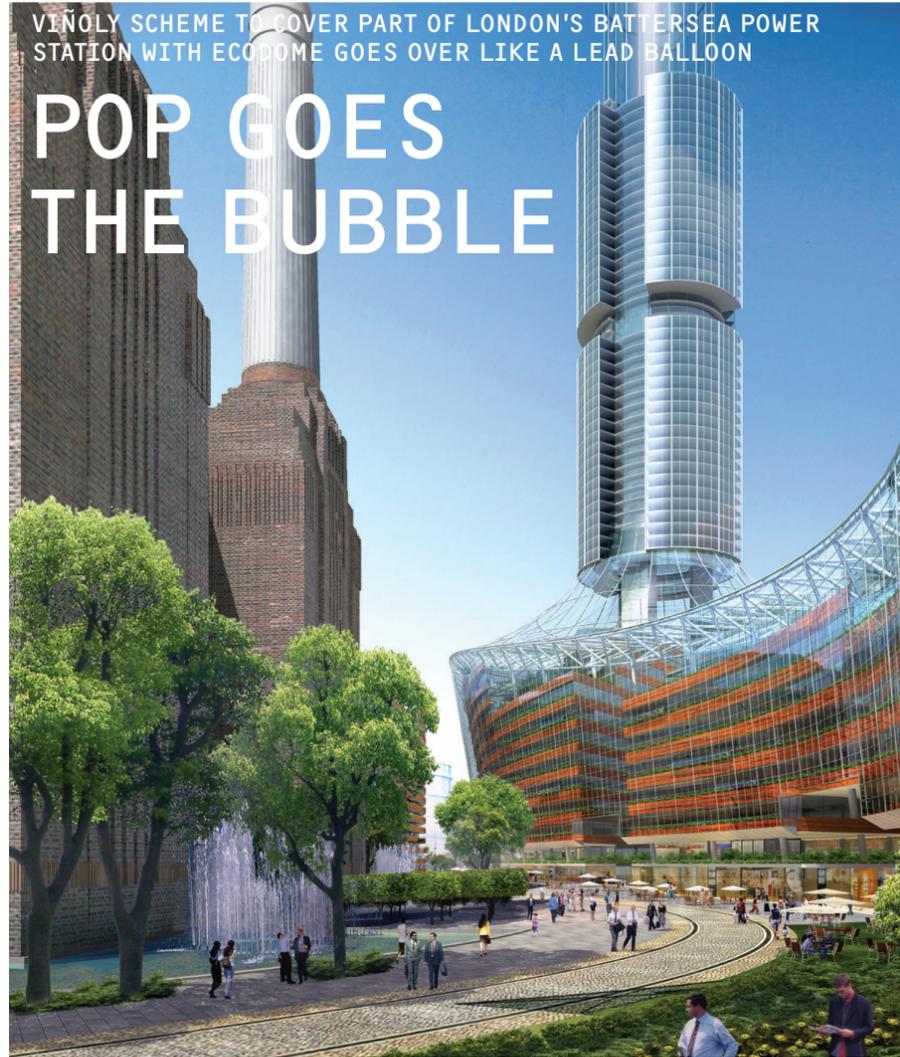


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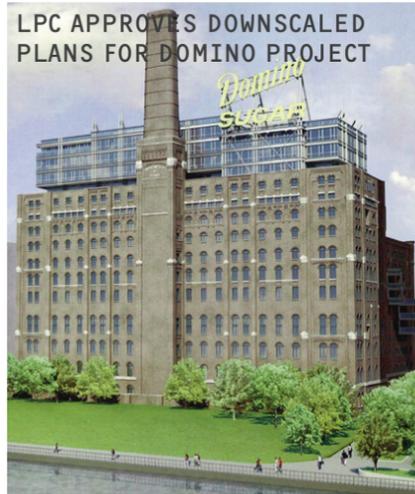
VIÑOLY SCHEME TO COVER PART OF LONDON'S BATTERSEA POWER STATION WITH ECODOME GOES OVER LIKE A LEAD BALLOON

POP GOES THE BUBBLE

Its four Doric chimneys bounding a sombre, elegant brick quadrant, the enormous Battersea Power Station is a beloved industrial relic on the London skyline. Disused for over 25 years, the building passed into cultural history when it appeared on Pink Floyd's album cover *Animals* in 1979,

replete with giant pig suspended between the two front chimneys. Its notoriety is about to get another chapter, however, as Londoners seethe over a newly-released masterplan by Rafael Viñoly.

The features of Viñoly's scheme are dizzying: landscaping of the **continued on page 8**



LPC APPROVES DOWNSCALED PLANS FOR DOMINO PROJECT

Sweet and Lower

Beyer Blinder Belle's initial proposal for Williamsburg's redeveloped Domino sugar refinery boasted sleek lines and disappearing edges meant to be all but invisible atop the recently landmarked icon. It was a typical move for projects under consideration by the Landmarks Preservation Commission, but given the industrial character of the Domino factory—technically three interconnected buildings—the commission wanted something bolder to match. And though it was not in their purview, they wanted something else: the factory's beloved Domino sign.

At a June 25 public meeting, the commission, expressing admiration for the updated scheme, got both on its way to a 7 to 1 vote in favor of the \$40 million restoration project. "I'm staggered at how fabulously this has turned out, being one of the cranky ones," commissioner Roberta Brandes Gratz said to laughter. "I'm thrilled because they've really shown that the problems some of us have had with these projects **continued on page 7**

DEVELOPERS ISSUE:

PROFILING DESIGN DEVOTEE NAMAN, RELATED'S STAR CHAKRABARTI, 2ND-GEN WALENTAS, AND MORE. PLUS OUR ANNUAL NEW BLDG GRID. PAGES 36-37

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CONTRACTORS TACKLE SITE SAFETY WITH NEW GROUP

WATCHING THEIR STEP

After each of the construction accidents that have plagued the industry this year, there has been a period of hand wringing, finger pointing, and calls for preventative measures, until the news cycle churns along and people forget. Louis Coletti, president and CEO of the Building Trades Employers' Association, is one of a group of industry professionals who wants to break that pattern. The push began when politicians started **continued on page 5**



MUM'S THE WORD FOR CHANGES AT THE CENTURY CLUB

EXPANDING PRIVILEGES

The Century Association is moving up. Formed in 1847 for artists, authors, and those who could establish they were sympathetic dilettantes, the club has long been one of New York's most **continued on page 11**

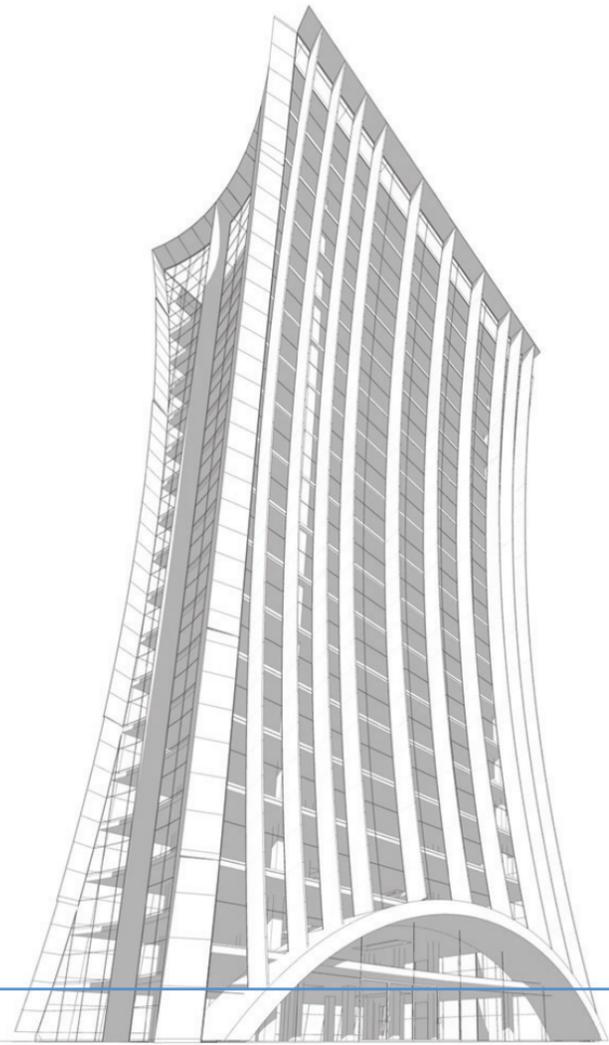


AFTER THE FLASH BULBS STOP: CHINA'S NEW ARCHITECTURE. SEE PAGE 55

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PRIVATE FUNDING, PUBLIC LIVES

