WRT Presumed Winner of Aquarium Competition

IN THE BELLY OF THE BEAST

A team led by Wallace Roberts & Todd (WRT) is the presumed winner of Perimeter Vision, a design competition held by the New York Aquarium in Coney Island, according to a source who asked for anonymity. The list had been narrowed to three finalists in October: the Philadelphia-based WRT, and the New York firms Smith-Miller + Hawkinson, and Weisz + Yoes with West 8. Press representatives for the Wildlife Conservation Society (WCS), the organization that runs the aquarium, explained that an official announcement may not come until March, and that they cannot confirm whether a winner has been selected at all. However, principals at the two other shortlisted firms told The Architect's Newspaper that they had been thanked for their efforts and that they were no longer under consideration.

The project is intended to give the institution a more public face by redesigning the entire perimeter of its 50 year-old facility; a chain link fence currently marks its Surf Avenue border, while a bland concrete wall overlooks the boardwalk. Continued on page 6.

World Body Will Juggle Employees Over Seven Years While Repairing 55-Year-Old Headquarters

UN Approves Renovation

When the United Nations was completed in 1953, its architects drafted specifications that called for repairs 25 years hence. But according to Werner Schmidt, a UN spokesman, the building was so well constructed that plans were put off. It was not until 1998 that the General Assembly voted to tackle the long-overdue renovation, though it has taken until now for a concrete plan to take shape. On December 23, the General Assembly voted on a budget of $1.88 billion for a renovation process that will take place in ten stages, according to the United Nations Capital Master Plan (UNCM).

The entire complex will be renovated, including the 39-story Secretariat, the domed General Assembly Hall, the Dag Hammarskjöld Library, and the conference center, as well as underground facilities linking all four buildings; it is scheduled to be complete in 2011. "Basically the point is to bring this building up to current New York City building codes," said Mark Camera, a project manager working with the UN. All the UN facilities were built according to the 1938 New York City Building Code, which was not amended for 30 years. The buildings are rife with asbestos and saddled with a $35

continued on page 3.

New York City Declares War On Illegal Ads

DOB Cover-Up

Is there no such thing as bad publicity? New York City says it wants to challenge that notion by cracking down on the burgeoning number of illegal outdoor advertisements. The city's Department of Buildings has announced that it will strengthen enforcement of existing laws that ban advertising on sidewalk sheds, the structures erected over sidewalks to protect pedestrians from construction debris. Fines for the illegal billboards range from $2,500 to a maximum of $25,000. Offending ads could

continued on page 6.

British Architects Accuse Authorities of Sacrificing Design in the City's Biggest Building Initiative in Decades

As London's Olympic Delivery Authority (ODA) prepares to launch a competition for the design and delivery of a velodrome for the 2012 Games, leading UK architects including Lord Norman Foster, Ken Shuttleworth, and David Morley are lining up to compete. And with the December announcements that
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  - NOTE: Only 8 people per class!

get trained.
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get movin'

go to microdesk.com/shuffle
(Valid only January 31, 2005)
The big picture of how the WTC site is coming together is difficult to grasp, but every day, incremental developments are bringing the picture into sharper focus. Much of the real progress is invisible: In the last few weeks, the Port Authority of New York & New Jersey announced that crews are now relocating utilities under the eastern portion of the WTC bathtub (along Liberty near Church), making way for the construction of a slurry wall that is necessary for the WTC Transportation Hub and towers 2, 3, and 4 to be built; that we'll see the temporary PATH entrance moved to a site just south of its current location in May; and that it authorized a 15-year lease of 400,000 square feet of the Freedom Tower to the New York State Office of General Services. On other fronts, the WTC Memorial Foundation has brought its fundraising total to $202 million in its $300 million capital campaign; the MTA has agreed to kick in its own funds to make up the budget deficit in the Fulton Street Station's budget; and Silverstein Properties' teams of architects from Norman Foster, Richard Rogers, and Fumihiko Maki, along with dozens of engineers and consultants, are working elbow to elbow on the 11th floor of 7WTC, intent on meeting a March 1 deadline for schematic designs.

When the LMDC announced last July that it would soon phase itself out, many were surprised because so much of its crucial work was left unfinished. At the same time, few bemoaned its loss, least of all journalists and a fair number of the design professionals involved in key WTC projects who repeatedly confronted an agency hell-bent on keeping its structure and decision-making process secret, thus excluding public discourse and denying the possibility of any sort of accountability. In fact, since the LMDC stepped out of the picture and the Port Authority assumed responsibility for the construction of projects on the WTC site, the town hall meeting, Transportation Hub, and Port Authority progress seems considerably more swift and transparent.

Still, it's a pity that the LMDC did not prioritize some of the things it was in a unique position to control, and that should have been addressed early in the process, such as ensuring that key WTC site elements and other LMDC-backed initiatives throughout Lower Manhattan, including several intriguing urban design studies, would be knit together. The Port Authority will no doubt keep the WTC site's projects on track, but it has come sadly late to the game.

This is not to suggest that the final result will inevitably disappoint. All the designers behind the current projects have shown great responsiveness to the original WTC masterplan, their respective sites, adjacent projects, and the urban fabric. David Childs' invitation to landscape architect Peter Walker, who is collaborating with Michael Arad and Davis Brody Bond on the WTC Memorial across the street, was inspired as his urging of Larry Silverstein to hire a diversity of architects for the towers. But the city is relying on the strength of the design community—certainly not on elected or appointed leaders—to pull together.

CORRECTIONS

In our Theater News feature (A001, 01.17.2007),MOTE and OBA's website was incorrectly listed. The correct website is www.moteopera.com. Also, in the Products section, the website for Peter Mian's Outdoor Topping Chaise should have been www.mianproducts.com. The image of Robert Moses' downtown bridge that appeared in the Diary should have been credited to the MTA Bridges and Tunnels Archives and the photos of the Hester Street Playground that accompanied Olympia Koo's piece "Playtime," by artist Maria Altshul, should not have been credited to Reaktion Books.

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THE ARCHITECT'S NEWSPAPER FEBRUARY 01, 2007

NEW MIXED-USE DEVELOPMENT IS FIRST STEP TOWARD REVIVING AREA

CONEY ISLAND'S RENAISSANCE

The old adage—it's a nice place to visit, but you wouldn't want to live there—may no longer apply to Coney Island. On January 11, Mayor Michael R. Bloomberg announced the selection of a developer for a new mixed-use development in Coney Island. Awarded to Coney Island Commons, a team made up of ELH Management, KB Companies, and Galaxy General Contracting, the project will include 152 cooperative housing units, 75 percent of which will be affordable, as well as a community center owned by the YMCA. The team responded to an RFP that was issued by the city in May 2006 and is the first piece in the 15-month-old Coney Island Strategic Plan, which aims to return the area to its former glory while improving the quality of life for residents.

"One of the plan's key objectives was to build on Coney Island's historic past and to ensure its future at the same time, not only as a year-round destination for visitors but also as a more livable, vibrant community for its residents," Mayor Bloomberg said at the press conference. "The construction of this $56 million mixed-use facility will help us reach that objective."

The complex will be designed by Dattner Architects and will take the form of an 11-story tower and a seven-story tower. The community center will occupy the two-story, 40,000-square-foot base of these towers. The complex will employ a number of sustainable design elements, including efficient mechanical systems, water conserving fixtures, daylighting, and recycled and renewable materials.

The city is selling the property to the developers for $1 and will provide $5 million toward construction.

