

# THE ARCHITECTS NEWSPAPER

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COURTESY YALE BUILDING PROJECT 05

STUDENTS DESIGN NEW HAVEN'S FIRST SOLAR HOUSE

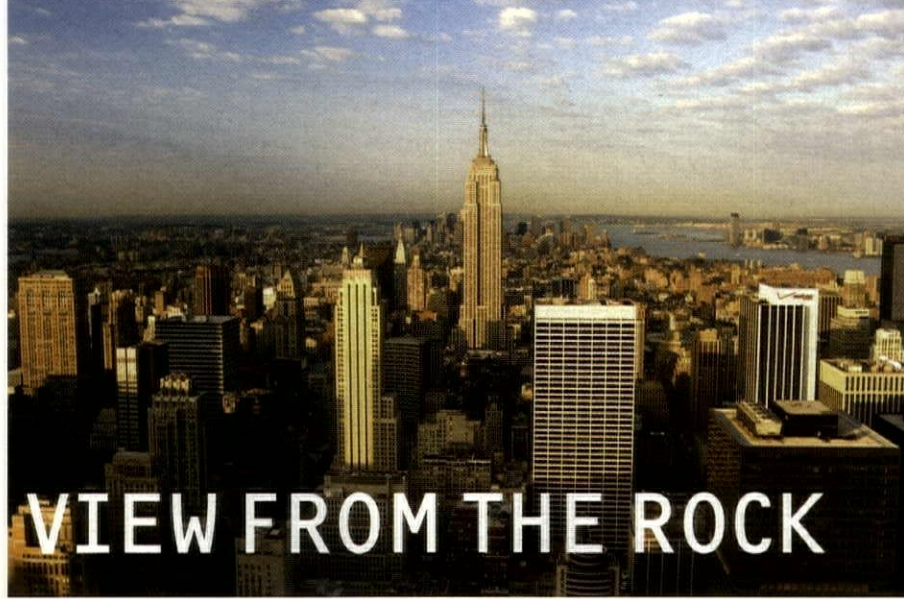
## Solar Savivors

First year students at the Yale School of Architecture have recently completed construction on the first solar-powered home in New Haven. The house was designed for the school's First-Year Building Project, a program conceived in 1967 that gives students practical experience in designing and building a home in economically depressed areas of the city.

Since 1997, the school has been working with Neighborhood Housing Services (NHS), a local nonprofit developer devoted to low-income housing. Each year, beginning in April, students work in groups for three weeks to draft a design, which is presented to faculty and representatives from NHS. After a winning proposal is selected, the entire class has a ten-day period for fine-tuning and finalizing the design, followed immediately by construction of the

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## ROCKEFELLER CENTER'S RENOVATED OBSERVATION DECK OPENS



COURTESY ROCKEFELLER CENTER ARCHIVES

## VIEW FROM THE ROCK

While Brooklynites and Jersey dwellers may rightly claim that they have a better view of the skyline than anyone in Manhattan, there is an even more spectacular spot to see the city than from across the river, and that's from within. On November 1, New Yorkers will be able to look out from the observation deck on the 70th floor of 30 Rockefeller Center for the first time in 19 years. The place will be known as Top of the Rock, and reverses the decades-old trend of closing or privatizing the city's once-numerous tower-top observatories.

The new entry along 50th Street separates visitors from the building's office tenants and leads up to a mezzanine carved out of the existing concourse level. Before reaching

the elevator, visitors pass through a multimedia space where they can watch videos about the history of Rockefeller Center, see the original wooden model of the complex, and do a little souvenir shopping.

Gabellini Associates oversaw the renovation of the original three levels of the observation deck, and has used a light touch in restoring Raymond Hood's original details: The stone has been scrubbed, the decorative aluminum fleur-de-lis polished, and replicas of the coin-operated Viewmaster telescopes have been installed. A double-height enclosed space known

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BOARD OF THE INSTITUTE FOR URBAN DESIGN MUTINIES, FORMING NEW NONPROFIT

## A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

If you don't know the difference between the Institute for Urban Design (IUD) and the Forum for Urban Design (FUD), you're not alone. As an invitation-only fellowship of architects, urbanists, and developers, IUD has historically been a bit of a mystery to outsiders. Now, a rift between the organization's board and its founder has

resulted in the formation of a new group, FUD, leaving the fellows themselves in the dark as to what exactly caused the split.

Founded in 1979 by the charismatic and idealistic journalist Ann Ferebee, the Institute for Urban Design's mission, said Ferebee, was something that had never been done before: "To bring

together the key players who shape public space—developers, public sector figures, and designers." Ferebee formed alliances with universities with urban design programs, including University of Pennsylvania and Harvard and recruited a board of directors that included Skidmore, Owings & Merrill's Marilyn Taylor, Robert Yaro of the Regional Plan Association, and developer Daniel Rose of Rose Associates. IUD produced panel discussions with urban thinkers like Senator

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CONVENTION CENTER EXPANSION ARCHITECTS NAMED

## Rogers Takes The Javits

Richard Rogers Partnership, teamed with FXFOWLE Architects (the new name of Fox & Fowle Architects) and A. Epstein and Sons International, has been selected to design the expansion of the Jacob K. Javits Convention Center. The team beat out Nicholas Grimshaw & Partners, Morphosis with Gruzen Samton, and Rafael Viñoly Architects. A group of reviewers, which included the City Planning Commission and Tishman Construction, recommended the team for the commission, which was approved by the Convention Center Development Corporation (CCDC) board of directors. The client sought a team that had previous convention center experience. A. Epstein and Sons worked previously on the expansion of McCormick Place Convention Center Expansion in Chicago.

Over the next two months, the team will craft a master plan and design concept to present the client. **JAFFER KOLB**



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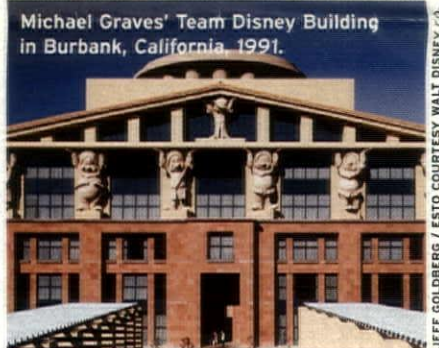
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CRIT: JULIE V. IOVINE

FOR ALL THOSE SICKENED BY THE PARALYSIS AT GROUND ZERO, MAY I SUGGEST AN UNLIKELY SCAPEGOAT: MICHAEL EISNER.

## WANTED: MEDICI OR MOSES?

On the last day of September, Michael Eisner exited Disneyland with nary a salute. It was an especially thought-provoking denouement for anyone who had trained their eyes on the ears in the late 1980s and '90s, when Eisner was the patron saint of architecture.

The Big Cheese left in his wake far more than a trail of celluloid crumbs and overwrought animated blockbusters. He got pretty far with his grand architectural plan to put the world's best architects in the service of the Magic Kingdom. "You can forget about a bad movie," Eisner once told Wing Chao, his point man at Disney Development, "but once you build a building, people are going

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In 1999 the city of New York had a terrible idea: It proposed auctioning off 114 vacant lots it owned in mostly poor (though gentrifying) neighborhoods. For years, these overlooked spaces had been serving as community gardens, transformed by local residents from garbage-strewn lots into lovely green oases. Ignoring local protests (not to mention common sense), the city was days from handing these lots to developers when a peculiarly American solution was found to save the properties. A private individual stepped in to save the day: Bette Midler. In fact, in 1995, Midler had founded the New York Restoration Project (NYRP), a nonprofit devoted to restoring and developing parks and open spaces—particularly those in economically disadvantaged neighborhoods. NYRP and a band of other nonprofits and individuals rescued the 114 gardens; NYRP itself purchased 51 of them and currently oversees their stewardship.

Midler and the NYRP, which she calls “the conservancy of forgotten spaces,” were honored two weeks ago at the AIA-NYC’s Heritage Ball, held at Chelsea Piers. She opened her rousing acceptance speech with, “What I want to know is who designed this place?” The comment brought down the house while she followed up with several important points. She decried New York City’s distressed state, comparing it to cleaner, better kept cities like London, Paris, Milan—“even Sydney,” she rolled her eyes. The trash problem was too much for her to bear when she arrived to New York in 1994, prompting her to establish the NYRP. “You can put up all the nice buildings you want but if there’s no maintenance...” she threw up her hands. New York, she rightly observed, might be skilled at creating great architecture, infrastructure, open spaces, and public facilities, but it fails miserably at maintaining them.

She’s right. All of us have noticed, for example, that the beautiful Belgian block pavers that give SoHo its distinct character have become a pot-holed embarrassment. Even Hudson River Park, a gem of planning and landscape design, is looking worn only a few years after its dedication. On a recent trek, we found scores of dead plants and barren patches of earth—even a few potholes along the bike path. If this heralded park, adjacent to one of the city’s wealthiest districts, suffers from lack of attention, we can only imagine the state of the parks of Brownsville or Melrose.

Of course, a city like Paris devotes armies of workers to maintain its elegant parks and open spaces. (Paris even has a chewing gum brigade, responsible for keeping unsightly black gum spots off its famous boulevards. Look at the pavement in New York and see what a menace gum can be!) However, New Yorkers—indeed all Americans—would revolt if they had to pay the taxes a Parisian does. The solution touted in our parts? Private partners, like the conservancies that maintain Central Park, Bryant Park, and Madison Square, or the scores of business-supported BIDs that sweep up select city streets. But this raises important questions about the privatization of public spaces and, more importantly, this solution seems only to work in areas with wealthy residents.

The accomplishments of Midler and NYRP are to be applauded but they are not an answer to the city’s enormous maintenance problems.

missed a theme that should be central for planners, and also for architects: How can the planning process be made democratic? It is a difficult topic, especially because this situation began with a somewhat skewed power structure, and now many of the grass-roots communities and poorer people are scattered and presumably not easily organized. Right now, our focus seems to be more on aspects of physical design, or economic and social issues as seen from above. There is little discussion of process and of democratic decision-making in a situation of unprecedented difficulty.

Just how does one organize citizen participation when the citizens are no longer there? Can they be contacted and involved? Shouldn’t the planning of the FEMAvilles be a central focus, along with any other planning efforts? It is not just the physical aspects of FEMAvilles we must focus on—Witold Rybczynski’s article in *Slate.com* is largely correct here—but we must also look at the role these new settlements play in the long-term social and economic restructuring of the lives of those most damaged by Katrina. These are questions that go well beyond design, and require some modesty and perspective from design professionals.

PETER MARCUSE  
DIRECTOR OF URBAN PLANNING  
COLUMBIA UNIVERSITY GSAPP

**SHUT-DOWN OF POLITICAL FORUMS**

The showdown between dueling groups of protestors that took place in August in Crawford, Texas, pitting pro-Cindy Sheehan, anti-war protestors against pro-war Bush supporters, will no longer have the unique public forum that emerged over the summer outside President Bush’s vacation ranch. (See “The Geography of Protest,” *AN* 15.9.21.2005.) A series of bans have been passed, prohibiting parking, camping, and even sewage receptacles along 23 miles of roadway in McLennan County. County commissioner Ray Meadows spearheaded the bans to restore order to the area. The Crawford Peace House remains in the center of the town of Crawford. Sheehan, meanwhile was arrested in front of the White House on September 24 for protesting without a permit by the National Parks Police.

PETER LANG  
TEXAS A&M SANTA CHIARA STUDY CENTER  
CASTIGLION FIORENTINO, ITALY

**LETTERS****I'M NOT A HATER**

Clay Risen’s fine column, “Sign of the Times” (*AN* 14.9.7.2005) plausibly states that the New York Times Co. and Forest City Ratner “found a new enemy in Steve Cuozzo,” in that I wrote a number of columns in the *New York Post* attacking the Times’ manipulation of real estate news in service of its partnership with Ratner.