Ask New Yorkers to name their favorite public spaces, and chances are you'll end up with a list that includes Central Park, Grand Central Terminal, maybe Rockefeller Center, and the main reading room at the New York Public Library. Depending on geography, you might hear some outer-borough suggestions, but without a doubt the list would be a mix of public and private initiatives, which is telling about the nature of New York.

Because they have been adopted so thoroughly into the fabric and affections of the city, it is easy to forget that spaces like Grand Central were built by a private entity—and in this case, a fairly ruthless one: the Vanderbilts' New York Central Railroad. You might recall that the company's main rival, the Pennsylvania Railroad, scored a victory in opening Pennsylvania Station, which broke the New York Central's monopoly on bringing riders and goods directly into Manhattan. And Penn Station's loss reverberates to this day in the decade-long struggle to replace it by turning the Farley Post Office into Moynihan Station. One of the revealing things about that tale is the changing ratio of public to private: After many years of looking at the conversion as a primarily transit-based and publicly-funded initiative, there was very little progress; the breakthrough came when the scope of the proposal expanded dramatically to include many more uses and buildings. There is a certain symmetry in the fact that Penn Station was built by one titan, and may well be rebuilt by two others.

As this story shows, few issues in New York City are ever clean-cut and straightforward, and responsibility for the public realm can be messy. As public funding for things like schools and parks gets harder to come by, and developers are willing to include public programming in order to build higher, the mix has gotten more and more common (see Matt Chaban's "You Get What You Pay For" on page 29). Some argue that the public is always on the losing end of the deal, and that the practice is poor policy. There are dozens upon dozens of examples where New Yorkers have been sold out for a pallid and useless "amenity," but it is also a problem to conflate public funding with public life. City streets and spaces and rooms become important parts of the public realm when people want to use them, and there are a thousand reasons—the distance is shorter, there are more shade trees, the people are more fun to watch—why we choose one place over another. Just because we declare something to be civic-minded or off base doesn't mean people will see it that way—just look at the city's unofficial network of public bathrooms, a.k.a. Starbucks.

One of the more successful examples of a blend between public and private is the renovation of the High Line. From the home-grown crusade of two neighbors to a centerpiece of the city's agenda for public space and an extraordinary incentive for private development, the project has shown that in some cases, blurry lines may be in the city's best interest. **ANNE GUINEY**

WATCHING THEIR STEP continued from front page hammering Coletti for solutions following the first crane accident this year Coletti told *AN* on March 25: "This is not the environment to have these discussions."

Their solution was the creation of the New York City Construction Industry Safety Council, a group of 17 construction groups, mostly contractors like Coletti's group, though they are also joined by a handful of developer and union organizations. The goal of the council, which was announced on July 1, is to take a proactive approach to safety using the industry's unique understanding of the issues facing construction sites.

The paradox is that New York City has one of the best construction safety records in the world, but with so much work being done—15 million construction hours in 2007, according to Coletti—and contractors stretched thin, accidents are more likely.

The council will encourage members to share as well as seek out best practices that could be embraced locally. The council will also develop a website to share ideas with members and the public. The final component will be an advocacy arm that pushes regulatory groups such as the Department of Buildings and OSHA to implement clearer, more consistent safety standards.

The exact structure and governance of the council has not yet been set, though Coletti did stress that decisions it makes will be impressed upon members, which the group hopes to expand to others such as architects, engineers, and equipment suppliers.

The Department of Buildings welcomed the news. "Development cannot take place at the expense of public safety, and it's going to take the industry's cooperation to make construction sites safer," Commissioner Robert LiMandri said in a statement. "The formation of the NYC Construction Industry Safety Council is a step toward that end."

Councilmember Tony Avella, a frequent critic of the department and what he sees as reckless development, also said that creating the council was a good move for the industry. "My own feeling, whether it's about construction or a pothole or anything in the city, it's the people that live and work there who know it best," Avella told *AN*. "In the case of construction safety, that means the contractors. It's good that they're sitting down and talking about these things."

Coletti is happy to oblige. "We need a new organization whose total focus is safety and prevention," he said. "That, for the first time, is what we've created."

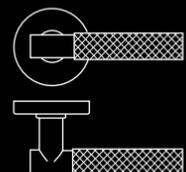
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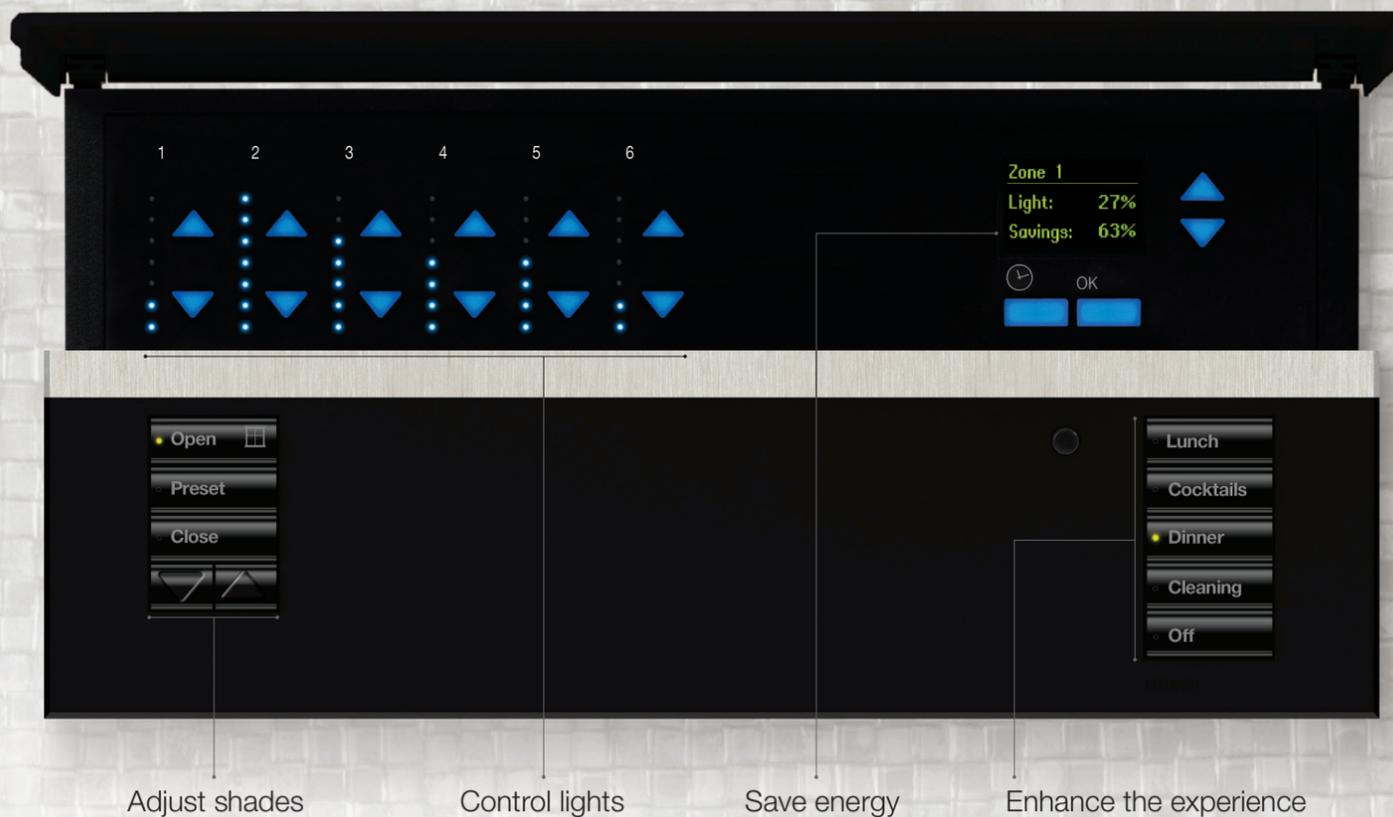


