

# THE ARCHITECTS NEWSPAPER

## 07\_04.19.2006

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SOHO FLAGSHIP STORE REOPENS  
WITH AN EXHIBITION BY MIUCCIA  
PRADA AND AMO



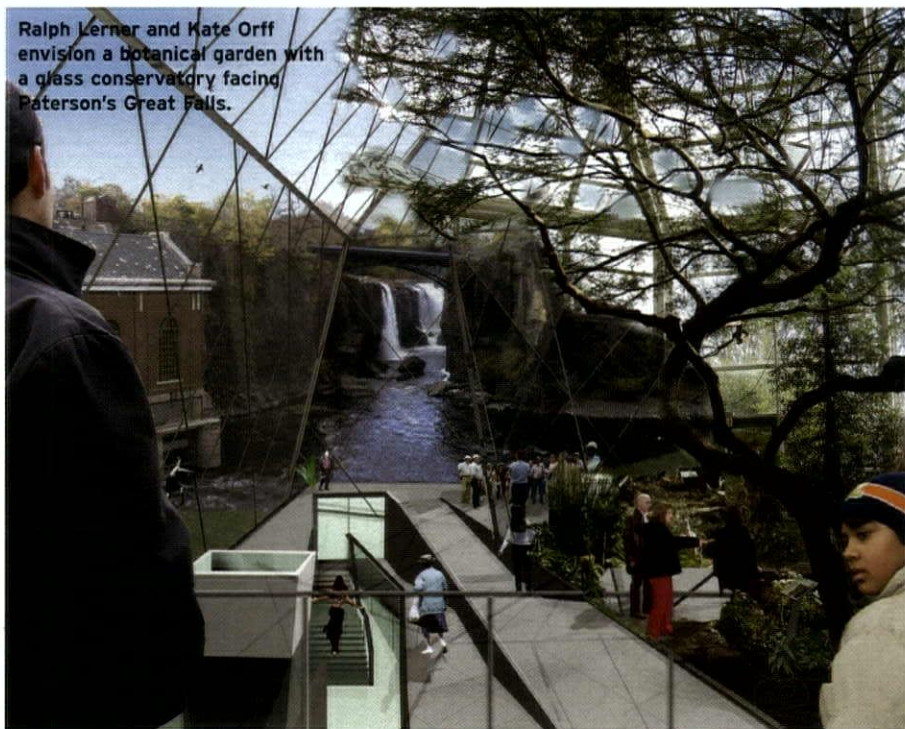
COURTESY PRADA

A skirt designed by Miuccia Prada.

## Prada Post-Fire

Since suffering a five-alarm fire on January 22, the Prada's flagship SoHo interior has been nearly completely restored. The fire, which caused significant water damage to the multimedia-heavy \$40 million, 23,000-square-foot interior designed by Rem Koolhaas (see AN 03\_02.15.2006), shut down the store's activities for seven weeks while it underwent a restoration supervised by Ole Scheeren, the Beijing-based partner of OMA, Koolhaas' firm. While the store had a soft opening in late **continued on page 5**

Ralph Lerner and Kate Orff envision a botanical garden with a glass conservatory facing Paterson's Great Falls.



COURTESY NEW JERSEY INSTITUTE OF TECHNOLOGY

DESIGNERS UNVEIL LANDSCAPE PLAN FOR  
GREAT FALLS PARK IN PATERSON, NEW JERSEY

## GARDEN STATE GREEN WAVE

New Jersey is passionate about its greenways, so it was a tough, needling crowd at the Paterson Museum that greeted five well-known environmental design teams, all finalists in New Jersey's

Urban Parks Master Plan Competition. They are vying for the commission for the \$10 million rehabilitation of Great Falls State Park, currently a 7-acre, post-industrial eyesore that surrounds a

natural wonder: a 77-foot waterfall surging from a rocky cliff into the Passaic River, which feeds a vintage hydropower plant.

"The falls are the center of our history," said Paterson Mayor Jose Torres. "We are looking for an opportunity to capitalize on a view, and make this a tourist destination."

Announced in late 2005, the New Jersey Urban Parks Design Competition drew concepts and submissions **continued on page 7**

ARCHITECTS BATTLE IT OUT IN THE SECOND ANNUAL MASTER-DISASTER ARCHITECT DUEL. FOR FULL STORY, SEE PAGE 10



LEO ZACHARIAS / COURTESY LVHRD

ARCHITECTURAL LEAGUE NAMES  
2006 YOUNG ARCHITECTS WINNERS

## BRIGHT YOUNG THINGS

The Architectural League recently announced the winners of its Young Architects Forum, an honor that includes the chance to lecture on and exhibit their work at the League. Now in its 25<sup>th</sup> year, the program's 2006 **continued on page 6**

Julio Salcedo's Casa Lasso, located near Santander in Northern Spain, is divided into programmatic quadrants that separate public and private spaces.



COURTESY JULIO SALCEDO

The Tunnel Garage, designed by Hector O. Hamilton in 1922, will be razed for a new condo building.



COURTESY GREENWICH VILLAGE SOCIETY FOR HISTORIC PRESERVATION

ART DECO STRUCTURE TO BE  
RAZED DESPITE PRESERVATION-  
IST PLEAS

## GARAGE DISBAND

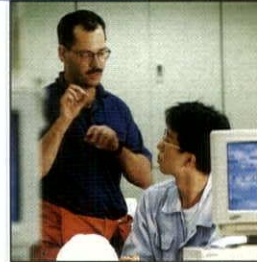
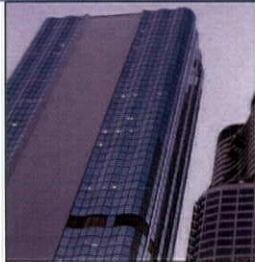
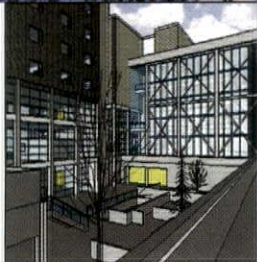
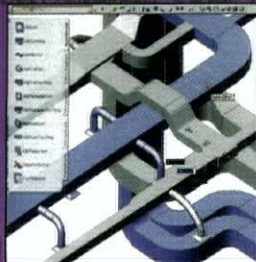
While Joni Mitchell may have bemoaned the paving of paradise for the construction of a parking lot, a coalition of preservation groups and numerous concerned citizens are now clamoring at the 11<sup>th</sup> hour to save the Tunnel Garage. Located at the corner of Broome and Thompson Streets in SoHo, the building's owners have begun demolition of this early 20<sup>th</sup>-century parking garage, which is located near the entrance to the Holland Tunnel. It will be replaced by an eight-story residential condominium building by designed by Stephen B. Jacobs, who also designed the **continued on page 3**





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We've just returned from the International Furniture Fair (Salone Internazionale del Mobile), which took place in Milan's new trade fair designed by Massimiliano Fuksas (see "A Fairer Fairground," AN 06\_04.05.2006). The impressive facility, whose exhibition halls, offices, meeting rooms, and open spaces are spread over 500,000 square meters of a reclaimed industrial site on the outskirts of Milan, is a fitting showcase for Italy's enormous furniture and furnishings industry. (Though the Salone attracts manufacturers from everywhere in the world, the majority of the exhibitors are Italian.)

Despite the conventional wisdom that advanced economies can no longer sustain industrial production in an age of globalization (who can compete with Chinese factory wages?), Italy has maintained its preeminence as a producer of designed goods, in terms of both quantity and quality. How can this country of 60 million people support such a large design industry, made up of countless notable manufacturers that, in turn, nourish the nation's disproportionately high number of architects by hiring them to design everything from bathroom faucets to teacups to fashion to streetcars? "Just around Milan there are hundreds and hundreds of small furniture manufacturers, all working with architects and designers," Rob Forbes, founder of furniture retailer Design Within Reach (DWR), remarked to us. "How many studios can you name in the United States that are designing and making things and finding a broad market to sell them to?"

Italy has successfully adapted its long tradition of fine handcrafts to industrial production: Hundreds of small workshops make their own products or manufacture components for other companies, and tend to be small and family-owned. These occupy the strata below *haute* brands like Cappellini, B&B Italia, and Boffi, which constitute just a tiny fraction of the industry even though they attract most of the design press' attention. It is to the more modest shops, however, that DWR and the rest of the world turn for well-made, well-priced products.

Forbes attributes Italy's success to its long tradition of valuing the process of making, where designers are hands-on and companies are willing to invest in technology and new modes of production. They do so because they recognize that the only way to distinguish themselves at a time when everything can be made more cheaply and more quickly in China is to continue innovating. This entails real, laborious problem-solving as opposed to easy styling or name-branding, and this is a lesson that extends well beyond furniture design. What has worked in Italy for 500 years may now be a model for future economic development in the industrialized world.

**GARAGE DISBAND** continued from front page  
nearby Thompson hotel. The Department of Buildings granted the project a demolition permit last month. As of press time, asbestos abatement was complete and workers had begun the process of razing the structure by disassembling the roof.

The possibility of replacing the garage with a residential building arose in 2004, after zoning in SoHo was changed to allow residential development on parking lots. According to Bob Esnard, a representative for the developer, Broome Thompson LLC, keeping the garage would not be practical given its inefficient circulation plan where cars need to exit the building to reach the second floor. "The garage has 200 spots; our building now proposes 119 and we would like to try to increase that to meet the current capacity," he said.

While the site itself is only zoned for light industrial or commercial use, the developer has applied for a variance, which is pending approval this fall. The company is claiming economic hardship based on the building's poor state. "The conditions are common in older buildings which are restored every day," said Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation (GVSHIP). If the variance is rejected, the developer would consider planning the site as a hotel, said Esnard.

Preservation advocates claim the building should be landmarked for both its architectural and historical merits. Built in 1922, it is one of the oldest extant automobile garages in Manhattan. From its rounded corner to the typography of its signage, the beige-brick building is a great example of a nascent vernacular building type. The architect, Hector O. Hamilton, authored several other Art Deco gems, including a limestone and glass restaurant at the corner of 34<sup>th</sup> Street and Third Avenue for the Foltis-Fischer restaurant chain in 1932.

Not all of the original building will be lost. The removal of its "24 Hr. Parking" sign uncovered the garage's original terracotta medallion depicting a Model-T Ford speeding out of the then-soon-to-be-completed Holland Tunnel. According to Esnard, the company hopes to preserve it in the lobby of the new condo building.

At this point, the garage's only chance is to acquire landmark status. "We will not be moving forward with a designation," said Diane Jackier, Landmarks Preservation Commission spokesperson. All hope is not gone, however; the commission is in a position to reconsider if new information is presented. **BAY BROWN**

WOULD-BE GOVERNORS ISLAND DEVELOPERS  
FILTERED THROUGH PRICEY RFP

## PROPOSITION \$10K

When the Governors Island Preservation and Education Corporation (GIPEC) issued a Request For Proposals (RFP) for the redevelopment of Governors Island in February, the application came with a hefty price tag. Those looking to submit proposals for the entire 150-acre project area must pony up \$10,000; those who want to submit a partial development proposal must spend \$1,000, while all nonprofit submissions cost \$250. Paul Kelly, interim president of GIPEC, said, "The fees were determined to ensure that we receive serious proposals."

While application fees are standard practice for RFPs and competitions, they rarely exceed a few hundred dollars. With such an exorbitant amount being charged, many smaller developers and architecture firms are being excluded from the project. Kelly explained that GIPEC wanted to allow for a range of development proposals from different design/developer teams, and thus split the entries into several categories. "We didn't want to foreclose any development options that included several proposals that could add up together," said Kelly. According to him, the application fees are nominal when compared to the projected cost of the entire project.

The total budget for the island's development is yet to be determined, the cost will ultimately be based on the type and size of proposals. The north district of the island alone is estimated to require \$650 million in infrastructural restoration and upgrades.

Regardless, the five-figure application fee only gets proposals considered, with no guarantee that teams will come remotely close to working on the project. Architect Markus Dochantschi, principal of New York firm studioMDA, said, "I am going to spend \$20,000 to produce this proposal, and as a professional to have to pay an extra \$10,000

to have my design reviewed is insulting." Dochantschi intends to submit a proposal but refuses, on principle, to pay a fee.

On March 22, the GIPEC board approved two additional RFP's—Development Advisory Services and Master Planning Services—for consultants to assist for the duration of the project. Architecture and planning firm EDAW was selected for master planning, while Hamilton, Rabinovitz & Alschuler were retained to consult on development.

The redevelopment RFP, which is due by May 10, had not received any proposals as of press time. GIPEC anticipates the signing of leases and the start of construction on the island by the beginning of 2008.