"It's no secret that the world's most desirable homes are near beautiful beaches," Brooklyn Borough President Marty Markowitz said. "With this project we are proving that in Brooklyn, anyone can afford a world-class oceanfront address." MC

BOERI MOVES FROM DOMUS TO ABITARE

Stefano Boeri, current editor-in-chief of the Milan-based design magazine Domus, will soon be taking the helm of rival Abitare. He will replace Italo Lupi, Abitare's editor-in-chief since 1991, who is an architect and graphic designer with a long track record in publications and exhibition design. Boeri's three-year term at Domus will end in April after the Milan Furniture Fair, and he will take up his new position immediately thereafter. Last November, Domus' publisher, Giovanna Mazzocchi, announced that she planned to replace Boeri with the Italian designer Flavio Albanese (see "Domus Lands a New Editor," AN 20, 12.11.2006).

Since it was founded in 1962, Abitare has been a dominant presence in the field of architecture publications and has maintained a focus on interior design. Observers have been expecting changes at Abitare since its acquisition in 2005 by RCS Media Group, which is also the parent company of Rizzoli Publishers. "Lupi will stay as an editorial consultant," said Alda De Rose, vice director of RCS Magazine and CEO of Abitare Segesta.

She added that RCS wanted a high-profile editor who can help extend the brand with additional publications, Web projects, and conferences, explaining, "Our objective is to confirm Abitare's position in the field and update the formula with more openness internationally."

In characterizing the difference between the two magazines, and his new editorial vision, Boeri explained, "While I was at Domus, it was a magazine of objects at all scales—objects seen in their material individuality, in their symbolic significance, and in their aesthetic quality. I hope my Abitare will offer a view from the inside—this time, the objects will be in the background. What matters here is to inhabit the spaces, to use them and enter in."

His first issue will be on newsstands in September 2007. OLYMPIA KAZI

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WRT's scheme for the New York Aquarium, as seen from the Coney Island boardwalk.

While an architect has not been officially named for the project, rumors say that Weisz + Yoes is negotiating a contract with the DCB for the job. Thus, WRT will likely have to integrate its design with the new bridge design. This contract negotiation may be the reason the WCS's reluctance to make an official announcement. The budget and schedule for the project are similarly unconfirmed.

Coney Island is currently preparing for a wave of new development, including an amusement and retail complex by developer Thor Equities. Mayor Michael R. Bloomberg, the City Council, and Brooklyn Borough President Marty Markowitz formed the Coney Island Development Corporation (CIDC) in September 2003 to develop attractions that take advantage of the area's unique appeal. The CIDC, which participated in the selection process for the Aquarium, also plans to create a new community center for job training and recreational uses, and affordable housing on now vacant city-owned land.

Ruddick sees WRT's design as a way of suggesting the aquarium's contents on the exterior with a transparent structure that "fakes the idea of a fence.

The project RFP called for an iconic structure that would reflect the WCS's mission and Coney Island's rich history, and act as an advertisement for the aquarium to passersby. The RFP also noted that the New York City Department of Design and Construction (DDC) is planning a replacement for the pedestrian bridge over Surf Avenue, an amusement and retail complex by developer Thor Equities. Mayor Michael R. Bloomberg, the City Council, and Brooklyn Borough President Marty Markowitz formed the Coney Island Development Corporation (CIDC) in September 2003 to develop attractions that take advantage of the area's unique appeal. The CIDC, which participated in the selection process for the Aquarium, also plans to create a new community center for job training and recreational uses, and affordable housing on now vacant city-owned land.

SARAH COX

continued from front page

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also be covered up, DOB Commissioner Patricia Lancaster threatened, and the DOB has hired a contractor for that job: Van Wagner Communications, one of the country's largest outdoor advertising firms.

The DOB's new campaign took shape in response to pressure from elected officials, like Manhattan Borough President Scott Stringer, who has called the illegal ads a "multimillion-dollar black market."

The offending posters are rarely handbills of flegding theater groups and concert promoters. More often, they promote corporate products—no surprise, since a billboard on a sidewalk shed can cost $20,000 to $50,000 per month. Last spring, a Heineken beer ad was stripped from the shed that wrapped the landmarked Apple Bank for Savings building at 210 Broadway. Other corporate advertisers include Citibank, Molson, Equinox, Delta Airlines, and Infiniti.

Last August, Stringer called a press conference to cite a Municipal Art Society (MAS) survey that estimated that 29 percent of illegal ads were on landmarked buildings or in historic districts, and 79 percent of buildings displaying illegal ads were never issued a violation. The loss to the city in potential fines exceeded $125,000.

In partnership with the real estate website Curbed, the MAS also organized a photography contest that documented 44 of the "most egregious" illegal ads in the city. With construction booming, the growing numbers of sheds and scaffolds has been a natural target for advertisers, said Vanessa Gruen of the MAS. Critics add that sidewalk sheds often stay up longer than necessary, to maximize ad income.

The phenomenon has been called ad-creep, ad-ification, or ad-vertecture. The current term used by outdoor advertising companies for outdoor urban billboards is "wild posting." And the practice does not stop at sidewalk sheds. Mesh billboards, often as high as eight stories, are attached to the walls of buildings or to scaffolds. All advertising on scaffolding in New York City is illegal. Last April, the city forced the Museum of Arts & Design to remove an ad for The Da Vinci Code that covered the scaffolding of its controversial renovation of the former Huntington Hartford Museum.

Skeptics question the choice of Van Wagner to carry out enforcement. In fact, the firm's website touts the very outdoor ads that the DOB is trying to curtail. Kate Wood, director of Landmark West!, a group that opposes illegal signage as part of its broader preservation efforts, expressed cautious optimism: "The DOB's promise to step up enforcement sounds good," she said. "Let's see if it works.

DAVID D'ARCY

The Museum of Arts & Design (2 Columbus Circle), with scaffolding draped in an ad for The Da Vinci Code, photographed April 2, 2006.

continued from front page

EXTRA SRSLY

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The AIA's Institute Honor Awards were selected from nearly 700 submissions in the categories of architecture, interior architecture, and urban design. The 29 award winners will be honored in May at the AIA 2007 National Convention and Design Exposition in San Antonio.

ARCHITECTURE


Memorial to the Murdered Jews of Europe

Spencertown House

School of Art and Art History, University of Iowa

Iowa City, Iowa

Steven Holl Architects with Herbert Lewis Kruse Blunk Architecture

St. Mary of the Springs

Columbus, Ohio

Nagle Horrath Danker Kagan McKay Pennycn Architects

The Bay School of San Francisco

San Francisco, California

Leddy Maylum Stacy Architects

Louis Vuitton Landmark

Hong Kong

Peter Marino Architect with domestudios

Endeavor Talent Agency

Beverly Hills, California

NMDA with Interior Architects

Top of the Rock at Rockefeller Center

New York

Gabriel Sheppard Associates with SLCE Architects

Better Business Bureau Heartland Office

Omaha, Nebraska

Randy Brown Architects

Naworth Chicago Showroom

Chicago, Illinois

Perkins + Will with Eva Maddox

Branded Environments

Bloomberg LP Headquarters

New York

STUDIO T Architecture

The Modern

New York

Bentel & Bentel Architects/Planners

REGIONAL AND URBAN DESIGN

Jurors: J. Max Bond, Jr., Davis Brody Bond (chair); Shalom Baranes, Shalom Baranes Associates; David Crossley, Gulf Coast Institute; Richard Farley, Civitas; David L. Graham, ESG Architects.