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THE ARCHITECT'S NEWSPAPER JULY 30, 2008

EAVESDROP: AARON SEWARD

EDIFICE DYSFUNCTION

Ever since the civil rights and feminist movements of the 1960s, architects have pondered a way to soften the oppressively phallic nature of skyscrapers. The latest and perhaps most hilarious (and probably subconscious) attempt at this dubious endeavor comes from **Daniel Libeskind**. In his design for an office tower and art museum in the heart of Milan, Libeskind has delivered a design that seems to mimic the flaccid male member. That, at least, was the impression it made on Italian Prime Minister **Silvio Berlusconi**, who, in a characteristically snide remark to the newspaper *Corriere della Sera*, expressed his dissatisfaction with the design by saying that the drooping structure emanated a "sense of impotence." Italian writer **Umberto Eco** seemed to agree. "Milan is full of people with crooked members," he said. "There will simply be one more in need of Viagra." Not one to suffer such a slight lightly, Libeskind fired back in an interview in the same newspaper with some wounding words of his own. "In Fascist Italy, everything that was not 'straight' was considered 'perverse art,'" said the architect. "My tower is inspired by the work of Leonardo da Vinci, and great Italian culture. [Mr Berlusconi] does not have the time or intellect to study these." Libeskind also accused the prime minister of hating foreigners. Anyone care to wager whether he'll still get the commission?

GLUTTONOUS DESIGN

William Drenttel, co-founder of design wunderblog *Design Observer*, has taken **Rem Koolhaas** and his CCTV Headquarters to task for being blatantly unsustainable, calling the building "the architectural equivalent of a gas-guzzling SUV." In order to keep the design's flying bridge from toppling over, the engineers at **Arup** had to load the structure with an inordinate amount of steel. At 55 stories and 4.8 million square feet, CCTV uses 40 percent more steel per square foot than the World Trade towers used at a combined 220 stories and 13 million square feet. Should we hobble our greatest flights of inspiration with environmental and social sensitivity? Well, as long as we have mercurial minds like Koolhaas' (he accepted the Beijing commission based on advice from a fortune cookie) and autocratic rulers of slave nations like China, we won't have to answer that.

GREEN YOUR ENTOURAGE

In his hit HBO show *Entourage*, **Adrian Grenier** may cruise the strip in Maseratis and Hummers, but in real life he's an environmental crusader! The curly-headed hunk is now hosting a show on the Discovery Channel called *Alter Eco*, in which he and another entourage, a "team of green activists, experts, and friends," renovate his 1920s Spanish villa in Los Feliz to the highest of 21st-century environmental standards. We assume that they also take bong hits, play video games, and rack up notches on the bedpost.

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SWEET AND LOWER continued from front page are solvable under the skilled hand of someone who really listens to what is being said."

The architects made four major changes to their proposal, which initially involved a five-story glass box set back from the river-side facade. The addition was lowered to four stories on the northern two-thirds and three stories on the southern third, which now accommodates the familiar yellow Domino Sugar sign. The bulkheads were also dropped into the mass of the addition, a change that cost the project 20,000 square feet, something Beyer Blinder Belle's Frederick Bland was quick to point out. "We really need every inch to fund affordable housing," he said during his presentation. Including several new towers designed by Rafael Viñoly, the project will have 2,200 units, 30 percent of which will be affordable.

Other changes included new storefronts and windows, which now have mullions that mimic windows in other parts of the building; the roughening of the addition, with metal rods aligned to brick pilasters below; and new "chutes," or conveyor-like segments that run between different parts of the factory. Two chutes currently connect the refinery to a 1960s bin building—the tall concrete structure presently sporting the yellow sign—which will be demolished to make way for a condo tower. The architects had proposed turning the breach of the chutes into two massive windows. The commission said previously it wanted something less polite, and the new scheme includes balconies that directly mimic the

angle and aspect of the chutes, a decision that pleased the commission. "It's a perfect way to approach this," commissioner Pablo Vengoechea said.

And though the meeting was not technically open to public comment, commission chair Robert Tierney read two letters of support from the City Council, one from the chairs of the council's Landmarks and Rules committees, Jessica Lappin and Diana Reyna respectively, and another from the local representative, David Yassky.

The one dissenting vote was cast by commissioner Margery Perlmutter, who generally favors modern projects more than her colleagues. She said she would rather have seen the refinery left alone, with its density shifted to the surrounding towers designed by Rafael Viñoly Architects. "I don't think this building should be used to cover gap financing," she said.

Tierney could not have been happier. "Overall, this is a landmark project on a very important landmark building that will say a lot for this generation and future generations about the industrial waterfront in Brooklyn," he said. "I applaud everyone on this. We've come a long way, and I believe it's a very approvable project."

Susan Pollock, the project manager for the developer CPC Resources, said the team hopes to enter the Uniform Land Review Process, the next step in the public review, by early fall. She also added that changes to the Viñoly towers were being made that involved the location, mix, and massing of the towers, but not their height. **MC**

OPEN > RESTAURANT

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Designers: Rickenbacker + Leung



AMY BARKOW/BARKOW PHOTO

Designed with Ethiopian history, tradition, and cuisine in mind, the layout and design of Ghenet provide a look inside that culture while maintaining a cool contemporary vibe. The English translation for the restaurant's name is "paradise," and designers Shawn Rickenbacker and Sam Leung use abstract patterns and local carving techniques to create their own version of that ideal. Metal screens, laser-cut with traditional symbols and patterns, provide a backdrop for the space and are illuminated from behind, casting impressions and shadows onto the floors and walls. An undulating ceiling made of grass cloth draped over a wooden frame mimics traditional Ethiopian tents, creating an intimate space for patrons to dine. **DANIELLE RAGO**

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OPEN > RESTAURANT

> KURVE

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DANIELLE RAGO

Kurve, a modern Asian restaurant that hugs the corner of an East Village brick building, is a world where right angles melt into curvaceous shapes and transitions appear seamless. The lounge cum restaurant is characterized by its brightly colored wallpaper and white polycarbonate chairs, both designed by Karim Rashid. "Rashid likes to use positive colors in order to represent the energy of a space," said Camila Tariki, the project architect. Accordingly, fuchsia, fluorescent lime, aqua, and white set the tone of the wallpaper, a vibrant mural where graphic design and architecture can meet. On one wall, three egg-shaped windows peek out at Kurve's staid brick neighbors. Large, backlit mirrors float slightly away from the wall and transmit the radiance from a television and colored bulbs behind them. The curved white communal table at the entrance and centrally located bar and lounge booths further in seem afloat in the room. The storefront's glass doors allow Kurve's color and energy to radiate outward while drawing patrons in. **OLIVIA CHEN**