**GUNNAR HAND**

## UPCOMING ISSUES

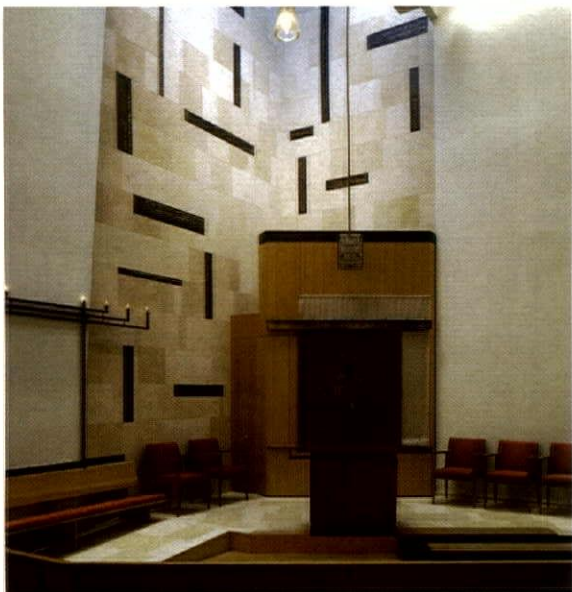
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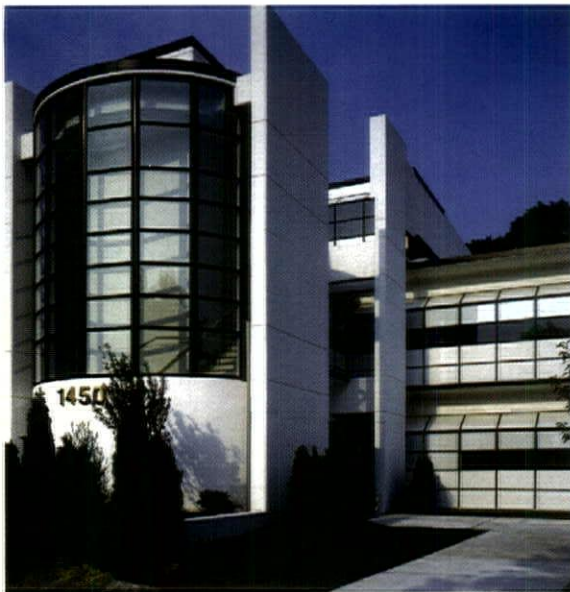
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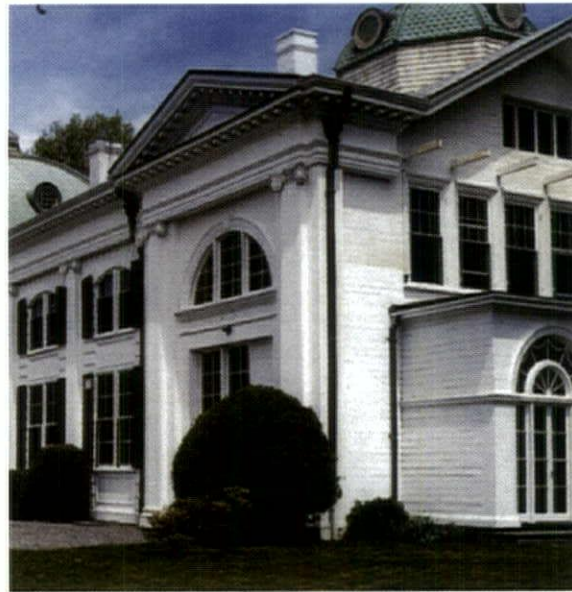




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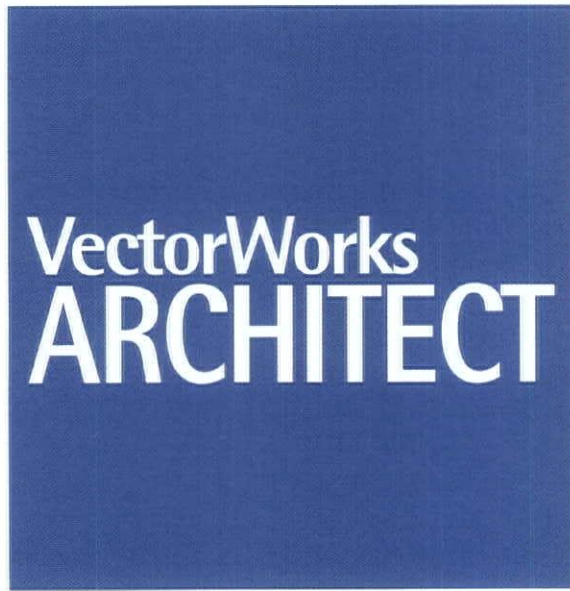
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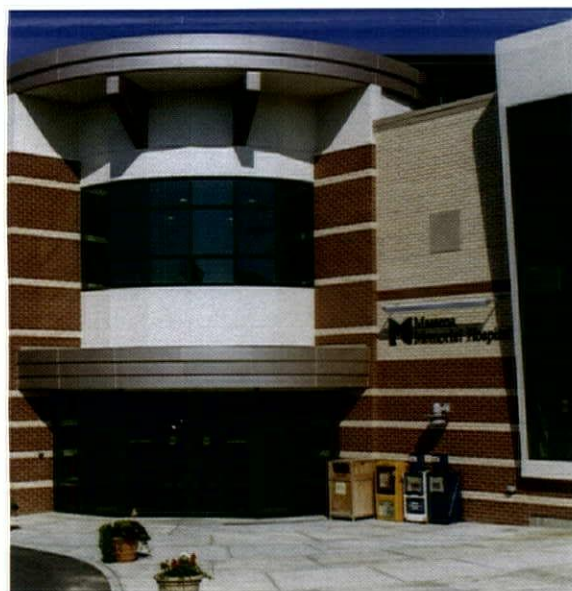
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## LONDON CALLING

It's true: **Renzo Piano** thinks he's a god, **Norman Foster** has a thing for sheep, and architecture is going down the toilet. If you don't believe us, then head to this summer's London Architecture Biennale where, from June 16 to 25, the proof will be in the English pudding. Spanning locations along a 5-kilometer route, the event is being called the "World's Longest Architecture Exhibition." But it gets even scarier than that. As earlier reported by our colleagues at the *Gutter*, Piano is giving a talk that's being billed as a "sermon." And, as we've now learned, the biennial will feature merry-makers dressed up as buildings at its opening day blowout and, speaking of blowouts, "toilet interventions" including an open-air communal loo. Meanwhile, Foster will make an appearance by herding sheep across the Millennium Bridge. Seriously. What's going on? Is this what they call "British humor"? Here's an explanation: The toilets, potty planners tell us, "focus on the need for public conveniences and tell of their historical and contemporary uses." And Foster's newfound infatuation with livestock is not something that Lady Foster, a well-known sex expert, should be concerned about, but is rather meant as a tribute to the old markets that are among the exhibition's venues. But given the track record of Foster's Millennium Bridge—which, you might recall, has had its share of engineering problems—we have a baah'd feeling about all this.

## MAX'S CONDO CITY

Add gallerists to the list of those jumping into the condo game. We hear art and architecture dealer **Max Protetch** has partnered in a 14-unit development now under construction in a former stable building on the corner of Baxter and Hester Streets. With completion expected early next year, and with asking prices of between \$1,200 and \$1,800 a square foot, the project is being designed by **Ed Rawlings** and **Mark DuBois** of Olhausen DuBois—with a cameo appearance by **Zaha Hadid**, who's designing furniture for the lobby. "Or at least I think so," Protetch says. "One never knows with Zaha."

## LEISURE SUIT KARIM

**Karim Rashid** is a dirty, dirty boy. Hitting stores next month is Rashid's *Design Your Self* (Regan), a self-help book that reminds us why, against our better judgment, we can't help but like the guy. With unflappable earnestness, the man best known for designing a trash can named Garbo offers 300-plus pages of advice on everything from diet and fitness to shopping, finances and, of course, how you can get his Barbarella-meets-Miami Vice look, too. We, however, skipped straight to the section on sex and got the punishment we deserved: "Sex is a completely different experience on a couch or on a rocking chair," Rashid reports. "My favorite 'public' sex was in a public library," he adds. "Remember that multiple partners or polygamy is also very natural," he goes on, before recalling that "[a friend] once told me over breakfast that his wife wanted to sleep with me. I was attracted to her and I did." And our favorite: "Feel each other's muscles, smell each other's sweat, move, gyrate, push, lift, get it on." A note to Rashid's wife, **Megan Lang**: There is help out there.

**PRADA POST-FIRE** continued from front page March, its official opening will be on April 18, when it presents the exhibition *Waist Down*, a collection of skirts designed by Miuccia Prada. The exhibit, which was first shown at the Prada store in Tokyo in 2004 and the Peace Hotel in Shanghai in 2005, was designed by AMO in Rotterdam, OMA's think tank arm, in collaboration with New York graphic design firm 2x4.

*Waist Down* celebrates the skirt as a "vehicle of movement," and will feature Miuccia Prada's own designs dating from 1988. For the New York show, 70 giant flat figures laminated with images of skirt designs will be suspended from the store's "hanging city," a ceiling railing system along which display cases slide. Despite the store's initial publicity that proclaimed intentions for it to host exhibitions and performances, *Waist Down* is the first exhibition to take place in the space since it opened in 2001.

The exhibition and an accompanying catalogue had been in the works long before the fire struck, said Kayoto Ota of AMO, the exhibition's curator. "[The fire] was actually not an influence on the timing," she said.

"Actually, on the day we were in New York to brainstorm the collaboration with 2x4, the fire happened," she said. "We were of course worried that the project would suffer from the fire. But amazingly the interior has been restored [quickly] to the original condition."

A recent walkthrough of the store revealed that, post-restoration, the interior had changed very little. According to Scheeren, many of the interior's hard surfaces, such as metals and plastics, simply had to be cleaned, while the softer finishes needed more extensive work. In the case of the zebrawood flooring, most was preserved by drying it out and sanding it to a new finish. Though the architects were criticized when the store opened for using an endangered wood, OMA maintains that the wood for came from a sustainable, farmed source.

The restoration gave the firm a chance to reconsider some of the features of the original design, including the multimedia systems which were almost entirely damaged. "One could say that the [fire] forced a motive change," said Scheeren, noting that OMA is considering new retail strategies. "It has given us an opportunity to reenergize how the store will be used." **ANDREW YANG**

### > ROGAN

91 Franklin Street  
Telephone: 212-680-1407  
Designer: Rogan Gregory



JIMMY HAHN / COURTESY ROGAN NYC

Though the Rogan store on Franklin Street shares many things with standard boutiques—a cash register, racks of clothing—shoppers could be pardoned for feeling as if they have stumbled into someone's daydream of what a store should be. A cluster of mirrored and antiqued cylindrical lamps hangs irregularly from the center of the ceiling, illuminating a series of *objets* arrayed carefully on a simple steel table. Clothes hangers have been hand-made from thick iron wire. A series of simple bracket-shaped pine bookshelves along the far wall holds a few dozen old books, including Eadweard Muybridge's *Animals in Motion*, a collection of stop-motion photographs.

The store is the first of several showrooms planned by Rogan Gregory for the clothing he designs under three labels, a new line of furniture (with designer/builder Will Kavesch), and a series of accessories he has developed with several other designers. The space itself is stripped to its origins as a TriBeCa warehouse, and is ordered by the careful arrangement of the furniture with which it shares a particular sensibility: It is precise, finely detailed, and battered all at once.



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**BRIGHT YOUNG THINGS** continued from front page winners include Julie Beckman and Keith Kaseman of KBAS (Alexandria, Virginia), David Benjamin and Soo-in Yang of The Living (New York), Craig Borum and Karl Daubmann of PLY Architecture (Ann Arbor, Michigan), Yansong Ma and Yosuke Hayano of MAD (Ann Arbor, Michigan), Julio Salcedo of MAD (Ann Arbor, Michigan), and Betsy and Shane Williamson of WilliamsonWilliamson (Toronto).

Unlike the League's Emerging Voices program, which selects architects further along in their career, the Young Architects program looks for less practiced talent. "Emerging Voices is an invited competition, and is about recognizing built work and an architect's professional trajectory," said Anne Rieselbach, program director at the Architectural League. "Young Architects is a blind competition, limited to architects ten years or less out of school." The program has had a laudable track record; previous winners include Steven Holl

and Alexander Gorlin (1981), Billie Tsien (1984), and David and Paul Lewis (1997).

