

# THE ARCHITECTS NEWSPAPER

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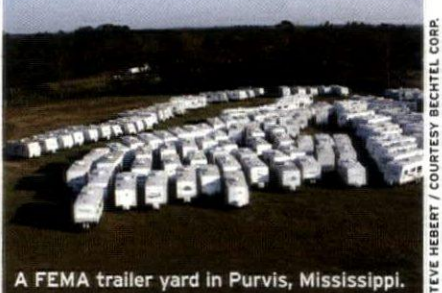
MIRALLES AND TAGLIABUE'S LAST COLLABORATION NAMED THE BEST BUILDING IN BRITAIN



SCOTTISH PARLIAMENT WINS STIRLING PRIZE

The new Scottish Parliament in Edinburgh—a building called one of the worst wastes of public finances—has just received the 10<sup>th</sup> Royal Institute of British Architect (RIBA) Stirling Prize for best British building of the year. It was designed by Catalan architect Enric Miralles and Benedetta Tagliabue, his partner and second wife. Miralles was a respected figure who sprang to fame with his archery center for the 1992 Barcelona Olympics, and who was revered for his marvelous spidery drawings. He died after winning the Edinburgh project, tragically young. Tagliabue was left to finish the project—and also to dodge the brick-bats.

A scandal arose when costs shot up to around £425 million after politicians asked for more space. It didn't help that the original estimate was also hopelessly inaccurate. The winning competition entry intended to invoke upturned traditional Scottish boats, but after subsequent revisions and refinements, the design became more supple and complex, and better for it. The entrance sequence—from the building's shallow vaulted entrance lobby, up an asymmetrical staircase to a vast debating chamber with its downstand roof trusses—is superbly handled. Externally the building is more **continued on page 2**



A FEMA trailer yard in Purvis, Mississippi.

FEMAVILLES DOWNSIZED

## This Land Is Your Land

Despite extensive media coverage of the proposed (and reviled) FEMA villages currently popping up in Hurricane Katrina's wake, the mechanics of housing an estimated 250,000 or more individuals have remained unclear. Engineering firms like Bechtel and Fluor, both California-based, and Colorado-based CH2M Hill have been contracted to oversee the installment of these temporary villages. Each company is working in a different state—Bechtel in Mississippi, CH2M in Alabama, and Fluor in Louisiana—as contracted by FEMA.

The companies, which each received contracts exceeding \$100 million, are responsible for locating and planning the sites for between 200 and 300 temporary housing units, as well as managing the infrastructure and facilities of these **continued on page 6**



### NEW POOL AND SKATING RINK FOR FLUSHING MEADOWS CORONA PARK

## WATER, ICE, AND SOMETHING NICE

Queens is set to become the city's new urban leisure hot spot with the construction of a pool and ice-skating rink complex in Flushing Meadows Corona Park. The \$55 million stand-alone building houses the two indoor facilities. Funded by the city and borough and designed by Handel Architects in association with Hom + Goldman Architects, the project is located on the north side of the park next to the Van Wyck Expressway, and will open in Fall 2007.

The project was launched in 2000, put on hold after 9/11, and revived in early 2004, albeit modified to be a part of the city's 2012 Olympics bid.

Though the city lost the bid to London, the complex will be completed anyway, overseen by New York City's Economic Development Corporation (EDC), which developed the **continued on page 3**

### NEW HOCKEY FACILITY THE CENTERPIECE OF CITY'S DOWNTOWN REDEVELOPMENT PROJECT



## DEVILS DECAMP TO NEWARK

On October 3, construction of a new venue for the New Jersey Devils began in downtown Newark. The new arena will replace the hockey team's current home at Continental Arena in the Meadowlands. Called simply Newark Arena (its name will be put out to bid at a later date), the 850,000-square-foot arena will include approximately 17,500 seats, a significant decrease from Continental Arena's 19,040 capacity. The difference will be made up with an increased number of revenue-generating luxury suites (78 total). The arena will also feature a gourmet restaurant overlooking the **continued on page 2**

### 10-14 TAKING UP RESIDENCE DIRECTIONS IN URBAN HOUSING

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Winners in the architecture category (from left) Charles Renfro, Ricardo Scofidio, and Elizabeth Diller.

## NATIONAL DESIGN AWARD WINNERS NAMED

The 6<sup>th</sup> Annual National Design Awards gala, held at the Cooper-Hewitt, National Design Museum on October 20, was punctuated with a few surprises: Laura Bush, the awards' honorary patron, didn't show up (the crowd snickered when her name was mentioned) and graphic design's *enfant terrible* Stefan Sagmeister bested 2x4 and Paula Scher of Pentagram in the communications design category. Okay, so the First Lady's absence wasn't such a big surprise, and Sagmeister's win should not have been either, given the fact that all the finalists—in the categories of architecture, fashion, product, and, new this year, landscape and interior—should probably, at some point in their careers, win the nation's highest design honor.

Sagmeister was in fact a finalist for the award in 2000. Architect Rick Joy was an architecture award finalist in 2002, before winning **continued on page 7**





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## EDITORS

In the run-up to next week's mayoral election, incumbent Michael R. Bloomberg announced the expansion of his five-year housing plan, New Housing Marketplace, which he initiated in 2003. His enhanced housing plan promises to boost the city's target number of new affordable housing units from 65,000 to 164,000 over the next ten years (the original plan only spanned five years) and to increase its funding commitment from \$3 billion to 7.5 billion, among many other ambitions. These revised targets actually bring Bloomberg closer to what his primary challenger, Bronx Borough President Fernando Ferrer, and housing advocates such as Housing First! have recommended.

But how has housing in the city fared since Bloomberg took office? The election promises to be no contest—as of press time, polls show Bloomberg with a 28-point lead over Ferrer—but it's still worth looking at some of the mayor's accomplishments measured against his campaign promises.

Certainly, residential construction has boomed in recent years—in fact, it's at a 32-year high. Property development throughout the five boroughs has been buoyed by the city's vast rezoning plans and the simplification of permitting processes at the Department of Buildings (DOB). Though Bloomberg opposes mandatory inclusionary zoning (the use of zoning to make housing developers include units for people with low and moderate incomes)—a key difference between him and Ferrer—affordable housing units are indeed being added the market under Bloomberg's watch: According to the his New Housing Marketplace Progress Report 2005, 28,550 units have been funded, with 39,000 existing units being preserved. In August the city released four RFPs on the last major remaining city-owned land for 3,200 mixed-income units and it's currently working with the New York City Housing Authority to create 1,800 new units. The Department of Housing Preservation and Development (HPD) is busy too, preserving existing units and planning the increase of supportive housing (for the elderly, disabled, or homeless) by 65 percent, or 12,000 new units. Promising, though we don't know how many affordable units have been lost under Bloomberg.

Bloomberg's late-game housing push might be “an election-year ploy,” as Ferrer said. Former secretary the Department of Housing and Urban Development (HUD) Andrew Cuomo, who endorses Ferrer, noted after Bloomberg announced his new plan that it was an indication that his old plan wasn't working. But if the Ferrer has served only to pull Bloomberg closer to his position on the issue of affordable housing, then he is to be celebrated.

And more power to Bloomberg, to see these bold plans through.

## DEVILS DECAMP TO NEWARK

continued from front page field, 750 television monitors dispersed around the facility, and the latest in ice field technology.

The project has been criticized by Republican gubernatorial candidate Douglas Forrester for its reliance on public funds. Public money accounts for \$210 million of the arena's \$310 million cost, with the Devils picking up the difference. (By contrast, the new \$800 million stadium to be shared by the New York Jets and New York Giants in the Meadowlands is being paid for entirely by the football teams.) But according to Newark Mayor Sharpe James, who has long touted the arena as the cornerstone of the city's Downtown Core Development Project, the use of public funds is justified. Sited a few blocks from Newark's Penn Station, on Mulberry Street between Edison and Lafayette, the facility will accommodate Devils games as well as other sports events, concerts, and activities that, James argues, will draw people into a part of town that is currently dead after 6:00 p.m. Subsequent phases of the Downtown Core Development Project call for a new hotel, offices for the Devils, a community center for the public, a new office complex for the Newark Board of Education, and 4 million square feet of office, housing, and entertainment businesses, all within an ambitious five-year time period.

The exterior of the arena was designed by Morris Adjmi Architects, whose collaboration with the late Aldo Rossi on the extension of Scholastic, Inc.'s headquarters in SoHo was lauded for its use of modern elements in an historic context. “Newark has an amazing series of historic buildings—there's a real opportunity for restoration that reminds me of SoHo several years ago,” noted Morris Adjmi. “At the same time there are two Mies towers [the Colonnade and Pavilion apartments] nearby.” The arena's exterior seeks to balance these contrasting architectural legacies. The Mulberry Street facade features a 175-foot-wide, 75-foot-high glass curtain wall in a brick and metal frame. A 52-by-92-foot LED screen hangs just inside the curtain wall. At the corners of Edison and Lafayette Streets are 100-foot-tall, 70-foot-diameter glass rotundas that anchor the building and demarcate the entrances. Opposite the building will be the Devils' offices and practice facility (also designed by Adjmi), the community center, and a small public park. HOK Sport + Venue + Event designed the arena's interior. It is expected to be complete for the 2007 hockey season.

AARON SEWARD

## SCOTTISH PARLIAMENT WINS STIRLING PRIZE

continued from front page idiosyncratic, with trademark Miralles features such as curious cut-out shapes and endless striated lines rampaging across the facades, as if he wanted it to look literally like a built drawing. Many find these external details the hardest part of the design to swallow.

But overall the Scottish Parliament, set against a mountain range, makes a memo-

orable end to Edinburgh's Royal Mile.

Experience it in the flesh, as I did when visiting the city's famous art festival this summer, and there is no doubt that it is a worthy winner of the £20,000 prize, named for architect James Stirling. The building was one of six finalists, which included Zaha Hadid's BMW Central Building (Leipzig), O'Donnell + Tuomey's Lewis Glucksman Gallery (Cork, Ireland), Foster and Partners' McLaren

Technology Centre (Surrey), Bennetts Associates with Lomax Cassidy + Edwards' Jubilee Library (Brighton), and Alsop Design's Fawood Children's Centre (London). Bookies gave Hadid's building the best odds of winning (5:1) with O'Donnell + Tuomey's gallery second favorite (7:2). Both schemes are exquisite, but on balance the judges got it right.

MURRAY FRASER



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## BARD WANTED 2 COLUMBUS CIRCLE!

Eavesdrop has obtained stunning new information that further underscores the tragic handling of 2 Columbus Circle. At press time, the city had just closed its sale of the 1964 structure, designed by Edward Durell Stone, to the Museum of Arts & Design (MAD), which was prepared to begin radical alterations immediately. In countering preservationists, proponents of that plan long insisted that (1) the building had no architectural merit and (2) it was unusable as it was and would simply languish otherwise. The first argument was always shaky. As asserted in a September 20 letter to **Mayor Michael R. Bloomberg** from artist **Chuck Close**—with co-signers **Robert A. M. Stern**, **Agnes Gund**, **Milton Glaser**, **Mark Wigley** and dozens of others—the building “has for too long been mischaracterized and underappreciated for the important work of art that it is.”

And now, we can say with confidence that the MAD clan's second point is also bunk. Eavesdrop has gotten exclusive access to a July 26 letter from **Susan Soros** in which the Bard Graduate Center director and ex-wife of billionaire **George Soros** offers to save the beleaguered structure. Addressed to the mayor, the message states clearly that “the Bard Graduate Center would be most interested in taking the building over *and restoring and preserving it*” [emphasis added]. But according to our sources, her proposal—which followed similar efforts by the Dahesh Museum in the past—received no response. How come? Soros had no comment and the NYC Landmarks Preservation Commission did not respond by deadline. But it's important to remember a series of e-mails, uncovered through the Freedom of Information Act and previously reported here and elsewhere, in which Landmarks Commission chair **Robert Tierney** betrayed the impartiality of his position by offering a little too much help to MAD representative **Laurie Beckelman**. Indeed, Tierney refused to even hold a hearing to discuss landmarking the building—which is all that preservationists, led by Landmark West, were asking for. Alas, it seems plenty of things need changing—but 2 Columbus Circle is not one of them.

## ARCHITECTS: “GROSS” AND “UN-AMERICAN”

Gather 1,300 architects who are downing champagne faster than they eat up outdated theory and discipline breaks down. That's what happened last month at the AIA New York chapter's Heritage Ball dinner at Chelsea Piers, honoring **J. Max Bond, Jr.**, **Amanda Burden**, **Frank Scime**, and **Bette Midler's** New York Restoration Project. “Sit down! SIT DOWN!” AIA president **Susan Chin** kept admonishing from the dais, trying to put a lid on the gabfest that was drowning out the evening's speakers. “EXCUSE ME!” was the indignant phrase invoked by Urban Assembly founder **Richard Kahan** as he tried to introduce Burden. Indeed, things got so bad (though we were too busy chatting to notice) that **Jeanne-Claude**, the Fraggie-haired counterpart to wrap artist **Christo**, took it upon herself to storm the podium. “You gross people! Be quiet!” she berated in her French accent. “[Your behavior] is not only gross, but impolite and—I dare not say—un-American.” Later, however, Midler hilariously got everyone's attention. “I do look good,” she announced, with eyelids and cheekbones stretched out to Hoboken. “I am a restoration project.”

LET SLIP: ACHEN@ARCHPAPER.COM

### WATER, ICE, AND SOMETHING NICE

continued from front page building's program for the Department of Parks and Recreation.

The revised design, constructed of muted precast building and glass, features a cable system that supports a large canopy roof and giant windows that frame the park beyond. Blake Middleton, project designer and principal at Handel, said that the inspiration came from the pavilions for the 1939 and 1964 World's Fair, which were held in the park.

The design also kept the Olympic-sized pool, which features a mechanical system that raises and lowers the pool's floor to allow for both competitive meets (which requires a greater depth) and handicapped accessibility. According to Kevin Hom, principal of Hom + Goldman, “It's like a giant colander—the basin remains full of water while a perforated secondary floor raises and lowers.”

The cable system, the most visible structural element of the building, was another element left over from the Olympics. It was originally designed to relieve structural pressure from one of the walls, which could be removed to create an expanded grandstand.

“The whole idea is to juxtapose the two spaces—cold rink and warm pool—and have them interact via spectators who can simultaneously watch both,” Middleton said of the walkway between them.

The complex's dual uses posed the unique challenge of condensation. “Given the temperature change, one side would always have to sweat,” said Middleton. The problem will be solved through the use of precast concrete on the interior and exterior of the building. The material has the density and thermal resistance to prevent the different climates from affecting each other, while remaining easy for the city to maintain.

JAFFER KOLB

### OPEN > LIBRARY



#### > SLIDE LIBRARY

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JPEGs, TIFFs, and PowerPoint may be the preferred method for storing and presenting images, but slides will always play a part in the work of the digitally challenged. Columbia University's Department of Art History and Archaeology asked Marble Fairbanks Architects—whose principals also teach at the architecture school—to come up with a decidedly contemporary home for their old-fangled collection. The library is now in a new 1,000-square-foot “room within a room” on the windowless top floor of the art department's offices in Schermerhorn Hall.

Marble Fairbanks designed an ingenious and easily constructed room of ultra lightweight medium-density fiberboard (MDF), linoleum, and glass. For the east-facing wall, they milled MDF into 435 one-inch thick layers in the architecture department's fabrication lab and then sandwiched them together. Glass panels are interspersed between the MDF, which is held in place with metal rods. The glass refracts light from a skylight above. The other three walls are more traditional construction, with MDF panels laminated with linoleum.

According to Scott Marble, the slide room is a model for “innovative design projects on campus: “The university benefits from sponsoring quality design and the architecture school benefits from the chance to do full-scale materials testing in its own lab.”