Risen’s column is on the architecture to the literature on the *Times*’ new headquarters tower and perhaps the first

informed and balanced account of its origins and history. However, it may have inadvertently left the impression that I was unsympathetic to the project. As my columns of Feb. 22, 2002 and Nov. 3, 2003, among others, made clear, I enthusiastically endorsed the development and encouraged its swift realization.

Although Risen dismisses as “conjecture” my frequent charge that the *Times* was “shilling for a partner,” the evidence is plainly laid out in the many columns I wrote

citing chapter and verse. That the *Times* has used its news, arts, and opinion pages to support Ratner’s interests in ways obvious and subtle is common knowledge in the real estate industry.

STEVE CUOZZO  
THE NEW YORK POST

**URBAN PLANNING FOR DISASTER**

Regarding other otherwise excellent editorial on architects and Hurricane Katrina (*AN* 15.9.21.2005), I’m surprised that you

**CORRECTION**

In “Campus Life” (*AN* 15.9.21.2005), the article on Pratt contained several errors. Richard Scherr, Director of Facilities Planning and Design, is incorrectly referred to as Robert. The piece also omitted mention of a 1982 master plan by SOM, which influenced the current Cooper, Robertson & Partners master plan. We apologize for the errors.

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## NEW MUSEUM, NEW LOOK

As we eagerly await the new New Museum, which broke ground on the Bowery earlier this month, word has reached us that the building—a snazzy stack of staggered boxes designed by the Japanese firm SANAA—has lost one of its most touted design features: its galvanized zinc cladding. Recently, a tipsy insider unwittingly told us that the metal proved too expensive and was being replaced with some kind of special but less costly aluminum mesh. Without confirming or denying any details, a museum rep acknowledged that a new material is under consideration that, she insisted, “will be much more interesting than what was originally proposed.” In addition, we’ve learned that the building’s circulation has improved with continuous galleries that will no longer be interrupted by office floors, as first designed. Nevertheless, you can’t get around one wince-inducing fact: According to our loose-lipped source, the museum considered replacing the zinc with galvanized steel but decided against it, in part, because all the truck exhaust on the Bowery would turn the metal black. Artist-designed face masks, anyone?

## KNOLL-EDGE IS POWER

The now-defunct International Freedom Center at Ground Zero may have been hokey to begin with, but its demise—at the hands of bureaucrats, 9/11 families, and others who were horrified that its exhibitions might discuss freedom too freely—is truly messed-up. And so it’s in this context that we’ve discovered unlikely new ground for a lesson in liberty: Knoll. At a recent awards ceremony and benefit auction at Manitoga, the former home of Russel Wright in Garrison, New York, Knoll was both an honoree and the highest bidder on a limited-edition lithographic poster designed by Massimo Vignelli in 1976. That work, commissioned by the U.S. State Department to commemorate the country’s bicentennial, illustrates an American flag with stripes made up of newspaper headlines from abroad. It was harmlessly meant as a melting-pot homage, but the Feds didn’t like the foreign bent and when Vignelli refused to change it, the poster was shelved. Having bought the piece for its museum in East Greenville, Pennsylvania, Knoll now plans to hang it in its Meatpacking District showroom—proving that censorship may have found a home at Ground Zero, but freedom still rings above the sofa.

## TAKE THIS CAR

The next time you’re about to jet off to your latest LEED-certified project, consider all the fuel it takes to get you there. And then ride to the airport in OZocar (ozocar.com), a new car service in the city that has an all-hybrid vehicle fleet. Created by television and film producer Roo Rogers (whose dad happens to be architect Richard Rogers) and Virgin Records America co-founder Jordan Harris, its Toyota Priuses come with satellite radio, an iBook, and wireless Internet access. Manhattan to JFK is \$60. The cars get 60 city miles per gallon. Indeed, good works seem to run in the Rogers family. Few seem to know that Richard Rogers’s London firm operates under a charitable trust that donates a whopping 80% of its after-tax profits to a range of charities. His recently-announced commission to finally expand and spruce up the Javits Center is also a pretty good cause.

LET SLIP: ACHEN@ARCHPAPER.COM

**SOLAR SAVIORS** continued from front page house. Typically, the house is completed by August, though a delay in receiving materials pushed the date back to late September.

This year, support from the Connecticut Clean Energy Fund introduced the challenge of integrating a photovoltaic (PV) energy system to the design. “While all of us had a basic understanding of the technology, only two or three really knew how the engineering worked,” said Marc Guberman, project manager and a student in the program.

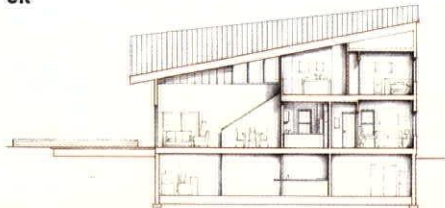
The winning proposal incorporates the panels without showcasing them, which allows the modest home to fit into its neighborhood. According to student Audrey Vuong, “While some projects were too design-oriented, we appreciated the subtlety of this house.”

Due to the increased popularity of the houses that come out of the assignment, the house was pre-sold before it was completed, to a single parent with three children. While the students didn’t know who the inhabitants would be, they had planned for a small family.

The street-side of the house is two stories and contains three bedrooms. To accommodate the angle the photovoltaic panels require, the roof slopes down in the back of the house to the height of one-and-a-half stories, sheltering a spacious room lit primarily by a large skylight. The front door is located on the side of the house, an unusual move that NHS initially opposed but which designers argued would allow roomier bedrooms in an already tight footprint.

Excess energy generated by the home will be put back into the power grid, earning the family credits from their electric company. The PV system has generated interest in the community: New Haven Mayor John DeStefano, Jr., has expressed interest in being involved with future solar designs.

JK



CIDC—AND SOME CASH FROM THE CITY—SET TO SPUR REDEVELOPMENT

## CONEY: COMEBACK KID?

Coney Island may finally be ready to join the rest of the city’s real estate boom: On September 14, Mayor Michael Bloomberg announced that \$83.2 million would be dedicated to reviving the area. The investment accompanies a strategic development plan by the Coney Island Development Corporation (CIDC). The newly committed funds have signaled the city’s intention of realizing development in the area which, according to CIDC chair Joshua Sirefman, “will hopefully catalyze the market and give developers increased confidence.” While the city controls slivers of land in the area, the majority of space is

privately owned. “There is tons of vacant land in Coney Island,” Sirefman explained. “A lot of it has been sat on for decades by people who have hopes of development, but the market has never pushed for things to happen.”

The investment will be directed through the CIDC and distributed over a variety of programs including the transformation of Stillwell Avenue into an open public space, the redesign of Steeplechase Plaza with the Parachute Pavilion, a community center, and new affordable housing. Further infrastructure changes will improve parking and transit as well as the **continued on page 4**



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## AT DEADLINE

## HIGHER PROTECTION

"George Bush doesn't care about black people," declared singer Kanye West during a live telethon benefiting Hurricane Katrina victims. President George W. Bush is trying to convey the contrary as he pushes for the African Burial Ground in Lower Manhattan to become a national monument. He sent a letter urging Secretary of the Interior, Gale Norton, to consider turning the site into a national monument, which would give the site and its memorial, designed by Rodney Léon, permanent protection. The site is currently on the National Registrar of Historic Places, which does not offer any legal protection.

## TEAM EFFORT

Last month, the New York Jets and the New York Giants made an agreement to become equal partners in an \$800 million stadium in New Jersey's Meadowlands. The East Rutherford site is current home to Giants Stadium, which would be razed. The unprecedented deal effectively ends the Jets' prospective move to Flushing Meadows Park in Queens. The new project will include a rail connection and access to the new \$2 billion Xanadu retail and entertainment complex. The agreement stipulates that both teams must stay

in New Jersey for 99 years.

## RISING SUN

Japanese architect Toyo Ito has been awarded the Royal Gold Medal, despite strong campaigns mounted for English architect Edward Cullinan and historian Joseph Rykwert. The honor is given annually in recognition for a lifetime of work that has had an international effect on architecture. The award is given by the Royal Institute of British Architects (RIBA) with personal approval by Her Majesty the Queen. RIBA also honored Peter Cook and Dennis Gilbert with lifetime Honorary Fellowships. The awards will be presented in February of next year.

## GREEN BUILDINGS GALORE

On October 3, Mayor Michael R. Bloomberg signed into law the High-Performance Building Bill, which mandates that all civic projects over \$2 million, excluding housing, and all private projects with more than \$10 million of public finance must meet building standards as stringent as those certified under the Leadership in Energy and Environmental Design (LEED) program. The bill goes into effect in January 2007, and is estimated to affect \$12 billion in new construction.

**CONEY: COMEBACK KID?** continued from page 3 integration of the boardwalk and beach.

Ideally, the CIDC will work with developers to integrate the discretely owned blocks of Coney Island by adapting the infrastructure around their needs. The renovation and master plan of the New York Aquarium demonstrates this orchestration: Though the \$45 million project is funded through the institution, the CIDC is helping to draft a master plan that satisfies its goals as well as dedicating funds to better connect it to the surrounding area.

An article in the September 26 issue of *New York* magazine reported that one developer, Joe Sitt, has purchased over 10 acres of land for nearly \$100 million over the past few years. He envisions a spectacular new Coney Island that would rival the glitz of Las

Vegas with a high-end hotel and shopping center. Under current zoning, his plans could not be fully realized, but according to Sirefman, the CIDC is hoping to have the area rezoned to accommodate larger-scale development. "We are tweaking and refining the zoning to define public space," said Sirefman. "The area is zoned to protect the amusements. We need to keep that, but with adjustments to allow hotels, theaters, restaurants, and entertainment venues."

While the strategic plan relies on independent initiatives by the developers, the CIDC wants recommendations from the Department of City Planning by the end of the year, and hopes to pass them through the Universal Land Use Review Process by 2007. The CIDC's goal is to have most projects in motion by 2008. **JK**

**VIEW FROM THE ROCK**  
continued from front page

as the Weather Room is at the center of the 67<sup>th</sup> floor; it shelters visitors in inclement weather and double as an events space. From there, visitors take an escalator up to the 69<sup>th</sup> floor, which is an open-air terrace guarded by 8½-foot-high safety glass panels.

The truly spectacular spot, however, is on the 70<sup>th</sup> floor, which is a 20-by-200-foot space left almost open. With the exception of one small area, Gabellini did not have to install any glass panels on the perimeter because there is an open terrace one floor

down: The only thing that seems to separate viewers from the city is the original stone parapet. Perhaps it's the dimensions of the space but this vertigo-ridden visitor felt a bit queasy. But the 360-degree view is so astonishing that it will likely block out any sensation as hum-

drum as nervousness. The project's developer, Tishman Speyer Properties, claims that on a clear day, one can see 80 miles. The only thing that interrupts the view is the observation deck's rival a few blocks to the south, the Empire State Building. **ANNE GUINEY**

View north from the Top of the Rock



COURTESY ROCKEFELLER CENTER ARCHIVES



DOWNZONING INTENDS TO CHECK LOFTY DEVELOPMENT

# South Park Slope Stays Low

On September 28, the New York City Planning Commission heard from a candid and emotional crowd at a public hearing in response to its efforts to rezone Brooklyn's South Park Slope. Community groups, residents, and elected officials implored the commission to halt the developers now rushing to lay foundations for tall buildings in their neighborhood.

In question is a 50-block area bounded by 15<sup>th</sup> Street to the north, 4<sup>th</sup> Avenue to the west, Prospect Park West on the east, and 24<sup>th</sup> Street and the Green-Wood Cemetery on the south. Regina Meyer, director of the Department of City Planning's (DCP) Brooklyn office, said, "The rezoning will protect the area's low-rise character by recommending contextual envelopes with height limits and encouraging appropriate apartment house construction along Fourth Avenue by using an affordable housing bonus."

