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COURTESY PORT AUTHORITY

PORT AUTHORITY TO BUILD EXPANDED FERRY DOCK

TERMINAL CAPACITY

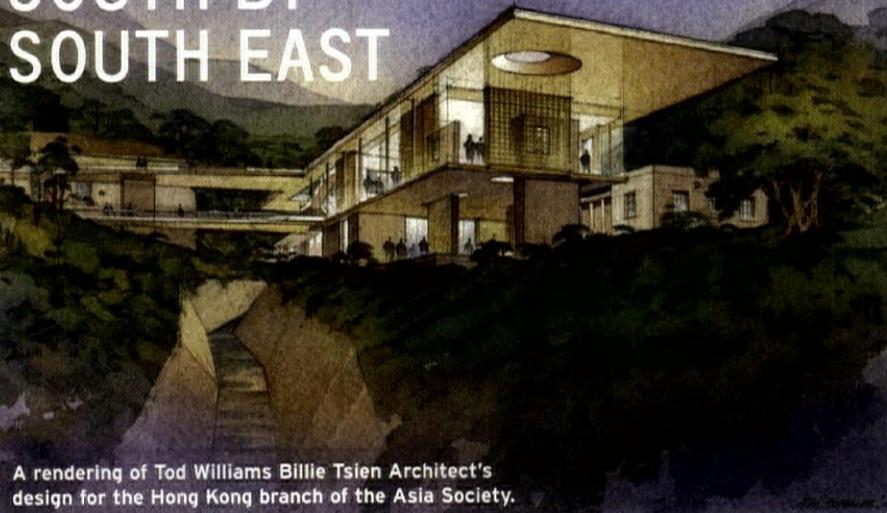
The World Financial Center is set to receive a new floating, five-slip ferry terminal. Currently under construction in a shipyard in Texas, the new \$40 million terminal was designed by the engineering and architecture design division of the Port Authority of New York & New Jersey (PA), and will replace a temporary two-slip facility currently in operation at the Battery Park City esplanade. Serviced by New York Waterways, the new terminal will continue to connect Lower Manhattan to Hoboken and will increase passenger capacity to an estimated 16,000 people per hour, up 7,000 from the temporary facility.

After the World Trade Center PATH station was destroyed during 9/11, ferry service to and from Lower Manhattan increased dramatically. While the temporary terminal served the extra traffic, the five-slip permanent facility was planned before 9/11, in the late 1990s, according to Donald Fram, PA's chief architect. New York Waterways has run ferry service to and from Battery Park City since 1989.

This June, the 160-by-176-foot terminal base will be tugged from Texas to the New York area via the Gulf of Mexico and the Atlantic Ocean. In preparation for its ocean voyage, the craft is being constructed with a deeper keel—making it more like a ship than a barge. The base will arrive first in Brooklyn, where it will be outfitted with a pitched fabric roof and interior elements. The ferry terminal is expected to be completed at the end of the year, at which time it will be anchored to two steel piers at the **continued on page 5**

ASIA SOCIETY UNVEILS TWO NEW FACILITIES FOR HOUSTON AND HONG KONG

SOUTH BY SOUTH EAST



A rendering of Tod Williams Billie Tsien Architect's design for the Hong Kong branch of the Asia Society.

COURTESY TOD WILLIAMS BILLIE TSIEN ARCHITECTS

The Asia Society, the New York-based center for culture and commerce, was founded by John D. Rockefeller III 50 years ago to encourage dialogue about the far-flung continent. Asia might not seem as far away today as it did in Rockefeller's time, but globalization has only deepened the need for greater understanding between East and West. The nonprofit has commissioned two multi-million dollar exhibition and conference centers—one in Hong Kong, the other

in Houston—by two prominent international architecture firms.

The society already has several locations in Asia and in the United States that are administered locally. The organization has been operating for 15 years in Hong Kong and 25 years in Houston, but increased interest and funding have made the expanded facilities the next logical step, according to Asia Society President Vishakha N. Desai. Houston has one of this **continued on page 4**



The Philip Johnson Architecture and Design Galleries at MoMA.

TIMOTHY HURSLEY / COURTESY MOMA

CRIT: JULIE V. IOVINE

MUSEUMS NEED ARCHITECTURE AND DESIGN CURATORS, BUT WHAT ARE THEY LOOKING FOR?

POSITIONS AVAILABLE, JOB UNKNOWN

In relatively short order, Terence Riley vacated the post of chief architecture and design curator of the Museum of Modern Art (MoMA); Joseph Rosa left the San Francisco Museum of Modern Art (SFMOMA) last summer to join the Art Institute of Chicago, and his old position remains unfilled; the Guggenheim, with a major retrospective on Zaha Hadid and another on Eero Saarinen on the horizon, announced that it's in the market for a senior architecture curator. And last month, Alice Rawsthorn, the gung-ho director of London's Design Museum, abruptly—and per force—resigned.

Who gets these jobs matters less than the sea change they portend. Museums, particularly those with a broad sense of mission, have at long last noticed that architecture and design are as capable of mirroring the culture as any other art form. But are museums really welcoming architecture and design into the pantheon of the arts or is this a **continued on page 5**

PRESERVATIONISTS SAY LMDC'S MEMORIAL PLANS ENDANGER WTC FOOTPRINTS

MIS-STEPS ON FOOTINGS

On March 13, a team of construction workers began to prepare the site for the World Trade Center Memorial and Museum at Ground Zero. However, the work began under a cloud of criticism from an unexpected quarter: two well-regarded preservation groups. Only two weeks before, the National Trust for Historic Preservation (NTHP) and the Lower Manhattan Emergency Preservation Fund joined the memorial's **continued on page 3**

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QUEENS BANK ROBBED OF HISTORIC DESIGNATION STATUS

Landmarking Undone

Despite intense lobbying efforts of local preservationists, New York's City Council recently overturned the landmark designation of the former Jamaica Savings Bank in Elmhurst, Queens. The Landmarks Preservation Commission gave the 1966 modernist building, by architect William Cann, a landmark designation in June 2005.

At the City Council confirmation hearing on February 15, the building's owner, BA Property LLC, argued against landmarking, citing the complaints of its current occupant, North Fork Bank. The tenant claims the building is too expensive to operate due to its design, noting that the utility bills are 50 percent higher at the Elmhurst location **continued on page 3**

Jamaica Savings Bank, designed by William Cann in 1966.



ALICE RICH / HISTORIC DISTRICTS COUNCIL



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In our feature "Patchwork City" (page 12) Grahame Shane observes that New York's origins as an archipelago, a network of small European settlements that grew connective tissue of roads and neighborhoods over the years. A new framework for development being implemented by the Department of City Planning (DCP) nods to that history, and is encouraging a similar pattern of "mixed uses, spaces, scales, densities and textures" throughout the boroughs.

The patchwork approach has clear benefits, as Shane points out, such as flexibility, responsiveness, variety, embodied by Amanda Burden's innovative micro-zoning. However, it has one obvious drawback, which is the lack of an overall vision of growth. We wouldn't dare suggest that the Mayor install a Robert Moses-like figure in his office, but that he simply consider a unified plan of action, like the 1992 New York City waterfront plan, which assessed and guided the development of the city's entire 587-mile waterfront. Such a plan might be able to do something about Queens West, a self-enclosed, suburban highrise district that echoes Battery Park City. It makes little sense to offer planning incentives and tax abatements to build massive towers on the waterfront, where development is likely to take place over time without incentives and which has few links to public transportation.

The truth is, Queens West responds more to Manhattan's squeezed residential market than to the real needs of the borough or the city as a whole. New York does need more housing at all income levels, but most new residential developments, like those at Queens West, are squeezing moderate- and low-income populations further out. We applaud the DCP's efforts to save the "soul" of the area with its approval of the Hunters Point Mixed-Use Sub-District zone and its measures to transform Jackson Avenue into an animated boulevard. But who will be left to enjoy this new mixed-use urban landscape if the area becomes too expensive for all but well-to-do New Yorkers?

Without a masterplan, the areas that will receive the DCP's focused attention are the hot development spots of the moment. Quick reflexes are a virtue but so is far-sightedness. What about the un-hot patches? For example, Sunnyside Yards begs for attention. All the DCP's encouragements for Long Island City to thrive with new businesses and residents should be integral to the creation of an intermodal transportation hub at Sunnyside Yards, a long-deliberated plan that the city and state seem to have given up on.

New York last tried to institute a masterplan in 1970 and it was rightly condemned as a "Master's plan" for its Manhattan-centricism and failure to include community participation in its formulation. The days of such lordly planning may be over, but it is hard to argue that the opposite, in which each community is left to its own devices, has ultimately been better. While Brooklyn Heights could organize itself and pay for an alternate plan to protect view corridors along its shore, poor Red Hook gets stuck with car pounds and big box stores on its waterfront. Special District zoning does not seem to lessen the sense of Manhattan-centricism; what is lost is the sense that city is thoughtfully considered as a whole. How can we plan if every person wants to speak for themselves and, at the same time, we share no big common goals as a community? A true comprehensive plan would address this conundrum.

LANDMARKING UNDONE continued from front page than at other North Fork branches.

When Cann created the structure's hyperbolic paraboloid form, he used reinforced concrete piers to support the copper-clad roof that peaks at a height of 43 feet above the entrance. The design eliminated the need for interior columns and enhanced the sightlines within the building.

While the building's owner has no plans to sell the building or create a larger structure on the site, zoning restrictions currently allow for a structure 84 percent larger than the current building. The City Council's ruling was important to BA Property as the company has reservations that it will be able to find a new tenant should North Fork decide

to relocate when its lease expires in 2014.

Subcommittee Chairs Simcha Felder and Melida Katz agreed with BA Property's disputes and argued that the building did not "look like" a landmark and therefore did not deserve a landmark designation. Additionally, councilmember Charles Barron declared that modern buildings are not old enough to be worthy of landmarking. At the final vote, all but one councilmember voted against the designation. Though Mayor Michael Bloomberg vetoed the action of City Council, City Council overturned the veto.

Since City Council was given the authority in 1990 to vote on landmarking, only six LPC designations have been reversed.

TERESA HERRMANN

3 TENANTS SO FAR FOR 7WTC

Still For Rent

Though 7 World Trade Center will officially open in May, it has signed only three tenants to date. According to Bud Perrone, vice president of Rubenstein Communications and representative of 7 WTC's developer Silverstein Properties, "The building will definitely not be full when it opens in May. But Silverstein Properties continues to be in serious negotiations with possible tenants and remains confident that the building will lease out rather quickly, as there is a demand for Class A commercial property."

As one of downtown's premier buildings, 7 WTC can be read as an indicator of the market for downtown commercial real estate. As a result, Larry Silverstein of Silverstein

MIS-STEPS ON FOOTINGS continued from front page many critics, sending out two strongly worded letters addressed to the Port Authority and the Lower Manhattan Development Corporation (LMDC). The groups urged the Port Authority to hold off work on the site until the true nature of the museum's effects on the original tower's footprints could be determined. The NTHP regards the footprints as a "direct, irreplaceable, and authentic link to the historic events of September 11, 2001."

In the February 24th letter, the NTHP also expressed grave concerns about the LMDC's review process to determine which elements of the site are worth preserving. According to Roberta Lane, program officer and regional attorney for the Northeast region of the NTHP, "The construction bids [for site preparation and footings] were due before our comments [were due], so the review process was meaningless." Another issue is a lack of clarity: "From the way they framed their analysis [of potentially adverse affects to the site], it is not even perfectly clear what will happen to the footprints," said Lane. "It may be fine, but the plans are unclear, making it is hard to know."

The NTHP became involved in the rebuilding process when the WTC site was deemed eligible for protection under the National Historic Places Act of 1966. When a property slated for designation is going to be modified in any way, it triggers a review process known as Section 106. In practice, this means that local organizations are asked to provide constructive feedback on the way the plans may affect the historic resources. While the process is non-binding, preservation groups and others with an interest in the site's redevelopment often exert some influence.

In sending the letters, the two groups have given ammunition to a group of family members of victims of the World Trade Center's destruction, who staged a protest at the WTC site on the day of the memorial's groundbreaking. Members of the Coalition of 9/11 Families say that the LMDC and Port Authority did not consult them during the design process, either. They, too, are seriously concerned that the original footprint of the north tower will be covered by the museum. The group also filed a lawsuit on March 10, requesting an injunction to stop any work on the site. While work did begin, it is only site preparation and clean-up, and the concrete for the museum's footings will not be poured for another eight weeks. ANNE GUINEY

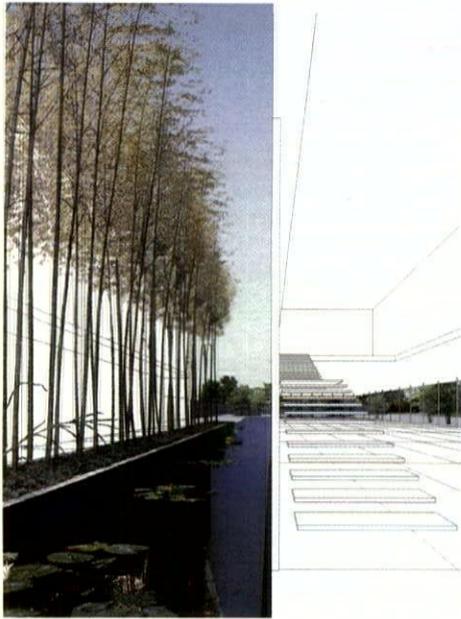
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Properties, has come under fire for his plans to build additional commercial towers at Ground Zero, including the long-discussed Freedom Tower and a third tower, at 200 Greenwich, which is to be designed by Lord Norman Foster.

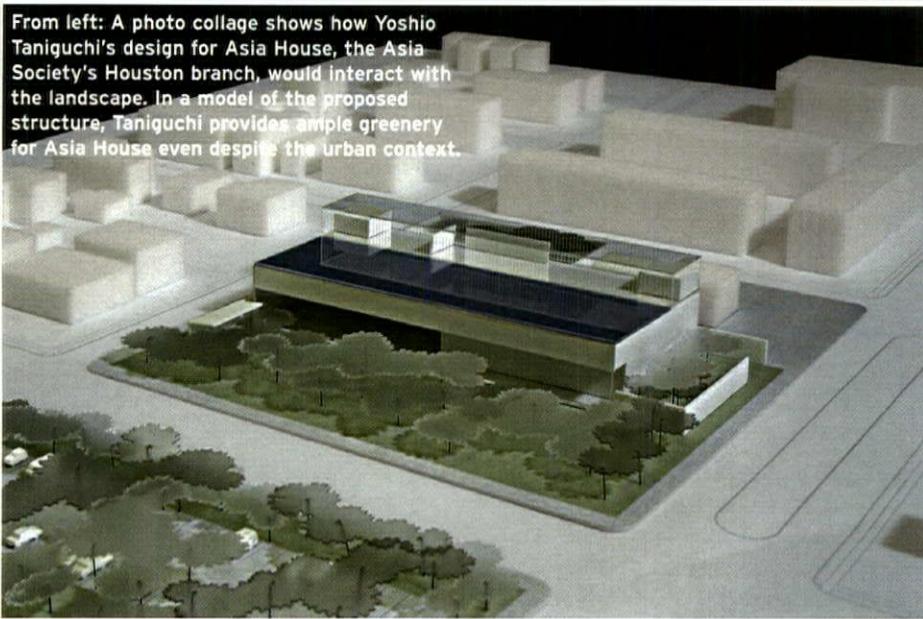
At present, only three tenants have signed on for space in the 1.7-million-square-foot, 52-floor 7 WTC: New York Academy of Science, 40,000 square feet of the 40th floor; Ameriprise Financial, 20,000 square feet of the 39th floor; and Beijing-based Vantone Real Estate, 200,000 square feet on the top five floors.