LONDONERS BURST THE BUBBLE continued from front page 38-acre site that incorporates a six-acre riverside park, a pier restaurant and continuation of the westward Thames river walk, and a separate water feature. The station will, for the first time in 25 years, regain its original function, generating power from a biofuelled heat-and-power plant underground. The restoration will accommodate a luxury hotel, an Energy Museum, housing, public gardens, and a riverside balcony above two floors of vital retail space; the station itself is flanked by residential development, including affordable housing. Ambitious as this may sound, it is dwarfed by commercial property on a former brownfield to the south. That campus of office buildings and gardens, comprising 2.5 million square feet of office space, more housing, and a transport link extending the London Underground system—is enclosed in an extraordinary transparent "ecodome," the largest and most advanced sustainable development in the U.K. Crowning this re-imagining of the Fullerdome will be a transparent ventilation chimney that rises to 984 feet, symbolizing the city's commitment to sustainability.

The principle behind this giant greenhouse is simple. At a recent public lecture, Viñoly explained, "it's like a giant oven." The transparent ETFE material and interior geometry of the ecodome use solar power to create a convection flow of air released through the massive chimney, resulting in a controlled, naturally ventilated environment. The outcome is a projected reduction in energy demand for air conditioning from the enclosed buildings by up to 67 percent,

and an estimated annual saving of 16,000 tons of carbon dioxide emissions.

However, it is the design's visual analogy to science fiction, rather than its basis in science, that has drawn gasps. Ex-president of the Royal Institute of British Architects George Ferguson deemed the scheme "a menace to London"; critic and ex-director of the Architecture Foundation Rowan Moore bristled with indignation in an article titled "A Towering Affront to Common Sense," in which he calls the scheme "spectacularly, riotously, extravagantly nuts."

Viñoly is swift to counter opposition concerning the form of the ecodome as evidence of ignorance or denial of the green technology employed. "We experimented with two chimneys, shorter chimneys, thinner chimneys; this is what works, that's why it is the way it is," he maintains. The developers opine that climate change has not been adequately addressed by their industry and on this, London's largest single development site, they certainly make no bones about bringing that most seductive of credentials to the forefront of their agenda.

With planning permissions yet to be granted, the developers would be right to be wary. London's newly appointed Conservative mayor Boris Johnson and his crony, councillor Sir Simon Milton, are notoriously unsympathetic towards any affront to London's skyline. Mulling it over could take up to three years—jeopardizing both the estimated completion date of 2020 and the disintegrating old power plant. London's architectural sophistication has made enormous strides in the last decade, but this may be a step too far. **SHUMI BOSE**

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MATT CHABAN

COLUMBIA INKS DRAMATIC DEAL WITH MANHATTANVILLE HOLDOUT

AND THEN THERE WERE TWO

Columbia University's plans for a new 17-acre campus in Manhattanville have been complex and controversial from the start, but the process took a peculiar turn recently when a long-time critic and holdout struck a deal with the university. Anne Whitman, owner of Hudson Moving and Storage, led the fight to have some or all of the Manhattanville neighborhood landmarked, including the seven-story stable building that her father purchased in 1972 and that has housed their moving company ever since. On June 10, Columbia announced a land swap with Whitman, trading her plot at 3299 Broadway for one on Audubon Avenue adjacent the Columbia University Medical Center.

The university will build a new building on the site, which Whitman will own, and, for the *coup de grace*, will affix the 1909 Beaux Arts facade of the original building to the new one. And lest the site's history be forgotten, Columbia also agreed to place plaques on whatever Renzo Piano-designed building will replace it on the new campus, "honoring the history of the building and Ms. Whitman's parents, Sheila Anne and Joseph Albert Zuhusky," according to a statement from the university, which also called the deal a "win-win" for Whitman.

Whether Whitman agrees is an open question. Reached for comment, she then demurred via email: "The move of my historic facade to another location is being handled by Joe Bolano of Columbia University. I believe that if a story is to be told, then CU should provide the info."

To some observers, this suggests that Columbia has muzzled yet another seller, as has been the case throughout the buyout of Manhattanville. Asked if this was the situation, Whitman, previously an outspoken critic of the school's plans, did not respond. "Columbia can be very difficult to deal with," said Jordi Reyes-Montblanc, former chair of Community Board 9 a leading opponent of the Columbia plan until the City Council approved it last fall. "Even when you think you have a deal, they can make life miserable for you."

Reyes-Montblanc pointed to El Florida,

a Cuban restaurant and adjoining tapas bar that had an understanding with the university that it would be relocated within the new development after it sold its property at the corner of Broadway and 125th Street. The deal has since fallen through after a dispute over taxes and rent during the businesses' temporary relocation. "Make sure that whatever deals are made with Columbia are vetted and double-vetted and make sure every 'i' is dotted and 't' crossed," Reyes-Montblanc said. A Columbia spokesperson said that the school does not comment on ongoing negotiations.

Nick Sprayregan, one of two remaining holdouts, believes Whitman's sale was not amicable. "Despite the tone and language of this announcement, it is my belief that my friend Anne Whitman sold only due to the cumulative effects of four years of constant pressure from Columbia to give up her property," Sprayregan, owner of Tuck-It-Away storage, wrote in an email.

A major issue had been Columbia's threat to use eminent domain against owners who did not sell. With property values in doubt under such circumstances, owners were faced with take-it-or-leave-it deals. Still, Whitman's arrangement gives hope to Sprayregan, who wants to trade three properties on the west side of Broadway for an equivalent holding across the street. (This would cut into Columbia's total footprint, however, and the school has so far been unresponsive to such an offer.)

"I stand ready to speak to [Columbia] President [Lee] Bollinger about a swap of properties so that both my family and Columbia can remain in Manhattanville," Sprayregan wrote. "Otherwise, I remain steadfast in my desire to combat Columbia's unethical threats."

Those threats may become reality. On July 17, the Empire State Development Corporation signaled support for the project and its use of eminent domain by declaring Manhattanville blighted, what could be the first step in seizure proceedings. Following the announcement, Bollinger requested the state begin such considerations. **MC**

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THE ARCHITECT'S NEWSPAPER JULY 30, 2008

IN DETAIL > DIGITAL WATER PAVILION, ZARAGOZA, SPAIN

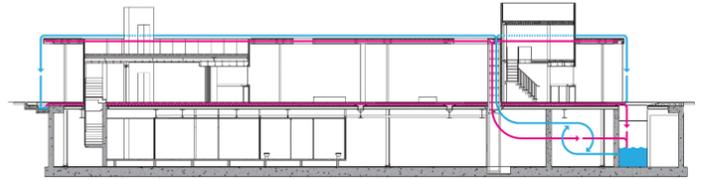
M.I.T. AND CARLO RATTI ASSOCIATI WITH ARUP



Water is everywhere at Expo 2008 in Zaragoza, Spain, as the municipality makes way for an impressive array of installations and events that touch upon the maintenance and conservation of the globe's fresh water supply. Sited along the banks of the Ebro

River, the Expo hosts pavilions from some hundred-odd nations (the USA not included), as well as a 260-foot-high tower designed by Enrique de Teresa to resemble a drop of water, a bridge designed by Zaha Hadid to resemble a gladiolus opening

and closing, and a river aquarium. Even the Expo's mascot, a drop of water named Fluvi, wages battle against the evil Sec, a pink blob who enjoys polluting and squandering the wet stuff. Amid this spectacle, the visitor's information center stands



out: Its curtain wall is water. The design team was led by two MIT professors, William Mitchell and Carlo Ratti, with engineering help from Arup. Sited between the train depot and the entrance to the fairgrounds, the structure will later serve as a permanent entry point for a planned "digital" mall that will explore new types of public spaces.