The downzoning initiative began in 2004 when John Burns, founder of the South Park Slope Community Group and a member of the Brooklyn Community Board 7, contacted the Brooklyn Borough President Marty Markowitz's office. "It began as a group of my neighbors worrying about the loss of our on-street parking spots," said Burns, "but then we recognized that our whole neighborhood was under development pressure."

The proposal would replace R5 and R6 zones—residential areas that allow buildings to be 40 and 70 feet high, respectively—with R5B and R6B districts, which would effectively limit building heights to 33 and 50 feet respectively. To absorb new development, a new R6A district would be created along 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> avenues, while a new R8A district would be designated along 4<sup>th</sup> Avenue. R6A would provide a 60-foot street wall along the avenues, with a maximum height of 70 feet. The R8A zone would allow for an 85-foot-street wall (with a maximum height of 120 feet), and include a Floor

Area Ratio (FAR) bonus from 5.4 to 7.2 for the provision of affordable housing. Further, the areas along 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, and 7<sup>th</sup> avenues would be rezoned to a C2-4 overlay (replacing the existing C1-3 and C2-3 districts), thereby limiting parking requirements and reducing the depth of commercial intrusion into the residential midblocks.

The initiative picked up steam when the community board approved a DCP study of the area in August 2004. The Uniform Land Use Review Process (ULURP) was initiated on August 22 of this year, and was followed by a recommendation of approval by Community Board 7 on August 24. It was approved by Markowitz, on September 26. At the commission hearing, developers expressed concern with the haste of this downzoning, and suggested that a more comprehensive approach, similar to the one taken in the Greenpoint-Williamsburg rezoning, was in order. In response to those comments, Amanda Burden, director of the DCP, said, "This has been nearly a year of work, and is a carefully wrought plan".

Questions of community context and scale have been ubiquitous in every recent rezoning initiative by the city. At the Borough President's hearing on September 22, Markowitz reassured the public by saying, "I will not be happy until contextual zonings are done throughout Brooklyn." The flashpoint at that meeting was a building at 614 7<sup>th</sup> Avenue by Emet Veshalom Development, designed by Robert Scarano Architects, now under construction. When complete, the residential building's 70 feet height will block the historical view corridor between the Statue of Minerva in Green-Wood Cemetery and the Statue of Liberty, which salute each other to commemorate the first battle of the Revolutionary War.

Although there are similarly egregious new buildings in



construction nearby, several new developments respect the scale of the neighborhood, and the future of such projects could be in question if the area is downzoned. A new building at 270 21<sup>st</sup> Street, designed by Coggan + Crawford Architecture Design and developed by the 21<sup>st</sup> Street LLC is modern, but contextual in scale at 3 and 4 stories high. The small development corporation hopes to develop two more properties in the same fashion, but fears the downzoning will have a negative impact on their future projects by reducing FARs. Andrew Giancola of the 21<sup>st</sup> Street LLC said, "The downzoning will have a negative economic impact on us—it will shrink our allowable square footage, our profits, and therefore the quality of housing we can provide".

A vote from the Planning Commission is scheduled for October 19, and the City Council will then have 60 days to vote for or against the South Park Slope rezoning.

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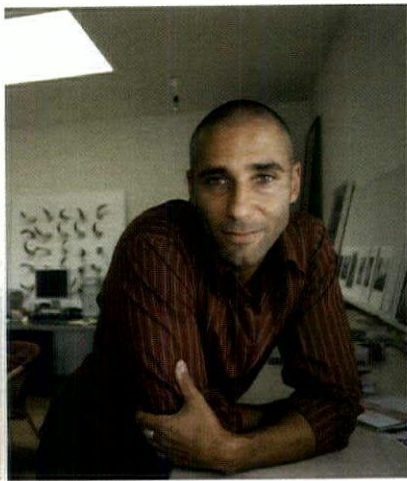
# MACARTHUR GENIUS GRANTS AWARDED

Imagine getting a phone call out of the blue, letting you know you have received a half million dollars to pursue your life's work. Over the course of five years, the no-strings-attached windfall is gifted to bright and pioneering individuals who have been nominated, unbeknownst to them, by a group of anonymous experts. The program was launched in 1981 by the John D. and Catherine T. MacArthur Foundation of Chicago, which has assets of over \$5 billion. The so-called "genius grants" have been bestowed on individuals working in all professions—from medical researchers to the arts. Liz Diller and Ricardo Scofidio were the first architects to receive the award, in 1999. Samuel Mockbee was named a winner in 2000 and James Carpenter in 2004. AN takes a look at four local winners whose work may impact our design and visual culture. **ANDREW YANG**



**Majora Carter, 38**

Since founding Sustainable South Bronx in 2001, Carter has been striving to make her community more livable, healthy, and green. She is currently working on a project monitoring the public health benefits of green roofs. She initiated the creation of a green roof on her own office building and is seeking more potential sites. Carter is also working on the South Bronx Greenway, an effort to green a 4-mile stretch of waterfront, for which she has secured \$20 million in public and private funds. In response to winning the grant, Carter noted, "I hope to use the profile of the award to generate interest in sustainable and environmental projects in communities of color."



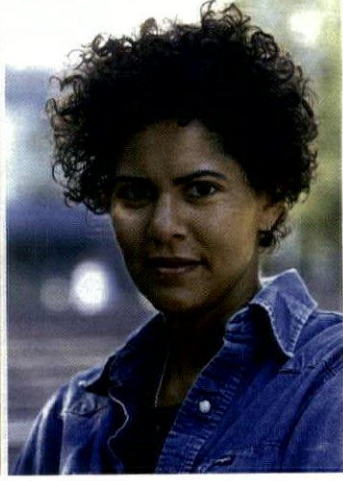
**Fazal Sheikh, 40**

Sheikh, a Pakistan-, Zurich-, and New York-based photographer, has been documenting the plight of refugees in various parts of the world since 1992. From Sudanese and Somali immigrants crossing into the U.S., Sheikh's work has focused attention on groups of people who tend to be marginalized by the media and society at large. In 2002, he distributed thousands of DVDs of his work, *The Victor Weeps—Afghanistan*, with a note stating that "[the project] is intended to explore alternative methods for distributing visual arts exhibitions of a timely nature to as large an audience as possible."



**Teresita Fernandez, 37**

This New York-based sculptor is known for work that integrates color and light into constructed spaces. Her sculptures are largely conceptual, and often interpret natural phenomena such as waterfalls, sky, and fire into objects that have some kind of visual or tectonic consequence. By engaging some of these largely abstract phenomena, she reduces natural elements into basic sensations, beckoning viewers to reinvestigate their visual and sensorial perceptions. In recent years, Fernandez's work has also evolved with cinematic aspects of viewers moving through spaces, as well as outdoor installations that engage the landscape.



**Julie Mehretu, 34**

The Ethiopian-born, New York-based artist Julie Mehretu's paintings evoke dizzying and stultifying geometries based on the chaos of modern life. Her canvases look more like exploded architectural plans. In fact, they share some similarities (if just superficially) with the early paper architecture of Zaha Hadid and Daniel Libeskind, tinged with the frenetic activity of Jackson Pollack. As the artist explained, "[My] work is firmly located in the dynamism of the modern metropolis." Her highly abstract creations depend on the viewer's perception of what the spaces reveal.

COURTESY OF THE MACARTHUR FOUNDATION

**WANTED: MEDICI OR MOSES?** continued from front page to be looking at it forever."

In the decade-plus that Eisner made good design a Disney priority, starchitects designed over 20 hotels and offices in three cities and on two continents. *The New York Times* magazine put Michael Graves' Team Disney building in Burbank on its cover. And in April 2001, the National Building Museum presented Eisner with its first Visionary Patronage award.

The world was Eisner's oyster in those days. Architectonica, Aldo Rossi, Arata Isozaki, Cesar Pelli, Philip Johnson, Gwathmey Siegal, Hugh Hardy, Leon Krier, Michael Graves, Antoine Predock, Robert A. M. Stern, and Venturi Scott Brown were all hired. It was a rash architect who didn't take Mickey's call. (Rem Koolhaas likes to say he was one but, according to Chao, he did enter an early competition for a Disney job and lost.)

But did Eisner's patronage lead to world-class work? In spite of his global reach, Eisner's goals were disappointingly low-rent. As stated on the Walt Disney World Fan website: Buildings, Eisner said, should simply "never be boring."

Nor did his crown of stars fail to deliver. But will a pair of 63-foot matching dolphins in Orlando, a pediment of dwarves in Burbank, both by Michael Graves; a mouse-eared portal by Arata Isozaki; or Billy Bob's Country and Western Saloon in Village

Disney, outside Paris, designed by Frank Gehry, stand the test of time?

Not that so many people see them anyway. At \$60, a day ticket to Walt Disney's worlds are out of reach to all but the most determined thrill-seeker, and only your savvy travel agent knows for sure what a night at the Dolphin or Swan might cost.

What Eisner did do, though, was to unleash on an unprecedented scale one of the more pernicious—and still dangerously addictive—subsets of design: entertainment architecture. Twenty years later, can we still laugh? At least Miuccia Prada, architecture's latest Medici, has commissioned buildings so implacably cool that no one dares crack a smile. And they are located in the arguably public realm of the shopping mall.

Eisner's legacy is not the buildings that aren't aging so well anyway. Nor is it the fading memory of famous architects prancing around in metaphorical (and unfortunately, sometimes literal) mouse ears. No, Eisner must answer for popularizing the idea of architecture as marketing icon. And now—when we need more than ever an architecture of place, with resonant meaning—we're stuck with architecture that's little more than product made really big.

Where ambitious HQ's once strove to convey power and economic might through architecture, now it's enough to simply wow. Walter P. Chrysler has wanted his epony-

mous skyscraper to look like the ultimate chrome tail fin, but he still allowed William Van Alen to translate that vision into something more. Eisner simply wasn't ambitious enough—even Walt reached farther with Epcot. Architecture as corporate googie just doesn't have staying power in today's world.

But that's where we've stuck: We're unable to see beyond architecture as entertainment. The recent failures of vision at Ground Zero only underscore the communal failure to imagine a different way. There's a sinking feeling that the same thing is going to happen at the Atlantic Yards in Brooklyn, on Governor's Island, on Grand Avenue in downtown Los Angeles, in the rebuilding of New Orleans.

Eisner's not really the one at fault, of course. There's plenty of blame to go around, starting with the gutting of urban studies curricula in the 1970s and onward to the feckless politicking of Pataki.

But there's no time for spreading the blame now. We don't need a Medici, we need an enlightened madman (or woman) to seize the dwindling opportunities. Nietzsche said that progress in history boils down to a few irrepressible geniuses and the effort it takes a people to get around them. My suggestion: Couldn't Amanda Burden make like a Robert Moses just for a while?

**JULIE IOVINE CONTRIBUTES REGULARLY TO THE NEW YORK TIMES AND OTHER PUBLICATIONS. SEND COMMENTS TO JIOVINE@ARCHPAPER.COM.**

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# A FUNNY THING HAPPENED ON THE WAY

**TO THE FORUM** continued from front page  
Daniel Patrick Moynihan, writer Simon Schama, and designers Cesar Pelli, Moshe Safdie, and Andres Duany. Topics ranged from livable neighborhoods and sustainable cities to urban design journalism, and discussion took written form through a bi-monthly newsletter.

Despite its impressive roster of affiliates, Ferebee ran the homegrown, shoe-string Institute much like a salon, operating mainly out of her Greenwich Village brownstone, with brief stints at SUNY Purchase during IUD's early years, and more recently, at the City University of New York's Steven L. Newman Real Estate Institute. Keeping the organization small, Ferebee and her board handpicked IUD's fellows, which number about 1,000 worldwide, 400 of them active. "We wanted the best people," explained Ferebee, "but we were criticized for being too elite—and it was probably true."

