demonstrates the necessary qualities."

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LET SLIP: ARCHPAPER.COM

Oldcastle Glass

Where glass becomes architecture in New York!

In a town where "regular coffee" still means a thin brew with milk and two sugars, the Italian coffee company illy is launching an experiment to improve local knowledge. Starting September 15 and running for three months, caffeine-seeking New Yorkers will be able to experience coffee arabica in every conceivable form, as well as a few they probably hadn't imagined. There is coffee school for those who would like to sharpen their barista skills, performances of a play about making the perfect cup, DIY espresso, coffee-based art, and of course plain old coffee. Galleria illy is housed in a primo storefront that used to be a furniture store on West Broadway. It's now filled with products that demonstrate illy's long-standing relationship with artists and designers. Illy's curator Carlo Bocch has installed photographs commissioned from Sebastião Salgado, a painting by James Rosenquist, architect Luca Trazzi's colorful FrancisFrancis! machines, and an installation made of illy's series of espresso cups designed by artists including Louise Bourgeois, Haim Steinbach, and Jeff Koons.
October 6 – 11, 2005
New York City

Architecture Week

Celebrate the Center for Architecture’s annual festival with the AIA New York Chapter and the Center for Architecture Foundation.

10/6 Thursday, 3:00pm
Exhibition Opening - Two Columbus Circle
View the design for the future home of the Museum of Arts & Design.

10/6 Thursday, 6:00pm
Heritage Ball
with Dinner Chair Richard L. Tomasetti, PE, Hon. AIA
Pier Sixty at Chelsea Piers
Honoring:
J. Max Bond Jr., FIAA
Amanda M. Burden, Hon. AIA NY
Frank J. Scanne Jr., Hon. AIA NY
New York Restoration Project

10/6 Thursday, 9:30pm
Party/Visit Center

10/7 Friday, 6:30pm
Exhibition Reception - Field Experiments in art-architecture-landscape: Hombroich spacepiacelab

10/8 & 10/9 Saturday and Sunday, 10:00am
openhousenewyork
The Center for Architecture will serve as the Information and Welcome Center for openhousenewyork (www.ohny.org)

10/9 Saturday
Family Day, 10:00am
Organized by the Center for Architecture Foundation in partnership with openhousenewyork
Design- in- Marathon, 1:00pm
Six hours of uninterrupted dialogue on design

10/11 Tuesday, 6:00pm
Exhibition Reception - AIA New York Chapter Design Awards

www.alamy.org/architecturesweek

around the corner
on the fringes
beyond the gate
to the sky
off the path
across the tracks
past the doorman
open up to
openhousenewyork

October 8 & 9, 2005
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N E W S
THE ARCHITECT’S NEWSPAPER SEPTEMBER 21, 2005

INTERIORS

HOSPITALITY
COMMERCIAL
GRAPHICS

urbane
simplicity

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Architecture's inability to take a claim to the hearts and minds of a wider public shouldn't be all that surprising. There is a big difference between wowing visitors in Bilbao and expressing the aspirations and beliefs of a people. For much of the 20th century, architecture has been more about serving the rich than about creating places of enlightenment for all. Even at the new mega-churches, spiritual uplift is just another item on the punch list along with café, bar, gift shop, multimedia auditorium and other income-producing special effects.

In a probing new book, The Edifice Complex (Penguin, 2005), Deyan Sudjic, the British architecture critic and former editor of Domus turned architecture dean at Kingston University, describes how often architecture is the red flag for inordinate political ambition and suggests that turning design to specious ends is more often the norm than the exception.

Sudjic writes of Saddam Hussein's obsession with building and how he had every brick at his theme park version of the Hanging Gardens of Babylon stamped with his own name. George Bush Senior didn't mince on the grandiloquent imagery at his own Thomas Jefferson-like presidential library in Texas installing in front of his rotunda five bronze horses to gallop over a replica segment of the crushed Berlin wall. "Architecture is the means to tell a story about those who build it," writes Sudjic, as well as the "means for inflating the individual ego to the scale of a landscape, a city, or even a nation."

In New York, politicians holding a wet nose to the wind know instinctively that what we want to tell ourselves about Ground Zero and its likely future uses are two very different stories. It is not by chance that politicians and editorialists repeatedly confuse the culture plans for the site with the memorial: Pataki did just that when he vowed to make sure that programming for the cultural center would be "appropriate," saying "I view that memorial site as sacred grounds akin to the beaches of Normandy or Pearl Harbor." If he really believed the entire site was so hallowed, he should suggest leaving it just as empty as the beaches of D-Day, since nature, even landscaped, seems to be the only environment people can be counted on to find inspiring. The Governor knows that no one is likely to remain as worked up about the architecture or museum as they are about the memorial. (And time is running out for Pataki to get his name permanently associated with the construction of at least something.)

The Calatrava transportation hub is the exception, proving the point that architecture today has a hard time transcending temporal ambitions. Not that it isn't crowd-pleasing. It is all to literally uplifting, what with those signature wings. More than one critic has already suggested that the train station is inspiration enough to be a memorial itself. Some might say that Calatrava has taken the easy way with an architecture that offers more visual tricks than true spatial richness but it has just as surely revealed just how hungry people are for architectural resonance.

In The Edifice Complex, Sudjic asks, "Is architecture a means to an end or an end itself?" And until the planners at WTC answer for themselves as to whether the place is a memorial, a political statement, or a real estate deal, they really can't expect anything that gets built there to make spirits soar.

EXTRA CREDIT continued from front page

Lynn Osmond, who runs the Chicago group, added, "In some cities, programmatic design is almost entirely in public schools or almost entirely in architects' hands."

"Our stated mission is a focus on community," said Bogle. "Why do cities look the way they look? What's the story on why we use certain types of architecture for homes and schools?"