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2 COLUMBUS CIRCLE LETS  
THE LIGHT IN

On October 6, a small contingent of the Landmarks West! preservation society staged a solemn protest outside the Center for Architecture, while inside, architect Brad Cloepfil of Allied Works unveiled his controversial redesign of Edward Durell Stone's building at 2 Columbus Circle, for the Museum of Art & Design. On display in the gallery was an impressively luminous model of Cloepfil's design that, in massing, mirrors Stone's 1964, 57,000-square-foot structure, but without its recognizable marble façade and "lollipop" columns. Instead, the architect introduced a tiled façade of terra cotta with a series of snaking cuts filled with glass (samples of both materials were also included in the display). The architect's intention is clear—to open up the windowless structure to light and give it a colorful, iridescent surface.

During the bidding process, Allied Works budgeted restoring the building, demolishing it and replacing it with a new structure, and replacing the façade. Each of these three strategies would have cost about the same (the current budget is between \$50 and \$60 million). The architects and the museum decided on the latter option—replacing the façade in order to give the museum its own identity while preserving part of the original structure.

Zoning regulations only allowed the architects to push the existing façade out by 4 inches, which complicated matters because the redesign required the incorporation of insulation and a vapor barrier to meet current museum standards—features which Stone's building lacks. The building's new skin is a unitized curtain wall system of 8-by-30-inch terra-cotta tiles placed in galvanized steel pans and clipped onto an aluminum rail system. Terra cotta was chosen primarily for its ability to accept a nacreous glaze, which would vary in color and tone in reaction to changing light conditions. The glaze is being developed by Allied Works in collaboration with Dutch artist Christine Jetten and tested by Raddi, a modelmaking and effects studio based in Hoboken.

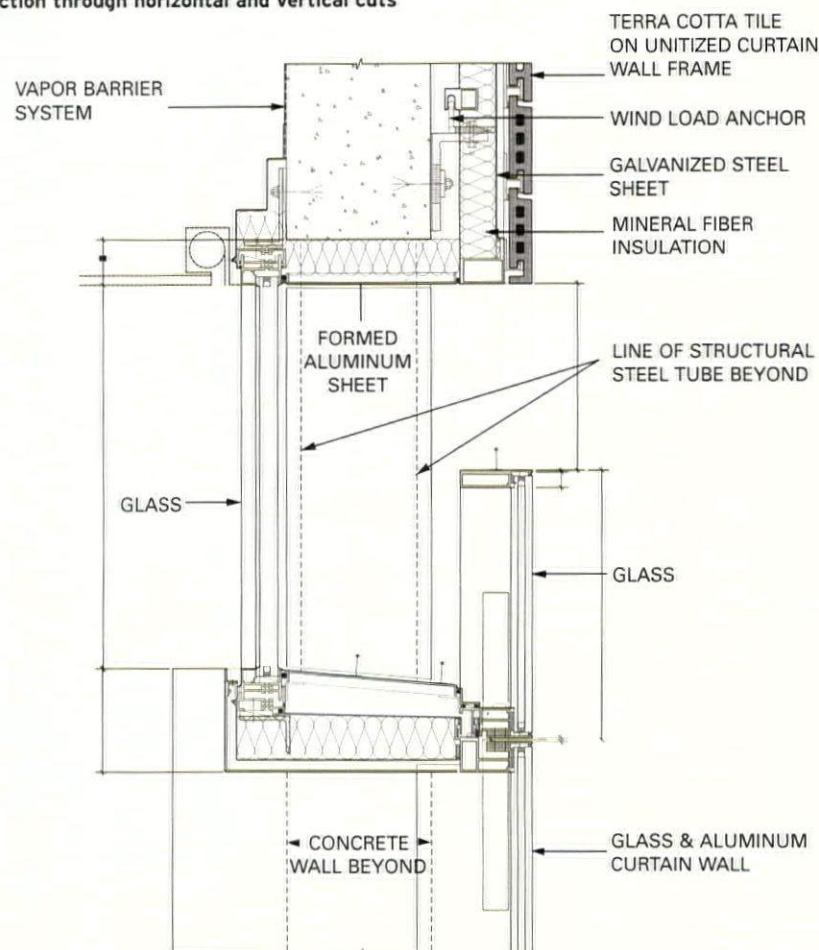
The existing structure is a load-bearing

concrete box. The snaking cuts that open the gallery floors with a series of vertical and clerestory windows are not merely openings in an ornamental façade but are interventions that manipulate the building's structural frame. The cuts create a series of interlocking cantilevers, bolstered with 2-by-8-inch tube steel pins placed at intervals along the horizontal openings. In addition to the cuts in the façade, openings are made through the floor plates of the building to bring light further into the interior. Two or three types of glass, custom-fabricated by Old Castle Glass (which is donating all of the glass used in the project), will be chosen to clad the openings, depending on the degree of transparency desired and to match the chosen glaze on the exterior. Glass will also clad the ground floor, fronting the structural "lollipop" columns, one of which will be removed to create a grander entrance.

"Museums tend to not reflect their holdings in their architecture," noted Holly Hotchner, MAD's director. "In this case we wanted a building that would relate to the art collection, which consists largely of ceramic and glass pieces." She went on to say that the museum's art thrives in varying conditions of light, which is not true of painting. But detractors of the design have contended that the proposed method of bringing natural light into the museum will not work because the passive light that hits the building's north-facing facade won't flow into the galleries, as its architects proposed. Kyle Lommen, project architect at Allied Works, countered by saying that "north light is the best—it's natural indirect light—that's why studios typically have north facing skylights. Direct light would have to be more controlled."

AARON SEWARD

Section through horizontal and vertical cuts



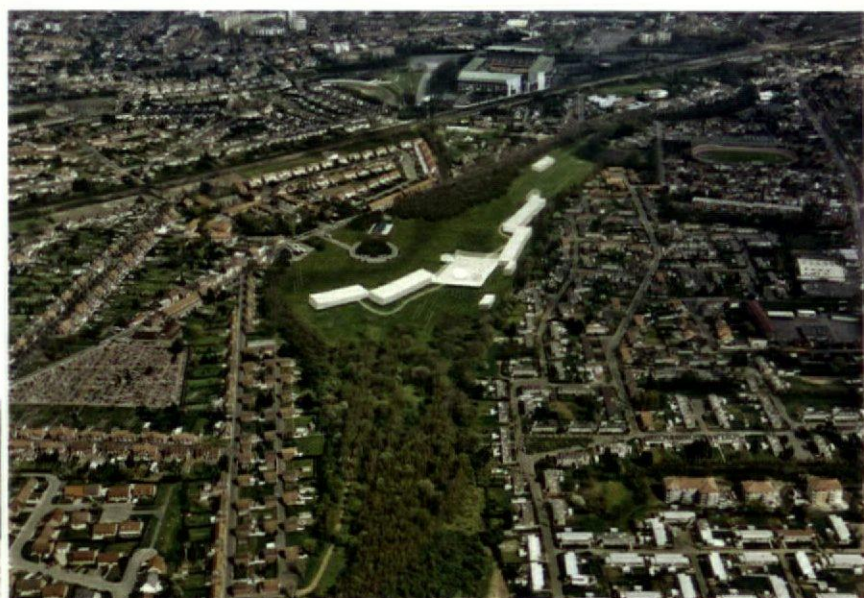
Cloepfil's proposed cuts in 2 Columbus Circle's load-bearing concrete walls (top) and the cuts' relation to the building's floor plates (above).

COURTESY ALLIED WORKS



MUSEUM SATELLITE GOES TO INTERNATIONAL TEAM

# LOUVRE LENS IN FOCUS



The design for the new Louvre Lens satellite museum includes reflective aluminum walls (far left), and an open, airy entrance pavilion (left). The site is a 153-acre plot on a former mining site (above).

The Louvre has awarded the design of its new satellite in Lens, France, to the team of architects that includes Tokyo-based SANAA, New York-based Imrey Culbert, and Paris-based landscape architects Mosbach Paysagistes. The team, in a partnership coordinated by Imrey Culbert, beat out Zaha Hadid and Rudy Riciotti (who with Mario Bellini are designing the Islamic Gallery for the Louvre in Paris) to win the job.

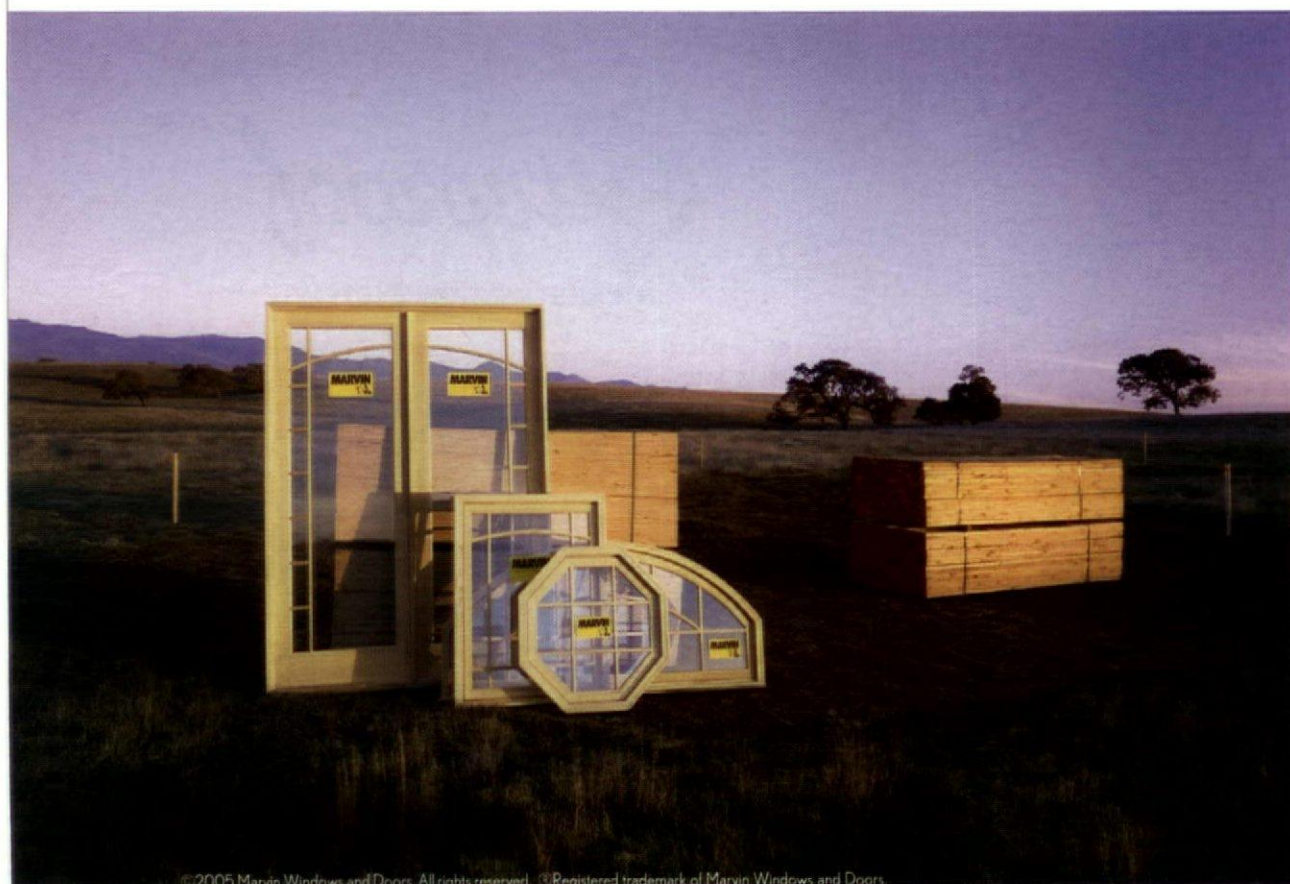
For the past several years, the Louvre has entertained proposals from towns wanting to host an extension of the museum, eventually settling on Lens in the north of France near Belgium, a largely blue-collar town with a good rail connection to Paris. By extending its Paris-based facilities, the Louvre is following in the footsteps of the Centre Georges Pompidou, which is building a satellite museum in Metz, designed by Shigeru Ban.

The \$77 million facility, to be built on 153 acres of a former mining site, will be a series of

seven interconnected glass and aluminum pavilions, each roughly 82 feet wide by 300 feet long, according to Tim Culbert, a partner in Imrey Culbert. "The program was not about creating a new Bilbao," he said. "Over 60 percent of the brief addressed the art collection." The single-level complex will house a wide range of the Louvre's historic art collection, with the aim that the museum will be in a more open, fluid space. This led to the design of "a non-hierarchical building that's sympathetic to more traditional ways of showing art and sympathetic to the landscape," said Culbert, who is a fluent speaker of French and Japanese.

The firms were selected by a committee of nearly 30 members, comprised of Louvre administrators, local and national government administrators, along with a small number of architects, including Jean Nouvel. Currently on a fast track, with a 10-month design development window, the museum is expected to open in 2009. **ANDREW YANG**

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CIVIC-MINDED ARCHITECTS BRING IMPROVEMENTS TO CHINATOWN'S STREETS

# STREET WISE

Hester Street Collaborative's outreach tactics are targeting the street. In 2004, the nonprofit design group joined a coalition to spruce up Allen and Pike streets, which run from Houston Street through Chinatown to the East River. In coming weeks, the collaborative—with the research of local teens—will create street signs honoring immigrants for Allen and Pike's midblock malls.

The street sign project brings new exposure for Hester Street Collaborative's kid-focused mission, to initiate design/build projects in its community. Architects Morgan

Hare and Mark Turkel, Yale classmates and principals of Leroy Street Studio, started the collaborative in 2001, when they moved their firm to Hester Street in Chinatown. The group's first project, still in process, is aimed at improving the campus and gardens of the neighboring I.S. 131. The nonprofit's executive director Anne Frederick also helps teach art at school. Earlier this year, program coordinator Alex Gilliam started a summer internship program, engaging local students to address neglected neighborhood sites. Frederick hopes to the mock-ups of new Allen and Pike Street signs (which may be cloth banners or metal) to engage public feedback.

This effort emerged from the architects' frustration with the nature of community development in Chinatown. In 2004, Frederick joined United Neighborhoods To Revitalize Allen and Pike Streets (UNRAP), created by social service agency Asian Americans for Equality (AAFE) after extensive public outreach on design questions. "There's no compelling design aesthetic for Chinatown," explained Robert Weber, AAFE's policy director. Many civic groups sought to glamorize the Allen-Pike corridor, and AAFE created UNRAP to pool political strength. But according to Frederick, city bureaucrats muddled design options at a spring meeting. "They said, 'Do you want high density or low density,'" she recalled. These terms fell

flat with residents, many of whom speak little English.

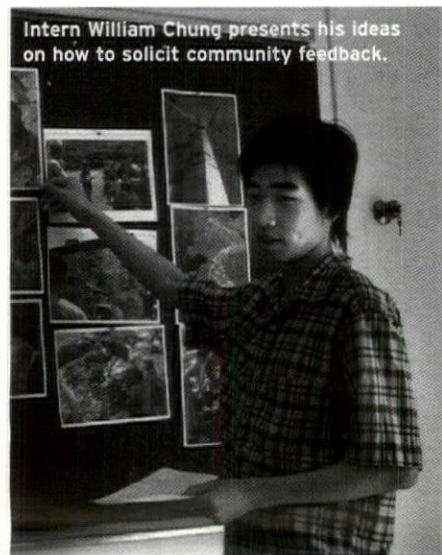
Hester Street's four summer interns sought community input by handing out postcards at AAFE's street fair in August. But they drew blank stares. "Having compelling visuals was not enough," said Frederick. "To engage the public you need larger strategies."

So interns William Chung and Dominick Freeman, who both graduated from high school in June, concocted a board game called *Bad Design Darts*. "Targets would be areas that seem unlikable," explained Chung, who's now enrolled at the Fashion Institute of Technology. "Participants would throw at the targets and it would be like a survey."