Mutiny in these intimate ranks started to brew last spring when Ferebee, now in her 70s, began making plans to transition into the title of founding director and to appoint a new executive director together with her board. Somewhere along the way, Ferebee said, "it became clear to me that my interests to revitalize the board with young people were not being paid attention to, and I became less confident that [the board] would [make the transition] in the way I thought they should." Because of the stalemate, the board seceded and reconvened under the new name the Forum for Urban Design.

The details of the split remain shrouded in mystery, as the leaders of FUD have been reluctant to speak. Forum president Marilyn Taylor and chairman Daniel Rose both declined to comment, and the new organization's young executive director, writer, and urbanist David Haskell, offered this: "The Forum's board members are hopeful that Ann will decide to join us as we move forward. With enormous respect for Ann and her accomplishments, we wish her well." According to a statement issued by FUD on August 3rd, its board members have moved all operations to offices at the Newman Institute, which has housed IUD's offices for the last two years. According to Ferebee, their offer has not been formally retracted, though she conceded, "it may be politically difficult to house the two separate groups at Newman." (Newman Institute director Henry Wollman was not available for comment.)

Of FUD's board of directors—which includes James Corner of Field Operations, Hugh Hardy of H3 Hardy Collaboration, and Robert Yaro—only one agreed to speak. "We wanted to cast a wider net and seek a broader set of issues," stated Alexander Garvin of Alex Garvin & Associates, suggesting that FUD wanted to take a less theoretical, more proactive stance. "Giving the organization a new name," he continued, "is a way of indicating to people that we're trying something new." These efforts will kick off with an October 26 panel discussion

titled "New Orleans Rebuilds" at New York's Century Association, moderated by critic Paul Goldberger—who spoke at the first IUD program in 1979.

To the fellows themselves, the Forum's new name brings little clarity. While FUD sent letters to IUD fellows stating that they would also be honored as fellows of the Forum, Ferebee asserted that her fellows will be coming to her upcoming November 10 panel. Susan Chin of New York City's Department of Cultural Affairs, a participant in past IUD programs, said, "Right now, everyone [who was affiliated with IUD] is receiving everything from everyone—from the Forum and from Ann. We're all confused." And some longtime supporters of Ferebee's, like Patricia Conway, professor of architecture at University of Pennsylvania, suspect foul play. "The purpose of a not-for-profit board is not to act as a bully pulpit," attested Conway. She added, "As a member of a non-profit board, you give [money], you get [money for the organization], or you get out, and [the IUD board] never figured that out"—implying that Ferebee's board members had been doing less than their fair share of contributing.

For Ferebee's part, business at IUD continues as usual, as she seeks to "reach out to the next generation," in part through an educational outreach program led by City College architecture professor Lance Brown, and through a number of new fellows and advisors, including Michael Sorkin, director of urban design at City College, and Adriaan Geuze of the Netherlands' West 8 Urban Design & Landscape Architecture. The Institute's November 10 discussion at the Barnard Club in New York will include Brown, Grahame Shane of the urban design program at CUNY, journalist Jayne Merkel, developer Stuart Match Suna, Chris Sharples of SHoP Architects, and Kathleen John-Adler of Olin Partnership. What exactly Ferebee's role will be is still unclear, and at press time, she had not yet named the executive director of IUD.

The nature of the relationship between IUD and FUD may also take time to emerge. Ferebee said, "There's been an effort to bring [the two organizations] back together. Sometimes I'm optimistic about it, and at other times I'm not. But I hope the effort will continue." However, she added that there's no reason why there shouldn't be two New York-based organizations devoted to urban design—as well as similar groups across the globe—that could work cooperatively. Susan Chin summed up what seems to be the concern of all of those involved, regardless of whatever personal misunderstanding may be at the root of the current rift: "This kind of discussion between civic leaders is not something the AIA, the League, or the Van Alen is doing—and there's a real need for this in the city." **ANNA HOLTZMAN**

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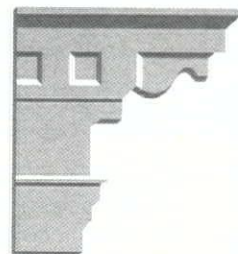
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**SAFE AND SOUND.** MOMA'S FIRST MAJOR DESIGN EXHIBIT SINCE ITS REOPENING TAKES A LOOK AT OBJECTS THAT HELP KEEP US SAFE. IN THE WAKE OF TERRORIST ATTACKS AND NATURAL DISASTERS, ALICE TWEMLOW OBSERVES, THE SHOW TAKES ON NEW AND POIGNANT RESONANCE.



Philippe Million's *Barrier Bench*, 2002, turns a steel barricade into a place for sitting. Cameron McNall and Damon Seeley of Electroland designed an inflatable homeless shelter (below) that can be deployed in parking lots and open spaces. Matthias Megyeri's 2004 *Heart to Heart* chain (opposite) adds a sweeter side to security.

*SAFE: Design Takes on Risk* is the Museum of Modern Art's first major design exhibition since its return to Manhattan last November. Curated by Paola Antonelli, the exhibition features more than 300 contemporary design objects and prototypes from all over the world that have been created in response to dangers, risks, and stresses that range in severity from the displacement of whole populations from genocide or natural catastrophes all the way to protections from the humble paper cut and blister. The objects are presented "without passing judgment," as the show's curator Paola Antonelli put it. "We just show how designers can offer grace in emergency situations and times of revolution and turmoil—both historic and domestic. Design can make a difference in how people manage the situation of emergency," she said.

With characteristic acuity, Antonelli has chosen for her first big show since *Workspheres* (2001) a poignant theme—one that is bound to resonate with the public, especially in the current climate of fear and anxiety. Interestingly, the show was conceived well before 9/11. At that time the exhibition was framed around the idea of "emergency" and consisted of ambulances and emergency-response equipment and tools. Focusing on such prosaic expressions of design is part of Antonelli's larger mission as a design curator to open people's eyes to the beauty in the everyday and to the things they hadn't previ-

ously considered as being part of the design canon. "Medical instruments are to designers and people who love design what radio towers are to architects," said Antonelli. "There's this bare-bones beauty, where the function and the engineering skeleton are exposed, that is very meaningful and arresting."

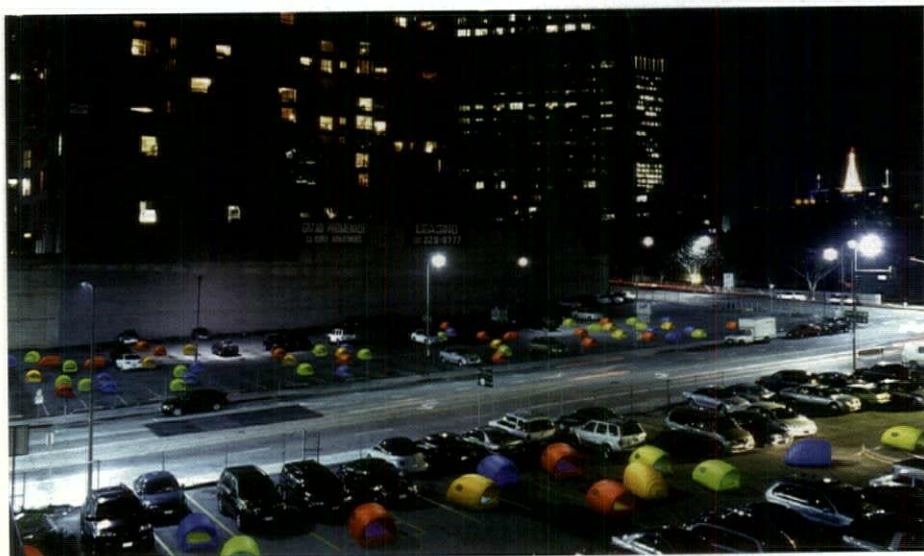
When a very real national emergency struck in the shape of 9/11, Antonelli shelved her exhibition. It was only to resurface when she, Hella Jongerius, and Gregg Pasquarelli chose the theme of safety for the 2003 edition of the Aspen conference that they were charged with organizing. Considering the subject of emergency from the new perspective of safety, and looking at design's role in providing comfort and a sense of security, made the exhibition's premise viable again for the curator.

The objects are organized into thematic groupings that reference either the reason for their creation or the type of solace and protection they are meant to provide. The section titled "Shelter," for example, features temporary housing for refugees and disaster victims along with examples of psychological protection against anxiety and stress. Among the exhibits, for example, is Shigeru Ban's shelter designed on the occasion of the Kobe earthquake in 1995 and made out of easily found cardboard tubes, beer crates (or in the case of Muslim countries milk or soda crates), and plastic tarps. "The tarp is

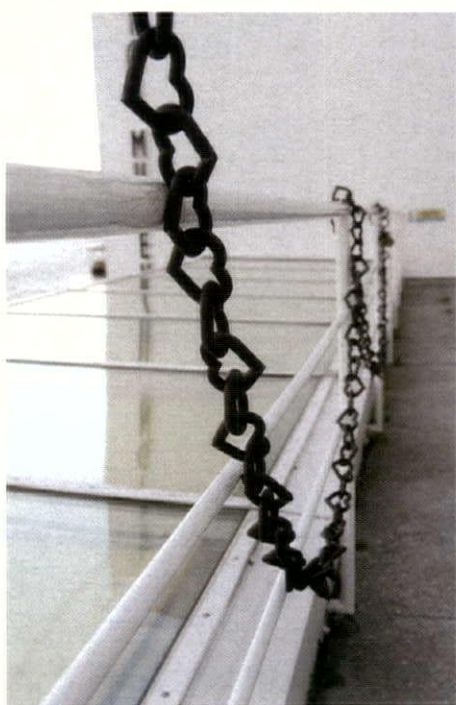
the beginning of a shelter," said Antonelli, "but the addition of a door can give a displaced person a sense of home and not simply a roof over their head." This is the difference that design can make. Michael Rakowitz's *paraSITE* homeless shelter is made from Polyethylene and designed to plug into the outtake ducts of a building's HVAC system. The warm air leaving the building simultaneously inflates and heats the double membrane structure, protecting a homeless person from heat in the summer and cold in the winter. Also included in this section are

psychological shelters such as a felt cocoon called *Cries and Whispers* created by Scottish designer Hill Jephson Robb when his sister died of cancer leaving behind a seven-month-old daughter in need of a womb- or nest-like structure in which to seek refuge.