Though the lobby isn't expected to see much traffic any time soon, it will resound with the work of Jenny Holzer: A 14-foot light-emitting wall will display eight hours worth of poetry and prose from dozens of authors such as Allen Ginsberg and Walt Whitman. TH

EAVESDROP IS ON ASSIGNMENT



From left: A photo collage shows how Yoshio Taniguchi's design for Asia House, the Asia Society's Houston branch, would interact with the landscape. In a model of the proposed structure, Taniguchi provides ample greenery for Asia House even despite the urban context.



SOUTH BY SOUTH EAST continued from front page country's fastest growing Asian-American communities. "With its strength in the science, technology, and energy sectors, Houston has been attracting people from China, India, Vietnam, and Korea," explained Desai.

Yoshio Taniguchi, best known for his expansion of New York's Museum of Modern Art, is designing the society's \$40 million Houston outpost, Asia House, which will break ground later this year and be completed by 2010. While the final design will be unveiled in mid-March, the center will include galleries, a 300-seat theater, meeting rooms, reception spaces, and gardens.

Meanwhile, ground has just been broken

for a 35,000-square-foot, \$52-million complex designed by Tod Williams Billie Tsien and Architects (TWBTA) in the Hong Kong district known as Central. Construction is expected to be completed by 2008.

Taniguchi was selected for the Houston project after a review of several architects' work, while TWBTA participated in a limited competition: The society considered 10 portfolios and three were shortlisted. "We wanted to work extra hard to include Asians in the process for Hong Kong, but the most important thing to us was how the designers approached the site," recalled Desai.

Williams and Tsien first saw the site in 2000, along with other shortlisted architects Kazuyo

Sejima and Barcelona-based Elías Torres and José Antonio Martínez Lapeña. "It was like a jungle," said Tsien. "It was like Vietnam, with banyan trees with leaves the size of umbrellas growing out of the tops of the buildings." On the site is a three-building compound that was an explosives and ammunition storehouse in the 19th century.

An overgrown plot in the city's skyscraper-dense downtown—and a stone's throw from Norman Foster's Hong Kong and Shanghai Bank—the historic structures will be renovated to become exhibition spaces as well as a theater and offices in the architects' scheme.

The New York architects decided to take advantage of the site's horizontality in designing the new addition, a 20,000-square-foot

conference center. "It is a horizontal skyscraper—a groundscraper," Tsien said of their modern glass building. Its low-slung profile hugs the landscape and engages nature in a very Wrightian way with a roof garden that becomes a dynamic, zig-zagging bridge linked to the old complex. Where the roof melds with the bridge, a quadrilateral-shaped pool will deposit water onto the lower level of the two-story complex. Described by Tsien as a "floating garden," the roof/bridge segue is the most striking and unifying aspect of the new project.

The team's initial scheme for the bridge was a straight connection to the old complex, but the palm trees—and their resident endangered fruit bats—would have been eliminated by this footprint, so the designers developed the winding bridge. And, according to Chinese tradition, bad spirits are brought on by straight lines, so the indirect link is more in keeping with local tradition.

For Tsien, the commission for the Asia Society Hong Kong has great personal significance. "I have enjoyed the commission a huge amount. For me, it is a bridge because I am Chinese-American, not one or the other," she said. "And the Asia Society's whole mission is to be a bridge between cultures." Making the commission even more bittersweet, the actual day they won was September 11, 2001.

While TWBTA is working on a house in Hong Kong, they have no additional projects in Asia. "I am not sure if we are right for Asia," Tsien explained, adding that the Asia Society was an exceptional client. "China in particular is interested in buying names and products. That is not how we work."

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POSITIONS AVAILABLE, JOB UNKNOWN continued from front page cynical recognition that they are just "easy" and popular with the masses? In fact, architecture and design's admission to the club might be less about the disciplines' growing cultural significance, and more about the fact that high or "elite" culture seems to be on its way out. Museums, increasingly pressured to be profitable, are keen on producing bankable crowd-pleasers.

Relevance is ever more determined by attendance, not by the amount of enlightenment that has been spread. No more the marbled containers of culture's most precious objects, museums today function more like malls than cathedrals. The quiet contemplation of art is just one stop in a multiplex assortment of pleasures: movies, tours, lectures, interactive demos for the kids, shops. The Blanton Museum of Art in Austin, Texas, recently sent out a press release boasting a \$10 million grant for a new expanded café. Take that, artworks-deep-sixed-in-storage! It is hardly an exaggeration to say that the Minneapolis Museum of Art makes more of a civic contribution with its neo-gothic Quadracci Pavilion designed by Santiago Calatrava—and booked months in advance for weddings—than its little-bit-of-everything art collection.

The notion of treating architecture and design as museum-worthy subjects is only as old as the MoMA, and still very much in progress. While other curators have inherited a canon shaped and distorted by the centuries, architecture and design curators are making

it up from scratch.

So what have we seen? Collections of cool stuff presented in the manner of natural history museums (minus, alas, the dioramas), meticulously mysterious drawings, and wacky models by avant-garde architects conveying the wonders of the future to a head-scratching audience. Blockbuster retrospectives on signature architects like Frank Lloyd Wright and Frank Gehry. A show dedicated to the sneaker. When Rawsthorn stretched the definition of design so far beyond form and function to embrace Constance Spry, a flower-arranger for 1950s British society, it was the last straw for the old guard at the Design Museum. Certainly, good design is polymorphous and diffuse, but the problem is that most shows miss the chance to convey to a general audience that design is more than stuff that looks cool.

Unlike painting, sculpture, video art, et cetera, architecture and design are not just about singular visions (like Spry's or Gehry's or Hadid's—not that they are undeserving subjects). Like fine arts, architecture and design reflect the particular values of a society and the idiosyncratic perspective of the maker. But too few exhibitions convey the vast and complicated networks that architecture and design involve. As applied arts, the design fields are about function, progress, the deployment of resources on a mass scale. They have the power, unlike a Matthew Barney film or Richard Serra sculpture, to influence the way we work and live and occupy this planet.

Signs of a greater appetite for a more nuanced menu

abound. Critics of recent omnibus shows have begged for more context and deeper explanations of the forces at work within already riveting panoramic surveys of, for instance, Spain and safety. Two years ago, the Prada Foundation in Milan had to turn back crowds clamoring to see an idiosyncratic but compelling collection of materials under research and development by the profession's most eccentrically thoughtful architects, Rem Koolhaas and Herzog & de Meuron. Why that show never went to a museum or wasn't conceived by one in the first place is even more perplexing.

In 1968 MoMA staged a legendary show, called *The Machine*, curated by K.G. Pontus Hultén. Even the exhibition's catalogue, with its pressed and colorized metal cover showing the museum's façade, was memorable. The uninhibited exhibition ranged far, including paintings by Kasimir, Malevich and James Rosenquist, a reconstructed model of Vladimir Tatlin's Constructivist tower, Buckminster Fuller's Dymaxion car; a camera owned by the Lumière Brothers as well as a Nam June Paik video work. Art, architecture, graphics, and design were all equal players in the mix. It must have been exhilarating. Showing us how art and architecture, design and technology cross-over and feed each other as well as nurture our collective selves will always be the best any curator can do.

JULIE V. IOVINE CONTRIBUTES TO THE NEW YORK TIMES AND IS FEATURES EDITOR AT ELLE DÉCOR. SEND COMMENTS TO JIOVINE@ARCHPAPER.COM.

TERMINAL CAPACITY continued from front page World Financial Center. (In 2003, the temporary terminal was moved roughly 400 feet north of the project site to make way for the erection of these piers.)

When the terminal opens in the beginning of 2007, it will be a recognizable addition to the waterfront, with its dramatic roof. At night the up-lit fabric will glow and during the day it will catch daylight and radiate it into the pavilion below.

While a visible, luminous presence on the waterfront was important to the designers, a bigger concern was transparency. "The key thing about it," said Fram, "is that it's an extension of the esplanade. We wanted to keep it as open as possible in terms of use and not obstruct the view of the water." The terminal links passengers to land via two glass-covered, ADA-compliant gangways that penetrate the bulkhead of the esplanade.

Glass windscreens surround the public areas to shelter visitors, but the building itself is not environmentally sealed. Heating elements on columns, however, will keep temperatures inside the terminal comfortable throughout the winter.

The terminal will not only serve ferry passengers but the general public, with concessions and other open areas. "Anyone who wants to meander down there can do so," said Fram.

The World Financial Center Ferry Terminal is the latest in a series of Port Authority-designed projects in Lower Manhattan. The PA's architecture and engineering office was also responsible for the WTC Site Viewing Wall and the WTC Temporary PATH Station.

Currently, the PA is working on the modernization of Newark Liberty Airport's Terminal B, which will begin construction this summer. **AARON SEWARD**



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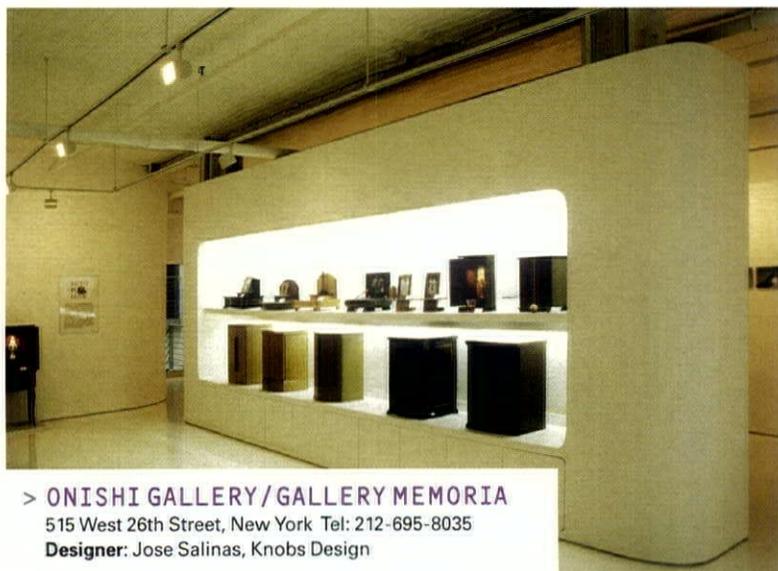
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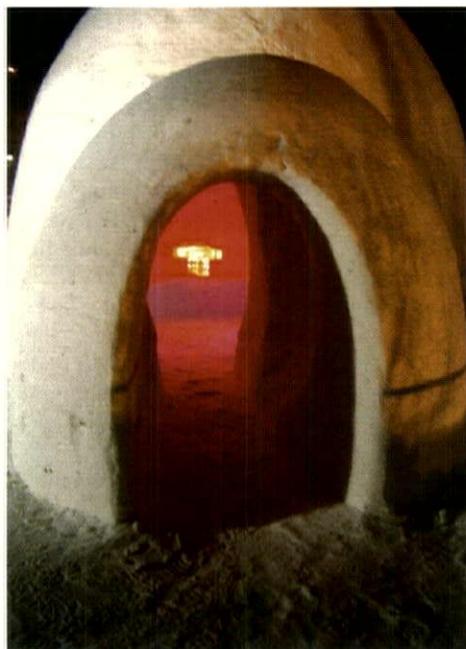
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The Onishi Gallery/Gallery Memoria is a departure from the neutral white cube: With glossy white epoxy floors and drywall polished to a high sheen, the space unabashedly makes its own artistic statement. The 1,500-square-foot space, designed by Jose Salinas of Knobs Design, houses two galleries: the Onishi Gallery, devoted to Japanese contemporary art, and Gallery Memoria, which contains a permanent exhibition of Buddhist altars. To divide the two spaces, the architect created a "mediating wall," an oblong shelving unit that encourages a circular path. "Organizing the space into a circle emphasizes the theme of past and contemporary combined," said Salinas. While the Onishi Gallery is more conventional in its display of art, Gallery Memoria resembles a shrine imagined by a designer from Apple. Rows of glowing inset shelves exhibit various Japanese artifacts; as the centerpiece of the gallery, these shelves emit an ethereal, technological light that is at once hypnotic and contemplative. The unit becomes a point of reference in the space. It is unusual for a gallery to achieve a sense of spirituality, but then again Onishi Gallery/Gallery Memoria isn't your typical Chelsea gallery. **JESSE FINKELSTEIN**



ART FESTIVAL LIGHTENS UP
"SAD" TOWN

TALLINN SHINES BRIGHT

With nearly half of the Estonian population suffering from seasonally affective disorder (SAD) syndrome, a depression caused by changes in the weather, the Baltic nation's capital, Tallinn, throws a party at the height of winter to keep spirits high. Running from Christmas to the end of February, the centerpiece of the Tallinn Light Festival is a collection of art projects whose themes reflect the essence of the event: light, ice, and fire. In the heart of Tallinn's medieval town square, an igloo, designed by Tallinn-based architecture firm Zizi & Yoyo, activates the cold public space with wintertime-oriented activities. Veronika Valk, principal of Zizi & Yoyo, said, "Igloo suggests a more varied understanding of what street-lighting could be all about."

Instead of using the traditional ice-construction method, the architects poured snow and ice into precast molds to erect the structure. The 240-square-foot igloo could fit 15 people and served refreshments inside or via a walk-up window. An estimated 10,000 people used the space before the festival ended in February. Valk explained that the igloo's vision of a warm nightscape sought to retain Tallinn as a unique northern capital that is "bubbling with ideas for emerging illumination art."

For next year, Zizi & Yoyo plan on combining this year's installation with last year's (See "Up, Up, and Away" AN 05_03.23.2005). The light dome, which they designed with Winy Maas of MVRDV and featured large floating balloons, will be combined with 10 igloos to form an igloo hotel. **GUNNAR HAND**

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From left: A waterfront view of Diller Scofidio + Renfro's ICA Boston, with framing nearly complete; a view from underneath the building's cantilevered gallery; the media center, dubbed the Mediatheque, looks directly down toward the water.

Diller Scofidio + Renfro's (DS+R) first museum commission, a 65,000-square-foot home for Boston's Institute of Contemporary Art (ICA), is going up on the city's long underused waterfront. Slated for completion in June and opening this September, the building's massively cantilevered galleries and mixed public and private spaces will anchor the Fan Pier waterfront redevelopment. The building is the first step in the long-delayed plan to revitalize the 21-acre stretch of properties held by the Pritzker family—owner of the Hyatt Hotel Corporation—along Boston Harbor. In this context, the building is, according to principal Elizabeth Diller, "an ally to the arts, standing outside the debate of whether a museum's architecture is protagonist or backdrop."