Frederick and Gilliam hope to adopt some of their interns' tactics for subsequent community engagement efforts. "It'd be great to use *Bad Design Darts* to pull people off the street and ask, 'What's wrong with this site?'" said Frederick.

The design of the Allen-Pike signs remains uncertain, pending student input and public response. "Each student [in our art program] is submitting a sign," said I.S. 131 art teacher Alison Plump. "Anne's going to have to do a lot of filtering to figure out what's important to the larger community."

Frederick is coordinating an advisory board of civic leaders to vet design suggestions. She hopes to disperse a public ballot before mid-November. Advisors would vote on a design strategy in December. **ALEC APPELBAUM**



ALEX GILLIAM COURTESY HESTER STREET COLLABORATIVE

## THIS LAND IS YOUR LAND

continued from front page communities.

So far, FEMA has purchased 30,000 housing units, all mass-market trailers and mobile homes, according to James McIntyre of FEMA's public affairs office. FEMA intended to create settlements of up to 25,000 inhabitants but widespread outcry prompted the agency to scale them down, which means that it will be necessary to find more, if smaller, sites.

"Our teams are working with the political leadership and residents in each [county] to find the best sites," said Lee Tashjian, vice president of communications at Fluor. The teams ensure that water, sewage, and electricity are readily available and that there are no environmental issues such as ground toxicity or oil seepage.

The sites will be a mix of industrial, commercial, and some private residential land. The trailers can be installed within a matter of days if the sewage and electricity are in order. After a site is selected, it is submitted for FEMA's approval, after which the land will be leased by the U.S. General Services Administration (GSA). The GSA is expected to pay full market price for these leases, said Tashjian.

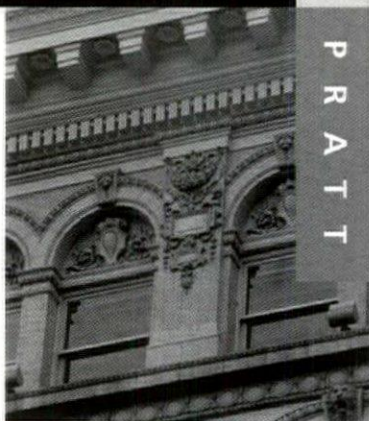
The corporations will manage the government-sponsored trailer parks until they are dismantled. The leases are expected to last two years. **JK**

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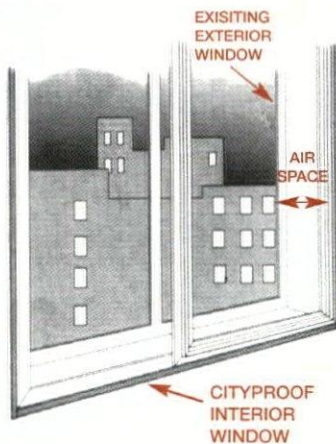
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## NATIONAL DESIGN AWARD WINNERS ANNOUNCED

continued from front page  
(along with James Stewart Polshek) last year. This year's winner in the landscape design category, Ned Kahn, was a finalist in 2004 in the ambiguous and now-defunct environmental design category. (The other landscape finalists were Peter Walker and Kathryn Gustafson.) When gala chair Richard Meier announced Diller Scofidio + Renfro as the winner of this year's architecture award, Elizabeth Diller remarked, "Four years ago we were finalists in the environmental design category. No one knew where to put us. It's very gratifying to win in architecture, which is where we always considered ourselves." The other architecture finalists were Tom Kundig of Olsen Sundberg Kundig Allen Architects and Antoine Predock.

The nine-member jury, which included architect David Rockwell and National Endowment for the Arts director Jeff Speck,

also named Richard Gluckman the winner in the interior design category, over Michael Gabellini and Hugh Hardy.

The most curious contest was in the product design category: Bill Stumpf, designer of Herman Miller's iconoclastic Aeron Chair, and Boym Partners, which has created works for Alessi, Vitra, and Swatch, were passed over in favor of Burt Rutan, designer of the first aircraft to fly around the world nonstop and the first privately manned spacecraft. Rutan's achievements are not in question, but his engineering triumphs seem out of place alongside chairs and tableware. The museum should consider adding a new category, for engineering or transportation design.

Despite the appeal of the dramatic "And the winner is..." moment, the notion of finalists is odd. Unlike the Academy Awards, which honors specific projects and performances, the National Design Awards seem to assess career

accomplishments. The other half of the program's awards are on the right track: Chicago Mayor Richard M. Daley earned the Design Patron Award for his commitment to sustainable development and little-known Sergio Palleroni of the Center for Sustainable Development at the University of Texas was bestowed Special Jury Commendation for his design/build studio devoted to bringing resource-efficient construction and design skills to marginalized communities around the world. And Eva Zeisel was given the Lifetime Achievement Award. In the evening's highlight, the elegant 98-year-old designer, who didn't hesitate to smack a malfunctioning microphone, advised her standing-ovation crowd, "Designing means having a good time, copying what's in your head, in the air, what you see. What else can I say? I wish you all a long and productive life."

CATHY LANG HO

## HONORS

On July 27, **American Institute of Architects (AIA)** inducted the following nine New York architects as **AIA Fellows**: Joan Blumenfeld, Peter David Cavaluzzi, Gregory Clement III, Alexander Gorlin, Walter A. Hunt, Jr., Toshiko Mori, Juergen Riehm, Frederic Schwartz, and Stanley Stark.

In August, the **Boston Society of Architects** and **AIA New York Chapter** jointly awarded the Boston architecture firm **Arrowstreet Inc.** the **K-12 Honor Award for Design Excellence** and the **Sustainable Design Award** for their Artists for Humanity EpiCenter in Boston.

On September 29, the **National Trust for Historic Preservation** announced 22 winners of its **National Preservation Awards**, including Cass Gilbert's 1905 **Essex County Courthouse** (Newark), the Normandy style 1933 **Stone Barns Center** (Pocantico Hills), and Ralph Walker's 1926 **Verizon Central Office Building**, formerly the Barclay-Vesey Building (Manhattan).

In September, the **French Order of Arts and Letters**, an organization dedicated to recognizing achievements in the arts and literature, named the recipients of its biannually awarded medal. Several prominent Americans were among the honorees, including writer **Paul Auster**, artist **Andrea Blum**, musician **Ornette Coleman**, singer **Marilyn Horne**, architect **Richard Meier**, historian **Robert Paxton**, actor **Robert Redford**, actress **Meryl Streep**.

On October 6, **Benjamin Moore** inaugurated its **Hue Awards**, recognizing innovative color usage in architecture and design and awarding **Steven Holl** with a **Lifetime Achievement Award**. Other honorees included **Drake Design Associates** for residential interiors, **Daniel Weiland Architect** for residential exteriors, **Rockwell Group** for contract exteriors, and **Clive Wilkinson Architects** for contract interiors.

The prestigious **17th Annual Praemium Imperiale Arts Laureates** were announced on October 17. The award, created in 1989 by the **Japan Art Association**, recognizes lifetime achievement in the arts, in categories not recognized by the Nobel Prizes. Carrying a prize of ¥15 million (\$135,000), the awards went to **Yoshio Taniguchi** (architecture), **Issey Miyake** (sculpture), **Robert Ryman** (painting), **Merce Cunningham** (theater/film), and **Martha Argerich** (music).

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## RAISING AWARENESS

On October 18, the National Trust for Historic Preservation began accepting nominations for their 2006 America's 11 most Endangered Historic Places List. The list is intended to raise awareness about and become an impetus to protect places that "tell America's story." Previously listed sites include the French Quarter in New Orleans, Ellis Island in New York City, and Frank Lloyd Wright's Ennis House in Los Angeles. Nominations are due by January 18, and the 2006 list will be announced in early June.

## AND SO IT BEGINS

Last month, Mayor Michael R. Bloomberg announced \$8 million in city capital funds and \$17 million in city and state housing tax credits for the first phase of Palmer's Dock, located at 164 Kent Avenue in Williamsburg. As part of the first development resulting from the Greenpoint-Williamsburg rezoning, Palmer's Dock will designate 117 of its 900 total units affordable. Through inclusionary zoning, various housing programs, and the conditional sale of city property, 3,500 units of affordable housing are to be developed along the Greenpoint-Williamsburg waterfront. The project will begin construction next August and is anticipated to be completed in 2008.

## THE NEW MOON

Heeding community concerns, last month the New York City

Department of Parks and Recreation began the process of redesigning a playground in Union Square. Originally announced in 2004, the \$14 million renovation of Union Square Park North was intended to consolidate and expand the playground, construct a new plaza for the farmers' market and other public events, and restore the pavilion, which is operated by Luna Park as a café in warm-weather months, into a year-round restaurant. The pavilion, being renovated by ARO, came under fire by area residents who claim the restaurant will inhibit needed playground space for the growing family population in the neighborhood. The Parks Department agreed to keep Luna Park a seasonal establishment, allowing the playground space to be increased by 60 percent.

## BACK ON TRACK

On October 19, the Chinese government resumed construction of the national Olympic Stadium in Beijing, the centerpiece venue for the 2008 Summer Olympics. Designed by Herzog & de Meuron, the structure's original \$362.4 million price tag inflated to \$422.8 million, and construction was halted over the summer in order to optimize the design. The 100,000-seat stadium, whose bands of steel stretch across the structure in every direction, is supposed to resemble a bird's nest. The Beijing Organizing Committee for the 2008 games claims that the overall concept of the stadium will not be compromised. The stadium will hold the opening and closing ceremonies and all track and field events.

# Edmund Bacon Dies at 95

One of the few urban planners who is credited for single-handedly transforming the landscape of a major American city in the 20<sup>th</sup> century, Philadelphia's Edmund N. Bacon, died on October 14 at the age of 95. Bacon served as executive director of the Philadelphia City Planning Commission from 1949 to 1970, and his planning skillfully combined redevelopment and preservation for Society Hill, Penn's Landing, and Independence Mall. His face graced the cover of *Time* magazine's November 6, 1964 issue for a story on urban renewal.

Although he retired from his official post 35 years ago, his influence on urban planning lasted. His 1967 book, *Design of Cities*, is a classic planning text in which Bacon ties his work in Philadelphia to the history of great urbanism with great clarity.

Alexander Garvin, a former vice president at the L MDC, was a friend of Bacon in the last decade. Describing him as "the most extraordinary planner of the 20<sup>th</sup> century," Garvin noted, "he had a vision of downtown Philadelphia where people lived and worked. His plan was not to just build offices and clear housing as was often the practice in the urban renewal era."

Bacon was born to a Philadelphia publishing family, earned a BArch from Cornell University in 1932, and studied at the Cranbrook Academy of Art in Michigan.

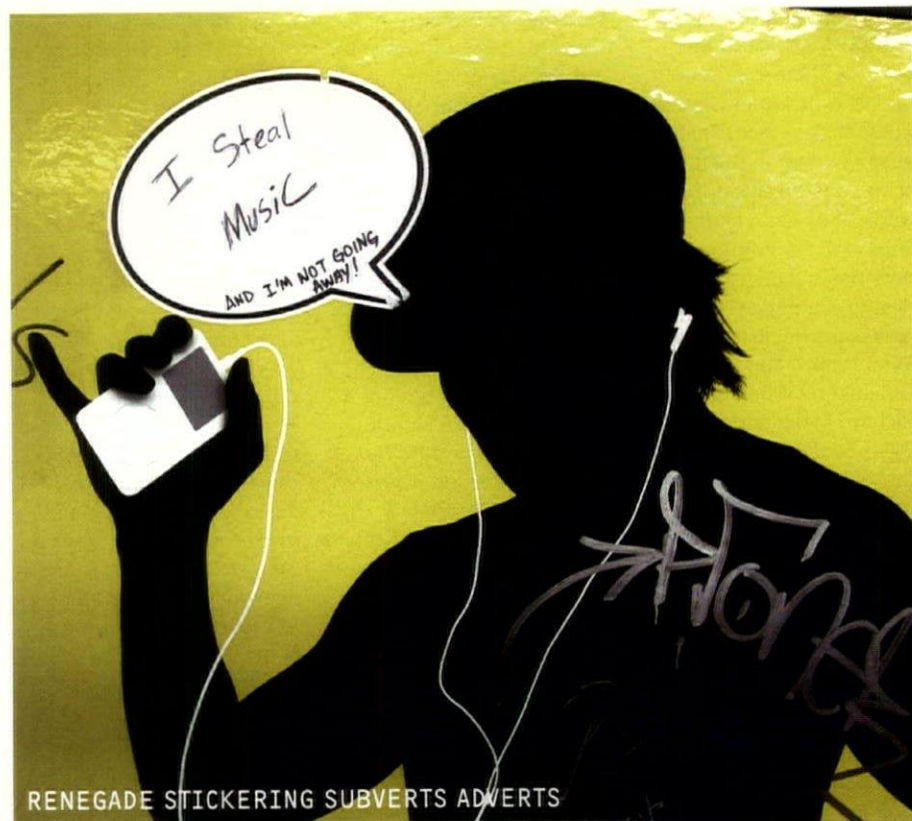
Bacon is survived by six children, including his son Kevin, the actor. The sometimes cranky, irascible Bacon remained free-wheeling in his commentary on urban planning in recent decades. In 2002, he was footloose on a skateboard in Philadelphia's LOVE Park, which he designed in 1932, to protest the park's ban on skateboarders.

The Ed Bacon Foundation ([www.edbacon.com](http://www.edbacon.com)) was launched in 2004 to advance his vision and legacy. That same year, Bacon donated his personal collection of books to Philadelphia's Charter High School for Architecture + Design, which named its library after him. **JOHN CZARNECKI**

Bacon (right) in the early 1960s, reviewing a model of I.M. Pei's Society Hill Towers with Philadelphia City Planning colleagues Irving Wasserman (far left) and Damon Childs.



COURTESY THE ED BACON FOUNDATION



RENEGADE STICKERING SUBVERTS ADVERTS

COURTESY JI LEE

# THOUGHT BUBBLES

Ads are so ubiquitous on New York City streets—shouting from buildings, street furniture, subways, and taxis—that many of us just tune them out. Freelance art director Ji Lee has devised a way for New Yorkers to talk back. "The bubbles are a platform for people to express themselves," said Lee.

For the Bubble Project, Lee designed a cartoonlike thought bubble sticker that he places on advertisements he passes by. Some time later, he'll revisit the bubble, which inevitably have been filled with a caption of some fellow citizen's devising. He then photographs the revised advertisements.

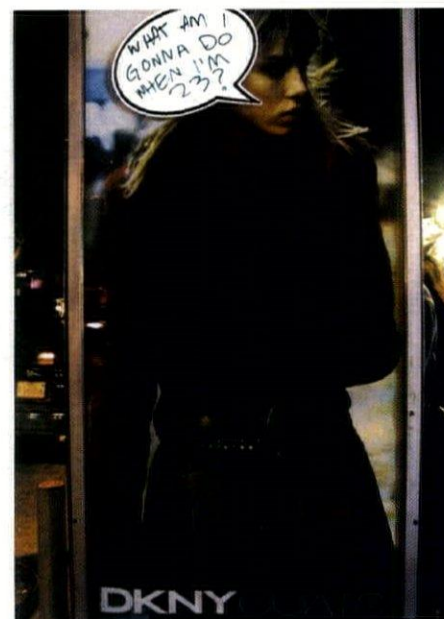
The bubbles grew out of a project Lee developed for a client four years ago. The goal was to come up with a fun way for parents and children to leave one another notes around the house. This strategy was ultimately rejected but Lee decided to take the concept to the streets. Said Lee, "There are so many ads, and so many of them are boring, that I wanted to transform them into something imaginative. Also, by combating the media bombardment with this outlet for the public, I am essentially balancing out my work in advertising."