Another grouping in the show, titled "Armor," features objects designed to protect the body and mind. Included here is *Suited for Subversion*, the ingenious invention of South African interactive designer Ralph Borland. It's a suit for a protester to wear that inflates when he or she is threat-







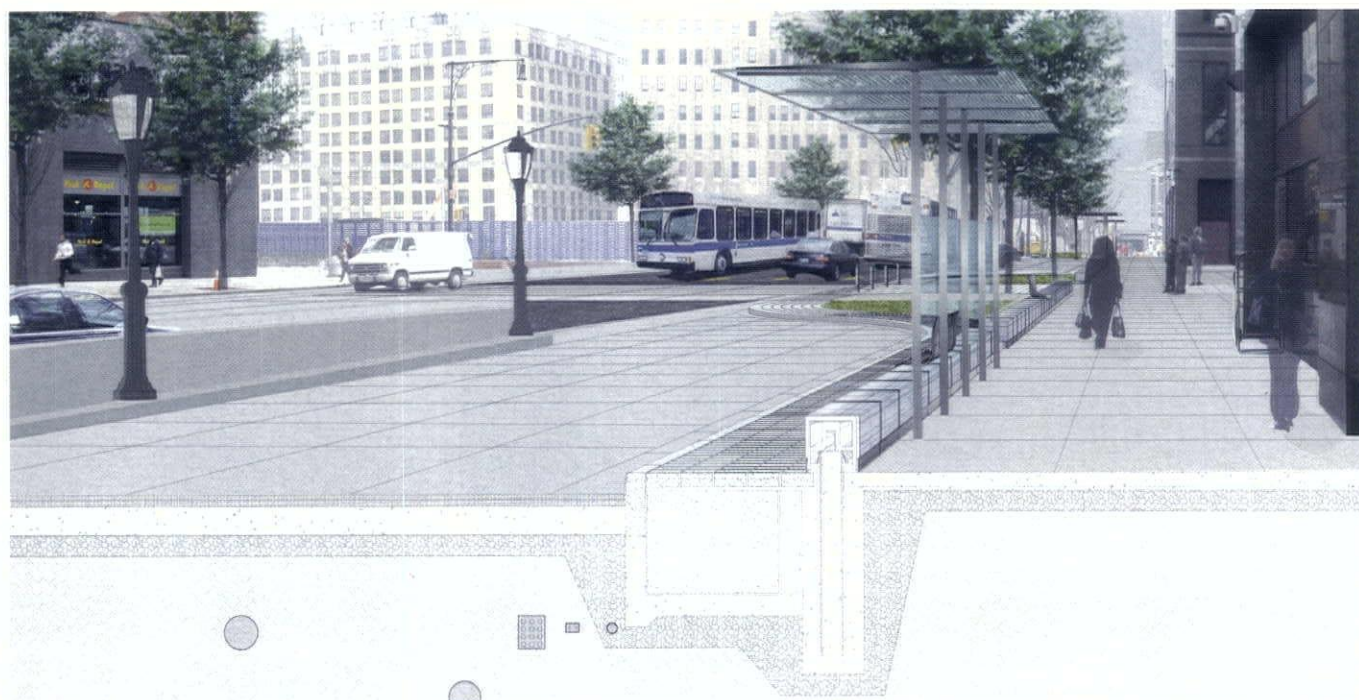
MATTHIAS MEGYERI / COURTESY MOMA

ened. The suit is fitted with a camera to document any encounters with the police and a speaker that amplifies the heartbeat to remind the police of their humanity. When gathered in a crowd with other suits, the simultaneous beating creates a dramatic and powerful rhythm. Such innovative and quirky interpretations of the idea of armor enliven more prosaic examples of the genre such as earplugs, welding helmets, and other examples of industrial protective gear, that receive short shrift in the exhibition's press materials. Despite this apparent predilection for the poetic, Antonelli asserted that, "Beauty and usefulness alone were not enough to justify inclusion in this exhibition." Her criteria stipulated that "each object had to transcend the outcome of the equation of its form and function by displaying meaning—to an individual, to a community, to the world at large and, last but not least, ingenious beauty."

Safeguarding property is another issue that many designers and architects have addressed through their products and prototypes. The KOL/MAC Studio has created *INVERSA-brane*, a concept for an invertible membrane that protects buildings from the elements and other forms of attack. The membrane, made from vacuum-formed DuPont Corian and Sentry impact-resistant glass, is designed with excess surface area that acts as a defensive yet proactive barrier between the elements and the structure it defends. The membrane circulates air, filtering out pollutants and other allergens. Its bladders collect rainwater for daily use as well as for sprinkler action; the surfaces use solar energy to regulate humidity and temperature both inside and out, and it incorporates fire-resistant and thermoactive textiles.

In the domestic sphere is *Sweet Dreams Security*, Matthias Megyeri's series of safety products that wryly comment both on heightened fears associated with home security and the cult of cute. His barbed wire is woven with fierce butterflies and fish, his iron railings have bunny rabbit shaped posts, and his heart-shaped ring chains are fastened with teddy bear padlocks. The work, which was undertaken while Megyeri was a student at the Royal College of Art in London, addresses the often-contradictory needs for protection and beauty.

The public realm, too, is addressed with the inclusion of Help Point Intercom, recently created by Antenna Design for the New York



## BREAKING GROUND

**ROGERS MARVEL SHOWS THAT SECURITY DESIGN NEEDN'T BE DEFENSIVE AND FORMIDABLE. WITH A HOLISTIC DESIGN APPROACH, THEY PROVE THAT THERE'S MORE TO SAFE STREETS THAN BOLLARDS AND BOMB DOGS. SARA MOSS REPORTS.**

Addressing post-9/11 security requirements is now a central part of designing any major urban project. The obvious, and disheartening, reflex is to beef things up—to thicken walls, install barriers, widen distances—a trend most visibly seen in the redesigned Freedom Tower. But building fortresses and barricading streets aren't the only solutions. In two recent projects, Rogers Marvel Architects (RMA) has shown that safety can be integrated in subtle, multidimensional, and even beautiful ways.

In 2002, the Battery Park City Authority (BPCA) hired the RMA team after an open RFP process to oversee the streetscape improvement project, which included designing street lighting, furniture, and landscape features, as well as traffic planning. The project was prompted by both the congestion from last stages

of building out the neighborhood as well as post-9/11 security activity (such as truck screening), which was making pedestrian and vehicular traffic worse. Security measures were an implicit part of everything they did. "It's not healthy to feel like you're a target all the time," said Rogers. "From the beginning, we were talking about streetscapes as the thing to look at and the thing to start with." The project team also included Sam Schwartz (traffic consultant), Ducibella Venter & Santore (security consultant), Weidinger Associates (blast and security engineer), and James Carpenter Design Associates (art elements).

Addressing how Battery Park City meets its surrounding neighborhood, the designers found themselves deep in solving urban design problems that required large-scale decisions.

Improving vehicular and pedestrian traffic—which would lessen potential threats—was a paramount concern. With Schwartz, RMA devised a plan that called for adding raised crosswalks on North End Avenue (between 6 and 8 inches high, they make the street level with the curb). Further down the North End Avenue at Murray Street, they added "neck-downs" (curb extensions at intersections to slow down vehicles) to eliminate long, unimpeded approaches to Battery Park properties. These keep cars from picking up too much speed as they near the area. They also added truck and taxi lay-bys, areas where the vehicles could wait while separated from the street by barriers.

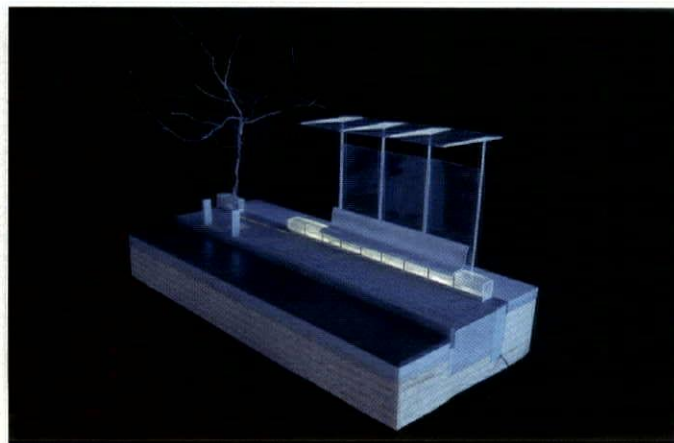
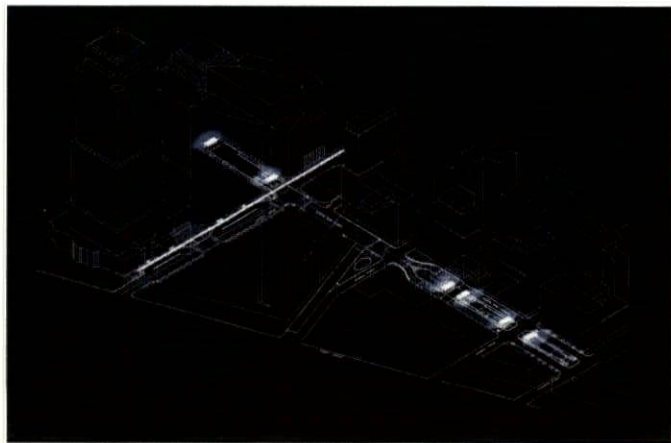
Even the sidewalks assumed protective powers in Rogers Marvel's scheme. RMA used the existing cobblestone band that surrounds much of the World Financial Center to install a special collapsible fill—a kind of concrete that's ordinarily used at the end of airport runways. The fill is sturdy enough for pedestrians but is designed to give under the weight of anything heavy, like a truck bomb. The firm sought advice from the Army Corps of Engineers on the urban use of the material and eventually entered

into an agreement to share their research. "So many architectural projects start out with form but this is real science," enthused Marvel. "It feels great to be working on this level."

RMA also infused security qualities—and hence multifunctionality—in other elements, like cast-glass and stainless steel benches that are both furniture and illumination. Working with James Carpenter, the bench is luminescent depending on the angle of the sun; at night, it is lit by LEDs. The benches form an axis a quarter-mile long, from the site of the future Ferry Terminal to the World Trade Center site. The elements on the other axis, along North End Avenue, are lightweight stainless steel and structural glass shade structures that are lit from below, also designed with Carpenter. Interlayers in the glass bounce the light back down at night so that light pollution is minimized. One structure provides a shelter at the new dog run; another provides a structure for security workers checking trucks in the street.

After presenting their Battery Park City work to city agencies, RMA asked to consult for designing security for the New York Stock Exchange, which led to

Rogers Marvel designed a series of bus shelters and glass benches that double as security measures in Battery Park City (below, left). A core of collapsible concrete (above) in front of the bench prevents heavily loaded vehicles get too close to the World Financial Center. At night, LEDs illuminate the benches and shelters (below right).



COURTESY ROGERS MARVEL ARCHITECTS





Left: Carolien Vlieger and Dré Wapenaar's *Treetent*, 1998, can be fastened to a tree. Right: Blue LEDs in Antenna Design's subway intercom convey security without intruding on one's commute.



ROBERT R. ROOS/ COURTESY MOMA; BRUCE PRINGLE / ANTENNA DESIGN

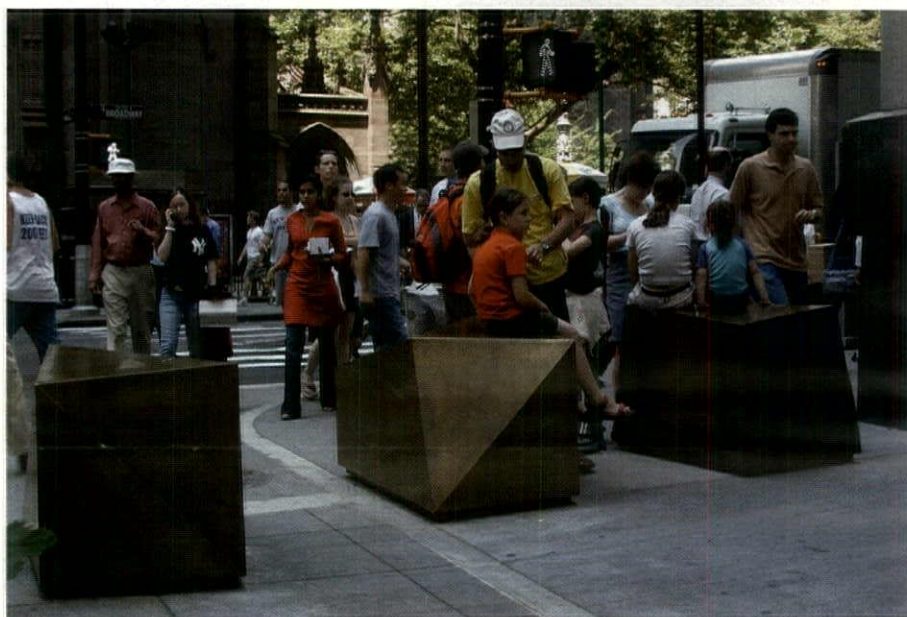
City Subway. Part of the section called "Awareness," which examines how clarity of information can provide a measure of safety, the intercom system is intended to aid in relaying travel and emergency information between riders and security personnel, while being resistant to vandalism.