Osmond's group has provided curricula for vocational courses in Chicago's public schools and has started a four-year overhaul of that curriculum to emphasize architectural savvy. Payoff, Osmond said, comes when students appreciate "the importance of sustainability and how architecture affects their community."

The nationwide initiative seeks to help design professionals swap ideas and methods to reach kids in any setting. "We seek to be in classrooms wherever we can," said Bogle. "But where I find passion for this is in volunteer groups. Those are folks who can benefit from a national network."

Tom Vecchione, a Gensler vice president who works with New York City schools and has trained teachers in design-based curriculum, echoes Bogle's impulse. He hopes a database bolsters teachers and stimulates philanthropists. "Foundations like Robin Hood focus on poverty or health, for example, but how do design programs help support those missions?" he said. "I could see foundations tapping into this network as well."

The new group is fine-tuning a name for the initiative to evoke architectural acuity, and plans to unveil it in October, with the launch of its website.

Jennifer Brundage, interim education director at the Cooper-Hewitt, National Design Museum, said that the notion of learning "life skills through design" is gaining currency among educators. The new initiative seems to affirm this.

Locally, the Center for Architecture can expect a call to join a steering committee which currently includes the Cooper-Hewitt, National Design Museum and San Francisco Architectural Foundation. Organizations that promote general design awareness, such as the New York Foundation for Architecture's Harlem School Initiative and Open House New York (both funded by the American Architecture Foundation), will likely dominate the database. In both these programs, laypeople learn about architecture in context from practitioners.

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WHILE OVERALL SALARIES AT ARCHITECTURE FIRMS HAVE OUTGROWN THE PROFESSIONAL AVERAGE, MANAGERS AND DEPARTMENTS HEADS HAVE REAPED THE STRONGEST GAINS

ARCHITECT COMPENSATION

Architect Compensation Growing Faster than Professional Salaries

average compensation for architect positions

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FROM AIA 2005 COMPENSATION REPORT; FULL REPORT MAY BE PURCHASED AT WWW.AIA.ORG

THE ILLINOIS INSTITUTE OF TECHNOLOGY'S CAMPUS, PLANNED BY MIES VAN DER ROHE IN 1940, HAS BEEN ADDED TO THE NATIONAL REGISTER OF HISTORIC PLACES. THE FEDERAL DESIGNATION, WHICH IS LARGELY HONORARY, RECOGNIZES 28 OF THE SCHOOL'S 52 BUILDINGS, ACROSS 60 ACRES OF IIT'S 120-ACRE CAMPUS ON THE SOUTH SIDE OF CHICAGO. IN ADDITION TO THE CAMPUS' MANY ONE- AND TWO-STORY INTERNATIONAL STYLE BUILDINGS, SUCH AS MIES' WELL-REGARDED MAIN BUILDING, THE DESIGNATION INCLUDES MAIN BUILDING, A ROMANESQUE BUILDING THAT OPENED IN 1953 AND HOUSED THE ARMOUR INSTITUTE, IIT'S PREDECESSOR. THE DESIGNATION DOES NOT PROVIDE LEGAL PROTECTION, ALTHOUGH IT DOES OFFER ELIGIBILITY FOR NATIONAL REGISTRATION.  

ANDREW YANG

35 YEARS AND GROWING

www.de-simone.com
Fulton Mall seems increasingly anomalous, a remnant of the older, more pleasantly scruffy Brooklyn. The eight-block pedestrianized stretch of Fulton Street, bound by Dekalb and Flatbush Avenues, is packed with electronics stores, fast food joints, and clothing stores with names like Pretty Girl and Jimmy Jazz that cater to young, primarily African-American shoppers. Though it is not known for having its finger on the pulse of urban America, the BBC News once described Fulton Mall as the ground zero for gold tooth fronts, which is a pretty concise example of its image problem. “Even people who use it or who sell stuff there think of it as a second-tier shopping place,” said Woo. But it also has an extraordinary liveliness and clearly works for both merchants and shoppers. As large-scale redevelopment plans like the Atlantic terminal and the Brooklyn Academy of Music's Arts District pick up steam, Woo and his colleagues at CUP decided to look at the area's history, and in the process, develop a voice to enter into the planning process.

Shopping on Fulton Street is a mixture of public art, oral history, and community activism. To find out what people valued about the place, CUP worked with Vicki Weiner of the Pratt Institute Center for Community and Environmental Design (PICCED) to conduct interviews with shoppers, storeowners, and teenagers who hang out there. (PICCED is also researching Fulton Mall, with the goal of creating a series of development guidelines that will preserve its quality as a lively urban space and its architectural character while encouraging the creation of a more fully mixed-use district.) They researched earlier improvement plans for the street, including the Lindsay administration's redevelopment scheme to cover it with a Plexiglas arcade in hopes of creating an urban mall to compete with those in the suburbs. While PICCED looked more closely at the area's 19th-century buildings, CUP looked up a 1988 Biz Markie song about the Albee Square Mall—"So when I come in the Mall and then I start to roam/You wouldn't think it's a store, you would think it's my home." The song rebuffs the thinking of standard-issue civic improvers: Yes, you can love Fulton Mall as it is.

The installation itself, which is supported by the Fulton Mall Improvement Association and will be kicked off with a block party, consists of a series of posters designed by Brooklyn graphic design firm Project Projects. The posters will be installed in 11 information kiosks which were erected in the mall as part of a 1978 street furniture renovation project. Each poster highlights a different element of the area's history, from hip-hop to 19th-century businessmen without the deadening quality of most history-markers. "A long-term goal is to develop a constituency for Fulton Mall," said Woo. "Its shoppers come from all over, so we want to galvanize support for it."
IN MEMORIAM
On September 7, Crescent of Embrace by Paul Murdoch Architects with Nelson Byrd Woltz of Los Angeles was chosen as the winning design for the Flight 93 National Memorial Design Competition, which elicited 1,011 submissions. (See AN 14.727, 2005 to see the five finalist designs.) The winner was selected by a 15-member panel comprised of family members, community members, and design professionals. A private campaign to fund the $30 million memorial, co-chaired by General Tommy Franks and former Homeland Security Secretary and Pennsylvania Governor Tom Ridge, has already received $10 million from the State of Pennsylvania. The National Park Service will manage the 2,200-acre site. There is no completion date set for the project.