A Balanced Vision Plan for the Trinity River Corridor

Dallas, Texas

Chan Krieger Sienkiewicz

Historic Third Ward Riverwalk

Milwaukee, Wisconsin

Engberg Anderson Design Partnership

The Corners Inn

Napa, California

William Rawn Associates, Architects with Casper Mol Architecture and Planning, Les Giossard, Parsons Architects, and RMV

architecture & interiors

Crown Properties

Galiherty, Maryland

Ehrenkrantz Ekedahl and Kuh Architects

New York Stock Exchange Financial District Streetscapes + Security

New York

Rogers Marvel Architects

Boston's Newest Smart Growth Corridor: A Collaborative Vision for the Fairmount/Indigo Line

Boston, Massachusetts

Goody Clancy

Zoning, Urban Form, and Civic Identity: The Future of Pittsburgh's Hillides

Pittsburgh, Pennsylvania

Perkins Eastman

ALL IMAGES EXCEPT MEMORIAL COURTESY AIA
It certainly isn't Rome, where almost every construction site uncovers the evidence of thousands of years of human habitation, but now and then Manhattan's ground does yield up its past. One of the most extraordinary finds occurred in 1991, when excavations for a federal building at 290 Broadway revealed the remains of more than 400 Africans who lived in New York during the 17th and 18th centuries. Archaeologists ultimately determined that the burial site covered 6 acres and contained approximately 20,000 bodies, most of which had already been built over. After plenty of debate and not a little controversy, the General Services Administration (GSA) went ahead with a scaled-back Ted Weiss Federal Building at 290 Broadway, and designated the remainder of the site as the African Burial Ground National Historic Landmark (ABG), which was then excavated for research. When the ABG is complete this spring, it will be a National Historic Landmark (ABG), which was then excavated for research. When the ABG is complete this spring, it will house reinterred remains and a memorial structure.

It hasn't been easy, though: Apart from its cultural implications, the burial ground site is literally layered with history, which made construction technically complex. "The foundation and the site drainage were the most challenging part of the project," said Rodney Leon, the principal of AARRIS Architects, which won the competition to design the memorial structure in 2005. The design is based on the concept of a ceremonial procession and features seven sculptural elements, including a 24-foot-high entry chamber and a ramp that brings visitors 6 feet below ground to the level of reinterment.

The first problem was the memorial's very reason for being: Digging outside the boundaries of the area excavated by the federal government meant running into more human remains. The actual 150-by-85-foot site now consists of sterile fill, but every foot beyond its borders meant the involvement of an archeologist to oversee the process of excavation. When it came to such basic requirements as connecting the site to the general city sewer, the architects immediately ran into a problem. Knowing that the adjacent Elk Street sewer was partially collapsed, they decided to connect to the adjacent Duane Street. That proved to be impossible as well: At between 10 and 15 feet below grade, the sewer was running too deep to be safely excavated outside the boundaries of the site, because it risked getting too close to the remains. AARRIS' solution was to connect to the sewer of the adjacent 290 Broadway. Since the building is partially owned by the General Services Administration GSA, the architects were saved from all the paperwork they would have had to go through in order to approve the new sewer connection, as well as the cost of the excavation. Another challenge was to find a location for the water pump room for the memorial's reflecting pool. Leon initially planned to locate it on site but soon realized it would need a much bigger space than the site's varied soil conditions generated many big challenges for us. We had to be really creative to solve problems, which on a different site would be just a part of the routine process." Masha Pantelyeva
Peter Cook of Archigram fame is already working on the centerpiece stadium, and Ricky Burdett, the curator of last year’s Venice Biennale, has been named as the design advisor to the ODA, one might think that the London Olympics will be some of the most architecturally ambitious yet. The real story is more complex and less reassuring. The authority’s laserlike focus on keeping costs down and deadlines met prompted an outcry from British architects that contributed to a U-turn in government policy at the close of 2006. However, skeptics might say the announcements about Cook and Burdett smack of desperation. Cook was given the job in the blink of an eye when it became apparent such a role was needed: There was no advertisement or open appointment process. And Cook was pulled out like a trump card when the complaints about a lack of architectural innovators became too loud. The largest and most important projects to be commissioned so far—Zaha Hadid’s Aquatics Center and the centerpiece stadium—have been beset by controversy. The Aquatics Center has been making headlines since London won the games in the summer of 2003, first when Olympics minister Tessa Jowell told the media that costs had overrun and she had ordered Hadid to redesign the facility, then later when she retracted her statement. At the end of 2006, new designs were revealed that showed a scaling back of Hadid’s original intention, simplifying the sweeping roof and reducing the size by a third. These changes were not ascribed to a reduction in budget, but risk. This was nothing compared to the stadium, which was put out to bid on a design-build basis last summer. The ODA’s strict bidding rules meant that, incredibly, only one consortium qualified. Led by the contractor Sir Robert McAlpine, with designers HOK Sport (where Cook has been a design principal since 2004), the team recently delivered Arsenal’s Emirates Stadium in London on time and budget, and many observers believe it had the job from day one, despite the formalities of competitive bidding.

This meant that, apart from HOK, which is certainly respected but hardly cutting edge, no other firms had a chance. Many big names are said to have wanted to bid but were unable to find contractors with which to team—the few British contractors big enough to take on the job were unwilling to do so, largely because the massive cost overruns and delays at Wembley stadium have made them wary of large athletic projects. Lord Norman Foster even put in a bid without naming a contractor and was automatically disqualified.

This prompted an outcry from British architects, who asked why, if Beijing could have an extraordinary stadium designed by Herzog & de Meuron for the 2008 games, was the UK not even given options, let alone a design competition?

To add to the turmoil, respected ODA chairman Jack Lemley abruptly resigned in September amid rumors that he felt politics were overtaking sound policy. All the while, the government repeatedly issued statements emphasizing its commitment to keeping costs down to counter the press frenzy about spiraling budgets. By fall 2006, things were looking very grim indeed. Will Alsop, one of the UK’s leading architects, said, “[The Olympics] seem to be a complete muddle of confusion, which all come down to avoiding risk.”

However, British architects made their feelings known when Jowell attended the Royal Institute of British Architects’ (RIBA) annual conference in Venice in October. RIBA President Jack Pringle gave an uncompromising speech arguing that British architecture’s chance of a lifetime was being squandered. “Somebody needs to say, ‘Hold on, we cannot sacrifice the design experience we need to the supposed requirements of minimizing risk and having a bulletproof delivery mechanism,’” he said. Jowell made soothing noises but, according to senior sources, was disturbed by the extent of concern.

Since then, the ODA committed itself to holding design competitions “where possible.” That is, on the smaller and the temporary facilities. That said, it has also made it clear that the hated design-build contracts will be used on the majority of major venues, such as the media center, which goes out to bid in the next few weeks. But the recent announcements show that the government is listening and British architecture has a chance of going for gold. —ELLEN BENNETT

NEW MASTERS OF ARCHITECTURE PROGRAM TO KICK OFF IN FALL ‘08

COOPER UNION EXPANDS PROGRAMS

After years of rumors, the Cooper Union for the Advancement of Science and Art has finally launched its Master of Architecture II program. Well, sort of. The school’s website notes that application forms will be accepted in “fall 2006” and that “six to nine students” will be accepted for the subsequent fall. But Anthony Vidler, dean of the Irwin S. Chanin School of Architecture, clarified that the program will in fact be launched in fall 2007, with applications accepted for students to begin in fall 2008.

For more than 30 years, the free university founded in 1859 industrialist Peter Cooper has offered a five-year Bachelor of Architecture, and graduates roughly 30 students every year. The new M.Arch II will be a post-professional program in design and research concentrating on three areas of study: theory, history, and criticism of architecture; urban studies; and technology. According to Vidler, “It will enhance the undergraduate professional program by virtue of the upper-class seminars open to the undergraduate and graduate students, as well as by introducing new areas of research into the discourse of the school.” The M.Arch II will consist of two consecutive semesters with a final thesis semester during the summer session. Applicants will be required to have at least two years of work experience. Like the other degree programs offered by Cooper, students will be supported by scholarships or financial aid. The Cooper Union, which is funded through a $450 million endowment and donations, also offers degrees in art and engineering. —NASHA PANTELEYEVA
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UNVEILED

11 TIMES SQUARE
With its purchase of the site at the southeast corner of 42nd Street and 8th Avenue for $305 million, the New Jersey–based real estate company SJP Properties will finally complete the Empire State Development Corporation’s 42nd Street Project. Back in 1999, FXFowle (then Fox + Fox) was hired to design a tower for the same site by its previous developers Howard and Edward Milstein, who had owned the land for 22 years. Work stopped after the 2003 groundbreaking, leaving nothing but a hole in Times Square. Under SJP’s ownership, the architects have substantially revised the original design. The new version of the million-square-foot, 40-story office tower is targeting LEED Silver certification and so will feature a high-performance curtain wall with south-facing integrated sunshades. According to Daniel Kaplan, senior principal at FXFowle, “The spandrel glass will be acid-etched on the outer surface and backed up by a metallic layer on the inner side, which will help the facade achieve greater luminance.”