A design exhibition at MoMA is clearly going to be about objects. Designers like Bruce Mau have argued, however, that design is increasingly being understood in a wider and more fundamental sense as the capacity to plan and produce desired outcomes. There are some important aspects to the story of safety that, while they are not always easily expressed through tangible forms, would have added an interesting extra dimension to the exhibition. In addition to creating the kinds of beautiful and useful band-aids that this exhibition documents, design is also putting its brains and brawn to the task

of changing the policies and attitudes that engender fear and disaster in the first place.

Design and design thinking can be used to persuade government, industry, and the consuming public to claim responsibility for and to begin to redress global ailments such as climate change, health crises, violence, terrorism. Such dialogue between policymakers and designers would at the very least prevent such false assurances as the inept color-coded Homeland Security Advisory System. Design can also be used to create powerful but invisible things like networks, infrastructures, and systems that are all instrumental in the prevention of and recovery from disaster. In addition to the many potent objects in the exhibition, evidence of these new directions and applications would have provided a welcome supplement.

ALICE TWEMLOW IS A DESIGN WRITER BASED IN NEW YORK CITY.



Rogers Marvel has taken the sting out of security measures in the Financial District with bronze bollards that double as benches on Wall Street (above) and a design for a fountain in front of the New York Stock Exchange (top) which would separate NYSE employees with security clearance from pedestrians.

a larger project—New York Financial District Streetscapes + Security, started in 2003. There, RMA worked in a very different situation: a landmarked district with many clients (the DCP, LMDC, and EDC) and stakeholders (the New York Stock Exchange, Alliance for Downtown New York, and Bank of New York)—all with serious concerns about safety.

Many of the streets in Lower Manhattan have been closed off since 9/11, creating traffic nightmares and logistical headaches for businesses. At the Wall Street intersections, RMA used retractable bollards—a sort of trap-door system that will allow bollards to drop below street grade. However, at Broadway, tangles of utility lines below the street made this solution nearly impossible (and prohibitively expensive).

RMA needed a solution that could be installed quickly and sit within a shallow

depth. As in Battery Park City, RMA found their solution on the ground plane. Working again with security experts Ducibella Security & Santore, and with Quennell Rothschild & Partners (landscape architect) and Philip Habib & Associates (traffic engineering), they came up with a rotating disc that sits level with the ground. With bollards lined up across it, the 20-inch deep disc rotates to allow vehicles to pass by when necessary. In a nod to some of the surrounding historic buildings' heavy old doors, the faceted bollards (which are in MoMA's *Safe show*) are made of bronze. RMA patented the crash-test rated turntables.

This patent, along with ones for other RMA designs, will be handed by the office's newest spin-off, Rock Twelve, a division for research and patenting of security architecture. Rock Twelve will share resources with TRUCK, RMA's product architecture division.

These other divisions permit development of side projects while keeping the firm's main focus on architecture, landscape architecture, and urban design. Rogers stresses that in the end, he and his colleagues are architects, not security experts. Their holistic approach, however, is proving to be popular—both the Battery Park City and Financial District projects have won numerous awards in the past year. And both are being used as demonstration projects for the development of new FEMA security guidelines. And the firm was recently invited to work on a pedestrian open space project for the Department of Defense in Washington, D.C. "We have no ambition to be security guys," said Rogers, "but what we like to do is to be incredibly inventive and solve problems. That's what good architects do."

SARA MOSS WORKS ON THE FULTON STREET TRANSIT CENTER PROJECT.

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# So Sugimoto

**Hiroshi Sugimoto: History of History**  
Japan Society  
333 East 47th Street  
Through February 19, 2006  
**Film Series: The Moving Image of Modern Art**  
November 11 through December 11

Though best known to architects for his blurred images of modern architectural icons, photographer Hiroshi Sugimoto's interest in memory, time, and material extends to a private collection of diverse historical objects—masks, textiles, paintings, fossils, jewelry, religious artifacts. This collection forms the basis of the exhibition curated by Sugimoto himself, *Hiroshi Sugimoto: History of History*, at the Japan Society. The eclectic relics—juxtaposed with the artist's minimalist photographs—are time-stopping records of history,

A series of prints showing Henry VIII and his six Queens are part of the Sugimoto-curated show, which contains an eclectic mix of historical photographs and artifacts.



debuted two years ago in the light-filled Renzo Piano-designed Maison Hermès in Tokyo. Unfortunately, missing from the Japan Society exhibition is the *Go'Ō Shrine—Appropriate Proportion*, a real renovation of a religiously and mythically charged Edo-period shrine in Naoshima, Japan, undertaken by Sugimoto. The Tokyo exhibition and the catalogue included a model and several photos of the project, which is part of the Art House Project, an initiative that invited artists to transform old buildings into publicly accessible artworks. Sugimoto added a glass stair to connect two parts of the building, reinvigorating tradition by adding something new.

Sugimoto didn't stop at the exhibit: He created a 36-foot-wide image of the Japanese Sea that served as a backdrop for a modern Noh play, performed in late September. And the artist also curated a film series, which will be held at the Japan Society from November 11 to December 11. Yasuzo Masumura's 1969 film *Blind Beast*—an examination of a fetishist's relationship to the body—may provide some insight into Sugimoto's approach to collecting, documenting, and exhibiting. A highlight is sure to be Hiroshi Teshigahara's 1966 rendition of Kobo Abe's novel *The Face of Another*, which features set design and scoring by Arata Isozaki.

While Sugimoto's photographic works are easily identifiable, his collaboration with the Japan Society offers a peek into the artist's inspirations to help determine what makes them so Sugimoto.

**JAMES WAY IS A DESIGNER AT YOSHIHARA MCKEE ARCHITECTS.**

moments in time frozen in physical depictions. Sugimoto believes art, history, and nature to be interwoven, inseparable, and continually evolving, with varying degrees of balance. This is evident in the many objects on display, for example, six ancient jade jewelry pieces and two similar contemporary jade pieces, presented in a medical autoclave. What is old and what is new are denied difference in a sterile setting.

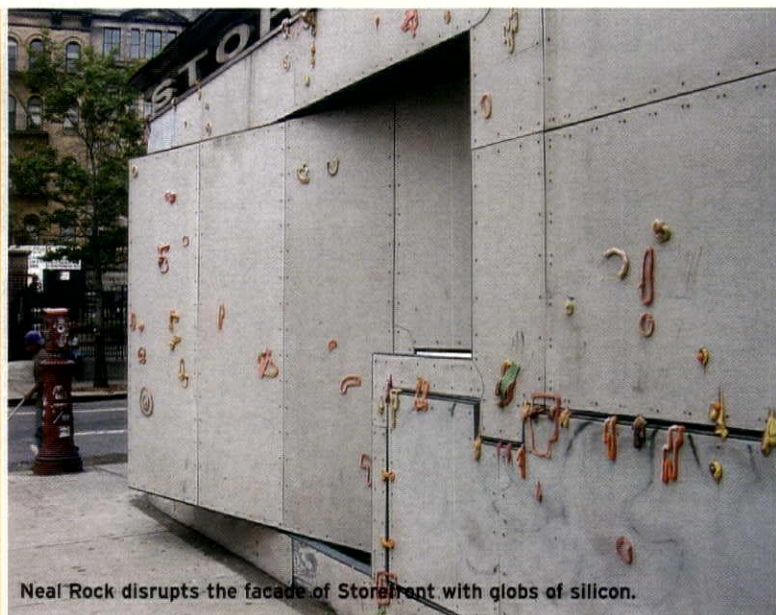
In other vignettes, he addresses human evolution—fossils, scrolls, masks are grouped

along with *Cause and Effect in Black and White*, a 12-part series of photos he shot in natural history museums, tracing 600 million years of life in this world. Images in the show range from a portrait of Albert Einstein to a photograph of the aftermath of Hiroshima to a view of Mount Fuji peaking through the clouds—all which may be regarded as myths, claims Sugimoto.

The accompanying exhibition catalogue *L'histoire de l'histoire* (Rikuyosha, 2004) beautifully captures the exhibit, which

# PICTURES OF AN EXHIBITION

**Can Buildings Curate?**  
Storefront for Art and Architecture  
93 Kenmare Street  
Through October 29, 2005



Neal Rock disrupts the facade of Storefront with globs of silicon.

The Storefront for Art and Architecture's new show is all about shows and the spaces that house them. Neatly avoiding the trap of providing a "critique of art institutions," it focuses on the uneasy dialogue between artists, architects and curators. *Can Buildings Curate?* rethinks exhibition design, a discipline that has lost meaning and relevance with the rise of installation art in a field dominated by modernist white-cube galleries. According to Joshua Bolchover, a young architect who designed and conceived the show with Shumon Basar and Parag Sharma of the London-based firm Newbetter, the aim was to create a "series of innovative exhibition devices that colonize each host gallery, activating the neutral space of the exhibition in such a way that it participates in the curation of the work itself."

The "exhibition devices" in the show, which originated at the Architectural Association in London and moved to LOT in Bristol, England, travel as a kit of flat-packed components that are installed according to site-specific strategies. Diminutive in size, they create a constellation of primarily one-person environments without undermining the unified space of the host gallery.

The way the exhibition is installed at Storefront may be the best example of the curator's goals.

**continued on page 13**

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## OCTOBER

WEDNESDAY 19

## LECTURES

**Bill Stumpf**

8:30 a.m.

Cooper-Hewitt,  
National Design Museum  
2 East 91st St.  
ndm.si.edu**Ken Smith****No Bushes**

6:00 p.m.

Princeton School  
of Architecture  
Betts Auditorium  
www.princeton.edu/~soa**Michael John Gorman****Buckminster Fuller:****Philosopher of Shelter**

6:30 p.m.

Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org**Teddy Cruz****SD/TJ: Border Urbanisms,  
Relational Architectures**

6:30 p.m.

Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu**Ursula Prokop****Beyond Wittgenstein  
and Loos**

6:30 p.m.

Cooper-Hewitt  
Great Hall  
7 East 7th St.  
www.cooper.edu

## SYMPOSIUM

**New York Comes Back:  
Mayor Ed Koch and the City**The Museum of the City  
of New York  
1220 5th Ave.  
www.mcny.org

## EXHIBITION OPENINGS

**The Art and Architecture  
of Andrew Michael Gellar**  
Municipal Art Society  
457 Madison Ave.  
www.mas.org**If It's Too Bad To Be True, It  
Could Be 'Disinformation'**

apexart

291 Church St.  
www.apexart.org

THURSDAY 20

## LECTURES

**Hector H. Siegel**

6:00 p.m.

Pratt Institute  
Higgins Hall  
www.pratt.edu**Ronald Shiffman****Beyond Design and Form:  
Towards an Urbanism**

6:00 p.m.

City College  
Shepard Hall  
Convent Ave. and 138th St.  
www.cuny.cuny.edu**Ed Dimenberg****Los Angeles Film Noir and  
the Architecture of History**

6:30 p.m.

Cornell University School  
of Architecture  
Sibley Hall, Ithaca  
www.architecture.cornell.edu

## EXHIBITION OPENINGS

**Lisa Sigal****Frederieke Taylor Gallery**535 West 22nd St., 6th Fl.  
www.frederiketaylorgallery.com**Lise Sarfati****The New Life**

Yossi Milo Gallery

525 West 25th St.  
www.yossimilo.com**New York Comes Back**Museum of the City  
of New York  
1220 5th Ave.  
www.mcny.org**Lynn Davis****Water**Edwynn Houk Gallery  
745 5th Ave.  
www.houkgallery.com**Solange Fabião****Transitio\_NYC**Canal and Centre Streets  
www.artdvision.com

FRIDAY 21

## EXHIBITION OPENING

**Egon Schiele**

Neue Galerie

1048 5th Ave.  
www.neuegalerie.org

SATURDAY 22

## SYMPOSIUM

**Aerospace Design: The Art  
of Engineering from NASA's  
Aeronautical Research****More Than Rivet Counters****John Zukowsky, Tony****Spranger, Tom Dixon**

Pratt Manhattan Gallery

144 West 14th St.

www.pratt.edu

**Twenty-First-Century****Paradigms, Practices,****and Habits of Mind****Jaimie P. Cloud CUNY**

Graduate Center

365 5th Ave.

www.cuny.edu

## EVENTS

**Florent's Bi-Decade(nt) Ball**

7:00 p.m.

