

# THE ARCHITECTS NEWSPAPER

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FIVE TEAMS TO DEVELOP  
CONCEPTUAL IDEAS FOR PUBLIC  
SPACES AND PARKS

## GOVERNORS ISLAND GOES NATIVE

The Governors Island Preservation and Education Corporation (GIPEC) has selected five teams to participate in a competition to design the island's open spaces. On January 17, GIPEC announced that of the 65 firms that submitted qualifications, the finalists are Field Operations and WilkinsonEyre Architects; Hargreaves Associates and Michael Maltzan Architecture; Ramus Ella Architects and Michael Desvigne Paysagistes; West 8 Urban Design & Landscape architecture with Rogers Marvel Architecture and Diller Scofidio + Renfro; and Wallace Roberts & Todd with Weiss/Mannfredi and Urban Strategies. Each team is charged with developing conceptual ideas and proposals for the island's public spaces, which will include between 25 and 40 acres of parkland on the island's southwest section, a 2.2-mile waterfront promenade, and the development of the historic district. The teams will have two months to complete proposals, and a winner will be announced in summer 2007. According to Leslie Koch, president of GIPEC, the goal of the competition is to choose a designer, not a final design. The winner will be expected to work with the island's **continued on page 3**

AFFORDABLE HOUSING INITIATIVE INTRODUCES SUSTAINABLE LIVING



## GRIMSHAW TO GREEN THE BRONX

A brownfield in the South Bronx is about to be greened, thanks to a sustainable housing competition conducted by the Department of Housing Preservation and Development (HPD) and AIA New York. An architect-developer team consisting of Grimshaw Architects, Dattner Architects, Phipps Houses, and Jonathan Rose

Companies won the competition with a proposal to design 202 units of housing along with commercial and open space on a long, narrow 60,000-acre site. The city is giving the property, a vacant lot and abandoned rail right of way, to the development team for \$1 to underwrite the project's affordability requirement. **continued on page 8**

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FOSTER TO REDESIGN  
FOLLOWING PUBLIC HEARING

## LPC Delays Vote on Tower

At a January 16 public hearing, the Landmarks Preservation Commission (LPC) urged Foster + Partners to modify the designs for the proposed addition to 980 Madison Avenue in order to win approval for the project. The firm presented a scheme for a **continued on page 5**

PORT AUTHORITY SET TO BUY OPERATING RIGHTS  
FOR STEWART INTERNATIONAL AIRPORT

## FOURTH AIRPORT PLANNED FOR REGION



In order to relieve congestion and reduce delays at New York's three major airports, the Port Authority of New York & New Jersey announced on January 25 that it will go ahead with plans to purchase the 99-year operating lease for Stewart International Airport, now held by National Express Group, a British company. The Port Authority, which operates all three airports but owns only Newark Liberty **continued on page 6**

LANDMARKS COMMISSION TO SETTLE SQUABBLE OVER  
CHelsea SEMINARY'S PROPOSED 15-STORY TOWER



## HOLY WAR

Late next month, the city's Landmarks Preservation Commission (LPC) will decide whether the General Theological Seminary (GTS) will be allowed to add two new buildings to the Gothic compound it has occupied since the 1830s. The commission's judgment, and a subsequent city zoning decision, will resolve a dispute between GTS and a neighborhood group called Save Chelsea Historic District regarding the school's plan to build a 15-story tower along 9th Avenue.

Polshek Partnership's scaled-down tower for the General Theological Seminary.

The trouble began in 2005 when GTS, the nation's oldest Episcopal seminary, decided to finance some long-deferred maintenance by selling some of the air rights of its campus, which is bound by 9th and 10th avenues and 20th and 21st streets. **continued on page 7**







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**EDITORS**

It is obvious from the many testimonials of admirers and colleagues of Phyllis Lambert in this issue that she is an extraordinary individual who devoted her considerable energy to architecture and the betterment of the profession. Yet it also reminds us of how few women are recognized within the field. It has been over one hundred years since Julia Morgan graduated from the Ecole des Beaux Arts in Paris and went on to design more than 60 major buildings in the Bay Area. Most female architects still work in relative obscurity. There are some who have received worldwide recognition, like the Italian-Brazilian Lino Bo Bardi, the Italian Gae Aulenti, and London-based Zaha Hadid, but they can be counted on one hand.

In an interview that will be published in the next issue of the AN, Denise Scott Brown speaks of her frustration at her invisibility, and goes on to argue that architecture is the worst profession for a woman. "Whatever my role in this firm actually is," she commented, "because I am a woman I am seen willy-nilly as a thinker, a preservationist, or some kind of helper to Bob [Venturi]. It's a killer."

Because Scott Brown's partnership with Venturi is both personal and professional, her contributions have often been overlooked, and this is not uncommon in firms led by married couples. (Ray Eames has only been truly acknowledged as Charles' equal in the last ten or 15 years, for example.) It does no disservice to the many distinguished women architects who practice with their personal partners to acknowledge that a professional partnership with a man is still the traditional route to success in the profession.

It is also an undeniable sign of progress that Hadid won the 2004 Pritzker Prize, but no woman has yet won the AIA Gold Medal. But it's dismaying to see how Hadid and her success are often characterized. She is regularly referred to as a "diva" (which has an unavoidably and unpleasantly dismissive undertone), while one rarely hears her equally imperious brethren called anything worse than "exacting." We hope this attitude is one born of the scarcity of women in the upper ranks of the profession, and nothing more deeply ingrained. If so, it should be gone within 10 or 20 years: The student body in most architecture schools today is half female, and we think they—and their male colleagues—won't settle for it.

**GOVERNORS ISLAND GOES NATIVE** continued from front page developer when one is chosen.

"We selected teams based on the variety of their experience and the very different approaches each uses," said Koch. "They will help us generate some great ideas for Governors Island." She stressed that public input will be an important part of the process: Teams will be required to present their entries in a public forum, and the completed designs will be exhibited for public viewing.

Last November, GIPEC announced that the island's first tenant will be the New York Harbor School, which currently shares facilities with several other academies in Bushwick High School in Brooklyn. For the immediate future, it will also be the island's only tenant: The Harbor School was the only one of 25 respondents to a 2006 Request for Proposals (RFP) that GIPEC deemed feasible for the island's development. According to Koch, there are no immediate plans to reissue the RFP, though she does not expect that the lack of a fixed program for Governors Island as a whole will affect the design of the public spaces. **MASHA PANTELEYEVA**

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## IN HIS ANNUAL ADDRESS, BLOOMBERG PUTS EMPHASIS ON SUSTAINABILITY

# STATE OF THE CITY: GETTING GREENER

In terms of urban planning, Mayor Michael R. Bloomberg has been one of the most proactive mayors in decades. During his six years in office, he has pursued parallel agendas of promoting massive showcase projects and reexamining the city's zoning on a neighborhood-by-neighborhood basis. His 2007 State of the City address, delivered on January 17 at New York City College of Technology in Brooklyn, made it clear that he will be incorporating a third element to his policies: a focus on sustainability.

Bloomberg's annual address suggested that the newly created Office of Long-term Planning and Sustainability will be involved in all of the major zoning and planning initiatives he announced, of which there are quite a few, and

he promised a sustainability game plan within the next two months: "In March, we will present a detailed agenda for the bigger, older, and more environmentally challenged city New York will be in 2030." That means that all 2007's planning initiatives will be developed with sustainability in mind.

In a few cases, the combination of marquee projects, rezoning neighborhoods, and sustainability is an easy fit. For instance, the mayor promised to rezone Jamaica, Coney Island, and 125<sup>th</sup> Street for higher density. Pushing high-density buildings to lower-income neighborhoods may make it easier for developers to incorporate energy-saving technology by spreading costs across more tenants. According to Department of City Planning (DCP) spokesperson Rachael Raynoff, the department hopes to certify rezoning plans for Jamaica's commercial corridor by March and for 125<sup>th</sup> Street by summer. Bloomberg also promised significant progress toward the completion of Brooklyn Bridge Park and Fresh Kills Park in Staten Island. The mayor has had a good track record of pushing open-space projects through his office; for example, he provided early critical support of the High Line park and Manhattan bikeway projects.

Bloomberg signaled his ambition when he promised new masterplans for Willets Point and the South Bronx, two ecologically blighted and politically fragile areas. Sources who insisted on anonymity said that leaked documents suggest a desire in City Hall to make the area a new beachhead of market-rate housing. Some local advocates worry that such an emphasis will drown out the community's calls for open space.

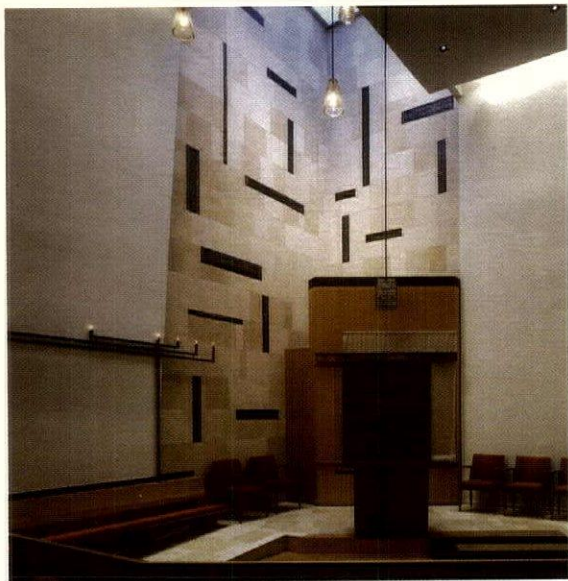
Similarly, a new masterplan for Willets Point will test the mayor's new Office of Long-term Planning and Sustainability's ingenuity, because the area is heavily contaminated. So far, the city has spent \$2 million to study ways to convert the area into a retail-hotel district with residences near a new stadium for the Mets. This work has rattled some neighbors over its potential use of eminent domain. In this delicate political context, Hope Cohen, deputy director of the Manhattan Institute's Center for Rethinking Development, said that she expects planning to proceed cautiously. "I'm curious to see how the study's findings mesh with the city's sustainability agenda," she said.

One thing is clear: Bloomberg won't let development goals be trumped by comprehensive green planning. He called the Atlantic Yards proj-

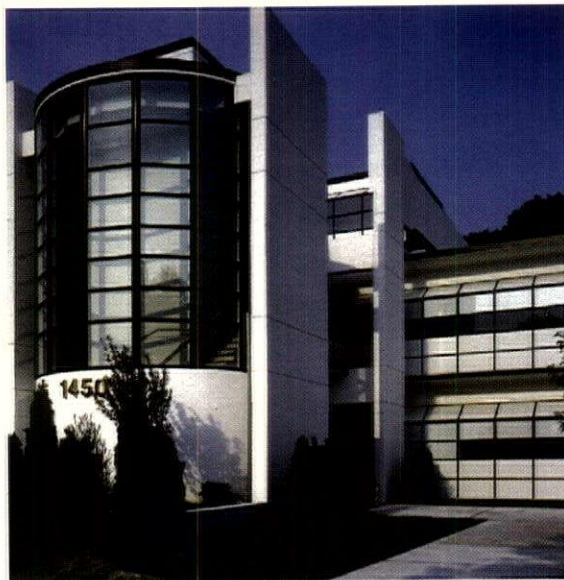
ect "the most exciting private development Brooklyn has ever seen." And though the Public Authorities Control Board (PACB), which is controlled by Assembly Speaker Sheldon Silver, Majority Leader Joseph Bruno, and Governor Eliot Spitzer, recently approved the plan, the board has not always been kind to Bloomberg and his favorite big projects: PACB shot down the West Side Stadium, effectively killing the city's 2012 Olympic bid, and has stalled the development of Moynihan Station. Bloomberg called for PACB's abolition, saying, "government by three men in a room has turned New York into a national symbol of governmental dysfunction."

The mayor's enthusiasm for megaprojects does bring into question the coherence of his sustainability planning, said Cohen. Critics of the Atlantic Yards project have accused the developer of overtaxing the public transit system, inviting cars and smog to narrow streets, and breaking up pedestrian flow. The city and state have not yet satisfied opponents that the 8-acre development's transit and land-use plans will optimize energy efficiency. "I don't understand why the administration doesn't see the inconsistency between its own sustainability plan and Atlantic Yards," said Cohen. **ALEC APPELBAUM**





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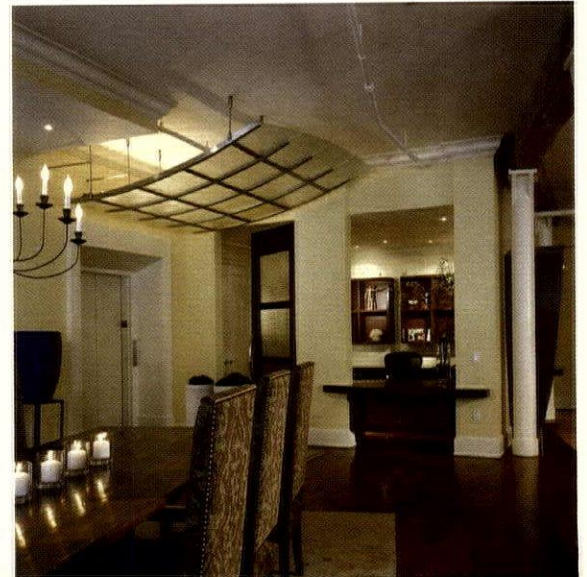
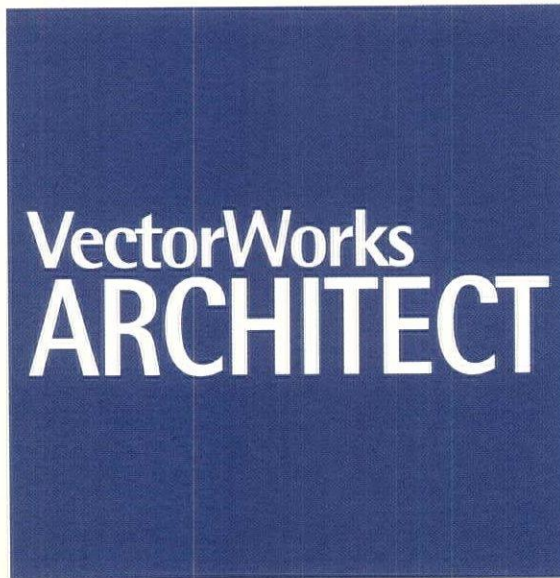


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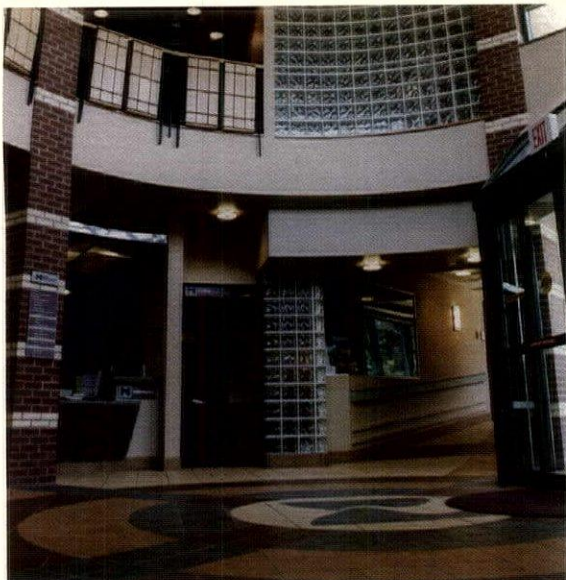
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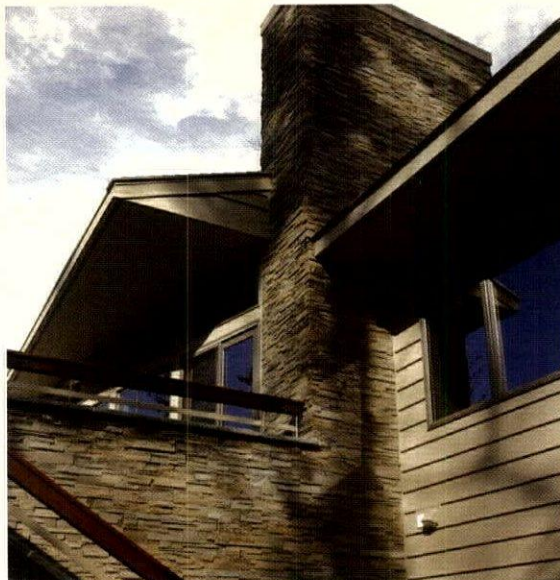
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## BLINKERED VIEW

If you made it past the velvet rope at *Architect* magazine's party for the P/A Awards at the Center for Architecture, you may have been one of the lucky ones to drink from wine glasses with LED-imbedded stems. We're not sure if it was the same sponsor, PPG, who had the same bright idea at the magazine's launch party in L.A. last May at The Standard's rooftop bar, where drinks were served with blinking ice cubes, but whoever it was didn't quite take the cue the first time around, when guests were ditching the flashing lights in the bushes. This time, at least there was a button on the glass to turn off the disco flash.