The ribbon-like building folds up from the harbor's edge, weaving indoor and outdoor public space into the private spaces of the museum. Adjacent to the

ground floor public lobby and café, an outdoor grandstand flows into a 325-seat theater on the second floor, expressing the continuity between public and private stages with a continuous floor clad in South American mahogany. The theater's transparent glass walls can be modulated with three levels of shades—acoustic, translucent, and blackout—allowing for increased performance privacy when necessary. The fluid envelope encases classrooms and administration space on the second and third floors before folding back out over the waterfront. The galleries, contained on the building's top floor and cantilevered 75 feet toward the water, over the grandstand and public harbor walkway, are meant to shelter an outdoor room.

Given the unstable condition of the waterfront terrain, and the soft landfill separating ground from bedrock beneath the site, the massive gallery cantilever presented a challenging structural problem. The museum's frame

had to be anchored on piles reaching 160 feet down to bedrock. "It was amazing how soft the ground was," said Flavio Stigliano, ICA project manager at DS+R. "The drill went down in a matter of seconds, like a knife through melted butter."

Due to the tenuous nature of the piles—according to Stigliano, up to 20 percent could fail over time—the firm had to build in redundant structure, at serious additional cost. A grid of four-foot-deep concrete beams rests on the piles, serving as a platform to support eight megacolumns and four megatrusses spanning the entire length of the building. "In order to have column-free galleries, we stitched the space between the trusses with steel joists," said Stigliano. Besides the looming cantilever, the most unsettling element of the design is the much-discussed Mediatheque, a room that hangs from the underside of the cantilever, "like an open mouth," he said. The resulting horizon-less

view of the water was achieved through the use of a horizontal floor beam and two hangers that don't require diagonal bracing.

Working with a small budget, the architects used conventional materials in unique ways. With the objective of evenly daylighting the ceiling, DS+R researched the best skylight geometries for the 17,000 square feet of gallery space. The firm settled on a double-angled fin shape, which bounces light off its interior surface down into the space, and off its exterior shell across to the next fin. Beneath the skylights, a scrim of 70 percent translucent white nylon, manufactured by the Italian company Bergamo Fabrics, filters the light in a "smooth, well-balanced way," said Stigliano.

On the exterior, three sides of the gallery are clad in another luminous system, with glass channel planking which contain 18-inch cavities that function as rainscreens and are backlit for a glowing effect at night. The fourth side, which faces the waterfront,

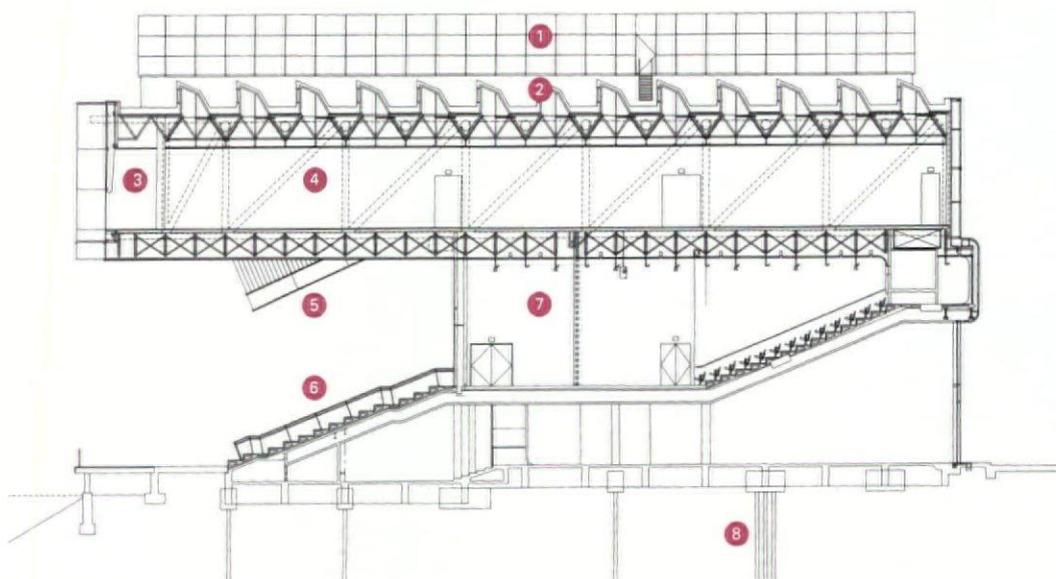
features a long, thin gallery for flat artworks. Its cladding system, a Pilkington glass wall with a lenticular film applied to the interior surface, creates the effect of a moving view—the glass is transparent when faced straight on, but seen from an angle it appears opaque.

Facing north, the direct sunlight exposure to the Long Gallery—which runs horizontally across the width of the museum—will be minimal, but the space will still need to be curated with non-light-sensitive works. Since the museum has just completed its framing, DS+R will be able to see the light effects of their gallery designs in the next several months.

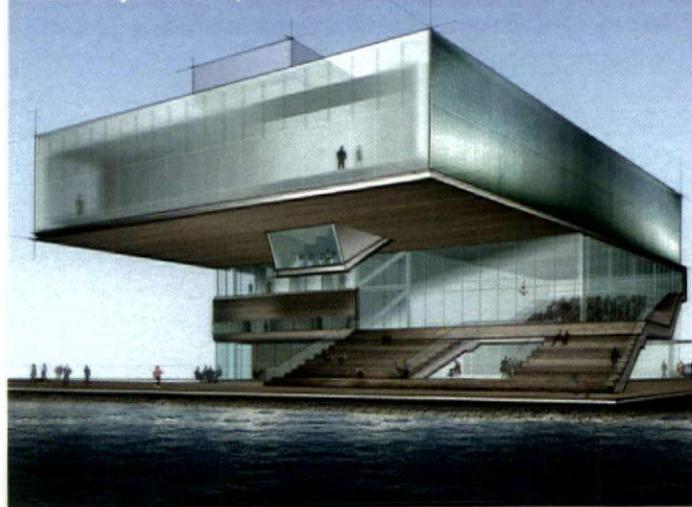
With more experience working as artists than architects, DS+R worked on the project from "the other side," according to Diller. The variety of spaces, ambiguously shading back and forth between public and private, reveal the firm's concern for all constituents of architecture.

DEBORAH GROSSBERG

- | | | | |
|----------------------|--------------------------|--------------------------------------|--|
| 1 Mechanical systems | 4 Cantilevered galleries | 6 Public grandstand along Harborwalk | 8 Piers, sunk 650 feet through landfill into bedrock |
| 2 Skylight system | 5 Mediatheque | 7 Performing arts theater | |
| 3 Long gallery | | | |



A rendering of the completed ICA Boston.





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LOWER EAST SIDE LANDMARK IS REBORN AS AN ICON

EPILOGUE FOR A SYNAGOGUE

On March 19, six finial towers were placed atop the Eldridge Street Synagogue, located on Eldridge Street between Canal and Division in the Lower East Side of Manhattan, marking the completion of the building's façade restoration. The importance of the finial towers' restoration is that they figuratively represent the arc that holds the torah scrolls in the main sanctuary, the most sacred feature in the entire synagogue. Originally removed in 1960 due to persistent maintenance problems, their replacement ceremoniously represents the rebirth of the landmark after a six-year restoration process.

Clockwise from top left: The Eldridge Street Project included the restoration of stonework to the 120-year-old synagogue; a view of the interior; a window showing the star of David; stained-glass windows were painstakingly cleaned and repaired.

Built in 1887, the synagogue is currently being restored to become an educational and cultural center whose focus will be on the role of architecture and immigration in New York City and in Jewish culture. Amy Stein Milford, press and community relations director at the Eldridge Street Project (ESP), said, "The synagogue **continued on page 11**

GREENPOINT AND WILLIAMSBURG WATERFRONT PLANS ADVANCE

LAST COAST STANDING

The waterfronts of Queens, Manhattan, and Brooklyn Heights are not the only waterfronts with grand plans. In mid-February, a meeting between the team planning the Greenpoint/Williamsburg waterfront and the site's developer—the New York City Economic Development Corporation (EDC)—suggests that plans for the area are ready to move forward. A presentation to

Brooklyn's Community Board 1 on March 7 also seemed encouraging.

The plans, drafted by Brooklyn-based Donna Walcavage Landscape Architecture + Urban Design with architectural consultants Weisz + Yoes, lighting consultant Leni Schwendinger, and engineer Malcolm McClaren, are in early stages of design. Their basic program is to interweave and unify the coast amid a number of new high-rise developments.

"We're trying to plan for sites that don't have a set developer," said Claire Weisz of Weisz + Yoes. "The whole thing has to work as a waterfront park, but it doesn't have to be monolithic." In 2004, the waterfront redevelopment plan consisted of just a proposal for a ferry terminal and a small park that incorporated a short esplanade at the end of Greenpoint Avenue. Now, the waterfront redevelopment has evolved into a full-scale landscaped park that covers much of the length of the rezoned site, from Broadway in Williamsburg to the northern tip of Greenpoint. The EDC is keeping the preliminary designs under wraps, but according to both Walcavage and Weisz, the project will move forward quite quickly, with several upcoming design deadlines. **JAFFER KOLB**



Greenpoint waterfront as it appears today.

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RESPECT

On February 27, President George W. Bush designated the African Burial Ground, located at Duane and Elk streets in downtown Manhattan, a national monument. The memorial, designed by Rodney Leon, won a competition last spring to commemorate the Negroes Burial Ground, which is believed to hold the remains of nearly 15,000 people. The \$3 million memorial and the \$5 million visitor's center, located adjacent to the memorial site in the Ted Weiss federal building, will be completed next fall.

NEW TOWN, OLD VALUES

Growing concern over the new town of Ave Maria in southwestern Florida has boiled over into threats of a lawsuit. The town's developers, Barron Collier Company and Thomas S. Monaghan, the founder of Domino's Pizza, proposed certain prohibitions in the town, including banning the sale of contraceptives and abortions. On March 3, the developers announced that no restrictions would be placed on stores but that the town is still being built in accordance with "family values." The 5,000-acre development, which will house more than 20,000 residents and include a university, is scheduled for completion next year.

FRESH FACE

On March 7, the Metropolitan Museum of Art officially finished its \$12.2 million, four-year-long exterior cleaning. The limestone façade had not been cleaned since the museum's opening 104 years ago. Only water was used to clean the building.

MCMOVES

Matilda McQuaid has been appointed the deputy curatorial director at the Cooper-Hewitt, National Design Museum. McQuaid joined the institution in 2001 as the exhibitions curator. In her new position, she will lead the launch of the new Online National Design Museum.

BORDER PATROL

On March 7, the Port Authority of New York & New Jersey announced the creation of an "invisible fence" around the city's airports. By 2007, Newark, JFK, and LaGuardia will be blanketed by a \$140 million Perimeter Intrusion Detection System. The system, already in use in Baghdad and Israel, includes radar, infrared imaging, motion detectors, and surveillance cameras. The security system was designed by defense contractor Raytheon Co.

EPILOGUE FOR A SYNAGOGUE continued from page 9 serves as an aesthetic inspiration for the many activities that occur within it."

ESP was founded in 1986 by Roberta Brandes Gratz, an urban journalist and a member of Landmarks Preservation Commission, in order to fully restore the structure. The building underwent an emergency stabilization in 1989 and in 1990 Robert E. Meadows completed a restoration master plan for the structure. The current \$12 million project was initiated in 2000. The most recent phase, the façade restoration, began last July. Gratz commented, "After a 20-year effort, the façade restoration is a milestone in our history and in the history of this community's cultural treasures."

Initially charged with rehabilitating the city, state, and nationally recognized historic landmark, ESP began developing its cultural and historical programs in the 1990s once momentum began to pick up on the preservation project. While the small congregation, K'hal Adath Jeshurun, owns and worships in the structure, Milford said that they fully support the building's transformation and adaptive reuse.

Once fully complete, the restored building will feature a ground-level history and interpretive center as well as new offices, classrooms, a multimedia area, a genealogy room, and fully restored main and downstairs sanctuaries. Jill Gotthelf, project architect for Walter Sedovic Architects, explained, "The inserted programs were

designed to be flexible depending on the user because the synagogue is a part of the interpretation by the public and worship by the congregation." This is of particular concern when considering the many events ESP puts on, such as concerts, tours, lectures, and festivals.

Walter Sedovic Architects specialize in what Gotthelf calls a "philosophy of sustainable preservation." The entire façade was poured with pure lime mold instead of concrete to save water. Fly ash from power plants was recycled into the concrete mixture for the foundation, salvaged materials and fixtures were reused wherever possible, and recycled construction materials were utilized for the new kitchen and bathrooms. The preservation architects contend that the act of recycling an existing building into a new use is the most sustainable aspect of the whole project.

Predictably, the hardest challenge in the restoration project was funding. "People don't want to fund the stuff [mechanical systems and infrastructure] that is not pretty," said Gotthelf. During the first phase of restoration, the City of New York came through and provided nearly \$4 million for infrastructure upgrades and the installation of mechanical systems.

ESP still has \$2.5 million left to raise in order to complete the final phase of the restoration, which it anticipates to be completed by the end of 2007.

GUNNAR HAND

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INNOVATION ENGAGEMENT INSPIRATION

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PATCHWORK CITY

THE FUTURE SKYLINE OF QUEENS BEARS A SUPERFICIAL RESEMBLANCE TO JERSEY CITY: MORE THAN A DOZEN TALL BUILDINGS ARE PLANNED TO RISE ALONG THE QUEENS WATERFRONT AND, AS A RESULT OF SPECIAL DISTRICT ZONING, MANY OTHERS ARE IN THE WORKS IN LONG ISLAND CITY AND HUNTERS POINT. AS D. GRAHAME SHANE REPORTS, THE DEPARTMENT OF CITY PLANNING'S SURGICAL APPROACH TO ZONING IS STIMULATING STRATEGIC DEVELOPMENT THROUGHOUT THE BOROUGH, PROMISING A SERIES OF DYNAMIC URBAN PATCHES — AS WELL AS SOME AWKWARD SEAMS.



While New Yorkers witnessed an epic battle for the top-down control of the World Trade Center site, replete with power players channeling Robert Moses, the New York Department of City Planning (DCP) has been quietly leading an urban planning revolution with a small-scale, bottom-up approach throughout the boroughs. The unveiling last month of Richard Rogers Partnership's design of a massive mixed-use project on the Queens waterfront for Silvercup Studios portends a dense, monumental future for the low-scale, still-industrial area. But various rezonings throughout Queens—including Long Island City, Hunters Point, and a dozen other neighborhoods—are in fact setting the framework for more incremental development in the borough, encouraging a unique fabric of mixed uses, spaces, scales, densities, and textures.