In the scribbles one regularly sees on advertisements around the city, the vulgarities are prominent. But it was the more social and political commentary that inspired Lee to keep posting stickers. "I was very surprised by the depth and complexity of the content." Everything from accusations of clandestine involvement of the Bush government in 9/11 to tart commentary on consumerism has shown up on bubbles Lee has photographed. They serve as a form of indirect communication among

observers, soap boxes, and creative poster boards without being abrasive.

Last month the Bubble Project launched its own website where visitors can read its manifesto, view a catalogue of message bubbles, and even download a template to start pasting their own bubbles. By the end of October, the Bubble Project website will begin selling bubble stickers at cost for distribution. A book about the project is scheduled for release next summer. To find out more or to get involved in the bubble project, go to [www.thebubbleproject.com](http://www.thebubbleproject.com). Note the caveat on the website that reminds interested parties that placing bubbles on public or private property is illegal and engaged in at the user's own risk.

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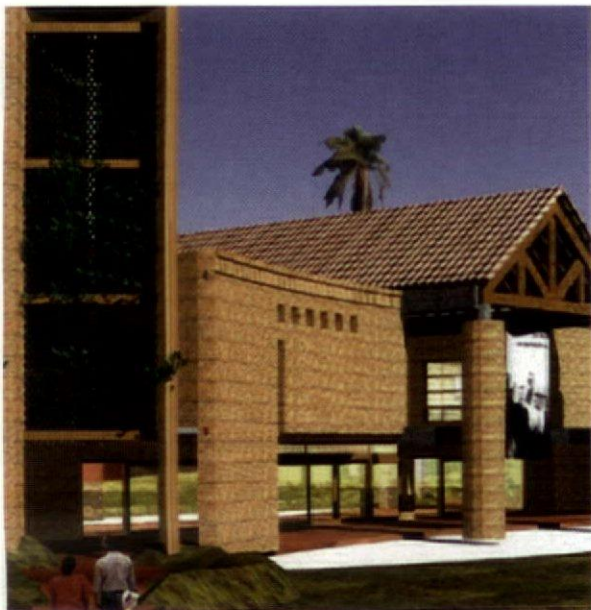
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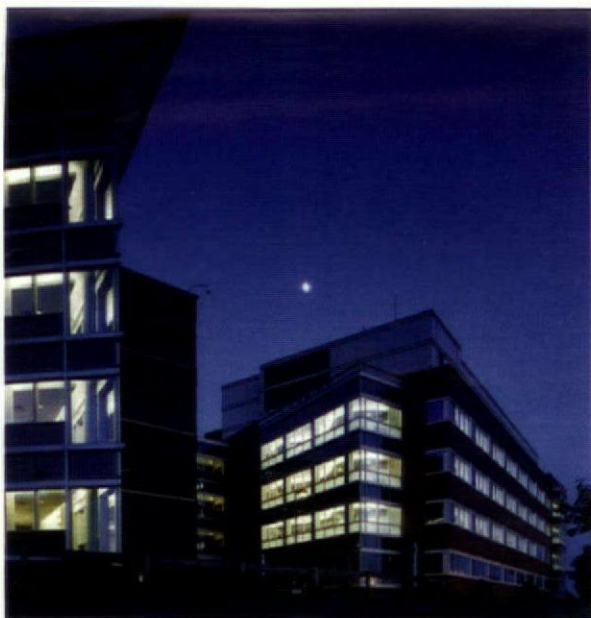
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HOUSE IN TOWN.

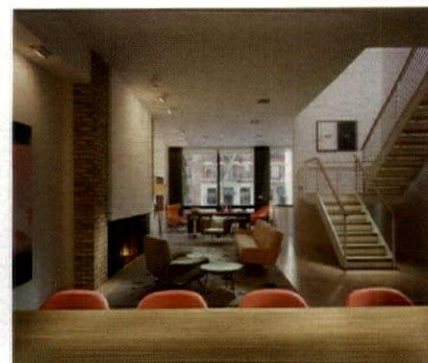
WITH NEW YORK CITY'S REAL ESTATE BOOM, FEW PARCELS OF LAND HAVE BEEN OVERLOOKED. EVEN THE CITY'S TINY INFILL LOTS HAVE BECOME HOT PROPERTY—AND THE PERFECT SITES FOR REINVIGORATING THE TOWN HOUSE TYPE. ACCORDING TO ARCHITECT AND TOWN HOUSE EXPERT ALEXANDER GORLIN, THESE NARROW AND LONG RESIDENCES ARE THE BUILDING BLOCKS OF THE CITY.



TOWN HOUSE  
UPPER EAST SIDE, MANHATTAN  
ALEXANDER GORLIN ARCHITECTS

Unlike other urban infill projects that build to the lot line, this jewel-box of a house, which occupies a 25-by-100-foot lot on the Upper East Side, is set back 25 feet from the street. It actually occupies the footprint of a previous structure, a 1958 two-story modernist town house to which architect Alexander Gorlin wanted to pay respect. He also preserved the glazing and mullion rhythm of the original ground-floor façade, extending them upward, to the renovated second floor and a newly added third floor. "In the original house"—sandwiched by two big apartment buildings—"it got darker as you went up," said Gorlin. He made the quite natural decision to glaze both front and rear elevations, and also funneled light through the home via a skylight-topped open staircase. Further, he floored the hallway of the top level with glass blocks, which allow light to penetrate below.

Gorlin converted the basement into a children's playroom, reserving the entrance level for spaces for entertaining—kitchen, dining, and living room. Private bedrooms fill the second floor and the top floor contains a guest room, office, and an acoustically isolated media room that opens to a terrace. "The husband is in the music business so the media room is the ultimate space in the house," explained Gorlin. **CATHY LANG HO**



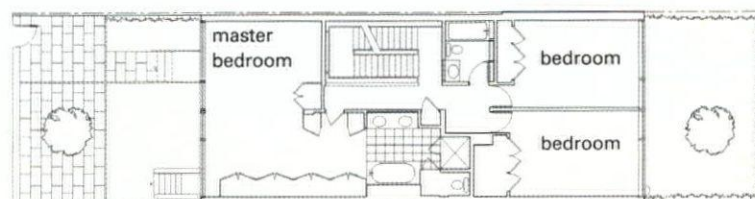
The dense residential urban fabric of Manhattan and Brooklyn was historically defined as much by the blocks of town houses as by the voids between them—the unbuilt lots that until very recently were a prominent part of the streetscape. Their constricted sites have long made town houses an absurd economic proposition. Multifamily residences have obvious economies of scale and higher returns. Moreover, building a town house has its unique problems in New York: With no staging area for contractors and the need for expensive underpinning of the neighbor's foundations, prices can range from \$500 to \$1,500 per square foot. But the phenomenal rise of real estate prices and ability to flip even small properties (this, the town of million-dollar studios), it has become economically feasible to build on these empty parcels. With the city's small infill lots being snapped up at unparalleled pace, the experience of walking in the city has been forever changed in a relatively short period of time.

The town house as a building type in fact reaches back to Crete and Pompeii, a city built almost entirely of these narrow-fronted single-family structures. Le Corbusier describes them in great detail in his 1923 *Towards a New Architecture*. He admired them for the great variety of space and light they allowed within a standardized plan, which fit in with his theories about the potential industrialization of housing, and the relationship of the part to the whole in the house and the city. Leon Battista Alberti and Andrea Palladio also wrote at length about town houses, and in his 1516 socialist tract *Utopia*, Renaissance scholar Sir Thomas Moore described his ideal city Amaurote as composed of town houses: "The houses be of fair and gorgeous building, and on the street side they stand joined together in a long row through the whole street without any partition or separation."

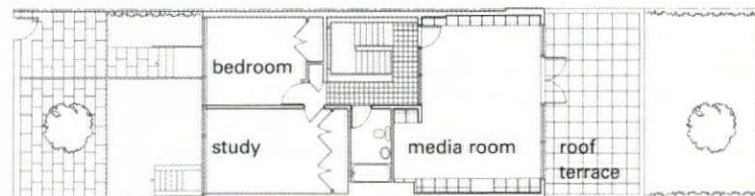
As a former Dutch colony, New York City inherited the town house type originally from Amsterdam, though the local variations derive equally from London precedents. The stoop is of Dutch origin, while the common half-level dropped floor is drawn from the London type. These references persisted—perhaps too persistently. From the massive construction of brownstones and classical townhouses in New York in the late 19<sup>th</sup> and early 20<sup>th</sup> century, one can count one hand the number of modernist takes on the town house. There's the glass block front of the Lescaze House of 1937 on the Upper East Side; the lacy stone façade of Edward Durrell Stone's own uptown house; George Nelson's

continued on page 14

Second floor plan



Third floor plan



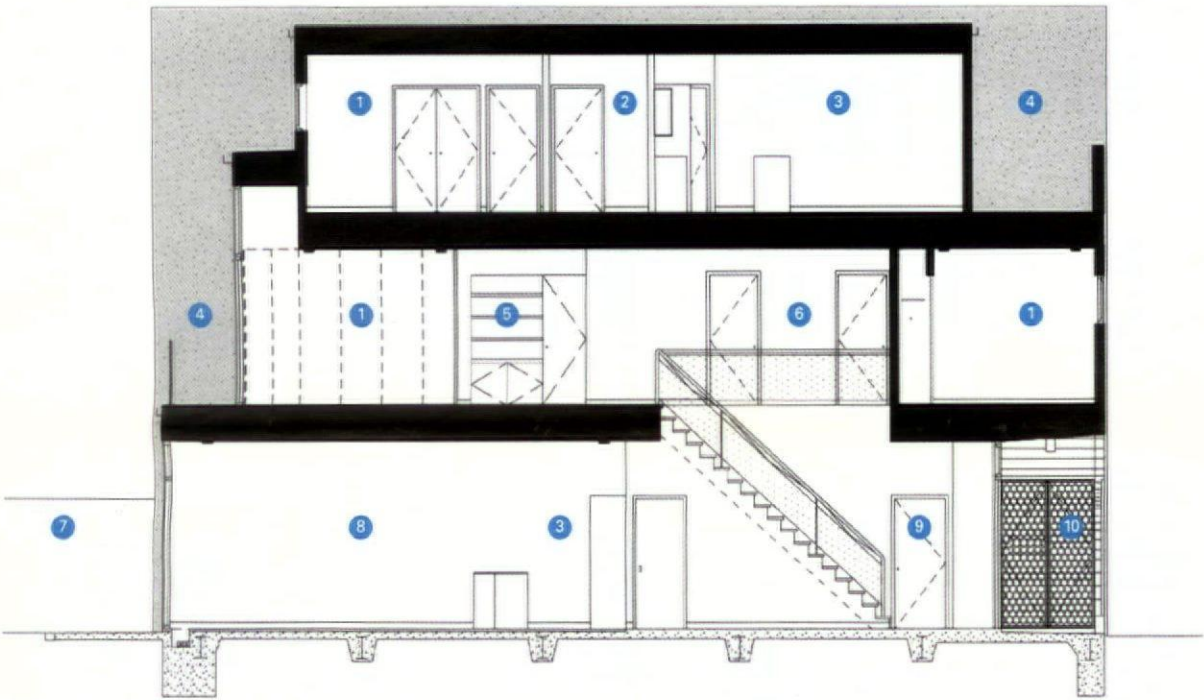


**FEIFER-CHUN RESIDENCE**  
BOERUM HILL, BROOKLYN  
TINA MANIS

The clients of this ground-up infill house wanted “a suburban house in an urban setting,” said New York architect Tina Manis. They wanted a garage and a big backyard. But they also wanted a rental unit and separate entrances. The challenge for Manis, formerly a project manager at OMA who broke off on her own five years ago, was to design a structure that allowed all the home’s future inhabitants to have open views and space as well as privacy. The first two floors are the owners’ unit,

with a second-floor terrace that overlooks their backyard. The rental unit has its own street entrance, leading to the top floor and a terrace facing the street. “Basically, they want the rental to be invisible,” said Manis. In suburban style, the façade is wood-sided, though in this case, the elegant cedar-birch panels are arranged in alternating widths and patterns, forming a moiré pattern. The different textures create a screen (left, top) that cleverly hides the owner’s entrance, the garage door, and the tenant’s entrance. The project features an all-glass back façade (left, below) that opens to their backyard.

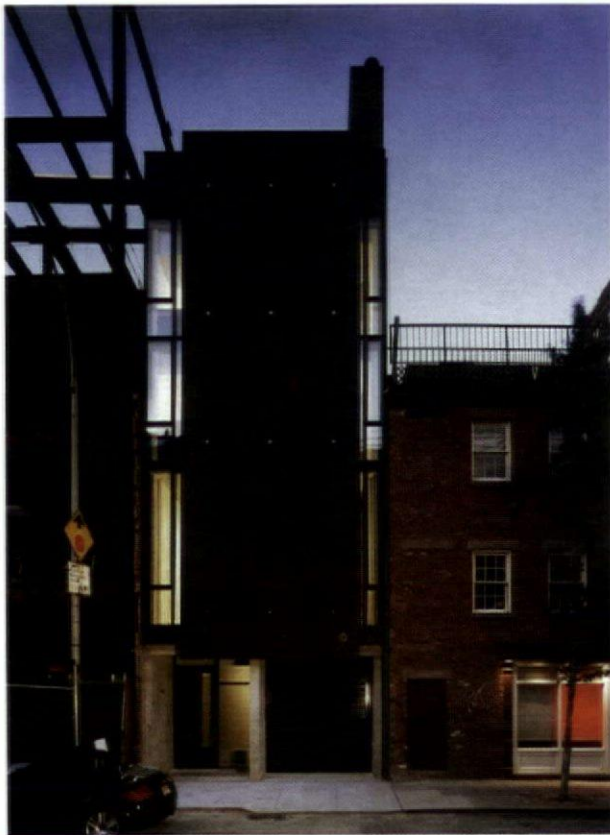
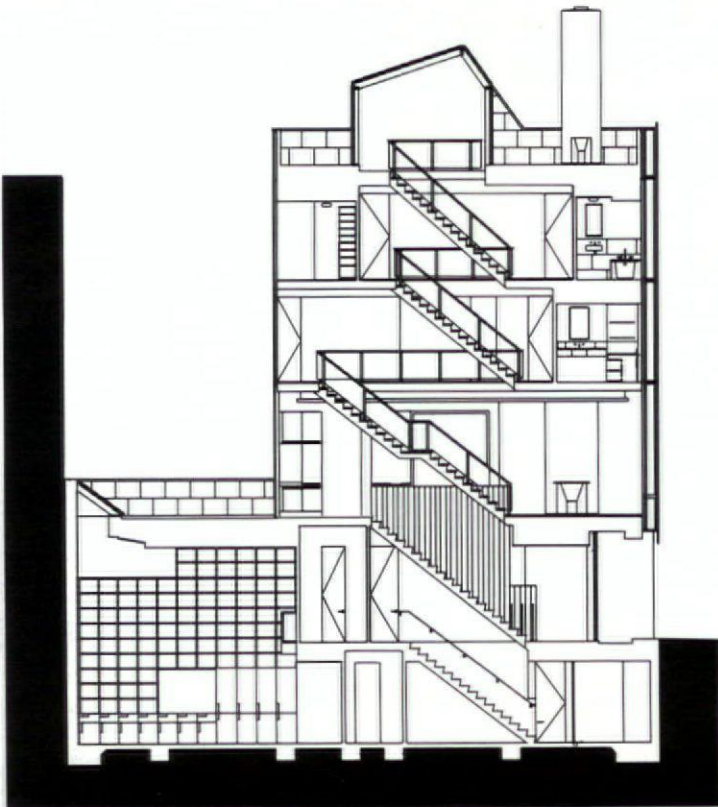
ANDREW YANG



- 1 bedroom
- 2 bathroom
- 3 kitchen
- 4 terrace
- 5 office
- 6 hall
- 7 patio
- 8 living
- 9 entry
- 10 garbage