World's Fairs have often been showcases for the next generation of architectural systems—the Crystal Palace at London's 1851 Expo is the most obvious example—and Mitchell and Ratti had similar ambitions. They turned to an idea bandied about since the advent of the digital revolution but not yet convincingly realized: that a building might adapt to accommodate the changing needs of its users. Of course, this isn't easy to accomplish with conventional construction materials, which as a point of physical necessity are rather sturdy and unmovable; water, on the other hand, is entirely tractable. Never mind that water does none of the things we usu-

Valves in the pavilion's ceiling release water in droplets that become pixels in a screen that scrolls downward.

ally like our buildings to do—insulate us from the elements, keep us dry, etc. Glass didn't do a very good job of those things in 1851. And while we may not be seeing a lot of office buildings in the near future made of water, the idea of a structure whose walls are liquid, and thus reconfigurable, was simply too irresistible, and Zaragoza gave the proposal the green light.

The MIT scheme allows water to fall in sheets from the pavilion's ceiling and controls this flow with a series of closely placed solenoid valves—3,000 of them total. The valves open and close, creating gaps in the "wall" that, through coordination, can be adjusted to make patterns or spell out messages. In essence, each droplet of water that falls through a valve becomes a pixel in a screen that scrolls ever downward. The valves are controlled through a central computer that uses open-source software

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and can be tailored to different needs. In addition, the pavilion is outfitted with motion sensors that detect when someone approaches and cause the water wall to part, allowing entry without an involuntary shower.

Architecturally, the pavilion strives for purity. The roof is a simple rectangle of welded black steel covered in a three-inch layer of water and supported on a series of stainless steel pistons that can raise and lower it. Usually positioned at 13 feet high, the roof can be lowered to eight feet in the event of high winds, which would blow the water wall all over everybody, and all the way to the ground, at which point the building effectively vanishes. Two glass boxes pierce the roof, one housing the information center, the other the tourist office.

The materiality of these boxes, combined with an Alucabond coating on the ceiling, creates shimmering reflective surfaces inside the pavilion. The floor is composed of a steel grating that allows the falling water to drain into a common cistern housed on a lower level, from which it is recycled



COURTESY CARLO RATTI ASSOCIATI

back to the roof through a series of pipes.

By all reports, the Digital Water Pavilion has been a big smash among locals and tourists alike, but not necessarily for the reasons intended by the team. In spite of the wow factor of having a wall of water part at your

approach, it seems that many visitors prefer to make a game of trying to jump through the gaps left by the falling shapes and letters. It goes to show that you can't always account for how people will use a building.

AARON SEWARD

EXPANDING PRIVILEGES continued from front page private institutions—and, always, a home to at least a handful of prominent architects. Since 1891, the Century has been housed in a five-story building on West 43rd Street designed by McKim, Mead & White. Early this year, Hugh Hardy of H3 Architects was elected the Century's president, and now the organization is set to add to its historic facilities from the upper floors.

The club, which is normally closed every August, will be closed both July and August this summer and next in order to complete the expansion that has so far attracted almost no notice, in spite of the building's landmark status.

In the style of the British clubs on which it is modeled, the Century manages to maintain a strict code of privacy. Membership rules forbid its approximately 2,000 members from speaking of the group's goings-on to anyone who is not a member. Several architects, including Hardy, abstained from comment while offering a few tantalizing but unsubstantiated clues concerning the extent of work, including whether or not the building was stable enough to accommodate alterations and if long-discussed overnight hospitality rooms were part of the plan.

A ten-year employee who spoke on condition of anonymity explained that the club is planning to create an enclosed space from an upper level, which will be available to members to rent for private parties. The speculation about the overnight guest rooms seems to be for nought. (At a Landmarks

Preservation Commission public hearing on May 20, an application "to alter an entrance" was withdrawn.)

This account is consistent with a Department of Buildings permit visible on the agency website that calls the project an "addition of a horizontal extension to the existing fifth floor at setback on roof of McKim, Mead & White's Century Association Building of 1888."

Byron Bell, of Bell Donnelly Architects, is overseeing the project. A Centurion, as the club's members are known, Bell has for 20 years also served as the club's architect. He declined to comment beyond acknowledging the group's plan to "put an addition on the top," adding that "the Century Association is a private organization, and its members do not speak about what goes on at the club."

At a glance the scene on 43rd Street, between 5th and 6th Avenues, looks very much the part of an active construction site. The building's windows are boarded over, scaffolding is up along the street, and construction workers file in and out.

Things don't change quickly at the Century. It wasn't until 1989, when, under the threat of legal duress by way of a Supreme Court ruling, the organization finally allowed women into its membership ranks. Mildred Schmertz, editor-in-chief of *Architectural Record* at that time, and Anges Gund, a MoMA trustee—along with Brooke Astor and Jacqueline Kennedy Onassis—were among the group's first female membership nominees. **JOHN GENDALL**

POINTE WORK



Pointe work, the act of dancing on the tips of the toes, requires both strength and skill. **Diller Scofidio + Renfro** had to do some pointe work of its own when creating an addition within the **School of American Ballet at Lincoln Center**. The designers floated two new studios within an existing one, choosing structural steel for its ability to accommodate the long spans necessary while adapting to the existing structure and maintaining a delicate, sinuous profile, so like that of a ballet dancer's.

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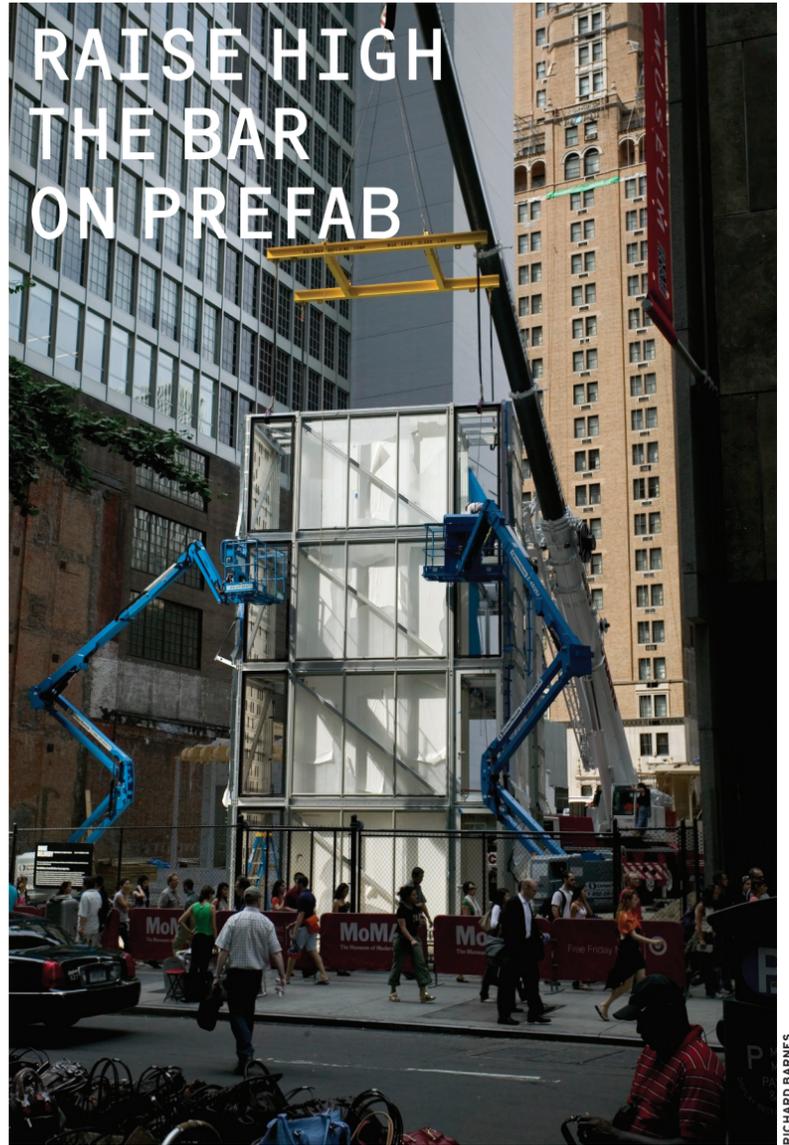
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There is something delightful about the Museum of Modern Art's new prefabrication show *Home Delivery: Fabricating the Modern Dwelling* that opened on July 20. On an empty lot west of the museum, future home of Jean Nouvel's *Tour de Verre*, five full-scale contemporary prefabricated houses have been built, creating, as curator Barry Bergdoll put it, "the world's strangest subdivision."