From its colonial beginning New York was part of an archipelago, a network of small patches of European settlements connected by boats, New Amsterdam, Brooklyn, Hoboken, and Harlem. The large open spaces of Queens have always attracted those unable to find accommodation in Manhattan, from the farmers and fishermen of the colonial period to the industrialists of the 19th and 20th centuries who deposited their ports, factories, warehouses, oil refineries, cement plants, and more in the marshy headland bound by the East River and Newtown Creek. With its evolving transportation links—bridges, tunnels, ferries, and rail—heavy industry thrived in the area. The huge spaces that were carved out by industrial uses have taken on new meaning today, with Manhattan's squeezed housing market and changed attitudes about commuting. Suddenly, the rust-belt patches around Long Island City are attractive real estate.

In 2001, the Museum of Modern Art's temporary move to LIC highlighted the area's

nascence as a cultural district. The same year, the Group of 35, a panel created by Senator Charles Schumer representing public and private interests, issued a report calling for the creation of a new business district in LIC, suggesting 15 million square feet of office space and citing the benefits of a planned—though sadly now defunct—"world-class intermodal transit station" at Sunnyside Yards. (The yard has a small LIRR stop and a ferry terminal nearby; the plan for the hub would have folded in stops for Amtrak, NJ Transit, and the MTA, whose routes all cross there.)

The intensification of development in Queens has actually been in process for some time. In 1984, the Port Authority of New York & New Jersey (PA) took over a large portion of the Queens docklands and, together with the Empire State Development Corporation (ESDC), created a 74-acre development patch under the auspices of the Queens West Development Corporation (QWDC). QWDC follows the Battery Park City model of development (also created by the ESDC), with phased parcels bid to separate developers. Two buildings have been completed (one by Cesar Pelli, 1998, and another by Perkins Eastman, 2001), and more than a dozen more are planned. Though far from complete, Queens West already appears to be isolated and out of scale with its surroundings, despite well-intentioned efforts to create open spaces and waterfront views.

By contrast, the DCP has adopted a more targeted approach to the rest of Queens, with timely responses to particular urban actors in particular locations. The DCP is actually building on an approach that was pioneered in the 1960s by Mayor John Lindsay's Urban Design Group (members included Jonathan Barnett, Alexander Cooper, Jaquelin Robertson, Richard Weinstein, and Richard Dattner), which abandoned masterplanning on a city-wide, regional

scale and introduced Special District zoning. Based on a 1916 zoning ordinance addressing skyscrapers downtown, Special Districts under the Urban Design Group began as relatively simple mechanisms to protect small residential communities like Little Italy and Chinatown from large-scale development. Later, the concept was applied to create a Theater Special District, to protect Broadway theaters and allow the transfer of their valuable air rights to neighboring sites. This system of controlled zoning patches evolved into a complex, three-dimensional, multifunctional, incentive-based design methodology that paved the way for Cooper and Eckstut's 1978 masterplan of Battery Park City.

Under Amanda Burden, who has been planning commissioner and director of the DCP since 2002, Special Districts zoning has evolved further still, to encompass micro-patches of upzoning, downzoning, mixed-use, and historic and industrial preservation. Her LIC Mixed-Use Special District was in fact her first exercise, and presaged similar strategies in Greenpoint-Williamsburg, East Harlem, and Chelsea.

This finely calibrated approach to zoning can be seen in three of current "hot patches" of development in Queens:

Queens Plaza Special Improvement District
Mayor Rudy Giuliani's Adult Entertainment Zoning of the late 1990s exiled some of Times Square's porn shops, strip clubs, and prostitution to this long-neglected industrial gateway. Few paid attention to the area, until 2000 when Michael Bailkin and Paul Travis of the Arete Group tried to buy two large sites, including a large city-owned garage, at the junction of Queens Plaza and Jackson Avenue. The same developers bought the air rights to part of Sunnyside Yards. Their moves prompted the

DCP (then directed by Joseph Rose) to devise the Queens Plaza Special District (approved in 2001) that featured incentive bonuses and Urban Design Guidelines that called for broad setbacks, new parks, and ground-floor retail to enliven the street. The lots that Arete sought (which have since gone to Tishman Speyer) were upzoned to Floor Area Ratio (FAR) 12, signaling a dense future for LIC.

The city has also responded to pressure from public interest groups, like the Municipal Arts Society, the Regional Plan Association, and the Van Alen Institute. The latter organized the Queens Plaza competition in 2001–2002, which addressed the need to do something about the gloomy stretch of roadway beneath the noisy Queensborough Bridge. In 2002, the city selected Margie Ruddick as a lead consultant (on a team that initially included Michael Sorkin and Michael Singer) to develop a landscape design that would improve the public spaces, lighting, traffic flow, and general streetscape of Queens Plaza. Ruddick, who is now collaborating with Marpillero/Pollak, described her intention to make "the left-over spaces legible as a landscape that helps you get from one place to another, making connections across the space under the bridge." Her scheme emphasizes improved circulation; bicycle and pedestrian paths and crossings abound. Near the waterfront section, she has planned a cathedral-like space under the bridge, which will act as a seam between the planned Silvercup West project and the Queensbridge Houses, a massive housing project built by the New York City Housing Authority in 1941. The plan is currently under review by the Fine Arts Commission.

Long Island City Mixed-Use Special District (2004)
Compared to the crude zoning of Queens



THE DEVELOPMENT OF THE QUEENS WATERFRONT IS MODELED AFTER THAT OF BATTERY PARK CITY. NOW ON THE DRAWING BOARDS ARE (FROM LEFT TO RIGHT) RESIDENTIAL HIGHRISES BY V STUDIO/WALKERGROUP, ARQUITECTONICA, PERKINS EASTMAN, AND HANDEL ARCHITECTS.

Plaza, the LIC Mixed-Use Special District is more finely textured and varied. The DCP divided the area into three sub-districts, which form a triangle around a gritty industrial core that will be preserved: The Long Island City Core Sub-District is a small enclave driven by developers and already contains Citigroup's skyscraper at Court Square, the borough's first tall building. This very compact, high-density patch (zoned at FAR 12) has many tax incentives and has already attracted a second Citigroup tower and United Nations Federal Credit Union building, both under construction. The 1989 Citigroup tower, with its interior cafeteria and attached car park, never sponsored street life. Under the revised Urban Design Guidelines, both the new buildings will have street level retail to foster pedestrian activity and new plantings, furniture, and parks.

The neighboring Jackson Avenue Mixed-

Use Sub-District (approved 2004) borders the Sunnyside Yards. Here, warehouses and factories, like the 254-unit Arris Building, are being converted to residential lofts and offices. The zoning to FAR 7 and Urban Design Guidelines under study by the Volmer Group are aimed at remaking Jackson Avenue into a densely built commercial boulevard, containing 3 million square feet of offices stretching from Court Square to Queens Plaza's subway node. "The aim is to create a vibrant street life, with cafes, restaurants, and stores," said Dr. Pennington. The plan calls for widened sidewalks, tree planting, kiosks, seating, and night lighting.

The density on Jackson Avenue decreases in the Hunters Point Mixed-Use Rezoning Sub-District (approved in 2004). Individual urban actors predominate in this area, with small-scale housing, auto-body shops, galleries, and artists' studios. Burden saw this area as con-

taining the "soul" of LIC. Fearing the large scale of development on the nearby waterfront, residents have been organizing themselves into groups, like the 49th Street Block Association and the Hunters Point Community Organization. The city downzoned this patch within a general FAR 5 intended to protect the arts area around the P.S.1 cultural center.

Queens Waterfront (1980s to present)

The small-scale flexibility of LIC's new mixed-use subdistricts is nonexistent on the waterfront. As a state agency, the ESDC formulated Queens West with almost no community input, though pressure from Hunters Point residents did ensure that a continuous landscaped waterfront would be publicly accessible.

The completion of the 42-story City Lights tower by Cesar Pelli for Manhattan Overlook Associates (1998) and 32-floor tower by Perkins

Eastman for Avalon Bay (2001) have skyscraper-shocked local residents into paying attention to what is happening to the rest of the waterfront. Local groups are starting to pressure the QWDC to break down Queens West's 1980s masterplan, and work at a smaller scale. To deflect criticism, in 2004 the ESDC revised Phase II of the 1980s masterplan, which includes seven buildings by Rockrose, with designs by Arquitectonica and Handel Architects. Last year, State Assemblywoman Catherine Nolan said, "I think it is the *Queens Chronicle* as saying, "I think it is appropriate and past due time for Governor Pataki and Mayor Bloomberg to review the plan for Queens West and begin a dialogue with the community as to the importance of affordable housing for the work soon to be scheduled on the southern portion of the site." The southern portion, known as Queens West South (Phase

DEVELOPMENT DESCENDS ON QUEENS

RESIDENTIAL

1 Silvercup West

Owned by Alan and Stuart Match Suna and designed by Richard Rogers Partnership, Silvercup West is a \$1 billion mixed-use project spread over 6 acres, and includes residential, commercial, cultural, and civic spaces, in addition to 1 million square feet of film-production studios.

2 River East

44-02 Vernon Blvd. Developed by the Empire State Development Corporation and sited on 6 acres just south of Silvercup West, River East will contain 1.2 million square feet of residential and commercial space. Rows of townhouses will lead to two 30-story towers on the river and a newly landscaped esplanade. The WalkerGroup of New York and its in-house V Studio, led by architect Jay Valgora, are master-planning the site and designing the buildings.

3 Queens West

The Queens West Development Corporation (QWDC), a subsidiary of the Empire State Development Corporation, has divided their large waterfront site into four development phases.

Phase II, contracted to Rockrose Development Corporation will contain seven buildings with 3,000 residential units and 20,000 square feet of commercial space. The first two buildings have been designed by Arquitectonica; one will be completed in May, and the other broke ground this month. Handel Architects have designed a third building, with construction to begin late 2006. Arquitectonica will design at least one more building, and the other two are as-yet uncommitted.

Avalon Bay Communities is developing phase I, just south of Rockrose's. Its first residential tower was completed in 2001 and the second broke ground early this year, and will be completed by May of 2007. Both were designed by Perkins Eastman. A third lot on Avalon Bay's site will likely serve as either a public park or a branch of Queens' Public Library.

Phases III and IV, located partially on the Olympic Village site, have no developers attached, but will likely see the type of mixed-use projects as the first two phases. The QWDC is considering keeping parts of the Olympic site plans.

4 Power House

50-09 Second St. Cheskel Schwimmer and CGS

developers will add 100,000 square feet to the former Pennsylvania Railroad Power House's existing 150,000, converting the structure into a residential complex. The new building, designed by Karl Fischer Architect, will contain 190 condominiums.

5, 6 The Gantry

5-15 49th Ave. and 48-21 5th St. The Milestone Group, based in New York City, will develop an existing warehouse into 64 condos, designed by local firm Gerner Kronick + Valcarcel Architects. The Gantry will be ready for occupancy early this summer.

7 50th Ave. and 5th St.

Developers Joseph Escarfullery and Joseph Palumbo are planning an 11-unit, high-end co-op on the site of a current parking lot.

8 5-49 Borden Ave.

535 Borden LLC has been working with New York architect Juan Alayo to develop a 12-story, 132-unit residential building. The project's backers are presently closing on the sale of the lot to another developer. The plan, which, as of now, will remain unchanged.

9 East View Condos

10-40 46th Rd. The East View Condos are in development by the Lions Group with Khanali and the New York architecture firm Bricolage Designs. The ground-up construction will be five stories, with an as-yet undetermined number of units, and should be completed by the summer of 2007.

10 41-43 47th Ave.

No information available.

11 Vantage Jackson

10-50 Jackson Ave. This 13-story building is being developed by the Lions Group with Emmy Homes, and will contain 35 to 40 units.

12 10-63 Jackson Ave.

MKF Realty is planning a 40-unit building just west of the Polaski Bridge. Completion expected in early 2007.

13 Badge Building

10-55 47th Ave. Bricolage Designs is designing an eight-story ground-up building that will be attached to an existing and soon-to-be-refurbished four-story factory, s once manufactured medallions and badges. The building complex will contain 44

condos; interiors will be designed by Front Studio. Badge Building Development LLC is a group of independent investors led by the building's current owner, who has been sitting on the property for the last ten years.

14 12-01 Jackson Ave.

Hentze-Dor Real Estate is developing a 35-unit rental on an irregularly shaped lot on Jackson Avenue.

15 Echaelon Condominiums

13-11 Jackson Ave. Ron Hershco of Queens Realty LLC is planning a 52-unit condominium designed by Newman Design Group of Cold Spring Hill, New York. Occupancy is scheduled for late spring of 2006.

16 Venus Site

Queens Plaza North and 24th St. Developer Moshe Feller is reportedly working on a condo building that will house 320 units.

17 24-15 Queens Plaza North

Karl Fischer Architects is planning alterations to an existing 50,000-square-foot office building for an unnamed developer.

18 42-37 Crescent St.

Owner Ruben Elberg of Royal One Real Estate and Karl Fischer Architect are planning a 16-unit condominium building with two ground-floor commercial spaces. Completion is expected mid-2007.

19 42-59 Crescent St.

Adjacent to 42-37 Crescent Street, the same developer-architect team will build another residential project with retail space. 42-59 Crescent will be slightly bigger, at 24 units, and completed by early 2007.

20 45-56 Pearson St.

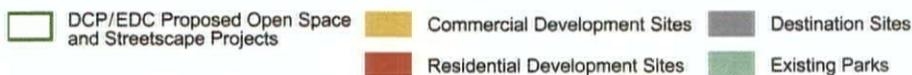
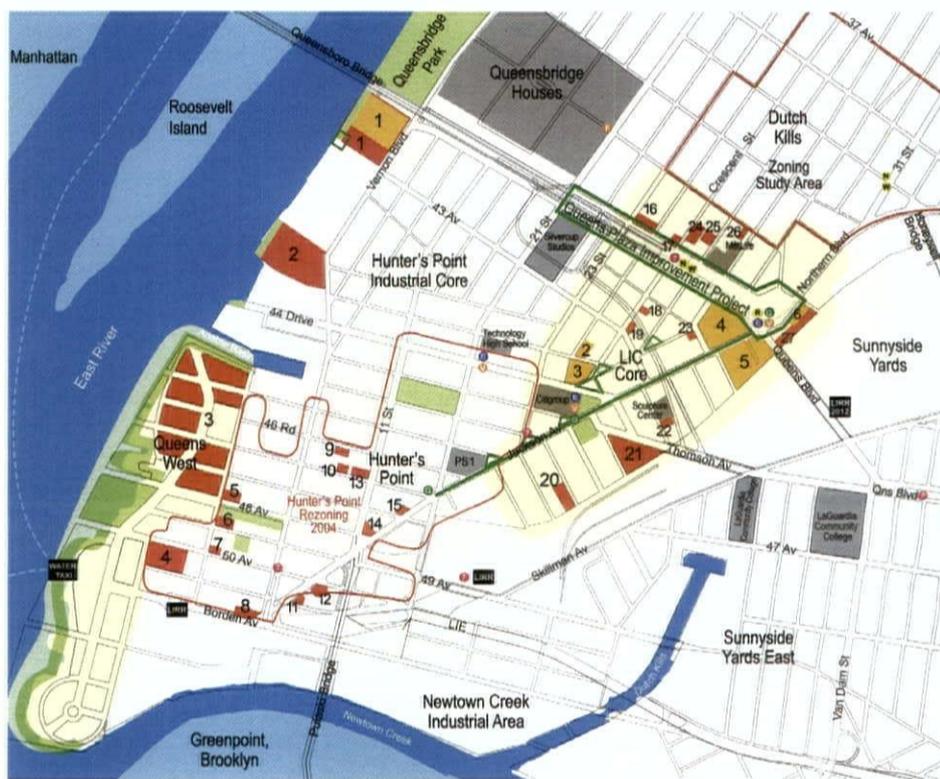
Rosma Development of New York is set to build a 20-story project on a 30,000 square-foot site, creating 120 condos that should be ready by 2007.