Groundbreaking is scheduled for July 2007.

MP
Architect: FXFowle Architects
Developer: SJP Properties
Location: 11 Times Square
Completion: Early 2009

$125 MILLION FOR SITE ADJACENT TO MUSEUM

MOMA SELLS PLOT, GETS A LOT

Like countless other New Yorkers, the Museum of Modern Art (MoMA) has taken advantage of the city’s thriving real estate market and flipped a lot it acquired only three years ago for $17 million for $125 million. The buyer is the real estate developer Hines. “Because of the heat of the market, it became advantageous to sell,” a source at the museum said.

The deal, announced by MoMA on January 3, gives Hines the development rights to a vacant 17,062-square-foot lot on the western flank of the museum. (The Museum of American Folk Art occupies one corner of the L-shaped space.) Given zoning in Midtown, the site will likely be filled by a highrise akin to Museum Tower, the residential building designed by Cesar Pelli & Partners as part of that firm’s 1984 expansion of the museum. A spokesperson for Hines explained that the company hasn’t retained ownership of the second through fifth floors of any development on the site. This will add up to 50,000 square feet to the museum, which will enlarge the contemporary and painting and sculpture galleries. MoMA will also acquire 10,000 square feet of basement storage. A portion of the profits from the sale will pay for the construction of the new galleries, leaving an estimated $65 million for the endowment.

The deal came as a surprise to many in the art and architecture communities, considering it follows the $858 million Yoshio Taniguchi–designed expansion by only two and a half years. MoMA had always intended to expand on the land in the future, going so far as to request that the design and construction of the western walls would accommodate it, said Stephen Rustow, project manager on the expansion for associate architects Kohn Pederson Fox, the local architecture firm for Taniguchi, and now principal of the SRA Consultancy.

And when several developers approached museum administrators unsolicited about the site, they decided to test the waters, Rustow explained. “Given the zoning, it has enormous potential that is beyond anything MoMA could undertake.”

Rustow, who is not formally involved in the new expansion plans, said he doubts anything will be built anytime soon, in part because MoMA is still adapting to new spaces and new programs, particularly in its recently completed education wing. So far, this deal is all about potential. MC

Developer Hines has not decided what to build on this vacant site, but it must include new space for the museum’s lower-floor galleries.
A Rudolph House Gets Brutal Treatment

A decade after the death of Paul Rudolph, a house of his design in Westport, Connecticut, was demolished on January 13. Demolition began amid public outcry for and against the house, with the state attorney general Richard Blumenthal making an unsuccessful 11th-hour appeal to save it. The house exemplified the Brutalist style that eventually cost Rudolph mainstream favor:

Thin white columns support outsize stucco panels and planks housing long, horizontal windows. The property was purchased by real estate developer David Waldman, who intends to build a mansion on the site. The Paul Rudolph Foundation tried to find an alternative buyer for the house but claims that realtors were uncooperative.

LPC Says No to Foster

At a special hearing on January 16, the Landmarks Preservation Commission (LPC) voted nine to one against the proposal for 980 Madison, Lord Norman Foster's 22-story glass tower atop the Parke-Bernet Gallery, a landmarked building in a landmarked neighborhood. Developer Aby Rosen of RFR Holdings has sworn to fight the decision, and said he will not scale his plans, which was one of the commission's recommendations for securing its blessings.

FRENCH FOREIGN MUSEUM

To the consternation of the French public and, reportedly, museum staff, the French government has announced it will rent the Louvre to Abu Dhabi—or at least its name, collection, and curators—for a sum of between $800 million and $1 billion. This new Louvre will join the Guggenheim Abu Dhabi, designed by none other than Frank Gehry, which was announced last summer. At 300,000 square feet, it will be the largest in the Guggenheim's growing portfolio of museums. No word yet if I. M. Pei has signed on to design the new Louvre.

CONGESTED? TRY AMTRAK

Democratic New Jersey Senator Frank Lautenberg has introduced a bill with Republican Minority Whip Trent Lott that would bring record subsidies to Amtrak. To help deal with growing congestion and crumbling infrastructure of road and rail, the bill would distribute $19.2 billion over six years. Two thirds of the money will go to operations and improvements, with the rest available in bonds to states for new infrastructure.

FSB Design Suites

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The WTC Memorial’s beleaguered design process is close to clearing another obstacle: resolving the treatment of victims’ names. In Michael Arad’s original design, the victims’ names were randomly arranged in a ribbon surrounding the twin pools. Another new design requirement, which was ratified by the WTC Memorial Foundation in early December, is the grouping of victims’ names according to where and with whom they might have been during the attack.

Five and a half years after 9/11, the WTC site and its surrounding streets are rumbling nonstop, with armies of workers laboring to finish site preparation and complex below-grade work. It will be more than a year before most of the key projects begin rising above grade. While the Port Authority of New York & New Jersey, MTA, NYC’s Department of Transportation, and private interests such as Silverstein Properties and Brookfield Properties coordinate underground work involving tunneling, linking pedestrian passageways, and threading utilities through the catacombs beneath the site and the city’s streets, the architects behind the iconic projects continue to refine their designs.

The process of design development and establishing construction schedules seems much clearer now that the LMDC is essentially out of the picture and the Port Authority has assumed control of the major WTC construction projects—a role it announced it would take last June and that was finalized on December 14. The Port Authority is overseeing the construction of the Memorial and Memorial Museum, the Freedom Tower, and the Transportation Hub. The agency is also producing Commercial Design Guidelines for private developments around the site, which should be released in the next few months. These guidelines—which are being produced with the help of Studio Daniel Libeskind and can be seen as a continuation of his work on the WTC Master Plan—will address issues such as massing, building heights, and street interface for commercial developments. The Port Authority is also in the process of contracting a consultant for streetscape design, following an RFP issued in December. The timing for these initiatives seems belated, given that the designs of the area’s most notable projects—including Silverstein’s towers by Norman Foster, Richard Rogers, and Fumihiko Maki—are well underway. With most of the projects looking at completion dates well beyond 2009, however, hopefully “late” will prove better than “never.”

CATHY LANG ROY

WTC MEMORIAL

The WTC Memorial’s beleaguered design process is close to clearing another obstacle: resolving the treatment of victims’ names. In Michael Arad’s original design, the victims’ names were randomly arranged in a ribbon surrounding the twin pools, viewed from contemplative below-ground galleries that encircled the pools. Following Frank Sciumme’s June 2006 cost-saving recommendations that eliminated underground components of the memorial, designers were asked to propose ways of integrating the names with the above-ground pools. Another new design requirement, which was ratified by the WTC Memorial Foundation in early December, is the grouping of victims’ names according to where and with whom they might have been during the attack.

The designers are now exploring ways of integrating the names with the parapet surrounding the twin pools. "We’re concerned about how to treat the parapet as not just a utilitarian object but as a contemplative one," said Arad. "We’re thinking about how a visitor approaches the edge of an enormous void, and how we can create an area of quiet reflection around it." While he couldn’t offer specifics, Arad pointed out his desire for a parapet height that induces visitors to bow their heads, and a treatment of the inscriptions that allows visitors direct contact with names while discouraging behavior that might undermine the sacredness of the space.