**TOWN HOUSE**  
FAR WEST VILLAGE, MANHATTAN  
MATTHEW BAIRD ARCHITECTS

In addition to being architect Matthew Baird’s first ground-up building, this 5,000-square-foot West Village town house also has the distinction of being the first single-family home built in the district in the last 14 years. A former architect at Tod Williams Billie Tsien Associates, Baird used a single, prefabricated 40-foot-tall steel plate to create a sense of privacy within the building—a feature not unlike the massive metal-alloy façade employed at Williams and Tsien’s Museum of American Folk Art. Inside, the house, which sits on a 20-by-60-foot lot, features such striking spaces as terrace and kitchen that are completely open to each other, a double-height media room, and plenty of skylights. The project is both forcefully modern and context-appropriate, in scale and even material (Baird argues that the house’s industrial feel relates to the surrounding Meatpacking District), despite neighbors’ initial disapproval of the project. **AY**



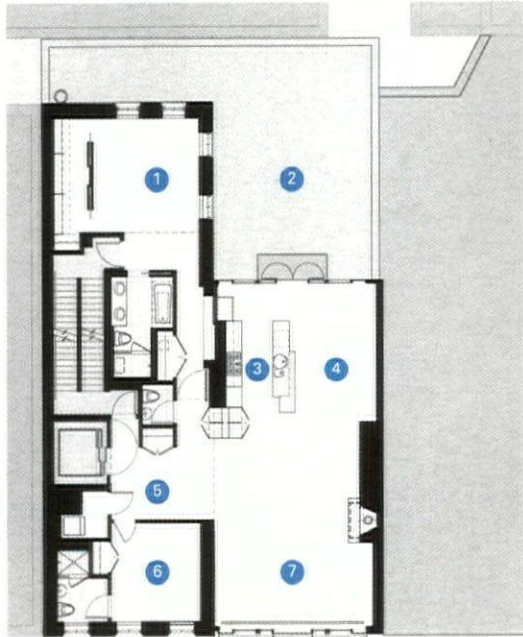
COURTESY TINA MANIS

COURTESY MATTHEW BAIRD ARCHITECTS



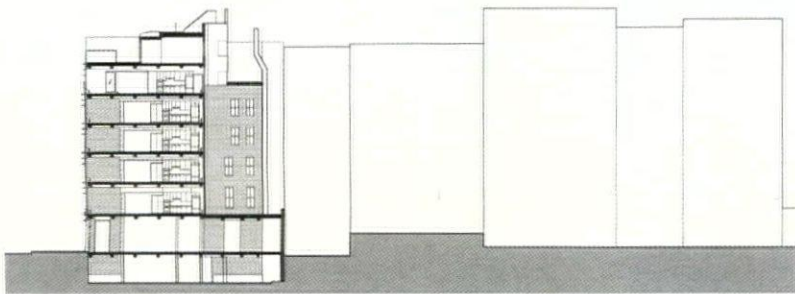


COURTESY BSKS ARCHITECTS



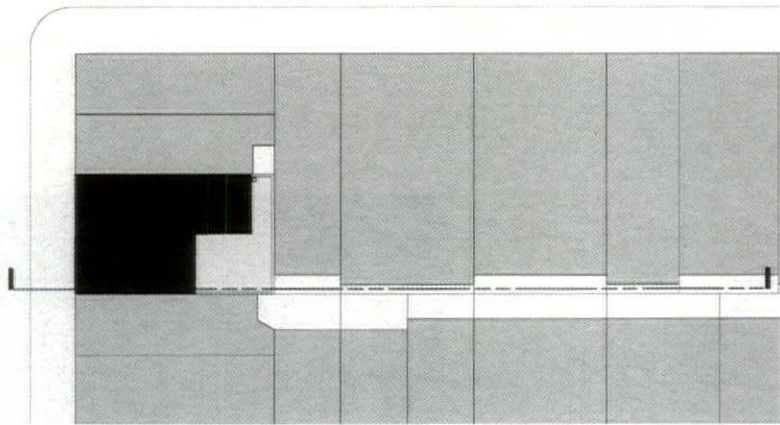
Typical floor plan

- 1 master bedroom
- 2 second floor terrace
- 3 kitchen
- 4 dining
- 5 entry hall
- 6 bedroom
- 7 living room



40' 80'

Site selection



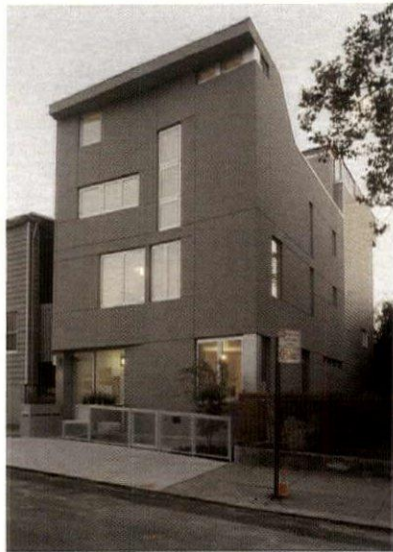
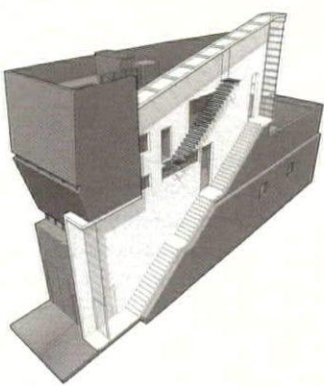
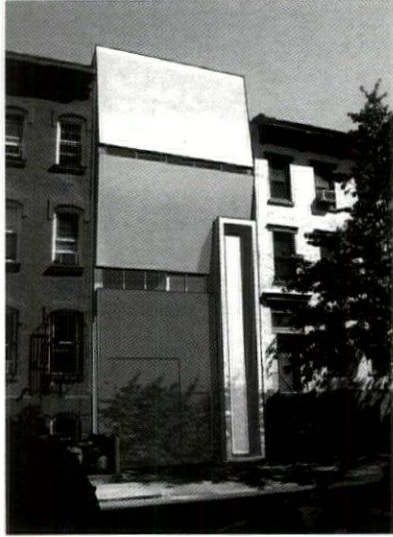
40' 80'

Site plan

114-116 HUDSON STREET  
MANHATTAN  
BSKS ARCHITECTS

This 19,000-square-foot residential conversion includes an existing five-story 19<sup>th</sup>-century commercial loft building and an adjacent narrow, vacant 1,615-square-foot lot. "We wanted to acknowledge the recent history of the site in our design," noted George Scheifederdecker, a principal of BSKS Architects. "Having something transparent is a reminder of that long-standing gap in the city fabric." The infill structure has a glass and aluminum façade. Due to cur-

rent zoning laws, it is only 45 feet deep—much shallower than the adjacent building to which has been attached. With the street appearance of two separate buildings, in fact, the new structure is united, with individual apartments occupying full floors. The new, glazed half is open in plan, housing the kitchen, dining, and living room spaces. Bathrooms, bedrooms, and storage spaces are housed in the more closed existing structure. The new, enlarged ground-floor is now available for lease to one or two commercial tenants while a two-story penthouse was added to the twin structures. **AARON SEWARD**

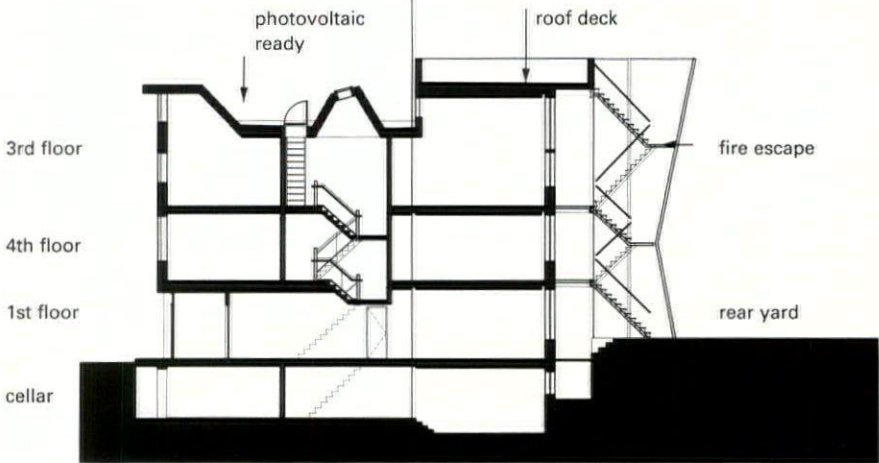


Existing House



Addition

COURTESY COGGAN + CRAWFORD





**DONOVAN RESIDENCE AND STUDIO**  
SOUTH 3RD STREET, WILLIAMSBURG  
STANDARD ARCHITECTS

This three-story apartment and studio for the artist Tara Donovan is a two-level addition to a one-story garage on Williamsburg's south side. For all intents and purposes, it is a new building. Standard Architects developed a scheme in which three very distinct spaces—a ground-floor working studio and garage, and second-floor private studio, and a third floor apartment—are linked by dramatic, skylight-lit stair that runs up diagonally along the side of the three spaces. "We had to sacrifice a little bit of floor space, but Tara was really enthusiastic about the idea of the single stair," explained principal John Conaty.

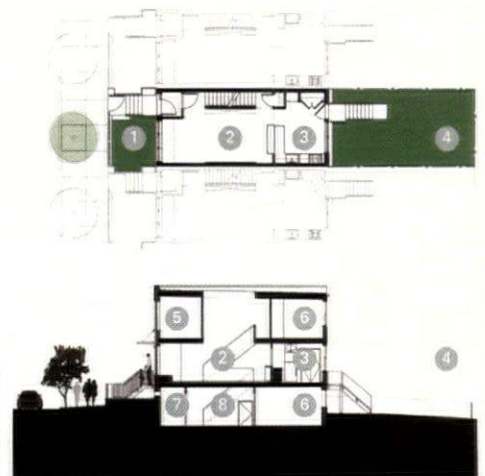
The new building is in scale with its neighborhood, but unlike the tenements nearby, is oriented almost entirely toward the rear of its 18-by-100-foot lot, which overlooks a park with mature trees. The street façade is divided into three distinct elements: Corten steel clads the ground level, while two tilting planes of concrete shield the upper two floors from view. A glazed strip demarcates the division between the floors. In contrast, the rear of the building is almost entirely glazed, and a top-level roof deck is visually connected to the park below by a second-story terrace. **ANNE GUINEY**

**270 21ST STREET, BROOKLYN**  
COGGAN + CRAWFORD

What began for New York-based Coggan + Crawford as a renovation/addition to an aluminum-sided three-story walk-up turned into a total overhaul. The mid-century building needed so much structural reinforcement that, at a certain point, the architects found themselves faced with gutted and stripped remains. "We started with the concept of marrying old and new and we wanted to stay with that," said principal Caleb Crawford, "even though the whole new building is basically new."

The building—now home to three full-floor apartments—is clad in stucco in front, presenting a simple face to the street, while halfway back the skin changes to corrugated metal. Front windows are smaller and irregular, while those on the south-facing rear are expansive, to allow for added light throughout the building. The architects sited a skylight-lit stairwell, which leads to the front door of each flat, at the center of the building, to divide the long, narrow spaces.

The rear elevation features an attached fire escape, which links to each floor as well as a roof garden. Crawford had planned for a green roof and solar panels, both of which were dropped for budgetary reasons. With energy-conserving materials and controlled sun exposure, Crawford still hopes the home will be Energy Star rated. **JAFFER KOLB**



- |               |                  |
|---------------|------------------|
| 1 front yard  | 5 master bedroom |
| 2 living room | 6 bedroom        |
| 3 kitchen     | 7 storage        |
| 4 rear yard   | 8 basement hall  |

## AIA-NEW YORK 2005 HOUSING DESIGN AWARDS

THE LOCAL CHAPTER RESURRECTS ITS HOUSING AWARD PROGRAM. AS ANNA HOLTZMAN DISCOVERS, THIS YEAR'S JURY CHAMPIONS AFFORDABILITY.

"I don't expect this project to be published in the magazines," said architect Jeffrey Murphy of his firm Murphy Burnham & Buttrick's award-winning project. His sentiment sums up that of many architects who submitted to the AIA New York Chapter 2005 Housing Design Awards. Displayed in an exhibition at the Center for Architecture and titled *Everything Housing: From Homeless Shelters to Luxury Living* (open through December 3), the awards span the gamut—from a supportive housing development in Brooklyn by Polshek Partnership to Richard Meier's exclusive Charles Street tower. Yet the focus of the judges, and of the AIA New York Chapter housing committee behind the awards, was clearly on the unglamorous side of the shelter spectrum: affordable housing.

Spearheaded by housing committee chair James McCullar, the nascent program drew 102 entries—including built projects and those approved for construction—from which judges Julie Eizenberg, Adele Naude Santos, and Michael Pyatok selected nine awards and five citations. The New York AIA housing committee hasn't held an awards program since 1981, said McCullar, for unexplained reasons. And somehow with the Design Awards program, "housing got lost in the shuffle," he recounted. In the last few years, New York architects have been invited to submit to the Boston Society of Architects (BSA)'s biennial housing awards. "[But] with all of the recent zoning changes in New York, such as the Greenpoint waterfront," said McCullar, there could not be a

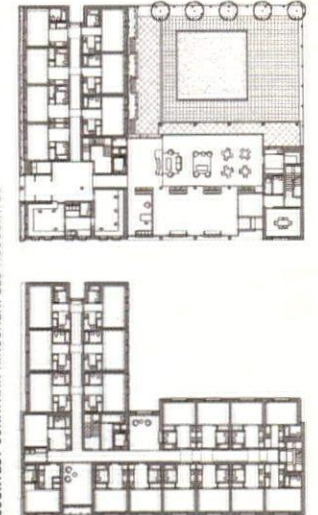
more opportune time to bring local housing efforts to the forefront. Shaun Donovan, commissioner of the New York City Department of Housing Preservation and Development (HPD) and a guest speaker at the October 17 awards ceremony, drove McCullar's point home when he stated, "Since 1990, New York City has added more people than the population of Boston," creating an unprecedented need for affordable housing.

Donovan lauded such projects as the Schermerhorn House, Polshek Partnership's citation-winning, glass-faced supportive housing project for Common Ground Community, which brings luxuriously light-filled interior spaces to a mix of low-income and formerly homeless residents. Donovan's praise was tempered, however, by a more critical take from the jury. "We were hoping to see some new typologies as far as spatial arrangements and clustering of units," said Santos, "but the truth was, there wasn't any of that—on the first pass, we said, 'Boy, these New Yorkers are really conservative.'" Eizenberg concurred, "When everything is brick

with sensible windows, you start to get a little worried." In explaining their initial reaction, Santos proffered, "We were very much a West Coast jury." While Santos teaches at MIT, she is also a partner in San Francisco firm Santos Prescott & Associates; Eizenberg's practice Koning Eizenberg Architecture is based in Santa Monica, and Michael Pyatok practices in Oakland, California. Santos continued, "In some ways, it's easier for us," without the harsh climate, material constraints, stringent codes, and contextual pressures plaguing architects in dense East Coast cities.

On closer inspection, the jury uncovered a group of projects whose stories go deeper than their practical brick walls. Among the award winners is Jonathan Kirschenfeld Associates' Marcy Avenue Residence, a Brooklyn home for the mentally ill, which the jury likened to the brick buildings of the Amsterdam School because of its carefully articulated façade on which interior configurations are expressed by gestures such as recessed windows. Murphy Burnham & Buttrick Architects won an award for their

**Above:** Murphy Burnham & Buttrick's Bronx Row Houses, designed for Habitat for Humanity. Each unit has a small front yard with a stoop, a backyard, three bedrooms, and a skylight-topped stairwell. **Below:** Jonathan Kirschenfeld Associates' Marcy Avenue Residence in Brooklyn serves the mentally ill. The L-shaped building shelters an interior courtyard (ground-floor plan, top, and second-floor plan, below).





