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GOVERNOR REQUESTS \$80 MILLION FOR
SCALED-DOWN SNØHETTA BUILDING

STATE FUNDS FOR WTC SITE



COURTESY LMDC

In the next few weeks, the Lower Manhattan Development Corporation (LMDC) and the World Trade Center Memorial Foundation are expected to unveil a dramatic revision of the Snøhetta-designed cultural center building on the World Trade Center site. The speculation was generated by Governor George E. Pataki's January 9th announcement

that he would request \$80 million in state funding for the project. It represents the first direct state funding of any rebuilding efforts at the site. According to LMDC spokesman John Gallagher, the building will be "significantly smaller" than originally planned. As the design now stands, the building will be between 50,000 and 60,000 square feet, approxi-

mately one-fifth of its original size. This is due primarily to a change in program: the space, initially designed to hold two museums, the Drawing Center and the International Freedom Center, will now house a visitor's center and exhibition space.

Though both Gallagher and Snøhetta principal Craig Dykers were unable to comment on **continued on page 3**

DESIGN IS MODIFIED TO RUN YEAR ROUND

MEMORIAL KEEPS WATER FLOWING

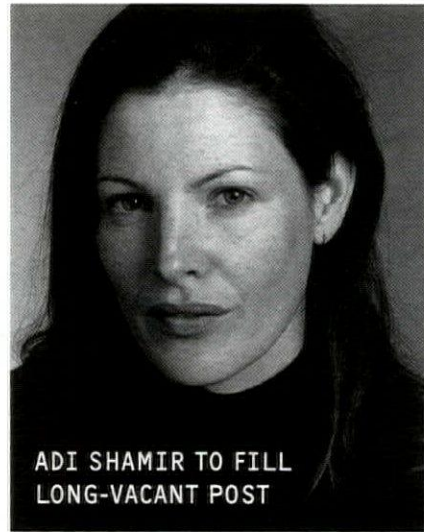


COURTESY WORLD TRADE CENTER MEMORIAL FOUNDATION

A \$175,000 prototype constructed in Ontario, Canada revealed that waterfalls in the World Trade Center Memorial needed modification to run in winter months.

The World Trade Center Memorial Foundation has reversed its recent decision to turn off the waterfalls planned for the memorial during the winter. On January 10, the foundation, which will build, operate, and own the memorial, allocated \$300,000 to adjust the design for cold-weather modifications and another \$750,000 per year for operational costs.

Lower Manhattan Development Corporation (LMDC) Memorial Design Director Anne Papageorge was quoted in the December 9-15 issue of *Downtown Express* as saying "The fountain will not run in the winter months." **continued on page 3**



RICHARD LEVINSON

ADI SHAMIR TO FILL
LONG-VACANT POST

VAN ALLEN NAMES NEW DIRECTOR

The board of the Van Alen Institute for Public Architecture announced yesterday that it has selected Adi Shamir as its new Executive Director. The 43-year old Shamir is currently dean of undergraduate studies at the California College of the Arts, and will fill the post left vacant after Raymond Gastil departed to lead the Manhattan office of the **continued on page 5**

The embattled Spencer Street
condominiums.



COURTESY SPENCER STREET CONDOMINIUMS

BROOKLYN HOMEOWNERS
PAYING FOR DEVELOPER'S
SHODDY PERMITTING

CONNED-DOH!

When residents of the Spencer Street Condominiums in the Bedford-Stuyvesant neighborhood of Brooklyn were buying their homes, they had no idea what was ahead of them. The developer, 5M Development, had built the structure in violation of the zoning code, and, as a result, the Department of Buildings (DOB) has refused to issue a permanent Certificate of Occupancy (CO). All 72 units were sold and occupied by October 2004, and the building has been without a permanent CO since November 2004. With new construction **continued on page 8**

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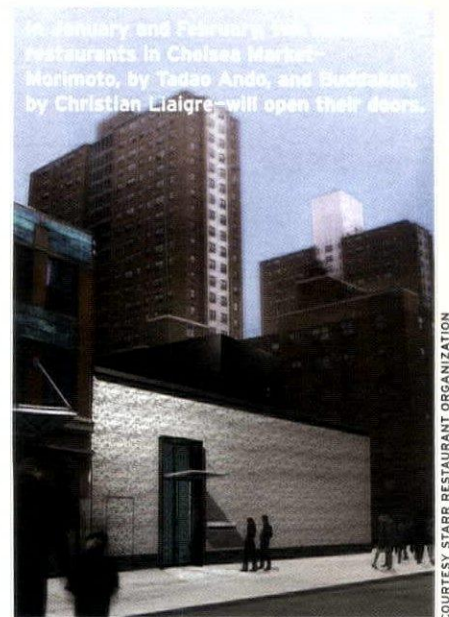
- 09 LIBESKIND
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THE DDC AND DESIGN TRUST
CREATE DOCUMENT FOR ENERGY-
EFFICIENT INFRASTRUCTURE

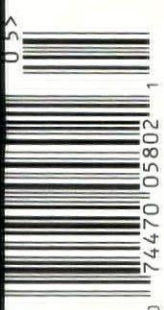
Green Streets

Infrastructure junkies, rejoice: New York has already taken steps to green its public buildings, and now it's taking steps to green its sewers and pavements, too. In 1999, the city's Department of Design and Construction (DDC) partnered with the Design Trust for Public Space to compile high performance guidelines that helped the city identify strategies to make New York's public buildings more sustainable. Now the Design Trust and the DDC have followed up by publishing the *High Performance Infrastructure Guidelines*, a collection of **continued on page 3**

ANDO, LIAIGRE TAKE CHELSEA
FOR STORY, SEE PAGE 8



COURTESY STARR RESTAURANT ORGANIZATION





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Richard Dattner's new Bronx Public Library Center is one of his most ambitious projects to date, and represents a shift in the city's commitment to good design. It is the latest in a long line of public projects Dattner has built over his 40-year career, and in a sense, represents the continuity of a tradition of civic engagement that deeply marked his generation of architects. As his contemporaries did more and more work for private clients, Dattner seemed to be one of the few adherents to the old religion. Yet a look around the five boroughs shows that more and more young firms are producing great work in the public realm.

Mayor Michael R. Bloomberg's initiatives should be given some credit for this city-wide improvement. He brought in smart and dedicated figures like David Burney at the Department of Design and Construction (DDC) and Amanda Burden at the Department of City Planning into public service. They—and many of their similarly devoted colleagues—are both working to raise the standard for planning, architecture, and the public space of New York City.

It takes nothing away from the achievements of the Bloomberg administration in this area to point out that he was not the first mayor of New York to understand the importance of design and planning to the city and attempt to reform it at every level. In 1966, Mayor John Lindsey appointed the Mayor's Task Force on Urban Design, which included William S. Paley, Joan Davidson, Philip Johnson, I.M. Pei, Jacqueline Robertson, and Robert A.M. Stern. They issued a report called *The Threatened City* (drafted mostly by architectural critic Walter McQuade) that tried to grapple with the city's deteriorated condition. Among other things, it recommended that a city agency be established that made government work "as compelling as that of the gifted young lawyers who sign up for service as assistant district attorneys in New York ... to saturate themselves in the practice of their profession before moving on to private practice." One might question the revolving door policy that this statement implicitly accepts, but the planning successes (and missteps) of the agency that grew out of it—the Urban Design Group, which was established in 1967—have been well documented.

Under the aegis of Mayor Bloomberg and the Lower Manhattan Development Corporation (which also has a great number of projects for which to hire designers) a new generation of architects who want to work in the public realm is beginning to make its mark. Weiss/Manfredi's urban design work for the Brooklyn Bridge Landing, ShoP/Sharples Holden Pasquarelli's design of the East River Waterfront, and Kiss + Cathcart's Stillwell Avenue Station at Coney Island are all heartening signs that the city's commitment is real, and that public work is once again desirable. These firms—and the many others who have been pre-certified to compete for public projects under the DDC's Design Excellence program—are breathing new life and energy into Dattner's legacy of civic engagement.

GREEN STREETS continued from front page

environmentally sound building strategies designed to green standards underground. The 224-page booklet is the country's the first comprehensive guideline for the city's right of way. Although none of the guidelines are requirements yet, the document offers city agencies and designers a collection of environmentally sound techniques for constructing sidewalk landscapes, water-purifying storm-water maintenance systems, and macadam.

Hillary Brown, formerly assistant commissioner of the DDC's Office of Sustainable Design, says that greener infrastructure was a logical next step. Now principal of New Civic Works, a firm devoted to helping public agencies research and adopt greener planning and building strategies, she points out that because there are 20,000 lane miles of road in New York, the new guidelines cover a great deal of turf—and offer the chance to make a big civic impact. "Seen one way, our roads are actually the city's largest piece of real estate," said Brown. "In the aggregate, they add up to an area comparable to the size of Manhattan."

So what greens sewer concrete? Some of the most important refinements to New York's pavements may not seem to be very glamorous: They involve using recycled concrete, increasing the fly-ash content in pavements, and including recycled glass in structural soil. But as Dino Ng, the current assistant commissioner of the DDC Infrastructures Division points out, because he oversees a \$400 million annual construction budget, a switch to recycled materials can drive all markets—and has the side effect of reducing civic landfill costs.

Other high-performance modifications focus on reducing the urban-heat island effect by making pavement a lighter shade of gray. "When I tell people that one of the most exciting things in the book is high albedo [the measurement of a surface's reflectivity] pavement, they're already looking for someone else to talk to at the cocktail party," said Deborah Marton, executive director of the Design Trust, with a laugh. She points out that the new concrete is economical, as well. "The switch actually reduces the heat stress on the building materials, which makes them last longer, too."

Other modifications focus on using smart landscaping to improve air quality and to filter and clean polluted stormwater runoff. In a city where drain sewer overflows dump an appalling amount of dirty water directly into the harbor on an average of once a week, these kinds of interventions could be important steps toward improving the health of the region at large.

Still, despite the fact that these guidelines are designed to save the city money over time, their effectiveness remains to be proven. Some of the developments cost more money up front, and although the city may be changing its construction specs to encourage the purchase of recycled materials, it doesn't require that new infrastructure projects use any of these strategies.

"In the urban context we're so used to think of everything being manmade that we tend to think that these natural factors don't exist," said Signe Nielsen, a principal at Matthews Nielsen Landscape Architects, who worked closely on the document, "but if we put our mind to it and zoom out, we can make a difference."

TESS TAYLOR

STATE TO FUND MEMORIAL continued from front

page the form of the new design, due to the change in program, it is likely to be substantially different from its predecessor: "The new program was developed in a cooperative process with the LMDC, the WTC Memorial Foundation, and others," explained Dykers, "and the direction of the architecture is based on the programming."

According to Dykers, his firm is also designing an entrance pavilion to the underground memorial museum currently in development by Davis Brody Bond. "About two or three months into the original process, we recognized the need for a stronger relationship between the buildings on the site and the museum underground," he said. A design for the pavilion hasn't yet been released.

Governor Pataki inserted the requested \$80 million into his 2006–2007 budget as an earmark, which still requires approval by the state legislature. If approved, the funds will be given as a donation to the World Trade Center Memorial Foundation, the group overseeing the memorial. The money should cover the cost of building the new design. Said Dykers, "Architects always want to know if the budget comes first, or the program. In this case, we have been developing everything in tandem." ANNE GUINEY

WTC FOUNDATION KEEPS WATER FLOWING continued from front page

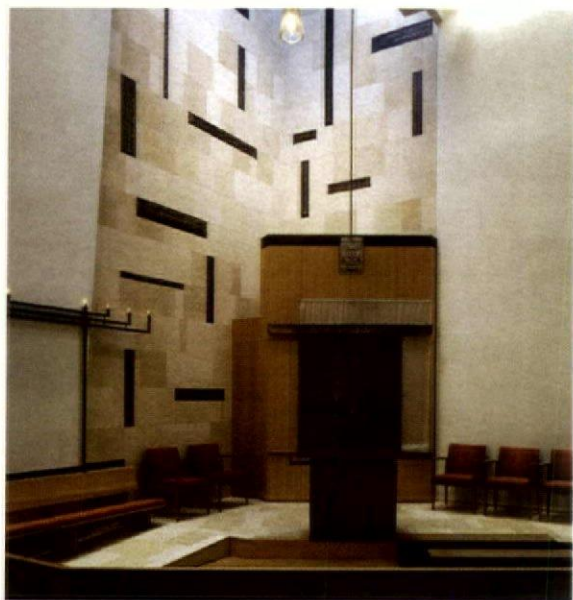
She explained that visitors "will not only be cold, but wet. The wind will blow water into the galleries" and winter operational costs will be "more expensive by factors of four or five."

The waterfalls are an integral part of the initial design *Reflecting Absence*, by Michael Arad and Peter Walker, and were to cascade year-round into reflecting pools where the names of the victims of the 1993 and 2001 attacks are engraved. In December, after months of testing a \$175,000 prototype in Ontario, Canada, the LMDC concluded that the waterfall could not function through winter in its current design state, due to the cold Northeastern climate, threat of ice expansion and the cost of operation.

Foundation spokesperson Lynn Rasic asserted that the design change was largely due to the leadership of construction consultant Peter Lehrer, who has been working with Arad and the other designers to come up with a resolution. "It's something that we've been looking to change for some time," said Rasic.

The modified design includes four additional heat exchangers and pumps which will warm the circulating water during periods of freezing temperatures. Additionally, computerized controls for the central building management system will activate and monitor the heating of water in response to falling temperatures. Also, exterior edges and overhangs of the memorial will be heated as well, in order to prevent the formation of icicles, which are often formed by droplets and mist.