It's a rare sight to see single-family houses in Midtown Manhattan and rarer still to see something as small as the silvery micro compact house (an approximately 2.6-meter cube, fitted out like a boat with bathroom, kitchen, sunken dinette, and bunks) looking like a studio apartment left out in the rain. The double-takes of passers-by on 53rd and 54th streets are amusement enough.

That strangeness is historic, a point the excellent and thorough exhibition inside makes abundantly clear. There's a sixth house up in the gallery, a return of the suppressed for MoMA: a Lustron Westchester Two Bedroom (1948–50)—an all-steel, 32 feet square house with powder-coated exterior panels in pastel colors and vanities designed to be put together in eight days. It was the hugely popular Lustron demonstration model in Midtown that was the impetus for MoMA's first house in the garden, Marcel Breuer's 1949 butterfly-roof structure, meant as an elite corrective to the multiplying postwar Cape Cod

cottages that even the technically accomplished Lustron aped. Today, the Lustron is welcome inside the museum, one of a number of nice high-low admixtures, though the architects outside might still shake their heads over its traditional plan. The exhibit places Quonset huts next to Frank Lloyd Wright Usonian, and shows Ford Motor Company's filmed dream of happy workers constructing a house as quickly as a car alongside Buster Keaton's spoof of the same, *One Week*.

Then as now, the gable beat the butterfly in the war of the rooflines, and the exhibit acknowledges that fact both in the text and on the lot. Next to the four flat tops sits Lawrence Sass' House for New Orleans, a shotgun house made in the most contemporary way. The house, a prototype intended for Katrina refugees, is made of laser-cut plywood panels with cut-outs and tabs that allow it to fit together without nails or hinges, only a rubber mallet. As a contextual grace note, the porch is decorated with two-dimensional Victorian-style gingerbread (one of a number of styles that could be produced). All this ornament makes the modernist nervous—it is literally a "decorated shed"—but we are clearly in an age where computers make old patterns new again and mass customization is sexier than mass production. The porch ends up looking fussy, but the unintentional gridded pattern inside,



Kieran Timberlake's Cellophane House (above) and Lawrence Sass' House for New Orleans (facing page) were assembled on-site at MoMA.

RICHARD BARNES COURTESY MOMA

created by all those I- and X- and T-shaped slots, is beautiful. However alien to the MoMA enterprise, it is important to have an example of (perhaps) more popular taste, as well as one of refugee housing. Sass says this prototype, if mass produced, would cost \$40,000.

All five houses are meant to be objects of study, not products, but in fact, they are all for sale: The architects, from as far away as Austria and as near as Philadelphia, retain rights to the buildings and surely don't want to have to ship them back home. One can't help but try to place them, matchmaking Kieran Timberlake Architects' Cellophane House—four stories, recyclable, transparent, made of snap-tight aluminium frames filled with panels of photovoltaics, polycarbonate, and Corian—with a Brooklyn brownstone neighborhood in need of new blood. Or Oskar Leo Kaufmann and Albert Ruff's System 3—a long, blonde wood box, shipped as core and flat-packed walls, that fits inside a container and can be stacked into multiple stories—as a slender thorn in the side of a Connecticut suburb. The micro compact house, installed in two hours, seems like the ultimate luxury item—a room of your own that the super-rich could literally drop wherever they go.

That ability to drop a house into whatever wilderness or city you desire has long been part of the prefab dream, from Archigram's *Plug-In City* (1962–64) to the realized but never reconfigured Nagakin Capsule Tower (1968–72) in Tokyo. Now that the houses are complete, much of that drama and difference dissipates. The action happened in the weeks and days before the opening, and can still be seen on the exhibition website, www.momahomedelivery.org. The indoor exhibition also integrates film much more successfully than most contemporary architecture shows: cranes with pods, trucks with stacks, and the magic of making play over and over. For anyone who has suffered through home construction, it is like the beautiful amnesia that sets in after completion, a mental time-lapse film of the process.

At *Home Delivery*, there is much to learn about flat-packing, laser cutting, tool-free assembly, and integral photovoltaics. But what will this change about architecture? The exhibition makes clear that the yearning for prefabrication, which caused every major modernist architect to design at least a prototype, was born of a combination of utopian and taste-making fervor. At different points in the 20th century, we needed hous-

ing, quick and cheap. Buckminster Fuller's Wichita House (1944–46) was intended to provide jobs and homes simultaneously for returning servicemen, turning Midwestern factories from bombers to home production. The Eames House (1945–49) was intended as an aesthetic corrective to Levittowns, and showed how much space one could enclose for the least amount of money using existing parts from industrial manufacturers. These were modernist prophets, but they also had a sense of economy. They turned to prefab out of exigency, with the desire to streamline housing as the production of cars and refrigerators had been.

That sense of exigency seems absent from 54th Street. These houses show economies of time, material, and energy, but they still look (except for the House for New Orleans) like expensive modernist dreams. It could still be the 1940s, with architects trying to persuade manufacturers there's a market for modernism, but the market really existing only at the high end and for the very *Dwell* audience the exhibition claims it wants to move beyond. Good taste as mandated by MoMA still hasn't become mass taste, and so these houses may be doomed to the same failure as prototypes by Le Corbusier, Gropius, Rudolph, and Rogers. The "cultural divide" to which Bergdoll directly refers in the show's catalog, between those "exploring new relations between architecture and production and the steady, almost reflexive, success of manufactured housing" is not bridged here. Maybe a manufacturer will take up the Cellophane House or System 3. But is that going to solve any housing problems? The promise of prefab still seems unfulfilled.

ALEXANDRA LANGE

Richard and Su Rogers' Zip Up Enclosures No. 1 and 2, 1968-71, was designed so that users could continually add to it via standardized components.



COURTESY ROGERS STIRK HARBOUR + PARTNERS

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If you arrive at the party late, it helps to be wearing the right clothes. **Herzog & de Meuron** and **Handel Architects** understood this when designing **40 Bond Street**, which is situated among the gorgeously detailed cast iron facades of NoHo. The architects responded to this context by creating a shining grid of green glass mullions, whose materiality and depth recall its 19th century neighbors while adding a modern touch and proving that no matter what time you arrive, it's never too late to fit in.