## THE NEXT TOP MODEL

LVHRD's third Master Disaster Architect Duel pitted all-lady teams from Balmori Associates and Field Operations against each other in a battle for the best (architectural) model. The flash mob-style text message announcement of the location at the Broad Street Ballroom an hour before the event also asked guests to bring...cheese and crackers. All was made clear on arrival when the designers were given 25 pounds of fontina and other curdled dairy varieties to construct a green roof for Stuy Town. Early on, Killian O'Brien and Sarah Wayland-Smith of Balmori charmed the crowd, but when it came time to cast a text-message vote, Field Operation's Sierra Bainbridge and Maura Rockcastle emerged victorious. According to architectural writer Mimi Zeiger, the models looked like, "cheese platter[s] at a surrealist bar mitzvah." The victors won a dinner with writer Philip Nobel, who said he "had no idea [he] was the grand prize." The Big Cheese is on display in the window of Di Palo's on Grand Street for the next month—it's refrigerated, so mold won't make the rooftop literally green.

## WE HEART PECHA KUCHA

We know architects can't get enough of postindustrial ruins, but when we made it to a factory in East-East-East Williamsburg and saw more than 300 people gathered for a night of Pecha Kucha, we were flabbergasted. Ten architecture firms—including Work AC's Dan Wood and Amale Andraos and LOT/EK's Ada Tolla and Giuseppe Lignano—presented 20 slides for 20 seconds each while the young and modish looked on. The students at Princeton's Graduate School of Architecture proved that they aren't stuck in an ivory tower: One of the liveliest presentations came from the contributors to student magazine *Pidgin*. We haven't had a proper look at it yet, but judging from the slides and readings, we won't be yawning over transgressive methodologies any time soon. But the Princetonians may be taking this whole off-campus learning thing a bit far: We could swear we see one of the presenters on the L train every morning. Stan Allen: It's 10:00 p.m., Do you know where your kids are?

**LPC DELAYS VOTE ON TOWER** continued from front page 30-story glass tower to stand atop a five-floor mixed-use building, originally known as the Parke-Bernet Galleries, a gallery and art auction building completed in 1950. The idea of planting a modern tower on top of a historic building echoes Foster's recently completed Hearst headquarters.

The project's developer, Aby Rosen's RFR Holdings, and Foster plan to modify the design and present to the LPC yet again. Cheri Fein, spokesperson for Rosen and Foster, stated that the two men were "pleased that a vote was not taken and that there is now the opportunity to redesign." A follow-up presentation to the LPC has not yet been scheduled.

The January hearing was a continuation of the public hearing held on October 24, 2006, where a large public contingency voiced both opposition and support for the design. Among the opponents was the Municipal Arts Society, which testified that the design of the addition was inappropriate in terms of "height, massing, design, and materials in relationship to the Parke-Bernet Building and the historic district."

LPC chair Robert Tierney called the January 16 hearing "a good exchange of views and ideas." Many comments centered on the height of the tower, which LPC vice chairperson Pablo E. Vengoechea deemed overwhelming. Others took issue with the materials and the way the glass tower would contrast with nearby buildings. One member of the commission, architect Jan Hird Pokorny, supported the project.

The second hearing again drew many

Upper East Side residents who have been vocal about their opposition to the proposal, including writer Tom Wolfe. No limit was set for what height the committee would deem appropriate, although it is clear that the majority of the LPC board and neighbors think that 30 stories is too tall. Rosen said in a statement, "We appreciate the thoughtfully considered comments at the LPC meeting, and have returned to the drawing board to come up with a design that responds to these comments yet remains viable." For approval, the design must win six of the 11 LPC member votes.

A. Stewart Walker and Alfred Easton Poor designed the 980 Madison building with a simple limestone facade. Foster's proposal includes restoration, which Tierney praised as "an impressive return to the building's historical origins." The plan would have refurbished the building, including removing more than 50 windows cut into the building over time, removing the fifth floor added in 1957, reintroducing the original roof garden, and adding 25,000 square feet of public gallery space.

When asked if he felt that modern construction could fit in with the historic character of the Upper East Side, Tierney pointed out, "Renzo Piano's expansion of the Whitney was quite striking, modern, and contemporary, and was approved." Despite winning the LPC's approval, however, the Piano project was ultimately scrapped, after the Whitney decided to build an expansion in the Meatpacking District rather than engage in a prolonged battle with neighbors.

SARAH COX

## OPEN &gt; SHOWROOM



> **LUCEPLAN**  
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Designer: Alessandro Scandurra

For Luceplan founder and designer Paulo Rizzatto, "the idea of showcasing light is almost a contradiction in terms—light is something that should be almost imperceptible." Architect Alessandro Scandurra attempts to resolve this paradox in Luceplan's new U.S. flagship store with a series of discrete, white-on-white volumes interspersed throughout the space. Individual boxes suspended from a 50-foot steel frame isolate the quality of the light from each lamp and allow the personalities of each design to come through. The back of each box is a movable panel that hides unsightly electrical cords, and makes it easy to change the arrangement within each diorama-like box. A taller box on wheels sits the middle of the store, featuring a living room set-up that displays the company's lighting products in situ. For Scandurra, who designed the Luceplan store in Milan and the soon-to-open Paris location, the entry to this classic long and narrow Soho space was an important consideration. "How do you show something to the street without revealing everything?" he asked himself. His solution was a lighthearted play on perception: A mirror behind the door reflects the window display with a single lamp and a wood cutout of its imaginary shadow.



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AFTER FIVE YEARS UNDER WARRINGTON, NEW JERSEY TRANSIT IS IN BETTER SHAPE THAN EVER

## TRANSIT CZAR LEAVES NJ AGENCY

Under the leadership of executive director George Warrington, New Jersey Transit (NJT) has transformed itself from an unreliable, underserved utility to a prominent and increasingly popular alternative to the state's notoriously congested roadways. This made Warrington's January 11 announcement that he would step down in April all the more surprising. Warrington, who would not comment for this article, stated in a letter to employees that he has decided "to pursue other opportunities," but it is not known at this time what he will do. Governor Jon Corzine has appointed a seven-member search committee led by former governor James Florio to hire his replacement. John Dee, a spokesperson for NJT, said that they hope to have a new director in place when Warrington leaves.

Ingrid Reed, director of the New Jersey Project at Rutgers' Eagleton Institute of Politics, said there are two opinions of the transit czar. "Many think is that Warrington is indispensable and that he is one of the most gifted transit administrators in the state and the nation." Others, she said, think Warrington did not expand the system so much as maintain and improve it, though he has championed expansion plans such as the \$7 billion Trans-Hudson Express Tunnel. For Warrington supporters, it is this focus on creating better service on the existing infrastructure that made him so successful.

"He is good at working on projects that move the most people, the ones that would

get the most bang for the buck," said Damien Newton, New Jersey coordinator for the Tri-State Transportation Campaign. "He put focus where it needs to be."

That focus has meant 100,000 new train seats, extended bus service, and new light rail routes, all of which have led to increased ridership during Warrington's tenure. He also capped the amount of money that could be siphoned from infrastructure budgets to cover operating costs. Above all, he has given NJT statewide prominence.

Reed said Warrington accomplished this by transforming his agency from an engine for transportation into one for economic development. By promoting projects like high-density, mixed-use transit villages, Warrington garnered a high profile for the agency and the funds to support its work.

In the past, the executive director position was held by politicians, not transportation professionals, but there is hope that Warrington, who worked for Amtrak before arriving at NJT a decade ago, may have established a new precedent.

"The good news is, Governor Corzine is committed to following through on [Warrington's] initiatives, which is good because we want to see the state stick to the ones it has implemented thus far," Newton said.

MATT CHABAN

George Warrington talks with NJ Transit riders.



MICHAEL ROSENTHAL / COURTESY NJT

### FOURTH AIRPORT PLANNED FOR REGION

continued from front page International, hopes to turn the sleepy Hudson River Valley airport, located 55 miles north of New York's city limits, into a bustling transportation hub. By attracting more passengers who live north and west of the city, the airport, which served as an Air Force base for most of its 77-year existence but was deactivated and acquired by the state in 1970, could accommodate as many as three million passengers per year in four or five years, as reported *The New York Times*.

That's ten times the number of passengers currently passing through its doors, though still much smaller than LaGuardia's 26 million yearly passengers. According to Port Authority spokesperson Marc Lavorgna, the airport's runways are superior to the two small runways at LaGuardia, sitting on 2,400 acres as compared to LaGuardia's 680. "Current facilities, if managed properly, could handle 1.5 million passengers right now," Lavorgna said. "That's not a whole lot when compared to the other area airports, but this isn't only about passengers. Stewart will help relieve freight volume too."

In a statement marking the decision, Governor Eliot Spitzer claimed that airport expansion at Stewart would be "a critical component of the continued growth of the Hudson River Valley" and "will help us prepare for inevitable population and passenger growth." Indeed, between 2003 and 2006, the three major New York area airports have seen passenger rates rise from 83 million per year to more than 104 million, despite much-reported concerns about terrorism and increased delays at security checkpoints.

The interstate agency has set aside \$150 million over the next ten years for Stewart. Of that total, \$78.5 million will go toward buying out the operating lease. But according to Lavorgna, the Port Authority may commit additional funds as needed.

"Depending on future growth, infrastructure investments are a strong possibility," he said. "Exactly what those will be and on what scale is yet to be determined. But this agency has the financial wherewithal to make those investments. We could be looking at additional terminals as well as additional parking. We're just not making any hard and fast predictions." DAVID GILES

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**HOLY WAR** continued from front page

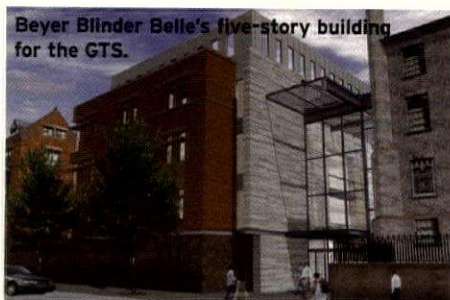
According to executive vice president Maureen Burnley, GTS officials solicited proposals for the purchase of the air rights on the campus' 9th Avenue frontage, and awarded the Brodsky Organization a 99-year lease for \$25 million. That would cover the \$21 million the seminary needs for short-term repairs, said Burnley.

The developer proposed replacing Sherrill Hall, a 1961 modernist lowrise, with a 17-story glass tower by Polshek Partnership that would provide four floors for GTS use and 13 for market-rate apartments. Community preservationists objected, claiming the tower is out of context. Since the school estimates its total repair bill at \$69 million, leaders see no way of fundraising without a big real estate project. But some neighbors are not sympathetic: "We have had people at meetings say they don't care if the seminary goes bankrupt or the whole site goes private or we move out of town," said Burnley.

A year later, the team reduced the tower to 15 stories and added a five-story building by Beyer Blinder Belle along 20th Street.

But Robert Trentlyon, a neighbor and Community Board 4 (CB4) mainstay, has rallied opposition to the GTS/Brodsky proposal, claiming that not only the scale but the precedent would hurt the neighborhood. "Every other group else would say, 'We have a hardship, too, and to get out of it, we want to build 15 stories,'" said Trentlyon, who has lived across the street since 1965.

The tower will require a variance from the 75-foot height limit the city imposed when it rezoned Chelsea to create the High Line



Beyer Blinder Belle's five-story building for the GTS.

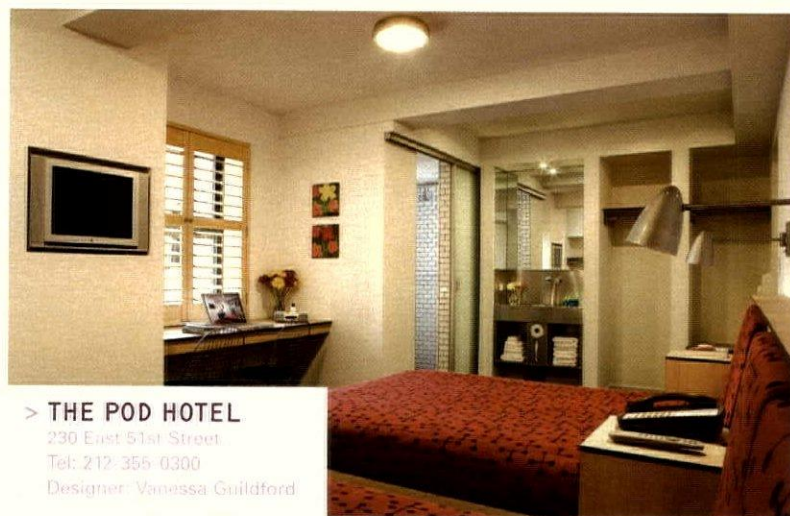
COURTESY BEYER BLINDER BELLE

park nearby. And because the site is within the Chelsea Historic District, the project must also receive the LPC's approval. CB4 voted on January 24 to advise the LPC to reject the plan before the city even considers the zoning variance.

Even if the seminary could stay below the height cap, the local community seems inclined to resist new construction. Last December, the GTS commissioned the Beyer Blinder Belle building on its tennis court at 20th Street near 10th Avenue to make up some of the space lost when the Polshek tower was scaled down. "It's more derived from context than I might design in other historic districts," said the firm's managing partner, Fred Bland, of the building's stone-and-glass exterior. But Trentlyon isn't placated: "We object to the design," he said. He added that the seminary should find other fixes to its financial predicament without contravening existing zoning.

Right now, the project is stalled. Landmarks might take up the application as soon as February 27. If Landmarks approves the overall plan, the Department of City Planning would decide whether to allow the height variance this spring. **ALEC APPELBAUM**

## OPEN > HOTEL



### > THE POD HOTEL

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Designer: Vanessa Guilford

COURTESY POD HOTEL

The motto of the new Pod Hotel in Midtown is "Sleep Tight, Stay Happy," and when you see it, you'll realize they weren't kidding about the tight part. The rooms, which can be as small as 150 square feet, start at just \$89 a night, and are designed to appeal to travelers too grown up for a hostel, but who don't plan to spend much of their trip in a hotel room. Developer David Bernstein explained that in refurbishing the dingy 1920s travelers hotel The Pickwick Arms, he decided to exploit the tiny rooms and go for a younger, hipper segment of the market. "There wasn't really anything in this price range, so we've got the niche to ourselves," he said. To make each room functional and chic, designer Vanessa Guilford looked to trains and boats for inspiration: The custom stainless steel bunk beds and sinks have the compact feel of a stateroom or sleeping car. Guilford didn't have a big budget to work with, so she had to be strategic. "We used carpet tiles and modular plastic laminate furniture, which gave us leeway to use dimmers and glass showers," she explained. Eames-inspired dot fabric on the beds and a metal mesh chair are luxuries too, but go a long way toward separating the Pod Hotel from its humble origins.

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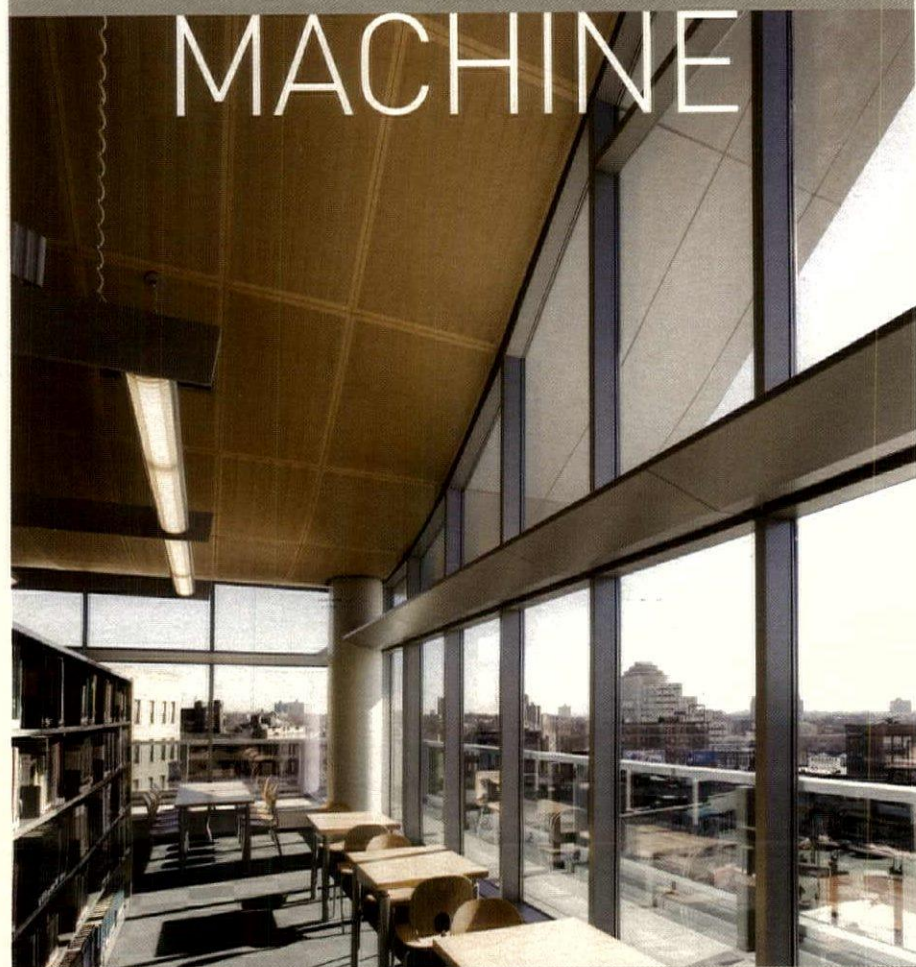
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Products pictured are not to scale. 1077 lever, 3477 window handle and 6541 door pull



# GREEN MACHINE



Low-e glass and a highly sensitized ventilation system make the new **Bronx Library Center** an environmental machine worthy of its LEED® Silver rating. But **Dattner Architects'** use of materials with high recycled content played a vital role in achieving green status, too. Choosing structural steel—with its 97 percent recycled content—not only delivered strength and flexibility, but earned the project the U.S. Green Building Council's maximum credit.