When asked about previously stated concerns of water intruding into galleries and frigid visitor experiences, Rasic said, "We don't anticipate that the spray will create an uncomfortable visitor experience, and the waterfalls will not affect the museum." A heated prototype is not planned, as the WTC Foundation believes extensive testing has been completed. Construction is slated to begin in Spring 2006 and is scheduled for completion in 2009. TERESA HERRMANN



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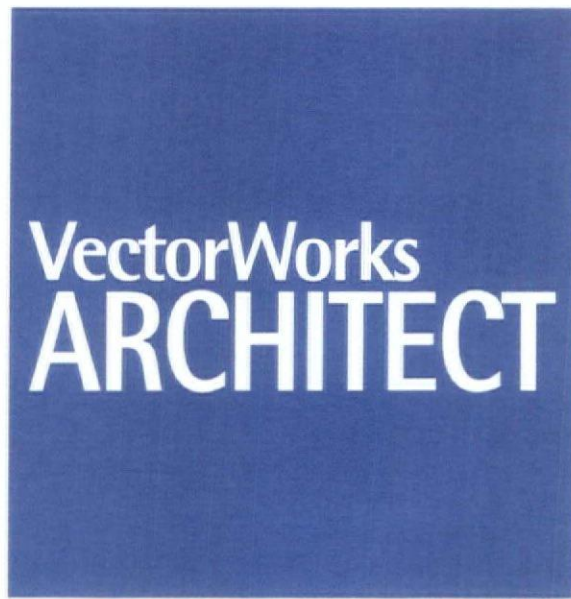
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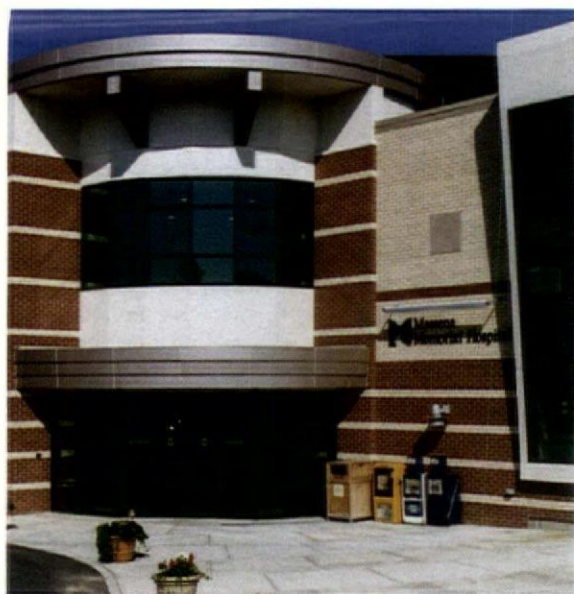
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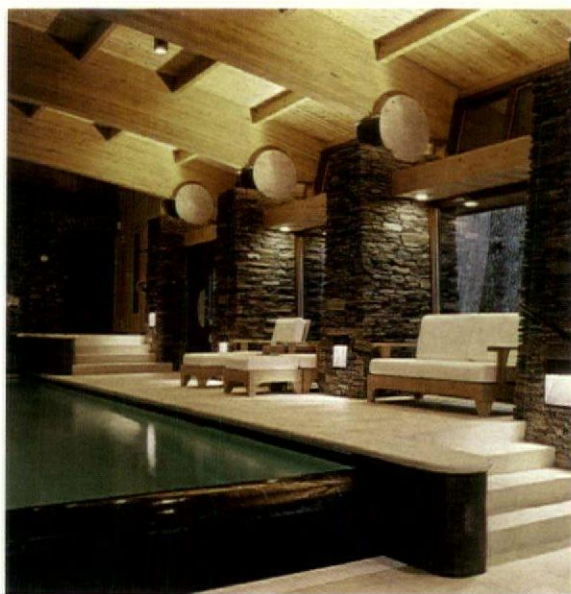
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STILL MORE MAD-NESS

Whose side is the Municipal Art Society on? We hear that the lofty civic group, which lists preservation among its missions, is faced with skyrocketing rent at its present Villard Houses location and is now on the market to buy. But where did it set its sights? Across the street from MoMA, the current home of MAD, otherwise known as the Museum of Arts and Design. That institution, of course, is set to move into Two Columbus Circle, having won its ugly battle against preservationists to dramatically alter the building's 1964 facade. And opponents of that plan are again crying foul, asking why the Municipal Art Society would try to benefit from MAD's victory by snatching up its soon-to-be-vacated space. For its part, the group's president, **Kent Barwick**, insists that it did its best on Two Columbus Circle's behalf (though others disagree) and that, besides, their advocacy has nothing to do with their real estate transactions. Nevertheless, if they were trying to sleep with the enemy, it seems they got kicked out of bed. An insider tells us that, last month, Barwick and company thought they might seal a deal when they offered around \$14.5 million for the MAD property. But it seems a higher bidder swooped in, prompting them to bail out when "it became clear that the museum was not honoring its agreement with us," explained an internal e-mail that, according to our source, was addressed to Barwick's board. So did MAD renege on a gentleman's agreement? It had no comment, and neither did Barwick. And who was the winning bidder? A nonprofit, we're told, called the China Institute.

ON THE HOT SEAT

Stop slouching and take notice: a war is raging in the ergonomic chair industry. Last month, Humanscale filed suit seeking damages against Knoll, alleging that the latter's Life chair infringes on its patent for the counterbalance reclining mechanism (in other words, the hands-free adjustment) of its **Niels Diffrient**-designed Freedom and Liberty chairs. There's a lot at stake; the Life chair, for one, is mainly credited with Knoll's 26.5% increase in seating sales in 2004 (the last year for which figures are available), when overall sales inched up by only 1.3%. And so Knoll responded by filing an action that challenges Humanscale's claim and tries to invalidate its patent, saying in a statement that "it is regrettable that [Humanscale has] resorted to pursuing our chair in the courts rather than in the marketplace." And so the, uh, posturing continues...

SUMPTUARY SCOFFLAW

Usually at architecture events, everyone checks their personality at the door. (Well, assuming they have one.) But last month, when **Tucker Viemeister** showed up at the Architectural League's 125th anniversary dinner at the University Club, it was his shoes he had to leave behind. It seems the scruffy brand-meister was unusually well-attired for the black tie affair in a full tux getup—except, that is, for his red Converse sneakers. "Actually, they were a customized pair in velour," Viemeister brags, "that my kids got me for Christmas." Nonetheless, the Club's maitre d' remained unimpressed and sent Viemeister home, where he dumped the ruby slippers for something more acceptable and then made his way back to Kansas.

LET SLIP: ACHEN@ARCHPAPER.COM

VAN ALLEN NAMES NEW DIRECTOR

Continued from front page

Department of City Planning in January 2005. She will assume the directorship this summer. AN editor William Menking spoke with Shamir via telephone.

What background are you bringing to the Van Alen Institute (VAI)?

I studied under John Hejduk at the Cooper Union and learned how to use the point of intersection between creative practice and cultural production as a platform for dialogue, provocation, and debate. This led into the work I have done as a teacher and dean, in which I've emphasized the notion of extending learning environments beyond the traditional studio and classroom.

How do you see yourself at the VAI?

I am thrilled to be at the Van Alen because of its formidable legacy as the Beaux Arts Institute of Design and later the National Institute of Architectural Education. Both sponsored student competitions and prizes that fostered the next generation of practitioners and thinkers. In 1995, the organization decided to focus on the public realm, and to act as a catalyst and advocate for issues of public space. I think there is a move now in

New York to plan on this legacy.

What are your plans for the VAI?

It does not need to be reinvented—it has a powerful mission and past. My job will be to take it to the next stage. I want to explore ways of presenting the many diverse ways that public space manifests itself in the urban landscape.

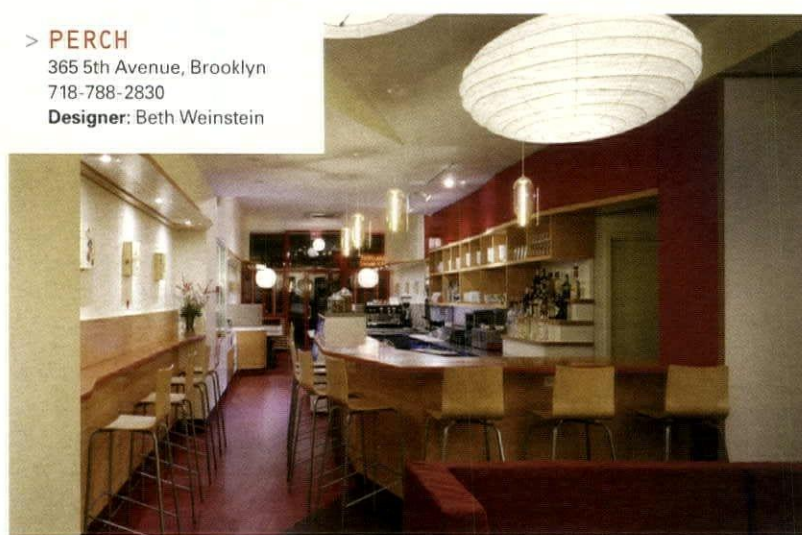
What initiatives will you propose?

I will continue to emphasize competitions. In the U.S., there is still no real standard for them, so we will define a structure and set of protocols and become the leading authority of design competitions. There isn't anyone who owns this area, and it is what we do best. I want to begin awarding fellowships and take the Van Alen New York prize to a new level. I also hope to broaden the Van Alen's scope regionally and beyond, and work with other states, groups and schools.

Finally, I am excited by the exhibition that will open next September 7. It is the *Good Life: Exhibition and Event*. It will be a month-long celebration of leisure and recreation in the urban context. It will be a re-launch of the institute and a reaffirmation of its projects and its partnerships with communities, political players, for both profits and non-profits.

> PERCH

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Designer: Beth Weinstein



A walk along Park Slope's mostly developed Fifth Avenue drag reveals that while the neighborhood is a hotbed for young families—the streets are teaming with children—there are few establishments catering to the knee-high demographic. With two children of their own, Deirdre Jones and her husband, Bruce Bjork (of Bjork-Carle Woodworking), saw an opportunity to open a venue that would appeal to the whole family. A café by day—opening at 7 a.m. with daily sing-a-longs and story time—and a cocktail lounge by night, Perch is a venue that, with couches and cushy seating, is comfortable all day long. It attracts a broad audience with its versatile design and solid menu of sandwiches and heartier fare. Knowing that they wanted a contemporary, sleek aesthetic that would also be warm and appealing, the couple asked Beth Weinstein, with whom Bjork has worked in the past, to design the space. "I knew it would be about textures and surfaces—because kids lick everything," she said. From bright red marker-board cabinetry to a magnetic wall, the environment succeeds at being interactive while remaining simple and understated through its uses of pale woods, white walls, and straight lines. A recent visit confirmed that young hipsters with silver laptops were as at home at Perch as caterwauling children in Oshkosh.



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FINDING BETTER WAYS

Gordon Kipping of G Tects is not following any of the standard scripts for young architects. The common trajectory for so many small New York firms—start with renovating a friend's kitchen, build up to larger interiors and perhaps a restaurant or boutique, and then slowly increase the range and scale of the projects in the office—can't describe the work he and his five-person firm are working on. Among other projects, G Tects is currently designing both a modest loft apartment and an underground parking garage that will span three city blocks. "It would be great to have a \$10 million cultural project," Kipping laughed, but for the moment, S and XL are his specialties.

Parking garages may not be the sexiest of design jobs, but as Kipping sees it, it is a valuable one: "I want to use the project to train my staff and myself," he explained. "We can develop an infrastructure and a wider range of competencies that will ultimately allow us to do bigger projects." The garage is part of Forest City Ratner's Nets Arena development, being designed by Frank Gehry. The two architects taught together at Yale in 1999, and Kipping designed an apartment for Gehry's daughter. They have worked together as well, on the Issey Miyake boutique in TriBeCa, which is also the project that brought Kipping some local recognition when it opened in 2001. Gehry may have gotten most of the ink for the titanium sculpture he installed there, but Kipping is the one who designed the space. Kipping has been able to put this notoriety to good use, and is beginning to move into mid-sized and mixed-use projects—he is finally getting a chance to add M to his portfolio.

LEVIN APARTMENT, UPPER WEST SIDE

"There are stories about how Frank Lloyd Wright used to show up on the doorstep of his client's houses with something that he had picked up in his travels, and he would go in and place it just where he wanted it," said Kipping. "And this is the first client I've ever had with whom I feel as if I could do that." In this case though, the story is not about an architect's desire for control, but a client who has been very easy to work with. Kipping explained that he did everything in the 1,200-square-foot apartment on 88th Street and West End Avenue, from gutting and reorganizing the space to choosing the furniture. He said that though the budget was not extravagant, he was able to specify Boffi fixtures, B&B Italia furniture, Ingo Maurer lamps, and pieces by other manufacturers equally dear to architect's hearts.

ONE AVENUE OF THE AMERICAS

In 1999, Kipping was walking through TriBeCa with a real estate-developer friend when they decided to put together packages for some of the more interesting

but overlooked sites they saw, even though it was purely on spec. He then met with another developer for a different project, and showed the plans he had designed. Six years later, by coincidence, one of the lots had a new owner, who then got in touch with the developer Kipping had met, and voilà—G Tects' spec project is going forward. "Some things about the design will change," explained Kipping, "but we all agree that the original diagram is still the best approach."

The diagram is based on getting the most out of the irregularly-shaped site with two towers—one eight-story and one ten-story—which are set back from the street wall. They are united with a glass screen curtain wall that creates an outdoor entry room on the ground level. To allow for larger apartments on the upper levels, Kipping took advantage of the "dormer rule" in the zoning code, which determines the dimension of dormer windows as a percentage of the street wall. The glass screen extends far enough along the sidewalk that it ultimately allowed for larger dormers on the apartments, which

LEVIN APARTMENT, UPPER WEST SIDE



ALL IMAGES COURTESY G TECTS

extend towards the street while still being shielded by the curtain wall.

BARUCH COLLEGE, LAWRENCE AND ERIS FIELD BUILDING

G Tects was initially hired in 2004 to look at how Baruch College might visually and physically integrate its scattered campus. The plan Kipping developed focused on linking the north and south campuses via a through-block building between 23rd and 24th Streets along Lexington Avenue. When Frank Gehry was approached to design one of the buildings, he suggested that Baruch consider G-TECTS, and the project developed into a 250,000-square-foot renovation of the Lawrence and Eris Field Building. The project will begin construction in 2007.

Kipping's energies in this project focused on a new sloping glass façade that will give the project a presence along 24th Street, and which reveals a dramatic stairway inside. There will also be underground tunnels allowing students to get to the northern and southern edges of the campus without going outside.

PRINCE PLAZA, FLUSHING, QUEENS

Foodies have long known that the Chinatown in Queens is bigger and more free-wheeling than its sibling in Manhattan, and architecture buffs too are finding more and more reasons for a trip on the 7 train, from the New York Presbyterian Church by Greg Lynn, Gregg Pasquarelli, Michael MacInturf, and Doug Garofalo, to Polshek Partnership's Queens Borough Library. G-TECTS' \$30 million mixed-use, 13-story building, which will be complete in 2007, will soon add to the mix.

The tower consists of 51,000 square feet of retail space on Prince Street at 38th Avenue, an 18,000-square-foot wellness center, and 60,000 square feet of condominium apartments over two levels of below-grade parking. The residential section's façade is made up of alternating panels of glazed- and plain-brick veneer etched with Chinese characters representing health and good luck, while the commercial space is fronted with large glass panels with different levels of opacity.