Each year, the competition is organized around a theme, decided upon by past participants. This year's theme is *Instability*, and winners were chosen by a jury that included Snøhetta's Craig Dykers, Craig Konyk of Konyk Architecture, Office dA's Monica Ponce de Leon, artist Sarah Sze, and members of the Young Architects committee, Douglas Gathier, Naji Moujaes, and Beth Weinstein. In addition to the lecture and exhibition, winners receive \$1,000 and inclusion in a catalogue on the series published by Princeton Architectural Press.

The Ann Arbor-based, Chinese- and Japanese-born team of MAD architecture and design works primarily in China. Yansong Ma and Yosuke Hayano are currently overseeing the construction of the Beijing Huairou Hangluo Lake Club House and a home for the family of the Beijing-based developers

behind SOHO China.

Fellow Ann Arbor-based architects Craig Borum and Karl Daubmann of PLY work closer to home. According to principal Karl Daubmann, "Because we both teach [at the University of Michigan], we try to implement ideas discussed in our classroom, applying our research." The firm is preoccupied with material experimentation, in particular the use of mathematical models to manipulate perspectives and textures.

New York-based Julio Salcedo works internationally and at a range of scales. The Madrid-born architect's work ranges from an adaptable housing model in Maine—the Ball House—to a waterfront planning project in Hamar, Norway.

Toronto firm WilliamsonWilliamson uses digital fabrication and generation to design work that includes street lights, desks, doors, wall systems, museums, and houses. The partners have participated in a number of



Left: In KBAS' Pentagon Memorial, each concrete bench is etched with the name of a victim and is raised from the ground to cantilever over a small reflecting pool. Right: PLY Architects' interior for a restaurant in Ann Arbor features a latticed aluminum ceiling whose members are spaced further apart towards the rear to mitigate the space's tunnel-like feeling.

interior design exhibitions as well as architectural competitions, and have been named finalists in competitions to design the WTC Memorial, the Holocaust Education Resource Center, and the Pentagon Memorial.

Competitions are also prominent in the work of KBAS. The firm won the Pentagon Memorial Competition, which will begin work this May, and the 2004 Columbia Space Shuttle Memorial in Nacogdoches.

This year's theme well suits The Living, founded by Columbia classmates David Benjamin and Soo-in Yang. With an interest in materials research, the firm devised "Living Glass," a silicone-based transparent sheet that, triggered by motion sensors, bends via cut gills in response to movement.

The lecture series and exhibition will be held at the Urban League and begins April 27. See [www.archleague.org](http://www.archleague.org) for more information.

**JAFFER KOLB**



## Over a Century of Design Innovation.

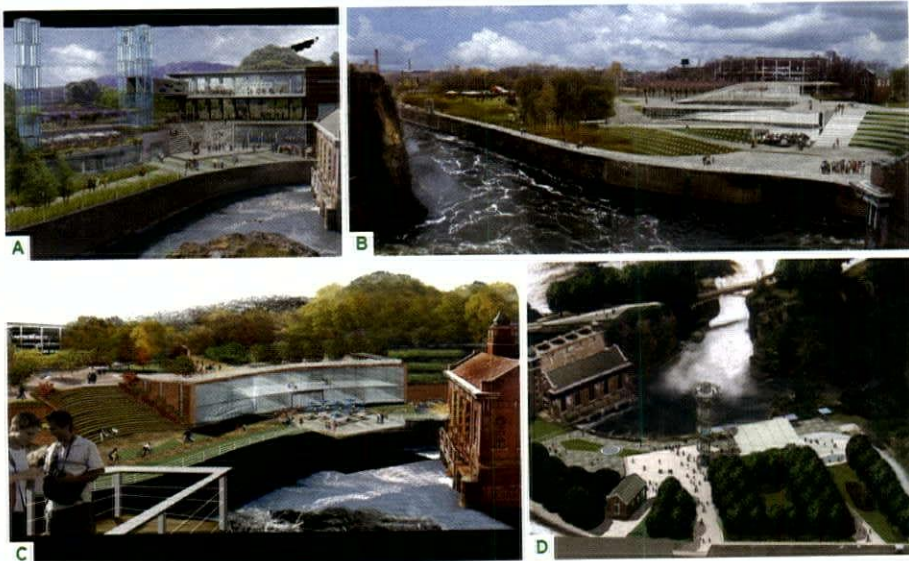
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COURTESY NEW JERSEY INSTITUTE OF TECHNOLOGY

Finalist proposals for the redesign of the Great Falls Park in Paterson, New Jersey advocate combining natural and built environments in the landscape.

**A.** WRT's submission weaves a California-style landscape, while instituting a glass-walled cultural center and incorporating the remnants of Paterson's industrial mills into a garden. **B.** Field Operations' proposal includes a restaurant and an apartment complex as well as an open park area, or "outdoor exercise room," for athletic activities. **C.** EDAW's plan also encourages physical activities such as rock climbing, jogging, and kayaking, and restores a historic stadium to be used as a public facility. **D.** The proposal by Frederic Schwartz Architects emphasizes the natural elements of the site, while including an open plaza with an observation tower, a nature center, and a commercial brew pub.

**GARDEN STATE GREEN WAVE** continued from front page from 36 national and international firms for a juried competition to link Great Falls and for a master plan to link a group of smaller parks in Trenton. The Paterson location is a waterfront obscured with crumbling ruins of textile and steel mills, some of which date to 1794, and was named a state park only in 2004.

The imaginative plans gather inspiration far beyond the history of a water-powered mill town, and most emphasize outdoor mood lighting and airy uses of glass. Architect Frederic Schwartz suggested a broad plaza/viewing area with a corkscrew glass tower that would rise to the same height as the falls. To get a closer look, visitors might cross an old trestle above the torrent to the outcroppings and then amble down a crevice to the base of the falls. While the overall plan recalls projects in Germany that reclaim industrial ruins, Schwartz's presentation leaned heavily on his team's local work on the 9/11 Memorial in Hoboken and Brooklyn's MetroTech.

Another dramatic redesign of the park was presented by Ralph Lerner and Kate Orff, who presented as RLAPC/SCAPE. Together, they imagine an ambitious botanical garden, with a fanciful glass conservatory and "butterfly parterre." "The grandeur and magnificence of the place needs a big, new idea," urged Orff. The promontory and area north would become a natural habitat for native plants.

Both proposals were a stark contrast to Wallace, Rogers and Todd's (WRT) California-style landscape that weaves seasonal color (mauve redbuds and tan grasses) to complement crumbling brick buildings. In WRT's plan, the falls and the ruins are not met but viewed from green terraces north of the river and a paved pathway to the south. A note of whimsy and nod to the region's climate is an "ice path" for skating in winter.

EDAW's concept is a stroller's park among the ruins, with the old raceway (paved canals for the mill water) gaining the grandeur of Moorish-style rills, with tiled paths and teaching stations among the preserved foundations. North of the river, EDAW's plan calls for active play—rock climbing, jogging,

kayaking, and the re-use of the historic Hinchcliff stadium.

A crowd packed with local politicians and community activists relentlessly pushed speakers on details about neighborhood engagement, gates, and admission fees. Longtime city councilman Thomas Rooney pressed concerns about "keeping gangs, prostitutes, and drug dealers out of the park." Rooney said Paterson's City Council made its own proposal for Great Falls in 2001, adding he was most impressed with Field Operations' design. Along with simple flat lawns for recreation and a glass-fronted visitor's center built into the hillside, Field Op's proposal calls for path loops that lead though a tunnel bored in rock to the raging waters at the base of the waterfall.

"Viewing the falls from above, that's not news," said Rooney. "But to be able to view the falls from below, to feel the mists and experience the power of this water, would create a major attraction."

The Juried Department is sponsored by the New Jersey Department of Environmental Protection and New Jersey's State Council on the Arts, which held a similar presentation for five other proposals competing for a Capital Park master plan in Trenton on March 26. The New Jersey Institute of Technology's Infrastructure Planning program was instrumental in laying the groundwork for the competition: Over the past two years, architecture students have worked closely with community groups to create proposals for housing, transportation, and the city's cultural resources.

"I love this," said one Paterson native. "We would be able to take people here and show them what makes Paterson so great." At the packed reception, local activist David Soo, of Paterson Friends of The Great Falls, said residents had fought for over a decade to reclaim the waterfall's natural beauty; others seemed surprised when several presenters claimed to have been inspired by William Carlos Williams's epic 1946 poem, *Paterson*. Said one woman, "Paterson has a poem? Wow."

A winner will be selected in June. For more information: [www.nj.gov/dep/urbanparks](http://www.nj.gov/dep/urbanparks).

MIA AMATO



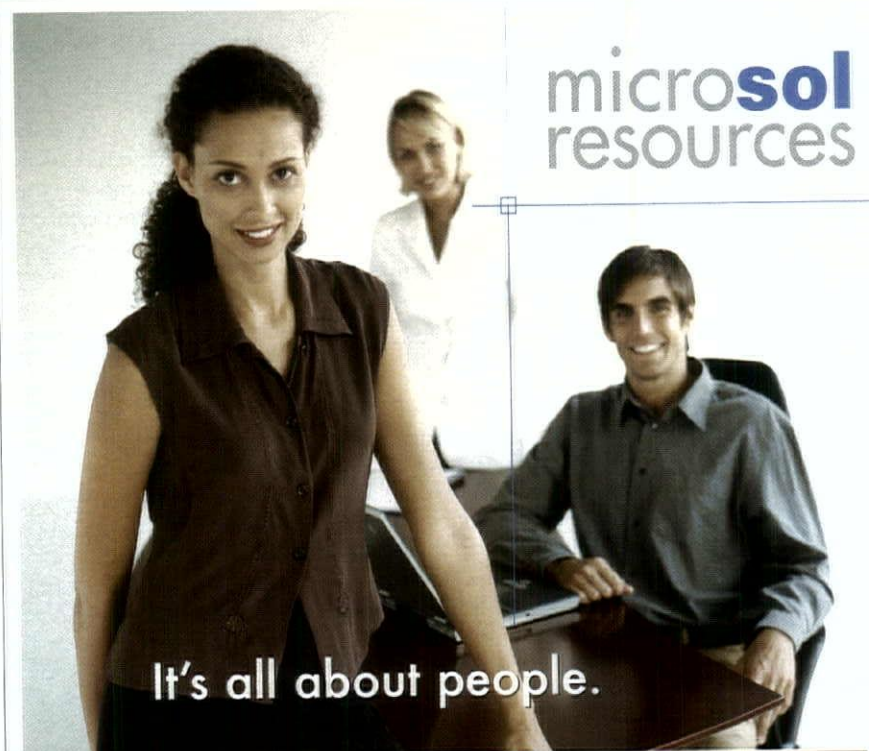
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Drop into Daniel Goldner's office at his eponymous Manhattan firm, and the first thing you might see on his uncluttered desk is a well-worn copy of *De Stijl 1917–1931: Visions of Utopia* (Abbeville, 1982), a giant tome presenting the history and key figures of the movement. Flip through the book and you'll find a dog-eared section on Gerrit Rietveld's *Schroder House*. It's an appropriate preface to Goldner's work, which over the past 25 years has explored and developed floating planes and intersecting geometries with an almost over-enthusiastic consistency.

However, Goldner cites not architects so much as artists, ranging from the 16<sup>th</sup>-century Italian Mannerists to Kasimir Malevich and the Russian Constructivists, as sources for inspiration. Their presence is equally apparent in his work, which often playfully manipulates perspective and perception through small details that render space ambiguous and plastic.

Daniel Goldner Architects completed its first project in 1981, an apartment renovation that earned the firm *Architectural Record's* Interior of the Year Award, which in turn generated good exposure and more work for the practice. In the following years, the firm took on countless small projects of all types. Only in the past six or seven years did the firm expand from a staff of 4 to 14, taking on larger ground-up projects. This month, ground broke on the firm's largest project to date, a 32,000-square-foot residential mid-rise in Chelsea, and Goldner just started designing a 140,000-square-foot residential project in Greenpoint.

#### 163 CHARLES STREET

In 2005, Barry Leistner, a private developer, bought the lot at 163 Charles Street, a site that's notable not only because its neighbor is the third Richard Meier tower on the West Side but because its previous owner had planned to build a shark fin-shaped residence by Zaha Hadid. Leistner hired Goldner, an old friend, to design an eight-story, 14,000-square-foot condo, the top three floors of which would become Leistner's home. The first two floors are planned as commercial space, and in between will be either one triplex or two duplex apartments that will share a floor. After the Far West Village was rezoned last October, the firm had to present the plans for the building to the Board of Standard and Appeals in order to continue with construction.