The Roxy

515 West 18th St.

www.thehighline.org

SUNDAY 23

## EXHIBITION OPENINGS

**John Kessler****The Palace at 4 a.m.****Stephen Shore****American Surfaces****Peter Hujar**

P.S.1 Contemporary

Art Center

22-25 Jackson Ave., Queens

www.ps1.org

MONDAY 24

## LECTURES

**Ada Karmi-Melamede****Recent Work**

6:30 p.m.

Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu**Design Time Square****Susan Szenasy, Fred  
Schwartz, Ken Smith, et al.**

6:00 p.m.

Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

TUESDAY 25

## LECTURE

**Joseph Rykwert**

6:30 p.m.

Cornell University School  
of Architecture  
Lewis Auditorium, Ithaca  
www.architecture.cornell.edu

## SYMPOSIUM

**Deans of New York****Stanley Allen, Judith DiMaio,****Tom Hanrahan, George Stern,****Ranalli, Robert A. M. Stern,****Mark Wigley, et al.**

Steelcase

4 Columbus Circle

www.nyit.edu

WEDNESDAY 26

## LECTURE

**Charles Jencks and****Peter Eisenman****The New Iconic Building?**

6:30 p.m.

Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

## EXHIBITION OPENINGS

**Fra Angelico**Metropolitan Museum of Art  
1000 Fifth Ave.

www.metmuseum.org

**Atelier Van Lieshout, et al.****Controlled, Contained,****and Configured**

Tanya Bonakdar Gallery

521 West 21st St.

www.tanyabonakdargallery.com

THURSDAY 27

## LECTURES

**Jack Esterson**

6:00 p.m.

Higgins Hall

Pratt Institute

www.pratt.edu

**Brigitte Shim****Site Unseen**

6:30 p.m.

Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu**Theodore Liebman****Housing: A Piece of the  
Community Planning Puzzle**

6:00 p.m.

City College

95 Shepard Hall

Convent Ave. and 138th St.

www.cuny.cuny.edu

FRIDAY 28

## SYMPOSIUM

**The Writer's Garden**

6:00 p.m.

New York School of

Interior Design

170 East 70th St.

www.nysid.edu

MONDAY 31

## LECTURES

**Libby Sellers****Eileen Gray**

6:00 p.m.

The Bard Graduate Center  
18 West 86th St.  
www.bgc.bard.edu**Charles Jencks****The Iconic Building:****The Power of Enigma**

6:30 p.m.

Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu**Frank Gehry and****Kelvin Sealey****Citizen Gehry**

6:30 p.m.

Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

## NOVEMBER

TUESDAY 1

## LECTURES

**Steven Holl**

6:30 p.m.

Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu**Snøhetta: Oslo to****Alexandria to New York**

6:30 p.m.

Scandinavia House  
58 Park Ave.  
www.scandinaviashouse.org

## EVENT

**Architecture Awards****Denise Scott Brown**

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

## EXHIBITION OPENINGS

**Designing the Taxi**

Parsons School of Design

2 West 13th St.

www.parsons.edu

**Samuel H. Gottscho****The Mythic City:****Photographs of New York**

Museum of the City

of New York

1220 5th Ave.

www.mcny.org

WEDNESDAY 2

## LECTURES

**Terryl M. Kinder****Living in a Vale of Tears:  
Cistercian Architecture as  
Sacred Space**

6:00 p.m.

New York School of  
Interior Design  
170 East 70th St.  
www.nysid.edu**Rafael Moneo****On Arbitrariness in  
Architecture**

6:30 p.m.

Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu**Maya Lin**

6:30 p.m.

Asia Society

725 Park Ave.

www.asiasociety.org

THURSDAY 3

## LECTURE

**Helen Strangeland,****Reinhard Kropf****A New Wave in****Norwegian Architecture**

6:30 p.m.

Scandinavia House  
58 Park Ave.  
www.scandinaviashouse.org

FRIDAY 4

## SYMPOSIUM

**Fabricating Identity****Gwen Wright, Diane Favro**

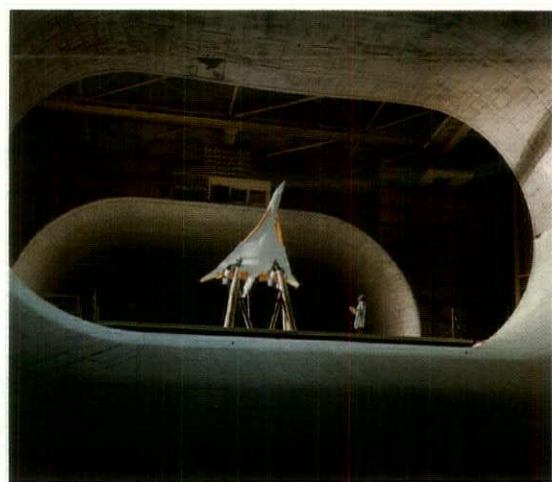
Center for Architecture

536 LaGuardia Pl.

www.bwaf.org

**GORDON MATTA-CLARKE, SOL LEWITT,  
WILLIAM FORSYTHE, ET AL.  
THE PLAIN OF HEAVEN**820 Washington Street  
Through November 20

Inspired by the impending redevelopment of the High Line, public-art organization Creative Time organized this show of 14 international artists, who consider this run-down, elevated train track for their work. The artists capture the excitement of this now-inaccessible place's future inhabitation. Leandro Erlich's installation, *The Doors* (pictured above), looks at the phenomenon of anticipation and the revelation of unknown space. In this piece, people are confronted with several doors where light streams in from every crack. Once opened, the lights turn off and the viewer is presented with complete darkness. *The Plain of Heaven* will be located in an old warehouse, soon to be home of the Dia. On display will be several drawings, films, and installations that deal with the run-down aspects of the High Line and the warehouse itself. Works by Gordon Matta-Clarke, Sol LeWitt, and Saskia Olde Wolbers are also included.

**AEROSPACE DESIGN: THE ART OF ENGINEERING  
FROM NASA'S AERONAUTICAL RESEARCH**Pratt Manhattan Gallery, 144 West 14th Street  
Through December 17  
Symposium on October 22

Modeled after the famous 1934 exhibition *Machine Art* at the Museum of Modern Art, Pratt's new exhibition shows how the work of NASA can be seen as both meticulously engineered and beautifully designed. On display will be nearly 100 models of wind tunnels, some dating back to NASA's beginnings in 1915. After channeling wind through these models, engineers and architects would create small-scale aircraft models suitable for flight while creating the conceptual aircraft of the future. Many of NASA's recent projects, like the Advanced Supersonic Transport (pictured above) remarkable for both its modern, streamlined design and the fact that it can fly faster than the speed of sound, are represented in photos. In conjunction with this show, a symposium, *Aerospace Design: More Than Rivet Counters*, will take place in room 213 next to the galleries on October 22, where NASA engineers and New York designers will discuss the role of modern design within engineering.

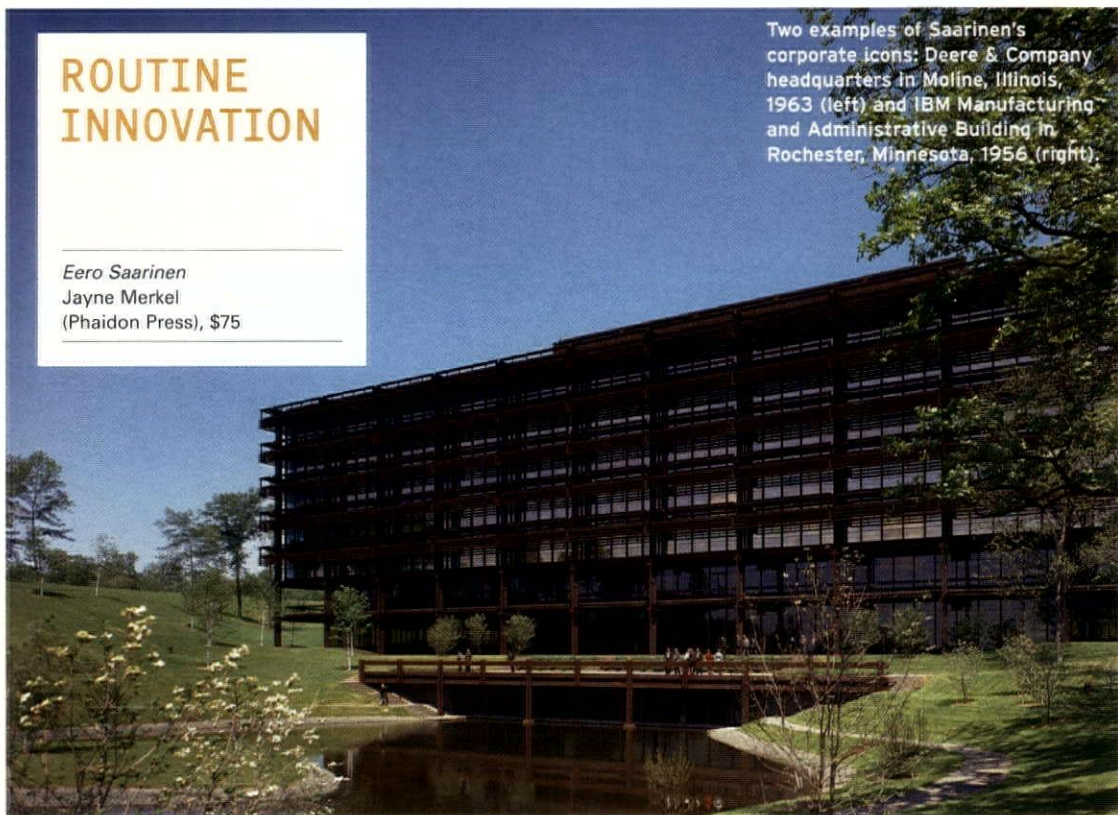
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## ROUTINE INNOVATION

Eero Saarinen  
Jayne Merkel  
(Phaidon Press), \$75

Two examples of Saarinen's corporate icons: Deere & Company headquarters in Moline, Illinois, 1963 (left) and IBM Manufacturing and Administrative Building in Rochester, Minnesota, 1956 (right).



BALTHAZAR KORAB / COURTESY PHAIDON PRESS

The market is flooded with design books, many of negligible real value. Occasionally one comes along that is worth its steep cover price. Jane Merkel's beautiful, authoritative *Eero Saarinen* belongs in that category.

Saarinen's career was remarkable. He created a vast and diverse body of work, including corporate and college campuses, transportation infrastructure, memorials, commercial buildings, churches, before he died suddenly at the age of 51 in 1961. Given the prominence

of his father Eliel, a leading European modernist and a founder of the Cranbrook Art Academy, Eero certainly got an early boost in his career. But Merkel argues that whatever his advantages, Saarinen junior quickly surpassed his father and became one of the leading architects of the age. The spirit of innovation that animates his work—and which greatly advanced the field of architecture—is testimony to his curiosity and drive. Saarinen was also an uncommonly good

business manager and collaborator, and the list of those he employed or commissioned is a who's who of mid-century greats, including Dan Kiley, Harry Weese, Harry Bertoia, Alexander Girard, Florence Knoll Bassett, and Charles and Ray Eames.