21 Arris Condominiums

27-28 Thompson Ave. The Andalex Group is planning an \$80 million conversion of a 1920s warehouse into a mix of 237 lofts and 17 studios. Costas Kondylis and Partners is completing the design, which will involve a total overhaul of the interiors as well as exterior restoration.

22 Vantage Purves

44-27 Purves St. Another development in the area by the Lions Group and Emma Homes Partnership, the Vantage Purves will have 57 units.



23 42-51 Hunter St.

A small group of investors under the name 42-51 Hunter Street LLC is developing a seven-story condo building with Manhattan firm Israel Peles Architects.

24 41-23 Crescent Street

No information available.

25 The Queens Plaza

41-26 27th St. The Developers Group of New York is planning a 10-story, 66-unit condo building just north of the Queens Plaza Improvement Project.

26 27-14 41st Ave.

41st Avenue Property LLC, with Queens-based architect Surja Widjaja of Maison Design, is planning a 24-unit, 8-story residential building.

27 Gaseteria Site

Northern Blvd. and Queens Blvd. Oil company Gaseteria has partnered with Lowe Enterprises Real Estate to develop a site bordering Long Island City's Sunnyside Yards into a mixed-use complex with a projected 400 housing units, in addition to office and retail space.

COMMERCIAL

1 Silvercup West

(See above.)

2 United Nations Federal Credit Union

24th St. and 45th Dr. With a tentative completion date of this September, the \$65 million United Nations Federal Credit Union building, designed by HLW International, will be the second all-commercial highrise in Long Island City, after the 1.4-million-square-foot Skidmore, Owings and Merrill-designed Citigroup tower, completed in 1989.

3 Citigroup, Phase II

Citigroup is several months into the construction of its second office building in the neighborhood, next door to its 48-floor tower, the tallest building in the boroughs. Designed by Kohn Pedersen Fox, the second building will be significantly smaller, at 475,000 square feet and 14 floors. An estimated 1,800 Citibank employees will be housed in the new building, which will be completed in 2007.

4 Queens Plaza Municipal Garage

Tishman Speyer recently signed a 99-year lease for the city-owned parking lot, and plans to raze the lot to build an office building with underground parking. Recently upzoned to 12 FAR, the site could accept 1.5 million square feet of development.

5 QP Site

Tishman Speyer is razing several low-parking lot buildings and a parking lot, the former site of the QP flea market, and likely building office space in addition to that across the street at the Queens Plaza Municipal Garage. The lot is owned by businessman Bill Modell.

6 Gaseteria Site

(See above.)

OPEN SPACE

Queens Plaza Improvement Project In 2001 the Department of City Planning began implementing a plan to improve Queens Plaza, the boulevard that runs from Sunnyside Yards to the Queensborough Bridge. The plan includes extensive infrastructural improvements, including new roadways and subway station renovations, as well as an extensive landscape scheme by Philadelphia-based Margie Ruddick, which would extend a lush, pedestrian-friendly esplanade to the East River waterfront.

PRODUCED BY JAFFER KOLB, WITH RESEARCH BY JESSE FINKELSTEIN, TERESA HERMANN, AND STEPHEN MARTIN.

III), was most recently publicized as the site of the proposed Olympic Village, with a winning master-plan by Morphosis. Though New York lost its Olympic bid, the exercise offered a vision of the area as a new vibrant neighborhood.

Burden is currently negotiating with Frances Huppert, the design director of the ESDC, to get the corporation to break down the scale of their development into more manageable patches, including mixed-income housing, which could link to the surrounding Hunters Point Special District. Burden also hopes that a pedestrian bridge across Newtown Creek can someday connect the Queens West esplanade to the waterfront planned for Greenpoint-Williamsburg.

North of Queens West lie two of the hottest patches in Long Island City. The first project is River East, a scenographic, set-piece street of mixed-use townhouses and lofts with two glass-skinned 30-story towers at the riverside, designed by Jay Valgora and developed by Vernon Realty. The buildings bracket a street that frames a view of the United Nations. Beyond River East lies an empty Con Edison site, and next to that is Silvercup West, the expansion of Stuart and Alan Suna's film and production studios. The Sunas took advantage of an extension of the upzoning of the Queensborough Bridge Plaza Special District to create a 2-million-square-foot, hyper-dense, mixed-use matrix of film studios, roof gardens, office and residential towers spread over 6 acres, unveiled by the Richard Rogers Partnership last month after the plan received its Uniform Land

Use and Regional Planning Review (ULURP) letter of certification. The scheme offers a 40-foot-wide riverfront esplanade designed by the Laurie Olin Partnership that will link to Margie Ruddick's Queens Plaza landscape scheme (see sidebar). Queens waterfront demonstrates the limits of the patchwork approach, where heterogeneous patches are connected by a weak link, the waterfront.

The advantage of a patch-by-patch approach is its specificity and its ability to capture the dynamic of relationships between various actors in various patches. The complex narratives of LIC actors and their efforts to shape their sites shows that there are multiple ways to develop a patch, ranging from top-down utopian masterplan that is fixed and inflexible to the bottom-up approach where every actor has a distinctive voice in the polyphonic dialogue. Long Island City shows this range, and it is to the DCP's credit that it has tried to deal with each situation individually. Eventually, an emergent system of urban design will be able to provide the means of balancing and managing the flows between the fragments. Until then we will have to rely on our intuition to sense the flows between the patches in the emergent ecology of the urban archipelagos that constitute our cities.

D. GRAHAME SHANE IS AN ADJUNCT PROFESSOR OF ARCHITECTURE AT COLUMBIA UNIVERSITY GSAPP. HE IS THE AUTHOR OF RECOMBINANT URBANISM: CONCEPTUAL MODELING IN ARCHITECTURE, URBAN DESIGN, AND CITY THEORY (JOHN WILEY, 2005).

SILVERCUP CITY

The history of Silvercup Studios shows why the city is right to encourage small entrepreneurs and big businesses alike. It wasn't long ago—just over 25 years—when Silvercup founders Stuart and Alan Suna, with their late father, Henry, bought Silver Cup Bakery for Henry's sheet metal business. The brothers, who both trained as architects, later stumbled on the idea of renting the former factory's vast spaces as sound studios, because such spaces were scarce in New York.

With Silvercup West, their new development down the street, the Sunas are building more than just sound stages; they're building a mini-city, a massive mixed-use complex designed by Richard Rogers Partnership. Stuart Suna explained that they chose Rogers because they felt his high-tech design aesthetic matched their program: high-tech production studios in an industrial context. He added, "We read and admired his books on the ecology of cities, like *Cities for a Small Planet*." As an infill, high-density, mixed-use project near a transit hub, Silvercup is already sustainable in a sense.

The complex is comprised of four big boxes, with double-stacked sound stages totaling 1 million square feet. Three towers rise from the studio volumes—one commercial and two residential—and the studios will be topped with roof gardens. All told, Silvercup will bring 1 million square feet of studio space, 665,000 square feet of retail and office space, 100,000 square feet of cultural space, and nearly 300,000 square feet of residential space to the area. The project also includes the preservation of a historic terra cotta factory, which pro-

duced the cladding for the Woolworth Building. The scheme offers several civic gestures, such as a publicly accessible waterfront esplanade designed by landscape architect Laurie Olin that will link to Margie Ruddick's Queens Plaza park underneath the bridge. Stuart Suna boasted of riverfront cafes and ground-floor retail that would animate the esplanade, as well as an outside escalator to a rooftop terrace or café, echoing Rogers' original intention for the escalator at the Georges Pompidou Center.

Despite its tasteful and civic moves, the complex is not without design problems: the towers encroach on the bridge; the base volumes are essentially superblocks; there is an extreme scale shift between Rogers' blocks and the terra cotta factory; and the largest rooftop garden will be closed to the public. But the Sunas and Rogers seem to be responsive to criticism. Already, they acceded to Amanda Burden's request for the corners of the towers to meet the street rather than float above blank boxes, giving more identity to the street. A good sign. **DGS**

BELOW: SILVERCUP WEST BY RICHARD ROGERS PARTNERSHIP. THE NORTH TOWER (CLOSER TO THE BRIDGE) WILL HOUSE OFFICES WHILE THE TWO SOUTH TOWERS WILL CONTAIN 1,000 RESIDENTIAL UNITS. ON THE NORTH CORNER, ROGERS PLANS A PUBLIC, OUTSIDE ESCALATOR. THE TOWERS' X-BRACING ECHOES THE STRUCTURE OF THE QUEENSBOROUGH BRIDGE. SOUND STAGES FILL THE BASE OF THE COMPLEX, WHICH WILL ALSO HAVE GROUND-LEVEL RETAIL AND RESTAURANTS.



MARCH

WEDNESDAY 22

LECTURES

Kate Ascher

**Greening Infrastructure:
On the Road to
a Sustainable City**6:00 p.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.cuny.edu

Jeanne Gang

Physicality's Territory6:30 p.m.
Columbia University GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING

Tripping the Light FantasticAgora Gallery
415 West Broadway
www.agora-gallery.com

THURSDAY 23

LECTURE

Enrique Peñalosa

**A New Urban Paradigm:
Sustaining a Just and
Sustainable Metropolis**6:30 p.m.
City College
Shepard Hall
Cenard Hall and 138th St.
www.cuny.edu

SATURDAY 25

LECTURE

**Asia Dialogues: Fertile
Ground for Architecture**1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING

**Richard Misrach
Chronologies**PaceWildenstein
534 West 25th St.
www.pacewildenstein.com

MONDAY 27

LECTURES

Barbara Faga, Alexander

Garvin, Gary Hack

**The Civic Theater of
Community Participation
for Architects, Landscape
Architects, Planners and
Urban Designers**6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

Mark Cousins

**Architecture and
the Lost Object**6:30 p.m.
Columbia University GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Steven Johnson

The Urban Web6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Christopher Mount

**Anarchy to Affluence, Design
in New York 1974-1984**6:30 p.m.
Parsons the New School
for Design
Wollman Hall
65 West 11th St.
www.parsons.edu

Gail Feske

**Alvar Aalto, William Wurster,
and Modern Architecture's
'New Humanism'**7:00 p.m.
Columbia University GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

TUESDAY 28

LECTURES

Alice Friedman

**Frank Lloyd Wright
and Feminism**1:00 p.m.
Columbia University GSAPP
Buell Center
114 Avery Hall
www.arch.columbia.edu/buell

Ewa Lajer-Burcharth

Video Selves:**Bill Viola and Pipilotti Rist**5:15 p.m.
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

Gregory Chow

**Globalization and China's
Economic Transformation**6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FILM

Corridor X

(Melitodor, 2006), 90 min.

7:00 p.m.
Anthology Film Archives
32 2nd Ave.
www.storefrontnews.org

WEDNESDAY 29

LECTURES

Barbara Barry,

Louis Oliver Gropius

**Dialogues on Design:
The California Series**6:00 p.m.
New York School Of
Interior Design
69th Street Gallery
161 East 69th St.
www.nysid.edu

Christopher Janney

**Resonating Frequencies: An
Exploration of the Symbiotic
Relationship Between Music
and Architecture**6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Wolf Prix

Beyond the Blue6:30 p.m.
Columbia University GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Phil Taylor, Laura Kurgan,

Daniel Perlin, et al.

**Architectural Dialogues:
The 2006 Biennial**7:00 p.m.
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

FILM

Drawing Restraint 9(Matthew Barney, 2006),
135 min.IFC Center
323 6th Ave.
www.ifccenter.com

THURSDAY 30

LECTURES

Richard Burdett

Urban Transformation6:00 p.m.
Pratt School of Architecture
Higgins Hall Auditorium
200 Willoughby Ave,
Brooklyn
www.pratt.edu

Carlos Enzo Frugieue,

Massimo Marinelli

NYC and Milan6:15 p.m.
Parsons the New School
for Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

Arno Rafael Minkkinen

Parsons Aperture**Lecture Series**6:30 p.m.
Parsons the New School
for Design
Aperture Gallery
547 West 27th St., 4th Fl.
www.parsons.edu

Joseph Riley

The Mayor as Urban Planner6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Terence Riley

Modern in a**Post-Modern World**6:30 p.m.
University of Pennsylvania
3101 Walnut St., Philadelphia
www.design.upenn.edu

EXHIBITION OPENINGS

Jack Pierson

Cheim & Reid

547 West 25th St.
www.cheimread.com

Geof Oppenheimer

The Project37 West 57th St.
www.elproyecto.com

FRIDAY 31

SYMPOSIUM

On the WaterfrontRichard Burdett, Tom
Elghanayan, Alexander
Garvin, Christopher Glaisek,
Bruce Kuwabara, Stuart
Lipton, Thom Mayne,Joseph Rose, Malcom Smith
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Case Studies in Urban

Development: SeattleNorm Rice, Bill Bain, et al.
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

APRIL

SATURDAY 1

SYMPOSIUM

Resurrection

Neil Levin, Toshiko Mori,

Adrian von Buttiar,

Joan Burkwitz, et al.