THE 7TH ART / COURTESY DANIEL GOLDNER ARCHITECTS

#### IRONWORKERS LOCAL 580 TRAINING FACILITY



Fortunately for Leistner, enough of the foundation was in place and the board approved the building's plans without reducing its height. Sensitive to preservationists and those opposed to large-scale projects in the area, Goldner tried to give the building a more human scale, noting, "By creating a setback two floors up, which was not required, we tried to mitigate the height and give the building the sense of a Dutch house—albeit a contemporary one."

#### 350 WEST 23RD STREET

The firm's 16-unit, 32,000-square-foot condominium in Chelsea began construction early this month. The project demonstrates Goldner's desire to experiment with new materials while adhering to simple geometries as ornament. Goldner described the exterior's "keynote," a black brick "ribbon" that travels around the perimeter of the façade: "The bottom never actually meets the ground, which

enhances the idea of the disconnect between what is functional and what is sculptural. We're disjointing the façade and creating asymmetry that covers the building, but not completely." Steel square balconies break up the glass curtain wall, as do orange-glass ventilation windows and asymmetrical, non-contiguous vertical mullions. Goldner's firm is also designing the interiors, which will employ similar materials as the exterior. The project should be completed by summer 2007.

#### CORPORATE OFFICE

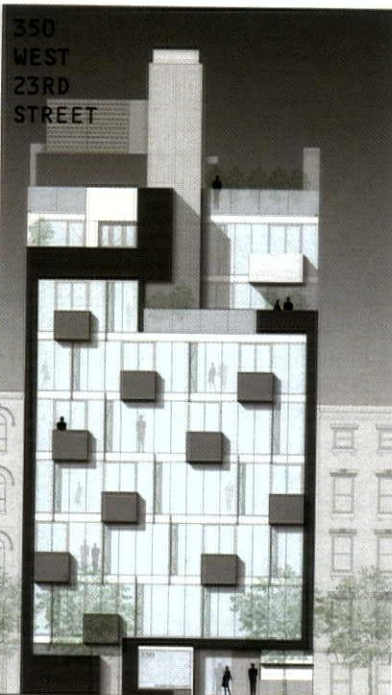
Goldner's stylistic consistency extends to his interiors, expressed in an office for a local construction company located on the Avenue of Americas in Manhattan that was completed in mid-2005. The original space, according to Goldner, contained "a matrix of awkward and unevenly spaced columns" which the firm had to

#### CORPORATE OFFICE



DAVID JOSEPH / COURTESY DANIEL GOLDNER ARCHITECTS

#### 350 WEST 23RD STREET



HYPERTEXTURE / COURTESY DANIEL GOLDNER ARCHITECTS

design around. Rather than trying to hide the columns, Goldner and project architect Ashley Wilson made them into vertical, lanternlike lighting fixtures that match the rear-lit panels behind the reception area and offset the darkness of the receptionist's desk and mahogany volumes that border the front entryway. The floor, which is the same throughout the 12,000-square-foot space, is comprised of pre-cast cement tiles that are color treated, then sealed and shined.

#### IRONWORKERS LOCAL 580 TRAINING FACILITY

In 2002, Goldner Architects designed a training facility for the Ironworkers Local 40 and 360 in Astoria, Queens. The unions and members were so happy with the result that he was immediately asked by Local 580 to design a similar space in Long Island City. The result, completed in 2004, earned the firm much attention for its interior and exterior overhaul. In obvious response to the client, Goldner, with partner and project manager Davis Iszard, employed 13 kinds of metals on the façade and in the lobby, using fabrication methods and patinas to further vary the color and quality of the surfaces. On the exterior, the designers used stainless steel mesh as screens to partially mask the yellow brick of the existing building on the upper floors, opting for sheets of brushed steel and colored glass on the ground level. Inside, part of the floor consists of glass in order to allow natural light into the basement, where many of the classrooms and workshops are located. A floating screen of patinated copper extends the exterior's linear geometry into the lobby while sectioning off a basement stairway; it's an example of the planar ornamental details that have come to represent the firm's work.

JAFFER KOLB



It's clear: The Freedom Tower is a stunningly brilliant concept worthy of its difficult mandate. It should, it must be built immediately, not only to remind us of what happened on 9/11 but also to the greater glory of Governor Pataki. This beautiful, soaring icon of liberty and justice will stand gracefully astride Lower Manhattan, a colossus of righteousness and a beacon of our way of life that will dwarf that tired figment of "Old America" out in New York Harbor, the so-called Statue of Liberty.

Who needs a Statue of Liberty when we can have a Tower of Freedom? And speaking of icons, Larry Silverstein should build it. He is an icon not only of tenacity but also of wily American entrepreneurship. The public-spirited insurance companies, with whom he has forged an intense camaraderie, are his perfect partners, because they, too, represent American business at its most magnanimous.

Much as The Media, that all-powerful group, are concealing the story, the truth is that the colossi of American corporate life have been banging on Larry's door for space in the Freedom Tower. Despite doomsayers who claim it will be a see-through building, an empty gesture, as it were, we can say definitively that its vibrancy is assured, and that it will spark the renaissance of Lower Manhattan as the capital of world capital. Indeed, real estate market sources tell us the real reason leasing activity at 7 World Trade is moving so slowly is that candidates for space there simply want to be in the Freedom Tower, and are willing to wait for the privilege—however long it takes.

The Port Authority of New York and New Jersey, long rumored to be planning to move to Freedom Tower or

to one of the other towers slotted for Ground Zero, is quietly (very quietly) planning its own headquarters. But not downtown. Maybe the Port will revive the scheme that it set in motion early in the decade to build a 1 million-square-foot tower atop its legendary bus station at 8<sup>th</sup> Avenue and 42<sup>nd</sup> Street. That investment would go a long way toward energizing the city's plan to push commercial development westward. The only problem with that scheme is that the corporate clamor for prime space at Ground Zero could drown out any hope for further growth on the Far West Side.

Not to worry, though. The Related Companies, Vornado, Extell Development, Forest City Ratner, and the city's Department of Housing Preservation & Development have secretly signed a pact with the Jacob Javits Convention Center board to build a string of luxury affordable hotel condominiums, set to a master plan and design guidelines by Duany Plater-Zyberk and designed by Zaha Hadid with Costas Kondylis. The entire project will be financed by an ingenious combination of Liberty Bond derivatives and a dedicated portion of the revenues from the holding company operating the ports that Dubai Ports World had to surrender. In an especially exciting innovation, the entire project will have an especially sensitive telecommunications infrastructure to ease the challenges of warrant-less wiretapping.

Which leads us back to Ground Zero and the Freedom Tower. Stop the bickering and build. Let Freedom Ring Hollow!

**PETER SLATIN HAS CLEARLY LOST HIS MIND. FOR MORE SANE RAMBLINGS SEE [WWW.THESLATINREPORT.COM](http://WWW.THESLATINREPORT.COM).**

On February 22, **Tom Kundig**, a principal of Olson Sundberg Kundig Allen Architects in Seattle, was awarded a **2006 Fellowship** from the **MacDowell Colony**. The colony, founded in 1907 and located in the mountains of New Hampshire, awards residencies to artists in six disciplines: writing, filmmaking, photography, music, architecture, and performance.

**Fashion Architecture and Taste (FAT)** was awarded the **2006 Next Generation Award** from **Pipers Projects** and **The Architecture Foundation** in London on March 2. The award, which goes to a firm that has not yet built a large-scale commercial space, offers the recipient a chance to win a commercial job by sending the firm to MIPIM, the international property fair in Cannes, and by putting them in touch with local commercial developers.

On January 27, **Mark Harbick**, of Huntsman Architectural Group, received **Contract Magazine's 2006 Designer of the Year** award at the 27<sup>th</sup> Annual **Interior Design Awards** breakfast in New York.

The **2006 Palladio Awards** were presented on April 5 at the Traditional Building Exhibition and Conference in Chicago. The awards program, co-produced by **Traditional Building** and **Period Homes**, is now in its fifth year. In the Commercial, Civic, and Institutional Projects category, **Einhorn Yaffee Prescott Architecture & Engineering** of Albany won for restoration and renovation; **Dallas' Architextas** won for sympathetic additions; **Chael, Cooper & Associates** of Coral Gables won for new design and construction (under 30,000 square feet); and Atlanta's **National Monuments Foundation** won for public spaces. In the Residential category, **Isthmus Architecture** of Madison, Wisconsin, took the award for restoration and renovation; **Peter Zimmerman Architects** of Berwyn, Pennsylvania won for sympathetic additions; **Historical Concepts**, of Peach Tree, Georgia, won for new design and construction (less than 5,000 square feet) while Washington, D.C.'s **David Jones Architects** won for spaces over 5,000 square feet; **Hartman-Cox Architects**, also of D.C., won for a multi-unit residential building; and Pittsburgh's **Urban Design Associates** were presented with a special award.

# disappearing act

Walk through the new expansion and renovation at **The Museum of Modern Art** and all you will see are works of art. The building itself is barely there and the interior stairs seem to float in thin air. Such transparency was the goal of its design architect, Yoshio Taniguchi, and it was achieved through specially fabricated ornamental metal artfully combined with miles of glass.



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## ADVICE FOR NONPROFITS

At a conference held at the Museum of Modern Art (MoMA) on April 4, Mayor Michael Bloomberg announced the creation of a nonprofit help desk at the city's Economic Development Corporation (EDC). The new office, to be formed by the end of this summer, will cater to the needs of existing and future nonprofits, specifically those concerning arts and culture. Its services will include assistance navigating the real estate market, technical advice, and attracting financing. Help desks for the financial, media, real estate, biotechnology, and retail industries already exist at the EDC.

## HOUSING ARTISTS

On April 4, New York City Housing Preservation and Development commissioner Shaun Donovan announced the creation of a new housing fund to help artists. The proposed \$100 million fund would assist area artists to buy the spaces in which they live and work. This initiative recognizes that artists create real estate value as they have done in such neighborhoods as SoHo, TriBeCa, and DUMBO. Although still in preliminary stages, the fund is expected to help thousands of artists remain in the neighborhoods that they help gentrify.

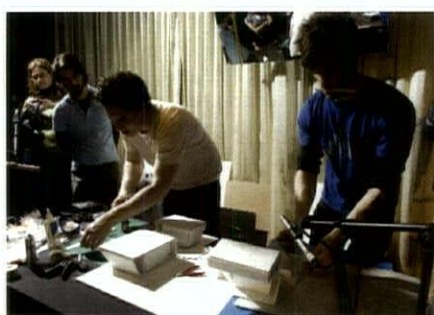
## YANKEE STATION

On April 5, Governor George Pataki and Mayor Michael Bloomberg publicly

announced their support for a new Metro-North station to serve the new Yankee Stadium. Once built, the station would serve the Harlem, New Haven, and Hudson lines, and provide ten trains each game day. The Metropolitan Transportation Authority (MTA) will review the plan at its next board meeting on April 26. If approved by the MTA, it will then go to the State Capital Program Review Board for a final decision.

## COOPER-HEWITT NAMES AWARDS JURY

Paul Warwick Thompson, director of the Smithsonian's Cooper-Hewitt, National Design Museum, announced the jury selected to judge the National Design Awards, which will be held on October 18 at the museum's landmark home in New York. Now in its seventh year, the awards program honors the nation's most important design accomplishments and seeks to boost awareness about the design disciplines. Jurors include Cindy Allen, editor-in-chief of *Interior Design* magazine; industrial designer Yves Béhar of fuseproject; graphic designer Michael Bierut of Pentagram; art historian Roger Mandle, president of the Rhode Island School of Design; architect Enrique Norton of TEN Arquitectos; landscape architect Janet Rosenberg of Janet Rosenberg + Associates; and Stefano Tonchi, style editor for *The New York Times Magazine*. The 2006 National Design Award finalists will be announced in May.



Matthew Grzywinski and Amador Pons (above) and Eric Hofmann and Daniel Colvard of Arquitectonica (below).

according to a given brief. Sponsored by the cryptic arts organization LVHRD (pronounced "live hard"), which also produces hilariously staged eating and dance competitions, the Master-Disaster Architect Duel drew some of New York's best junior architects and assorted revelers. (Vito Acconci and Peter Eisenman's studios were originally scheduled for this year's duel, which was called off at the last minute without explanation.) Last year's duel ended in a deadlock (with some claims of ballot stuffing) between architects from Smith-Miller + Hawkinson and Diller Scofidio + Renfro.