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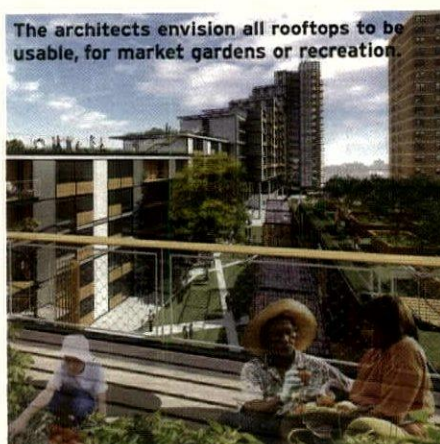
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Architect:  
Dattner Architects  
Photo ©:  
Jeff Goldberg/Esto

The architects envision all rooftops to be usable, for market gardens or recreation.



### GRIMSHAW TO GREEN THE BRONX

continued from front page

Named Via Verde, or the Green Way, the project includes an 18-story tower, midrise units, and townhouses, "threaded like a ribbon through the site," said Vincent Chang, senior architect at Grimshaw's New York office. More than half of the housing, which is a mix of rentals and units for sale, will be reserved for low-income residents, with the remaining portion set aside for moderate- and middle-income residents. "We were keen to create a sense of continuity across unit types," he said, though the facades of each building volume will use varied materials in a prefabricated, extra-insulated cladding system.

The buildings are arranged around the perimeter of the site, creating a courtyard in the middle. Green roofs and gardens are designed for each building, and the terraced building heights allow for travel between each building volume. Geothermal ground-loops for heating and cooling, photovoltaics, daylighting and cross ventilation, and an on-site farmer's market will be employed so that the project can achieve LEED Gold certification. While this might seem like using every trick in the green bag, Chang stressed that the approach is "holistic." Practical steps such as granting residents control over the HVAC systems in their units so they

can better monitor their individual energy usage combine innovative sustainable technology with thrift and common sense.

"We thought a lot about the sense of community and vibrancy in an urban environment," said Chang, "however, in those environments access to nature is often lacking, so that really became the driving force of the design." The team is working with the landscape architect Lee Weintraub to design a series of passive, productive, and recreational gardens, green roofs, and open spaces that will be open to every unit, which will also provide insulation and reduce storm water run-off.

The Grimshaw/Dattner/Phipps/Rose team prevailed over four other notable teams, including: Rogers Marvel with BRP Development Team and the Bluestone Organization; Magnusson Architecture and Planning and Kiss + Cathcart with the Dermot Company, Nos Quedamos, and Melrose Associates; Behnisch Architekten and studioMDA with seg, Full Spectrum, and Hamlin Ventures; and Cook + Fox with Women's Housing and Economic Development Corporation and Durst Sunset. Thirty-two architect-developer teams responded to the request for qualifications, which were reviewed by a jury that included Enrique Norton, principal, TEN Arquitectos; David Burney, Commissioner New York City Department of Design and Construction; Bronx Borough President Adolfo Carrion, Jr.; and Shaun Donovan, commissioner of HPD.

"Any project that adds this many units of affordable housing is going to make its mark," said Lance Jay Brown, a professor of architecture at CUNY and one of the competition organizers. "But we feel like we raised the bar and have begun to open up the debate as to what people can expect from affordable, sustainable housing."

"We were so honored to be among the company of the finalists," said Chang. "We can't wait to get started." Construction is expected to begin in mid 2008.

ALAN G. BRAKE

### HONORS

The **Vilcek Foundation** announced on January 19 that architect and planner **Denise Scott Brown** is the winner of one of two **2007 Vilcek Foundation Prizes**, which is awarded annually to foreign-born residents who have made extraordinary contributions to the United States in the fields of arts and humanities, and biomedical research. Born in Zambia and raised in Johannesburg, Scott Brown is a principal at Venturi Scott Brown and Associates in Philadelphia, and co-authored the influential book *Learning from Las Vegas* with Robert Venturi and Steven Izenour. She and Dr. Rudolf Jaenisch, a native of Germany and the Vilcek Prize winner for biomedical research, will each be awarded \$50,000.

The **AIA** announced the six architects who will receive the **2007 AIA Young Architects Award** for leadership and contributions to the field on January 26: **Roy Abernathy**, managing partner of Jova/Daniels/Busby in Atlanta, Georgia; **Michael P. Eberle**, senior associate with Flad Associates in Madison, Wisconsin; **Lonnie Hoogeboom**, partner at Natalie Appel + Associates in Houston, Texas; **Phillip Koski**, owner of Inland Office for Tomorrow's Architects in Minneapolis, Minnesota; **James Mary O'Connor**, principal at of Moore Ruble Yudell in Santa Monica, California; and **Suzanna Wright**, the emerging professionals director of the AIA.

On February 1, **Dr. Paul Teicholz** accepted the fifth **Henry C. Turner Prize for Innovation in Construction Technology** from the **National Building Museum** in Washington, D.C. The Turner Prize is given in recognition of achievements that have had a transformative impact on the building industry. Dr. Teicholz is the founder of the Center for Integrated Facility Engineering (CIFE) at Stanford University, a research center for developing information technology applications for the building industry. He joins the ranks of previous winners I. M. Pei and engineer-builder Charles A. DeBenedittis. The award comes with a \$25,000 cash prize.





Diller Scofidio + Renfro's plans for remaking Lincoln Center and its public spaces may be getting all of the attention, but the firm has also just completed a smaller project within the complex. The School of American Ballet (SAB) asked the architects to add two dance studios to the five it already had, but its quarters in the Rose Building on West 65<sup>th</sup> Street didn't allow for much expansion. Elizabeth Diller came up with the idea of floating two new studios within the headspace of the two existing ones. The glass-enclosed boxes seem to rest lightly on the new steel structure that supports them.

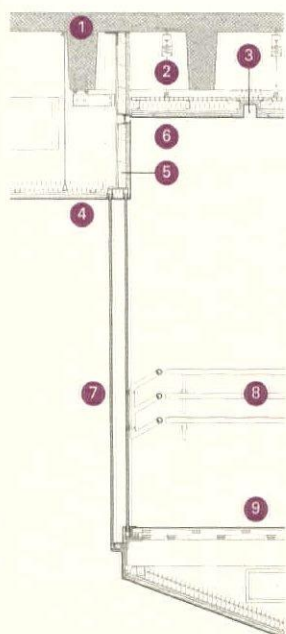
To make the project work, the architects first stripped out the existing plenum space housing the mechanical systems, which, at 9 feet, seemed overly generous. When added to the original 16-foot, floor-to-ceiling measurement, the gained space allowed for 10-foot ceiling heights in each studio. According to Michael Hundsnurher, one of the project architects, they rerouted as much of the ductwork as they could to the periphery of the room and compressed what couldn't be moved.

From the floor of the existing studio, one sees three massive steel beams supporting a glazed box. The box is pulled back five feet from the large windows, so that natural light can enter both studios. To accommodate the necessary ceiling heights and the building's existing windows, the three beams turn down to tie into the perimeter wall, which Hundsnurher explained was reinforced with a steel plate.

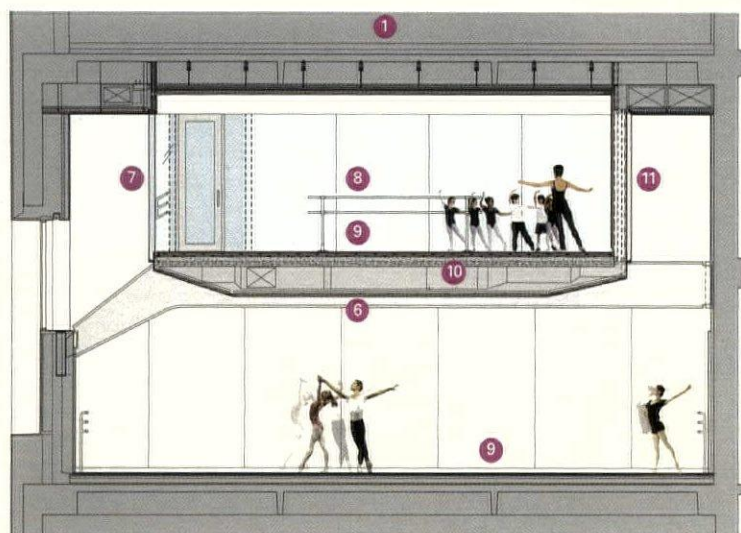
The underside of the box has beveled edges, which helps to bounce more daylight into the room below while accommodating the ductwork that had to be kept under the floor of the new studio. To keep the new floorplate thin, the architects realized they could eliminate the steel joists that would normally rest on the beams if they thickened the concrete floor slab to 8 inches. The floor itself is sprung: Three layers of wood battens in a basketweave pattern sit on a neoprene cushion and are topped with pine tongue-in-groove planks. The studio's underside is finished with an acoustical system called Baswaphon, which is designed to help absorb vibration. This, along with double-layered glass walls separated by a 4-inch airspace, keeps the two studios acoustically separate.

The new studios are accessed by a staircase, which continues up to a mezzanine lounge. The spatial organization allows observers to watch students practice without interrupting the class. The administration realized that some teachers might want more privacy, so Diller settled on liquid crystal glass walls for the lounge. The material is a sandwich of two thin layers of glass and a film of liquid crystals. Hundsnurher explained that normally, the crystals are scattered randomly throughout the film, but when a current passes through it, they align themselves in parallel to the film's outer layers, making the glass opaque. Light still can pass through the panels, but when there isn't any current, it maintains a somewhat milky quality. Diller noted that it was a luxury to be able to incorporate the glass, but since the students and teachers all seem to be big fans, it was clearly a worthwhile one. **ANNE GUINEY**

IWAN BAAN / COURTESY DILLER SCOFIDIO + RENFRO

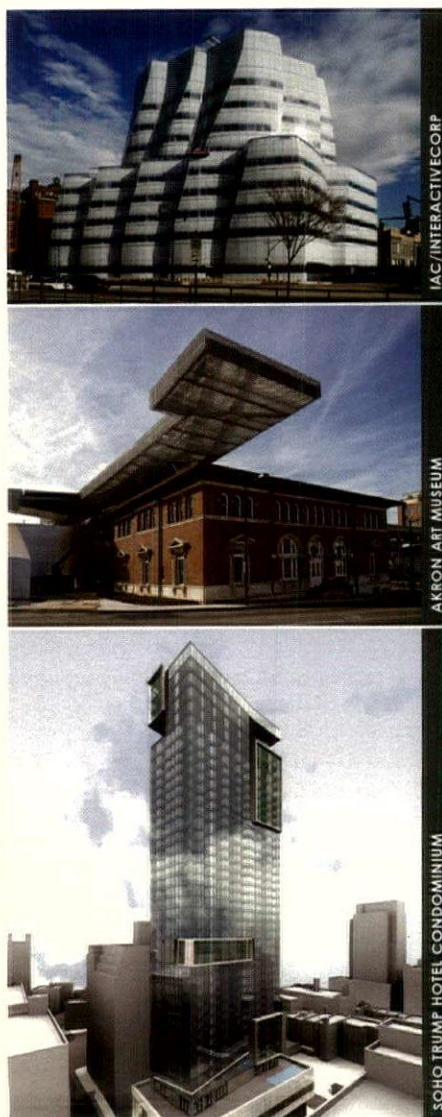


LEFT: WALL DETAIL SECTION  
BELOW: NORTH-SOUTH SECTION



- 1 Existing structure
- 2 Vibration isolation hanger
- 3 Fluorescent fixture
- 4 Sheetrock
- 5 Stainless steel liner with sound-absorptive backing
- 6 Acoustic ceiling finish over sheetrock
- 7 Laminated tempered glass
- 8 Stainless steel ballet barre
- 9 Sprung wood floor
- 10 New concrete slab
- 11 Liquid crystal glass





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## AT DEADLINE

### MOYNIHAN MAN JOINS DCP

A sign of the increasingly important role of the Department of City Planning (DCP) is the new position created to oversee its numerous initiatives. Director Amanda Burden announced on January 29 that Alexandros Washburn would become the DCP's first director of urban design. Washburn was most recently a principal at W Architecture, and prior to that, worked for the late Senator Daniel Patrick Moynihan, focusing on planning issues within the Senate's Environment and Public Works Committee. This led to Washburn's presidency of the Moynihan Station Redevelopment Project from 1996 to 2000. In that capacity, he helped develop plans to extend Penn Station into the Farley Post Office.

### WEINSHALL LEAVES DOT

Elsewhere in City Hall, Mayor Michael R. Bloomberg lamented the departure of Iris Weinshall, the seven-year Department of Transportation commissioner who will be heading to CUNY to serve as vice chancellor for facilities planning, construction, and management. "Iris tried new ways to solve problems that had plagued New York City for decades," Bloomberg said in a January 29 statement. These innovations include Thru Streets in Midtown, an initiative introduced in 2002 that reduced driving times in the neighborhood by a quarter and created safer pedestrian crossings.

### PORTLAND LAUNCHES AERIAL TRAMWAY

For those who remember last winter's Roosevelt Island Tram snafu, gondolas might not seem like the wave of the future, but in Portland, Oregon, they are. As of January 27, students in the main Oregon Health Sciences University campus can travel to its new satellite along the Willamette River via a snazzy new tram known as PATI, or the Portland Aerial Tramway. The \$57 million system was designed by Angelil/Graham/Pfeninger/Scholl, which has offices in Los Angeles and Zurich, Switzerland. The firm won a 2003 design competition, beating out locals including SHoP and Bernard Tschumi. PATI can travel 22 miles an hour and covers 3,300 linear feet.

### BOOST FOR SECTION 8

For the first time in more than 12 years, the New York City Housing Authority will once again accept applicants for its Section 8 program, which allows low-income New Yorkers to qualify for rent subsidies. Thanks to a \$100 million nationwide grant for affordable housing, the authority will accept 22,000 families into the program. The waiting list is considerable, at 127,000 names, but according to the *Daily News*, of the 75,000 people already contacted by the city, only 15,000 qualify or are still interested.

## CCNY MASTERS IN LANDSCAPE ARCHITECTURE



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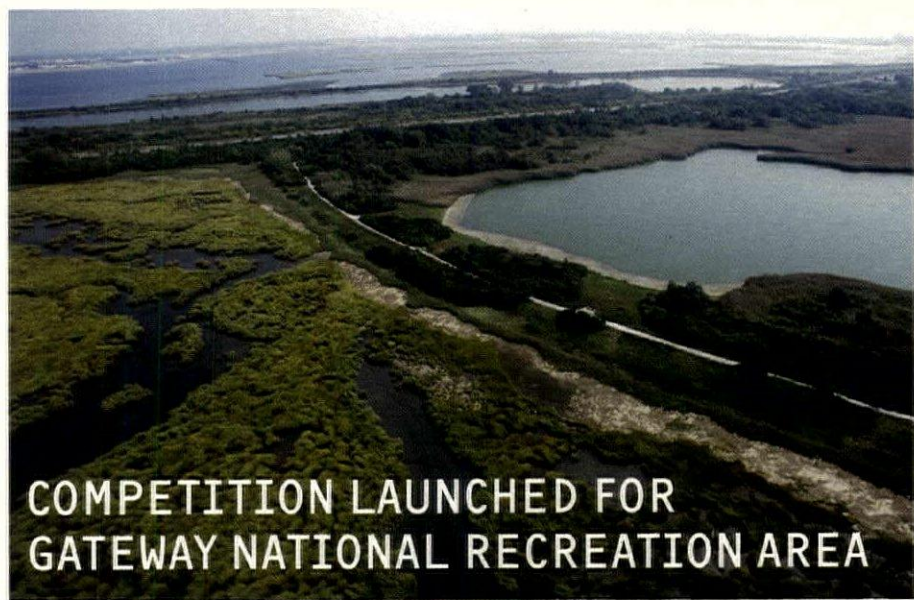
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## COMPETITION LAUNCHED FOR GATEWAY NATIONAL RECREATION AREA

The Van Alen has kicked off its first competition under the leadership of its new director, Adi Shamir. *Envisioning Gateway*, which is also being sponsored by the National Parks Conservation Association and Columbia University GSAPP, invites designers to develop a masterplan for Gateway National Recreation Area, a 26,607-acre park that stretches across the New York and New Jersey coast. Created in 1972, the park sustains natural ecologies while housing historic waterfront uses, such as military forts. It is also home to Floyd Bennett Field, the city's first municipal airport.