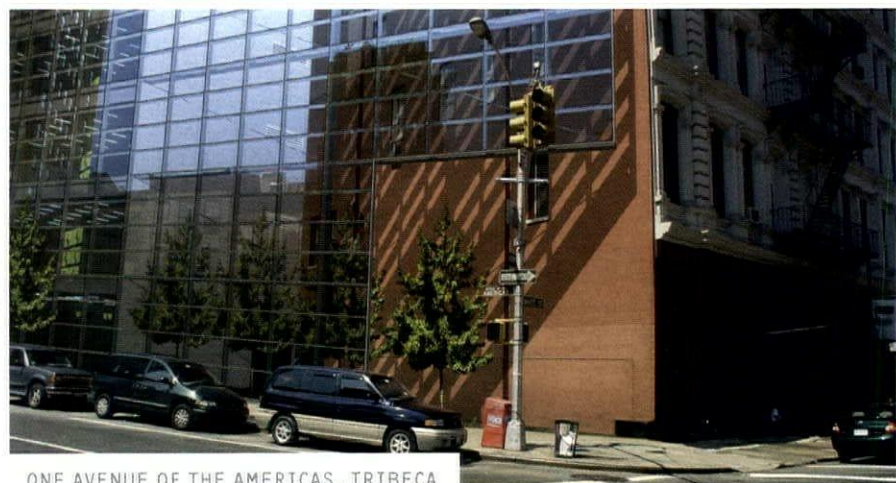
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ONE AVENUE OF THE AMERICAS, TRIBECA

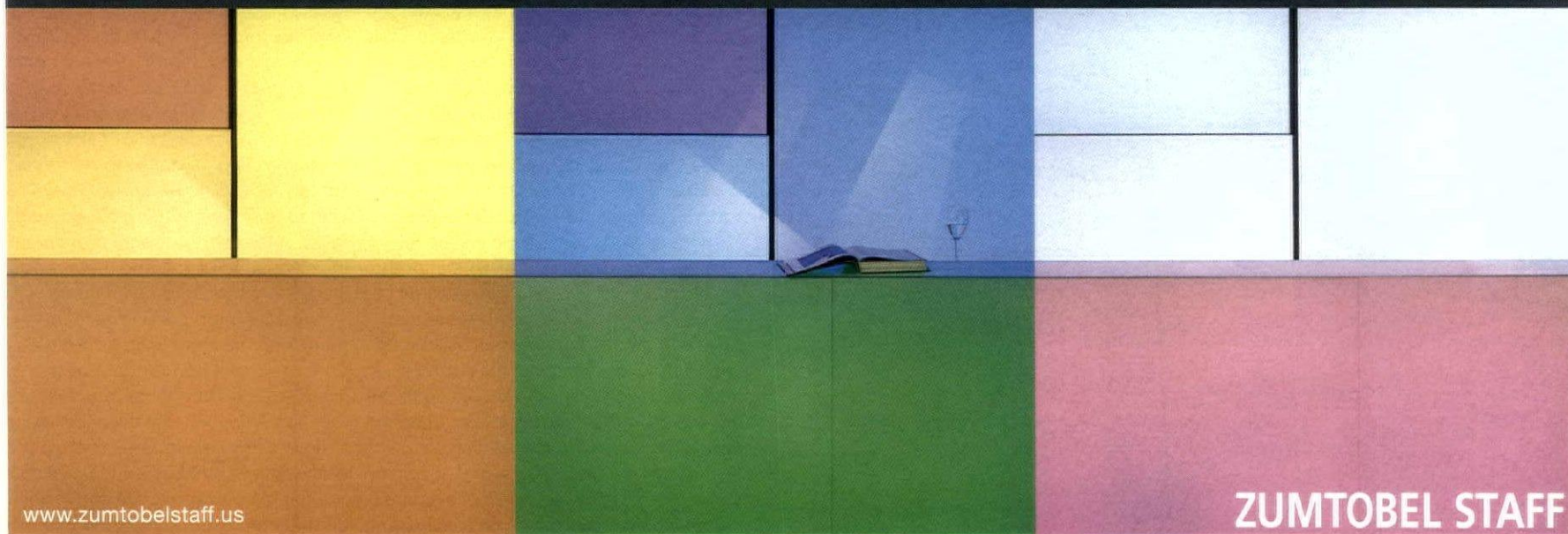


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ANDO AND LIAIGRE UNVEIL TWO STUNNING RESTAURANT INTERIORS

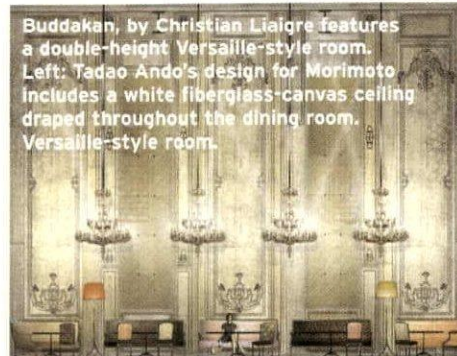
THE MANHATTAN PROJECTS



Where else but in the cosmos of New York can two star architects like Tadao Ando and Christian Liaigre collide—unveiling two major interior spaces within a month of each other—on the same Manhattan block? That's what's happening this month, as Morimoto, by Ando, and Buddakan, by Liaigre, are unveiled to the public by Philadelphia-based restaurateur Stephen Starr. In the works for over two years, Morimoto, which opened on January 31, and Buddakan, which will open on

February 22, are located in the building that contains Chelsea Market, between 15th and 16th Streets. Morimoto is located on the Tenth Avenue side of Chelsea Market, while Liaigre's Buddakan is located in a stand-alone building adjoining the market on Ninth Avenue. Both are ground-floor spaces with a below-grade level that is used as a bar.

"Ando works primarily in concrete and I knew it would be a challenge," said Starr, who owns



more than a dozen restaurants in Philadelphia that have been designed by the likes of India Mahdavi, Karim Rashid, and David Rockwell. "I knew that could be a problem. An all-concrete restaurant is not a place people would want to go. So we sat down and figured out how to make that work," he said. The menu for both restaurants was already settled, since both venues are modeled after two of Starr's Philadelphia restaurants bearing the same name. Ando's first project in New York, Morimoto, is named after its chef Masaharu Morimoto, known on television as the Iron Chef, from the eponymous series.

Located directly underneath a stretch of the High Line, the exterior of Morimoto is a dark galvanized steel façade, with a gentle rising archway, which frames an orange curtain that leads to the entrance. Budgeted at \$12 million, the interior of Morimoto features Ando's trademark use of concrete, but with softer touches. Inside, he has draped the interior space in swaths of white fiberglass-reinforced canvas, which flow across every inch of the ceiling. Upon entry, dining areas and sushi bar surround a central staircase that leads diners to the bar downstairs. In the floor-opening of the staircase, a dramatic

installation of 17,400 water-filled glass bottles are each hung horizontally from the ceiling down to the below-grade level. Each glass bottle is fitted with an LED light that renders the simple installation into a multi-media show.

The project for the \$14 million Buddakan was more straightforward. A renowned interior designer, Liaigre's specialty is turning out provocative interiors with the aid of his design team. Inside, the restaurant consists of highly theatrical, Asian-influenced décor. Part of the main dining room is below-grade, which creates a dramatic double-height, reachable through a theatrical staircase. The style is heavy chinoiserie, with Chinese-style paintings on the wall and intimate spaces separated by elaborate screens.

"The direction of Buddakan was clearly defined from the beginning," said Stephanie Goto of Goto Design Group, the local project architect of both spaces. Buddakan had more to do with embellishment, whereas Morimoto was a bigger technical challenge.

Since Morimoto was a conversion of a space formerly used as a loading dock, the space required a larger upgrade, architecturally. "At the beginning, it was really hard to see the big picture," said Goto, who also acted as interpreter between Starr and Ando. "As we talked with each other things became more clear. The relationship became very fluid."

"If you see the space from before now, [Morimoto] looks effortless but there were many things that had to go into putting a kitchen in the basement, and creating openings," she said. However, "Great architecture goes into making things look effortless."

ANDREW YANG

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2006

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CONNED-DOH! continued from front page
residential projects, it is standard practice for buyers to close out with only a temporary CO in place under the presumption that a permanent CO is soon to follow.

The story goes like this: In 2002, 5M applied for a zoning bonus for the provision of community facilities, which allows developers to increase a new building's square footage and height to create more units. The particular public function at Spencer Street was the contentious provision of housing for faculty and students, in this case for nearby Beth Chana School for Girls, which went through a legislative review last Spring (See "Dorms Redefined," AN 08.5.11.2005).

In 2003, the Attorney General's office approved a separate set of plans to offer the units as market-rate condos. In order to retain the condos and comply to zoning code, the developer is conducting a zoning lot merger of adjacent properties, which would allow for the greater floor to Area Ratio (FAR). Mendel Brach, president of 5M development explained, "We bought all the contiguous properties to compensate for the bonus."

Buyers of an 18-unit condo just down the street—built by the same developer and architect, with similar conditions—came out slightly better. Before anyone had moved into this building, one resident discovered the discrepancies between the permits and the actual project, and brought it to the attention of the DOB and the media. Although they are not trapped in the building without a CO, those who have put a down payment on their condo have not yet received a refund.

Although the DOB has assured the existing residents that they will not be evicted from their homes, they have not authorized a sec-

ond temporary CO. Without the CO, residents are unable to refinance or sell their condos legally, leaving them with few options. A resident of the Spencer Street Condominiums, who declined to be named, said, "We want to exhaust all of our options before we even consider litigation, but things are moving at a snail's pace." The resident explained that they have not been privy to a majority of the meetings to rectify the situation between the DOB and the developer since December 15. At that meeting, the DOB was very vague, and did not commit to any action without further negotiations with 5M.

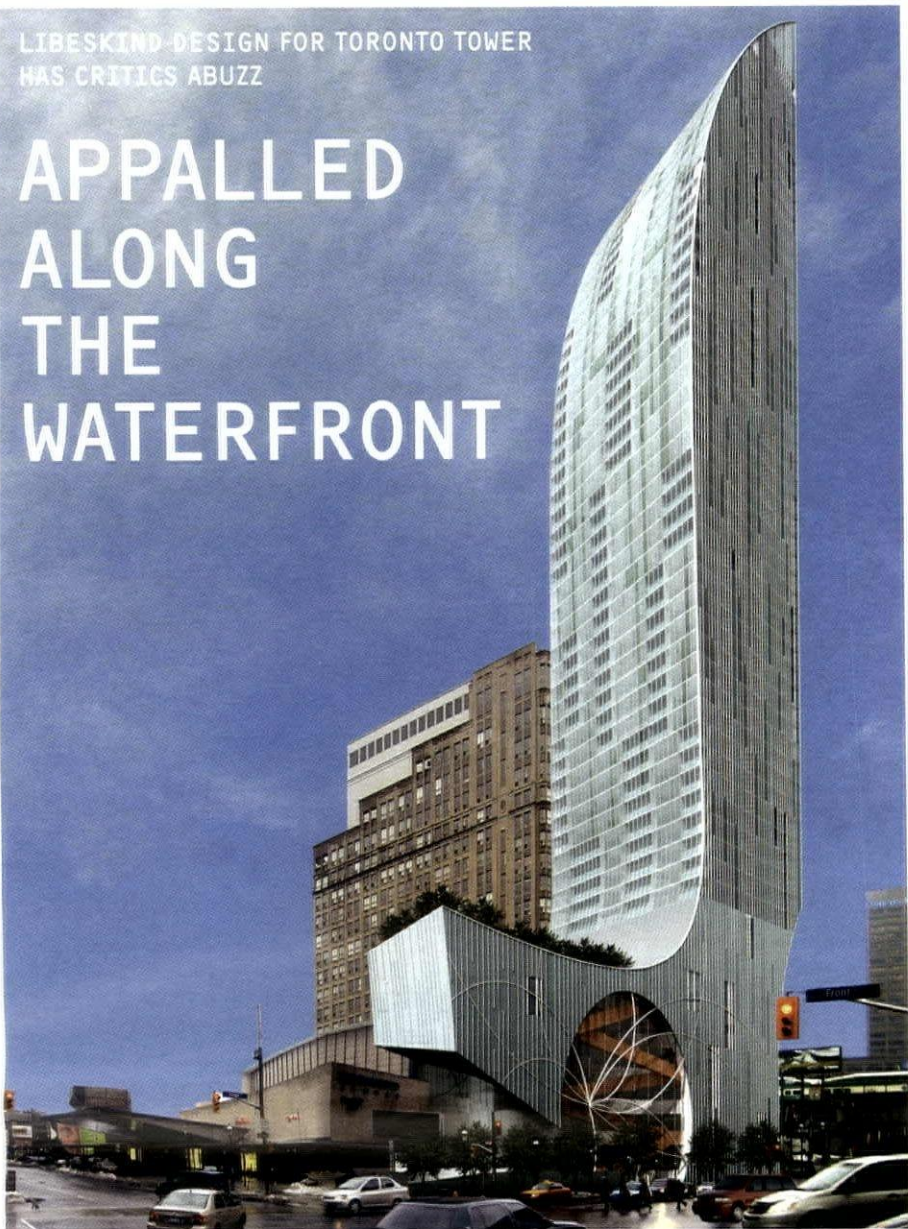
As part of Mayor Bloomberg's overhaul of the DOB at the beginning of his first term in 2001, architects were allowed to self-certify their projects in order to expedite the onerous application process. In 2002, the project architect, Henry Radusky, principal of Bricolage Designs, voluntarily revoked his self-certification rights for one year regarding controversy over 55 separate projects where he allegedly failed to comply with the zoning code. Said Radusky, "I have been vilified for doing nothing but going by the letter of the law." Loopholes are created by legislative oversight, and there is nothing illegal about capitalizing on them.

The DOB intends to come to an agreement with the tenants and the developer of Spencer Street Condominiums this month. Ilyse Fink, director of communications for the DOB, said, "All that the developers have to do is a few adjustments to the public spaces of the building and finalize the lot merger to comply to code and receive their permanent CO."

GUNNAR HAND

LIBESKIND DESIGN FOR TORONTO TOWER
HAS CRITICS ABUZZ

APPALLED ALONG THE WATERFRONT



COURTESY STUDIO DANIEL LIBESKIND

A new waterfront tower by Daniel Libeskind stands on the site of the landmark Hummingbird Centre.

Daniel Libeskind could soon be spearheading Toronto's architectural ambitions with a skyscraper overlooking Lake Ontario. The structure, a 40-story condominium tower, is to rise over the Hummingbird Centre, a landmark modernist auditorium in downtown Toronto that hovered between renovation and demolition before Libeskind was named to build the tower.

While Libeskind and his partners predict the shiny blade will revive lakeside Toronto, and while Toronto's City Council approved the plan last fall, local architecture critics call it an eyesore that should never be built. Public opinion is divided, and the developers hope naysayers won't scare away the private money they need to fund the project. Critics, such as Christopher Hume of the *Toronto Star*, compare the high-rise to a misshapen boot that compromises a landmark structure. He and others fear a "mistake on the lake" that is "offensive" and "inappropriate." Libeskind shrugs off his detractors, noting that he designed his "bird in space" to cast a discreet shadow on downtown Toronto, where potential darkness created by skyscraper shadows is hotly debated.