James Marston Fitch**Colloquium**Columbia University GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

MONDAY 3

LECTURES

Ryue Nishizawa

Recent Work6:00 p.m.
Princeton School of
Architecture
Betts Auditorium
www.princeton.edu/~soa

T. Gunny Harboe

Preserving the Legacy Mies:**Current Work at the Illinois
Institute of Technology**6:00 p.m.
University of Pennsylvania
3101 Walnut St., Philadelphia
www.design.upenn.edu

Werner Sobek

Archi-neering the Future6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Reinhold Martin

Beyond "Non-Western" II:**Rethinking the Professional****Curriculum**6:30 p.m.
Columbia University GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

TUESDAY 4

LECTURE

Anne Walker, Peter Pennoyer

The Architecture of**War and Wetmore**6:30 p.m.
General Society of Mechanics
and Tradesmen
20 West 44th St.
www.classicist.org

WEDNESDAY 5

LECTURES

David Adjaye

**Making Public Buildings:
Specificity, Customization,****Imbrication**6:00 p.m.
Princeton School of
Architecture
Betts Auditorium
www.princeton.edu/~soa

Tina Beebe, Buzz Yudell,

Louis Oliver Gropius

**Dialogues on Design:
The California Series**6:00 p.m.
New York School Of
Interior Design
69th Street Gallery
161 East 69th St.
www.nysid.edu

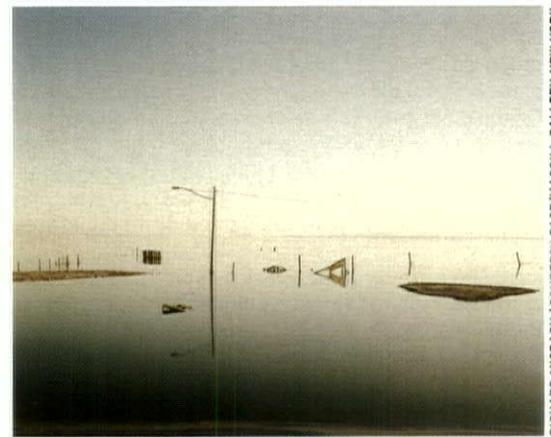
Michael Rock

Fuck Content6:30 p.m.
Columbia University GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENINGS

Big Box on the Basin:**Reclaiming Red Hook's****Last Shipyard**Urban Center
457 Madison Ave.
www.mas.org

Energy/Experimentation

Black Artists and Abstraction,**1964-1980**Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

RICHARD MISRACH: CHRONOLOGIES

Pace/MacGill Gallery
534 West 25th Street
March 25 through April 22

The exhibition *Richard Misrach: Chronologies* coincides with the recent publication of the same name (Fraenkel Gallery/D.A.P.), a carefully curated, beautifully produced compilation of 125 images taken by the Berkeley photographer over the last three decades. The monograph and the exhibition at Pace/MacGill (plus a concurrent show at his San Francisco gallery, Fraenkel) have the air of a retrospective, giving viewers the chance to see the evolution of his interests, his eye, and his technique. Misrach defined his important early work documenting the Western desert—color-saturated portraits of the desert on fire, flooded, littered with unexploded military test bombs and poisoned animals, and territorialized by car-croquet players, a shuttle landing, speed racers. (Pictured above, *Submerged Lamppost, Salton Sea*, 1985.) His work consistently elicits surprise, horror, wonder, and other deep emotional responses. No one has captured the environment with more mesmerizing beauty than Misrach.

ENRIQUE PEÑALOSA
A NEW URBAN PARADIGM:
BUILDING A JUST AND SUSTAINABLE METROPOLIS
March 23, 6:30 p.m.
Shepard Hall, Concord Avenue and 138th Street

Following the enormous success of City College's first two Lewis Mumford Lectures—the first in 2004 was given by Jane Jacobs, and the second in 2005 was by Mike Davis—Enrique Peñalosa, the former mayor of Bogotá, Colombia, will deliver what promises to be a fascinating lecture on the potential of urbanism. Peñalosa, who received a BA in economics from Duke University and a Masters in management from the University of Paris, is a member of the House of Representatives in Colombia, and is also currently a presidential candidate. During his three-year mayoral term (1998-2001), Peñalosa transformed Bogotá into healthier city through the construction of new park space, community facilities, housing, schools, civic spaces, bicycle paths (pictured), and efficient mass transit systems—all with a high level of citizen involvement.

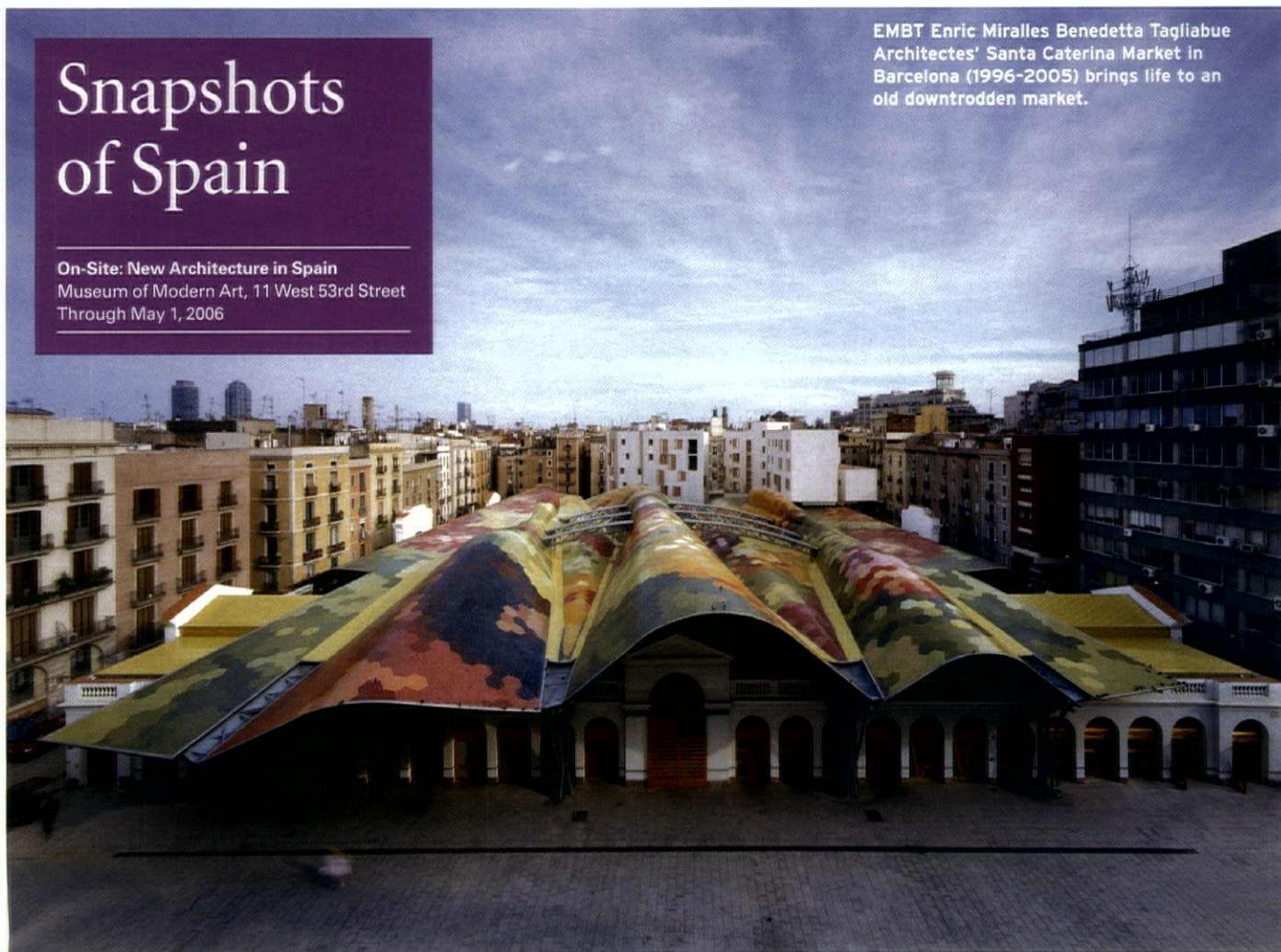
The Lewis Mumford Lectures are an annual series conceived by Michael Sorkin, director of the Graduate Program in Urban Design, and brings urban design specialists to talk about current practices, methodologies, and the future of urbanism in the U.S. and abroad.

VISIT WWW.ARCHPAPER.COM
FOR COMPETITION LISTINGS

Snapshots of Spain

On-Site: *New Architecture in Spain*
Museum of Modern Art, 11 West 53rd Street
Through May 1, 2006

EMBT Enric Miralles Benedetta Tagliabue
Architectes' Santa Caterina Market in
Barcelona (1996-2005) brings life to an
old downtrodden market.



ROLAND HALBE / COURTESY MUSEUM OF MODERN ART

On-Site: New Architecture in Spain is a colorful snapshot of contemporary architecture in Spain, and convincingly demonstrates just how much good architecture is being built there today. It is also Terence Riley's final exhibition as Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art, so it is in some ways a more personal reflection of his interests than earlier shows. Riley traveled extensively in Spain throughout the past year, visiting some 40 cities in order to whittle down the short list of

projects to just 53. The exhibition features work from two generations of architects native to the country as well as a handful of famous firms from abroad; 35 of the projects are or will be under construction in 2006, and the remaining 18 were completed in the last six years. Framed in the context of the period after the dissolution of the authoritarian regime following Franco's death in 1975 and Spain's admission into the European Union in 1986, the exhibition represents the enormous diversity of work

in Spain, as well as the high degree of public interest and support for architecture there.

The projects Riley chose to include raise a number of questions about the nature of contemporary architecture in Spain, not all of which are answered. Namely, besides aesthetic quality, quantity, and diversity, what, if anything, specifically characterizes contemporary Spanish architecture? The works in the show highlight several issues that almost every architect working in Spain has to address, among them, the layered histor-

ical fabric, the relationship to the local landscape, and the growth of cultural tourism.

With origins dating back to the 9th-century B.C., and passing through the periods of the Iberians, Celts, Visigoths, Romans, Moors, Jews, Christians, Hapsburgs and Bourbons, Spain has a long and rich history that varies from region to region. Two of the opening projects in the exhibition, Rafael Moneo's Murcia Town Hall Extension (1998) and EMBT Arquitectes' Santa Caterina Market (2005) are careful, sensitive, and strong responses to the issue of the historical context. As finished buildings, both projects are represented in the exhibition by both a panel of text and images and a mural-size photograph taken by the German photographer Roland Halbe, who was commissioned to shoot all of the completed projects in the show.

The Murcia Town Hall Extension, situated on the only open side of a historic plaza facing the 18th-century façade of the Murcia Cathedral, plays with Baroque ideals of order and ornament by offering a minimal box constructed out of local sandstone. The façade, while mimicking the surrounding buildings in height and scale, is devoid of all ornament except for the irregular rhythm of thin piers, arranged along the floor slabs and highlighting a single, off-center balcony. Moneo, trained by Spanish master Francisco Javier Sáenz de Oíza and Danish modernist Jørn Utzon, is undoubtedly one of Spain's most renowned architects. He recently completed the Museum of Fine Arts in Houston (2000) and the Our Lady of the Angels Cathedral in Los Angeles (2002); his major extension for the Museo del Prado opens this year in Madrid. It is interesting that Riley opted to show the Murcia Town Hall Extension, despite the fact that it was completed before the period featured in the exhibition, in 1998. While this was perhaps a personal choice, the Town Hall Extension very aptly represents Moneo's ability to engage in a dialogue with the past in a manner that is both respectful and playful.

The Santa Caterina Market similarly deals with a complex **continued on page 19**



STEFAN HÄGEN / COURTESY STOREFRONT FOR ART AND ARCHITECTURE

INFO CENTER

Storefront for Art and Architecture
97 Kenmare Street
Closed February 18

In the recent and graphically striking installation *INFORMATION* at the Storefront for Art and Architecture, Julie Ault and Martin Beck made a powerful statement about how poverty is defined and measured in the United States. The piece also served as a sharp critique of our reliance on oversimplified quantification of complex social issues in general. With its dramatic scale and minimalist aesthetics, *INFORMATION* is a powerful piece.

The installation consisted of two graphs that illustrate the ever-growing economic disparity in this country. One graph traced the official "poverty line" established under Lyndon Johnson's 1964 War on Poverty in relation to the

measure that reflects changes in the median income. The other graph was a bar chart that showed the widening gap among different income groups since the late 1970s—that is, after Richard Nixon dissolved the key agency of the War on Poverty in 1974.

The poverty line was originally developed as a way of determining a threshold for federal aid to individual families: below it, a household is considered poor. The original figure was based on a Department of Agriculture basic food budget for survival, and then multiplied by three, since food expenditures made up about a third of a family budget then. The figure is adjusted for family size and has been updated annually to account for inflation. However, it is a universal figure that neither takes into account regional differences in cost of living, nor radical changes in lifestyles and household expenditures. For instance, with increasing numbers of women entering the labor force, a typical family's childcare expenses have increased. Moreover, according to the most recent consumer expenditure patterns issued by the Bureau of Labor, food

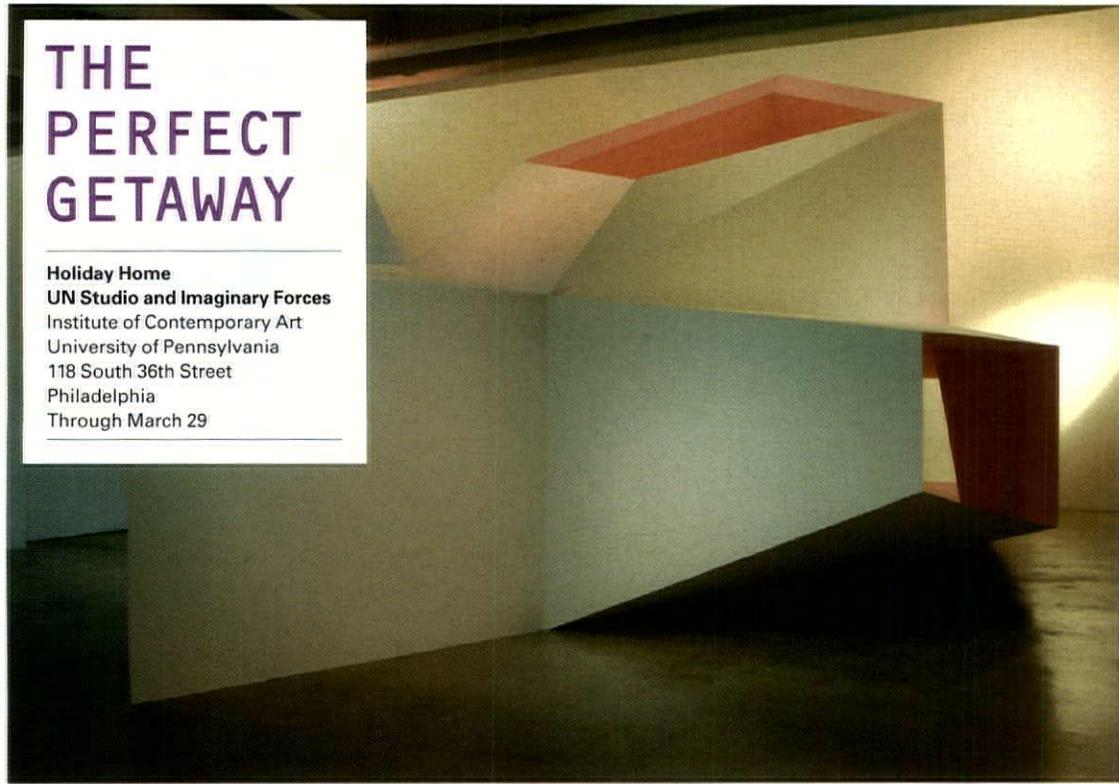
now makes up only a sixth of an average family budget.

Despite numerous studies and commissions challenging its logic, and even the statement on the U.S. Census Bureau website that the poverty threshold is "not a complete description of what people and families need to live," it hasn't changed over the past 40 years. Although most of the Johnson-era initiatives couldn't change the structural conditions of poverty, they did help to mitigate its effects. The expansion of government programs lowered racial barriers and improved the condition of the poor by opening up access to social services and affordable housing. The current tax policy on the other hand, has led to drastic cuts in such government programs. With the gruesome aftermath of Hurricane Katrina forcing Americans to consider the poverty that many had long ignored, a concise and dramatic installation like *INFORMATION* is especially timely and valuable. It provided a thought-provoking background for this important debate.