With the memorial raised to the plaza level, consulting landscape architect Peter Walker has been called upon to revise his park design. "Now there’s pressure on the area around the pool to have more spiritual quality," he said. He’s reexamining the space behind the parapets, considering densifying the canopy of trees or other measures that will "give people a greater sense of a private space," he said.

Walker is also studying the northeast corner of the plaza. "The original design of the cultural center [by Snøhetta] provided an archway, which acts as a natural gateway into the park," said Walker. "Now the plaza itself must serve as a gateway, and our dilemma is how to create a meaningful sequence into a space that’s hallowed and quiet." The Port Authority and Memorial Foundation expect to have design options for these memorial elements in the first quarter of this year. Also expected to be unveiled in the coming months is a revised design of the much smaller Snøhetta facility, which will now function only as the Memorial Museum and visitors center.

WTC TRANSPORTATION HUB

When Santiago Calatrava unveiled his design of the birdlike Transportation Hub in January 2004, the $2.2 billion project was heralded as an optimistic symbol for the rebirth of the WTC site. Located kitty-corner to the memorial plaza, the sculptural building has taken on new importance since the Snøhetta project was reprogrammed and no longer spans the northeast corner of the memorial plaza, anticipated to be the memorial’s busiest entrance point.

This change in plans opens the station to more space and sky, but has also presented a new dilemma: The northeast corner of the plaza will now serve as the prime gateway to the memorial, and must be designed to convey a dignified approach. The problem is, the plaza is also the roof of the underground station’s mezzanine area, which Calatrava designed to be lit with sky-lights. At present, he and landscape architect Peter Walker are working intensely on a solution that will preserve the capacity for light to descend into the mezzanine while also ensuring that the space shapes an appropriate procession to the memorial itself. The Port Authority anticipates that design options will be presented in the next few months.

Meanwhile, this month construction crews began work on a pedestrian concourse that will link the hub to the Winter Garden across West Street.
the center, the MTA had to acquire all the real estate on Broadway between Fulton and John streets, and no one anticipated real estate prices would skyrocket as they did.

In spring 2006, the architects offered a scaled-back design that included the elimination of a sub-base ment, the relocation of MTA offices to a ring around the domed atrium—occupying what principal Vincent Chang described as “found space”—and a reconceived dome. “It was a different program, so we had to design a different building,” said Chang. Importantly, the new design preserves the architects’ essential concepts: providing a strong civic icon as a response to the previously hidden, building-embossed subway entrances scattered in the area; bringing natural light and some of New York’s vibrant street quality to the station’s subterranean depths; and clarifying views within the station to aid in wayfinding. “Performance and light were the conceptual drivers,” said Chang, explaining how their terms of analysis applied equally well to the new design. For the dome, which is not only slightly shorter but has lost its outward bulge, designers have decided on an elegant diamond cable-net (left, below) suspended from a steel ring that will form an occlus, outfitted with glass blades that will filter incoming light (left, above). From the project’s outset, the firm, in collaboration with James Carpenter, has been conducting extensive studies to predict the angle and nature of light’s reflection inside the cone and how it is redirected to the spaces below.

The team is still finalizing the design of the facade of the rectangular glass pavilion, following requests last August from the NYPD for a more beefed-up perimeter to withstand blasts. (Chang assured that the use of glass and transparency would remain the same.) Construction drawings will be finished in March, and a completion date is set for 2009.

**FREEDOM TOWER**

The Freedom Tower has been a magnet for skepticism, since its first vague envisioning by masterplanner Daniel Libeskind as a soaring symbol of freedom, through its bumpy process, which included a complete design overhaul in 2005 due to 11th-hour security concerns raised by the New York Police Department. Many still question whether or not the project, by David Childs of SOM, will really materialize, with detractors persistently voicing alternative plans for the site. (As recently as January 18, at a Downtown Alliance event, Rafael Viholy issued a call to scrap the tower and divert its funding subsidies to the WTC Memorial, which is still shy of its fundraising goals, and cultural facilities, which have all but disappeared from the site.)

It’s time for skeptics to put away their doubts. The 92-story, 2.6 million-square-foot tower is indeed rising: Foundation work is essentially complete and on December 19, Governor George Pataki and Mayor Michael R. Bloomberg showed up to watch the first three 35-ton steel columns installed on the site. They’re the first of 27 extra-large steel columns that will line the perimeter of the tower base, to be in place by May. By the end of the year, more columns will brace the lower level and a second tier will bring steelwork to grade.

“Of course, design goes on until the last day because field conditions change,” said Childs, “but basically the building will look like how we showed it in June.” At that time, the designers revealed that the 186-foot-tall, 200-by-200-foot base would be clad in 13-foot-tall glass prisms. “I wanted to make sure the facade would be as lively as possible,” he explained. At present, the designers are working with three different glass manufacturers to test a range of options. “The glass might be cast, or rolled, or milled,” he said. “We want an interesting texture and a reflectivity that will cast a multicolored spectrum of light.”

Childs has brought on top collaborators, including Washington, D.C.-based lighting designer Claude Engel, who worked with Norman Foster on the Reichstag project, and New York-based sculptor Kenneth Snelson, an innovator in tensegrity structures, who will advise on the design of the tower’s broadcast antenna. (The Port Authority is in the midst of negotiations with the Metropolitan Television Alliance over the antenna.) Childs is also working closely with landscape architect Peter Walker on the design of the tower’s surrounding grounds (terraced plaza at Vesey and West streets, pictured). The choice of Walker, who is also working on the memorial, was especially sensitive given that it’s been left to individual designers to address how each project relates to one another.

**FULTON STREET TRANSIT CENTER**

As recently reported by William Neuman and David Dunlap in The New York Times (“Planners Clash Over Transit Hub, and Riders Win,” January 8, 2007), the Fulton Street Transit Center has overcome its latest hurdle, with the MTA agreeing to fund the difference between the $847 million in federal funds committed to the project and the current estimated cost of $988 million. The funds secure the future of a passageway beneath Dey Street, leading to the WTC Transportation Hub one block west.

The project, which will serve as a headhouse for a multitude of lines—the A, C, E, J, M, Z, R, W, 2, 3, 4, and 5—has had its share of hairy moments since it was commissioned to Grimshaw Architects in 2003. The initial design, a bulbous, glass-sha ckled steel cone, unveiled in May 2004 and budgeted at $750 million, had to be modified one year later due to budget problems. To build the center, the MTA had to acquire all the real estate on Broadway between Fulton
The Silverstein-issued site plan (right), rendered by Foster, shows the WTC Memorial (at center) surrounded by steps along West Street, Liberty Street, and the southern end of Greenwich Street (at right), with level access only at the junction of Fulton and Greenwich (at left), opposite the PATH Station/Transportation Hub by Santiago Calatrava (at right). Though the entrance of Silverstein’s WTC (at right) by David Childs is transient, art-enriched, and faces a friendly plaza on Greenwich Street (at left), its Vesey, Barclay, and Washington elevations are featureless—windowless and doorless facades that convey the deadly effect of fear on urban street life. The tower’s fortified base, housing several floors of Con Ed generators, is also a monument to our failure to learn from past mistakes, i.e., creating a single transformer center (an easy target) instead of a system of geographically dispersed transformer stations.

The landscaped terrace of the WTC Memorial (at center) is split into small secure areas by the towers’ old footprints/reflecting pools, entry building, ramps, steps, benches, and side walls that address the site’s slope. It is possible, too, that the memorial will have perimeter barriers for “public safety” (or to prevent spontaneous demonstrations). Animations on Silverstein Properties’ site (viewed in December 2006) pan across West Street to the base of the Freedom Tower and appear to show 10-foot-high security fence parallel to West Street. The site’s entrance is marked by the Port Authority’s Vehicular Security Center, which the city has assumed responsibility for, but whose fate remains undetermined.