The brief this year was to create an arts center that would be amphibious, in anticipation of the earth's rising sea level. Armed with little more than foamboard and glue, Arquitectonica's Eric Hofmann and Daniel Colvard created a saucerlike building on pontoons while Matthew Grzywinski and Amador Pons built a campuslike structure that accommodated water-bound vehicles. The highlight of the night was the moment during the presentations when Colvard discreetly pulled apart their model to reveal an interior cutaway of their structure—to a rowdy audience which replied with *oohs* and *aahs* and "That's hot!" At the end of the evening, DJ/designer team Andrew Andrew, who served as emcees, announced the winners—"not Arquitectonica." Grzywinski Pons ultimately garnered the most audience votes for their well-executed and complex scheme. **ANDREW YANG**

GRZYWINSKI PONS TRIUMPHS  
OVER ARQUITECTONICA

## IRON ARCHITECT

This year, the second annual architects' duel pitted Arquitectonica against Grzywinski Pons Architects, best known for its design of the Hotel on Rivington. While sold as a grudge match between a corporate Goliath and an indie David, the *Iron Chef*-style competition was a heated three-hour model-building marathon that saw the firms scramble to build a project

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sum • mit n

1. the highest point or top of something, especially a mountain
2. a meeting between leaders to discuss a matter of great importance

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# DESTINATION: MORGAN

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THE MORGAN'S NEW ENTRANCE ALONG MADISON AVENUE (LEFT) LEADS DIRECTLY INTO THE GRAND COVERED "PIAZZA" (ABOVE) OR ATRIUM THAT IS THE CENTERPIECE OF RENZO PIANO'S DESIGN FOR THE EXPANDED LIBRARY. TWO BALCONIES EXTEND INTO THE SPACE (RIGHT), AND SOME STAFF OFFICES OVERLOOK IT, BUT ARE GLAZED FOR ACOUSTIC PRIVACY. J. P. MORGAN'S WOOD-PANELED MUSIC ROOM (BELOW, RIGHT) WILL NOW HOLD THE BOOKSTORE. THE VAST MAJORITY OF THE NEW 75,000 SQUARE FEET OF SPACE IS UNDERGROUND, AND ACCESSIBLE VIA A STAIRCASE (OVERLEAF) LOCATED JUST PAST THE ENTRANCE.



On April 29, a transformed Pierpont Morgan Library rejoins the Manhattan museum scene, a landscape much-altered itself, both physically and psychically, since the Morgan closed for renovation three years ago. In that time, the beloved, ebulliently gaudy house-museum has undergone a vast makeover by Italian architect Renzo Piano who, when commissioned for the job in 2000, had an avid insider following and has since become a bona fide international superstar. Meanwhile, the newly gargantuan Museum of Modern Art has shown that critical skepticism has no bearing at all on popularity. Culture in general has taken a drubbing at Ground Zero (Drawing Center evicted; Frank Gehry's performance hall aborted; Snøhetta's Freedom Center nullified), underscoring the reality that no one puts particular stock any more in the power of art to uplift. J. P. Morgan would have been mortified.

After all, the Morgan Library was the rich man's sanctum and treasure

horde turned tenderly over to New Yorkers so that they might be bettered through contact. And people have been passionate and personal about the place ever since. In the early 1990s, Paul Goldberger, then architecture critic at the *The New York Times*, described the experience of visiting as both tranquil and intense. Who wouldn't be entranced by the McKim, Mead & White portico and rotunda, the lavish H. Siddons Mowbray murals, the brocaded walls and gilded swags? John Russell, former art critic of *The New York Times*, dreamed of being locked overnight inside its walls. It's no surprise considering what it contains: drawings by Rembrandt, da Vinci, Dürer, and Degas; three Gutenberg bibles; one of only two extant copies of Sir Thomas Malory's *Le Morte d'Arthur*; Mary Shelley's own annotated copy of *Frankenstein*; architectural plans by Inigo Jones; etchings by Piranesi; JRR Tolkien kvetching in letters about the Hobbit; jeweled bindings; illu-

minated manuscripts galore; and on and on.

Piano was charged not with enlarging but rather, as he put it, rebalancing and rethinking the institution which had grown somewhat haphazardly over the years into a three-plus-building sprawl. He called his method "micro-surgery." Adding 75,000 square feet, even with more than half of it underground and the rest in the shape of a glazed-shed-covered piazza plus pavilions jimmied around the extant buildings, is hardly micro. The medical analogy is, however, apt because like cosmetic surgery, Piano has masterfully preserved the original while partially smoothing, even immobilizing, its vital lifelines.

The Morgan Library is new and improved all right; in fact, Piano (with the local collaboration of Beyer Blinder Belle) has rendered it perfectly into one of the most *au courant* of building types: the destination museum. Whether Piano's Morgan has the power to incite

passionate allegiance, much less a desire to be locked inside overnight, is more doubtful.

It could not have been an easy job. Bartholomew Voorsanger tried in 1991 with a \$40 million expansion and courtyard. And let's not forget the ill-fated invitational competition of the late 1990s with Steven Holl Architects, Tod Williams Billie Tsien & Associates, and Hardy Holzman Pfeiffer Associates, which was abruptly cancelled. Piano had declined to participate but offered his services in case perfect solutions didn't materialize. Now, 15 years and \$106 million later—Voorsanger's and a few other minor additions razed without a trace—the library has been transformed again. Voorsanger's glass court might have been unloved, but it could not be considered a total failure; it did brisk business in party rentals, netting as much as \$15,000 for evening events. Piano's renovation is not about adding square footage but, as director Charles E. Pierce, Jr., said in





THE ARCHITECT'S NEWSPAPER APRIL 19, 2006

2002, about "providing greater public access." The Morgan's new high-impact spaces are bound to be in great demand (and the fee for rentals sure to be higher)—a goal that many institutions have come to share.

Piano's scheme is sublimely serene. He has treated the Morgan's three main buildings—an 1852 Renaissance Revival brownstone, the 1906 McKim mini-Met and its pared down twin, the annex of 1928—as the corner anchors to his central focus, a glass-enclosed, light-filled piazza.

At the edges of the atrium space, he has inserted several elements, varied in scale, homogenous in material, and visible as connective tissue between old and new. The inserts are made of rolled steel panels painted off-white (press materials say they are rose-hued but on a sunny afternoon it looked powdery white to me). The largest piece encompasses the new entrance on Madison Avenue, which leads through a spacious cherry-wood clad tunnel directly to the piazza. A new gallery and reading room are located on the floors above this entrance volume. The smallest addition is a 20-foot cube, containing a gallery, tucked between the original McKim library and the annex.

Though it's been cited in earlier articles as a climactic moment in Piano's design, it does not have the inscrutable impact promised by its perfect dimensions, at least not for this visitor. And curators may be hard pressed to take full advantage of its modest space in any way other than as a showcase for one singular item at a time, albeit, displayed to shine in all its glory.

Before making a beeline for an unoccupied café table in the piazza, visitors will be tempted to descend a wide stair gaping downward at the lip of the entrance passage. Those who give into the urge will view a steel-encased treasure-holding vault sunk three stories into Manhattan's

bedrock schist. Neat. Sunk below, too, is a new 280-seat performance hall. One enters at the top row of a steeply inclined auditorium baffled in slightly curled chips of cherry wood. The space is more elegant than expressionistic, a wonderfully intimate spoken-word stage.

So what's missing then? Crowd-pleasing (event-friendly) piazza and café—check. Sculptural object cube—check. Cool performance space, naturally. A fancy restaurant and much-expanded shop are a quick detour right off the entrance—good plan. Oh, yes, the collection. Barely encountered. To actually find the prizes for which the library is so well known, one must wander a bit. A narrow vaulted passage to the right and set back from the entrance leads past an old elevator bank to two spacious galleries (and a gallery hall, once the museum entrance) in the old annex. In the far corner off the piazza, J. P.'s original library and study have been restored to full robber-baron Rococo style. And then there's the new gallery on the second floor of the entrance pavilion. For the inaugural greatest hits exhibition, some 300 objects will be on display through out the museum—that's less than 0.09 percent of the 350,000-piece-strong collection. So much for increased public access.

The new Morgan oozes the calm elegance of masstige modernism. On a smaller scale, it employs many of the same moves as Yoshio Taniguchi's MoMA, such as a vertically compressed, horizontally expansive entrance giving way to breathtaking volume. Instead of procession, the experience is more like scaling levels and discovering views of where you were a moment ago. Whereas Taniguchi used bridges, Piano has two balconies alongside a Hyatt-esque glass elevator peering over the piazza. Both capture unexpected and refreshing views of the buildings beyond

(though the balcony off the reading room is accessible only to those with reading room passes).

And like the Museum Tower coming down to ground undisguised in the main lobby of MoMA (as if to holler, "Don't forget me!"), so too do the three old Morgan buildings reveal themselves in the new atrium space. It's a little bit like catching a glimpse, from the knee down, of a giant whose head is in the clouds. While MoMA is all about pumping visiting hordes out of the central chamber into the building's arteries and galleries, Piano, despite having been called "a poet of circulation," seems content for people to stay put in the voluminous piazza. Unquestionably, the Morgan will become a cool place to meet and hang out (although at the moment, the only seating seems to be at the café's tables). The light filtering in through complex but not particularly high-tech skylights (another Piano trademark) will be delicious. Staff offices have been allocated generous spaces in the 1852 Italianate brownstone with some walls sheered off and glassed over in order to give some lucky employees vistas of their own; a conservation studio is tucked up and out of the way at roof-top level.

The new Morgan is purée-perfect, blemish-free. People will flock to get in. And yet on a recent sunny afternoon, the piazza—surrounded by limestone, electronically shaded glass, powder-coated steel—looked deadly calm. The Morgan has acquired a seamless, beautiful new mask. What may be lost is the quickening, possibly even vulgar, feeling of excitement that one man wanted to impart to others by sharing his precious treasures with the world.

**JULIE V. IOVINE WRITES FREQUENTLY FOR THE NEW YORK TIMES AND OTHER PUBLICATIONS. SHE IS THE FEATURES DIRECTOR AT ELLE DÉCOR AND ARCHITECTURE CRITIC FOR AN.**

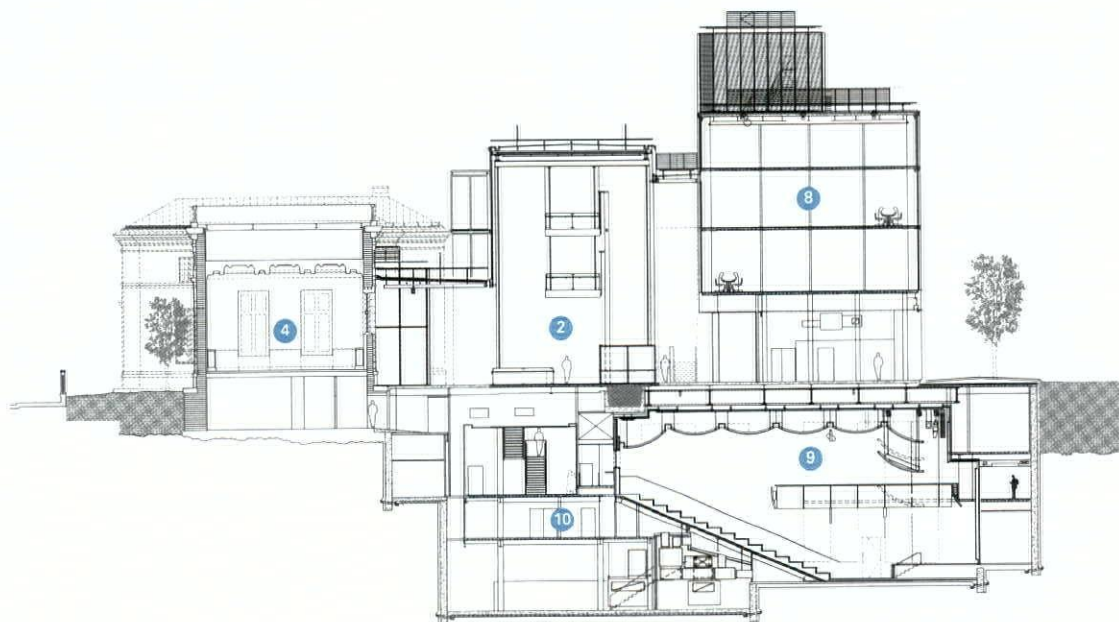


#### Drawings

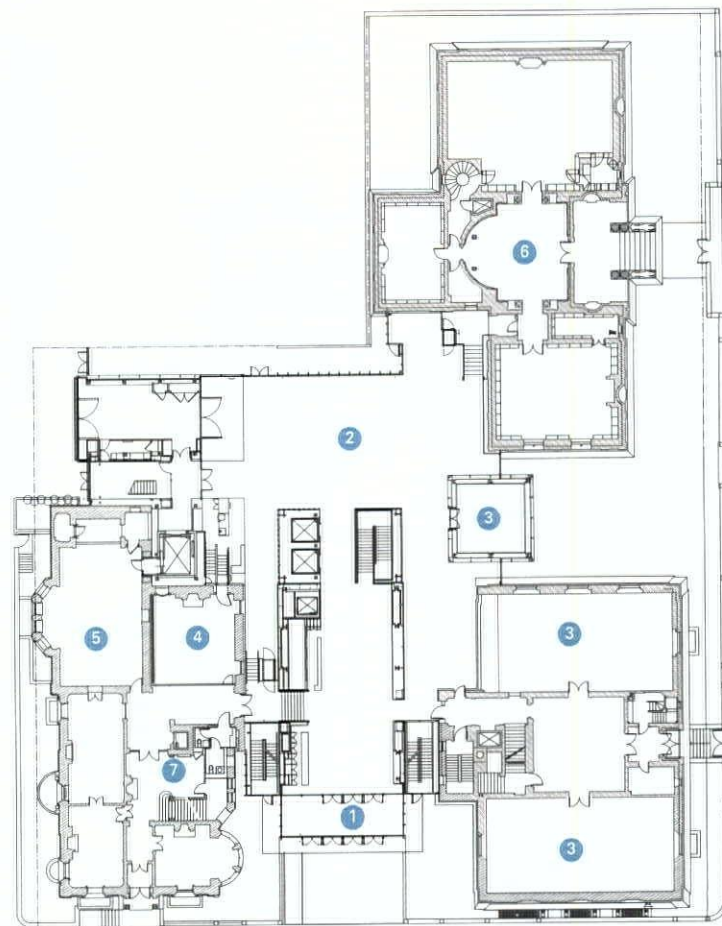
- 1 Entrance
- 2 Atrium
- 3 Exhibitions
- 4 Cafe
- 5 Retail
- 6 Original Library
- 7 Staff Offices
- 8 Reading Rooms
- 9 Performance Hall
- 10 Education