Competitors are asked to produce a strategy to unify visitors' experience to the park while also proposing solutions for restoration and site

remediation. The competition was launched online on January 29 ([www.vanalen.org/gateway](http://www.vanalen.org/gateway)). Entrants may upload their submissions directly to the site; deadline is May 7. After the jury, which includes landscape architects Walter Hood and Peter Latz, Columbia architecture dean Mark Wigley, and architect Lindy Roy, convenes in May, all the submissions will be viewable online, for a period of public comment. First-, second-, and third-place winners will receive cash prizes, and their schemes will be presented to the National Park Service for consideration in the next planning phase of the Gateway's General Management Plan, which will commence in 2009.

CATHY LANG HO

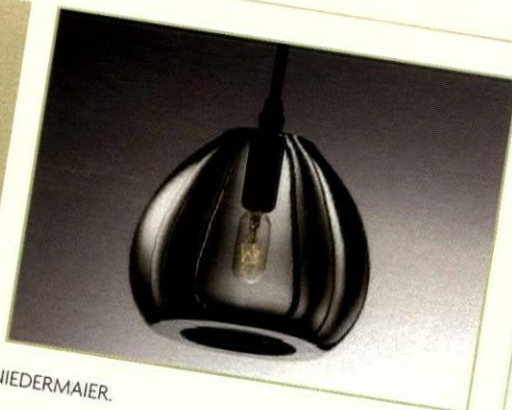
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PROFILE

# Architecture's First Lady, Phyllis Lambert, Turns 80

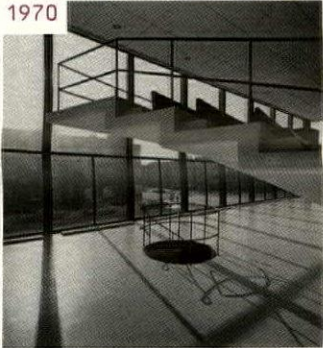
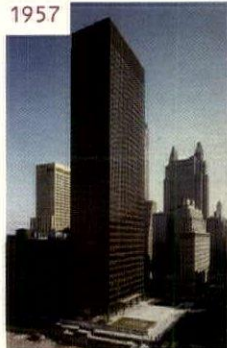
At the age of 80, Phyllis Lambert remains an influential figure on the world's architecture scene. By any account, her life has been an extraordinary one. Born to a successful and wealthy whiskey baron, her early years—private schools, Vassar, marriage to a French banker, a move to Paris—is the stuff of a 1950s Hollywood romance. But that is just prologue: When she was just 28 (and newly divorced), she famously persuaded her father Samuel Bronfman to hire Ludwig Mies van der Rohe as the architect for a new office tower at 375 Park Avenue. What followed is, well, history. In the Seagram Building, Mies produced a masterpiece that changed the face of New York, while Lambert, who served as the director of planning on the project, embarked on a career.

When the Seagram Building was complete in 1958, Lambert spent two years at Yale before enrolling in the architecture program at Illinois Institute of Technology; After graduating, she was instrumental in planning the Toronto-Dominion Centre (1967), a multitower office complex that remains one of the last and best examples of her teacher Myron Goldberg's work in North America. In Montréal, Lambert's own Saidye Bronfman Centre (1963–68), a community arts center named after her mother, was awarded the

Royal Architecture Institute of Canada's Massey Medal in 1970.

Though a modernist by training, Lambert has often spoken of the importance of maintaining the physical fabric bequeathed by past generations. Her own experience has been to see her native Montréal ravaged by insensitive development, a process she has done her utmost to oppose and ameliorate. In 1975 she served as the founding president of Heritage Montréal, and five years later, spearheaded opposition to the destruction of Milton-Park, a working-class district near McGill University.

Another outcome of Lambert's activities was a growing collection of rare books and drawings, as well as a heightened awareness of the importance and fragility of scholarship in the postmodern world. At the end of the 1970s she combined these interests and established the Canadian Centre for Architecture (CCA), one of the first privately funded institutions of its kind in the world. Before launching it, Lambert envisioned a place that would embody and promote her belief in the importance of architecture, providing a platform for debate within the architectural world itself. But where? She considered both New York and Toronto, but by 1984, with the collection rapidly expand-



**JEAN-LOUIS COHEN**  
HISTORIAN AND PROFESSOR  
NEW YORK UNIVERSITY  
INSTITUTE OF FINE ARTS

As shown by her recent contributions to the exhibition *Mies in America* (Whitney Museum of Art, 2001) and the journal *Gray Room* (2005), Phyllis Lambert is a rigorous scholar of North American architecture. But before all, while she could have been an enlightened debutante, she unquestionably has the stature of a woman of beginnings, an indefatigable and fierce initiator. I won't surprise anyone by insisting that the initiation of New York to the rigor and elegance of Mies is hers; the largest collection of architectural photographs and then of a unique cultural center devoted to architectural culture is hers; and her stubborn, almost fanatical dedication to scholarship and to conceptual clarity has been an indispensable element of creative stability throughout the changing tides of North American architecture. With her unique blend of seriousness and humor, she has confirmed that architecture is always at the crossroads of the book and the building, which has by no means been terminated by the former, as dreaded by Victor Hugo. In creating a circuit between book-shaping buildings and building-

shaping books, Phyllis' accomplishments have given a center to our culture.

**PETER EISENMAN**  
ARCHITECT AND PRINCIPAL  
EISENMAN ARCHITECTS

Phyllis Lambert is a force of nature. In our time of cynicism, where truth passes for media, and media has become what is fashionable and easy, Phyllis Lambert is unafraid to speak out, to call it as she sees it. Single-handedly she has fashioned a citadel in architecture, second to none in the world, founded on her passion and belief in architecture as the city. Of course, when her voice goes against the status quo, when she rattles the cages of bureaucratic agencies, she becomes the "enemy." If there was ever a modern day Jeanne d'Arc of architecture, it is Phyllis Lambert. Happy Birthday, Phyllis!

**ROBERT A. M. STERN**  
PRINCIPAL  
STERN ARCHITECTS  
ARCHITECTURE DEAN  
YALE UNIVERSITY

Phyllis Lambert has forged one of the most remarkable and important careers in architecture in our time. Her role in seeing Mies' Seagram Building through to construction, though well known, cannot be retold too often. It is one of the greatest acts of

architectural patronage of our time, and a tribute to a father's devotion and respect for a daughter's intelligence and vision.

From the Seagram Building, Phyllis went on to study architecture at Yale and the beginnings of another aspect of her career and legacy, that of a preservationist. While at Yale she restored a brownstone house on Crown Street, which after her departure was home to a number of young architects, this writer included, as well as the sculptor Richard Serra. From the modesty of a row-house conversion, Phyllis went much further in her preservation activism. Concerned that short-sighted urban redevelopment would lead to the destruction of Montréal's incomparable legacy of stone buildings, she not only undertook to document this urban treasure but also to develop strategies to protect and reuse the buildings.

After almost single-handedly saving historic Montréal from the rampaging bulldozers of an unthinking urbanism, Phyllis then took on her greatest act of preservation—that of architectural culture itself—when she established the Canadian Centre of Architecture (CCA). The CCA has not only rescued a 19th-century mansion from the wrecker's ball, the Shaughnessy House, but it has also done amazing



ing, her decision was made: Lambert and the architect Peter Rose began to plan a museum and study center for a run-down part of western Montréal adjacent to freeway ramps. At the center of the site was a degraded and threatened late-Victorian mansion, designed by architect W. T. Thomas in 1874 and once occupied by Thomas Shaughnessy, president of the Canadian Pacific Railroad. Today, the elegantly restored Shaughnessy House lies at the heart of the CCA.

Under Lambert's guidance, the CCA has grown to house one of the world's greatest architecture-based collections, including books, archives, drawings, photographs, models, prints, oral histories, artifacts, and ephemera. But she has always been adamant that the CCA must have both a public scholarly mandate. By the early 1990s the institution had launched an ambitious exhibition program that raised its profile and stirred debate among many of the world's most innovative architectural thinkers and practitioners. Exhibitions such as *Cities of Artificial Excavation: The Work of Peter Eisenman 1977–88* and *The American Lawn: Surface of Everyday Life* (both held at the CCA, 1994 and 1998, respectively), and *Mies in America*, Lambert's comprehensive homage to the work of her mentor (mounted at the

Whitney Museum of American Art in 2001) were popular and critical successes.

According to Nicholas Olsberg, a former chief curator and director of the CCA, "Phyllis believed that what is presented to the public needs to be informed by scholarship, and scholarship cannot be allowed to forget about the public. To balance the two is not easy, but there was never any doubt that that was what we were trying to achieve."

As an institution, the CCA has consistently promoted and encouraged the development of an integrated architectural culture in which practitioners, theorists, historians, critics, and connoisseurs interact with beneficial and stimulating effect. In Olsberg's view, the opening of the Study Centre in 1997, including a Visiting Scholars Program, Mellon Senior Fellowships, and the Mellon Lecture program (in conjunction with the Andrew W. Mellon Foundation), was a key step in the Centre's evolution. Also important, he says, were exhibitions that focused on seeing the past in a new light or investigated contemporary practitioners with a strong research focus. In terms of acquisitions, the CCA played an important role in archiving and reviving interest in the work of architects like Alison and Peter Smithson or Cedric Price, all of whose legacies were in need of re-examination.

Lambert resigned as director of the CCA seven years ago but has remained connected to the institution as chair of the board of trustees. The CCA itself continues to develop. In 2004 it partnered with the Cities Program at the London School of Economics to launch the Stirling Memorial Lecture on the City competition; the first winner was San Diego-based Teddy Cruz (2005–06) and the second was Israeli architect Eyal Weizman (2006–07). Increasingly, Lambert's own energy and efforts have been devoted to projects that enhance and sustain ordinary life far from the glamour of international competitions, public openings, and press conferences. In 1997 Lambert established the Fonds d'Investissement de Montréal, a private foundation dedicated to the revitalization of medium- and low-income neighborhoods. More recently she embarked on a multiyear project to stabilize the cultural and social heritage of Plum Coulee, a quintessential prairie town 30 miles northwest of the Manitoba-Minnesota-North Dakota border. It was here her grandparents first settled in the New World more than a century before.

In recent years, Lambert has been widely recognized for a lifetime of achievement as author, architect, patron, and activist for architecture and its advancement. Her

awards range from the Hadrian Award from the World Monuments Fund, to being named an Honorary Fellow of the American Institute of Architects. She has received 26 honorary degrees from universities in North America and Europe.

After more than 50 years at the center of architectural life, Lambert remains a familiar and welcoming figure at events and conferences in her native Montréal and elsewhere. Those who know her well speak of a woman of great talent and complexity; She is thoughtful and demanding, and takes enormous pleasure in the company of her fellow human beings. As she celebrates the beginning of her ninth decade, there can be no doubt that Lambert stands among the great patrons of our time. Given great wealth, she used it wisely. But even more, like a messenger from a time now vanished, she reminds us of a moment when architecture, like philosophy in the age of the ancient Greeks, seemed among the greatest of human endeavors. Certainly this is what she has believed. As she has believed, so she has done. For that she deserves thanks, admiration, respect, and, not least, congratulations.

**KELLY CROSSMAN IS PUBLISHER OF A1: ARCHITECTURE AND IDEAS AND TEACHES AT CARLETON UNIVERSITY'S SCHOOL OF ARCHITECTURE.**

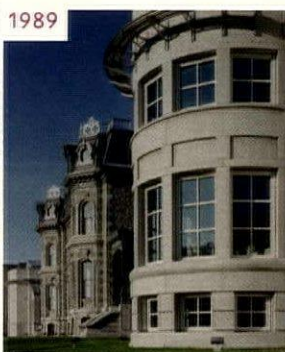
1970



1975



1989



1994



work to rescue our profession from its worst tendencies—amnesia and know-nothingness.

**MARCO DE MICHELIS**  
HISTORIAN AND  
FINE ARTS DEAN  
UNIVERSITY OF VENICE

To have been the client who hired Mies van der Rohe for the Seagram Building more than 50 years ago is just one sign of a vivid architectural intelligence. To be the creator of the Canadian Centre for Architecture in Montréal is proof of one of the most important thinkers and forces in architectural culture today. A rich library, a beautiful archive, a well-used exhibition space, a high-quality staff of collaborators, and a changing, dynamic community of scholars at the Study Centre—to which I have proudly belonged—are irreplaceable tools for theory, history, and criticality. Thank you, and congratulations, Phyllis!

**JOSEPH RYKWERT**  
HISTORIAN AND AUTHOR

I can't think of a person who has had a more positive impact on our environment in my time than Phyllis Lambert, and who has done so in many different ways. We owe her the Seagram Building, of course, one of the very few distinguished buildings in architecturally impover-

ished Manhattan; we owe her, too, the rescue of whole tracts of buildings in her native Montreal as well as valuable built works in other cities. At the CCA she has created a unique center for reflecting on the importance of architecture. Her very real passion for the built environment, her belief in its centrality to culture and to our emotional well-being, and her willingness to encourage and foster debate make her an entertaining (only occasionally exasperating) companion, and of course, her genius for friendship colors every encounter.

**BEATRIZ COLOMINA**  
THEORIST AND HISTORIAN  
PRINCETON UNIVERSITY

Late on the evening before Phyllis' 80th birthday, a woman friend asked me what I was going to wear to the party. It had been a rollercoaster of a week and I hadn't had a second to think about it. With a MoMA conference paper to finish before I left for Montréal, it wasn't going to get any better. "I have no idea," I said, "whatever I find in my closet tomorrow." And then with great conviction, as if trying to reassure myself, I said, "I think Phyllis has given all of us permission to do whatever we want and worry only about what is important."

It brought to mind another

incident of at least ten years ago. I think it was during the ANY conference in New York. In the lobby of the Guggenheim, right before the conference, a group of shorthaired women architects and theorists, some about to present papers, were discussing hairdressers. With my then Lower East Side Japanese haircutter in drug rehab for what seemed like an eternity, I was keen to join a recurring New York conversation that I normally would have avoided (for fear of having to share my hairdresser with somebody else!). Phyllis walked in looking particularly sharp in her black suit, prayer bead necklace, and Doc Martens, with a fresh haircut and air of determination. To me her hair looked better than anybody else's in that group. During the break I gathered the courage to ask her who had done it. I would have sworn she was going to say Garren, or somebody up there. "What haircut?" she said abruptly, as if she couldn't even understand the question. "I cut my own hair. I don't have time for that nonsense." In fact, she went on to say, she had been doing it for years. I am probably getting the details wrong, but I remember something about how once, many years ago, a hair salon made her wait 20 minutes, only

to give her a stupid haircut, so she decided then and there that she had enough of that and from that moment on she's cut it herself. She proceeded to discuss with Ric Scofidio, who happened to be around, the advantages of a device that apparently both of them use to cut their own hair, and the geometrical complications of heads. Needless to say, I was dumbfounded.

On the morning of Phyllis' birthday, I worked on my paper until the very last possible minute, opened the closet, and grabbed the first sharp thing I saw, put it in a bag and ran to the airport. Happy Birthday, Phyllis! You are an inspiration to us all. From a haircut to a museum, you do it yourself, and you do it better. No nonsense.

**DIMITRI ROUSSOPOULOS**  
WRITER AND PRESIDENT  
SOCIÉTÉ DE DÉVELOPPEMENT  
COMMUNAUTAIRE DE  
MONTREAL (SODEC)

When Phyllis Lambert returned to Montréal she immediately plunged herself into the struggle to save the city from an unfolding disaster imposed by ignorant and arrogant politicians and bureaucrats. In the course of the fight to save this historic building or that, she widened her agenda and joined street activists to save neighborhoods; in one particular case, Milton-

From left: Phyllis Lambert working on a sculpture portrait of her mother, Saidye Bronfman, ca. 1950s. Philip Johnson, Mies van der Rohe, and Lambert in front an image of the model of the Seagram Building, 1955. Seagram Building, completed in 1957. Lambert with Mies, 1966. Saidye Bronfman Centre theater, 1970. Lambert receiving the Massey Medal from Governor General Roland Michener, 1970. Lambert protesting the demolition of Shaughnessy House, 1975. Canadian Centre for Architecture, new wing by Peter Rose, completed in 1989, and restored Shaughnessy House. Lambert with Peter Eisenman during installation of his show, 1994.