**HOUSE IN TOWN** continued from page 10 streamlined Fairchild House of 1941 at 17 East 65<sup>th</sup> Street; Philip Johnson's Miesian Rockefeller Guest House of 1950, in Midtown; and Morris Lapidus' home and office at 256 East 29<sup>th</sup> Street, of 1950. The great breakthrough in modern town houses in New York are the ones by Paul Rudolph, primarily his own mirrored extravaganza, designed in 1972, overlooking the East River.

All these houses owe a great debt not only to the modern movement but to a number of houses that are—but almost never referred to as—town houses. Sir John Soane's own London town house—actually three linked houses, built from 1792 to 1812—is one of the best examples. On the exterior it is stately and reticent; inside the house is an archeology of the architect's mind, exploring the house as the site of life and death with a sarcophagus and dome of heaven above. His architectural innovations have inspired Philip Johnson and others for their insight into the town house typology. Le Corbusier's series of town houses of the 1920s—the Ozenfant House and Studio (Paris, 1922), Maisons Guiette (Anvers, 1926), Maison M. Cook (Boulogne-sur-Seine, 1926), and Maison Plainex (Paris, 1927)—are also very important. Despite his loathing for the street and urban life in general, Le Corbusier designed these town houses as respectful neighbors of the urban street wall. On the interiors, however, all hell breaks loose, following the French tradition of the asymmetrical planning of the hotel particulier. The masterpiece of the modern town house is without a doubt the Maison de Verre, designed by Pierre Chareau and Bernard Bijvoet in 1931 for the French gynecologist Dr. Dalsace. It is an obsessive exploration of the relationship between technology and the sensual domestic interior. Its striking translucent glass block facade provides privacy and recalls Adolf Loos' dictum that "a cultivated man does not look out the window... It is only there to let light in, not let the gaze pass through." On the interior, industrial details of structural steel bolted columns are surrounded by articulated wood cabinets framed by wrought iron and steel on a rubber tile floor. Its unlikely juxtapositions of materials has provided a model for the town house interior for over 75 years.

Loos himself designed numerous town houses that explored his Viennese contemporary Sigmund Freud's idea about the psyche, that the "dream has a façade like a house." The Tristan Tzara House in Paris of 1926 contrasts a symmetrical façade with a labyrinthine interior of stairs, different levels, volumes and materials. Even the Schroeder House by Gerrit Rietveld in Utrecht of 1923, one of the seminal houses of the 20<sup>th</sup> century, is really a town house. At the end of a block of traditional Dutch houses, it takes the same rhythmic dimensions and explodes into a series of planes, De Stijl primary colors, and interior sliding panels—containing lessons that have been rediscovered time and again by contemporary architects.

The New York town houses depicted here show the latest exploration of the ancient building type that is at once inflexible in its constricted frame, generous with opportunities in section, street expression, and circulation, and rich with challenges in lighting, budget, and construction. **ALEXANDER GORLIN, FAIA, IS THE PRINCIPAL OF ALEXANDER GORLIN ARCHITECTS. HE IS THE AUTHOR OF CREATING THE NEW AMERICAN TOWN HOUSE (RIZZOLI, 2005).**

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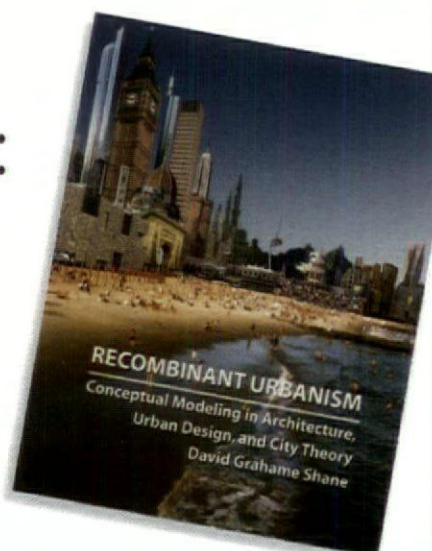
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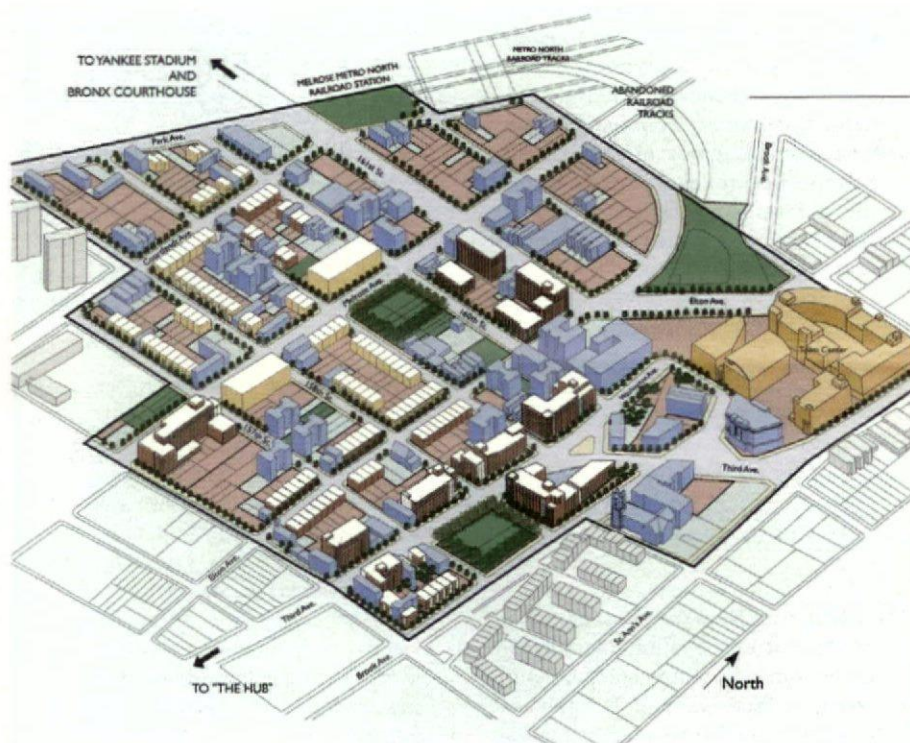
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COURTESY MAGNUSON ARCHITECTURE & PLANNING



Magnusson Architecture & Planning worked with community group Nos Quedamos to draw up a renewal plan for Melrose Commons, a 35-block area in the Bronx. The plan includes several new residences, including a 95-unit coop (top) on 3rd Avenue between 158th and 159th streets.

## AIA-NEW YORK 2005 HOUSING DESIGN AWARDS

continued from page 13 oriented toward a community garden across the street, and skylights within make the most of limited space. As the jury notes stated, "These aren't cheap gestures, but [the architects] decided where to prioritize," bringing an element of delight to this low-budget scheme. Another standout project, Melrose Commons in the Bronx, took root when Magnusson Architecture & Planning began pro-bono consulting for the client, Nos Quedamos ("we stay" in Spanish), a community group formed in 1993 to protest the city's Urban Renewal plans for Melrose. The project won an award in the "Building Community" category, more for the community-involved design process than for the buildings themselves—tidy rowhouses with sliver-sized front lawns, awnings, and orange-and-terracotta patterned façades.

Similarly, Murphy admitted of his firm's Habitat project, "The architectural expression is not necessarily that exciting, but the result is exciting: The people who live there

are now a close-knit group of friends because they worked on the houses together." As Santos stated, "There's always been some kind of ambiguity, as to whether housing is really architecture with a capital A." And for this reason, Eizenberg posited, "People who do housing feel a bit marginalized." She concluded, "I'm glad they're doing [this awards program]—the people working in housing need all the support they can get." If McCullar has his way, this will only be the beginning. The New York AIA housing committee is in talks with the BSA about coordinating both cities' housing awards, with New York taking the odd-numbered years and Boston the evens. But for its inaugural year, the New York Chapter's Housing Design Awards was all about the home city: Following the same criteria as the New York Chapter Design Awards, announced on September 19, all of the projects had to be either by or for New Yorkers.

**ANNA HOLTZMAN IS A NEW YORK BASED WRITER AND A FORMER EDITOR AT ARCHITECTURE MAGAZINE. SHE IS COMPLETING A DOCUMENTARY ABOUT NEW YORK CITY'S SUBWAY MUSICIANS.**



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**WEDNESDAY 2**  
**LECTURES**  
**Maya Lin**  
6:30 p.m.  
Asia Society  
725 Park Ave.  
www.asiasociety.org

**Rafael Moneo**  
**On Arbitrariness in Architecture**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

**THURSDAY 3**  
**LECTURES**  
**Jacquelin T. Robertson**  
**Architecture and the Politics of Design**  
6:00 p.m.  
City College  
Shepard Hall  
Convent Ave. and 138th St.  
www.cuny.cuny.edu

**Helen Strangeland, Reinhard Kropf**  
**A New Wave in Norwegian Architecture**  
6:30 p.m.  
Scandinavia House  
58 Park Ave.  
www.scandinaviahouse.org

**Glenn Murcutt**  
**Sustainability: A Cop-out for Good Design?**  
6:30 p.m.  
Yale School of Architecture  
Hastings Hall  
180 York St., New Haven  
www.architecture.yale.edu

**SYMPOSIUM**  
**Global vs. Local: Critical Sustainability in Architecture and Urban Form**  
**Hal Foster, Stan Allen, Juhani Pallasmaa, et al.**  
Rockefeller University  
Caspary Hall  
1230 York Ave.  
www.archleague.org

**EXHIBITION OPENING**  
**Designing the Taxi**  
Parsons the New School for Design  
2 West 13th St.  
www.parsons.edu

**FRIDAY 4**  
**LECTURES**  
**John Zukowsky**  
**Building for Space Travel**  
3:00 p.m.  
Intrepid Sea, Air & Space Museum  
West 46th St. and 12th Ave.  
www.intrepidmuseum.org

**Peter Eisenman, Leon Krier**  
**Two Ideologies**  
6:30 p.m.  
Institute of Classical Architecture  
20 West 44th St.  
www.classicist.org

**SYMPOSIUM**  
**Fabricating Identity**  
**Gwen Wright, Diane Favro, et al.**  
Center for Architecture  
536 LaGuardia Pl.  
www.bwaf.org

**SATURDAY 5**  
**EXHIBITION OPENINGS**  
**Hans Haacke**  
**State of the Union**  
Paula Cooper Gallery  
534 West 21st Street  
www.paulacoopergallery.com

**MONDAY 7**  
**LECTURES**  
**Avis Berman**  
**Edward Hopper's New York**  
6:30 p.m.  
Cooper Union  
Great Hall  
7 East 7th St.  
www.cooper.edu

**Neil Denari**  
**Formaphraphics**  
6:30 p.m.  
Yale School of Architecture  
Hastings Hall  
180 York St., New Haven  
www.architecture.yale.edu

**TUESDAY 8**  
**LECTURES**  
**Alessandra Comini**  
**Art Before the Abyss: From Façade to Psyche in Schiele's Vienna**  
7:00 p.m.  
New York University  
Deutsches Haus  
42 Washington Mews  
www.nyu.edu

**Susan Yelavich, Huda Smithshuijzen, Abi Farés**  
**Global Issues in Design and Visuality**  
6:00 p.m.  
Parsons the New School for Design  
Tishman Auditorium  
66 West 12th St.  
www.parsons.edu

**WEDNESDAY 9**  
**LECTURES**  
**Vincente Guallart**  
**Microgeographies**  
6:00 p.m.  
Princeton School of Architecture  
Betts Auditorium  
www.princeton.edu/~soa

**Eva Zeisel**  
6:00 p.m.  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
www.ndm.si.edu

**Jeffrey Kipnis**  
**How I See Things, at the Moment**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

**EVENT**  
**Modernism: A Century of Style and Design**  
6:00 p.m.  
Park Avenue Armory  
643 Park Ave.  
www.brooklynmuseum.org

**THURSDAY 10**  
**LECTURES**  
**Tom Angotti, Daniel Goldstein, et al.**  
**Planning Forum: Atlantic Yards**  
8:30 a.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

**Calvin Tsao**  
6:15 p.m.  
Parsons the New School for Design  
25 East 13th St.  
www.parsons.edu

**Meejin Yoon, Alvin Lucier, Joel Sanders, Ben Rubin, Karen Van Lengen**  
**Architecture and Sounds**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

**Floramae McCarron-Cates, Jordan Kim**  
**Excavating the Vocabulary of Design**  
6:30 p.m.  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
www.ndm.si.edu

**EXHIBITION OPENING**  
**Preservation on the Edge: Preserving our East Village Heritage**  
Municipal Art Society  
457 Madison Ave.  
www.mas.org

**EVENT**  
**Marina Abramovic:**  
**Vito Acconci's Seed Bed**  
5:00 p.m.  
Solomon R. Guggenheim Museum  
Peter B. Lewis Theater  
1071 5th Ave.  
www.guggenheim.org

**FRIDAY 11**  
**EXHIBITION OPENING**  
**Calvin Tsao**  
**Serving Conscience**  
Parsons the New School for Design  
25 East 13th St.  
www.parsons.edu

**SATURDAY 12**  
**SYMPOSIUM**  
**Leadership in Creative Domain**  
**Linda Yaven**  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
www.ndm.si.edu

**MONDAY 14**  
**LECTURES**  
**Beatriz Colomina**  
**Unbreathed Air, 1956:**  
**Alison and Peter Smithson's House of the Future**  
6:00 p.m.  
Princeton School of Architecture  
Betts Auditorium  
www.princeton.edu/~soa

**Michael Maltzan**  
**Oblique Actions**  
6:30 p.m.  
Yale School of Architecture  
Hastings Hall  
180 York St., New Haven  
www.architecture.yale.edu

**EXHIBITION OPENING**  
**Transcending Type**  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

**TUESDAY 15**  
**LECTURE**  
**Elisabetta Terragni**  
**The Beauty of Leftovers**  
6:30 p.m.  
Steelcase  
4 Columbus Cir.  
www.nyit.edu

**SYMPOSIUM**  
**Innovation: Shaping the Future of Design and Construction**  
McGraw-Hill  
1221 Ave. of the Americas  
www.construction.com

**TRADE SHOW**  
**Build Boston**  
Seaport World Trade Center  
200 Seaport Blvd., Boston  
www.buildboston.com

**WEDNESDAY 16**  
**LECTURE**  
**Michael Bell**  
**Binocular House**  
6:00 p.m.  
Princeton School of Architecture  
Betts Auditorium  
www.princeton.edu/~soa

**The Design Workshop:**  
**Seven Years of Design Build at Parsons**  
Parsons the New School for Design  
Aronson Galleries  
66 5th Ave.  
www.parsons.edu

**THURSDAY 17**  
**LECTURES**  
**Grahame Shane, Diana Agrest, et al.**  
**Architecture and Cities: Recombinant Urbanism**  
6:30 p.m.  
Cooper Union  
7 East 7th St.  
www.archleague.org

**Anne Collins Goodyear**  
**Modernism on High: The Impact of the Airplane on Art of the 20th Century**  
7:00 p.m.  
Pratt Manhattan Gallery  
144 West 14th St.  
www.pratt.edu

**SYMPOSIUM**  
**Bernard Tschumi, et al.**  
**The Politics of Design**  
Van Alen Institute  
30 West 22nd St., 6th Fl.  
www.vanalen.org  
Princeton University  
212 Robertson Hall, Princeton  
www.princeton.edu/~soa

**FRIDAY 18**  
**LECTURE**  
**Wilbert Hasbrouck, John Zukowsky**  
**The Chicago Art Club**  
6:30 p.m.  
Municipal Art Society  
457 Madison Ave.  
www.mas.org

**MONDAY 21**  
**LECTURES**  
**Peter Zumthor, Olafur Eliasson**  
**Architecture and Art: Architecture as Platform**  
Cooper Union  
Great Hall  
7 East 7th St.  
www.cooper.edu



COURTESY PARSONS THE NEW SCHOOL FOR DESIGN

**DESIGNING THE TAXI**

Parsons the New School for Design, 2 West 13th Street  
November 3 to January 15

Last spring, Parsons the New School for Design and the Design Trust for Public Space sponsored a public program based on improving the taxicab. This month, the responses are on view at Parsons along with a full-scale model of a city street with a mock-traffic jam showcasing past, present, and future cabs. Design and architecture firms such as Birsell + Seck, IDEO, Weisz + Yoes, Pentagram, and FXFOWLE submitted a range of entries that incorporate energy efficiency, handicapped accessibility, bright LED displays, a real-time map of the cab's route, glass roofs, and systems of hailing a taxi at the push of a cell-phone button. New York-based technology designer Sigi Moeslinger of Antenna Design presented a cab (pictured above) that simplifies the driver/passenger interface with clearer signage, improved safety, navigation systems, and rear display panels. The accompanying catalogue, published by the Design Trust, offers an in-depth look at each project.