The Department of Transportation (DOT) website shows that the new plenum under the recently reconstructed West Street to serve the PATH tunnels below, disrupting the street for the next three years. When completed, vault stacks will protrude from the sidewalk in front of the Winter Garden at the World Financial Center (at left) and the traffic median (at right). The DOT drawings also show a “Proposed Pedestrian Concourse” connecting the underground shopping mall under Fulton Street via a bank of escalators (at top left) that ascend to the Winter Garden.

The Silverstein mall developer Westfield is locating two thirds of the Foster tower’s retail at or above grade, and one third below. The tower is complex in section because it contains trading floors on lower levels, with a hotel and offices above. The design takes into consideration the slope of the site, incorporating cascading steps into a multi-level lobby. With its green location and more urban engagement, this building could easily upstage the Freedom Tower, making Path’s tower entirely redundant.

Of the three tower designs Silverstein unveiled in late September, Richard Rogers’ tower (at left) was the least detailed. All three teams are working to meet a March 1 deadline for schematic designs. (Rogers’ crude, giant exterior trusses—a signature that also appears in his design of the Silver Cup Studios in Long Island City—will loom above Calatrava’s delicate and costly “wings.”)

The Silverstein site plan (right) shows Fulton Street side as level with the street. Facing West Street, however, the site slopes gently upwards, with sets of stairs and terrace landings forming a triangular plaza (at left). One drawing of the plaza (previous page) also indicates a 6-foot-high “wind break,” extending partially toward the plaza and raising the weight of a retaining wall—a dead Shelby tower—that appears to continue down Vesey Street (at top left). The tower neighbors Frank Gehry’s Performing Arts Center (at right), which the city has assumed responsibility for, whose fate remains undetermined.

Though the entrance of Silverstein’s WTC (at right) by David Childs is transient, art-enriched, and faces a friendly plaza on Greenwich Street (at left), its Vesey, Barclay, and Washington elevations are featureless—windowless and doorless facades that convey the deadly effect of fear on urban street life. The tower’s fortified base, housing several floors of Con Ed generators, is also a monument to our failure to learn from past mistakes, i.e., creating a single transformer center (an easy target) instead of a system of geographically dispersed transformer stations.

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Calatrava’s Transportation Hub (at right) is a mon­ument to the power of the Port Authority, costing $2 billion to accommodate 33,000 commuters daily. Its vast scale is out of proportion to its passenger flow: compared with the 560,000 commuters who pass through Grand Central daily. The station also contains a part of the underground Westfield shopping mall, which will link to Con Ed generators, five towers, and an underground tourist bus parking garage. Tourists will pass through the underground mall to each street level and then cross Greenwich Street to enter the memorial plaza.

Of the three tower designs Silverstein unveiled in late September, Richard Rogers’ tower (at left) was the least detailed. All three teams are working to meet a March 1 deadline for schematic designs. Rogers’ crude, giant exterior trusses—a signature that also appears in his design of the Silver Cup Studios in Long Island City—will loom above Calatrava’s delicate and costly “wings.”

Cooper Robertson, designers of Zuccotti Park (at left), acknowledged the site’s natural downward slope and allowed the park to drop diagonally from its Church Street corner toward Wall Street. If the same idea had been applied to the memorial site, we might look forward to an incredible new civic space, wherein the natural slope creates a kind of open theater, allowing for performances or other free expressions.
The mandate of the LMDC, formed by Governor George Pataki and Mayor Rudolph Giuliani in the aftermath of 9/11, was not only to oversee the rebuilding of the WTC site but also to spearhead the comprehensive, integrated urban renewal of all of Lower Manhattan. To that end, it commissioned several major urban studies in areas below Canal Street—by top-tier design firms, and encouraged them to truly think big picture about rebuilding downtown. Weiss/Manfredi, H3 Hardy Collaborative Architects, Robert A. M. Stern, and Smith Miller + Hawkinson were all awarded contracts, amounting to over $2 million in fees, according to a request compiled by AN at the time of these particular plans’ completion in 2004 (see “World Trade Windfall,” AN 19, 11 16.2004). When the LMDC announced last July that it would dissolve in the months to come, it maintained that its primary responsibilities—selecting a masterplan and memorial design for the WTC site and allocating more than $2.7 billion in federal grants toward fostering business, residential, and cultural growth downtown—had been fulfilled. Construction of the memorial and development of urban design guidelines for the site has been since delegated to the Port Authority of New York & New Jersey, but the fate of the urban studies the LMDC initiated has been more difficult to assess. The LMDC was never intended to be the agency that implemented such plans. However, there is now a guarantee that any commission will involve the LMDC’s work. But the fact that so little has been publicly discussed with respect to urban design at the WTC site or its surrounding neighborhoods since 9/11 merits a closer look at these plans, and how or whether the ideas they propose might be expressed in built form. According to LMDC spokesperson John Del Corso, all of the above-mentioned plans have been transferred to the Department of City Planning (DCP). Rachael Raynoff, DCP press secretary, confirmed that the DCP is in possession of them but could not specify how the plans are being prioritized. At present, the DCP’s biggest initiative in Lower Manhattan is the East River Waterfront Study, led by Weiss/Manfredi and the Richard Rogers Partnership. One piece of news that gives reason to be optimistic is that plans won’t end up in a drawer is Mayor Bloomberg and Governor Pataki’s announcement in May 2005 of a “comprehensive allocation plan” for the LMDC’s expected $400 million. This plan earmarked $110 million to implement certain elements of the LMDC’s urban plans, including the studies conducted by Weiss/Manfredi, H3, and Stern. For some of the designers, the announcement was the last concrete news they received regarding their projects.

From top: Louis Nevelson Plaza is the result of a larger study by Smith Miller + Hawthorne Architects to identify strategies for developing the blocks east of the WTC site; view west toward William Street. H3’s design for Battery Plaza, which included proposed roofing over the entrance to the Brooklyn Battery Tunnel to create a park along with new residential and commercial space. Weiss/Manfredi’s concept design for Park Row introduces a 350-foot terraced pedestrian connection to the elevated Police Plaza.

Raynoff confirmed that the DCP, together with the Department of Transportation (DOT), is currently studying one aspect of Weiss/Manfred’s larger plan, which looked at the area surrounding the Brooklyn Bridge Anchorage (see “A View from the Battery” AN 10, 6-8 2005). The plan envisions connecting Chinatown to the seaport through streetscapes, and offering recommendations for reinvigorating the closed-off area under the Brooklyn Bridge and replacing the old retaining wall behind Police Plaza on Park Row with a grassy, stepped pedestrian path leading to the elevated plaza with the street.

The architects presented the plan to the LMDC in 2005, the DOT, and other consulting city agencies focused on their recommendations for a feasible project. Shortly after, as part of Mayor Bloomberg and Governor Pataki’s allocation plan, $112 million was granted to fund components of their study and a related Chinatown study, including the feasibility study. Yet, however, the DOT and DCP have not announced any concrete plans or schedule for the project.

Areas of the Greenwich South Study South, developed by a team of seven design and consulting firms headed by H3 Hardy Collaborative Architects, also appear to have a promising future. This study proposes decking over the existing entry to the Brooklyn Battery Tunnel (owned by the MTA) and currently located behind Battery Park City South from the site’s south exit of the WTC site. The plans present the new surface area of the deck would create a series of spaces that can serve as an area where opportunities for large-scale development no longer exist. In that new space, it recommends the creation of a 2-acre park surrounded by residential and commercial developments, as well as a bus garage south of Monm Street that would decrease current street level congestion, and bus stops that might be displaced by potential developments on the East River Waterfront. Park Row and Pier 40.