Park, the fight combined heritage conservation with social justice. We went on together to celebrate an almost total victory. We saved not only the buildings, which encompassed over 600 residential units housing almost 1,800 people, but we did so without displacing the original residents. What is also significant is the form of this project: It is the largest nonprofit cooperative housing endeavor in North America, based on the first urban land trust in Canada smack in the downtown core of Montréal, where all land speculation became impossible. Not a year goes by when we have not won many battles and lost a few. Both of us hold a common view of the need to transform the city into an ethical and democratic space within which the most comprehensive forms of public consultation and citizen participation coexist with common sense and expertise. For almost three decades, Phyllis has set the standard as a public intellectual. Socially conscious with brilliant leadership qualities, she wears the mantle of citizen, in the Periclean sense.

**SYLVIA LAVIN**  
ARCHITECTURAL THEORIST  
AND PROFESSOR  
UCLA

For the breadth of her activities, for the generosity of her vision and legacy, for the commitment of her intellect, Phyllis Lambert must be recognized as the single most important woman in the history of architecture. Queens Hatshepsut and Elizabeth come to mind, but all they had was money.

**MARK WIGLEY**  
THEORIST AND DEAN  
COLUMBIA UNIVERSITY  
GSAPP

It is not clear which planet Phyllis came from, but it is not Earth. She is the first of an entirely different species: a sleek, restless, hyper-intelligent being that breathes architecture. Standard labels like collector, patron, curator and critic bounce harmlessly off her. This is a whole new biology—allergic to the dull. Phyllis is the fiercest enemy of compromise. She is an inspiration and a terrific colleague. We are so lucky that she decided to land among us.



1979



ALAIN LAFORÊTE (LEFT); MICHEL BOULET (RIGHT) / COURTESY CCA

# BARRY BERGDOLL ARCHITECTURE AND DESIGN CURATOR MUSEUM OF MODERN ART

I first met Phyllis in Paris in 1982 when I was just starting my dissertation research and she was building the CCA staff. We went to lunch and to see an exhibition, and she started talking about me joining the CCA when I finished my degree. I wanted to pursue a teaching career (I thought) although I went on to do some of the most rewarding projects of my career as an architectural historian at the CCA, including one of the first shows in the new building. The CCA has been a major part of my own education and the seedbed of several great friendships, prime among them Phyllis'. Always challenging, always demanding, but also always supportive and with an incredibly memory and understanding of the little things that connect people—even our dogs and cats!—Phyllis' exigence is the flip side of her loyal commitment to friends. In 1982 her eagerness to hire a young man she knew only on the recommendations of a handful of my teachers seemed impetuous to me, but I now realize a quarter of a century later that it was this faith in young people and this interest in what young people are doing and thinking that is a key part of her secret fountain of youth—along with, I guess, yoga. She seems to me, almost, younger and more energetic at 80 than she was at 60, just as the CCA has gotten ever more experimental and edgy as it has grown older. Few people or institutions are capable of this magic trick! Brava!

# TERENCE RILEY DIRECTOR MIAMI ART MUSEUM

Phyllis Lambert, perhaps more than anyone else I have ever met, embodies the famous quote by Margaret Mead, "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has." Many people focus on her wealth and privileged upbringing. The real story, as Mead noted, is thoughtfulness and commitment.

Phyllis Lambert's first press conference announcing the grassroots Milton-Park project in downtown Montréal, which turned out to be Canada's largest citizen-developer battle; 1979 (above). Lambert photographed in 2006 (right).

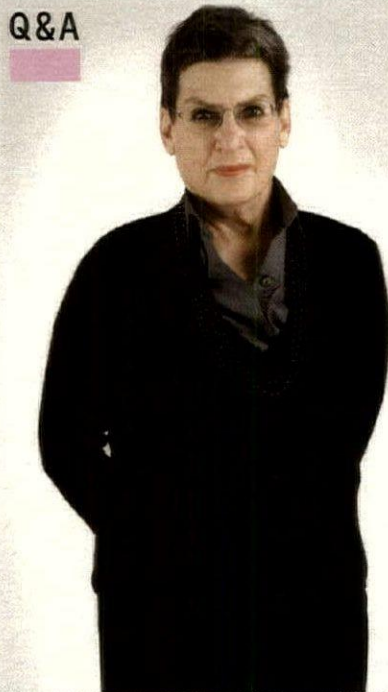
# DINU BUMBARU POLICY DIRECTOR HERITAGE MONTRÉAL SECRETARY GENERAL THE INTERNATIONAL COUNCIL ON MONUMENTS AND SITES (ICOMOS)

Many will praise the accomplishments of Phyllis Lambert for bringing broader public attention to architecture as a form of cultural expression. Indeed, her voice, texts and, more, her actions as the founder of the Canadian Centre for Architecture have done much to bring architecture from the purgatory of construction supply to the area of social concern, which is now so deeply associated with the identity of cities, communities, and global interests in a better and more livable world.

Others will stress how her quests and actions were rooted in a sense of citizenry and community that really gives meaning to the words. As founder of Heritage Montréal or as a key player in preserving the Milton-Park area in downtown Montréal, Lambert has helped local society listen to another voice and change its development agenda, to welcome urban humanism and human urbanism. The protection of ancient or recent landmarks, the challenge of dealing with additions and transformations in a city like Montréal, which is rich in historical and cultural layers, the issue of meaning and memory, and the issue of transparency, governance and participation, are all part of her brand of activism.

Bridging the gaps between cities, citizens, architecture, private and public places, both local and global, Lambert has reinforced the sense of common duty and pleasure in the urban endeavor. She reminds us that the city is not just the expression of private greed and ambition, but is our collective habitat and a great part of our future on Earth.

# Q&A



Despite Phyllis Lambert's busy week late this January, when she was playing host to over 300 friends who flew in from all over the world to celebrate her birthday, she graciously took time to speak with us about her current work and take on the field.

# Cathy Lang Ho: What are you working on now?

Phyllis Lambert: I'm working on a book about the Seagram Building; actually one chapter was already published in *Grey Room* a few years ago. It covers a lot of what I remember from that time, plus a lot of additional research. For example, I feel I understand something that no one else ever understood, which was Philip Johnson's great interest in lighting, which is where he could really make his move. He couldn't make his move in structure or form, but with lighting, he could do his thing in a dramatic way. I remember Philip walking around saying "PAR 38," and all this other stuff that no one's ever talked about.

The book starts pre-project, with what Seagram was doing at the time and the state of architecture and real estate development in New York. You really get a sense of what the profession was like back then, and how much depended on the wiles of the people involved, the relationships. Now I'm working on the chapter on Mies, which has been hard for me because I didn't know how to attack it. I didn't want to do *Mies in America* again [laughs]. But I'm fine with it now. I'll finish the book next year.

# Is this consuming all of your time?

Well, it's taking longer than it should because I have a lot of stuff to do for the CCA. We have a major fundraising campaign coming up. I am also quite active with issues in Montréal when I think things are going wrong. Right now, there's a very interesting project concerning the area around CCA, which has major problems, like the fact that a big hospital is moving away. There's a lot of deterioration in general, though the area has an important university and some of some of the most marvelous historic buildings in the city. I'm working with the landowners in the neighborhood, and we've already done a study of the area's strengths and weaknesses. Now we're preparing a revitalization plan. We're working with the city on it.

The city has had a strong preservation movement since we started Heritage Montréal [an independent nonprofit established in 1975, for which Lambert has served as president]. We've always tried to make sure people understand what the issues are, to convey the history behind a problem and the implications for the city. Particularly important to me is the notion of public hearings, which we finally got into the city charter a few years ago.

# How is the preservation movement in Montréal different from that in New York, or in the U.S.?

I guess in Montréal, a lot of our efforts deal with social issues. For example, when I was the president of Heritage Montréal, we saved a neighborhood east of McGill University [Milton-Park]—it was called the McGill ghetto—which had mostly low-to-middle income residents, and students. Developers wanted to knock it down, but we saved most of it and built the largest nonprofit cooperative residential complex

in Canada. I suppose another difference might be that preservation here deals with a large scale.

In New York, the architecture community only seems to activate sporadically, mostly around celebrity causes, like 2 Columbus Circle or Penn Station back in the day. Your kind of on-the-ground activism is different from what we see here.

I guess it's a Canadian thing. I just read something recently about the difference between Americans and Canadians, and it said something to the effect that we aren't obsessed with the star causes of the world.

# How do you feel about where the CCA is today?

I'm delighted with it. We have a great director, Mirko Zardini, who has been in the position for a year and a half. Most of Mirko's projects are concerned with contemporary issues, but they are issues that are important to deal with. We have done a lot of historical projects, or let's say, projects that reach beyond the middle of the 20th century. But we've also done things that are not even about contemporary architecture, for example, addressing issues about the environment and what the city can be like, as in the recent *Sense of the City* exhibition.

Since you started the CCA, the presence of architecture in museums has grown. Even institutions without architecture or design departments are producing shows devoted to these subjects. Does that affect the CCA's programming?

Why should it? We go our own way. We do what we think is important. The kind of exhibitions Mirko has been doing have all had very strong installations, because he's very good with that and it's a way for him to express the issues. Nobody has done anything like [the 2004 exhibition] *Out of the Box*, which put Aldo Rossi, Cedric Price, James Stirling, and Gordon Matta-Clark [whose archives are all housed at the CCA] together. And with *Sense of the City*, who are we competing with, may I ask?

# How do you feel about architecture's treatment in museums?

In general, I think it's great. The goal is to get more and more people sensitive to the importance of architecture and how it affects their lives, by addressing its social, political, and environmental aspects. But we've always approached the subject this way. It's true, we have had some monographic exhibitions, like the one on Peter Eisenman [*Cities of Artificial Excavation*, 1994], but the show was also about a certain period and a way of thinking, not necessarily just about him. Our shows are always about the thinking, the issues.

# What guides the CCA's collections?

We're quite different from most museums, which tend to acquire for their collections. This might change at the MoMA with Barry Bergdoll, but for the most part, museums tend to collect single images or icons, as opposed to archives or bodies of work that convey a way of thinking. Of course, occasionally you get an iconic item from centuries ago that has a big story behind it, but that's not our interest, because how can you tell a story with individual images? With a body of work, or a part of a body of work, you can better explain how one has gotten from A to Z.

# What do you think of the current architecture scene? Who, for you, is as good today as Mies was?

Well, Rem, Peter, Zaha are the greats, of course. Oh, and Greg Lynn, too. I respect the historically and intellectually aware architect. Greg is very different from someone like Thom Mayne, who does very interesting buildings but who is a little like Rafael Moneo in that he produces very strong work but within a tradition. Both Mayne and Moneo are wonderful architects, but I don't think you can say their work has led to any significant changes in architectural thinking.

Peter has been so strong for so long. You can see [his work] now as part of the whole question of how to make architecture that respects history or what's already there. You can't keep ripping down buildings and sticking up new ones. There's the more important question of how do you make cities, and keep them as places where people want to be. The green movement encompasses this too; naturally, it has a lot of technical aspects, like all that LEED stuff, but it's dealing with something more fundamental. You think of the old cities in Greece where the streets are curved against the air currents. People are starting to put buildings back in their environment. I remember Mies saying, "Now that we have air conditioning we don't have to worry about the environment." It was the times, of course, and everybody relied on science. But today everyone is asking how can we work with rather than against the various forces confronting architecture.



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FEBRUARY

WEDNESDAY 14

LECTURE

**Momoyo Kaijima**  
**Practice of Iki-iki Space**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

EXHIBITION OPENINGS

**Five Centuries of Swedish Silver**  
Scandinavia House  
58 Park Ave.  
www.scandinaviashouse.org

**Travis Rooze**

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

THURSDAY 15

LECTURES

**Ysrael A. Seinuk**  
**Structural Issues of Several Highrise Buildings**  
10:00 a.m.  
LaGuardia Community College  
The Little Theater  
31-10 Thomson Ave., Long Island City  
www.aiany.org

**Peter Gisolfi**

**Finding the Place of Architecture in the Landscape**  
6:00 p.m.  
City College  
Shepard Hall  
Convent Ave. and 138th St.  
www.cuny.cuny.edu

**Gwendolyn Wright**

6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

EXHIBITION OPENING

**Isa Genzken**  
**Francis Alÿs**  
**Toba Khedoori**  
David Zwirner Gallery  
525 West 19th St.  
www.davidzwirner.com

FRIDAY 16

EXHIBITION OPENINGS

**A. A. Rucci**  
**Don't take all night, to show me you love me**  
Mixed Greens  
531 West 26th St.  
www.mixedgreens.com

**Douglas Bourgeois, Jonas Dahlberg, et al.**  
**Unsung**  
Nicole Klagsbrun Gallery  
526 West 26th St.  
www.nicoleklagsbrun.com

**Shannon Ebner**

WallSpace  
619 West 27th St.  
www.wallspacegallery.com

EVENT

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

SYMPOSIUM

**Innovation by Design: Industrial Design Symposium**  
Museum of Modern Art  
Celeste Bartos Theater  
4 West 54th St.  
www.moma.org

SATURDAY 17

EXHIBITION OPENINGS

**Huang Yong Ping**  
Gladstone Gallery  
515 West 24th St.  
www.gladstonegallery.com

**Manfredi Beninati**

James Cohan Gallery  
533 West 26th St.  
www.jamescohan.com

**Tony Oursler**

**Paintings + Paper**  
Lehmann Maupin  
540 West 26th St.  
www.lehmannmaupin.com

MONDAY 19

LECTURE

**Kengo Kuma**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

TUESDAY 20

LECTURE

**Phillip Ursprung, John Miller**  
7:00 p.m.  
Swiss Institute  
495 Broadway, 3rd Fl.  
www.swissinstitute.net

EXHIBITION OPENING

**Donald Urquhart**  
**Graham Durward**  
**Sleeve Notes**  
White Columns  
320 West 13th St.  
www.whitecolumns.org

WEDNESDAY 21

LECTURES

**Craig Morrison**  
**Broadway's Evolution**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

**J. Meejin Yoon**

**Verify in Field**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

FILM

**The Rape of the Sabine Women**  
(Eve Sussman, Rufus Corporation, 2007) 80 min.  
IFC Film Center  
323 6th Ave.  
www.ifccenter.com

THURSDAY 22

LECTURES

**Carol R. Johnson**  
**Change in the Landscape**  
6:00 p.m.  
City College  
Shepard Hall  
Convent Ave. and 138th St.  
www.cuny.cuny.edu

**Barbara Bloemink, Hunter Hoffman, David Kravitz**

**Vital Empathy**  
6:30 p.m.  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
www.cooperhewitt.org

**Deborah Berke**

6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

**Dan Graham, et al.**

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

EXHIBITION OPENINGS

**Dan Graham:**  
**New Jersey**  
Columbia GSAPP  
Buell Hall  
Arthur Ross Gallery  
www.arch.columbia.edu

**Gordon Matta-Clark**

Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

FRIDAY 23

LECTURES

**Christopher Janney**  
**Architecture of the Air: Sound and Light Environments**  
5:00 p.m.  
**David Byrne, Elizabeth Diller**  
**Resonating Frequencies**  
7:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Pablo Castro, Jennifer Lee**

6:30 p.m.  
Museum of Modern Art  
Celeste Bartos Theater  
4 West 54th St.  
www.moma.org

EXHIBITION OPENINGS

**The Armory Show: The International Fair of New Art**  
Piers 90 and 92  
12th Ave. and 50th St.  
www.thearmoryshow.com

**Tacita Dean**

Solomon R. Guggenheim Museum  
1071 5th Ave.  
www.guggenheim.org

SATURDAY 24

EXHIBITION OPENINGS

**Rachel Howard**  
Bohen Foundation  
415 West 13th St.  
212-414-4575

**Sam Gordon**

**Judy Linn**  
**Dike Blair**  
Feature Inc.  
530 West 25th St.  
www.featureinc.com

**Yona Friedman**

The Drawing Center  
35 Wooster St.  
www.drawingcenter.org

MONDAY 26

LECTURE

**Pier Vittorio Aureli, Casey Haskins, Reinhold Martin**  
**Autonomy/Autonomia**  
6:00 p.m.  
Columbia GSAPP  
Buell Center  
114 Avery Hall  
www.arch.columbia.edu/buell