COURTESY PREDOCK\_FRANE ARCHITECTURE

**TRANSCENDING TYPE**

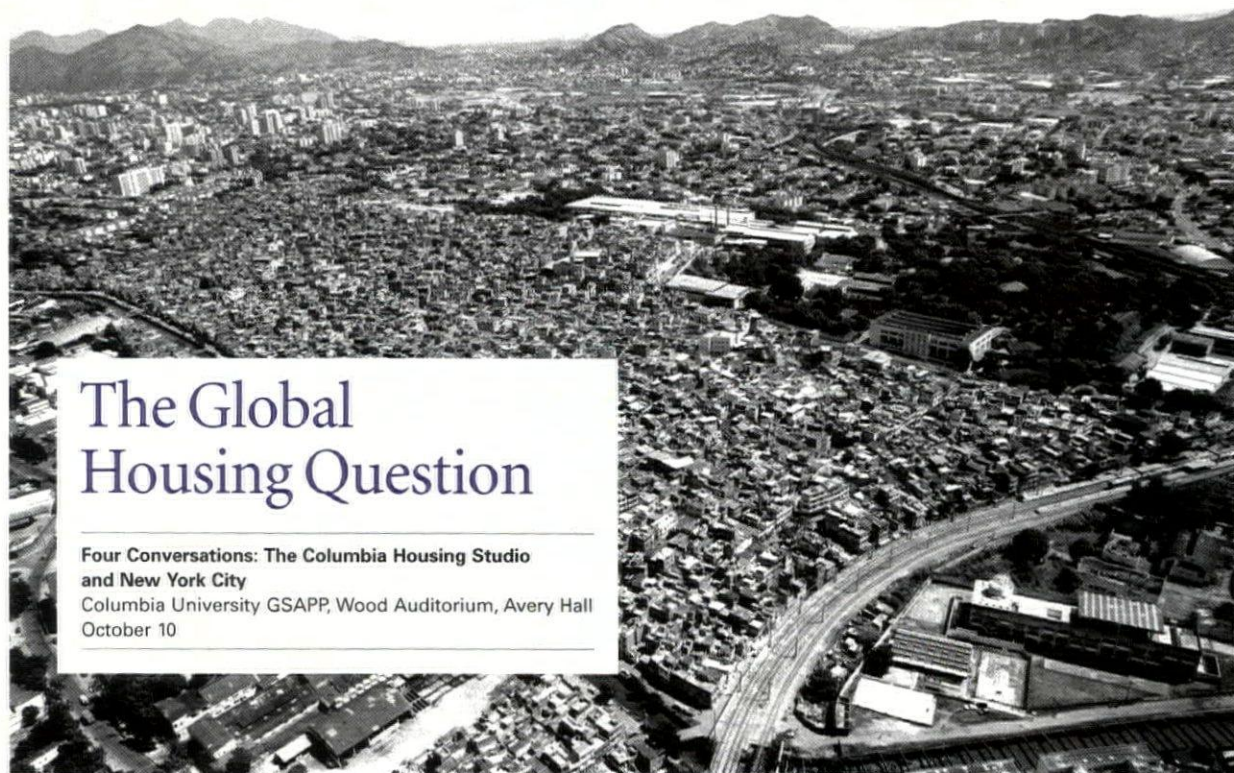
Yale School of Architecture, 180 York Street, New Haven  
November 14 to February 3

*Transcending Type*, Yale School of Architecture's newest exhibition, shows how six American architectural firms define modern building types. Originally presented in the U.S. Pavilion the 2004 Venice Architecture Biennale, which was themed *Metamorph*, the show has jumped the puddle to Yale. Curated by the editors of *Architectural Record*, *Transcending Type* will feature drawings, digital media, and three-dimensional installations that provide new takes on public architecture, such as shopping centers, sports arenas, and parking garages. One project, a film by New York-based firm Reiser + Umemoto, shows a bridge that is placed in both real and fictional settings, constantly assuming new characteristics. In response to Venice's constant flooding, young California-based Predock\_Frane Architects suspended nearly 6,000 green and white filaments from the ceiling to evoke the sensation of a sinking city. Works by Lewis.Tsurumaki.Lewis, Kolatan McDonald, George Yu, and Studio/Gang also appeared in the Biennale and will be on display at Yale.

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Brazilian photographer Andre Cypriano has been documenting the *favelas* of Brazil for many years, particularly Rocinha in Rio (pictured here), Brazil's largest, with over 250,000 inhabitants. His book *Rocinha* was published last year by SENAC Editoras.



## The Global Housing Question

Four Conversations: The Columbia Housing Studio and New York City

Columbia University GSAPP, Wood Auditorium, Avery Hall  
October 10

At the daylong conference *Four Conversations: The Columbia Housing Studio and New York City* at Columbia University, Dean Mark Wigley contrasted the "responsible housing" and "experimental" studios of the school in the past, only to make it clear that this conference marked the productive merging of the two. For those who work on the history of housing around the world, this remark on the potential gap between dull housing and experimental design was a disorienting starting point, since modern architecture can hardly be appreciated without giving credit to the intense level of experimentation in the field of housing. From expandable houses to folding ones, the first factory-produced standard kitchens, experiments with new construction materials, and self-help organizations in semi-legal neighborhoods, there are countless examples that demonstrate that there is no intrinsic conflict between responsibility and creativity in design. Housing has long

been the central focus of discussions about the possibility of critical practice (or lack thereof) for architects who hope to provide living spaces for society as a whole rather than a small number of rich clients.

In the midst of this ever-changing context, the symposium's organizers made an understandable decision to invite—almost exclusively—those who have either taught or studied in the Columbia Housing Studio. This led to a day of informative presentations on the work of students and graduates in New York and elsewhere, as well as a rich account on the history of housing in New York City, the intricate relations between real estate and design, and the need to reimagine the architect's role in housing production. But the conference aimed for more. In his introductory speech, Michael Bell, the coordinator of the Housing Studio, stated that the intention was to "conceptualize from a global lens, to see New York as a palimpsest of the world where

one can understand global poverty and the market." This sounded promising indeed, and yet, despite Sumila Gulyani's presentation "Housing: The Masses and a Post-ethical City," the global aspect remained the most undercooked part of the symposium, addressed only by some introductory comments on the world's increasing housing demand, and by noting the fact that slums and illegal settlements take up more than 50 percent of the housing stock in fast-growing cities around the world. Moreover, dated terms, and Orientalist and Western missionary habits, still surfaced; this textured the debate with implications that the Third World is waiting for our help, or that housing can provide local resistance to the global. It could be overlooked if only it did not hint at a subconscious but persistent tendency to imagine the U.S. as the world's great shaping force.

Above all, does New York really give the best perspective to learn and discover critical strategies for the housing demand of the world at large? In their presentations, Richard Plunz and Lance Freeman acknowledged the relative failure of affordable housing in the U.S. Moreover, once the discussants brought up the question whether or not housing is a human right, one could not help remember that, when the United Nations tried to recognize housing officially as a universal human right in the 1995 International Habitat for Humanity meeting, only the U.S. resisted the proposal since this would have put extreme financial burden on the government to provide housing for its own poor.

It is risky (if respectable) for an Ivy League school to address affordable housing, since it easily stirs up patronizing comments about how the rest of the community—or the rest of the world—should live. Fortunately, Kenneth Frampton explicitly addressed this risk in his introductory remarks by stressing the need to approach housing in a subtle way, without either imposing or being totally absorbed by the mass taste and trends. He cited Alvar Aalto as an architect who successfully walked that line.

Rather than extending New York, or even the Columbia Housing Studio to the rest of the world, how could one think of expanding the studio to include ideas and examples from around the world? Still, the conference was a well-conceived attempt to bring to the fore some urgent and meaningful questions. Housing, once again, proves to be one of the most pressing issues in architecture and in the world at large.

**ARCHITECT ESRA AKCAN IS A POSTDOCTORAL FELLOW AND CORE LECTURER AT COLUMBIA UNIVERSITY. SHE ALSO TEACHES GRADUATE SEMINARS AT PARSONS NEW SCHOOL OF DESIGN.**

## HOUSE KEEPING

### *Japan Houses*

Marica Iwatate and Geehta K. Mehta,  
photographs by Nacása and Partners  
Tuttle Publishing, \$50

### *Modern Japanese Houses*

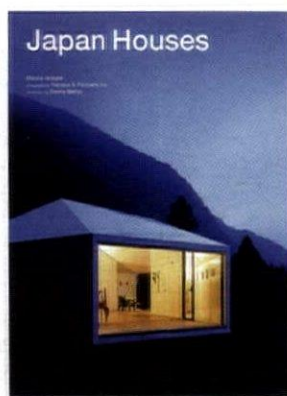
Naomi Pollack  
Phaidon Press, \$75

### *Creating the New American Town House*

Alexander Gorlin  
Rizzoli, \$50

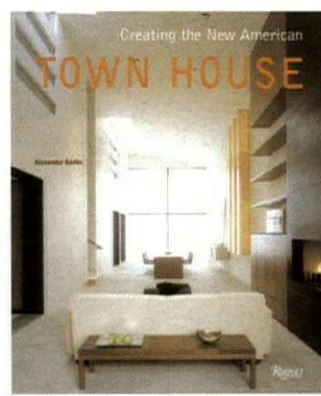
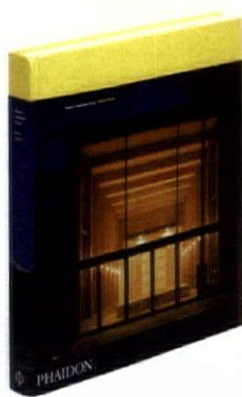
### *House Plus: Imaginative Ideas for Extending Your Home*

Phyllis Richardson  
Thames & Hudson, \$45

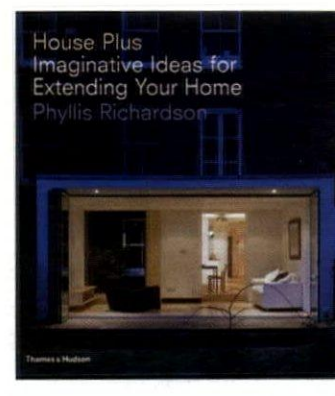


Two new volumes reveal the modest but stark homes in the land of the rising sun. *Japan Houses* is entirely shot by the brilliant Japanese photography company Nacása and Partners, an influential band of architectural photographers (akin to Esto in the U.S.), giving readers a general and open-ended survey of Japanese homes. However, the projects are limited to the projects that Nacása has shot, which excludes the work of many important Japanese architects, such as Hitoshi Abe, Kengo Kuma, and Shuhei Endo, for example.

By contrast, *Modern Japanese Houses* by veteran design journalist Naomi Pollack is a more involved study of the uses and typologies of Japanese homes. Pollack correctly discusses the Japanese house in the context of the tight confines of Japanese cities. Hers is a much more succinct and tightly curated work.



Alexander Gorlin's *Creating the New American Town House* is an intelligent compilation of exemplars of the type. The quintessential urban residence has seen a revival in recent years, which the author links to the rebirth of the city. The book features 31 projects all over the country, some which stretch the definition (a condominium in San Francisco and a beach house in Southern California). Unsurprisingly, the New York specimens—by Christian Hubert, Marpillero Pollack, 1100 Architects, Gluckman Mayner, Leslie Gill, Hariri and Hariri, and Gorlin himself—are the best.



*House Plus* features dozens of residential expansions from around the world, organized by the location of the addition: above, below, beside, behind, and around. It's a clever idea, allowing the comparison of similar types of projects. "Behind" has the most examples, as the most common direction for expansions. "Above" has the quirkiest examples, and "Below" is potentially the least interesting (basement conversions) though it does include David Adjaye's striking Huguenot house, with a backyard patio made of glass bricks that double as a roof for a subterranean studio.



## ART REVIVAL

**Robert Smithson and Floating Island**

Whitney Museum of American Art  
945 Madison Ave  
Closed October 23

**Odd Lots: Revisiting****Gordon Matta-Clark's Fake Estates**

Queens Museum of Art  
New York City Building  
Flushing Meadows Corona Park  
Through January 22  
White Columns  
320 West 13th Street  
Closed October 15



Robert Smithson's *Mirror with Crushed Shells (Sanibel Island)*, 1969, installed at the Whitney Museum of American Art

Coincidental or not? This fall, works by Robert Smithson and Gordon Matta-Clark, which were never completed during their lives, have been realized. Although organized separately, the simultaneous presentation of Smithson's *Floating Island* and Gordon Matta-Clark's *Fake Estates* provided a

rare opportunity to understand the two artists and their influence on current discourse about public space. *Floating Island* was created in conjunction with a major retrospective of Smithson's work at the Whitney Museum. Curated by Eugenie Tsai of the Los Angeles Museum of Contemporary Art

(where it was first shown), the exhibition successfully identifies the main themes in the body of paintings, drawings, work on paper, essays, photographs, objects, and films Smithson made from 1955 until his 1973 death in an airplane crash at the age of 35. Although known for pioneering

earthworks, Smithson's early projects were more portable, or made for gallery settings. However, his fascination with the landscape is evident in early proposals for projects such as the conceptual drawing *Proposal for a Monument in Antarctica* (1966), in which he depicts a cuboid form set within the icy landscape. *Mirror Displacement (Cayuga Salt Mine Project)* from 1969 is an attempt to bring the outside indoors. Mounds of salt rock are installed in a straight line and overlaid with square mirrored tiles that reflect the material and the context in which they are placed, bringing the two into play with one another. The exhibition provides a comprehensive background for Smithson's work, yet his monumental in-situ works remain his trademark. These include his iconic 1,500 foot-long *Spiral Jetty* (1970), a curlicue form made from salt-crusted rocks embedded in the Great Salt Lake in Utah, and *Broken Circle and Spiral Hill*, two works he created in Emmen in the Netherlands for the Sonsbeek Festival in 1971.

Smithson borrows his forms from shapes found in nature: the curve of a landscape, the mound of a hill, the irregular patterns of a slowly eroding coastline. Yet his works also give back—they make us look again at our surroundings and find beauty in unexpected places, materials and forms. A cliché perhaps, as good art always has the ability to prompt reexamination, yet I never tire of looking at footage of these works, such as *The Spiral Jetty Film* (1970). In it, viewers follow Smithson from an aerial perspective as he runs the length of the spiral, stopping at its central-most point to look out across the lake. His sense of achievement is palpable in his solid pose and suddenly calm body language.

Smithson worked on his projects with a ritualistic fervor and created an immense quantity of sketches, paintings, drawings, and plans. It is thanks to these that it was possible to realize *Floating Island* today.