By 2005’s last meeting with the LMDC in September, attending city officials agreed to allocate $12 million to help build the deck could be coordinated, the MTA would revisit the proposals. This was also included in the Governor Eliot Spitzer’s administration to realize this plan. Through the proposal, the LMDC board president and principal designer Hugh Hardy still worried, “With the fading of the Port Authority, doing something new is a champion.” Senior affiliate John Del Corso added, “The unfortunate thing is that the LMDC is in possession of them but could not specify how the plans are being prioritized. The DCP anticipates working with the LMDC,”.

The design for the park involves a series of changes meant to create, in principal Laurie Hawkinson’s words, a “247 open space” in an emerging mixed-use neighborhood. The park will feature benches of cast glass, new lighting and planting, and restored Nevelson sculptures that the artist herself donated to the park in the 1970s. The project will be green building this summer, and is expected to be completed in 2009.

SAMANTHA TOPOL IS AN EDITOR AT AN.

D. Grahame Shane is an urban historian who teaches at the Cooper Union and City College. He has just completed an urban design for RECONSTRUCTING URBANISM: CONCEPTUAL MODELING IN ARCHITECTURE, URBAN DESIGN AND CITY THEORY (John Wiley & Sons, 2005).
FEBRUARY 1

THURSDAY 1

Shaun Donovan
The New Housing Challenges: From Abandonment to Affordability
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Peter Eisenman
Rafael Moneo, Peter Eisenman, www.arch.columbia.edu

Yale School of Architecture
6:30 p.m.
113 Avery Hall
www.mcny.org

MONDAY 5

Catherine Ingram, Benjamin Bartlett, Sanford Kwinter, Elizabeth Grosz Part Animal...
6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

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11 West 21st St.

TUESDAY 6

Carl Robbins
The Evolution of the Urban Grid: European Cities
6:00 p.m.
Urban Center
57 Madison Ave.
www.mis.org

Dan Biederman,
Anita Contini, Alanna Heiss,
Michael Sorkin, Tupper Thomas, Robert A.M. Stern
The City As Stage
6:30 p.m.
Rockefeller University
Casper Hall
York Ave. and 66th St.
www.archleague.org

Daniel Levinson
Behind the Scenes in Hotels
7:00 p.m.
General Society of Mechanics and Tradesmen
20 West 44th St.
www.archleague.org

FEBRUARY 8

Family Pictures
Rineke Dijkstra, Anna Gaskell, Catherine Hoppe, et al.
Solomon R. Guggenheim Museum
583 Madison Ave.
www.guggenheim.org

SATURDAY 10

Portrait of Jamaica Bay
Museum of the City of New York
1220 5th Ave.
www.mcny.org

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VISIT WWW.ARCHPAPER.COM

THE EVOLUTION OF THE URBAN CENTER
THE CITIES OF EUROPE
TUESDAY 6

THE CITY AS STAGE
Rafael Moneo, Peter Eisenman,
www.arch.columbia.edu

FEBRUARY 9

The Evolution of the Urban Grid: European Cities
6:00 p.m.
Urban Center
57 Madison Ave.
www.mis.org

FEBRUARY 11

Beatrice Colombo
X-Ray Architecture: Illness as Metaphor
5:00 p.m.
SculptureCenter
44-19 Purves St., Long Island City
www.sculpture-center.org

Vik Muniz: Reflex
Silicone Valley
Tom Sandberg:
Photographs 1989-2006
PS1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

MONDAY 12

David Van Zanten
Charles Pender and the Complexities of Neoclassical Composition
18th Century Paris
6:00 p.m.
Bard Graduate Center
38 West 96th St.
www.bgc.bard.edu

Jose Oduber, Kenneth Frampton, Laurie Hawkinson
Completing the Incomplete: Le Corbusier at St-Pierre de Frimley
8:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

TUESDAY 13

Kevin Bose, Albert Appleton, David Banker, Peter Gieleck, Germaine Krull
World Water: Perspectives on Freshwater Resources in the 21st Century
18:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.archleague.org

Yung Ho Chang,
Tina de Carlo, Ole Scheeren, Zhaoyang Zhao
China Dialogues
6:00 p.m.
Parsons School of Design
33 West 42nd St.
www.parsons.edu

TUESDAY 15

Carl Robbins
The Evolution of the Urban Grid: American Cities
6:00 p.m.
Urban Center
57 Madison Ave.
www.mis.org

Werner Herzog and Paul Goldberger in Conversation
Was the 20th Century a Mistake?
7:00 p.m.
New York Public Library
455 5th Ave.
www.nypl.org

FRIDAY 16

A.A. Rucci, Kimberley Hart
Mixed Greens
531 West 26th St.
www.mixedgreens.com

Kent Barwick, Laurie Beckelman, Andrew Berman, Paul Byrant, Paul Goldberger, Robert A.M. Stern
The Good, The Bad, and The Appropriate
6:30 p.m.
Rockefeller University
Casper Hall
York Ave. and 66th St.
www.archleague.org

ARNOLD ARONSON
BUILDING ILLUSIONS
AND NOW
7:00 p.m.
General Society of Mechanics and Tradesmen
20 West 44th St.
www.archleague.org

REDISCOVERING ANTIQUITY IN THE 19TH CENTURY
James "Athenian" Stuart in Context
Drew Armstrong, et al.
9 New York Painting:
1967-1975
National Academy of Design
1083 5th Ave.
www.nadar.org

FRIDAY 17

Aline and R. Crumb
in Conversation
Need More Love
7:00 p.m.
New York Public Library
455 5th Ave.
www.nypl.org

MARC NEWSON
Gagosian Gallery
500 West 24th Street
Through March 3

Fresh off the record-breaking sale of his aluminum and fiberglass Lockheed Lounge chair at Sotheby's, and being recognized as the 2006 Designer of the Year at Design Miami, the industrial designer Marc Newson has his very first gallery show. The limited-edition pieces range in scale from furniture to folding knives, and in material from marble to vacuum-pressed colored glass. Newson's investigation of technology and technique, however, is consistent: the Extruded Chair and Voronoi Shelf, pictured above, are cut from single pieces of white Carrara marble. He has also resurrected Micarta, a sheet laminate made from linen and resin developed at the beginning of the 20th century, in the form of a table; he even plays his hand at designing a nickel surfboard. Get them while you can—all 12 of Newson's Chop Top tables reportedly sold at Design Miami in 20 minutes for $178,000 each.

JOSEPH ALBERS/ DONALD JUDD
PaceWildenstein
32 East 69th Street
Through February 24

Donald Judd is most often mentioned in connection with minimalist contemporaries like Dan Flavin and John Chamberlain, whom he worked with closely and included in the large-scale installation space he founded in 1968 in the Chinati Foundation in Marfa, Texas. This show at PaceWildenstein looks at a less familiar and potentially more revelatory relationship with painter and color theorist Joseph Albers. "Form and Color is the latest in the gallery's series of exhibitions pairing the work of two artists—past exhibitions have looked at Willem de Kooning alongside Jean Dubuffet and Mark Rothko with Pierre Bonnard—and brings together 31 works from the last part of each artist's career. "Anybody of Judd's generation was very aware of Albers," said Pace founder and director Ane Glitner. "There was a very disciplined, reductionist use of form and color (in Judd's work), and that is also what Albers' work is about." Though the two met only once by chance in a parking lot, they maintained a written correspondence, which is excerpted in the exhibition catalogue.
alization and the arts, The New York Times ed that he agreed with Rem Koolhaas when the Ethiopian-born, New York-based artist In a recent panel discussion focused on glob­ January 10 The Cooper Union, The Great Hail Ouroussoff was one of six speakers, Location, Location, Location! and Tijuana impact his work and the overall dynamic of global cities, Cruz focused on the built environment of those two border cities. Through March 25 New York to his former home city, Los Angeles, seems independent and not necessarily related to previous speakers, the presentations appeared to each other. 