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TUESDAY 27

LECTURES

**Jean Rogers**  
**Sustainable Development: Changing the Environment to Changing Behavior**  
6:00 p.m.  
Parsons the New School for Design  
55 East 13th St., 2nd Fl.  
www.parsons.edu

**Eugenie Birch,**

**Susan Wachter**  
**Rebuilding Urban Places After Disaster: Lessons from Hurricane Katrina**  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

SYMPOSIUM

**Simple, Protean, and Spontaneous**  
**Joseph Grima, Nina Rappaport, et al.**  
**The Drawing Center**  
35 Wooster St.  
www.drawingcenter.org

WEDNESDAY 28

LECTURE

**Yve-Alain Bois**  
**Absenting Oneself: Non-composition in 20th-Century Art**  
6:00 p.m.  
Columbia GSAPP  
Buell Center  
114 Avery Hall  
www.arch.columbia.edu

MARCH

THURSDAY 1

LECTURE

**Kenneth Frampton**  
**Architecture and Commodification**  
6:00 p.m.  
City College  
Shepard Hall  
Convent Ave. and 138th St.  
www.cuny.cuny.edu

EXHIBITION OPENINGS

**Johannes VanDerBeek**  
Zach Feuer Gallery  
530 West 24th St.  
www.zachfeuer.com

**Lorna Simpson**

Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

TUESDAY 6

LECTURE

**Hugh Hardy**  
**Restoration and Renaissance**  
7:00 p.m.  
General Society of Mechanics and Tradesmen  
20 West 44th St.  
www.generalsociety.org

WEDNESDAY 7

EXHIBITION OPENING

**Barcelona and Modernity: Gaudi to Dali**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

THURSDAY 8

EXHIBITION OPENING

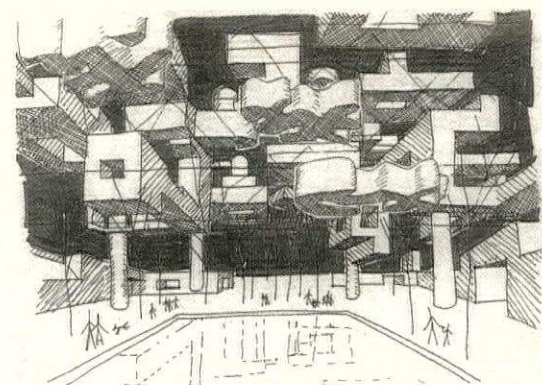
**Takashi Yasumura**  
**Domestic Scandals**  
Yossi Milo Gallery  
525 West 25th St.  
www.yossimilo.com



GORDON MATTA-CLARK:  
"YOU ARE THE MEASURE"

The Whitney Museum of American Art  
945 Madison Avenue  
February 22 to June 7

For the first time in 20 years, Gordon Matta-Clark's broad and genre-bending body of work will get a full-scale retrospective. Whitney curator Elizabeth Sussman has gathered drawings, sketches, photographs, film, and sculpture, along with ephemera from the Canadian Centre for Architecture in Montreal, that chart the ten prolific years of this architect-trained artist's career. The first section focuses on his early work in New York including the experimental exhibition space 112 Workshop he founded on Greene Street (which went on to become White Columns), his building cuts from tenement walls and floors in the Bronx, and a handful of performance pieces. A second section is dedicated to *Fake Estates*, the project in which Matta-Clark purchased slivers of city land overlooked in the division of property by city planners, and *Anarchitecture*, a collective he belonged to from 1973-74, which according to Sussman "is at the core of his ideas about how to have a personal relationship with space that's over, around, and beyond standing architecture." Among the films on view is a life-size projection of *Splitting: Four Corners* (1974); the resulting building cut (pictured above) is also included in the show.



YONA FRIEDMAN:

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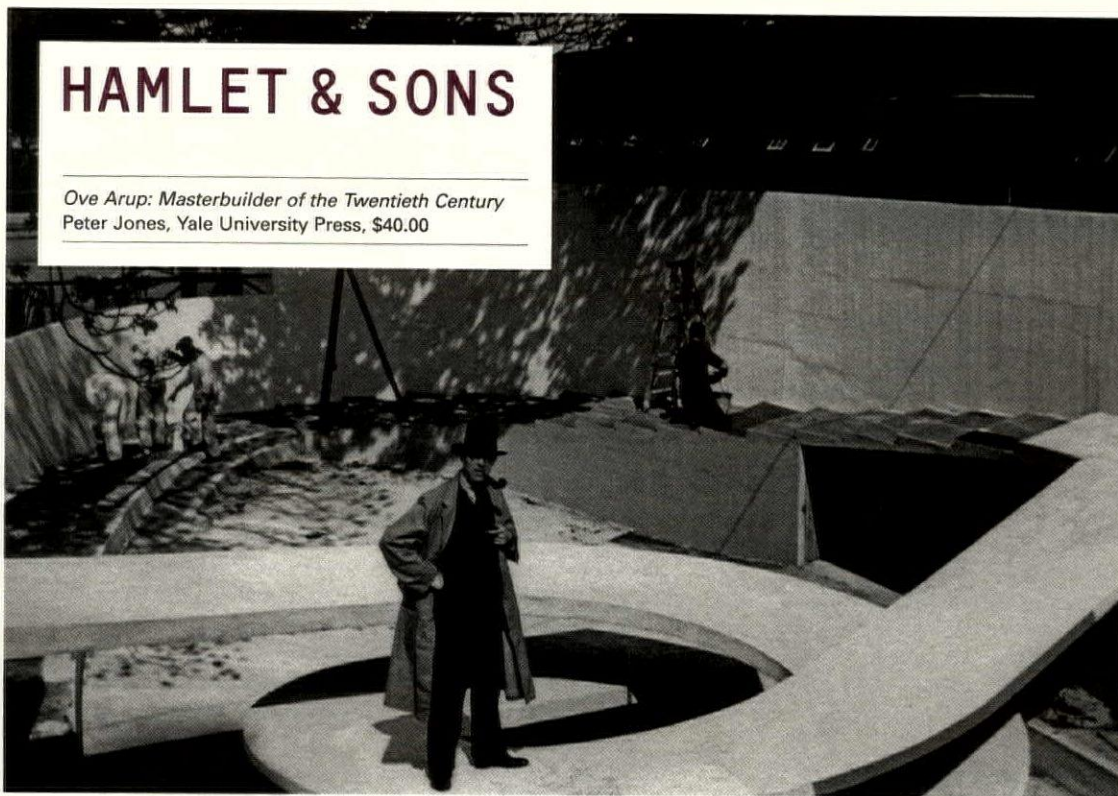
True to the spirit of Yona Friedman's theories of directness, simplicity, and spontaneity in architecture, the first ever show of his work in the U.S. presents a series of his drawings in what he calls a "spatial collage." Since 1956, when Friedman presented his manifesto *Mobile Architecture*, he has researched the living conditions of people all over the world and developed ideas of improving urban life through getting people to participate in creating spaces they want to inhabit. He is also interested in using drawings as a means to communicate, and the more than 150 on view, based on the series *A Better Life in Towns and Spatial Policy*, are representative of what curator Katherine Carl calls Friedman's "economy of means, whether it's with lines or materials." Friedman set parameters for this exhibition that were developed in collaboration with Normal Architecture Office: A large cardboard structure zigzags through the gallery space, allowing visitors to walk through and read Friedman's photocopy drawings and pictograms almost like a comic book. In conjunction with the exhibition, a symposium on Friedman's legacy will take place on Tuesday, February 27, at The Drawing Center.

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## HAMLET & SONS

Ove Arup: Masterbuilder of the Twentieth Century  
Peter Jones, Yale University Press, \$40.00



Ove Arup on the ramp at the Penguin Pool at the London Zoo, a collaboration with Berthold Lubetkin, 1934 (left). Arup designed the Kingsgate footbridge in 1964; watercolor by Roger Rigby, 1985 (below).



When the late engineer Peter Rice won the RIBA Gold Medal in 1992, he noted in his acceptance speech, "In the eyes of many, the Iago role [in Othello] is the role given to the engineer in modern life and in modern architecture of actually reducing by reason, to destroy or to undermine the kind of unreasonable and soaring ideas that architects might have." Rice's words carried the mantle of his mentor, Ove Arup, who pioneered the role of the consulting engineer in the 20<sup>th</sup> century. Rice describes Arup, who passed away in 1988, in his book *An Engineer Imagines* (Artemis, 1993) as "the Old Man," a vague and venerable figure who floated above and around a young, aggressive, ambitious organization" that Rice joined in 1956 because he had "heard that it was a place where an oddball could fit in." Arup had started the firm Ove Arup & Partners ten years earlier, at the age of 51. From the beginning,

he was the "Old Man," overseeing a lively and talented group of designers. Arup, Rice, as well as architect Philip Dowson all went on to win RIBA Gold Medals, and many other Arup leaders—including Arup, Dowson, Jack Zunz, Nigel Thompson, and Duncan Michael—have been knighted. The astonishing concentration of talent brought together by the "Old Man" is just one of his many lifetime accomplishments.

In *Ove Arup: Masterbuilder of the Twentieth Century*, author Peter Jones offers the best account so far of the emergence of the independent consulting engineer as a player in the post-World War II architecture scene. Arup struggled to articulate the challenge of the modern engineer throughout his career, devoting numerous speeches and papers to the topic, culminating in a key address he offered to his colleagues as they began to reorganize the partnership in 1970 to turn it into a

charitable trust. Jones devotes a full chapter to the so-called "key speech," which itself is worth a read (download it from [www.arup.com](http://www.arup.com)).

Arup was the first of his kind. Of course, he had peers, such as the Norwegian-American Fred Severud (1899–1990) and the German-British Felix Samuely (1902–59), but he identified better than anyone the role available for a consulting engineer that is both independent of contractors and, as a consultant, not principally responsible for whole works, as architects and civil engineers are. He came to this understanding and started Ove N Arup Consulting Engineers in 1946 after a fascinating trajectory. He was born in Britain but his family moved to Hamburg soon after. He went to school and university in Denmark, studying philosophy and then engineering. He worked for concrete contractors in Denmark and in London, until he started a contract-

ing and civil engineering firm, Arup & Arup, with his cousin Arne in 1938. Jones does an excellent job of weaving together this history with details about his family, his rather intricate love life, and the historical context of the prewar years into a very readable account. One gets a clear sense of Arup as an introspective, self-critical yet active man of his times—a "double outsider" as Dane and engineer in Britain.

Arup once wrote, with exasperation and humor, "There is such a lot of humbug in architecture, but there is a lot of stodginess in engineers. I am almost in favor of humbug, temperamentally." He even made reference to Oscar Wilde's 1890 essay "The Critic as Artist" to cast himself in the role of Ernest—an odd and thoroughly interesting role for an engineer to take for himself:

You have told me many strange things tonight, Gilbert. You have

told me that it is more difficult to talk about a thing than to do it, and that to do nothing at all is the most difficult thing in the world; you have told me that all Art is immoral, and all thought dangerous; that criticism is more creative than creation, and that the highest criticism is that which reveals in the work of Art what the artist had not put there; that it is exactly because a man cannot do a thing that he is the proper judge of it; and that the true critic is unfair, insincere, and not rational. My friend, you are a dreamer.

Arup was a Hamlet, brooding eloquently but in the end producing only a few works of his own. While it is clear how deep an influence Rice had on his collaborators, such as Richard Rogers and Renzo Piano, it is not so obvious when reviewing the key projects of Arup—from the Penguin Pool at **continued on page 18**

## WHAT'S NEXT FOR NEW ORLEANS?

New Orleans Now  
Center for Architecture  
536 La Guardia Place  
January 18

New Orleans has suffered two major crises: The first, Hurricane Katrina; the second, the failure of any government entity to make significant progress in rebuilding the city. Sixteen months after the natural disaster, there is still massive devastation. Much of New Orleans is still without basic city services; an estimated 200,000 people, close to half of the city's former population, are in effect refugees, and many of them are still living in emergency housing trailer parks. Over 900 projects are in the pipeline, but an estimated 50 percent of the tens of billions of dollars promised by the federal government failed to materialize and some of the planning efforts appear to have stalled.

What's gone wrong? And what are the current prospects for the city's recovery? *New Orleans Now*, a conference organized by the AIA New York Chapter's Disaster Preparedness Task Force and held at the Center for Architecture, provided some answers. At the oversubscribed event, attendees heard from a panel of seven architects and planners who are involved in various planning efforts in New Orleans. The conversation was moderated by Jed Horne, editor of the *Times-Picayune*, the main New Orleans daily.

The conference was held several days before the final public meeting in New Orleans for the Unified New Orleans Plan (UNOP), a unique if somewhat diffuse document that is attempting to mesh many different visions for the city's future. The UNOP has broad objectives, such as rebuilding every city neighborhood and ensuring the right of displaced persons to return home. It also draws from plans developed by local neighborhoods and city planning districts with the assistance of architects and planners from throughout the country. In addition, the UNOP seeks to reconcile the various projects and competing agendas of the many different government and independent planning initiatives that have taken form since the hurricane, including the state's Louisiana Speaks plan, the Federal Emergency Management Agency's ESF #14 plan, and the city-backed Bring New Orleans Back Commission plan.

New Orleans-based architect Steven Bingle, who is coordinating the UNOP, said that the experience has transformed his approach to design. "The most important lesson I have learned is the power of deliberative democracy," he said, adding, "It is not about architecture I grew up with or 'the vision thing.' It about staying alive, getting systems functioning again."

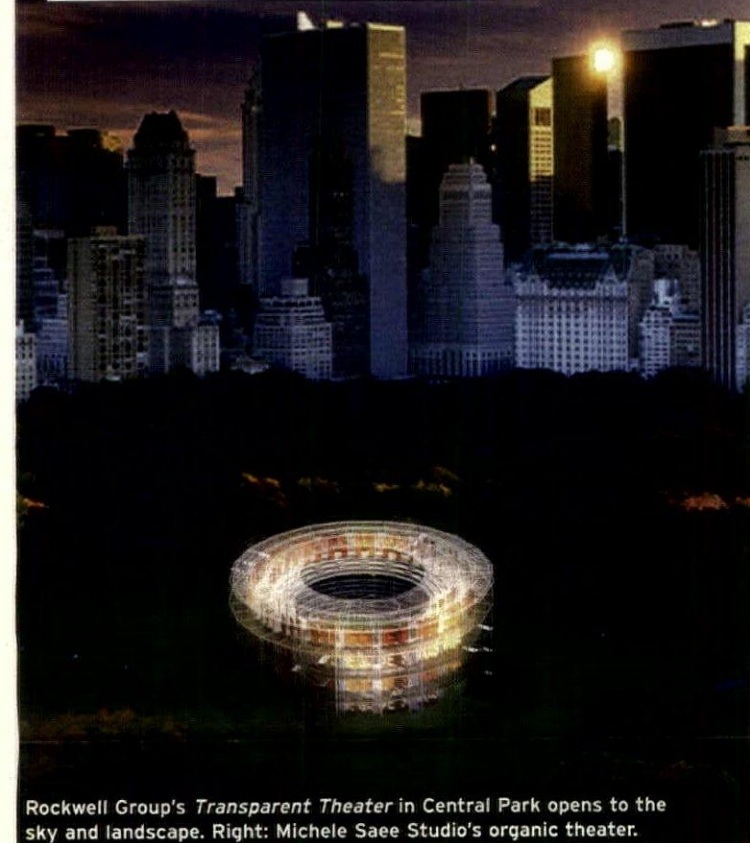
Some panelists blamed the rebuilding delays on the political tug of war that took place between the different powerbrokers at the federal, state, and city levels over the city's future, prior to the UNOP initiative. "Fundamentally, what happened is that six trains were trying to make it onto a single track," said Horne, referring to the competing visions offered by the various officials and their plans.

Another major problem with previous planning efforts is that "some of the initiatives were clumsy and top-downish," said Horne, citing several examples that riled up New Orleans residents. One economic redevelopment plan by New Orleans Mayor Ray Nagin that outraged preservationists called for building casinos along Canal Street, a major thoroughfare that runs past the historic French Quarter. The Bring New Orleans Back Commission created further consternation when it released color-coded maps with green dots that identified many areas as being too vulnerable to flooding to rebuild. According to Horne, many **continued on page 22**



# ARCHITECTURAL THEATRICALS

**Reinventing the Globe: A Shakespearean Theater for the 21st Century**  
National Building Museum  
401 F Street NW, Washington, D.C.  
Through August 27



COURTESY ROCKWELL GROUP AND MICHELE SAAE STUDIO

Following the tendency of modern theaters to interpret Shakespeare with a contemporary approach, the National Building Museum recently opened *Reinventing the Globe: A Shakespearean Theater for the 21st Century*, which is part of the Shakespeare in Washington festival. The show covers the legendary theater's various incarnations, but the highlights are the five designs for a new theater commissioned for the show. "We wanted to involve more current aspects of today's performance spaces in general," explained curator Martin Moeller.