Although not drawn to scale and roughly worked out, they provided the blueprint for this project, his ode to Manhattan. Thirty years after Smithson tried unsuccessfully to raise the funds and get permission to float an island of trees and shrubs around Manhattan, a group of institutions—including the nonprofit public arts organization Minetta Brook, the Whitney Museum, the Estate of Robert Smithson, James Cohan Gallery, and Smithson's widow Nancy Holt—all worked together to make the project happen. The project was developed by the landscape architect Diana Balmori and Nat Oppenheimer, an engineer. Last year, Christo and Jeanne-Claude also made headlines when they realized *The Gates*, a project conceived thirty years before. Compared to their \$21 million venture, *Floating Island* cost a mere \$200,000. In Manhattan, where we have become used to seeing floating cities in the form of cruise ships that compete with the scale of skyscrapers, *Floating Island* might seem like a futile gesture. But the hundreds of people that gathered on Pier 46 in the West Village on September 17 to witness this floating oasis of trees, rocks, shrubs and grass proved that you don't always need to make the biggest splash to create a ripple effect.

Like Smithson, who grew up in sight of Manhattan in New Jersey, Gordon Matta-Clark was an artist of the city and his work pays homage to the detritus of everyday urban life. He too died at the age of 35, in 1978. A trained architect, Matta-Clark is best known for his building cuts such as *Pier In/Out* (1973) and *Day's End* (1975). Illegally entering the warehouses, he laboriously sliced holes through them, opening up views of the water and allowing light to stream in. *Fake Estates*, a project that recently came to light, is a smaller scale work but it further illustrates Matta-Clark's insatiable curiosity with the urban frame and his desire to expose the mechanisms **continued on page 20**

New  
Focus

Art + Commerce: 2005 Festival of  
Emerging Photographers  
Tobacco Warehouse  
Empire Fulton Ferry State Park,  
DUMBO  
Closed October 25



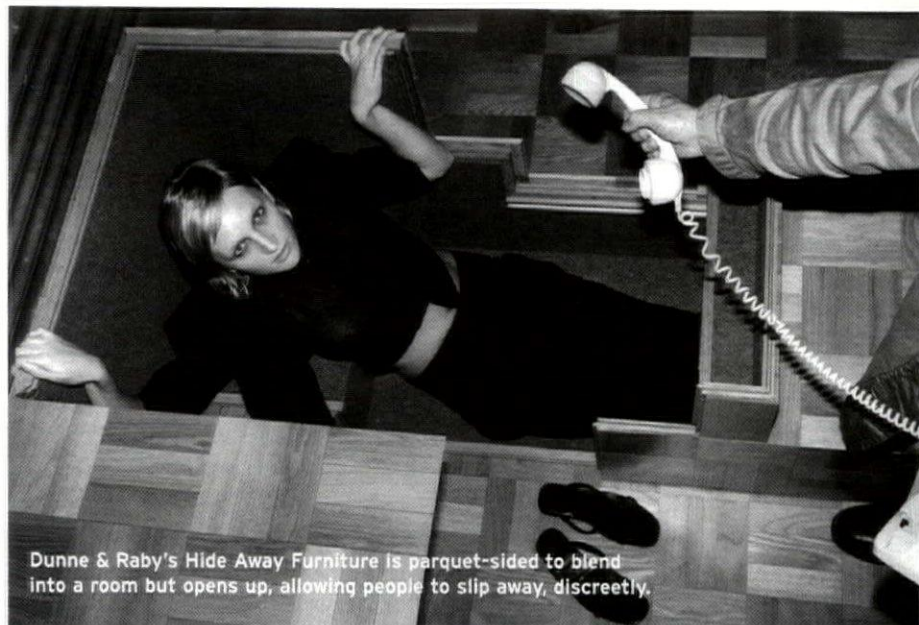
A photograph of a road in Israel is part of a series called *Infected Landscape-Israel a Broken Promised Land* by Shai Kremer

The creative services agency Art + Commerce, best known for its representation of provocative photographers such as Annie Leibovitz, Steve Meisel, and Ellen von Unwerth, has organized its second annual Festival of Emerging Photographers. With 150 works by 24 budding artists, all based in the tri-state area, the exhibition showcases photography that is both conceptually driven and broadly appealing. Accessibility is important to the organizer Jim Moffat, which is part of the reason the show is sited in a facility—a grand, brick tobacco warehouse—that's in a public park.

Most of the works have a documentary feel, which is likely to resonate well with the general public. A dominant feature among the varied works is an impulse to capture the bizarre in sensuous colors and disciplined compositions. Beauty is revealed in an eclectic mix of subjects, from animal agriculture (Samantha Bass) to male vulnerability (Jesse Burke), isolated urban encounters (Matthew Connors), and transgender lifestyles (Cass Bird). One photographer, Shai Kremer, focuses on roads in Israel (where he is from) and Palestine, articulating cultural theorist Paul Virilio's theory that "possession of territory is not primarily about laws and contracts, but first and foremost a matter of movement and circulation." In tranquil photographs of roads that divide and delineate the contested space between these two embattled lands, Kremer makes a poignant observation on conflict, describing it as a virile "infection" of the landscape.

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Dunne & Raby's Hide Away Furniture is parquet-sided to blend into a room but opens up, allowing people to slip away, discreetly.

COURTESY DUNNE & RABY

## SAFETY NETS

Fiona Raby  
Design for Fragile Personalities  
in Fragile Times  
Columbia University GSAPP  
Wood Auditorium, Avery Hall  
October 12

In our stressed-out age, have we all become neurotic? What are our fears? What makes us feel safe? What gives us psychological and emotional comfort? What gives us economic and ecological comfort? Will the designer be the new shrink? Fiona Raby, a London-based designer, addressed these and other questions in a recent lecture at Columbia University.

Blood, energy, electromagnetic waves, fashion models, genetically modified pets, and chickens were integral parts of Raby's dark-humored presentation. Raby teaches at the Royal College of Art (RCA) and runs a design practice with her partner Anthony Dunne. The firm Dunne & Raby has worked within academia, museums and cultural institutions but also with industrial research

labs. The pair has developed experimental design strategies in order to explore the social and cultural implications of new technologies on everyday life. Their work is featured in several publications and some of their designs are currently on view in the exhibition *SAFE: Design Takes On Risk* at the Museum of Modern Art.

Dunne & Raby's work considers products as mediums. Objects embody social values and are also potential research instruments that permit us to trace how our habits evolve. In their 1996 Faraday Chair, Dunne & Raby tried to respond to a very contemporary "need": In the last years, wireless technology has modified the concept of public space. We are constantly surrounded by radio frequencies and electromagnetic waves, so the designers wanted to create a space that protects us from these invisible threats. The prototype of the Faraday Chair is a rectangular transparent airtight case, a small version of a day bed. To dwell in this micro-shelter, one must be willing to not only use a snorkel to breathe but also to assume a fetal position. This technological womb exposes our vulnerabilities and perhaps some paranoia as well. Dunne & Raby's Huggable Atomic Mushroom also responds to our fears: The bomb is exorcised by turning it into a domestic toy—therapy through design.

How does a designer today deal with the complexity and contradictions that scientific and technological innovations raise? Many of the projects Raby presented in her lecture were based on the research of her former students. The projects predicted a broad spectrum of potential futures, from the extremely positive to less promising scenar-



The Faraday Chair is a modern take on the daybed—an airtight, technological womb.

ios, bouncing us from funny to grave contexts. For example, they are developing a concept called BioLand—a sort of biotechnology mall, offering services like IVF, cloning, cosmetic surgery, storage (of skin cells, blood, embryos, what have you). With shopping by far the major leisure activity today, and the commodification of all science, the project proposes a "move away from a purely abstract and philosophical space into one of everyday consumerism and industrialization," as they write.

"The end justifies its means. Is there a line?" was a question from an audience member that prompted Raby to smile. "We won't have the possibility of choosing," she replied. There is no space for blind optimism about our future. The probability that we could buy an advanced DNA for our son or that we could design the perfect fiancé is perplexing. Will Harry meet Sally in the BioLand? Will everybody say I love you to his or her mushroom? We are anxious to find out.

**OLYMPIA KAZ IS A NEW YORK-BASED ARCHITECT. SHE WAS A JUNIOR CURATOR IN THE ARCHITECTURE OFFICE OF TRIENNALE DI MILANO.**

### REQUEST FOR PROPOSALS

#### National Lighthouse Harbor Site, Staten Island



Photo: National Archives

New York City Economic Development Corporation ("NYCEDC") is seeking proposals for the redevelopment of the National Lighthouse Harbor Site (the "Site") as a high-quality mixed-use development. Portions of the Site that are closest to the waterfront are available for long-term lease; the remaining majority of the Site is available for purchase. While existing buildings must be preserved, there are opportunities for new development on three areas within the Site.

Featuring outstanding views of the Manhattan skyline and the New York Harbor, this 10-acre waterfront property is located approximately 1/3 of a mile southeast of the Staten Island Ferry Terminal and is connected to the terminal via the St. George esplanade. Bay Street borders the Site to the west and Upper New York Bay to the northeast. Staten Island Borough Hall is located across Bay Street (at Borough Place) to the north of the Site.

The Site served as the center for lighthouse operations in the United States for over 100 years. The intent of the Request for Proposals is to reactivate this waterfront property with residential, retail and/or commercial uses; to preserve the historic landmarked structures; and to incorporate plans for the National Lighthouse Museum.

Redevelopment should serve to reactivate the Site for residents and visitors, and provide linkages to several strong redevelopment initiatives in the St. George area including the newly renovated Staten Island Ferry Terminal, the Staten Island Yankees Stadium, the new Courthouse and the Stapleton Waterfront.

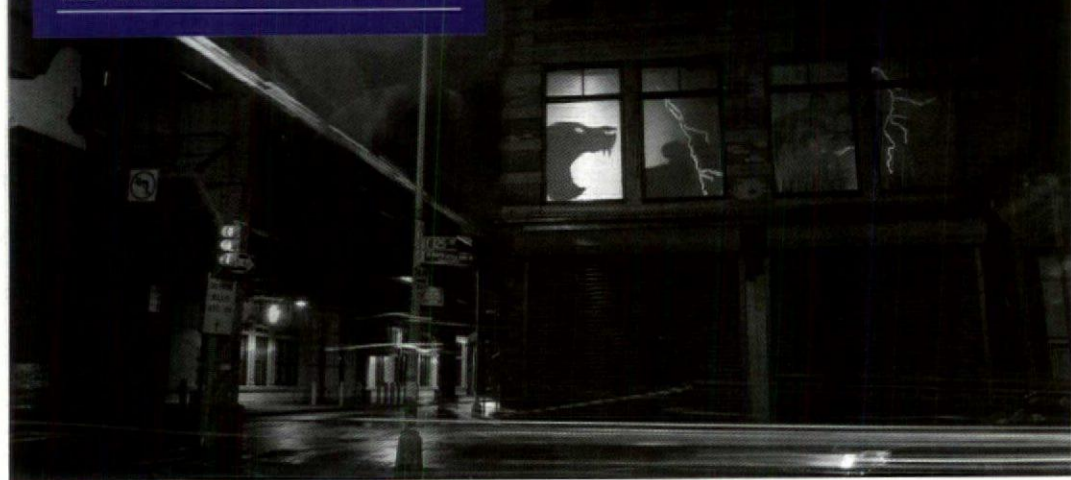
A Site Information session and Site Visit are scheduled for **Monday, October 17, 2005**. To attend, please RSVP to **Anifia Binns** at **(212) 618-5721** on or before **Monday, October 10, 2005**.

Detailed submission guidelines and requirements are outlined in the RFP, available as of **Monday, September 26, 2005**. The RFP can be picked up Monday-Friday from 9:30am-4:30pm at NYCEDC's offices on the 6th floor of 110 William Street, New York, NY (between Fulton & John streets). For more information, and to request or download a copy of the RFP, call **(212) 312-3969** or visit <http://www.nycedc.com/lighthouseharborRFP>. **RESPONSES ARE DUE NO LATER THAN 4:00 p.m. on Friday, December 16, 2005**. Please submit five (5) sets of your proposal to: **NYCEDC, 110 William Street, 6th Floor, New York, NY 10038, Attention: Maryann Catalano, Agency Chief Contracting Officer.**



# THE PUPPET THEATER

Frente Feroz  
1825 Park Avenue at 125th Street, Harlem



COURTESY GRIMANESA AMOROS

In her latest work, *Frente Feroz*, the New York-based Peruvian artist Grimanesa Amoros has created a site-specific work that directs attention to a part of a building that typically goes unnoticed. While most pedestrians only see buildings' ground floors, with the occasional craned-neck gander at certain skyscrapers, Amoros' piece—colorful silhouettes of exotic animals projected on the windows of a historic Cass Gilbert office building in Harlem—draws attention to the neglected second floor.

Developer Eugene Giscombe of Giscombe Henderson Inc. owns the Lee Building on 125th Street, and commissioned the permanent installation. "The work is a reflection of [Giscombe]," said Amoros. "His love of exotic animals inspired the silhouettes." The silhouettes are mechanically controlled, moving in rhythmic cycles and backlit with theater lights. Though conceptually rich, the piece was executed in a disappointingly flat manner. Diverting attention from the street—which in New York is a quite lively theater in itself—would require a bit more than cartoonish, childlike imagery and garish lighting.

JAFFER KOLB IS AN EDITORIAL ASSISTANT AT AN.

**ART REVIVAL** continued from page 18 inherent in its intricate structure. The project, which Matta-Clark began in 1973, was left unfinished on his death. In the early 1990s his widow Jane Crawford came across a box of photographs, building deeds, and maps and began piecing the work together.

In the 1970s, Matta-Clark discovered that the city was selling "gutterspace," small parcels of land between houses, on the edges of streets, and down alleyways that were the result of anomalies in the urban planning process. He bought 15 of these leftover spaces for \$25 each at auction: 14 in Queens and one in Staten Island. However, his plans for the sites were never realized. *Odd Lots: Revisiting Gordon Matta-Clark's Fake Estates*, a two-part exhibition in New York, this fall, revisited this project. Although the spaces are now back in the hands of the city, *Cabinet* magazine invited 19 artists to revisit the work by proposing new projects for the sites that would not only explore their current state (many have been taken over by factories or have houses built along them) but would pose new possibilities for the overlooked corners of our dense cityscapes. The results were displayed at White Columns. You could call Mierle Laderman Ukeles' project sweet revenge. With the help of three local

bakeries, La Flor, Yi Mei Bakery and Victory Sweet Shop, she produced *Queens Cookies/Sweet Splits* (2005), a selection of cookies cut in the shape of Lots 3, 6 and 15. Ukeles set up her own makeshift cookie stand in the gallery and invited visitors to enjoy the results. Julia Mandle chose to connect the dots between plots. Performers wearing bright yellow chalk shoes moved in a slow rhythm across Roosevelt Avenue tracing a line from Lots 7 and 3 in a process that marked "the physical self in relation to place." Valerie Hegarty's piece drew inspiration from the new life that grows untamed within these interstitial spaces. She constructed a rose bush made from paper and wire that appeared to be bursting through the brick wall in a corner of the gallery.

Both Smithsonian's *Floating Island* and Matta-Clark's *Fake Estates* show us the world in which we live, whether fake or real; we come to an understanding of the complexity of the spaces around us and its ever changing condition. During Julia Mandle's performance an irate neighbor yelled: "Stop or I'll call the police. This is private property," a reminder that cities only work when we all don't think the same.

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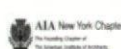
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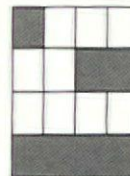


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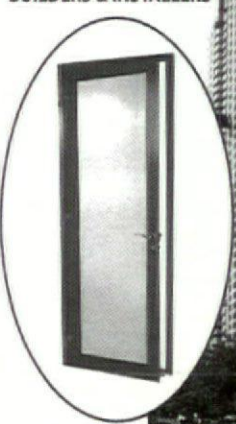
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