If constructed (by 2009, according to its backers), the Hummingbird Centre could dominate Toronto's waterfront and give Libeskind a prominence that he has in no other city. The architect's spiky addition to the Royal Ontario Museum, due to open in 2007, is at the northern end of an area where some \$2 billion of new cultural and academic buildings have either opened or are under construction.

Built in 1960 and designed by British-born modernist Peter Dickinson, the Hummingbird Centre is a 3,200-seat omnibus hall that opened with the world premiere of *Camelot*. Never admired for its acoustics, it has hosted traveling Broadway shows, pop concerts, and the opera and ballet companies of Toronto. The latter two are now decamping to the 2,000-seat Four Seasons Opera House, designed by Jack Diamond of Diamond Schmidt Architects and due to open next September.

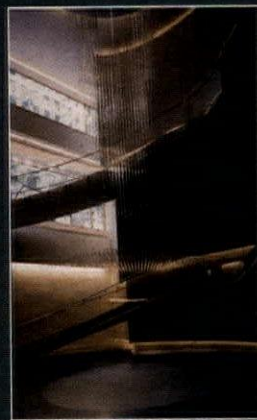
So far, Libeskind's critics haven't been able to put a dent in support for the project, thanks in part to the "diversity center" which would occupy the six-floor podium from which the tower will rise. The Hummingbird's multicultural rhetoric has gained political support that far outweighs any aesthetic apprehensions from the experts or pundits. Toronto bills itself as "the world's most diverse city," and the project would be the first to officially "celebrate" that claim, said Hummingbird's president, Daniel Brambilla, a former entertainment lawyer from New York. Forty units on the lowest floors would be earmarked for lower-income residents.

The project still needs funding to meet the projected \$100 million cost. Noting that Toronto's philanthropists risk being tapped out in the current cultural building boom, Brambilla is approaching corporate donors to rename the hybrid structure; re-naming rights could cost \$30 million or more. Some are hoping that most corporations won't risk putting their brand on a building that can't win over the critics.

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COURTESY BALDUCCI'S

Balducci's has opened a new market in the historic New York Savings Bank in Chelsea. Previously located in Greenwich Village, the landmark New York grocer was family-run until 1999, when it merged with Sutton Place Gourmet and Hay Day, and was later bought in 2003 by Bear Stern's Merchant Bank investment group. Balducci's, whose produce—and prices—rivals upscale groceries like Dean & DeLuca, is now looking to expand its market-base to include specialty and everyday items. The store returns to the West Side with a new image, blending mom-and-pop wholesomeness with a chic display. The architect, Hugh Boyd, a nationally known specialist in public markets and designer of the Market at Grand Central Terminal, believes that, "In a lot of supermarkets, the focus is on garish advertisements instead of the food. When the food is better, you don't need the distractions." Boyd's design puts the food on stage with metallic food stands presenting delectables in woven fruit baskets, all under the bank's classic vaulted ceilings and chandeliers. This makes the space an especially congenial one for the time-honored local pastime of assembling a free lunch from the plates of samples at Balducci's.

THERESA HERRMANN

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SEVERAL PROGRAMS OFFER TAX BREAKS ON ENERGY-EFFICIENT HOMES

IRS REWARDS GREEN HOMEOWNERS

Beginning this year, a new federal tax credit is available for energy improvements to single-family homes. Under the Energy Policy Act of 2005, which passed last July, homeowners can claim tax credits on their 2006 tax returns for 10 percent of the total cost for energy improvements—including insulation, air and duct sealing, heating-system repair or replacement, hot-water heating upgrades, and Energy Star appliances and lighting—with savings up to \$500. If solar technology is employed, the credit can be for 30 percent of the total cost, up to \$2,000.

The tax credit is an example of the new direction in energy policy, but it is not the first incentive of its kind. New York State Energy Research and Development Authority's (NYSERDA) Assisted Home Performance with Energy Star program, created in 2001, is a similar tax credit that covers 50 percent of the total cost for energy improvements, worth up to \$5,000. Both tax credits cover the same upgrades, but the state tax credit requires an initial energy audit of the entire structure to be conducted by a Building Performance Institute certified contractor. This audit serves as both an application for the program and a recommendation for the various upgrades.

With the overlapping coverage, the federal government has not yet determined if consumers will be eligible for both levels of credits. Gayle Dougherty, NYSEDA spokesman, said, "We are waiting to see how the new federal tax credit will affect our programs."

Another program that exists is the Energy Efficient Mortgage (EEM), created by Fannie Mae under the Carter Administration in 1979 and updated in 2002. With the EEM program, improvements like furnace, insulation, and window upgrades are rolled into the cost of either a new mortgage or refinancing. This results in higher mortgage payments, but the money saved on utilities coupled with the sav-

ings on the tax credits can result in a larger mortgage for a larger or better house, whose cost is lower overall.

Although all of these programs are still available for consumers, the growing market demand and the complexity of each program's independent guidelines have complicated the situation for everyone. When asked about the potential of overlapping the various programs, Michelle Desiderio, senior product developer at Fannie Mae, said, "We are currently reviewing the product and are not actively marketing it right now."

Since the tax credits and mortgages concentrate on upgrades, they are best suited for the purchase of older houses, which are generally less energy efficient. For a buyer or investor, using the EEM together with the tax credits can mean that a property's improvements are added to the appraised value of the home, rather being derived from the owner's equity.

EEMs are also available for new homes, but the requirements are much more stringent. A credit of up to \$2,000 for energy improvements in new construction can be obtained if the heat and cooling load is reduced by 50 percent—and verified by a third-party energy rater. Similarly, NYSEDA's New York Energy Smart Loan program minimizes cost through reducing the interest rate in exchange for energy improvements and/or renewable technologies for new construction projects.

"Although energy improvements do reduce consumer costs," said Daugherty, "the idea behind these programs is to be more environmentally responsible and reduce the overall demand on energy."

For more information on federal and state energy efficiency programs and their leveraging potential visit www.energytaxincentives.org and www.nyserda.org.

GUNNAR HAND

LOCAL CITY PLANNING WINS NATIONAL AWARD

On January 12, the American Planning Association (APA) announced that the New York City Department of City Planning (DCP) was the recipient of the 2006 Outstanding Planning Award for a Special Community Initiative for its West Chelsea/High Line Plan. Adopted in June of 2005, the West Chelsea plan preserves the light and air conditions surrounding the planned High Line Park, protects the city's leading gallery district, and provides for much needed market rate and affordable housing. Since the plan's inception, 17 new projects have been approved, strongly indicating its success. Amanda Burden, chair of DCP, will accept the award at the APA national conference on April 25 in San Antonio, Texas.

"DIG" IS DONE

On January 13, the opening of the Albany Street off-ramp from Interstate 93 marked the completion of the roadway portion of Boston's "Big Dig," formerly known as the Central Artery and Third Harbor Tunnel project. Begun in 1991, the project laboriously relocated an unsightly portion of Interstate 93 underneath downtown Boston and connected the Massachusetts Turnpike to Logan International Airport. Originally estimated at \$2.6 billion, the project is now costing in excess of \$14.6 billion. Although the roadways are finished, the project is still incomplete. The construction of parks and museums on land formerly occupied by Interstate 93, and the repair of a major leak, which flooded a tunnel in 2004, will be completed by the spring of 2007.

ESTONIA UNVEILED

On January 16, the winners of the Estonian National Museum building architectural competition were announced. Of a total of 108 entries, Dan Dorell, Lina Ghotmeh and Tsuyoshi Tane's entry won with their

design titled "Memory Field." The new Estonian National Museum, in Tartu, Estonia, will be completed by the centenary of the museum's founding, in 2009.

GOVERNOR'S TRAM

As part of New York City's efforts to redevelop Governor's Island, the city announced on January 16 that a new ski gondola-like tramway will be built to increase access to the island. Currently only accessible by ferry from the Battery Marine Terminal, a tram—similar to Roosevelt Island's but smaller—will connect Governor's Island to Brooklyn Bridge Park and the East River waterfront.

WRITER TO DESIGN PARK

Last month, Concord Adex Developments Corporation announced that Canadian writer Douglas Coupland and Greg Smallerberg, partner at the landscape architecture firm of Phillips Farevaag Smallerberg, will design a new eight-acre park as part of the Concord City Place development in downtown Toronto. The site will respond both to the high rise and the surrounding community as it sits adjacent to a school, community center and daycare facility. Upon completion in the spring of 2008, the park will be donated to the City of Toronto.

WHAT ABOUT AUSTRALIA?

On January 17, Australia Heritage Minister Ian Campbell officially announced the Australian government's efforts to designate the Sydney Opera House, designed by Danish architect Jørn Utzon, on the United Nations Educational, Scientific, and Cultural Organization (UNESCO) World Heritage List. Created in 1972, the list includes both man-made and natural sites of historical and cultural importance to the world such as the Statue of Liberty. The Sydney Opera House, completed in 1973, was added to the Australian National Heritage List in July of 2005.

The World Heritage Committee will meet in 2007 to consider nominations.

A MAGNETIC LIFT

On January 17, Tokyo-based Toshiba Elevator and Building Systems Corporation announced that they will begin employing magnetic levitation (maglev) technology in their elevators beginning in 2008. Maglev technology works by suspending objects in mid-air via magnetic attraction and repulsion properties. The maglev elevators will be quieter and more comfortable, although two-thirds slower than traditional lifts.

CAN YOU HEAR ME NOW?

Subway riders came one step closer to total coverage on January 17 when the Metropolitan Transportation Authority (MTA) closed bids for wireless companies to provide cellular service coverage in 227 underground stations. Although the coverage will not include on-train tunnel service, the MTA says the initiative will make it easier to report suspicious activity or emergencies. Competing bids from firms including Cingular Wireless, T-Mobile, Verizon Wireless, Sprint Nextel, and Ericsson are required to completely finance the project, as well as pay monthly fees to the MTA.

RATNER SUED OVER SIX

On January 18, nearly a dozen community groups filed a lawsuit with the Manhattan Supreme Court in an effort to save six Brooklyn buildings that are slated to be destroyed in order to make way for the \$3.5 billion Atlantic Yards project. Developer Bruce Ratner and engineering firm LZA have argued that the six buildings are on the verge of collapse and a danger to the community, but the community groups want to have the buildings evaluated by an independent engineer before demolition takes place.

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MEET MISTER STREETSCAPE. WITH THE NEW BRONX PUBLIC LIBRARY CENTER, RICHARD DATTNER, MASTER OF THE BACKGROUND BUILDING, MOVES TOWARD CENTER STAGE, WRITES THOMAS DE MONCHAUX.

BRONX PUBLIC LIBRARY CENTER

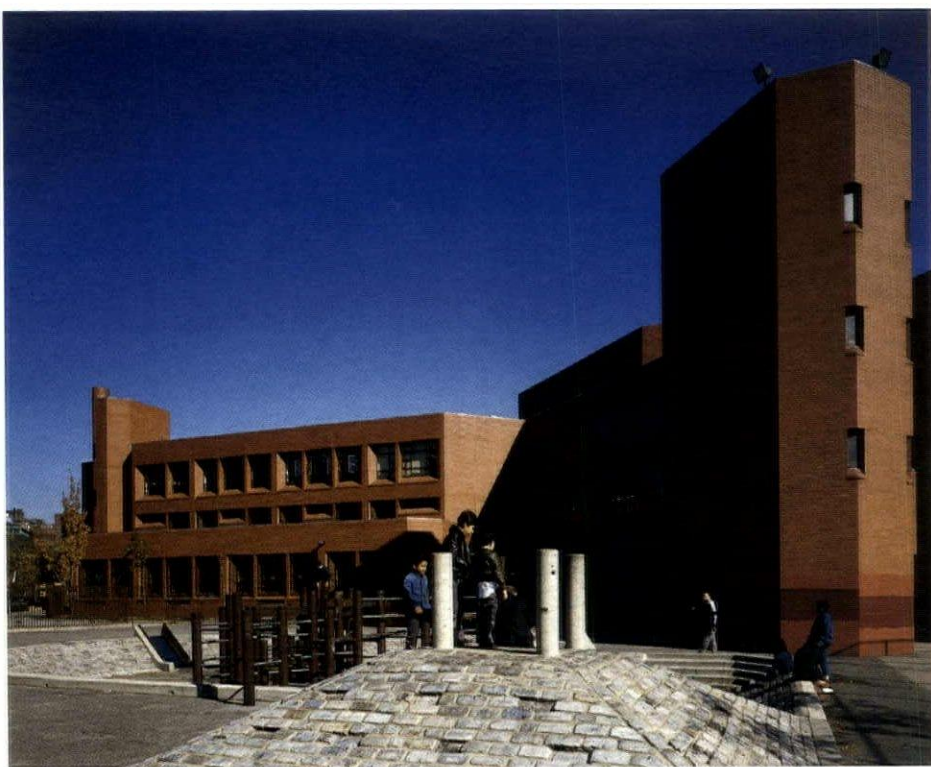
ARCHITECT: DATTNER ARCHITECTS; RICHARD DATTNER, PRINCIPAL;
DANIEL HEUBERGER, PROJECT ARCHITECT; ROBIN AUCHINCLOSS, WILLIAM STEIN,
GEORGE CUMELL, JOON CHOM, PROJECT TEAM
STRUCTURAL ENGINEER: SEVERUD ASSOCIATES
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MECHANICAL/ELECTRICAL ENGINEER: ROBERT DERECTOR ASSOCIATES
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You owe Richard Dattner. If you're an architect and urbanist, or just a client and connoisseur, and have ever tried to describe a particular kind of public space that starts at the sidewalk and goes as far as your imagination will take it; and if you have ever used the word, "streetscape" to describe it: you owe him. That's because Dattner, whose 40-year-old New York practice has been concerned largely with the public and civic, copyrighted the term in the 1970s. It was part of a patent he took out on a line of street furniture, which included a prefabricated fiberglass booth whose hemispherical lozenge geometry still adds a certain miniature modernist grandeur to the work of taxi-dispatchers, cops, and others throughout the city. Once you recognize this booth, you see it everywhere, from the Port Authority Bus Terminal to JFK Airport. But it is also so ubiquitous that it has become almost invisible—just another part of, well, the streetscape. Dattner is philosophical about the fate of the word, concluding, "Well, you can't really own something like that." The term may belong to him, but Dattner will be the first to tell you that the landscape of the street belongs to everybody. Especially in New York.