FRESHKILLS BEGINS
Last August, the city announced the beginning of the $100 million Fresh Kills conversion with a $6 million, 28-acre park to be called Owl Hollow Fields at Fresh Kills. This particular portion of the larger park, which will be over twice the size of Central Park, has never been used for dumping. Owl Hollow Fields will include 10 acres of recreation fields for four soccer fields as well as fitness and nature trails. Construction of the park is to begin in the spring of 2006, and conclude in the fall of 2007.

RABBLE ROUSING
Residents of the High Bridge neighborhood in the Bronx are up in arms over the construction of the new $800 million Yankees Stadium and the $394 million renovation of the Bronx Terminal Market into the Gateway Center mall, by The Related Companies. Concerned residents staged rallies outside Yankees Stadium during games in August. In June, the New Yankee Stadium will be completed in 2009, and no date is set for the mall.

THE NEW JAPAN
Chinese firm Beijing Ventone Real Estate is seeking one million square feet of office space and city officials are pushing for the company to take a lease in 7 World Trade Center. The building has so far leased only 20,000 of its 1.7 million square feet.

WHEELWRIGHT RESIGNS
Peter Wheelwright, who has chaired the architecture department at Parsons The New School of Design for seven years, announced his resignation last month. During his tenure, Wheelwright worked to help expand the department’s lighting design program with a new MFA. In June, the school named Shashi Caan chair of the Interior Design program.

HONORS
In late June, the Van Alen Institute selected New York architect Philip Lee of Rogers Marvel Architects as the 2005–06 Dinkeloo Design Research Fellow. Lee will study contemporary leisure activities relating to infrastructural water systems in Rome and Beijing with a residency at the American Academy in Rome.

On July 6, Tadao Ando received the UIA 2005 Gold Medal in a ceremony in Istanbul. The award is handed out every three years and recognizes an architect’s contributions to society, humanity, and the advancement of architecture.

On July 11, the American Society of Landscape Architects announced the recipients of its 2005 Professional Awards in the categories of General Design, Residential Design, Analysis and Planning, and Communications. Among the 33 selected international projects, three are by New York architects, including the 12,000 Factory Workers Meet Ecology in the Parking Lot in Canton, Georgia, by Michael Van Valkenburgh Associates; Capitol Plaza in New York by Thomas Balsley Associates; and Battery Park City Streetscapes in New York by Rogers Marvel Architects.

On July 20, the Graham Foundation for Advanced Studies in the Fine Arts announced its Carter Manny Award, which gives $15,000 to a graduate student to aid in the development of his or her dissertation. Rachel Remmel of the department of art history at the University of Chicago received the award for her thesis American school buildings and their origins in Boston.

On August 15, the Wolfsonian-Florida International University announced the selection of five visiting fellows, who will conduct research based on the museum’s collections of art, furniture, graphic design, and rare books. New York–based fellowship winner Gwendolyn Wright, professor of architecture at Columbia University, will conduct a project that will study the cultural history of modern architecture in the United States.

On October 5, Cesar Pelli will receive the Louis Sullivan Award from the American Institute of Architects International Union of Bricklayers and Allied Craftworkers. The award is given to an architect practicing in the U.S. or Canada whose life work reflects Sullivan’s ideals.

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city is in. If at one time America's colleges 'sent' away to school in a cornfield, small hillside enclave, today they flock to cities, uses are growing and prospering, making cities, and at the same time cities grow into neighborhoods scarred by urban abandonment, or both. Universities are occu- pying skyline, taking over spaces vacated by ve fled to the suburbs or relocated to more pipped, 21st-century office buildings; they housing and retail developments; and they ways of partnering with neighboring com- munities, but often, in their rush to avoid the territorial and intellectual Ter- le past. And yes, they are building new signature architects. 

Baruch College 
23rd to 24th streets along Lexington Avenue, Manhattan 
Founded: 1847 
# of students: 15,500 (13,000 undergrad.; 2,500 grad.)
Campus Master Plans: 
Davis Brody Bond, 1986 
Sohn & Sohn (for firms), 2001 
G Tects, 2004-present 

An elegant tower at Lexington and 23rd Street began in 1847 as the first free higher-education establishment in the republic. Over time, it became the anchor of Baruch College. In 2001, when Kohn Pedersen Fox's "Vertical Campus" unsheathed 14 sloping stories above Lexington Avenue, Baruch suddenly evoked the fusty philosophy major who'd bulked up over the summer. The Vertical Campus, with running-board details at sidewalk level and glass and brick wings, drew critical praise for giving students a central kibitzing point. In the opinion of Vice President of College Advancement David Gallagher, the sloping tower fulfilled a 1986 Davis Brody Bond master plan by giving the scattered buildings a discernible heart. 

Now the school wants to concentrate its buildings even further, and give it a bolder identity. A masterplan, to appear by spring 2007, will chart the unification scheme. The new Baruch, said Gallagher, will weave that building more closely with the old one—somehow. "Whether it's an underground passage or acquisition of buildings, the masterplan will tell," he said. (Since CUNY relies on annual funding from Albany, Gallagher hedges on Baruch's entering the real estate market.) 