#### THE PIERPONT MORGAN LIBRARY

DESIGN ARCHITECT:  
RENZO PIANO BUILDING WORKSHOP  
EXECUTIVE ARCHITECT:  
BEYER BLINDER BELLE ARCHITECTS  
CONSTRUCTION MANAGER:  
F. J. SCIAME CONSTRUCTION CO.  
STRUCTURAL ENGINEER:  
ROBERT SILMAN ASSOCIATES  
MEP ENGINEER: COSENTINI ASSOCIATES  
CURTAIN WALL: FRONT, INC., GARTNER  
ACOUSTICS: HARVEY MARSHALL BERLING  
ASSOCIATES, KAHLE ACOUSTICS  
LANDSCAPE CONSULTANT:  
H. M. WHITE SITE ARCHITECTS  
LIGHTING DESIGNER: ARUP



North-South Section



Ground Floor Plan





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## APRIL

WEDNESDAY 19  
LECTURE

**Eugenie Tsai**  
12:00 p.m.  
School of Visual Arts  
132 West 21st St.  
www.sva.edu

THURSDAY 20  
LECTURES

**Donna Karan**  
6:30 p.m.  
Parsons the New School  
for Design  
Tishman Auditorium  
66 West 12th St.  
www.newschool.edu

**Hilary Ballon**  
**The Frank Lloyd Wright Plan  
for St. Mark's Church**  
6:30 p.m.  
St. Mark's Church  
in-the-Bowery  
131 East 10th St.  
www.smhlf.org

**Gail Fenske**  
**The Skyscraper and the City:  
the Woolworth Building  
and the Making of Modern  
New York**  
7:00 p.m.  
Woolworth Building  
233 Broadway  
www.DowntownNY.com

**SYMPOSIUM**  
**The Critical Legacies of  
Manfredo Tafuri**  
Diana Agrest, Jean-Louis  
Cohen, Peter Eisenman,  
Diane Lewis, Marco de  
Michelis, Joan Ockman,  
Anthony Vidler, et al.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

**FRIDAY 21**  
**LECTURE**  
**Korean Contemporary Art  
in the Post-Global World**  
7:00 p.m.  
School of Visual Arts  
209 East 23rd St.  
www.sva.edu

**SATURDAY 22**  
**SYMPOSIUM**  
**In Process: Contemporary  
Architectural Practice in Spain**  
Miguel Angel Cortes, Peter  
Eisenman, Thom Mayne,  
Carne Pinós, Terence Riley  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Town Planners at Work:**  
**The Legacy of John Nolen  
in the Work of Duany Plater-  
Zyberk & Co.**  
Thomas Low, Charles Warren  
Institute of Classical  
Architecture and  
Classical America  
20 West 44th St.  
www.classicist.org

**WITH THE KIDS**  
**Designapalooza:**  
**Do-It-Yourself Design**  
11:00 a.m.  
Cooper-Hewitt,  
National Design Museum  
2 East 91st St.  
www.cooperhewitt.org

**MONDAY 24**  
**SYMPOSIUM**  
**Museum of the City of  
New York Spring Symposium**  
Museum of the City of  
New York  
1220 5th Ave.  
www.mcny.org

**EVENT**  
**Congress of International  
Modern Architects**  
**Art and Architecture Auction**  
6:00 p.m.  
Paul Rodgers/9W Gallery  
529 West 20th St., 9th Fl.  
www.paulrogers9w.com

**TUESDAY 25**  
**LECTURE**  
**William Cronon**  
**Saving Nature in Time**  
6:30 p.m.  
Parsons the New School  
for Design  
Tishman Auditorium  
66 West 12th St.  
www.newschool.edu

**EXHIBITION OPENING**  
**Cai Guo-Qiang**  
**On the Roof:**  
**Transient Monument**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**FILM**  
**La locura del Rock'n Roll**  
(Fernando Méndez, 1956),  
86 min.  
7:30 p.m.  
Anthology Film Archives  
32 2nd Ave.  
www.storefrontnews.org

**WEDNESDAY 26**  
**LECTURES**  
**Robert F. Fox**  
**Green Design**  
6:00 p.m.  
New York School Of  
Interior Design  
161 East 69th St.  
www.nysid.edu

**Farshid Moussavi**  
**Work in Progress**  
6:00 p.m.  
Princeton School of  
Architecture  
Betts Auditorium  
www.princeton.edu/~soa

**Katherine and Michael McCoy**  
**Design Discourse**  
6:30 p.m.  
Cooper-Hewitt,  
National Design Museum  
2 East 91st St.  
www.cooperhewitt.org

**EXHIBITION OPENING**  
**Vaults of Heaven:**  
**Sanctuaries of Byzantium**  
World Monument Fund  
Gallery  
15 East 27th St.  
www.wmf.org

**THURSDAY 27**  
**LECTURE**  
**Don Cannon**  
**Who Controls the City:**  
**The Struggle Over New York**  
**City Building Standards**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**EXHIBITION OPENINGS**  
**Instability:**  
**Young Architects Forum**  
The Architectural League  
457 Madison Ave.  
www.archleague.org

**Joe Deal**  
**New Topographics:**  
**1974-1977**  
Robert Mann Gallery  
210 11th Ave.  
www.robertmann.com

**Joel Meyerowitz**  
**Modern Color, Vintage Prints**  
Edwynn Houk Gallery  
745 5th Ave.  
www.houkgallery.com

**FRIDAY 28**  
**LECTURE**  
**Joel Beck, Ben Goldman,**  
**Francis Hwang, Lea Krakow,**  
**Tamara Wyndham**  
**Post, Postmodern**  
7:00 p.m.  
School of Visual Arts  
209 East 23rd St.  
www.sva.edu

**SYMPOSIUM**  
**Refashioning Urban Spaces  
for the 21st Century**  
New York University  
La Maison Française  
16 Washington Mews  
www.nyu.edu

**SATURDAY 29**  
**SYMPOSIUM**  
**Searching for the Just City**  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

**EVENT**  
**Lower Manhattan**  
**Cultural Council**  
**Open Studio Weekend**  
12:00 p.m.  
Various venues within  
Manhattan  
www.lmcc.net

**SUNDAY 30**  
**EVENT**  
**Brooklyn Designs**  
St. Ann's Warehouse  
38 Water St., Brooklyn  
www.brooklynndesigns.net

**MAY**  
**TUESDAY 2**  
**LECTURE**  
**Sarah Sze**  
7:00 p.m.  
Parsons the New School  
for Design  
66 West 12th St.  
www.publicartfund.org

**SYMPOSIUM**  
**Women in Design:**  
**Paige Rense, Mica Ertegun,**  
**Alexa Hampton, et al.**  
Museum of the City of  
New York  
1220 5th Ave.  
www.mcny.org

**Photovoltaics in Buildings**  
Steven Strong, et al.  
CUNY Graduate Center  
365 5th Ave., 9th Fl.  
www.cuny.edu

**EXHIBITION OPENINGS**  
**The High Style of**  
**Dorothy Draper**  
Museum of the City of  
New York  
1220 5th Ave.  
www.mcny.org

**Terence Gower**  
**Ciudad Moderna**  
Storefront for Art and  
Architecture  
97 Kenmare St.  
www.storefrontnews.org

**Sarah Sze**  
**Corner Plot**  
Doris C. Freedman Plaza,  
Central Park  
60th St. and 5th Ave.  
www.publicartfund.org

THURSDAY 4  
LECTURE

**Craig Borum and**  
**Karl Daubmann**  
**Instability:**  
**Young Architects Forum**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
www.archleague.org

**EXHIBITION OPENINGS**  
**AngloMania:**  
**Tradition and Transgression**  
**in British Fashion**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**Richard Kelly**  
**Selected Works**  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**FRIDAY 5**  
**SYMPOSIUM**  
**Come What May: Planning**  
**in the Age of Disaster**  
Eliot Spitzer, Thomas Kean,  
Thomas Suozzi, Angela  
O'Byrne, Amanda Burden  
The Waldorf Astoria  
301 Park Ave.  
www.rpa.org

**EXHIBITION OPENING**  
**Feeding Desire: Design and**  
**the Tools of the Table,**  
**1500-2005**  
Cooper-Hewitt, National  
Design Museum  
2 East 91st St.  
www.cooperhewitt.org

**SATURDAY 6**  
**EXHIBITION OPENING**  
**Eva Hesse, Stephen Posen**  
The Drawing Center  
35 Wooster St.  
www.drawingcenter.org

**WEDNESDAY 10**  
**EXHIBITION OPENING**  
**Transforming Chronologies:**  
**An Atlas of Drawings,**  
**Part Two**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

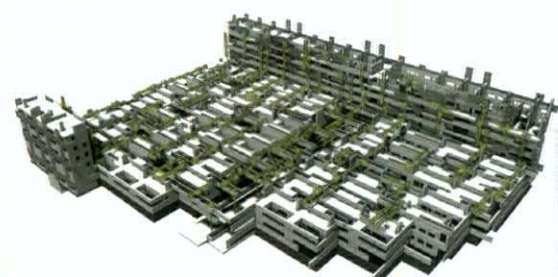
**THURSDAY 11**  
**LECTURE**  
**Julie Beckman, Keith**  
**Kaseman, David Benjamin,**  
**Soo-in Yang**  
**Instability:**  
**Young Architects Forum**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
www.archleague.org



COURTESY GREENBRIER RESORT

**THE HIGH STYLE OF DOROTHY DRAPER**  
Museum of the City of New York, 1220 Fifth Avenue  
May 2 through August 27

Before Martha Stewart, America had Dorothy Draper, an interior designer who launched a series of how-to decoration books as well as a product line of home goods that were sold at Macy's. A new exhibit at the Museum of the City of New York, *The High Style of Dorothy Draper*, recalls her career, focusing on six of her most memorable projects: the Carlyle Hotel (New York, 1930), the Hampshire House (New York, 1937), the Arrowhead Springs Hotel (San Bernardino, California, 1939), the Drake Hotel (Chicago, 1941), the Greenbrier Resort (White Sulphur Springs, West Virginia, 1948, pictured above), and the interior of the Convair 440 jet (1960). Draper was known for her bold patterns, textured carpets, romantic furniture, and brilliant colors. The exhibition, curated by Donald Albrecht, will include her best-selling books, photographs, furnishings, and her 1957 television interview with CBS reporter Edward R. Morrow. Albrecht has also produced a catalogue for the show, published by Pointed Leaf Press.



COURTESY MORPHOSIS

**IN PROCESS: CONTEMPORARY ARCHITECTURAL  
PRACTICE IN SPAIN**  
MIGUEL ANGEL CORTES, JORDI LUDEVID, THOM  
MAYNE, CARME PINÓS, TERENCE RILEY, JOAN ROIG  
Center for Architecture, 536 LaGuardia Place  
April 22, 1:00 p.m.