It is the fate of much of Dattner's New York work to integrate itself seamlessly into the streetscape and cityscape. His portfolio includes unconventional playgrounds on the West side of Central Park; vast infrastructural complexes like Brooklyn's 26th Ward Sludge Treatment Facility and Manhattan's East 16th Street Con Edison Service Building; the park atop Upper Manhattan's giant North River Pollution Treatment Plant; and public schools like TriBeCa's P.S. 234. A project now on the boards, a grass-roofed Queens Borough Library Branch in Long Island City, is designed to be literally unseen from adjacent residential towers, despite a strong presence at ground level. His is an indispensable body of work, but in the absence of a signature style, it is also an invisible one.

His approach did not develop this way through a lack of exposure: Dattner has encountered icon-making architects in his time, both as a student and as a teacher. After study at MIT, he had a stint as a student at London's Architectural Association in the late 1950s where he learned, "how to do more with less" from John Stirling and Alison and Peter Smithson. Some twenty years later, he conducted a second-year design studio at Cooper Union **continued on page 14**

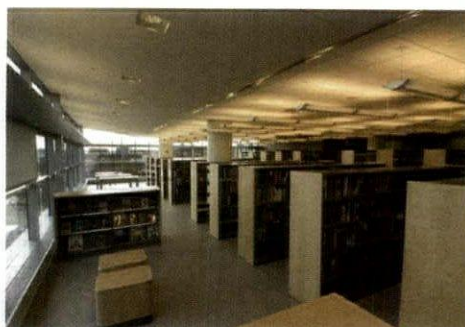
CLOCKWISE FROM TOP LEFT:
CENTRAL PARK ADVENTURE PLAYGROUND, 1967;
P. S. 380, WILLIAMSBURG, 1981; P. S. 234, TRIBECA, 1988;
CONEY ISLAND COMFORT STATION AND PUBLIC RESTROOM, 2004;
MODULAR TICKET BOOTHS, 1974.





MEET MISTER STREETSCAPE continued from page 12 and had a "very independent-minded and energetic" student called Daniel Libeskind. But in his own work, he has taken what he calls an "existential approach" to questions of form, style, and material. "Look at Renzo Piano," Dattner says. "Each project is crafted and sensitive to its circumstances. Polynesia is different from the *New York Times*. Within our office we aspire to that level of thought."

Critical assessment of the results has been varied, generally colored by the low expectations that, especially in New York, greet the public commissions that have made up the bulk of Dattner's work. For instance, *Architectural Record* found his 1983 Bronx Con Edison Customer Service Facility to be a "sturdy," response to the client's stated need for a "simple, functional design avoiding any impression of wasteful expenditure." That magazine pronounced his 1989 project, P.S. 234, a success, "considering the city's web of bureaucracy and the limited means available. [I]n another city it might qualify as just one more well designed building, but in New York City [it] stands out." Dattner's 1993 sports facilities at the North River Pollution plant were found to be "handsome and colorful," by Jane Holtz Kay, architecture critic for *The Nation*, but the overall effect was "sparse" and "perfunctory": "Even with budget constraints," asked



Kay, "why such lack of zest?" Former *New York Times* architecture critic Paul Goldberger was unimpressed by the 1972 Riverside Park Community Apartments in upper Manhattan, on which Dattner worked, in collaboration with the firms of Henri A. Legendre and Max Wechsler. "The project looks dreadful from Riverside Drive," Goldberger wrote in *The City Observed*, "where the contrast between its huge size and that of everything around it is... disturbing." He found the architecture itself, "banal."

Dattner suggests that the different circumstances of different projects suggest different details and designs, even commonplace ones: "You make the rules out of the specific site and out of the specific problem; some projects call for a background building." But his latest project, The New York Public Library's Bronx Public Library Center, which opened on January 17th, moves his work from background to foreground. "This project has to be seen," Dattner says, almost conceding the point. "It's at the heart of a community, it's on one of the highest points in the borough." Capped by a dramatic butterfly roof over a penthouse research room, the \$50 million, 78,000-square-foot building features stacks and high-tech reading rooms on five floors, along with a 150-seat auditorium, classrooms and meeting areas in a basement level. These, along with a 20,000-volume Latino Cultural Collection



DENNIS FINNIN / COURTESY NYPL

and programs for literacy and job training, will serve as a community center for the predominantly Puerto Rican neighborhood. The below-grade facilities are accessed through a slot of space daylit by a street-level strip of windows, and further illuminated by artist Iñigo Manglano-Ovalle's installation depicting a DNA sequence. That slot of space is positioned below a set of generous cantilevers that project the library's reading rooms out past the primary structural elements of the building, back into the streetscape itself.

The library's upper levels are accessed by a rear staircase whose central atrium is enclosed in channel glass. The effect is poetic and pragmatic. According to Dattner, "As you step up into knowledge, you step into light." The glass enclosure also "stops a kid from throwing a book downstairs. Or," he adds drily, "a companion." Elsewhere, a circular half-wall produces a children's reading area in which children feel enclosed but are visible to adults—a gesture that recalls the landforms Dattner designed for Adventure Playgrounds in the 1960s.

Unusually for a library, the building features outdoor terraces where Dattner, who, though Polish-born, spent his early childhood in Cuba, imagines, "readings, moon-viewing, and piñata parties." Dattner collaborator and project architect Daniel Heuberger describes the building, with

its clear front façade and crisp details as, "instantly readable and transparent, with no complicated wayfinding." A rear interior wall, pale blue on every level, metaphorically mirrors the glass façade and subtly distinguishes between private and public spaces. Dattner contrasts this glassy openness with the first library he designed in New York City, the Parkchester Branch Library, also in the Bronx, in 1982: "At the time they had this list of things you couldn't do, like no windows along the street wall without bars or screens." The visual openness of the Bronx Library, Dattner says, "is a testament to increased civility in New York City."

Civility is a touchstone of how Dattner describes his work, which includes not only public commissions but what he describes as "the unseen public city" of urban infrastructure. He suggested the term Civil Architecture in his 1995 book of that title, writing, "Civic Architecture [was close] to my intended theme but missed meanings resonating around 'civil'—civility, civilization, civil engineering."

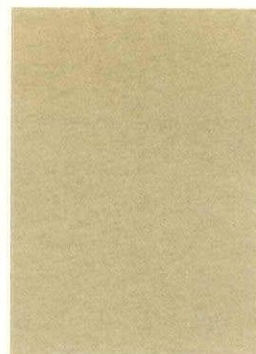
The Bronx Public Library Center is the latest in a long series of public commissions that began with Brooklyn's P.S. 380 in South Williamsburg, a Stirlingesque 1969 school featuring an innovative play area that recalls Dattner's contemporary 67th Street Adventure Playground in Central Park. The playground, which was commissioned when the city was newly ambitious about design during the administration of Mayor John Lindsay, was donated by Estée and Joseph Lauder. The Lauders were also the clients for Dattner's first substantial project: in 1964, along with Samuel Brody, he designed Estée Lauder's 350,000 square-foot laboratory complex in Melville, New York. Dattner and Brody developed a low-cost façade system of curved and flat porcelain-coated steel panels set into neoprene gasket frames. At the time, Dattner was teaching at Cooper Union alongside Richard Meier. "One day," says Dattner, "we got a call from Richard, saying, 'How did you do that with those panels?' Well, you know the rest of that story." But he is magnanimous about what became a signature motif of his contemporary: "Meier is a great architect."

Dattner goes on to recall his time in London during the 1950s: "It was just a few years after the war. There were still a lot of rubble." The way that London kids reclaimed ruined sites as places for play, games, and sports inspired Britain's Adventure Playground Movement, which advocated lively but rough-edged and even perilous landscapes that required imagination and ambition from their inhabitants. Dattner remembers consulting with movement founder Lady Allen of Hurtwood, who told him, "Better a broken bone than a broken spirit." That postwar urban streetscape also engendered the playfully no-nonsense work of the Smithsons, whom Dattner remembers as, "tough, tough, tough, but so hospitable." That's a combination of qualities perhaps familiar to the New Yorker in Dattner, who has designed many of the civic bones of the city and remains a keen observer of its spirit. Asked about his 1987 Louis Armstrong Cultural Center in Queens, a Smithsonesque utilitarian container for sports and community activities, the first thing he says isn't about the architecture: "Well," he begins, "it's where they play the best basketball in the city." **THOMAS DE MONCHAUX IS A WRITER AND ARCHITECT IN NEW YORK CITY.**

THE GLASS-ENCLOSED ATRIUM STAIR AT THE BRONX PUBLIC LIBRARY CENTER (ABOVE, LEFT) LEADS TO THE MAIN READING ROOM ON THE TOP FLOOR (ABOVE, CENTER). ON THE GROUND LEVEL, AN INSTALLATION BY INIGO MANGLANO-OVALLE DEPICTS A DNA SEQUENCE (ABOVE RIGHT). RICHARD DATTNER AND SAMUEL BRODY COLLABORATED ON THE ESTÉE LAUDER LABORATORY COMPLEX (BELOW) IN MELVILLE, NEW YORK, WHICH WAS COMPLETED IN 1964.



NORMAN MCGRATH / COURTESY DATTNER ARCHITECTS



ARCHITECTURAL DIGEST HOME DESIGN SHOW

march 9-12, 2006 • pier 94 • 12th ave. at 55th st. • new york city
thursday: design trade preview • friday-sunday: open to the public



PHOTOS (CLOCKWISE FROM TOP LEFT): BANG & OLUFSEN, VIKING, APPARENZA DESIGN STUDIO, ZIA-PRIVEN, TUFENKIAN ARTISAN CARPETS, GEORGE SMITH AND LIGNE ROSET

Immerse yourself in the newest design ideas for the home. Explore an array of the finest products from nearly 300 exhibiting companies. Discover your inspiration at the Architectural Digest Home Design Show.

Offerings geared specifically for the design trade on Thursday, March 9, include:

Design: The Next Generation

11 am-noon

sponsored by *Architectural Digest*

Rising sons and daughters at prominent design companies discuss how to take a great firm to the next level. Katherine Scully from *Architectural Digest* moderates this panel including Olivier Peardon, Brunschwig & Fils; Brooke Gomez, Gomez Associates; Alexa Hampton, Mark Hampton Inc.; Rachel Kohler, Kohler Company.

What Do Clients Want?

1-2 pm

presented by ASID

Learn how to use the Web to better serve your clients and grow your business.

Book Signing with Paige Rense

3-4 pm

Paige Rense, Editor of *Architectural Digest* magazine, will be on hand to sign her newest book, *Architectural Digest: Hollywood at Home*.

Color: A Fundamental Language

4-5 pm

presented by IIDA

A panel of leading experts discusses the origin and emotional impact of color, and will help you gain a broader perspective for its use in your design projects.

Spatial Color Cocktail Party

5-6 pm

Experience color in the third dimension through this cocktail party, enabling fundamental new learning for the design community at large.

Thursday admission is complimentary for licensed architects and certified interior designers.

Visit www.archdigesthomeshow.com to register and view complete Show information.

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FEBRUARY

THURSDAY 2
LECTURE

Penelope Davies
Building Power:
Architecture and Propaganda
in the Roman World
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

EXHIBITION OPENINGS
Beyond Green: Toward
a Sustainable Art
Museum of Arts and Design
40 West 53rd St.
www.americancraftmuseum.org

Victoria Palermo
Endangered Species
John Davis Gallery
362 Warren St., Hudson, NY
www.johndavisgallery.com

FRIDAY 3
EXHIBITION OPENINGS
David Smith: A Centennial
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

What a Life!
Photographs from the
Life Magazine Archive
Staley-Wise Gallery
560 Broadway
www.staleywise.com

Anton Henning,
Ola Kolehmainen,
Sven Kroner, Anj Smith
Opterracuna
Robert Miller Gallery
524 West 26th St.
www.robertmillergallery.com

SATURDAY 4
SYMPOSIUM
Current Trajectories in
Architectural Research
Denise Scott Brown,
Keller Easterling, Bernard
Tschumi, Mark Wigley et al.
Paratheses:
10:00 a.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EVENT
Family Day at the Center:
From Dresses to Tents
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SUNDAY 5
LECTURE
Michael Miscione
Remembering
(and Forgetting)
Andrew H. Green, the Man
Who Transformed New York
Into a World-Class City
2:00 p.m.
Museum of the City
of New York
1220 5th Ave.
www.mcny.org

MONDAY 6
LECTURES
Robert Friedel
Patriot Plasticity:
The Wartime Shaping of
a New Material World
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Tony Fretton
Buildings and
Their Territories
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

John Cronin
Water—the Biggest Issue
for Global Design?
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

TUESDAY 7
LECTURES
Patricia Mears,
Ted Polhemus, Tricia Rose
Street Style and Personal
Propaganda: New York,
London, and Tokyo
6:30 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Shlomo Ben-Ami
Scars of War,
Wounds of Peace
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.cooper.edu

EXHIBITION OPENING
Livable Streets:
A New Vision for New York
City Housing Authority
Urban Center
457 Madison Ave.
www.urbancenterbooks.org

WEDNESDAY 8
LECTURES
Urban Genealogy: An
Introduction to Researching
Buildings in New York City
6:00 p.m.
Urban Center
457 Madison Ave
www.mas.org

Zaha Hadid
Simultaneous Engagements
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Linnaea Tillett
Urban Fear: What's Light
Got to Do With It?
6:30 p.m.
Museum of the City
of New York
1220 5th Ave.
www.mcny.org

Alexander Tzonis and
Liane Lefaivre
Architecture, Peaks, and
Valleys in a Flat World
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING
In Color: Recent Gifts to the
Baruch College Collection
Sidney Mishkin Gallery
135 East 22nd St.
www.baruch.cuny.edu/mishkin

LIST YOUR EVENT AT
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THURSDAY 9
LECTURES
Delta Faucet Company
A Study of Shower Systems
6:00 p.m.
Häfele New York Showroom
25 East 26th St.
www.hafeleonline.com

Amanda Burden
Shaping the City:
A Strategic Blueprint for
New York's Future
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

New Strategies for
Preservation and Planning:
Fulton Street Mall
8:30 p.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

FRIDAY 10
EXHIBITION OPENING
Agnes Martin
Closing the Circle:
Early and Late
PaceWildenstein
32 East 57th St.
www.pacewildenstein.com

SATURDAY 11
SYMPOSIUM
On-Site:
New Architecture in Spain
10:00 a.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

SUNDAY 12
EXHIBITION OPENING
On Site:
New Architecture in Spain
Museum of Modern Art
11 West 53rd St.
www.moma.org

MONDAY 13
LECTURES
Eugene Linden
The Winds of Change
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.cooper.edu

Ian Jeffrey, Judith Turner
Photography and Building
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING
Prairie Skyscraper: Frank
Lloyd Wright's Price Tower
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

WEDNESDAY 15
LECTURES
Karla Quintero
Neighborhoods and Traffic
6:30 p.m.
Urban Center
456 Madison Ave.
www.urbancenterbooks.org