Baruch also wants its students (it has 15,500 of them, full- and part-time) to hew closer to campus, potentially with campus dormi- 
tories. The school commissioned Gordon Kipping of New York firm G Tects (and Frank Gehry, whom Kipping assists at Yale) in fall 2004 to suggest a format in which buildings might connect. Kipping pro- posed filling the path between 17 Lexington Avenue and the Vertical Campus with new crowns on two existing courthouse buildings and a new structure with fluid setbacks. His sketch—which has no authority over the eventual plan—sandwiched 17 Lex's limestone skin in curvaceous glass sheaths. If Kipping's study influences trustees, the new 23rd Street lobby could offer a triple-height atrium space for students. To the public, it would offer Jumbotron views of lectures, with closed-captioning, to let any stroller spend 50 minutes as a student. "Let's restore the idea of a free academy," Kipping said. 

On September 15, Baruch named the building for donors Lawrence and Eris Field. Gallagher said the college will issue an RFP for a masterplanning firm on CUNY's approved list, then wait 18 months for the plan. Budgets from Albany and City Hall would dictate the pace of expansion. Gallagher estimated that the unification will take 10 years. By then, Baruch could need another expansion—in cyberspace or Gramercy.
in community renewal will reverse the urban devastation that occurred in part because of land banking in the 1960s. During that period, many schools cleared land in inner-city neighborhoods for buildings that did not materialize or expanded in ways that disrupted the urban fabric and neighborhood cohesiveness.

In contrast, Columbia University has reached out to its community in the process of planning its expansion into Manhattanville, promising new commercial prospects for the neighborhood and architectural transparency. Its president, Lee Bollinger, contrasts the proposal to the blank walls that the university presents in Morningside Heights. But the process must also be understood in relation to the debacle of 1968, when the school’s proposal for a new campus gym in Morningside Park fueled a massive student strike. Student activists linked U.S. involvement in Vietnam with the university’s attempt to annex neighborhood public space.

During that period, many schools cleared land in inner-city neighborhoods, such as architecture firms, artists’ studios, and biotech companies.” Cooper is not expanding like most universities with new master plans, but rather consolidating and modernizing its facilities. Said Denes, “It’s in our interest to keep the school small and efficient.” Its engineering school will be moved out of an obsolete building from the 1950s and into a sleek, high-tech, nine-story building designed by Morphosis. “We started working on a master-planning process four years ago, with open forums to talk about current conditions but things have not proceeded in a typical way,” said Louis Cronholm, chief operating officer of City College. “For example, with the dormitory building (now under construction), we had a need, so we found a way to fit it in quickly.”

The dormitory is expected to open in 2006. Capstone Development Corporation is the school’s development partner; it will manage the facility for 30 years.

In recent years the City College of New York has deepened its commitment to architecture and design, recruiting impressive faculty, and models for working, living, and playing. In the 1980s PBS series Pride of Place, Robert A.M. Stern described the City American campus for being “a place apart,” and the New York University cultural historian Thomas Bender stated in his book The University and the City: From Medieval Origins to the Present (Oxford University Press, 1988), “The university has always claimed the world, not its host city, as its domain.”

But more recently social theorist and New School University provost Arjun Appadurai noted in an essay published in Items and Issues Quarterly 4 (Winter 2003-2004) that the blurring of the line between universities and corporations and the increasing globalization of students and research networks make cities such as New York ideal locations for higher education. Today’s academy is rarely a solitary retreat, despite a “loss [felt by university officials] that college students who are interested in urban issues and urban design, who want to create a third center, called the Buffalo Niagara Medical campus, on 100 acres of downtown land surrounding the university’s Roswell Park Cancer Institute. This campus has just seen the completion of a five-story lab building, the Hauptman Woodward Laboratory building designed by Mehrdad Yazdani of Cannon Design in Las Vegas, a 70,000-square-foot research facility (picture). This laboratory will connect via a bridge to a second research facility, the 290,000-square-foot Center of Excellence in Bioinformatics designed by Frances, Cohan, Fein and Hoffman of Philadelphia, which opens in December. Both buildings give Buffalo what Banham suggested it needed for a full “architectural recovery,” new buildings for economic and functional reasons, but one that are psychologically of high architectural quality.”

The campus has also inspired SUNY’s school of architecture—which located just two subway stops away—to launch a series of design initiatives on issues dealing with universal design and childhood obesity, for example. This interaction is something that Carter believes can happen only on a campus, where diverse fields can come together to collaborate on research projects.
Columbia University
Morningside Heights and Manhattanville, New York
Founded: 1754

# of students: 23,650 (7,114 undergraduate; 16,536 graduate/professional)

Campus Master Plans:
- McKim, Mead & White, 1893
- I. M. Pei, 1970 (not implemented)
- Renzo Piano Building Workshop/Skidmore, Owings & Merrill, 2003–present

The Manhattanville Expansion Project encompasses the neighborhood north of Columbia's McKim, Mead & White campus. The $4.6 billion Manhattanville Expansion Project seeks to create an ambitious master plan to guide the development of nearly 33 acres in Manhattanville, the neighborhood north of Columbia's McKim, Mead & White campus. The master plan encourages university buildings to devote street-level uses that are needed by or accessible to the public, to be spaces they feel invited into, whether to grab a sandwich, look at art, or find out about university jobs, said Taylor.

Like most universities today, Columbia is in need of more modern research facilities, which are often large-scale, defensive buildings. But the Manhattanville master plan explores the idea of "open plan and non-tenured buildings," as Taylor described them, which have a flexibility that can encourage more multidisciplinary study as well as a greater possibility of being a part of their community. Design guidelines call for a material palette that includes glass for transparency, terra cotta brick to echo the past but with a more progressive look, and steel, relating to the nearby viaducts while providing a clarity of expression.