Moderated by New Museum chief curator Richard Flood, the discussion also included Saskia Boes, dean of the School of Art at The Cooper Union, and Roger Buergel, a curator and artistic director of documenta 12. Each speaker had a ten-minute presentation. While Ouroussoff spoke about the changing dynamic of global cities, Cruz focused on how the economic dichotomies of San Diego and Tijuana impact his work and the overall built environment of those two border cities. Boes read from prepared notes about region-

New York's fragmented landscape and protein population gave Saul Steinberg, one of the city's most acute and expressive observers, seemingly endless fodder for his inventive cartoons. His 1975 New Yorker cover, View of the World from 9 Avenue, is arguably one of the best known—and certainly one of the funniest and most concise—depictions of the arch parochialism of Manhattanites. Simultaneous shows at the Morgan Library & Museum and the Museum of the City of New York give those very same people an opportunity to renew the acquaintance. (A smaller show at the Adam Baumgardi Gallery closed on February 10.)

The Morgan Library's Saul Steinberg: Illuminations is the larger of the two; many of the 90 pieces in the show are those that cemented Steinberg's reputation as the thinking person's cartoonist. The show includes studies, collages, and sculpture that give a more well-rounded impression of the man's life and work beyond his commercial output.

As someone who was born in Romania and educated in Italy, and then fled to the United States, Steinberg's immigrant eye was acutely aware of the peculiarities of different societies. This comes out in noteworthy images such as the intricate Untitled (Paris/ Sardinia from 1963 where two women boor­(ly describe favorite vacation places. As well as playing with social mores and attitudes, Steinberg's drawings often played with means of visual representation: He sel­dom let the viewer forget that a drawing is both a representation and a means to repre­sent. One less frequently seen piece of this sort is The Line (1954), which was commis­sioned for the walls of a labyrinth in an archi­tecture and design triennial in Milan. The 33-foot-long drawing starts self-referentially: The artist's hand creates the horizontal line that sets forth the theme and source of the drawing's visual and verbal puns. It becomes a laundry line, then the baseline of a house seen from a top-down perspective, and on to a horizon. In the exact center of the draw­ing, it becomes a railway terminus, as if to say, "This is the end of the line!" We follow it along through table edges, airstrips, and so on until the artist's hand again closes the drawing.

A City on Paper: Saul Steinberg's New York, at the Museum of the City of New York, continues to highlight this practice of humorous visual critique by showing his work along­side examples of the multitude of genres he parodied. A viewpoint neutral drawing of the Cities Services Building is shown against Chrysler Building, 42nd and Lexington (1982), where the ground-level-crowned look of the landmark skyscraper has, in a twist of perspectival logic, diminished against its neighboring buildings, which are rendered isometrically. Berenice Abbott's photograph of the Great Archeque (1938) is displayed alongside Steinberg's Looking Down (1988), in which a view from a sparse room tumbles to the traffic on many floors below, is like the vantage point one has in the split second before a roller­coaster's inexorable descent. These curatorial decisions are undoubtedly the show's strength, because they place Steinberg within broader traditions of representation and rescue him from the moribund debate about whether cartoons are high art or low. Unfortunately, this enlightened (and enlightening) approach isn't consistent throughout the show; a solid two-thirds of the work is installed traditionally.

The works in both of these exhibitions underscore that Steinberg's light touch should not be confused with thoughtlessness. As Italio Calvino wrote in Six Memos for the Next Millennium, lightness can be either thought­ful or frivolous; at best, lightness is precise and determined, not vague and haphazard. In Steinberg's sharp and sure line drawings, visitors to these shows will get an extraordinar­ily clear example of this distinction.

Andrew Atkinson is Professor of Digital Photography at Montclair State University in Montclair, New Jersey.

"The cultural energy coming out of New York has only been in the recent decades."

As proof of New York's general torpor, he cited the planning and design efforts at Ground Zero. "At Ground Zero, what has been produ­ced? The Freedom Tower says more about our paranoia than about our best aspirations," he lambasted. "We are now moving to a more generic view of "city" based on what is safe and sanitized. Cities are now being developed based on conformist values of the suburbs.


John C. Czarniecki is Acquisitions Editor at John Wiley & Sons.
Modernism 1914–1939: Designing a New World. Edited by Christopher Wilk, Abrams, $85

The shock delivered by the first explosion of modernism in architecture and the arts is both palpable and fresh in this overview, Modernism 1914–1939: Designing a New World. It is the catalogue for a landmark exhibition that drew large crowds to the Victoria & Albert Museum in London last summer, and is likely to enjoy the same success in its reprise at the Corcoran Gallery in Washington, D.C., when it opens on March 17.

What makes the book, edited by the show’s curator, Christopher Wilk, so essential is its inclusiveness, its wealth of unfamiliar imagery, and the lucid way its contributors analyze the interplay of different disciplines, aesthetic movements, and ideologies. In his introductory essay, Wilk seeks to define what modernism was by going back to its earliest definitions, tracing back to the philosophers of the Enlightenment and their quest for “the rational organization of everyday social life.” For him, “Modernism is a loose collection of ideas as opposed to a style,” the subsequent essays explore different aspects of the movement, such as its cult of nature, or the strong strain of Utopianism that manifested itself in the early years of the Soviet Union and became a guiding principle of the social democracies of Europe.

Though the starting point of Wilk’s history is given as 1914, the story (and the book itself) really begins in 1919 with a quote from Walter Gropius: “The old forms are in ruins, the benumbed world is shaken up, the old human spirit is invalidated and in flux towards a new form. We float in space and cannot perceive the new order.” Out of the chaos, upheaval, and destruction of World War I came the Bauhaus, De Stijl, Mies’ astonishing skyscrapers, and the Constructivists’ daring. Within a decade, a new order had been established.

For the most part, the book deals with modernism as it developed in Europe, and it’s refreshing to view it from this standpoint. Most Americans were introduced to modernism as a style, stripped of its intellectual baggage and political dreams. The International Style exhibition that Henry-Russell Hitchcock and Philip Johnson organized at the Museum of Modern Art in 1932 went on tour to department stores across the country, and while that did move the movement beyond New York, it also branded the new architecture as a collection of white cubes with flat roofs and ribbon windows. There were few takers, and the new architecture had to wait for limited acceptance until after the war, when it was repackaged as a pragmatic approach to living. Even then, reactionaries excoriated it as an alien import.

Contemporary architects can only marvel at the hubris of European artists and designers who believed they could reorder society, even as they failed, created glimpses of a better world. But as Wilk’s book reminds us thoughtfully, it was an extraordinary fertile period, and many of its achievements, however limited they may be, have endured. The best of the work gathered in this catalogue—from Mies’ Berlin Siedlungen to the chairs of Aalto—is more popular today than when it was new. Some of the furniture has never gone out of style or production, and long-forgotten prototypes are belatedly entering the market. While some might say this represents the triumph of modernism-the-style over modernism-the-movement, the book also reminds us how astonishing and inspiring the ideas were that grew out of those two turbulent decades.

Michael Webb is an architecture and design writer based in Los Angeles.

Alvar Aalto’s Paimio Chair, 1930.
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New release in as many years since its birth in 2000, SketchUp 6 aims to stay true to the fundamental concept of providing simple modeling for architects and designers while interfacing even more completely with the functions of other applications. SketchUp’s parent company, Google, introduced LayOut, a page layout function allowing designers to import a photograph and build a 3D model of the photographed object, or use a photograph as a background to an already built model. Styles offers a new collection of display settings, most notably the Sketchy Effects, which renders lines as if they were drawn by hand. "The way that you draw makes a great impact on how you communicate your design," Bacus said. "We've heard from the beginning that high-quality photo realistic rendering is useful at the end to sell, but not at the beginning. There's too much detail." Finally, in response to feedback from the graphic design community, SketchUp 6 includes a tool for modeling three-dimensional text.

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