Merkel, a veteran critic and architectural historian (and an editorial advisor to *AN*), establishes her authority from the first page. The depth of her research—which includes dozens of interviews with her subject's friends and colleagues,

site visits to every one of his buildings, and a careful survey of the hundreds of vintage and contemporary reviews of Saarinen's work—is immediately apparent. Presented with jargon-free candor, the book is a substantial and approachable contribution to the scholarship of one of most significant designers of the last century.

Though she is clearly an unabashed admirer, Merkel remains even-handed and keeps critical distance as she reviews his work. About the IBM Watson Research Center in Yorktown, New York, she writes, "It is an immense place—elegant in its detailing but rather somber. Even though the original blocks were divided by the atrium (and the addition of a garden court), these five-story open spaces overwhelm the senses. They seem frighteningly quiet and empty."

This breezy frankness is typical of Merkel's writing, which includes some surprises. She argues that the Deere & Company headquarters in Moline, Illinois, which is not widely known, is "one of the greatest works of American architecture." It looks startlingly fresh on the page, as does the IBM Manufacturing and Administrative Center in Rochester, Minnesota. She also defends the Jefferson Memorial Arch in St. Louis, a monument which is sometimes dismissed as a piece of tourist kitsch, albeit an impressive one. "Today, the arch still looks new, glowing, and sensational," she writes. "It has become, unquestionably, a symbol



of Saint Louis, which is something few cities have."

Merkel identifies a current of optimism running through Saarinen's designs, which is easy to see in works like the arch or the TWA terminal, whose expressive curves were made possible by advances in building technology and engineering. She suggests that this optimism was out of step with the disillusionment that came along with the Vietnam War, and it is this disjuncture that is largely responsible for his otherwise-puzzling critical obscurity—an interesting and highly debatable point. Buildings like the CBS headquarters and Dulles International Airport terminal demonstrate a sobriety he was developing in tandem with his more expressive work. One can only speculate on the directions his architecture would have taken had he lived longer.

As Phillip Johnson wrote to Saarinen's second wife, Aline Bernstein Louchheim, on the occasion of his death, "He was way out front, leading us toward the proper architecture of our day. We can only be sorry for ourselves now."

**ALAN G. BRAKE WRITES FOR ARCHITECTURAL RECORD, AZURE, AND METROPOLIS.**

**PICTURES OF AN EXHIBITION** continued from page 11 Vito Acconci and Steven Holl's 1993 design of pivoting walls opening and extending the gallery to the street is used effectively to create discrete spaces for photographs of historically significant interventions into traditional gallery space. The examples include the fusion of wall and frame of El Lissitzky's *Abstract Room* of 1927, the interfering strings of Marcel Duchamp at the *First Papers of Surrealism* in New York in 1942, and the freestanding and floating glass supports of Lina Bo Bardi's 1968 Pinacoteca Room at the Museu de Arte de São Paulo.

The show goes on to pay homage to the experimental history of the gallery: Mark West's 1992 *Pressure Buildings and Blackouts* (the surgical puncturing and cutting of Storefront's original façade, before the Acconci/Holl design was built). The gallery's façade also becomes a site of critical exploration in *Faith-Culture: #002 Satellite*

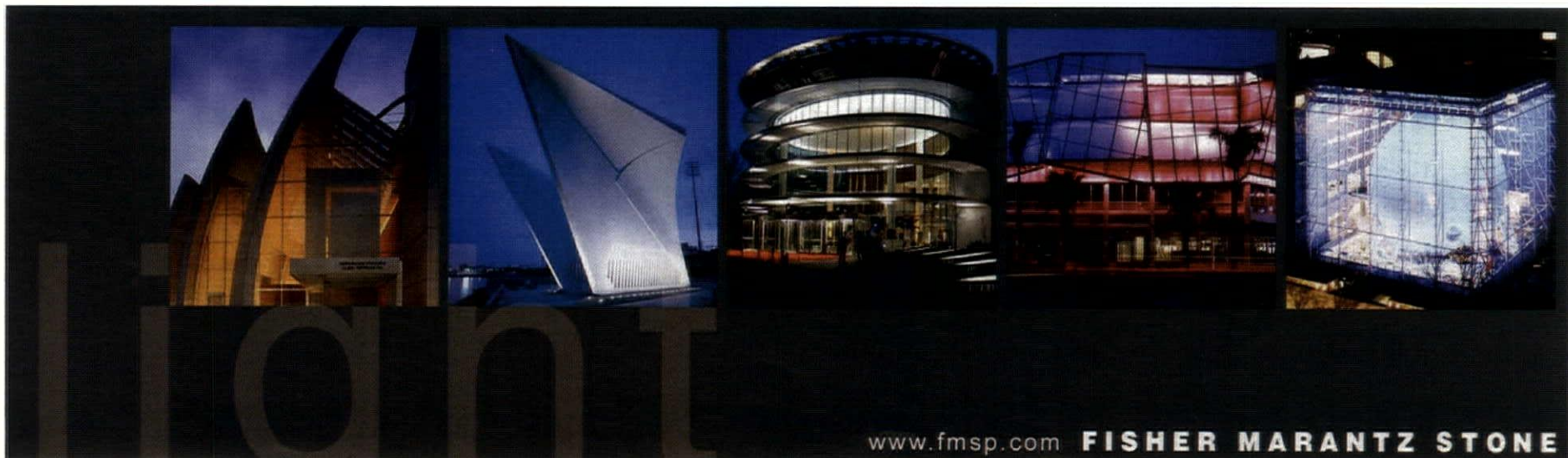
*Remote Control* (2005), in which Neal Rock disrupts the orderly geometry of the cuts that organize the space. Arming himself with sherbet-colored silicon he has covered the façade and interior of the Storefront with swirling "excremental" growths that look like the work of a mad confectioner. Rock's intervention is clearly one of the most successful of the show: Visitors and passers-by alike are systematically stealing the colorful excretions. This informal dismantling process is one that should be documented.

Equally interesting is another work in progress inside the gallery. Addressing the links between studio and gallery spaces, Dee Ferris' *Splashing* (2005) consists of a section of the splashed walls and floor of the artist's East London studio. The sculpture/painting (inspired by Richard Serra's 1960s splashed-lead series) is re-completed by "host" painters at each venue. So far, the task has been assigned to Eamon O'Kane (Bristol) and Yuh-Shioh

Wong (New York).

The curators also present a number of architects' projects, both built and un-built but all provocative in their manipulations of space. Displayed primarily on miniature screens are Zaha Hadid's 2003 Guggenheim Museum Taichung in Taiwan; OMA's General Service Building in St. Petersburg; and SANAA's 21<sup>st</sup> Century Museum of Contemporary Art in Kanazawa, with an installation by Gerda and Joerg Lenzlinger. The curators offer the latter as exemplary of their objective: They praise the building's ability to resist any sensorial experience and of soliciting instead an intellectual one. In the words of exhibition essayist Kieran Long, the museum is "funny and charming and excessive—more the attributes of a leisure environment than a traditional art-space."

**ALESSANDRA PONTE IS ASSOCIATE PROFESSOR OF HISTORY AND THEORY OF ARCHITECTURE AT PRATT INSTITUTE.**





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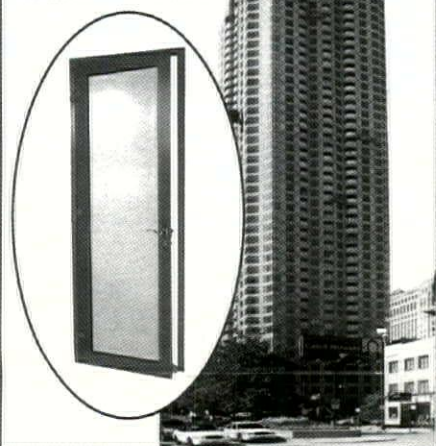
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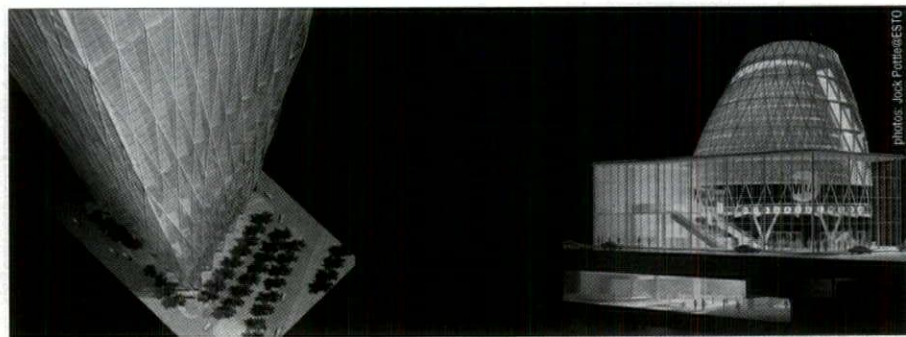
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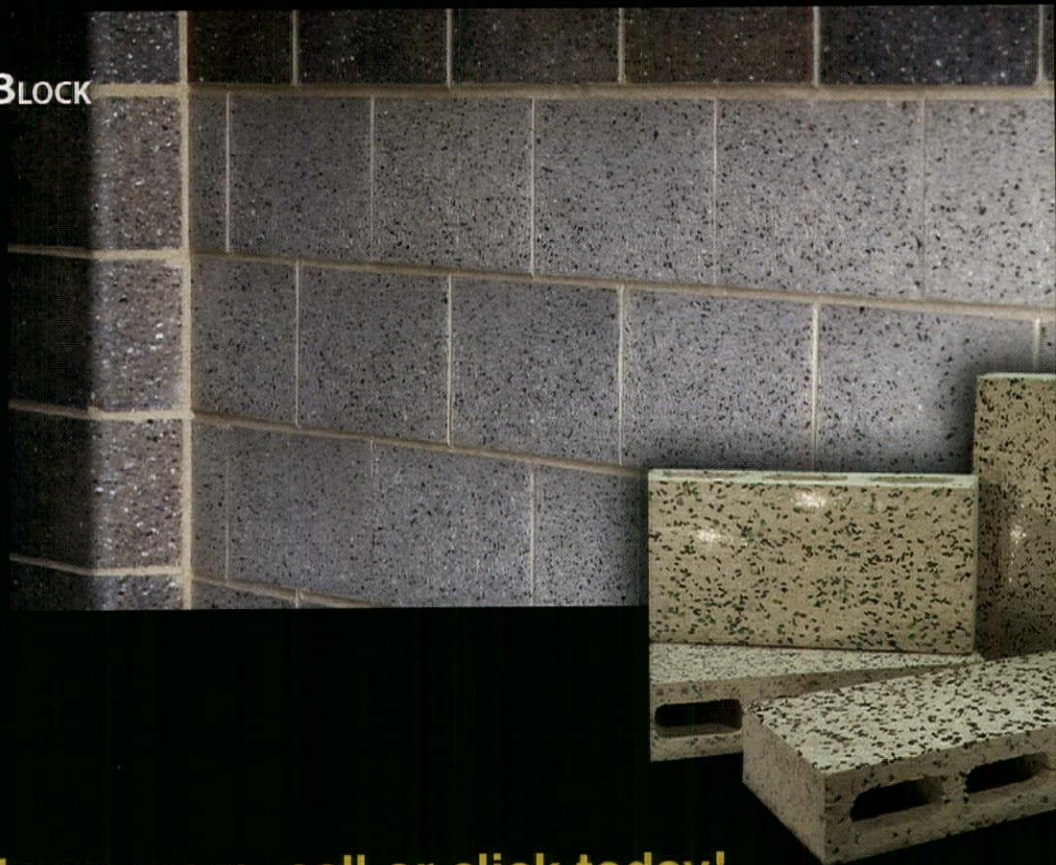
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