The first phase, which will be realized over the next ten years, includes the preservation of several prominent buildings, including Prentis Hall, now in precertification (pre-ULURP), the master plan shows a deep respect the existing urban grid, with east-west streets left open and sidewalks widened in strategic places to stimulate pedestrian life. The designers have called for buildings to be programmed, scaled, and designed in ways that both announce a unified campus and fortify the character of the neighborhood. The master plan encourages university buildings to devote street-level uses that "are needed by or accessible to the public, to be spaces they feel invited into, whether to grab a sandwich, look at art, or find out about university jobs," said Taylor.

The current focus of the university and local community boards is to come to an agreement on rezoning Manhattanville. While the city is receptive to rezoning, how dense or commercial the area will come to be remains to be seen.
When the Educational Foundation for the Fashion Industries opened in 1944, it was housed on a few floors of the High School for Needle Trades at 24th Street and 8th Avenue. As the "needle trades" evolved, so too has the school that became the Fashion Institute of Technology (FIT), which is now a part of the State University of New York system. FIT moved into its current complex of buildings designed by DeYoung and Moscovitz and bound by 26th and 28th streets and 7th and 9th avenues in 1976, and had periodic smaller campus additions in the 1980s.

All schools in the SUNY system must have a master plan before they can receive public funding for construction projects, so in 2004 FIT hired Kevin Horn and Andrew Goldman Architects, which identified five major projects: the construction of a conference center and dining hall; renovation of the administration building; the expansion of the student center; and perhaps most dramatically, the conversion of the block of 27th Street already straddled by FIT buildings into something a new student center.

According to principal William Sharpeles, the master planning work grew out of the firm's 2004 competition-winning entry for the student center, and is still in its preliminary stages.

New York University
Greenswich Village, Manhattan
Founded: 1831
# of students: 41,600 (20,212 undergrad.; 13,194 grad.)
Campus Master Plans: Johnson and Foster, 1962 (not implemented)

In March, New York University (NYU) hired Sharon Greenberger, former New York City chief of staff to the deputy mayor for economic development, to fill a new position called the second vice president for campus planning and real estate. According to Greenberger, the office she heads, which is divided into four sections—planning and design, space management, residential services, and real estate development—is still in its start-up phase. "I've just started the hiring process, and the intention is to have a full staff in place by the end of the year," Greenberger will be looking for architects and designers to fill positions, especially in the planning and design unit.

According to Greenberger, the new division will not make any decisions about campus planning or architecture until the hiring process is complete. But the office is sure to be extremely busy in 2006. Created by university president John Sexton, who took office in 2001, the division serves in large part to unify the school's scattered planning divisions in the face of an ambitious growth initiative which includes faculty recruitment and an expanding student body. "This administration has ambitious plans for the university, which comes after decades without a master plan. Lia Gartner, its director and the "best use of this miscellaneous collection of buildings.

GVSHP lobbied to have the entire block, bordered by Washington Place, LaGuardia, Mercer, and Houston, designated a landmark. NYU did not support the effort, which would limit its ability to alter or further develop the site.

You might feel tempted to flaunt technique when reinventing a design school. If that school set smack between Union Square and Washington Square, though, you might seek a civic icon. At Parsons, Lynch Rice did both. His newly unveling design for the Sheila & John Johnson Design Center (pictured) opens students' doings to the street with a triple-height lobby glass.

The lastest project outside of the fence involves the Higgins Hall complex, which houses the School of Architecture. Rogers Marvel Architects is overseeing a suite of brand-boosting capital projects. She said the university seeks to show pedestrians "the sense of this place being untraditional" and give students and faculty "the best use of this miscellaneous collection of buildings.

The largest project outside of the fence is the Higgins Hall complex, which houses the School of Architecture. Rogers Marvel Architects is overseeing major interior renovation while Steven Holl Architects designed a new central wing (pictured) which brings together the hall's north and south wings in a single entrance and exhibition space. The Pratt Store, designed in-house by Pratt's office of Facilities Planning and Design, located on Myrtle Avenue and Emerson Place, was completed in December 2004. This design reflects the institute's goals of strengthening the surrounding community by bringing new services and activity to the neighborhood.
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In the lexicon of late 20th-century modernism, countless regional architects have been glossed over by history books and collective memory. This summer, the Parrish Art Museum in Southampton exhibited the work of one such overlooked designer, Norman Jaffe. The exhibition, curated by Alistair Gordon, is not groundbreaking by any means, but a pleasant, intimate look at a prolific local architect whose work is starting to garner the modern-classic cachet of more obvious influences are Frank Lloyd Wright, Louis Kahn and, especially in later magazine spreads mounted to their translu­
cent surfaces. The panels create a luminous, neutral frame for images of Jaffa’s exuberant architecture.

The accompanying catalogue from Monacelli Press gives highly personal glimpses into Jaffa’s peripatetic life and career, starting with the cover: a 1967 glam­
our-boy shot from Men’s Bazaar of the shag­
gy-haired Jaffe lounging behind a model of a house he designed in Virginia. There are other images that go beyond typical cata­
logue fare: photos of the Perlinder family making a Thanksgiving turkey in their in their now famous Jaffe-designed Sagaponack home; the architect’s marked-up Polaroids of the Peter Cohen House in East Hampton under construction; Jaffe practicing yoga. Unfortunately, Gordon begins his insightful and anecdotal vivid text with an account of the architect’s mysterious drowning in the ocean off Bridgehampton in August 1993. At the time, the incident was widely reported with suggestions of intrigue and even foul play—Gordon ends the book with newspa­
der clippings proclaiming “Famed Architect Vanishes.” But it seems entirely unnecessary to bracket the catalogue with rehashed details of the architect’s disappearance. Jaffe’s architecture hardly needs sensational tragedy to make it dramatic. He should be remembered for more than the fact that he drowned almost literally in the shadow of his best-known projects.