AYSE YONDER IS A PROFESSOR OF CITY AND REGIONAL PLANNING AT PRATT INSTITUTE.

THE PERFECT GETAWAY

Holiday Home
UN Studio and Imaginary Forces
Institute of Contemporary Art
University of Pennsylvania
118 South 36th Street
Philadelphia
Through March 29



AARON IGLER / COURTESY INSTITUTE OF CONTEMPORARY ART, PHILADELPHIA

Exhibiting architecture is always an enormous challenge. It is possible to communicate buildings through photographs, drawings, and models, but how does one convey qualities of space such as scale or light? The Amsterdam-based architecture office UN Studio, led by Ben Van Berkel and Caroline Bos, deftly meet the challenge in their current exhibition, *Holiday Home*, at the Institute for Contemporary Art in Philadelphia. Van Berkel and Bos have revisited a building type that is often wrapped

in nostalgia—the vacation or second house—and stripped it bare. They have created an environment devoid of objects or anything else associated with living spaces. Instead, *Holiday Home* is presented as an autonomous object without an imagined site or context other than the gallery. It is a white vessel hollowed out with apertures that reveal a prismatic pink interior suffused with a warm light whose quality is close to that magical moment just before sunset, favored by photogra-

phers and filmmakers. A great deal of *Holiday Home's* power inheres in the way it extends this evocative, fleeting moment into a state of being. Imaginary Forces the multimedia firm Imaginary Forces add another layer to this suspended feeling. As visitors enter into the space, images are projected in fragmented, ghostlike form onto the faceted interior surfaces of *Home*. This project achieves something nearly impossible in an architecture exhibition—the experience of a

project at its own scale. Visitors understand the *Holiday Home* not through reading texts, drawings, or viewing other forms of representation but walking barefoot through its pink inner belly. At one particularly intriguing point, eleven different planes converge inside the space. One can easily imagine visitors looking up at it and coming to a new understanding of how that space works and, potentially, other spaces they'll see someday. The structure is comprised of over 82 different planes, manufactured in Europe by P+P Holzbau GmbH and shipped to the ICA. All told, the house contains 2,200 pieces which were assembled on the ICA's second-floor balcony gallery. The flawless execution of the installation belies the Herculean effort necessary to produce something at this

scale. Institutions rarely have the resources or the willingness to take a risk that is necessary to accomplish such a task. *Holiday Home* is the first of two major exhibitions at the ICA this year showcasing developments in architecture and design. This fall, the museum will present a landscape installation by Peter Eisenman and Laurie Olin featuring physical and perceptual elements of the pair's unbuilt environments. **SARA HERDA IS THE DIRECTOR OF STOREFRONT FOR ART AND ARCHITECTURE IN NEW YORK. IN JULY, SHE WILL ASSUME THE DIRECTORSHIP OF THE GRAHAM FOUNDATION IN CHICAGO.**

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Sidewalk Critic

Livable Streets
Municipal Arts Society
457 Madison Avenue
Through March 29

Like an afternoon walk in a great city, the exhibition *Livable Streets* sometimes annoys, often exhilarates, and finally lingers. The show, which is up at the Municipal Arts Society through the end of the month, invokes classic urbanism to advance an agenda of wide sidewalks, pedestrian plazas, and traffic calming. It repeats itself, barrages you with images, privileges color over nuance, and leaves you at once tired and curious. While a conventional show might document the intuitive ways New Yorkers use streets, *Livable Streets* throws you off-balance. With oversized plans and photos showing walkers fleeing onrushing trucks, it takes our rosy notions of activity-filled streets

down a peg. The show's premise appears in red type on a poster: "New York is a city best experienced on foot, yet we design our streets for cars." When visiting the show, it is helpful to know that *Livable Streets* is actually the kick-off event for an ambitious program called the New York City Streets Renaissance Campaign, an advocacy effort to pressure City Hall for pedestrian-friendly traffic reform. If the tone is more hortatory than reflective, it is because the show's organizers are as much activists as curators. Mark Gorton, the software programmer who founded the campaign, wants to reprogram New York City's streets with narrow vehicle lanes, landscaped plazas, and brick curb buffers. His wall texts fluently discuss neckdowns, planters, and other engineering details, and the show uses examples from cities around the world to bolster his argument. There are also several attempts to bring that kind of urbanism to New York, if only in the form of a rendering. A video depicts Astor Place with red-umbrella tables and ornate pavers: It looks like a Parisian square. Boards on Gansevoort Plaza show photos of Siena and renderings that highlight the river's proximity. *Livable Streets'* prescriptions for transposing some Italian urbanity onto the still-unruly Meatpacking District—regulate cab loitering, move Gansevoort and Little West 12th Street in opposite directions, narrow Ninth Avenue to 28 feet—are persuasive. With a well-attended lecture series accompanying the show, Gorton hopes that city planners will listen just as sharply as the lecture guests have. To that end, the exhibit features a board on good planning

initiatives like SoHo's Petrosino Square. "It's hard to find good examples in New York," he said. "We went out of our way to be positive." But without more background on how our streets got this way, it is difficult to see how to move forward. Panels trumpet quotes from Richard Daley, Jan Gehl, Jane Jacobs, and Enrique Peñalosa, all discrediting short-sighted planning moves that degraded urban life. Below these, rainbow-colored legends herald successful programs from other cities. Seeking "great streets," the show lingers on New York's present shortcomings. The alternative—that poor traffic management could make our streets unlivable—should scare design professionals silly. Philadelphia and London and Copenhagen compete with Gotham for taxpayers and talent. Displays of planning innovation in these cities make New York look backward. While our casual jaywalking and bollard-hopping may deepen our bravado, the callow planning of squares like Astor Place chip away at the quality of daily life in the city. To amplify this point, the show needs to reach an audience beyond just the usual suspects. Tresa Horney, who worked on the show for campaign member Transportation Alternatives, hopes to take it to Grand Central Terminal. The echoing dome and press of footfalls there would make the displays fight for attention. And they would benefit from a good street brawl. They've got verve and color, but no dispute. And that is a requisite for great streets that is hard to design. **ALEC APPELBAUM WRITES ABOUT THE URBAN ENVIRONMENT AND IS A CONTRIBUTOR TO AN.**



As an experiment to fix traffic at Mulry Square in the Village (pictured 5 years ago, top), the Department of Transportation painted widened crosswalks (center), which had a positive effect, so they were permanently widened (below).

COURTESY PROJECT FOR PUBLIC SPACES

SNAPSHOTS OF SPAIN continued from page 17 historical context in a sensitive yet light-hearted way. Located in a dilapidated part of Barcelona's Gothic Quarter, this work modernizes a 19th-century market while maintaining a clear connection to the previous structure and neighborhood. Spanning the original masonry walls, a wooden roof covered with bright hexagonal tiles ripples over a treelike metal-and-concrete support structure, advertising the shops inside. EMBT's proposal was originally developed as an alternative to the city government's haphazard urban renewal campaign projects.

Contemporary architects choose to reflect on Spain's unique landscape in different ways—one of the projects that most literally recalls the physical characteristics of the site is Mansilla+Tuñón's design for the Museum of Cantabria in Santander, which will be complete in 2009. Located in northern Spain's Cantabrian Mountains, the museum consists of a cluster of dramatic concrete shafts conceived to resemble the region's distinctive mountain peaks. In plan, the clustering effect gives way to a grouping of cellular galleries with partitions that can be removed and organically repositioned according to need.

RCR Arquitectes takes a more abstract approach in their Casa Rural, which comprises a series of Cor-ten steel boxes aligned atop an embankment amidst the rolling pastures of the Girona province. While the boxes evoke the regional vernacular farm buildings, they also create private niches for the inhabitants and shelter the house's more intimate functions. Unfortunately, in the exhibition, the quiet rigor of the Casa Rural is overshadowed by other more spectacular projects displayed

nearby, like the Hotel Habitat (2007) by Enric Ruiz Geli/Cloud 9 with Acconci Studio and Ruy Ohtake, with its pulsating multi-colored LED matrix facade.

Although the projects in the exhibition represent some of the best work being built in Spain at the moment, their presentation is too superficial to substantiate their greatness. Lacking a comprehensive narrative and grouping projects haphazardly, the show avoids answering the question of "Why Spain, why now?" in favor of a broad survey of works. Furthermore, while each unbuilt project is illustrated by a beautifully-crafted model worthy of MoMA's permanent collection, the exhibition panels favor text over large images and plans, but offer little historical context or biographical information on the architects. There is no discussion, for instance, of the experimentation that was cultivated in Spain even under Franco's reign, from the 1950s onward, by such masters as Sáenz de Oiza, Alejandro de la Sota, Miguel Fisac, and José Antonio Coderch. For that visitors will have to turn to the supplementary catalogue, *Spain Builds*, by the editors of Madrid's *Arquitectura Viva*.

What the exhibition does offer is a glimpse of the best contemporary architecture in Spain from the point of view of an outsider who, like Riley, backpacked through Spain in 1975. During this trip, Riley was struck by how eager young architects were to publicize their work abroad, although they worked in what was then still a relatively closed society. Now, more than 30 years since Franco's death and 20 since Spain's admission into the European Union, the country is well on its way to a more open but perhaps homoge-

RCR Arquitectes' Casa Rural in the northeastern province of Girona consists of eleven simple steel-clad rooms that are connected by an underground corridor.



RCR ARQUITECTES / COURTESY MOMA

nized future, as the presence of projects by architects as Jean Nouvel, Zaha Hadid, and Rem Koolhaas suggests. The difference today is that young Spanish architects are also contributing significantly to the global flow of architectural culture. Riley seems to recognize the importance of such quality,

quantity, and diversity in architecture, which is why the exhibition is valuable, even if there is little thematic structure to guide the viewer through it.

ELISE S. YOUNG IS A WRITER AND CURATOR IN NEW YORK AND A FORMER EDITOR AT AV MONOGRAPHS/ARQUITECTURA VIVA IN MADRID.

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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. The top (60th) floor location affords spectacular views.

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: **Seaman'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**

Location: **Down Town Association (business attire required)**

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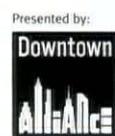
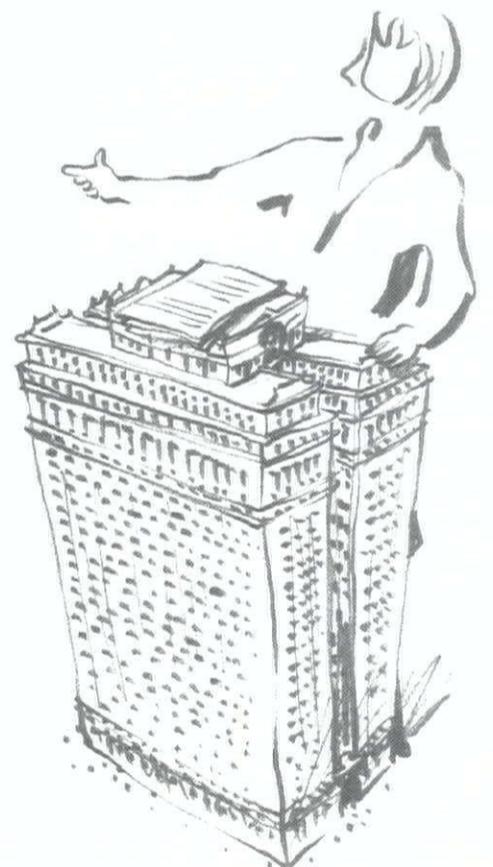
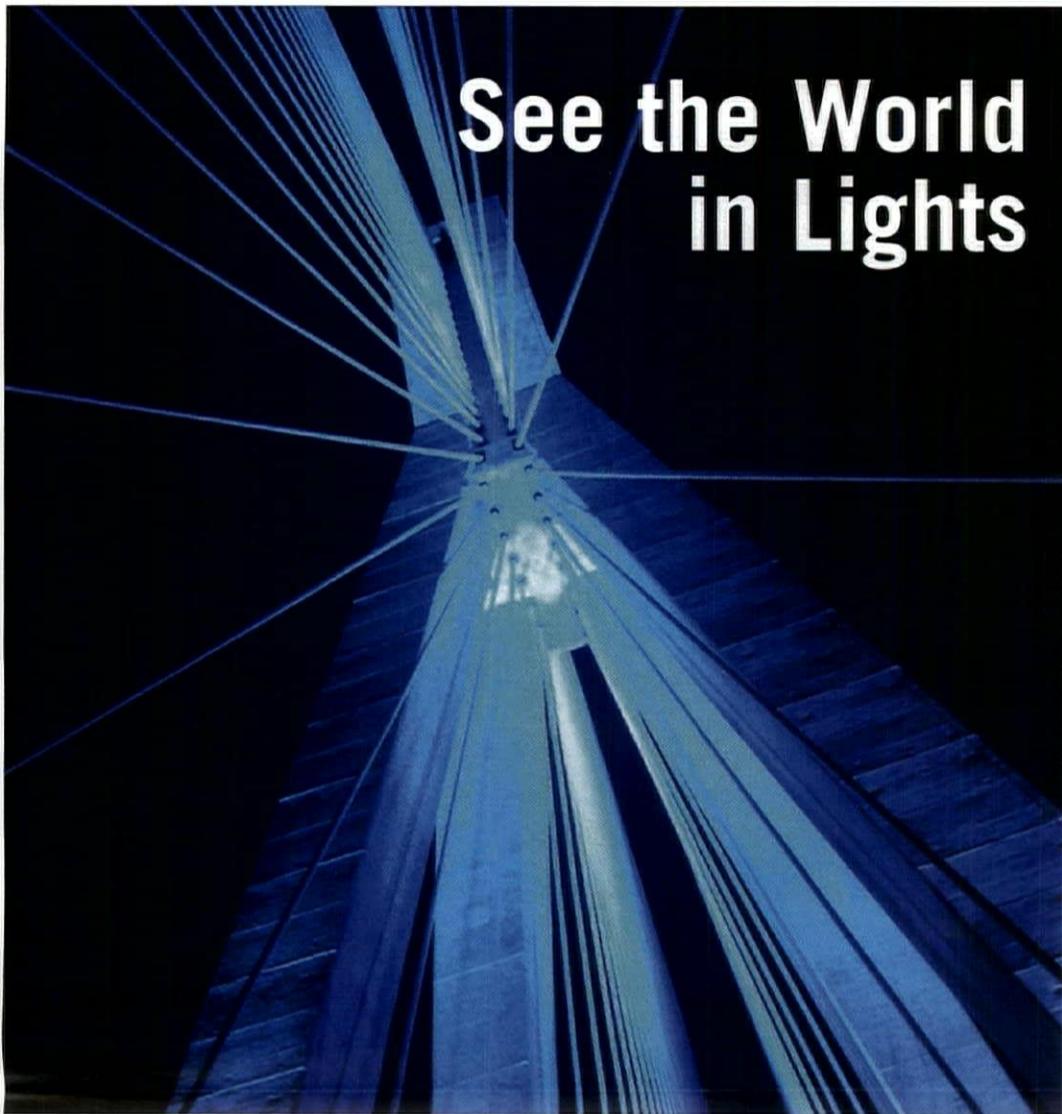


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AZURE



A CRITIQUE FROM THE SUBJECT

On the cover of Simon Sadler's new book *Archigram: Architecture Without Architecture* (MIT Press, 2005) is a bleached gray version of Dennis Crompton's 1964 drawing *Computer City*. It's just barely visible, mostly covered by a big white patch, presumably allowing the provocation of the subtitle to sink in. Quite cute, assuming that it is the message. With Sadler's previous book, *The Situationist City* (MIT Press, 1999), he successfully transmitted what he describes as the Situationist International's "passion for maps," with an image of one of Guy Debord's psycho-geographic maps on the cover. So we have to take our book cover as a strategic statement.