New York has Spain on the brain: Complementing MoMA's *On-Site: New Architecture in Spain* show and the *Barcelona in Progress* exhibition at the Center for Architecture, the Center has organized a symposium that will focus on industrial trends in the region, titled *In Process: Contemporary Architectural Practice in Spain*. Speakers include Miguel Angel Cortes, the former minister of culture of Spain; Jordi Ludevid, architect and president of the Barcelona branch of the College of Architects of Catalonia; and Terence Riley, MoMA's former curator and now director of the Miami Art Museum. Particular emphasis will be placed on the transition between architectural education and practice, as well as the role of the government in encouraging architectural experimentation through competitions and public programs. In addition, several architects will present their projects in Spain, including Barcelona-based Joan Roig of Battle i Roig Architects and Thom Mayne (whose 180,000 square-foot, 140-unit housing project in Madrid is shown).

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FOR COMPETITION LISTINGS



# Ready For Their Close-Ups

International Festival of Films on Art  
Various locations, Montreal  
March 9 to 18

The International Festival of Films on Art (FIFA) in Montreal offers one of the broadest selections of films on architecture anywhere. The program varies in quality but offers enough interest to keep people coming back year after year.

Films on architecture are proliferating, since the same people who have discovered the power of architecture have also discovered the power of cinema to sell architecture. Line items in construction budgets now fund project documentaries. Often the films are sponsored by local television channels promoting cultural tourism. Among the independent "project films" at FIFA this year is *Building the Gherkin*, directed by Swiss journalist and documentary filmmaker Mirjam von Arx (89 minutes) who narrates the construction of Norman Foster's elliptical London skyscraper for Swiss Re. Not only was the skyscraper sited where an IRA bomb had destroyed the previous building in 1992, but it began construction warily, just a month after the 9/11 attacks. At the center of the story, which shifts from meetings to building models to construction, is not architect Norman Foster but Carla Picardi, Swiss Re's project manager. The camera follows her as she seeks a harmony between design, preservationists, and cost-containment. Picardi offers a sober lesson: "You can't set out to build a landmark." Still, we watch the vertical cannon shell become just that, a monument, known as the "erotic gherkin" (much to the chagrin of the firm that built it), a label that endears it to once-skeptical Londoners. The documentary,

made independently and destined for Swiss television, is now in Swiss theaters and will open soon in Germany.

*The Socialist, the Architect, and the Twisted Tower*, directed by Swedish filmmaker and journalist Fredrik Gertten (60 minutes), scrutinizes Santiago Calatrava's first skyscraper, the Turning Torso in Malmö, Sweden. Here the client is not a corporate executive but Johnny Orback, a left-wing leader of a housing cooperative, though again, the tension between architect and patron gives the story its drama. Once the design is commissioned, Calatrava is absent, an aloof celebrity jetting from project to project; Orback reassures his town that the design is worth it and asks for more money. He wins the battle, but his effort to sell Turning Torso as a Nordic Bilbao is at best a work in progress. The hour-long film for Swedish television by a veteran journalist will likely show in festivals and on TV. It probably won't be sent around by Calatrava's publicist.

A sub-genre of architecture films has also emerged: the runaway-project film, which probes the case of a building whose costs soar out of control. BBC alumnus Stuart Grieg's *The Holyrood Files* (87 minutes) is an uncomfortable case history of the Scottish parliament in Edinburgh, which cost some \$800 million over six years, but not before its architect Enric Miralles and the project's champion, Scottish leader Donald Dewar, both died. The film contains poignant footage of the warm and gregarious Miralles in Edinburgh and in his studio. (Miralles's wife and partner, Benedetta Tagliabue, continued the project with Scottish collaborators.) There's also footage of Miralles and Dewar defending the project against parliamentarians who derided it as a symbol of vanity and demanded audits and investigations when costs rose. Yet this overpriced Tower of Babel **continued on page 21**

***The Socialist, the Architect, and the Twisted Tower* shows the tense relationship between architect Santiago Calatrava (foreground) and Turning Torso client Johnny Orback.**



COURTESY FIFA

# THE AGE OF INNOCENCE

*Enduring Innocence: Global Architecture and Its Masquerades*  
Keller Easterling, MIT Press, \$24.95

In an age when the assertion of virtue masks all manner of culpability, the title of Keller Easterling's latest book, *Enduring Innocence: Global Architecture and Its Masquerades*, may make skeptical browsers ask whether innocence is that which endures or that which must be endured. Wisely, Easterling resists an easy answer.

Her new book shares its title with an essay that the architect and urbanist published in the journal *Grey Room* shortly after September 11, 2001, in which she interpreted the geopolitics of that and subsequent days in terms of the patterns of conflict and learning within organizations identified by ethnologist/anthropologist Gregory Bateson. These were, in particular, the strange symmetries and mutually reinforcing reciprocities that emerge between nominally opposed elements. "Mimicry and righteous innocence," wrote Easterling in that essay, "dependent on an exemption or exclusion of information, reduce the resilience of an organization and often precede violence and destruction." Easterling identified a newly organized encounter not only among the conventional cultural and political constituencies arrayed around that September day, but between the Design World and the World-at-Large: "By translating the static envelopes of buildings and the conventions of urbanism into an architecture of conflict and warfare, the attacks identify a latent political agency for architecture, a global urbanism that extends the territory of that discipline."

Easterling's new book maps the same territory. It seeks agency within a collection of topics that seem to be, at first glance, familiar gleanings from what she has called "the lore of our profession," i.e., the weirdness of high-tech agribusiness, satellite microwave shadows, offshore maritime lawlessness, Subcontinental infotech outsourcing, golf courses, North Korea, Nauru, Dubai, sewage, cartography, container ports. These topics are suspended in a fluid critical admixture—a blend of complexity theory, cybernetics, systems analysis, and linguistic connoisseurship (with deft namechecks from Arthur C. Clarke to Michel de Certeau)—that will seem vaguely familiar to those whose subscrip-



COURTESY MIT PRESS

tions extend from *Wired to N+1*. But Easterling's work goes further and deeper. It illuminates the unexpected complicities behind familiar complexities, revealing the ethical contingencies that more facile interpretations of the same terrain have glossed over. In a sense, it reclaims material and methods from earlier and less ambitious observers whose breathless XL dystopianism reinforced the millenarian rhetoric it ostensibly resisted.

For example, one chapter begins with that chestnut of a venue, Las Vegas, and with the spooky Kennedy-had-a-secretary-named-Lincoln architectural meme that Minoru Yamasaki's two best-known projects, the St. Louis Pruitt-Igoe houses (1955–1972), and the World Trade Center complex (1972–2001), became iconic primarily for their bitter ends. Easterling notes how in 1993 Vegas developer Steve Wynn hired Pruitt-Igoe veterans Controlled Demolition, Inc. to take down—complete with fake cannon fire—an undersized vintage hotel. But this incident doesn't take us into threadbare discourses on modernism and postmodernism, deserts and signs. Instead we're given an unexpected treatment of demolition not as a singular event but as a continuous urban condition that is ethically, ecologically, and economically problematic, in which architects, for all their talk of "firmi-tas" at annual meetings of the AIA, as Easterling writes, are troublingly complicit. She places this condition along an unsettling range of possibilities in which "demolishing areas deemed to be blighted...may hide within the folds of legalities, [but] this covert destruction may be as devastating as war or natural disasters." Rather than rhetorically insulating demolition from disaster, Easterling identifies an interrelated continuum of "systematic subtraction" and "urban deletion" from peacetime Detroit to wartime Sarajevo, suggesting a reconsideration of our conventional semantics of construction and destruction, implosion and explosion—a discursive extension of the visual similarity between the "spectacular televised destruction [of] the 'shock and awe' campaigns in Baghdad [and] the mock battles that destroyed the Dunes Hotel in Las Vegas."

When the Dunes Hotel opened in

**The kilometer-long ECT Delta terminal in Rotterdam is one of the most automated container ports in the world, and operates 24 hours a day.**

the 1950s, ur-urbanist Jane Jacobs was placing the analysis of cities within the history of scientific thought, specifically the methodology of interrelated variables then newly described within the life sciences as "organized complexity." She concluded her 1961 book *The Death and Life of Great American Cities* by observing, "A growing number of people have begun, gradually, to think of cities as problems of organized complexity—organisms that are replete with unexamined, but obviously intricately interconnected, and surely understandable, relationships." Easterling's approach, while necessarily tangential, discursive, contingent, and oblique in contrast to Jacob's magisterial storytelling, traces newly emergent forms of this interconnected intricacy.

One way of dismissing Jacobs' unsettlingly organic complexity has been to suggest that it is all very well for the squishy actions of living bodies or the vast abstractions of living landscapes, but that at the in-between scale of architecture, individual buildings remain determinate and definitive, designable and objective in a way that leaves them innocent of the distressing material or social conditions one finds at the scale of person or planet. The dire solipsism of much architectural discourse has reinforced this insularity. Easterling's great inspiration is to locate Jacobs' intricacy at the exact scale of architectural events, and to link distantly interconnected networks of ecological, economic, and ethical responsibility back toward the scale, substance, and surfaces of buildings themselves. And therefore back to the practice of architecture. It's a bracing and timely approach. It resists what Sanford Kwinter, in a recent issue of *32*, called, "the abdication of design intellectuals" from an ostensibly irresistibly self-designing world. It frees us from the bankrupt notion that, as designers, we can merely venture to consider ethics and aesthetics as zero-sum alternatives.

**THOMAS DE MONCHAUX IS A NEW YORK-BASED WRITER AND DESIGNER.**



# INSIDE OUT

Michael Wolf: *Architecture of Density*  
Lynn Cohen: *Mixed Messages*  
Hasted Hunt, 529 West 20th St.  
Closed April 8



In the introduction to Lynn Cohen's photographic compendium *Occupied Territory* (Farrar Straus & Giroux, 1988), David Byrne wrote of her work, "It's beautiful, it's efficient, it's terrifying, it's funny." One can't help but agree with his take when viewing *Mixed Messages*, her recent show at the new Hasted Hunt Gallery, and that of her gallery partner Michael Wolf, *Architecture of Density*. (Owners Sarah Hasted and Bill Hunt were codirectors of the Ricco/Maresca Gallery in the same location before opening their new gallery, which is devoted to photography.) Though Cohen and Wolf work at dramatically different scales, both cast a shrewd (and sometimes ironic) eye on the sterility that so often characterizes contemporary built spaces.

Cohen's photographs depict an unambiguously eerie picture of modern hospitality. Her pictures are of various uninhabited interiors—a spa or swimming pool, for example—each dominated by a small spectrum of colors illuminated by artificial light. Although they are supposed to be spaces for comfort and relaxation, they have an inexplicably menacing quality, as if the highest aspiration of modern design is to create spaces that seemingly remove any evidence of life.

In this respect, the pictures of spas (like #0070 and #0075) are the most successful because they hinge on the irony that we often seek relaxation as a means of staying efficient, and that those spaces themselves are the picture of mechanistic efficiency.

Though they are just as ironic and frightening as Cohen's, Michael Wolf's photographs are less ominous. Wolf considers the efficiency and homogeneity of modern exteriors—specifically the massive housing projects typical of Hong Kong—in a way that grants them a sort of elegance and minimalist beauty. His photographs depict row upon row of windows and concrete, repetitive to the point where familiar forms lose their descriptive power and become relentless patterns. Each of Wolf's pictures contain a tension between a celebration of abstract beauty and an awareness of the strangeness of the subject. Like the sterile rooms depicted in Cohen's work, these massive towers may make beautiful photographs, but probably not good living quarters.

**JESSE FINKELSTEIN IS AN EDITORIAL INTERN AT AN.**

Left: Lynn Cohen's #0075 (2003).  
Below: Michael Wolf's *Architecture of Density* (a 28) (2004).



## CRAFT WORKS

Stories From the Source: *Radical Craft*  
Art Center College of Design  
South Campus, Pasadena  
March 23–26

Pasadena, best known for Arts and Crafts houses and the Rose Parade, is also the most adventurous place in greater Los Angeles. Cal Tech is advancing the frontiers of science and technology, NASA's Jet Propulsion Lab (JPL) explores the universe, and the Art Center College of Design has branched out from its sequestered hillside complex. Phase one of its new South Campus, which energizes a decrepit industrial zone and offers classes to a broad public, hosted its second biennial Design Conference from March 23 to 26. It was organized by Chee Pearlman, a New York-based consultant, author, and former editor of *I.D. Magazine*. This fledgling event drew 800 participants from 19 countries and has become a worthy challenger to the Aspen Design Conference, now in its 56<sup>th</sup> year.