The Parrish is about to undertake a radical image change, with plans to decamp its diminutive Italianate home in Southampton for 14 acres in neighboring Water Mill, where Pritzker laureates Herzog + de Meuron will design a new 80,000 square-foot museum. Besides extra space, the Parrish will gain proper environmental controls, the lack of which has denied it access to more substan­
tial traveling exhibitions.

On September 1, Pierre de Meuron spoke to donors and trustees about his and Herzog’s intentions. “We want to make a place where you can feel the identity of that piece of land, both nature and the social life of the Hamptons,” he said. “When you are in this building, you will be seduced by all of these aspects.”

Jaffe was also seduced by the Hamptons, not the playground of parading celebrities but by the ocean, the low, open landscape, the vernacular of potato barns and shingled cottages, and the crisp, pure light that attract­
ed Jackson Pollock and Willem de Kooning. Given Herzog + de Meuron’s penchant for nuanced readings of program and place, we can look forward to a building that picks up where Jaffe’s work abruptly ended: creating a new architectural expression for the much hyped, much loved Hamptons.

The exhibition Ether, at the Architecture Urbanism Design Collaborative (AUDC) Gallery on Wilshire Boulevard in Los Angeles, miraculously summarizes nearly all of the modern world. The show is devoted to One Wilshire, a bland, forgettable downtown L.A. office tower designed by the San Francisco office of Skidmore, Owings & Merrill in 1986. One Wilshire started life as one of L.A.’s first and tallest skyscrapers, attracting powerhouse law firms anxious for a prestigious address and a good view. Two decades later, after a prolonged real estate slump, the building was taken over by MCI as a cheap mast for its communications systems. In short order, One Wilshire became a “carrier hotel,” a building crammed full of the hardware and global capital needed to run the Internet and maintain the incessant chatter of modernity.

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AUDC, a research collaborative founded in 2001 by Katye Varela, a SCI-Arc professor, and Robert Sumrell, a SCI-Arc grad and production designer, is out to debunk the myths of cyber­
space. The small exhibition, mounted in a converted one-room apartment, also on Wilshire, includes seven photographs, an obsolete Apple computer running an equally outdated version of SimCity, a 1-foot-tall plastic microwave tower, a wood-and-Plexiglas architect’s model, and a miniature cardboard diorama with a peephole—all providing perspective...
THE ARCHITECT'S NEWSPAPER SEPTEMBER 21, 2005

MONDAY 26
LECTURES
Masanobu Fukasawa
Four Projects: Lost in Translation
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.arch.yale.edu

Lawrence Scarpa
Architecture or Interiors
6:15 p.m.
Parsons The New School for Design
25 East 13th St.
www.parsons.edu

EXHIBITION OPENING
Samuel Mockbee & The Rural Studio: Community Architecture
University of Hartford
Joel Soff Gallery
199 Bloomfield Ave., Hartford, CT
www.joelsoffgallery.com

SUNDAY 25
LECTURES
Peter Eisenman
Memorial to the Murdered Jews of Europe
7:30 p.m.
92nd Street Y
1395 Lexington Ave.
www.92ndst.org

Robert Smithson
Floating Island
September 17-25, 8:00 a.m. to 8:00 p.m.
The Bard Graduate Center
18 West 86th St.
www.bard.edu

EXHIBITION OPENING
Hombroich Space/PlaceLab: Field Experiments in Art-Architecture-Landscape
Center for Architecture, 536 LaGuardia Place
September 23 - December 31
www.archpaper.com

HOMBRIOCH SPACE/PLACE: FIELD EXPERIMENTS IN ART-ARCHITECTURE-LANDSCAPE:
Center for Architecture, 536 LaGuardia Place
September 23 - December 31

In a small area on a former NATO base near the Museum Island Hombroich, near Cologne, Germany, several high-concept projects are being developed by international architects including Twio Ando, Shigeru Ban, Thomas Henningsen, and Aravio Siza. Hombroich is one of the art collections of the Langen Foundation, some of these buildings—built and soon-to-be-built—explore the theoretical boundary between landscape and living. Managed by Wilfrid Wang and Barbara Held, these projects (Erich Weihicke's Raumaktivierung, shown above) will be completed over the next 25 years. The exhibition will examine the project's history, current state, and future trajectory.

MONDAY 10
LECTURE
Modernism in American Silver: 20th Century Design
6:00 p.m.
The Bard Graduate Center
18 West 86th St.
www.bard.edu

SYMPOSIUM
Clean & Green: Empire Energy & Environmental Exposition
Tony Daniels, Alicia Culver, et al.
Gideon Putnam Hotel
Saratoga Springs, NY
www.ebans-ny.org

TUESDAY 11
LECTURE
New Classicism and Danish Design in the 1920s
6:30 p.m.
The Bard Graduate Center
18 West 86th St.
www.bard.edu

WEDNESDAY 8
LECTURE
Peter Eisenman
Memorial to the Murdered Jews of Europe
7:30 p.m.
92nd Street Y
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GREG GOLDIN IS THE ARCHITECTURE CRITIC FOR LOS ANGELES

The Most Expensive Space in North America is a shot of a patch of blacktop just in front of the building, covered in cryptic monograms, known as "underground service alerts." Every square foot of asphalt has some spray-painted notation—indicating the welter of wiring that runs in and out of One Wilshire. Should anyone start tapping with a jackhammer or shoveling with a backhoe, a media blackout could ensue. In Meet-Me Room, countless wires, some bundled together in bright orange corrugated plastic tubing, "meets"—that is, they're spliced. The confusion and tangle is unimaginably intense.

The wire nebula depicted in these photos exposes the profound mess that's behind the presumed rationality of binary systems. One Wilshire is like a medieval city: There is no road map to its byways, nor can there ever be one. Extreme density, it seems, is the precondition for the presumed nothingness of the Internet.