Being on the receiving end of any number of diffusions of time, memory, categorization, assumption, and most of all, intellectual convenience, we—Archigram—are constantly bracing ourselves for people getting it wrong. After all, it was a long time ago when the world was perhaps a bit flatter and architecture was a bit less pretentious—or at least when architecture talk seemed to be mostly about, well, *architecture*.

Sadler has done a nice job and was exemplary in his phoning and checking and all that "cub reporter" stuff that makes (in books of this sort anyway) reading the footnotes as amusing as reading the main text. It parallels, surely, the strategy of the front cover, which suggests that the primary value of the Archigram Group was to explode architecture from within. Assuming this message, the book tries to explain to another generation how such a preposterous activity came not from a coterie of revolutionaries or intellectuals but from some blokes who met in an egg-and-chip caff in Swiss Cottage and got wind of another set of London blokes who bought Ivy League suits and smoked Lucky Strikes.

To explain such a phenomenon, Sadler had to reconstruct the mood and prejudices of the time and of the place. He had to reconstruct the architectural world of London and paint in the key figures. Rightly and inevitably, Reyner Banham and Cedric Price come across as pivotal. For some of us, conversation with them was a magical element, with an aspect of "needle" that I am the first to admit. Banham used his writing, as well as the occasional off-the-cuff remark, to goad one into more, better, tougher activity. And Cedric was there, always weaving his way between morality and style, audacity and seriousness, tectonic featurelessness and immense pertinence that made you (sometimes) feel that your work was indulgent and sloppy. But at least for Ron Herron and myself, any serious self-doubt lasted for half a day at most, before we got going on the next effort. For Warren Chalk or David Greene, it seemed to last for weeks, but they always bounced back, eventually.

Bouncing. Now I didn't plan to get into that aspect of things, but it had to come out sooner or later. Try as he might, it is probably generationally, operationally, psychologically, impossible for Sadler—or anybody else now living except perhaps Mark Wigley in full form in one of his more gossipy lectures, or perhaps someone like art critic Dave Hickey (who I've never met, but would like to)—to get that *bounce* into things.

It is quite correct for Sadler to identify the Independent Group and the Smithsons as a frame of reference and, after all, a personal connection. However, this link is acquiring other overtones since both Cedric and the Smithsons are undergoing a reputational hijacking from the more po-faced English architects who, if they have their way, will have successfully airbrushed out the zanier aspects of them all. In doing so, the revisionists are suppressing an essential ingredient of English psychological survival and a clue to the natural lateral thinking in their projects (particularly Cedric's) and, I think, in ours.

Evoking the circumstances surrounding our efforts so that they can be measured against today's relevancies, or today's value-system, or today's academic chit-chat is understandable, yet one winces slightly at the simplicity of some of Sadler's interpretations. For example, he

writes, "Behind the vaudeville, Archigram was a surprisingly earnest endeavour," and that we now have to have so much difficulty with "the institution of innocence." My memory of such "innocence" was that it slid—quite comfortably—between irreverence, eye-rolling ploy, genuine naiveté, and come-on. But essentially it *slid*, and when it didn't, it jumped and hopefully BIT!

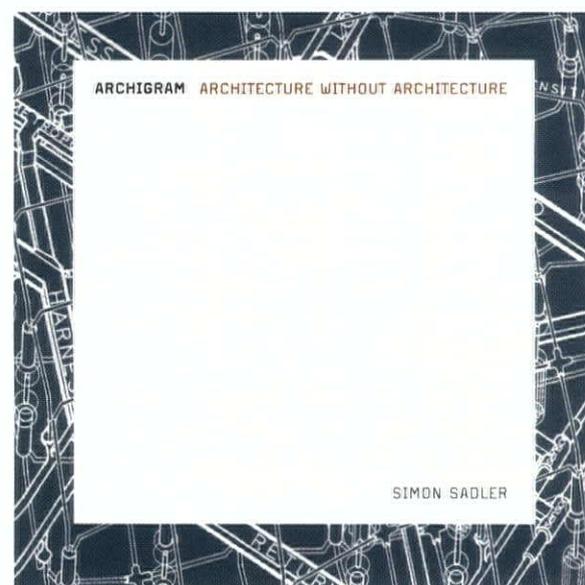
To keep the whole thing bedded in the territory of moral, discursive, and cultural context suits our present moment, and presumably, the editors at MIT Press. Why else crave the legitimacy of a two-line jacket blurb by Kenneth Frampton, who points out that the book "will prove invaluable to all future accounts of British architectural culture during the 1960s"? This is especially irritating because Frampton, a natural reactionary, has consistently kept Archigram and its progeny out of his view and presumably hopes that it can remain ineffectually up a little British creek somewhere.

At a certain point, the footnotes, the challenging book cover, that bit of blurb, and the predicament of a commentator—*any commentator*—start to coalesce. A book such as this massages the culture of text, wittingly or unwittingly. So most of the sideways references come, unsurprisingly, from text, despite the lengthy interviews with myself and the other surviving original members, David Greene, Michael Webb, and Dennis Crompton.

The book feeds backwards and forwards to other text merchants, who all seem to get off on categories, definitions, nuances and the idea of collective phenomena. Zeitgeist stuff.

The author tries hard to describe the projects themselves and—I suspect deliberately—avoids giving too much space to the oft-published images. So far so good. Eventually though, one becomes suspicious that several of the chosen images are there because they underline the moral, social, cultural build-up. In other words, they become narrative props rather than generators. My cat is out of its bag: Nice though he is and undoubtedly on our side, Sadler is a word man and probably can never suss out the pitch and thrust or (sometimes) dreamy reveries that were in our minds as we drew.

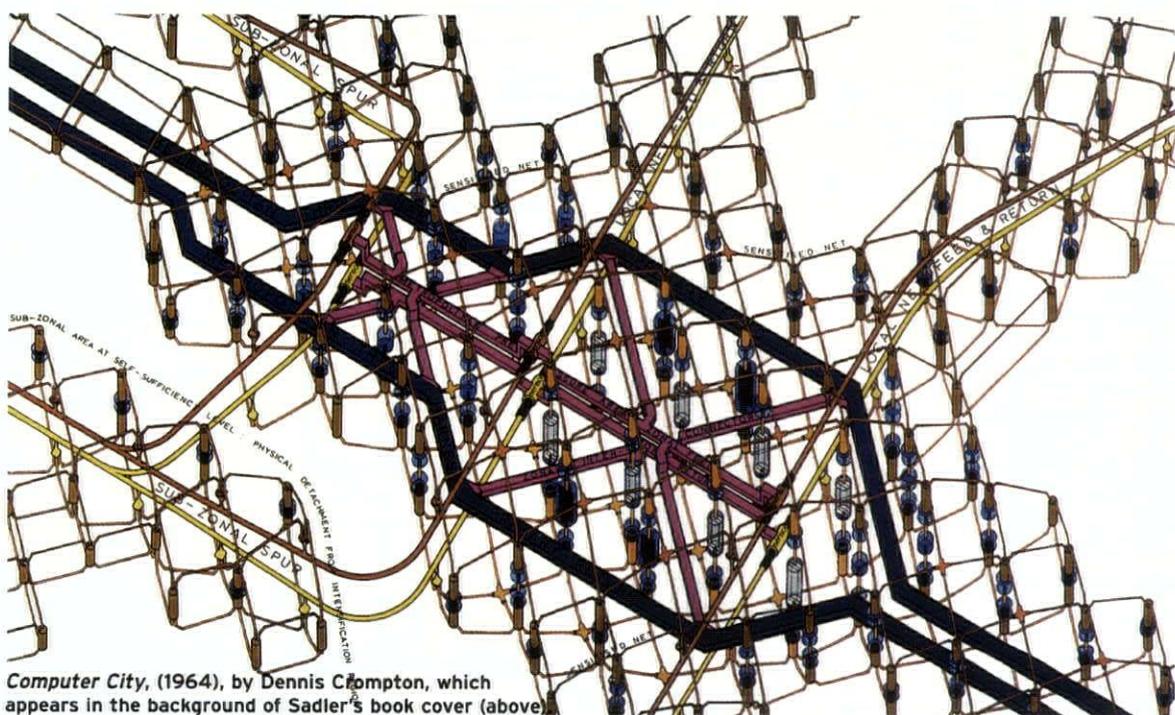
How to capture Webb's genius, his fetishism, his clear-minded obsession with propositions that have kept him on the case for 40 years? How to capture the irritation with the act of drawing turned to clarity at the hand of Chalk? How to evaluate Crompton, the boffin, the facilitator? How to understand the depth of irony honed into creative irony that reveals Greene to be closer to more artists than architects? How to sense the mixture of frustration and sheer attack lurking behind Herron's bonhomie and seamless gliding of the pen, held with a cigarette to help dry the ink? How to understand that I still make drawings that, as they jog along, carry whispered conversation with allies, alive or dead, so that the bits and pieces have the culture they need to keep going?



The Archigram Group was a coalition that benefited from the "variousness" of its members. Thereby, there was an inconsistency among its *drawn* references that didn't (or couldn't) shoot at a narrow range of targets. I would have thought that this notion would come through in the book, but perhaps you can't comprehend it unless you drew yourself. Banham knew, because he'd worked his way around aeronautical engines and theater stages. Colin Rowe had designed houses (probably not very well, but that's not the point). These guys could guess at some of the moves, the tweaks, the little jumps that the designer makes almost instinctively and makes again when drawing a conscious statement image. Not that anyone would easily admit to such a thing...

Nowadays, one can most easily talk about the ideas and the pitch of the ideas to other people who draw. Lebbeus Woods understands. Neil Denari understands. Bill MacDonald understands. Toyo Ito understands. C. J. Lim understands. Some kid in Lund, Taipei, or Dublin who draws, understands—*without* the chit-chat, because in the corner of the half-finished Webb drawing of, say, 1991, there's this little gadget that...

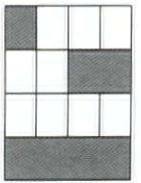
So here's a final complaint that I have to get off my chest, especially as I peruse the index. Archigram was far more interested in non-English inspiration than in just hitting or fitting the English scene. We were heaving ourselves out of the creek and heading for the sea. That was the point. Curious, and irritating, perhaps for both Frampton and the current batch of mealy-mouthed hijackers, is the revived interest in the work itself in so many places. It has become part of architecture. It was never without architecture. Archigram was about stuff and things. Stuff and things that can *jump*. **ARCHIGRAMMER PETER COOK IS A DESIGN PRINCIPAL AT HOK IN LONDON.**



Computer City, (1964), by Dennis Crompton, which appears in the background of Sadler's book cover (above).

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SENIOR ARCHITECTURAL DESIGNER

JB-020428

This award winning international practice with studios in NYC, DC and the Far East possess a diverse award-winning portfolio that includes large hospitality and office tower commissions in addition to retail, residential and mixed use projects. The firm's dynamic, team oriented studio atmosphere fosters collaboration and design excellence with a commitment to providing their talented professionals with the latest technologies. They are one of the most respected global design practices and are committed to professional growth of the firm's human capital.

Position Description

This growing design focused practice is expanding and maturing its design talent and requires the addition of a Senior Designer to take a design leadership role. The Senior Designer will be responsible for developing the architectural design of their global projects and working with younger designers to mature their design skills. The position requires an experienced individual that has a combination of architectural design, design talent development and hand drawing expertise. This is a Partner track position.

Requirements

- o Minimum 8 years experience.
- o Bachelors or Masters in Architecture.
- o Architectural Registration required.
- o Proficiency in AutoCAD, 3D Studio Max
- o Proven design skills.
- o Excellent hand drawing ability.

SENIOR PROJECT MANAGER

JB-020421

This firm is an international, award winning design practice that has been at the forefront of quality design for a century. Their reputation is founded on the quality of their client relationships, their creative thinking, business acumen, and pragmatic approach. They operate internationally from their offices around the world sharing their combined global knowledge and expertise across all design sectors. They employ talented people, at all levels, which work in cross-functional teams to enable them to produce high quality design that has measurable value.

The firm uses their knowledge, expertise and creativity to build distinction in projects across the world.

Position Description

Our client requires a highly experienced PM with a minimum of 8 years experience in large-scale architectural and interiors projects. Particular expertise in project organization, client interaction, team leadership and financial management are essential. Considerable knowledge of architecture, interior design, AutoCAD and general construction a must.

Requirements

- o 8 years experience.
- o Bachelors or Masters in Architecture.
- o Architectural Registration preferred.
- o Competent AutoCAD skills.
- o Exposure on large-scale projects

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Ruth Hirsch Associates Inc.

Listed below are some of the open positions for which we are currently recruiting:

- o Architectural Designer with ground up building experience to back Design Principal and assist in creating a design team.
- o Seasoned Project Manager with client persona and healthcare experience.
- o Project Architect competent in both design and administration for high end contemporary retail and residential projects.
- o Senior Project Architect with corporate interior experience, able to lead team.
- o Project Architect with classical residential portfolio.

Please call, email or fax your resume:
 212-396-0200 Fax: 212-396-0679
www.ruthhirschassociates.com

ARCHITECTURAL PROJECT DESIGNER

Architectural Project Designer (NYC, NY) - design complex architectural documents, prepare building permit applications and consult with architects and clients. M-F, 9-6, salary commensurate with experience. Required Bachelor's degree in Architecture and 3 years of work experience in the job. Resumes to R. Washington Architects by fax to 212-591-6623 or e-mail to HiringInfo@aol.com. EOE

ARCHITECT - INTERN

Great opportunity for recent or upcoming graduate to learn it all in a small, but very busy Brooklyn office. Residential and Commercial projects. Must know CAD.
 Fax resume to: (718) 259-1812

ARCHITECTURAL DETAILER

Architectural Detailer needed immediately - NYC-based construction company w/ annual sales of \$15MM seeks an architectural detailer w/ experience in high-end retail interiors/exterior.

Position description:

- Architectural and millwork detailing
- Construction document production
- Assist PMs w/drawings, etc.
- Full-time position
- Possible travel required
- Proficiency in Auto Cad 2005 or 2006 a must
- 5 to 7 years experience preferred
- Salary commensurate with experience

Fax resume to (212) 684-7099 or email to cisco@yahoo.com

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