The exhibition begins by illuminating the history of the original Globe, which was built in 1599, burned down in 1613, rebuilt a year later, then demolished 1644. The fact that so much about the original structure remains unknown has never stopped architects from developing fresh interpretations: There was an open-air version in Sweden made entirely of ice (built and melted in 2003), the Haller Globe built in three weeks out of prefabricated materials (Germany, 2000), and Norman Foster's 2006 proposal that makes use of an old military prison on Governors Island.

Moeller chose architects with a background in theater and stage design: South Norwalk, Connecticut-based theater consultant John Coyne; H3 Hardy Collaboration Architecture of New York; the Office of Mobile Design of Venice, California; the Rockwell Group of New York; and Michele Sae

Studio of Los Angeles. The essential concepts of Elizabethan theater, such as the intimate connection between actors and audience and a carnival-like, informal atmosphere, in combination with modern technologies, were meant to inspire the designs. "We wanted to encourage visitors to become more aware of the relationship between buildings and the activities they accommodate," said Moeller.

Most of the designers responded to the brief by packing their rather unreal designs with all-you-can-think-of technologies, from photovoltaic panels to simulcast monitors to wall-sized projections. Unfortunately, references to the Globe were more difficult to identify.

By giving a circular shape to its *Transparent Theater*, sited in Central Park, the Rockwell Group perhaps got the closest to addressing the Globe's precedent. Coyne's design involves stage monitors that, via the Internet, would virtually connect actors performing in different locations around the world—a clever idea if not entirely new. (Diller + Scofidio's 2000 stage piece *Jet Lag*, a collaboration with The Builders Association, merged live onstage performance with pre-recorded video images.) Michele Sae's design is also technology-heavy, a vague experiment in which computer software traces the movement of actors to generate the theater's impossible floor plans and mind-blowing glass enclosure. (Never mind that every architecture

student has derived shapes from a body's movements at some point!)

The most feasible of the projects was the Office of Mobile Design's trailer-Globe, an attempt to rethink the nature of Shakespearean performance: Once parked, the modular unit unfolds into a fully equipped outdoor theater. H3 Hardy's design also focused on mobility as a desired quality for theater, age-old and present-day: The firm proposes a 750-seat theater in Times Square, with a dramatic vertical dimension that brings the audience as close to the stage as possible, and a companion itinerant stage that brings free theater to as many people as possible, inspired by Public Theater founder Joseph Papp's 1960s mobile theater.

The designers clearly embraced the hypothetical nature of their task wholeheartedly, but their designs overall seemed heavier on image and effect than on conveying a sense of tradition or innovation with respect to actual theater design. Furthermore, they leave the Globe's mystery unsolved.

**MASHA PANTELEYEVA IS AN EDITORIAL INTERN AT AN.**



**HAMLET & SONS** continued from page 17 the London Zoo (1933–34) and the Highpoint I Apartments (1933–35), both with the late architect Berthold Lubetkin, to the Brynmawr Rubber Factory (1951), designed by Michael Powers of the Architects' Co-Operative Partnership, and the Sydney Opera House (1957–73), with Jørn Utzon—what constituted his touch, his style. The few works of Arup's own design one can point to are the elegant Kingsgate footbridge at Durham University (1964) and his famous chess sets, but these are not enough to convey a style or approach.

Here, Jones, a professor emeritus of philosophy and former director of the Institute for Advanced Studies in the Humanities at University of Edinburgh, argues that the point is not style but thought and forms of practice, and that Arup succeeds in creating "the organization, the 'composite mind,' so to speak, which can achieve a well-balanced synthesis from the wealth of available detail." Like his friend Walter Gropius, Arup was a strong advocate of "total design" or "total architecture," often borrowing the term to discuss his work. This meant the comprehensive attention to thought

and detail across all aspects of a building's design and engineering, including not just aesthetics, space organization, and materials but structure, construction, ventilation, and even plumbing. This "total" ambition drove his practice to become the near 8,000-person-strong global practice it is today.

While his philosophy became embodied in the success of his practice, the fact is, Arup followed a middle path between those of his contemporaries Pier Luigi Nervi and Buckminster Fuller, and ultimately produced neither a total work of his own nor a large body of writing. Arup consciously chose in 1946 to turn away from the contractor-engineer role that Nervi or his other friend, Felix Candela, followed. He also did not develop a radical design philosophy of change, despite his belief that "the scientist wants to explore nature ... the engineer wants to change [it]."

While Jones skillfully addresses the social and philosophical aspects of Arup's career, the book lacks a corresponding understanding of architecture and engineering design that does more than repeat the stated objectives of designers. Jones makes some errors—for example, the Penguin Pool ramps are novel because they act as shells not beams, resisting the loads through in-plane

"membrane" stresses—and he does not offer particularly useful criticism of the key works of Arup's career. For that, look to Françoise Fromont's *Jørn Utzon: The Sydney Opera House* (Ginko Press, 1998) or Victoria Perry's *Built for a Better Future: The Brynmawr Rubber Factory* (White Cockade Publishing, 1994). Nevertheless, he makes a good start in the right direction by identifying which works should be addressed by new critical studies, including the Hong Kong and Shanghai Bank, the Durham footbridge, the ill-fated Millennium Bridge in London, and Coventry Cathedral.

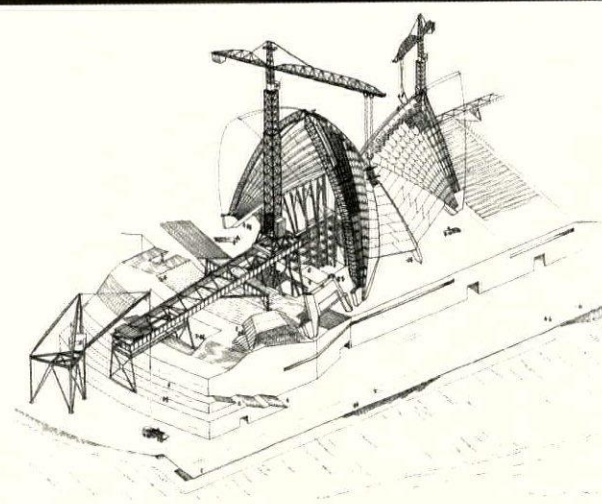
Jones affectionately portrays a figure who, like Hamlet, might one day say, "Imperious Caesar, dead and turned to clay/Might stop a hole, to keep the wind away/O that the earth which kept the world in awe/Should patch a wall t' expel the winter's flaw!" and the next day run off to Kuwait with a bewitching architect, or devote 16 years to build a great opera house for an ungrateful narcissist halfway around the world, because he loved the idea. The book is a great read.

**GUY NORDENSON IS A PARTNER OF GUY NORDENSON AND ASSOCIATES, WHICH HE ESTABLISHED IN 1997, AND A PROFESSOR AT PRINCETON UNIVERSITY. HE WAS THE FOUNDING DIRECTOR OF OVE ARUP & PARTNERS' NEW YORK OFFICE.**

**Millennium Bridge in London by Foster and Partners, 2000.**  
Below: Isometric drawing of the Sydney Opera Hall's roof construction sequence, 1963.



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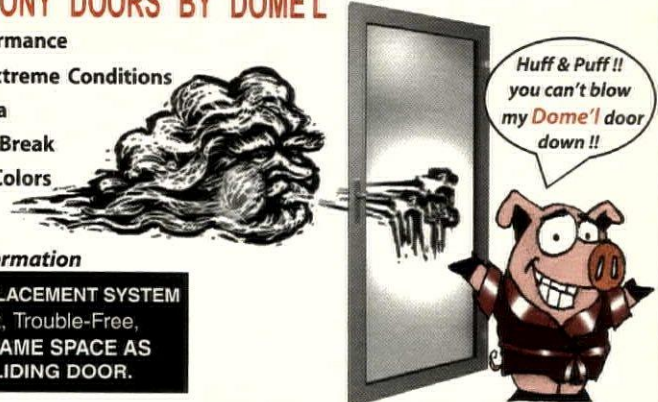
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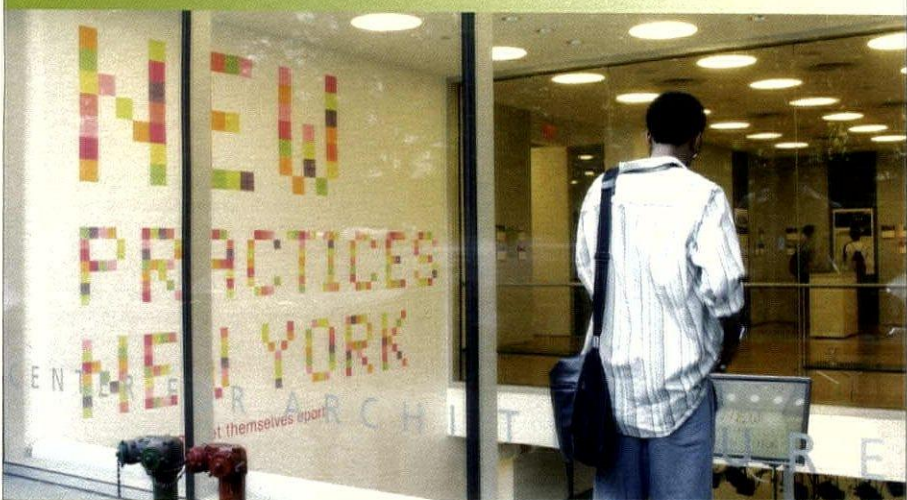
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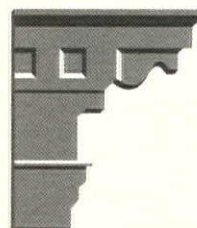
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The College of Architecture offers professional architecture degrees at both the graduate and undergraduate levels. In addition the College offers advanced architectural studies leading to Master of Architecture and Doctor of Philosophy in Architecture degrees. IIT has been involved in landscape issues and their influence on architectural education ever since Mies van der Rohe (architect) collaborated with Alfred Caldwell (landscape architect) on the IIT Architecture curriculum and on Mies' building projects, notably the IIT campus in Chicago and Lafayette Park in Detroit. IIT's MLA is Chicago's first professional Landscape Architecture degree, and this city provides an ideal location, with its diverse natural and cultural assets, and its rich history in park planning and landscape. A direct collaboration with the Chicago Botanic Garden, supplemented by the Morton Arboretum and other conservatories, offers a broad range of resources.

The College's mission is underpinned by certain guiding values: design excellence, technical expertise, advanced professional practice, and respect for design's contributions to society and the world around us.

Candidates should have an international perspective and a commitment to teaching and research. The College maintains traditionally strong connections to the community of national and global professionals and their practices. The curriculum is delivered largely by active practitioners in the Chicago region, thus these appointments support an active practice in Architecture or Landscape Architecture. Additionally candidates are expected to participate in scholarly and professional activities, provide services to the College and University, and collaborate in program development. There are significant and extensive ways that the Architecture and Landscape Architecture curricula share courses and instructors. Thus, we are particularly interested in candidates holding both degrees.

Candidates should have a strong interest in the relationship between teaching and professional practice, and hold an appropriate advanced degree within their area of expertise or have equivalent experience in practice. Candidates with the Ph.D. degree are encouraged to apply. Initial application for candidacy should include a letter describing the areas of interest in teaching, practice and research; examples of design work, research, and/or studio teaching; a curriculum vitae, and three academic or professional references. Review of files will begin in mid-February. Application materials will be returned if accompanied by return postage and envelope. Send application materials to Professor Mahjoub Elnimeiri, Chair, Faculty Appointments Committee, College of Architecture, Illinois Institute of Technology, S.R. Crown Hall, 3360 S. State Street, Chicago, Illinois 60616. Tel: 312.567.3263; Fax 312.567.5820; Email: [arch@iit.edu](mailto:arch@iit.edu). Web: [www.arch.iit.edu](http://www.arch.iit.edu)

Illinois Institute of Technology is an Equal Opportunity/Affirmative Action Employer. Women and minority candidates are strongly encouraged to apply.

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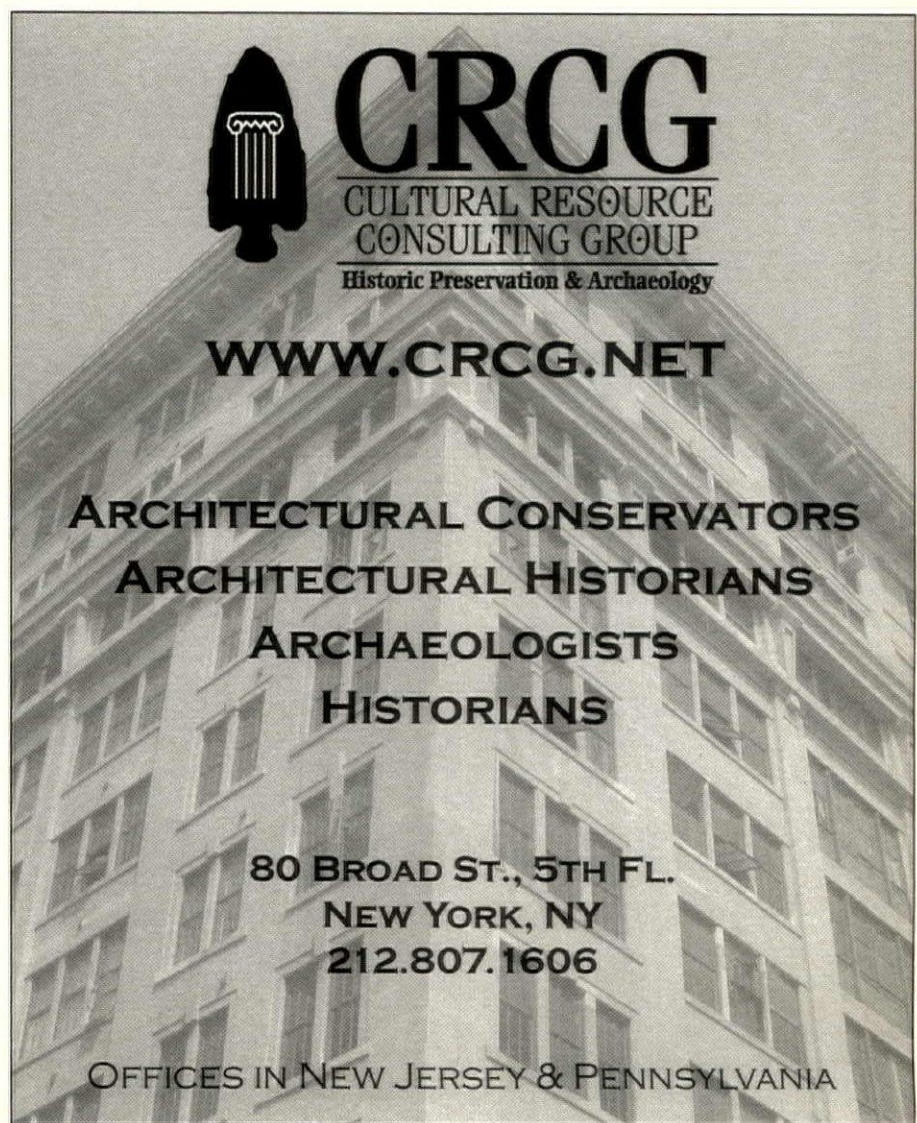
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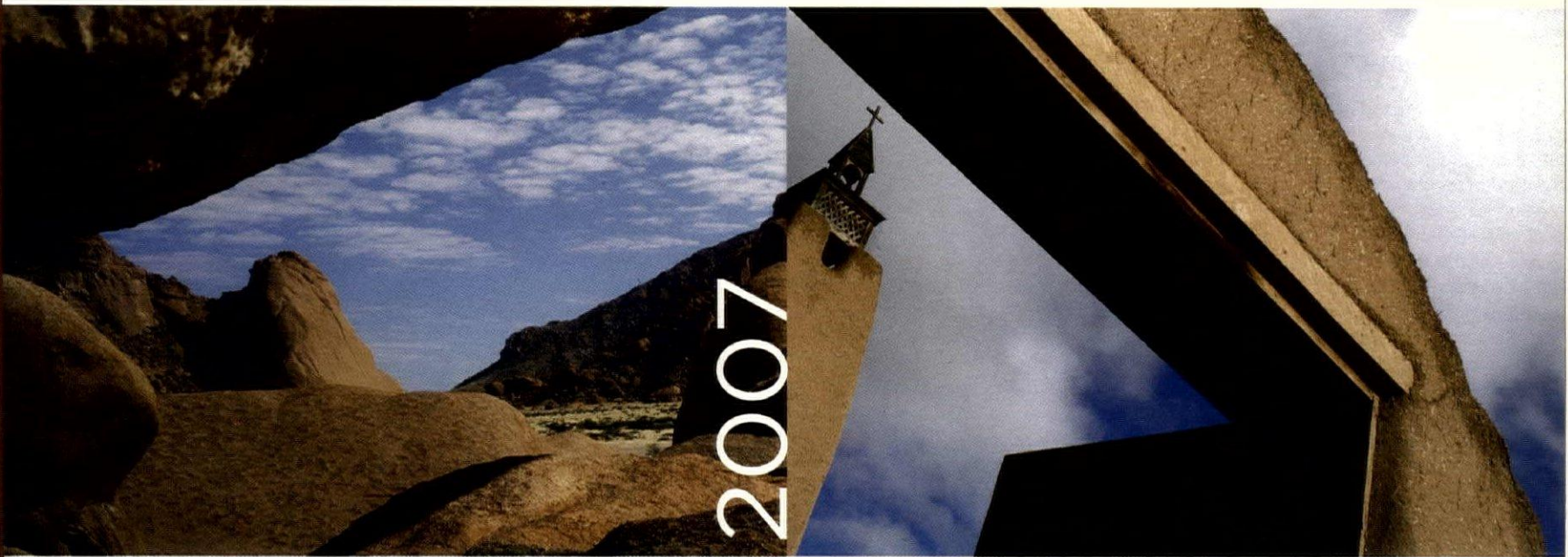
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# WHEN SILENCE IS BETRAYAL

It's difficult to say anything truly new about post-Katrina New Orleans, but to quote Martin Luther King, Jr., as I write on his birthday, "A time comes when silence is betrayal." Numerous writers and artists, such as Spike Lee, Mike Davis, Robert Polidori, and Eugenie Birch, have produced powerful, thought-provoking pieces about the place, the storm, and the response. Yet nothing could have prepared me for the visit to New Orleans that I undertook with my family over New Year's weekend, which forced me to rethink everything I thought I knew about a city's development, destruction, and rebirth. A friend and recent Manhattan transplant said to me before our arrival, "The parts of the city that were hardest hit are so much worse than 9/11—people just don't understand the scale of it." Indeed, the massive expanse of horizontal devastation that lay undressed in New Orleans a full 16 months after the storm is the most nauseating abdication of public responsibility I have ever witnessed in this country.