Ether forces us to consider the nature of architecture, in and out of cyberspace. Architecture, after all, is the term appropriated by computer scientists to label their systems. Will the new usage outlast the old?

The Palace of the Empire of Ether, a 3D-inch by 40-inch image of the building as seen from a nearby parking lot, poses this question perfectly: a spiritless 3D-story white grid superimposed on a black glass background, it is the epitome of intentionally meaningless architecture. All that distinguishes the structure is its height and its name, One Wilshire, emblazoned on all four parapets. Being generic made it prime for a cybernetic takeover.

The digital age seems to call for architecture without moorings. Exhibit one: a crisp photograph of the scale model of One Wilshire transplanted to a rocky cul-de-sac in the desert. The building remains stupefyingly unchanged by the harsh, lunar surroundings. A frightening realization, yet one perfectly suited to the empire of ether.

GREG GOLDIN IS THE ARCHITECTURE CRITIC FOR LOS ANGELES MAGAZINE.

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BUILDING DENSE VS. BEING DENSE

As I write it is late summer, a time many New Yorkers bravely dating human tragedy unfolding along the Gulf Coast, we should also remember that we, too, are impacted by the vulnerabilities of a national lifestyle that has led to crude oil exceeding $70 per barrel. And while Katrina and Iraq are certainly cataclysms of this situation, most energy experts agree that the driving force behind this year's surge in oil prices is the enormous new appetite for oil in China and India, historically urban countries that are now in the midst of rapid and ominous suburbanization. This, bolstered by the insistence of many Americans to go "four wheelin" to their local office park, both with the sanction of the federal government, defines what The Financial Times has recently deemed an energy crisis. The United Nations estimates that within two years, over 50 percent of the world's population will live in metropolitan areas that exceed 5 million souls. By 2050, that metnc is anticipated to jump to a staggering 85 percent of the world's population. The form of those metropolitan areas—the question of whether they will be dense or suburban—will likely shape everything from foreign policy to global housing standards for centuries to come. Never one to be left out, New York City is exhibiting parallel growth patterns, fueled by immigration from both foreign countries and the nation's colleges. We surpassed 8 million in the 2000 census, and respected civic organizations project that as early as 2025 we may surpass 9 million. The city's infrastructure elements, whether schools, subways, streets, or sewers, are strained under existing pressures. Among our greatest challenges is a housing shortage that spans every income level. Planning for expansion is Herculean but possible (consider the third water tunnel or the 7 subway line extension), but only if we can come together and reach some consensus about what the future holds and how best to address it. Architects and planners, who by definition work for a future yet to be built, should be at the forefront of forging such consensus, but surprisingly one reads the opposite in these iof all pages. It is confounding, for instance, to read the anti-development tirades in recent articles by Julie Iovine ("Vision Quest," AN 13, 7, 27, 2005) and Michael Sorkin ("Ten Better Pieces for a Football Stadium," AN 12, 7, 13, 2005). Such articles reveal little but a polemical disdain for development and planning left over from generations ago. Of course everyone should debate the merits of proposals such as the New York Sports and Convention Center (NYSCC), the Downtown Brooklyn redevelopment plan, or the program for the World Trade Center site, but the debate should at least take place within the context of the facts that form our future. Iovine, for instance, writes that "Manhattan is known for icons, Brooklyn, for neighborhood scale livability." Defying what one is "known for" is the basis for evolution, particularly measured in terms of defeating racism, sexism, or in this case, "bouqishness." The fact is that the density planned for downtown Brooklyn—by which I mean the combination of the recent rezoning and the Federal Railroad—will not threaten "Brownstone Brooklyn" but will provide critical development capacity above a mass transit hub, every last square foot of which is well overdue. Consider that the vista across the Hudson now yields about 17 million square feet of auto-oriented office space in New Jersey, representing some 60 thousand jobs lost over the past decade. Much of that could have been realized as transit-oriented development in downtown Brooklyn and Long Island City, had previous administrations possessed the foresight of the Bloomberg team. In fact, the "greenest" legacy of this administration may well be the multiple upzonings recently enacted across Manhattan, Brooklyn, and Queens—actions that will create tremendous private development, but just as significantly, will create quality market-rate housing that, coupled with the plummeting crime rate, will sway middle and upper-middle class families to stay in New York rather than move to the suburbs. (Beyond the environmental benefits, one need only look to 1970s New York to understand the dreadful ramifications of multi-racial middle-class antagonism.)