Though the San Gabriel mountains are no match for the Rockies, Art Center's Wind Tunnel is as uplifting as Aspen's tent. Built in 1942 by a consortium of airplane manufacturers, the complex was remodeled by the L.A. firm of Daly Genik Architects into the school's satellite campus. The architects retained the functional beauty of the raw concrete shell, while adding workshops and classrooms, a flying steel staircase and high-tech skylights. Construction of a residence hall designed by the same firm on an adjoining site should begin by the year's end while Frank Gehry is developing his designs for a new library on the old campus.

The conference expressed the free-spirited, multidisciplinary approach that Richard Koshalek, Art Center's President, has brought to this 76-year-old institution. Refreshingly unpretentious and full of surprises, the event was joyful and stimulating. The theme, *Stories from the Source: Radical Craft*, was embraced by 25 speakers and several entertainers in a fast-paced show that could have been transmitted, live and uncut, on PBS—if public broadcasting weren't so timid and politically cowed.

Pearlman, who spent two years planning the event, made audacious casting choices, and had the good sense to invite John Hockenberry, the Emmy award-winning journalist, to return as moderator. As before, it was an inspired choice, for this warm and witty man puts everyone at ease. At the start of every session he rolled his wheelchair on stage while telling stories and introducing the next guest, exited swiftly, and re-emerged 20 minutes later to ask probing questions. *New Yorker* writer Adam Gopnik delivered the eloquent keynote address, and magician Ricky Jay, stand-up comedian Andy Borowitz and country-western singer Tift Merrit provided moments of relaxation.

*Radical Craft* was broadly interpreted by scientists and the **continued on page 21**



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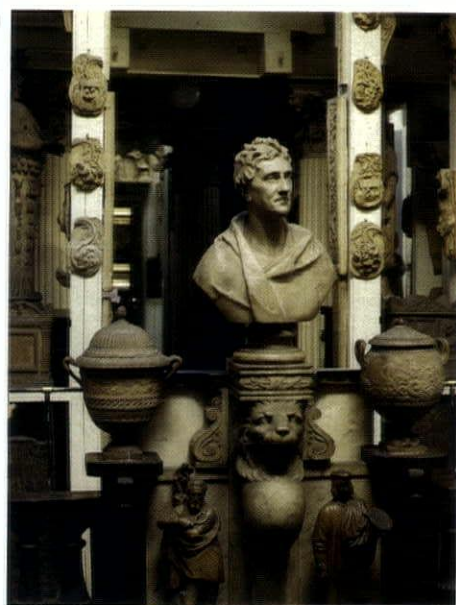
**READY FOR THEIR CLOSE-UPS** continued from page 17 turned out to be what it was intended to be (and what other cities envy)—a symbol of local pride that's become a magnet for tourists. Will it also be a signal for other cities to undertake architectural follies?

Architect biopics are also gaining popularity, in pace with architects' evolution as celebrities. The oft-screened *Sketches of Frank Gehry* by Sydney Pollack (87 minutes) opened this year's festival, a logical choice for a Canadian event (though Gehry has yet to finish a building in the country of his birth). Pollack's film is finally going into general release in the U.S. starting May 5<sup>th</sup>. Other celebrations of contemporary architects included *Magician of Light: Richard Meier*, a German documentary, and *Arthur Erickson: Poet of Concrete*, a salute to the designer of the Museum of Anthropology in Vancouver and the Canadian Embassy in Washington, both admiring career profiles in TV-doc style.

Other admiring profiles at FIFA dealt with work that has stood the test of time. *Sir John Soane: An English Architect, An American Legacy* (62 minutes), produced by Edgar Howard and directed by Murray Grigor and narrated by Charles Jencks, is conventional in its PBS style and in its observation that Soane was a muse for American architects who chafed at the modernist straitjacket, from Robert Venturi to Michael Graves. Even Richard Meier claims to have been touched by Soane's attitudes toward light, as does Philip Johnson, who gives a charming tour of the vaulted interior in his New Canaan guesthouse he designed in homage to the breakfast room in Soane's house.

An earthy counterpoint to the Soane film was *I Build the Tower* (87 minutes), about Sabato "Simon" Rodia, the immigrant Italian mason who spent more than 30 years building the quirky Watts Towers in Los Angeles. Directed by Edward Landler and Brad Byer, a great-nephew of Rodia, the film has newsreel and home movie footage of Rodia, family photos, and recordings of his broken English. It assembles these eclectic elements with a handmade roughness that fits its subject. With parallel stories of wrecker-ball urbanism in Los Angeles and the neglect of an artist who might now be anointed an "outsider," this portrait was a relief from the boosterism of the other profile films.

Most of these films won't play in theaters, especially not in American theaters. Most are TV-length, and *Building the Gherkin* and *I Build the Towers* compete with thousands of documentaries for independent screens. It's the rare



**A new film probes the influence of Sir John Soane (whose London house is pictured here) on American architects.**

documentary about an architect that reaches the general audience that Sony Classics is hoping for with *Sketches of Frank Gehry*.

The other pleasant discoveries of FIFA 2006 were four short films produced as part of the Centre Georges Pompidou architecture and design series, each just 26 minutes long. The films are co-produced by the Centre Pompidou and the Franco-German cable network ARTE, which aired them. At 26 minutes each, Richard Copan's documentary on Toyo Ito's Sendai Mediatheque in Japan and his study of Pierre Chareau's Glass House in Paris (co-directed with Stan Neuman) are taut, lean, perceptive studies of single buildings from idea and design to construction and use. In the Pompidou's design series, director Danielle Schirman's latest, *L'Aspirateur Hoover 150* dissects the form, function, and metaphorical reach of Henry Dreyfuss' 1934 vacuum cleaner. The film joins the ranks of others that Schirman has devoted to design classics, such as the iMac (shown at FIFA), the Bic Cristal pen, and the Akari lamp. As always, Schirman raises the bar for anyone filming design in her use of archival footage, advertising, interviews and animation. Her film collages about objects are also about politics, industry, gender, and media. It's a mystery and a pity that these films, which should be required viewing for cinema and design students, are not available in the United States.

**DAVID D'ARCY IS A FREQUENT CONTRIBUTOR TO THE ART NEWSPAPER AND TO AN.**

**CRAFT WORKS** continued from page 18 former U.S. poet laureate Billy Collins, by architect Wolf Prix, Apple designer Jimmy Wales, fashion designer Isaac Mizrahi, and lexicographer Erin McKean. Every speaker seemed eager to communicate a personal passion. JPL director Charles Elachi reviewed the past two years of activity on Mars and on the frontiers of space, presenting a month-by-month succession of breathtaking images. Constance Adams described how she employed her architectural experience to develop Trans-Hab, an inflatable space dwelling for NASA astronauts. David Gallo explored another frontier, showing the strange life forms that flourish in boiling springs of hydrogen chloride on the ocean floor, at pressures that would crush a diver in a nanosecond.

Theo Jansen demonstrated how his huge mechanical creatures, constructed of PVC tubing, roam Dutch beaches, powered by the

wind. Techno-visionary Danny Hillis demonstrated a computer-driven device that can turn a sheet of silicon into a colored relief map of any place on earth. Prix showed a short video in which analogue and digital imagery was combined to provide a dizzying virtual tour of the new BMW center in Munich.

Events of this kind bridge the gulf between experts and public, while shaking up the thinking of blinkered specialists. Today, when the sleep of reason has brought forth monsters (as Goya observed two centuries ago), they satisfy more urgent needs. Astronomers and biologists, physicists and inventors are searching for new knowledge and striving for a better world even as fear, violence, and superstition extend their sway over most of humankind. That was the key insight of this conference.

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# A PLEA FOR YANKEE STADIUM

Last year, while New York's preservation community was rallying to "save" 2 Columbus Circle, plans were announced that called for the destruction of another 20<sup>th</sup>-century New York landmark, this one a few miles to the north: Yankee Stadium. Did this news cause shock? Outrage? Hardly. The prospect of losing a largely unloved work of mid-century kitsch was enough to draw the DCOMOMO folks to the barricades. But the demolition of one New York's most cherished and historic public spaces—albeit not the prettiest or most fashionable—well, no one seemed to care about that. Indeed, the architectural critic at the paper of record all but endorsed the idea. "There are those, no doubt, who will complain about the loss of the site of some of the most memorable moments in the history of sports," Nicolai Ourrousoff wrote in *The New York Times*. "I am not one of them. The current stadium, which was severely altered in the mid-1970s, has little architectural merit."

Well, now. Is Yankee Stadium ugly?

From the outside, damn ugly. Are the circulation spaces awful? Yeah, and they stink of beer. Is that famous white frieze up at the top a tacked-on sham? Yup. Does any of this matter? No, not one bit.

Make no mistake: Yankee Stadium is a magical place. There are few greater thrills, for a baseball fan or player, than emerging from one of its grimy tunnels to spot that green jewel of a diamond below, historic home to the likes of Babe Ruth, Joe DiMaggio, and Mickey Mantle. Baseball, like no other sport, trades on its past, and Yankee Stadium is its most hallowed shrine. But it is no ossified monument. When the joint is packed with more than 57,000 fans for a big game, there is no more electric place anywhere. That energy is not generated by accident, and it is not simply the product of a large number of people coming together in one space. Ugly, ungainly Yankee Stadium channels energy like no other ballpark. Losing it would be a shame.

The secret of Yankee Stadium is its structural design, which crams an immense

population into close quarters and in great proximity to the playing field. With its large upper deck—home of the "cheap seats"—Yankee Stadium is one of New York's most egalitarian public spaces. The ballpark proposed as a replacement will not be. As planned, the new stadium will have a considerably reduced capacity, and the upper deck will be cut disproportionately in order to increase more lucrative field-level seating. One of the many positive aspects of the present stadium's large size is that the team has to work hard to fill it. That means lots of reasonably priced tickets for a star-studded show. Those bargains will be a lot harder to come by in the future.

Those who do shell out for tickets will undoubtedly be more comfortable in their more luxurious, less constricted environment. But is this a good thing? Though it may be, at times, unpleasant to have Jerome from the Bronx leaning over into your airspace, it is that very closeness that lends the stadium its unique spark. In our velvet-rope society, there are fewer and fewer spaces where New Yorkers of different backgrounds come together, side by side, united behind a single cause. Yankee Stadium is one of them. We don't need a glorified mall, where the game on the field is an afterthought.

There has been resistance to the plans for a new Yankee Stadium. Local Bronx

community groups, led by Save Our Parks, have spearheaded the movement, arguing with some persuasiveness that it is a misuse of public parkland, that it will be a drain on public coffers (despite assurances that the project is being funded by the team), and that it will create a slush fund for local politicians. These are all valid issues, though they have gained little public traction. Most New Yorkers are in no position to debate the finer points of Bronx parks usage, and have good reason to trust their mayor when it comes to issues of economics.

Having secured the approval of City Council, it seems altogether unlikely that the rag-tag group of dissenters currently fighting the good fight will have the wherewithal to stop the plans to replace the House that Ruth Built. They need help, and they need it from the architectural community. Yankee Stadium, the great ballpark in the Bronx, most assuredly has merit, architectural and otherwise. Saving this cherished structure is a cause for architecture, and one that architects are well suited to make. Now's the time.

**MARK LAMSTER IS AN EDITOR AT PRINCETON ARCHITECTURAL PRESS AND THE AUTHOR OF THE RECENTLY PUBLISHED SPALDING'S WORLD TOUR: THE EPIC ADVENTURE THAT TOOK BASEBALL AROUND THE GLOBE—AND MADE IT AMERICA'S GAME (PUBLIC AFFAIRS PRESS, 2006).**

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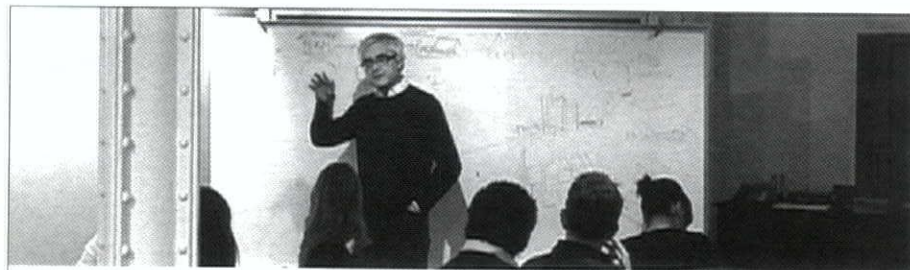
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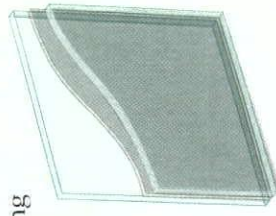


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