Studio and Cube
Brian O'Doherty
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING
Bad Design Darts and Other
Methods for Community-
Led Improvement
Urban Center
456 Madison Ave.
www.urbancenterbooks.org

THURSDAY 16
LECTURES
Kenneth T. Jackson
From Dutch Outpost to
World Capital: The Past and
Future of Lower Manhattan
7:00 p.m.
John Street Methodist Church
44 John St.
www.downtownnny.com

Brian McGarth, David
Bergman, Bart Bettencourt
Green Design
7:00 p.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.cuny.edu

SYMPOSIUM
Philip Johnson and the
Constancy of Change
Terence Riley, Charles
Jencks, Vincent Scully,
Peter Eisenman, Rem
Koolhaas, Phyllis Lambert,
Joan Ockman, Michael
Sorkin, Mark Wigley
6:00 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

EXHIBITION OPENINGS
Michal Rovner
Fields of Fire
PaceWildenstein
534 West 25th St.
www.pacewildenstein.com

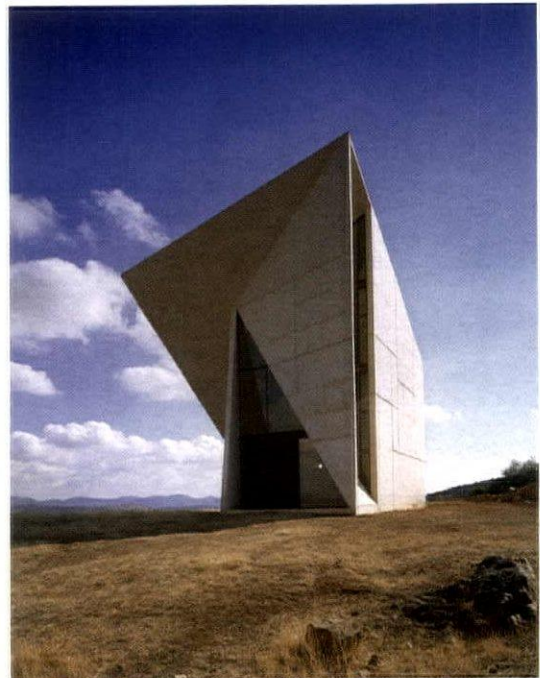
SATURDAY 18
EXHIBITION OPENING
Shirazeh Houshiary
Lehmann Maupin Galley
540 West 26th St.
www.lehmannmaupin.com

SUNDAY 19
EVENT
Downtown Brooklyn
Walking Tour
Francis Morrone
1:00 p.m.
Brooklyn Borough Hall
209 Joralemon St.
www.mas.org

MONDAY 20
LECTURES
Craig Dykers
A Way of Thinking,
a Way of Working, and
the Works of Snøhetta
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

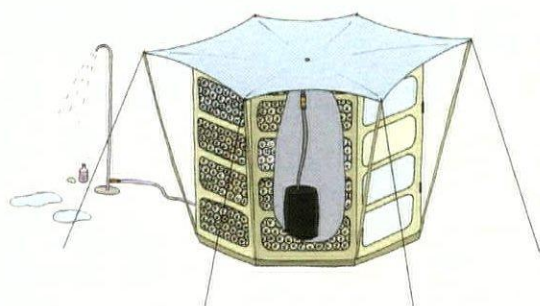
Jane Crawford, Philip
Ursprung, Wendy Owens
Anarchitecture?
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING
Gordon Matta-Clark and
Anarchitecture:
A Detective Story
Columbia GSAPP
Buell Hall
Arthur Ross Gallery
www.arch.columbia.edu



ON-SITE: NEW ARCHITECTURE IN SPAIN
Museum of Modern Art, 11 West 53rd Street
February 12 to May 1

Terence Riley's final show at the Museum of Modern Art has the potential to give his departure a real bang. The exhibition contains 53 recent projects—many of which are either in construction or just about to be—that testify to Spain's role as an international breeding ground of extraordinary architecture and design, a position achieved through considerable funding, both from the Spanish government and the European Union, for the country's civic and cultural infrastructure. The projects range in scale, cost, function, and geography—from large museums and an athletic stadium to a rural chapel designed by Sancho-Madradejos Architecture Office (pictured above). While the show is largely comprised of work by Spanish architects, including Abalos y Herreros (Madrid), GPY (Santa Cruz de Tenerife), and RCR Arquitectes (Olot), high-profile international firms such as Ateliers Jean Nouvel, Office for Metropolitan Architecture, and David Chipperfield Architects also have projects on display.



BEYOND GREEN: TOWARD A SUSTAINABLE ART
Museum of Arts and Design, 40 West 53rd Street
February 2 to May 7

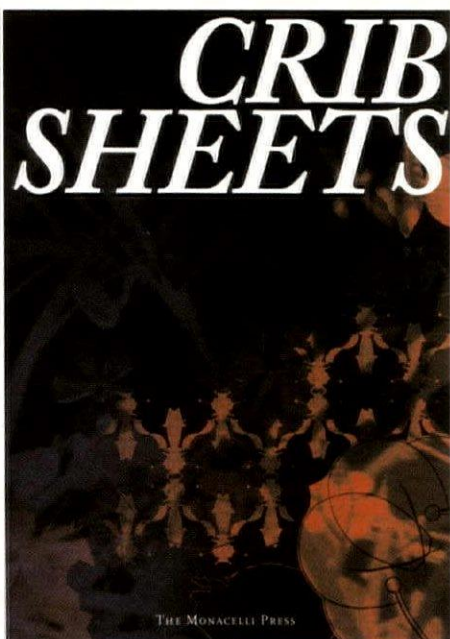
While sustainability in architecture and design may be a hot topic (though perhaps not yet implemented enough in practice), the art world has been relatively quiet on the green front. To combat this silence, the Smart Museum of Art at the University of Chicago and New York's Independent Curators International (ICI) have co-organized an exhibition that shows work by an international array of art collectives (such as Free Soil, Learning Group, and JAM) and artists (including Nils Norman, Frances Whitehead, and Andrea Zittel). One installation, Michael Rakowitz's paraSITE (1998, which also appeared in MoMA's exhibition *Safe: Design Takes On Risk*, which closed on January 2), offers an inflatable homeless shelter that plugs into existing HVAC systems, not even letting air go to waste. *Collecting and Connecting Systems Drawings* (2005, pictured above), by Learning Group, presents infrastructural systems that would take more advantage of natural space such as a below ground mushroom farming system.

WWW.ARCHPAPER.COM

BRING THE BLING

Crib Sheets: Notes on Contemporary Architectural Conversation

Edited by Sylvia Lavin and Helene Furján, with Penelope Dean
Monacelli Press, \$35



Crib Sheets: Notes on Contemporary Architectural Conversation is a fascinating collage that proves UCLA architecture dean and theorist Sylvia Lavin is the Maureen Dowd of architectural discourse. Like Dowd, she wows readers with her fearless, smart, pithy, and irreverent analogies that rake not George W., but theory, over the coals. The book, which was co-edited by the theorists Helene Furján and Penelope Dean, offers commentary on 22 contemporary architectural concepts—"diagram," "flow," "criticality," "operation," etc.—chosen not for their academic appeal but for their caché as buzzwords. This is, after all, as Lavin herself puts it, book-as-cocktail party, where "no one offers footnotes or brings proof or acknowledges sources."

Lavin's introduction is a series of missile-

like bon mots on contemporaneity and architecture's lack thereof: "Architecture is always on the prowl for contemporaneity, but never eats its prey. It likes to look mean but isn't dangerous..." She doesn't stop there: "Rather than merely pointing to the urinal of contemporaneity, like Duchamp, architecture actually needs to piss in the pot"; "Not everything becomes a flash—most things remain solidly in the pan... Modernism likes pans because they are functional. Postmodernism likes pans because they are meaningful. The contemporary uses pots and pans but likes a flash." This same attitude permeates the book's organization. Each concept is accompanied by dozens of quotes, which makes the book a broad spray of diverse and often delightfully surprising voices. And given the fact that quotes are arranged from the short-

est to the longest, intellectual hierarchy yields to irreverent juxtaposition. One admires a kind of logic that makes verbal dexterity and dazzling incongruity the intellectual point. The experience of reading is the fun, and one enjoys the fact that one needn't endure discursive reasoning to get the point or the pleasure.

But just as Dowd can wear thin by fore-grounding quips at the expense of analytic development, *Crib Sheets* and Lavin can exhaust for the unrelenting bad-girl posturing; one wearies of being teased rather than edified. Just as you get hooked on one quote/idea, you move on to another; just as you chuckle at the ironic framing of complex theoretical ideas as sound bites, you wonder at the simple ideas that get extended play. One has to marvel at the fact that, say, under "Autonomy," Michael Hays, whose theoretical career is an exploration of this concept, is given three lines and serves as a backdrop to Helene Furján, whose theoretical work—which explores branding—is given 38. Similarly, under "Flow," Saskia Sassen, whose work on capitalism's effect on public space spans 15 years, comes next to Srdjan Jovanovic Weiss and Sze Tsung Leong writing on escalators allowing flow from floor to floor. The affect is that one doesn't read *Crib Sheets* to learn about any of the 22 concepts but rather to speculate on their selection. Like the cocktail party, one cares less about what someone and more about dropping the name of whoever said it.

Perhaps the most intriguing quote is the extended one by Lavin herself which ends "Criticality"—the topic which, while seemingly one amongst many, is the heart of Lavin's own agenda. She gives us scathingly cryptic pronouncements on poor Manfredo Tafuri, "who did the most to discredit and

ultimately bankrupt criticism": "Like most good members of the party, Tafuri didn't actually give his resources away to the poor... (He) became a repo man, hoarding criticism's valuable and uncanny ability to appreciate newness." "New criticism will capitalize on its engagement with commodity culture to make history and theory contemporary and give architecture more value, not less." "Those Venetian ducats... can't buy the 'bling' that makes being rich a pleasure today." The book aims, we see, not just to displace theory with criticism, but criticism as it has heretofore been construed, with "an engagement with commodity culture" and the aforementioned bling. The courage which attends this statement can't outweigh its distaste.

One wonders how Lavin actually wants this book to be reviewed. Her dexterity in pleading the new, the quick, the contemporary, the thought-as-gossip, makes complaints about a lack of sustained discourse look so, well, yesterday. The evaluation that matters to Lavin, I suspect, is whether *Crib Sheets* will be put on academic reading lists. And here she ironically (given the anti-academic rhetoric) succeeds. Even more ironically, it succeeds not because its flashes are so brilliant but because they are so footnoted. Those of us who actually want to read the texts from which quotes are excised can go to the original source. And I confess (or applaud) that many of the authors referenced will find their way to my Contemporary Architectural Theory syllabus. That the quotes for the most part are actually written by theorists who thought that there was more to do than worry about what was new and commodifiable probably needn't be pointed out to Lavin.

PEGGY DEAMER IS ASSISTANT DEAN AT THE YALE SCHOOL OF ARCHITECTURE.

Hard Concrete, Soft Wool

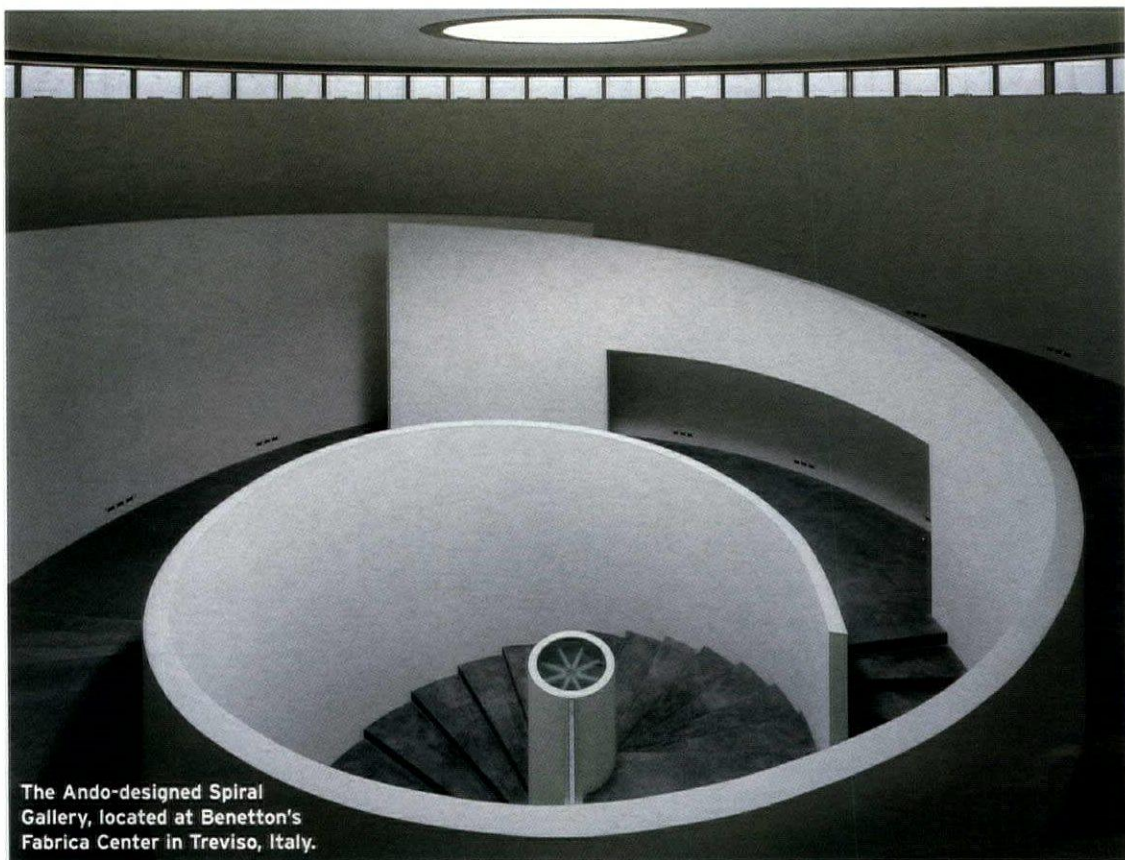
Conversation: Architecture for Benetton
Tadao Ando, Alessandro Benetton and Mark Wigley
New York Public Library
Trustees Room, Fifth Avenue and 42nd Street
December 14

When architecture is written about in the trade press, all we typically hear is the architect's voice: what her intentions were, or the ideas she wanted to explore. In the style sections of newspapers and general-interest magazines, however, one is lucky to even learn the architect's name since the focus rests so heavily on the clients' desires. To convey the true dialogue between an architect and client on any successful project, one wishes that there were a third place—a kind of architectural boxing ring where the two protagonists could face off after the match is done. The Storefront for Art and Architecture has created such a space by launching a lecture series that pairs archi-

tects and their clients with the goal of shedding light on the give-and-take nature of that relationship.