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Architect: Herzog
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OLD WATERFRONT SWITCHING STATION TO GET HIGH-PERFORMANCE SHELL

VERIZON'S NEW CLOTHES

The tower at 375 Pearl Street hovers ominously above its waterfront neighborhood: a stark, largely windowless tower, disparaged by critics and unloved by neighbors. As a phone-company switching station that housed more equipment than

human employees, it didn't need transparency. It was a critical component of the city's communication infrastructure, but its prime location and the advances in digital miniaturization that have obviated bulky copper wiring make it an

A new look, far left, for 375 Pearl Street, right.

appealing site for denser uses. Verizon consequently sold most of its interest in the tower. And soon it will shed an inefficient skin in favor of panoramic views, dramatic environmental gains, and enhanced amenities for tenants.

The developers, architects, engineers, and consultants on this project (and comparable ones like 1095 Sixth Avenue and 1175 Broadway) are not only making old buildings suitable for today's marketplace, but implementing the principle that the greenest building is the one that is already built. "Existing buildings in New York are our greatest opportunity for creating a sustainable city," says Peter Aaron, associate partner at Cook + Fox, who is working with principal Richard Cook on the revival of 375 Pearl. "According to the mayor's PlaNYC, 85 percent of our CO₂ emissions in 2030 will be created by buildings that exist now." Cook + Fox is one of several local firms exploring curtain-wall upgrades and associated renovations to make these buildings better neighbors, creating high-value spaces more quickly and sustainably than new construction allows.

The modernizing of the forbidding 375 Pearl is an unambiguous boon to lower Manhattan. With its

blank bulk, its oversized corporate logo, and its 360-degree harbor and river views wasted on inanimate objects, it's a frequent flyer on lists of the city's worst skyscrapers. One *New York Times* reporter recently called it "the tower that has no friends"; practically any change would strike observers as an improvement. But the renovations, set to begin once an anchor tenant is secured, are not limited to aesthetic remediation.

To transform an anti-icon of mid-1970s Brutalism into a lighter, greener component of the skyline, new owners Taconic Investment Partners and Square Mile Capital have assembled a design and construction team including Cook + Fox, Israel Berger Associates, and Tishman, along with structural engineers Severud Associates and mechanical engineers Jaros Baum & Bolles. The plan calls for full recladding on three sides and window replacement on the west face near the core. The curtain wall, made of very clear glass with a heat-gain-reducing custom frit pattern, will display the robust geometry of diagonal steel bracing beams, originally built on the perimeter under the assumption that the interior would never be seen.

Materials recycling here, said Aaron, is "a no-brainer": some 300,000 square feet of limestone cladding can be "literally quarried

from the building" for other uses, along with 40,000 cubic yards of concrete and 18,000 tons of steel. The building has good bones: slab heights averaging 15 feet (23 feet on some levels) allowing for daylight-harvesting lighting systems and energy-efficient underfloor air delivery, 40,000-square-foot floors with an unconventional side-load core creating large unbroken floorplates, clean-finished dustproof and fireproof concrete ceilings, and a framing system for racking telephone switches) that allows for inter-floor routing of cables and wiring.

Aaron reports that 375 Pearl will receive a new mechanical system and core with Class A elevators; high-efficiency chillers, pumps, and air-conditioning machines with 95 percent filtered outside air delivered to each floor; and a rooftop rainwater-capture system. The architects are studying additional energy-generating options including photovoltaics and wind turbines. An improved public plaza and a reoriented entrance will strengthen the pedestrian connection to the South Street Seaport neighborhood. This is one reskinning that will extend well beyond skin deep. **BILL MILLARD**

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HISTORIAN JAMES ACKERMAN TO RECEIVE GOLDEN LION IN VENICE

STILL RARING TO ROAR



COURTESY JAMES ACKERMAN

James S. Ackerman, the Arthur Kingsley Porter Professor Emeritus of Fine Arts at Harvard, will be 89 years old in November. Perhaps the biggest surprise about the Venice Biennale *Leone d'Oro* that he has just received for his career-long achievement is that it catches him, clearly somewhat of a *leone* himself, in full stride. On this, the 500th anniversary of Palladio's birth, for example, his now classic 1966 monograph *Palladio* is being re-issued this year by Penguin Books. He has been participating in a number of Palladio conferences in Italy, with another one scheduled for Columbia in late November. The foundation he helped to set up at the International Center for the Study of the Architecture of Andrea Palladio has just awarded its fifth prize to help recently graduated architectural historians publish their works. The city of Vicenza, home of Palladio, has presented him with a gold key to the city. This is just the tip of the iceberg, in terms of honors.

Born in 1919, Ackerman belongs to the generation of American PhD candidates in the late 1940s and early 50s at New York University that tapped the connoisseurship and interpretive methods that the great European art and architecture historians from the Warburg and the Vienna Schools brought with them as refugees from Nazism to American universities. The great Erwin Panofsky led Ackerman to the material that prompted him to write one of his most famous articles, "Ars sine scientia nihil est." Ackerman thus established that, contrary to expectations, the great churches were the result of trial and error rather than what we think of as mechanical engineering, and that sometimes church towers simply collapsed, as in the case of the Milan Cathedral, only to be rebuilt. His doctorate, which went on to become his other famous Penguin monograph, *The Architecture of Michelangelo* (1961), was supervised and commented on by such mythic heroes of the day as Richard Krautheimer, Charles de Tolnay, and Rudolf Wittkower.

This is no doubt a large part of the reason that it is hard to imagine a more analytical architectural historian than Ackerman. To read his monographs is to live inside the very *formamentis* of Palladio and Michelangelo as they are at work, designing. Nothing is left unturned by Ackerman's compulsive microscope of a mind. His article on the *Cortile del Belvedere* is not only a whodunit but a what-is-it, by the end of which we know for the first time since the late 15th century exactly what Bramante's

design for the eponymous garden in the Vatican really looked like. And this all because one day Ackerman was observant enough to notice a mysterious, unidentified painting on a wall there.

It comes as somewhat of a surprise that he also credits the American art historian and co-founder of *Dissent* magazine, Meyer Shapiro, with having shaped his own approach. Going against the dominant trend of purely stylistic analysis in favor of connoisseurship mixed with contextual reading into political and social realities, Shapiro urged the young Ackerman, who had cross-registered at Columbia to take his course, to "write about buildings as if they were people." The idea stuck.

Only someone passionate about architecture can write in Ackerman's obsessively meticulous way. The passion is even more pronounced in his lectures. I remember a particular morning class at Harvard's Fogg Museum in the mid-1970s. Delivered in a booming baritone crackling with Tom Waits-like gravely-ness, he described the engineering feats of Leon Battista Alberti. The experience felt like being time-traveled back to the Renaissance. There must have been 300 undergraduates in the hall. After an hour and a half, something happened that hardly ever does: There was a burst of applause. The lecture was published in 1991 as *Distance Points* (MIT Press).

In accordance with a predilection for the unpredictable, after 60 venerable years honing his trade, Ackerman is now letting rip against what he sees as a limited, overly rational practice of architectural history. This new departure was sparked by a recent trip to India, where he found an architecture after his own heart: that of Hindu and Jain temples. Invoking Shapiro again, he now argues that "The intricacy of the shapes, the color, the unique contribution of dozens of guilds of craftsmen involved in this architecture, this is the kind of richness that Western art history is just incapable of dealing with. We have been locked into an over-rationalized, insensitive view of the world."

It is not clear whether this learned scholar will be able to keep his formidable analytical propensities in check in order to give vent to an architectural history based on pure experience and feeling. But, hopefully, at the very least, his devoted admirers are in store for more riveting lectures and books.

LIANE LEFAIVRE IS THE AUTHOR OF LEON BATTISTA ALBERTI'S HYPNEROTOMACHIA POLIPHILI (MIT PRESS, 1996).