THE GEOGRAPHY OF PROTEST

On Saturday August 27, under the scorching afternoon sun, Texas sheriff deputies escorted several people across police lines to the opposite side of Prairie Chapel road in Crawford, where a makeshift memorial to America's Iraqi war losses had been erected. These were parents of dead soldiers who wanted no part of the growing anti-war protest. At night, a local Crawford man had moved down about 300 of the white crosses, crushing them under his tractor. These incidents exposed just how contested this strip of turf that served as the base camp for Sheehan and numerous anti-war sympathizers (zone C on illustration). The police escorts were there not to protect the parents from the anti-war protesters but to protect the anti-war protesters from possibly violent aggression coming from war supporters. About a week earlier, on August 15, late into the night, a local Crawford man had moved down about 300 of the white crosses, crushing them under his tractor. These incidents exposed just how contested this small intersection outside the town of Crawford had become in less than 20 days time. Press coverage had increasingly focused on the frustrated battles between opposition camps: While the pro-Sheehan crowds gathered under the shade trees on the southern side of the area (zone D), pro-war agitators shouted and waved flags from the other side behind police lines in the open sun (zone B), Cars, pickup trucks, and Harleys cruised nervously up and down this segment of Prairie Chapel road to observe and participate in this prolonged series of public confrontations. Until Sheehan left Crawford on August 31 to launch a nationwide anti-war bus tour, this dusty triangle in central Texas was one of the hottest political flash points in America. The tug of war over geographical positions began when the Veterans for Peace "Impeachment-Tour" bus arrived at the gates of the presidential compound on August 6. The trip, arranged by the California chapter of the Veterans for Peace, was originally planned as a protest road-tour through the U.S., with a stop in Crawford, where George W. Bush maintained his vacation retreat. Parked on the opposite side of Prairie Chapel Road (zone E1), the veterans' bus, a 1977 Gilly School bus (bought from a Lake County California Auction house for $2,800 and run on bio-diesel fuel), would eventually serve as a strategic mobile headquarters equipped with broadband satellite internet. One of the passengers on the bus was Sheehan, who chose to set up camp at the triangular junction formed by Prairie Chapel and Morgan roads, in a ditch (indicated by star A). The site had been dubbed Camp Casey in memory of Sheehan's son, who was killed on April 4, 2004, in Baghdad. This site, later referred to as Camp 1, grew gradually as more and more veterans and peace supporters converged there. This ragtag group set up tents and distributed water and food, offering a resting place to recover from the heat. Sheehan eventually repositioned her tent over to the eastern shoulder of the triangular patch (star B). The camp grew rapidly at first and then tended to stabilize, but just as significantly, will create quality market-rate housing that, coupled with the plummeting crime rate, will sway middle and upper-middle class families to stay in New York rather than move to the suburbs. (Beyond the environmental benefits, one need only look to 1970s New York to understand the dreadful ramifications of multi-racial middle-class
with the help of the antiwar protestors, forcing their contin­
line location and primary terrain
The Related Companies, in partnership with Vornado Realty Trust. I am
landowners on a large acreage
SKIDMORE, OWINGS £ MERRILL AND DIRECTOR OF THE DEPARTMENT OF CITY
VISHAAN CHAKRABARTI IS A VICE PRESIDENT OF THE RELATED COMPANIES
globally and work to preserve precious resources. And when we need a
of the dense development that New Yorkers will need as we compete
perplexingly, he derides the West Side stadium site as having no access,
Island City, as places where we can concentrate density and in so doing,
struggles to be played out on US
to battle the civic nuisance they
to develop a process by which 1
with Iraq a distant point in the
federally funded package and a rezoning that will allow a city the size of
vandalism. Ecko won, citing his First Amendment rights to free­
who choose to embrace pejorative and parochial rhetoric rather than the
critical projects that shape our collective futures so do at the peril of us all.
One such project is the development of Moynihan Station as a magnifi­
cent new rail gateway, which was recently entrusted to my organization.
The Related Companies, in partnership with Vornado Realty Trust. I am
proud to be part of the New York development community and to be man­
aging this undertaking, and have every confidence that it will spur more of
the dense development that New Yorkers will need as we compete
government and local law enforcement. My property is worth millions of
performed outside of the backyard and now the neighborhood makes the
community property. To add insult to injury, my case was called back for a
second look at a trial that has already ended.

VISHAAN CHAKRABARTI IS A VICE PRESIDENT OF THE RELATED COMPANIES AND IS OVERSEEING THE REDEVELOPMENT OF THE FALCON POST OFFICE INTO MOYNIHAN STATION. SHE WAS FORMERLY DIRECTOR OF URBAN DESIGN AT SKIDMORE, OWINGS & MERRILL AND DIRECTOR OF THE DEPARTMENT OF CITY PLANNING'S MANHATTAN OFFICE.
N

landowners on a large acreage
Casey became by default the most poignant piece of land to
capture the nation's imagination on the subject of war. The dirt tri­
angle bounded by Prairie Chapel Road has come to represent one of
the most politically divisive struggles to be played out on US territory in recent history. This is
one piece of real estate that will never be forgotten.
PETER LANG IS AN ASSISTANT PROFESSOR IN THE COLLEGE OF ARCHITECTURE AT TEXAS A&M'S SANTA CLARA STUDY CENTER IN CASTIGLION FIORENTINO, ITALY. HE IS AN OFFICE OF THE INTERNATIONAL URBAN RESEARCH GROUP BASED IN ROME, AND TRAVELED TO CRAWFORD HOMES.

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TAG WAR

Last month, Mark Ecko, founder of Ecko Unlimited, the streetwear compa­
pany, organized a street festival to promote his new video game and the hip-hop culture that includes the noted graffiti artists spraying mock subway cars. The event generated a
flashpoint to the nation's imagination. This group of vandalism experts struck
me as a message board, in particular the encrypted underworld of street artists. To describe my
elastic city, I identified a particu­lar "tag" marking a territory
corporate real estate. I declared a tag war against
this particular piece of graffiti because it appeared throughout the
city, as if my territory had already been claimed. I under­
went a spree of "throw-overs," the practice of augmenting an
original piece of graffiti, thereby marking it our own. Meddling
with another's illegal activity is enough of a dangerous endeavor,
but at the time I was incorrigible. I had been out all night
marking my territory. When I approached the last site, I knew
that this would be the most
daring throw over of the night.
It was the busiest street yet, and
walking around dressed head to
pocket looks mighty conspicu­
doing, I declared a tag war against
the built environment, not rele­
tional booking alone, cold, and sur­
tural flaw in society that makes it
social nuisance strike them both. Somehow by
directing graffiti to a legitimate
in recent history. This is
one piece of real estate that will never be forgotten.

Peter Lang is an Assistant Professor in the College of Architecture at Texas A&M's Santa Clara Study Center in Castiglion Fiorentino, Italy. He is an Office of the International Urban Research Group based in Rome, and traveled to Crawford Homes.

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court battles that led up to it. The city withheld the appropri­
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