As many have noted, most of the central city—the French Quarter, the Garden District, Audubon Park—has returned to some sense of normalcy. This reminded me of the eerie days of working in Lower Manhattan after 9/11 as the rest of the city returned to its daily pace. But when Lower Manhattan was attacked, it was the nation's third largest business district, and as such, its fate was intertwined with that of hundreds of thousands of individuals of all races, creeds, and means. New Orleans' ruin is out of our nation's sight and mind, even for tourists who opt not to take the "destruction tour" in an air-conditioned bus. Unlike 9/11, there was no terrorist act in New Orleans to spark lasting national outrage. Instead, the city's tragedy, after short-lived infamy as breaking news, remains mainly local, afflicting poor and middle-class neighborhoods alike, well removed from view.

While visiting, we didn't see a single heavy construction vehicle, only the occasional pick-up carrying plywood and 2-by-4s. Boarded-up homes, or in some cases just foundations, extend miles into the horizon. Other than the admirable but ad hoc efforts of individuals or NGOs, there is no visible reconstruction effort.

This is not to disregard the well-intentioned efforts, many sponsored by national design and development organiza-

tions, to plan for rebuilding even in the face of unforgivable state and municipal ineffectiveness. Yet despite good intentions, these efforts seem to have paralyzed decision-making by suggesting that New Orleans should retreat to the higher ground of its pre-World War II boundaries in order to get development out of harm's way. Places like the Lower Ninth Ward should not be rebuilt, so the argument goes, because at 2 feet below sea level, the land is simply too vulnerable to future storms, particularly in light of global climate change. While this is somewhat rational, it doesn't stand up in the face of its social and racial implications.

Last month, *The New York Times* reported on yet another so-called natural disaster in Malibu, California: a fire that destroyed five homes, including that of actress Suzanne Somers. Three hundred firefighters doused the fire in three hours. The article closed by stating, "Malibu, where the rich and famous live along choice beaches and rugged hills, has periodic disastrous fires, floods, and mudslides."

Similarly, when I moved to Berkeley for graduate school in 1992, the Oakland hills were rapidly recovering from the 1991 firestorm that scorched 1,500 acres, destroying more than 2,500 homes. A scant 11 months later the rebuilding had begun in earnest. Several of my professors had commissions to replace enormous homes on precipitous hillsides, leaving me to question who subsidized the irrational water, emergency response, and roadway infrastructure required to make such development possible (answer: the folks in the flatlands). By 1993, as reported by *The New York Times*, "About 1,000 Oakland homeowners...received retroactive full coverage for the cost of replacing or repairing their homes, in a move that both industry and government officials described as 'unprecedented.'" Mainly wealthy and white, the residents used their political leverage to pressure the flow of insurance proceeds, and will no doubt do so again. The June 1995 issue of *Planning* magazine stated that "the Oakland-Berkeley hills have burned 14 times in the last 70 years."

Two wrongs don't make a right, and it would be incorrect to state that flood-prone areas of the Gulf Coast should be rebuilt exactly as before simply because wealthy Californians wield the clout to do the same. However, to blithely tell poor black communities (particularly in the Lower Ninth, which featured as much as 50 percent home ownership) that they can't rebuild on their environmentally vulnerable land while not telling wealthy white communities the same is unconscionable. To uphold such standards fairly, marginal coastal areas from the Hamptons to Miami Beach would become uninhabitable through public decree, and lawsuits would be

filed that would make the *Kelo v. New London* eminent domain case look like a schoolyard spat.

Furthermore, to look at Katrina's devastation as a purely natural disaster is to miss essential elements of the story. The Lower Ninth was decimated by a storm surge that broke through a levee on a man-made canal. Much of the damage to St. Bernard Parish occurred because of "MR-GO," the Mississippi River-Gulf Outlet, a shipping canal from New Orleans to the Gulf that local communities have raised concerns about for years. A Louisiana State University report stated that the canal formed "a funnel" for the storm surge, "making it 20 percent higher and 100 to 200 percent faster as it crashed into the city."

Much of the devastation could have been avoided through proper canal and levee design, and much could be done in the future within the context of widespread rebuilding, even in low-lying areas, to protect the residents and culture of New Orleans. My home state of West Bengal, India, and neighboring Bangladesh are densely populated, soil-rich river deltas that experience periodic but not necessarily devastating flooding. Age-old strategies like building homes on piers are ubiquitous in such places. A quarter of the Netherlands is below sea level, yet the nation is protected by a highly sophisticated system of dikes and levees. In New Orleans, a state-of-the-art levee system (current levees have essentially been rebuilt to pre-Katrina protection levels), combined with high-tech stilt housing such as SYSTEMarchitects' prefabricated "Burst" homes—each costing little more than a FEMA trailer—could create a safe new environment that would catalyze the return of New Orleans' lost communities.

Everything about post-Katrina New Orleans is big; nothing about it is easy. Enormous problems persist beyond the physical challenges, in realms such as schools, crime, and governmental capability. Yet the wonders of the Crescent City, from its food to its music to its warmth, remain.

Like New York, New Orleans is both part of and transcendent of the national consciousness. Yet it seems to be a city that America has forgotten: When we departed on the peak travel day of January 1, the gates of the international airport were two thirds empty. Consider one last resolution for 2007: to go to New Orleans. One of the simplest ways to help is to enjoy the two and a half hours on JetBlue, and when you arrive, eat well, tip well, and leave the tourist areas. Donate to a good nonprofit. Look. Listen. And when the time comes to speak, speak out.

**VISHAAN CHAKRABARTI IS AN ARCHITECT, PLANNER, AND DEVELOPER IN NEW YORK CITY.**

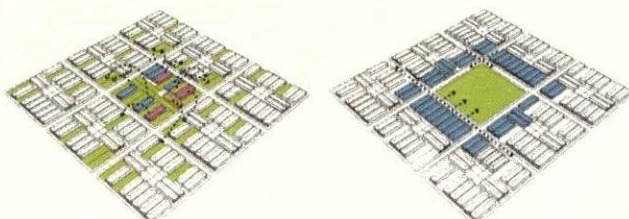
WHAT'S NEXT FOR NEW ORLEANS? continued from page 17

African-American residents from the flood-prone areas read the color-coded maps as a conspiracy against them.

However, by engaging local communities, the UNOP, which is privately funded by the Rockefeller Fund, the Greater New Orleans Foundation, and the Bush-Clinton Katrina Fund, is attempting to bring all of the various communities and power brokers together. A draft version of the plan was presented for review at New Orleans' City Hall on January 30 and is available at [www.unifiedneworleansplan.com](http://www.unifiedneworleansplan.com). After a period of review and modification, it will be presented to the Louisiana Recovery Authority for funding.

Michael Sorkin, director of the City College of New York's Graduate Urban Design Program, praised the grassroots nature of the UNOP but said that it needed to take clear positions on a number of key issues. Sorkin, who is director of Project New Orleans, a nationwide initiative of the design community to help the city rebuild, listed his concerns, which include: Who is going to represent the 200,000 residents who have been displaced? What will prevent old-style backroom political dealing from taking place once the final plan begins being implemented? And given that the UNOP is being developed outside the official process, what is its legal standing?

Of all the topics discussed at the conference, the future of public housing in New Orleans, which accounted for one tenth of the city's pre-Katrina population, ignited the most passionate debate. In flood-damaged areas, the Department of Housing and Urban Development (HUD) mandates the redevelopment of damaged public housing projects to be mixed-income, and calls for population density in the new projects to be reduced by two thirds. According to New York-based architect Frederic Schwartz, who is overseeing two district plans in an area of



**Frederic Schwartz Architects' New Orleans "greenblock" scheme consolidates private yards with a common green.**

the city that accounted for 43 percent of the city's pre-Katrina population, the federal government's mandates would reduce available public housing in his districts to one ninth of what it was before the hurricane. "HUD's philosophy is that density breeds poverty," said Schwartz, adding that he adamantly rejects the federal government's premise.

"The right of return" is a key objective of the UNOP. Further, bringing low-income residents back to New Orleans is viewed as being critical to the city's economic recovery, said Paul Lambert, who served as co-project director for the Independent Neighborhoods Rebuilding Plan. "New Orleans was a predominantly low-wage city," said Lambert. "The challenge is getting the housing back so you can get the employment base back."

Despite the uncertainty about the UNOP and the city's future, one thing is clear: New Orleans appears to be one of the most exciting places in the country to practice architecture. "New Orleans is kind of a red hot place to get a job," said Horne. "There is a new bohemia not seen since people discovered Seattle." **ALEX ULAM IS A MANHATTAN-BASED JOURNALIST WHO WRITES ABOUT ARCHITECTURE AND URBAN PLANNING.**

## RESOURCES

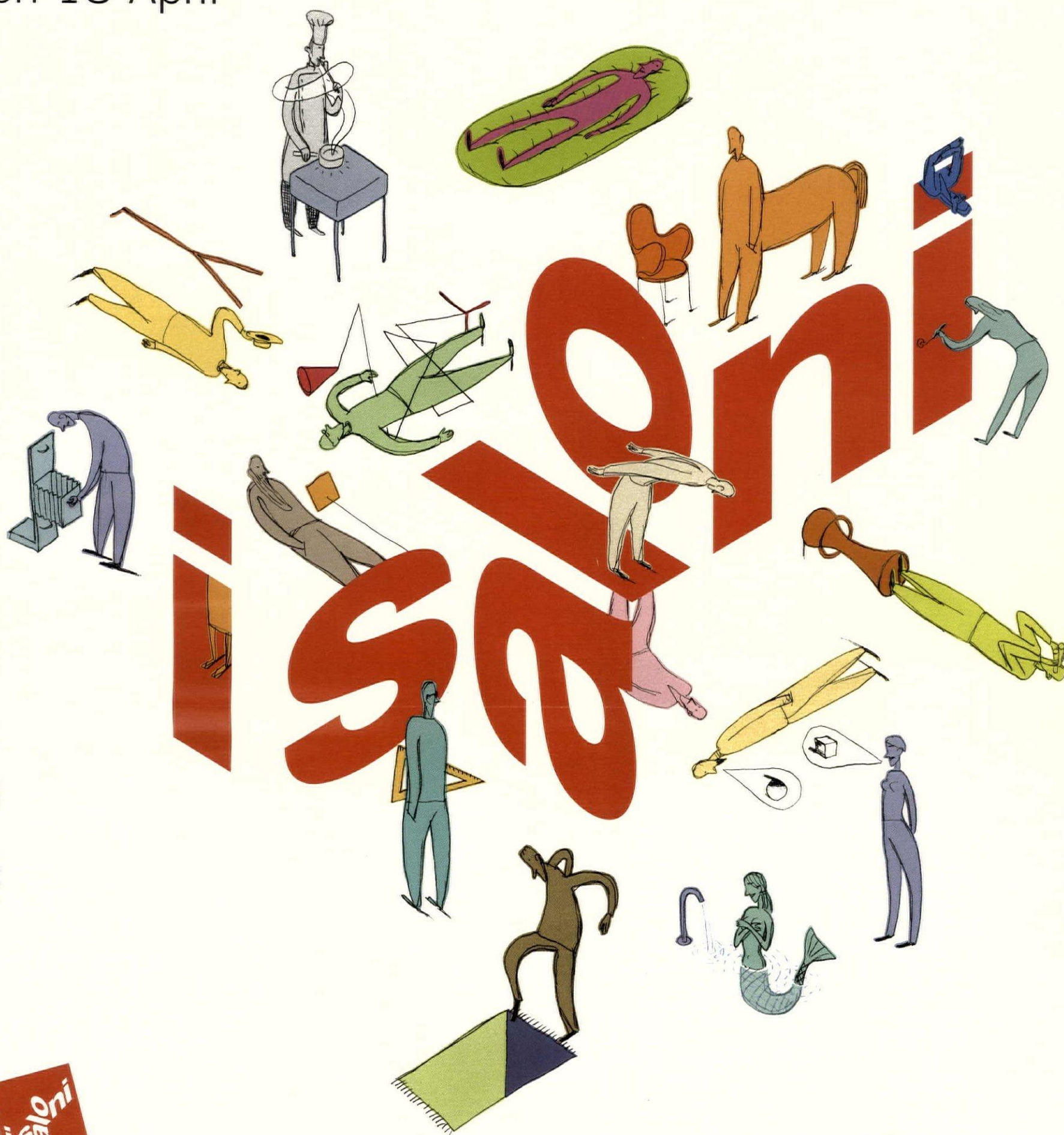
**OPEN: Luceplan Showroom** (p. 5): General contracting by Carlos Arturo Contracting, 42-07 204th St., Bayside, NY 11361, 718-724-4453. Wood panels and boxes fabricated by Piro's Furniture, 25-36 31st St., Astoria, NY 11102, 718-932-9512. Cashier's desk and mobile room fabricated by Jonathan Locke at Timehri Studios, 43-50 11th St., Long Island City, NY 11101, 718-784-8614, [www.timehristudios.com](http://www.timehristudios.com).

**IN DETAIL: School of American Ballet** (p. 9): Liquid-crystal glass manufactured by SPD Systems, 950 South Pine Island Rd., Plantation, FL 33321, 800-932-8110, [www.spd-systems.com](http://www.spd-systems.com). Sprung wood floors by Haywood-Berk Floor Company, 414 West Broadway, New York, NY 10012, 212-242-0047. Orange resin panels in entry area by 3form, 2300 South 2300 West, Ste. B, Salt Lake City, UT 84119, 801-649-2500, [www.3-form.com](http://www.3-form.com). Mezzanine furniture by Schiavello, 1 Sharps Rd., Tullamarine, Victoria, Australia, [www.schiavello.com](http://www.schiavello.com).

**OPEN: Pod Hotel** (p. 7): Custom stainless steel bunk beds and vanities fabricated by Neo-Metro, 15125 Proctor Ave., City of Industry, CA 91746, 800-591-9050, [www.neo-metro.com](http://www.neo-metro.com). Laminate material used to make modular furniture from Trespa North America Ltd., 12267 Crosthwaite Circle, Poway, CA 92064, 800-487-3772, [www.trespa.com](http://www.trespa.com). Carpet tile from Interfaceflor, 404 Park Ave. South, New York, 212-686-8284, [www.interfaceflor.com](http://www.interfaceflor.com). Fabric for bedspreads and backrests by Swavelle / Mill Creek Fabrics, 15 East 26th St., New York, NY 10016, 212-532-8670.



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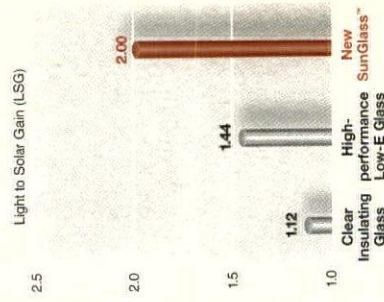
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