The first lecture, which was held in the elegant Trustees Room at the New York Public Library this past December, featured Tadao Ando and Alessandro Benetton. The self-taught Japanese architect has worked on two occasions for the Benetton Group—first in 1992, when Luciano Benetton commissioned him to design Fabbrica, Benetton's Research and Development Communication Center in Treviso, Italy, and again in 2000, with the design of Alessandro Benetton's residence.

Columbia University GSAPP dean Mark Wigley introduced the talk by noting that "architecture is a form of



The Ando-designed Spiral Gallery, located at Benetton's Fabbrica Center in Treviso, Italy.

clothing" and then challenged the two speakers: "How can it be that an architect whose work is known for its solidity, hard edges, and a feeling of silence would be the right choice for a company devoted to loudness, soft textures, and

color? It will be interesting to understand the dynamic."

Ando began by explaining his good working relationship with Benetton and explaining that both had tried to learn from each other's philosophy. He then gave a rather

long-winded presentation of his projects to convey the spirit of his studio and his architectural principles. He showed the Fabbrica project—Benetton's research center that grants residencies for young researchers

continued on page 20

METRO PICTURES

Robert Polidori's Metropolis

Robert Polidori, Martin Pedersen, Criswell Lapin, Metropolis Books, \$65

Manufactured Landscapes: The

Photographs of Edward Burtynsky
Laori Pauli, with essays by
Mark Haworth-Booth and Kenneth
Baker, Yale University Press, \$55

Burtynsky—China

Edward Burtynsky, Steidl, \$85

What We Want

Francesco Jodice, Skira, \$34.95

"Where you point the camera is the question, and the picture you get is the answer," writes New York photographer Robert Polidori in his book, *Metropolis*, a monograph portraying the diversity of the world's cities. Polidori, whose work regularly

appears in the *New Yorker* and *Metropolis* magazine (the latter is the publisher of this, his third book), is just one of many photographers today who are looking critically at the contemporary urban and industrial environment. Often employing large-format cameras to emphasize detail and rationalize composition, photographers such as Hilla and Bernd Becher (and their former students at the Kunstakademie Düsseldorf, Andreas Gursky, Thomas Struth and Candida Höfer) have established a pseudo-documentary tradition which questions the pervasive anonymity of the globalized landscape.

More intimate and forgiving than his German contemporaries, Robert Polidori describes his photography as urban portraiture. His models span an eclectic range, from Roman remains in Libya to the abandoned utopia of Brasília. As a counterpoint to each image, Polidori supplies an anecdote about the circumstances surrounding the creation of the photo. For example, *Interior, Villa*

Primavera, shows the ostentation of deposed Romanian dictator Nicolai Ceausescu: gilded armchairs are embroidered with Watteau-esque scenes and rigidly arranged in front of middle-brow paintings hanging from a shamelessly florid wall. Polidori cropped the image awkwardly with a third of a chair edging into the picture, which, he tells us, the local bureaucrats wouldn't allow him to move without written permission, and so this became the wry point of his image, the telling absurdity of his experience shooting there.

He has a warm relationship to his subjects, and his love of place is the most vital part of his images. Yet his photographs don't present his subjects in the most flattering view. The image of the seven star Burj Al-Arab hotel in Dubai contrasts with the more prosaic desert surrounding it, and in a following image, dryly contrasts the truth of the hotel's immediate environment with a nighttime glamour shot, gently poking fun at this ridiculous edifice.

He teases light, color and compo-

sition from his subjects, creating a total that is the place's own. By contrast, Edward Burtynsky's large format photographs of mankind's imprint on the landscape render destruction almost enchanting, and in this sense his investigation collapses into an ambiguous but melodramatic polemic. For example, in well-known images from *Manufactured Landscapes*, shown last fall at the Brooklyn Museum, the images look similar to the German tradition in that they are knowingly formulaic and staid, but whereas with the Düsseldorf school, the repetition becomes a form of criticism, Burtynsky's artificially saturated color mesmerizes the viewer but undermines his critical stance. However, with *China* his new collection of photographs, taken between 2002–2005 and shown in New York last October at the Charles Cowles gallery, his examination into the profound changes that the country is going through appears uncertain and his inquiry genuine, and because of that, some compositions in *China*

succeed at providing a more open view of their subjects. His series of twelve images on the Three Gorges dam from 2002 shows both the vast sublime scale of the project—aestheticized in his lens—and also the demolition of the landscape. Another series, on recycling, shot in 2004 to 2005 in the Fujian, Guangdong, and Zhejiang provinces on China's south eastern coast show the country as the recycler of the first world's waste. In one image, he documents the enormous and successful aluminum recovery plants, showing the vast industry, and its effective re-use of materials. Yet in another, *China Recycling #12*, 2004, he shows the cottage-industry labor involved in extracting various poisonous components from circuit boards, the variety of bowls used to categorize the parts, and the crude tools used to extract them. The ambivalence and sense of uncertain investigation that plays between the widely differing attitudes in the images reflects concerns that he isn't prepared to cover up with



EDWARD BURTYNSKY / COURTESY DISTRIBUTED ART PUBLISHERS

esthetic distractions. However, in another series on shipyards shot last year in Zhejiang province's Qili Port, Burtynsky calls back into his prior practice of dramatic ennobling compositions and highly saturated color. They are almost deliberately and comically lurid, and by employing the visual rhetoric of the sublime, he returns to an uncritical validation of the problematic questions surrounding the environmental and ethical impact of globalization.

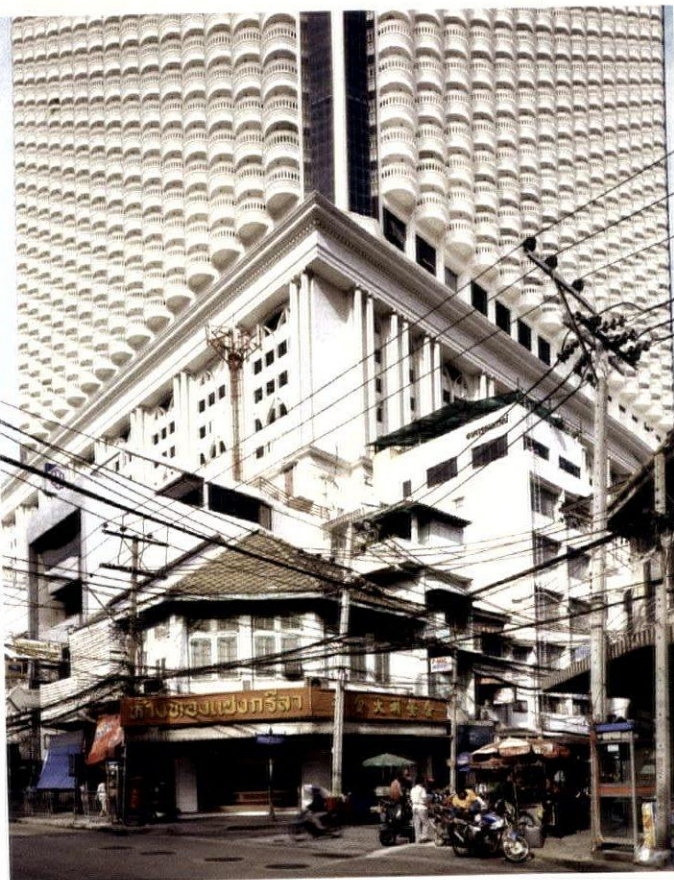
Francesco Jodice, the Italian architect, photographer, and founder of Multiplicity—an international group investigating ideas of territory—is the only one among these photographers who shows the experience of the world as one of rapid flux. Like Polidori, he investigates the persistence of local diversity across the planet, but does so with Burtynsky's scale of ambition. Jodice's book, *What We Want*, published in 2004 as a catalogue for the David di Maggio gallery in Berlin, gathers together a global brotherhood of flaneurs and psycho-geographers investigating the current state of the planet's cities, our role in them, and in what we want from them through the more journalistic, "embedded" approach of 35mm photography.

The book meanders through fifty metropolises following the flaneur's logic of chance and of the opportune event. One notices the chance similarity between a collage of layered photographs of family and friends in Perth and the stacked perspective of looking upward at the balconies of a large hotel in Bangkok; or of a roller coaster in Kitakyushu which winds around a full-scale model of space shuttle, and a corner shot of some apartments in Singapore where the dynamics of both compositions encourage an open comparison of these disparate environments. The book also offers details of images in order to direct the reader/viewer's attention to specific parts of a scene, and then shows the larger shot after it. However, whereas the first with the chance encounters and near random distributions encourages engagement, unfortunately the latter sometimes reduces looking to a "Where's Waldo?" moment of finding the detail highlighted on the previous page spread.

The book closes with a section of photographic projects from a dozen different groups investigating specific conditions of different locales. For example, Jodice includes a project by the Rome-based collaborative Stalker, whose *modus operandi* is to wander across boundaries examining the complexity of the city. The project represents the experience through edited maps,

photographs documenting the group traversing through different types of spaces, and supported with a (hopefully) deliberately meandering written thesis. And architects and urban planners Sandi Hill and Alessandro Petti survey the movement of people across borders in the occupied Palestinian territories through a photographic storyboard. All of the projects buttress Jodice's premise of a Situationist investigation of our contemporary world, although given that the dozen projects occupy only a fifth of the book, they are presented more as supporting evidence in the manner of critic's essay supporting an artist rather than as a collaborative effort.

The pretenses in Jodice and friends' project are ameliorated by the genuine investigation into our relationship to the occupied landscape through a global examination showing interrelations across the whole planet, whereas Polidori's understanding is derived from sensitivity to the particular situation, and Burtynsky's from a useful nervousness, which sometimes collapses into reassuring but overly simple statements in an attempt to understand the

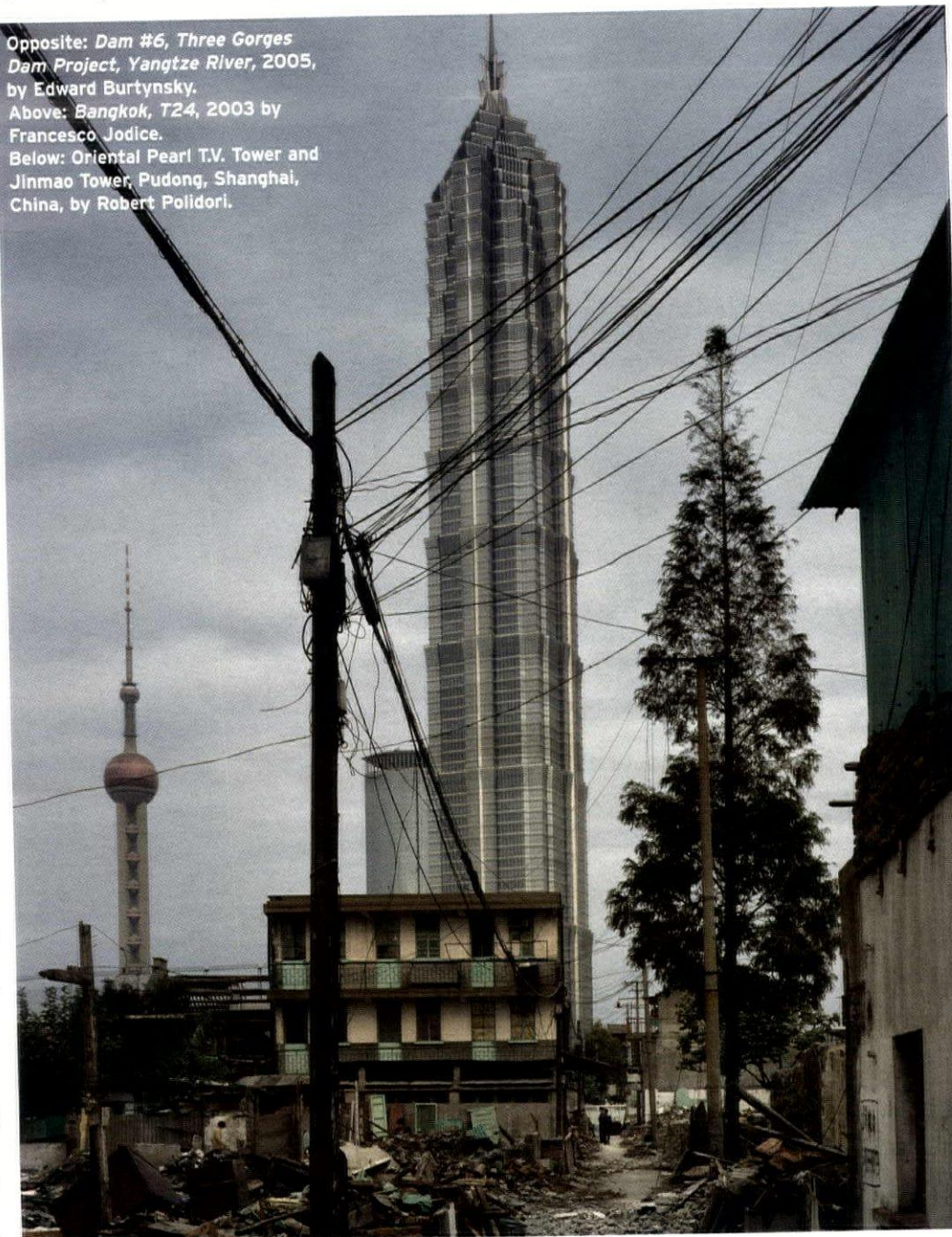


FRANCESCO JODICE

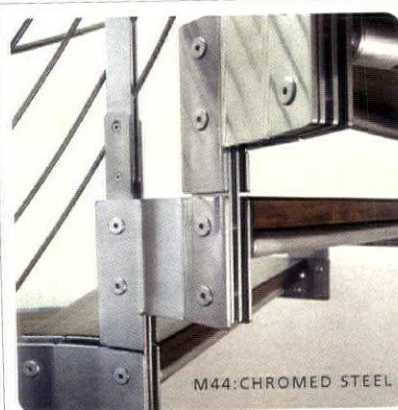
rapid evolution of the global situation—and more specifically that of the next superpower.

ANDREW ATKINSON IS AN ARTIST AND ASSISTANT PROFESSOR OF PHOTOGRAPHY AT MONTCLAIR STATE UNIVERSITY.

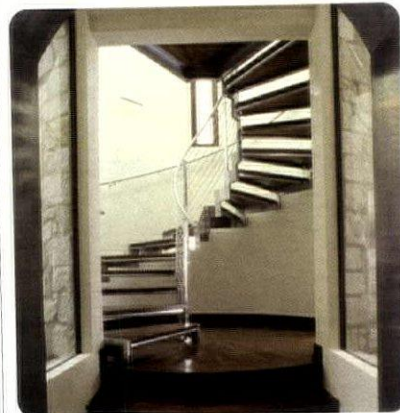
Opposite: *Dam #6, Three Gorges Dam Project, Yangtze River, 2005*, by Edward Burtynsky.
Above: *Bangkok, T24, 2003* by Francesco Jodice.
Below: *Oriental Pearl T.V. Tower and Jinmao Tower, Pudong, Shanghai, China*, by Robert Polidori.



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HARD CONCRETE, SOFT WOOL continued from page 17 and artists from around the world—and highlighted the relationship of the building with its natural and historical context.

The architect addressed the topic of working with clients with a peculiar anecdote: After a strange course of events, he was obliged in the early 1970s to buy his first building—a small family house near Japan's Osaka Station—from his ex-client, right after it was complete. He converted it into his office and modified it several times up until a recent and total reconstruction. "It was important to see my building from the client's point of view," Ando said. "The client is the one who's paying for my work, so in order to comprehend whether the building is functional, I had to pay my own money."

After Ando became his own client, he explained that he realized that "the main duty of architecture is to serve the living users." He maintained that architects tend to forget that principle in our "digitally dominated" studios, and for this reason, he keeps his dog (named Le Corbusier) in his studio to remind to everybody there of the constraints of the living condition.

After Ando, Alessandro Benetton, vice chairman of the famous and eponymous clothing company, spoke briefly. He described an ideal collaboration with Ando on his own house and showed a video about the Fabbrica's larger mission in the arts and communication. Alessandro talked about his father Luciano's (the founder of the company) great vision, noting that in the 1960s and 70s, Luciano Benetton was aware of the value of architecture despite the fact that back then economical wisdom and good architects

were "two things in the opposite direction."

The Benetton Group has an exemplary record as an architectural client, beginning with the 1964 commissioning of Afra and Tobia Scarpa (the latter is the son of the distinguished Italian architect Carlo Scarpa) to design the first Benetton factory. At the time, the Scarpas were very young (29 and 32 years old, respectively) and neither had yet earned their architecture degree. They went on to design several Benetton projects over the next forty years, from furniture and branding to residencies, factories, and industrial amenities. These and other architectural ventures undertaken by Benetton are documented in the monograph *Architecture for Benetton* (Skira, 2003), which inspired the event.

Unfortunately, the lecture felt more like straight presentations from Ando and Benetton than our imaginary boxing ring. After each was complete, Wigley concluded with questions from the audience. He once again pressed Ando to answer how his "quiet" architecture has worked for the loud Fabbrica. Ando explained that he doesn't consider his architecture as complete once it is finished. Rather, his architecture is completed through the process of being used, thus gaining its own life. Ando's ultimate aim is an architecture that knows how to age beautifully. As a closing note, Wigley astutely noted that Fabbrica, ironically, does not offer grants for architectural research. He encouraged Alessandro Benetton to expand his architectural patronage by including the field in the art center's programming.

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Speaker: **Santiago Calatrava**

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Topic: **Recent Work**

Location: **One Chase Manhattan Plaza, 60th Floor**

(enter concourse level; doors open 4:30pm)

At Liberty/Nassau Streets, this 1960 building by Skidmore, Owings & Merrill is notable for its design and plaza.

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Date: Thursday, February 16 – 7pm

Speaker: **Kenneth T. Jackson**

Professor of History, Columbia University; editor, *The Encyclopedia of New York City*

Topic: **From Dutch Outpost to World Capital:**

The Past and Future of Lower Manhattan

Location: **John Street Methodist Church**

At 44 John Street, this is the oldest Methodist congregation in North America. The Georgian-inspired landmark, erected in 1841, is the third church on this site.

Date: Thursday, March 16 – 7pm

Speaker: **Joan H. Geismar**

Urban archeologist, who counts among her discoveries a 92-foot ship buried in the South Street Seaport

Topic: **Is it Trash or is it Treasure?**

An Urban Archeologist Reflects on Historical Debris

Location: **Seamen's Church Institute**

In the South Street Seaport at 241 Water Street, this Polshek and Partners' building with its distinctly nautical character provides breathtaking views.

Date: Thursday, April 20 – 7pm

Speaker: **Gail Fenske**

Professor of Architecture, School of Architecture, Art & Historic Preservation, Roger Williams University

Topic: **The Skyscraper and the City: The Woolworth Building and the Making of Modern New York**

Location: **Woolworth Building**

At 233 Broadway, this grand Gothic skyscraper, designed by Cass Gilbert and built by Frank W. Woolworth in 1913, once stood as the world's tallest building.

Date: Thursday, May 18 – 7pm

Speaker: **Herbert Muschamp**

Critic, *The New York Times*

Topic: **Blinking at the Abyss**

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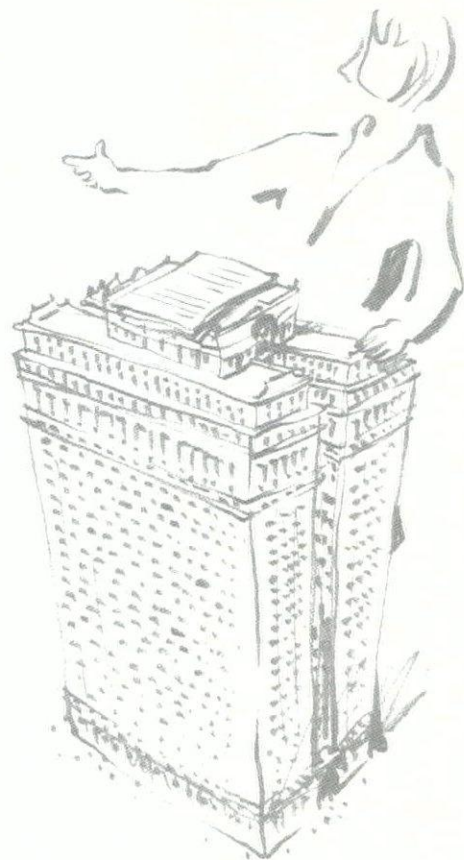
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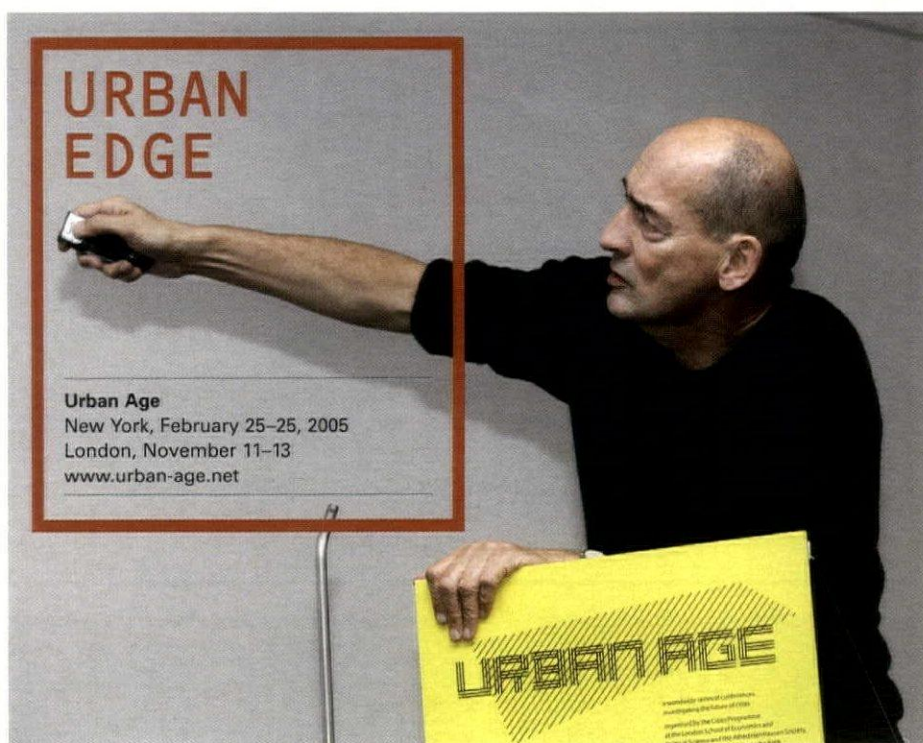
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New York, London, Shanghai, Mexico City, Johannesburg, Berlin—in Richard Burdett's opinion, these are cities that are changing the most, which is why he chose to locate his Urban Age events in each of them. Professor of architecture and urbanism at the London School of Economics, Burdett created Urban Age with a mission to "shape the thinking and practice of urban leaders." His strategy? A nomadic, interdisciplinary conference series that assembles an international group of academics, political leaders, architects, and engineers to investigate each host city's grip on urbanism. "You cannot discuss design in a vacuum," says Burdett. The challenge of his high-powered, invitation-only meetings is to engender the widest possible understanding among policy-makers about how they can manage their cities creatively. The initiative has already acquired a Davos-like cachet, even though it is only one year and three cities into its planned two-year, six-city run.

As adviser to London Mayor Ken Livingstone, Burdett, who trained as an architect, has been instrumental in propelling the momentum of the British architecture scene. In 2003 he instigated two European Mayor's conferences on cities, held first in London and then Barcelona. Leaders of London, Amsterdam, Barcelona, Frankfurt, and Helsinki shared tales of their cities' developments in tackling social inequality and promoting cultural diversity. In many ways, this was the precursor to the more globally-minded Urban Age.

Urban Age kicked off in New York in February 2005 with almost 50 speakers, including Amanda Burden of the New York City Planning Commission, Skidmore Owings & Merrill principal Marilyn Taylor, critic and architect Michael Sorkin, and Robert Yaro, president of the Regional Plan Association of New York. At this inaugural event, Burdett outlined the four core themes that are key to the health of all cities—public life and urban space, mobility and transport, neighborhoods and housing, and the workplace.

Again and again, participants discussed the dangerous potential for sanitization of public urban space "decivilized" by government security agendas, leaving architects to specify nothing more ambitious than planters. Michael Sorkin defended the value of Jane Jacobs' lessons about viable neighborhoods, but was rebutted by Rem Koolhaas, who

claimed that her definition of neighborhood was irrelevant today, and argued that we must update our sense of the urban. Mohsen Mostafavi, dean of the Cornell Architecture School, added that architecture and planning haven't been revitalized for thirty years. It is significant, he said, that "so many European architects are being imported to solve the problems of American cities."

In London, the two-day event focused on the significance of plans for four former industrial sites, including the King's Cross former industrial/railway zone and Hackney Wick, which will be the location of the London 2012 Olympics. Many worried that Allies & Morrison's master plan for King's Cross will lead to the further sanitization of urban space, but this was vigorously denied by developer Roger Madelin of Argent. No one disagreed with Gerald Frug, a professor at the Harvard Law School, who noted that as the public has become more private, we have lost the ability to figure out whom to give the decision-making to. With a questioning of old models but so many stakeholders, there was no singular view of the city to push forward a whole paradigm, said London-based architect David Adjaye.

All the London delegates endorsed empowered planning through a closer relationship with design, incorporating it through systematic tests. In their separate presentations, Alejandro Zaero-Polo of Foreign Office Architects and Adjaye argued that their intention as architects is neither to disconnect architecture from infrastructural urban planning, nor to perpetuate formalisms that constrict diversity. Richard Sennett, a professor of sociology at the London School of Economics and the Massachusetts Institute of Technology, raised the point that diversity is commonly framed in terms of culture, but needs to be framed by economics. He didn't offer examples, but Susan Christopherson, professor at Cornell, did, discussing the adaptable qualities of the warehouse for new media networking and manufacturing in high-density urban areas during New York's session, titled "Do Jobs build cities or do cities build jobs?" as one example. As the conference wore on, it grew apparent that participants needed each other to identify their strengths and weaknesses.

Urban Age, apart from diagnosing common problems, if not yet full-blown solutions,

also teaches that a harmonious relationship between government and physical planning in cities is fundamental. For example, in New York City, transport infrastructure is controlled by the state, which has priorities completely different to those of people who live in the city. In China, by contrast, big infrastructural decisions are made by central government in Beijing, which tends to give all the country's major highway construction budget to itself. At the London event, Frug called all city governments dysfunctional, "but each in its own way." He went on, "New York does not have the power to plan, let alone control, its own future nor its connection to the surrounding region. The British Parliament has granted the Greater London Authority the brain functions to carry out this type of planning, yet not the muscle that New York City has in its wide provision of services."

The proceedings of Urban Age will be published in a book as a series of white papers, which will be distributed to mayors and urban advisors this coming Fall. Meanwhile, a film crew has been documenting each meeting, so that eventually, others beyond the participants may gain insight from these gatherings.

Burdett will further disseminate Urban Age's findings in the 10th Venice Architecture Biennale, which he is directing. All six of the Urban Age cities will be featured as subjects in the main exhibition in the Arsenale, plus studies of ten as-yet-unnamed cities. If he can pull it off, the next Biennale (which will open on September 6, 2006) will reach a new level of political debate.

Urban Age has an urgency, timeliness, and value because of the widespread feeling that many urban procedural planning tools are

out of date and do not meet the needs of evolving city centers. Burdett told the delegates about London's Unitary Development Plan, one framework articulating the whole city, which, when finally approved, would be totally out of date. Perhaps the crystallization of the strategic thinking behind the conference can only be acted on by future generations of policymakers. But Burdett will be onto a winner with Urban Age if his participants find they can successfully extract from the proceedings a greater insight about local problems, and immediately get proactive in whatever field they operate. Fortunately, the issue of urban governance is in vogue right now: five leading European mayors recently appeared on the cover of *Time* magazine's European edition. Cities and their mayors are enjoying a golden age.

LUCY BULLIVANT IS THE AUTHOR OF *BRITISH BUILT: UK ARCHITECTURE'S RISING GENERATION* (PRINCETON ARCHITECTURAL PRESS, 2005).

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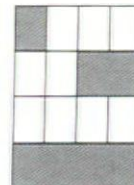
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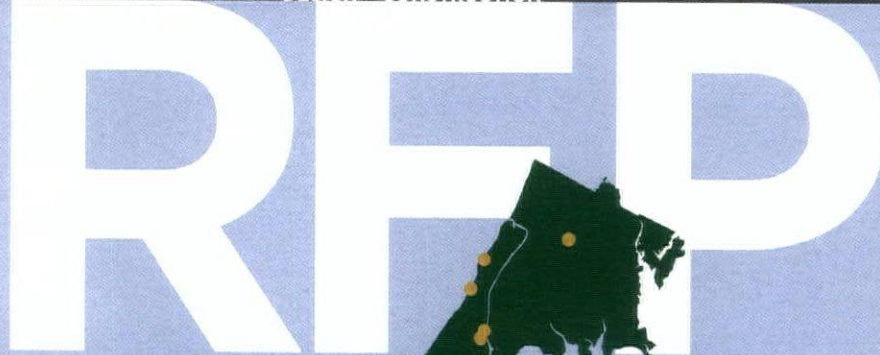
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