AS ZONING PLAN ZIGZAGS, ZIGUN
BAILS OUT

CONEY ISLAND CRY

Last November, Mayor Michael R. Bloomberg announced a plan to rezone Coney Island into three segments, preserving 15 acres of the amusement area in perpetuity as city-owned parkland. The plan required several steps before the Uniform Land Use Review Process (ULURP) could begin, including state legislative approval, public hearings, and negotiations with landowners, particularly those with holdings in Coney East (see "Wonder Wheels at Work," AN 19_12.05.2007). Observers of Coney politics have learned to avoid getting their hopes high about the city's plans, and recent events have again shown why.

In April—weeks before crowds arrived for another thriving season of Shoot-the-Freak, parading mermaids, the hotdog-eating contest, and the increasingly popular sport of developer-bashing—the Coney Island Development Corporation (CIDC) announced a revision of the plan, scaling back the amusement zone from 15 acres to nine and leaving more area open to potential high-rise construction. The building-height limit, derived from the Parachute Jump's 262 feet, still allows towers of roughly 30 stories, and community activists feared a glitziest-case scenario allowing the combination of 26 luxury residential towers and an influx of unimaginative retail to gentrify away the district's beloved and affordable scruffiness.

Coney Island USA proprietor Dick Zigun, "Mayor of Coney Island" and a mainstay of the arts/amusement community, responded on June 4 with a letter of resignation from the CIDC. November's version of the original Strategic Plan, Zigun wrote, "promised a world-class tourist attraction with an entertainment core: lots of rides complemented by year-round nightclubs and enclosed water parks. Instead, the core will now be rezoned for a shopping mall. We worked four hard years for consensus and I for one feel betrayed." Zigun reiterated his objections in a *Daily News* op-ed on June 19 and denounced the new plan at a public scoping meeting on June 24, this time accompanied by the Reverend Billy's Church of Stop Shopping Choir ("Coney-lujah!") and a hunger-striking Queen Mermaid, Savitri D. "Although the original plan had something for everybody, and had a certain amount of merit and balance to it," Zigun said, "the changes do not." April's revision, he contends, occurred "without any public input, even from the CIDC members themselves" and suffers from the absence of amusement-industry perspective.

The November plan had support from other community leaders, including Brooklyn Borough President Marty Markowitz, but not from Coney's city councilman Domenic Recchia, a longtime ally of Thor Equities CEO Joseph Sitt and other landowners (and, Zigun emphasized, "a good guy and a good politician," despite their sharp disagreement on this plan). CIDC president Lynn Kelly, however, attributes the change chiefly to two concerns raised in public information sessions: excessive dependence on seasonal outdoor uses and a desire to be "more fair

to existing landowners," including amusement veterans like the Vourderis family, owner-operators of the Wonder Wheel, as well as Thor.

"There's a general scare out there that Coney East will turn into a mall," said Kelly, "and I can tell you definitively, nobody wants a mall in Coney East." With 500,000 square feet of general retail in North and West, she added, CIDC will reserve East for "entertainment, amusement, restaurants, bowling alleys, movie theaters, bars, music venues: things you would expect to see in an entertainment destination." The state-level process for alienation of parkland will begin in January, she expects, after certification into ULURP by the end of this calendar year. "Whether you love or hate the new zoning," she said, "we're at a unique moment" where the mayor, borough president, and council member all view Coney as a priority for infrastructure and investment.

Thor's spokesman Stefan Friedman offered the firm's perspective: "Everybody wants to see an amusement industry that thrives in Coney Island and helps revitalize this once-iconic neighborhood. However, an amusement park alone is not going to bring the kind of year-round economic activity that many Coney residents outside the relatively small amusement community want, need, and deserve. They want both businesses that will serve the community and provide employment 12 months of the year."

Historian Charles Denson, a Coneyite since childhood, is skeptical of the revised plans. His 2002 memoir *Coney Island: Lost and Found* chronicles decades of decadence, deal-making, hurricanes, Moses-era urban renewal, retail abandonment, riots, and broken promises by officials. New residential towers, he said, would not only overwhelm Coney's character and infrastructure; amid climate change, overbuilding in a seaside district strikes him as dangerously impractical. "Even states that aren't as progressive as New York have stopped building on barrier islands," he said.

Denson views Thor's efforts to date as a mixture of disingenuousness and media misrepresentations. Citing a much-hyped detail in the 2005 *New York* magazine article that brought Sitt's original Vegas-like hotel/retail/entertainment plan to mainstream attention, he lampoons the developer's suggestion of dirigible service from Manhattan every ten minutes. "The very first thing I did when I read that was to call the FAA," Denson recalled, "and said 'What are the chances of blimps landing on Coney Island?' They said, about as much chance as a 747 landing on Surf Avenue."

Just as airships make for catchy magazine copy but unrealistic urban planning, Denson finds current coverage lapsing into a simplistic progress-versus-nostalgia narrative. "They're saying 'Here's this motley crew who wants to keep Coney Island in the Dark Ages and live in the past,'" he charged. "We're all for development, we're all for an improved Coney Island." But the city's critical term "entertainment retail," he cautioned, is subject to slippery interpretations. "They're calling a Nike store with a climbing wall 'amusement,'" he said. "And it's not."

"The urgency to push this through makes me suspicious that there's a heavy political motivation driving it. [Coney has] had its ups and downs before," he said, "and the only time things have failed is when the city steps in." **BM**



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THE ARCHITECT'S NEWSPAPER JULY 30, 2008

RAG FLATS



BERKS HEWSON



STABLE FLATS



Kensington, the north Philadelphia neighborhood where the design-build firm Onion Flats operates from a converted old factory, is a place of brotherly (and not-so) love. Just steps from Onion Flats' door, prostitutes and drug dealers have made themselves thoroughly at home in several abandoned warehouses at the base of the elevated train. Onion Flats cofounder Tim McDonald says the company wouldn't be located in Kensington were it not for the wonderfully cavernous building that serves as business headquarters, ceramics studio of his wife Liz Kinder, and their family home.

Indeed, Onion Flats can use the space. McDonald and his brother Pat had been running the design-build firm from Tim's bedroom since 1997, but in 2005 the pair decided to evolve from a so-called "unintentional company" that designed, constructed, and then sold or leased one project at a time to a purpose-driven exemplar. "Let's challenge ourselves," Tim McDonald recalled. "We took on this crazy idea of doing multiple projects at the same time, while maintaining the integrity of what we were up to from the beginning." Lifelong friend Howard Steinberg and another brother, Johnny, entered the fray as the licensed-architect CFO of the group and the finance and sales guy, respectively, and Onion Flats—really an umbrella term for development company Onion Flats, architect Plumbob, and contractor Jig—started a new phase for which a bedroom was too cramped.

Just as McDonald isn't sold on the Kensington studio, he expresses some ambivalence about Philadelphia. With all of Onion Flats' energy focused there, clearly the designers and businesspeople associated with the venture have a deep respect for the city. And McDonald said that this respect only grew with Mayor Michael Nutter's 2007 launch of a greenest-city-in-America sustainability initiative. On the other hand, McDonald finds himself frustrated by powerful local trade unions, and disturbed by the rapid and thorough gentrification of nearby neighborhoods like Northern Liberties.

The firm's next chapter may resolve some of the sticking points. In order to translate Onion Flats' hands-on approach to construction on a larger scale without having to navigate unions, the firm is now collaborating with a local modular manufacturer to deliver multi-family housing in a series of factory-made, interlocking parts. That experiment really gets under way this fall, with the start of the 25-unit building Duck Flats. Moreover, with this method the partners are trying to achieve construction costs of as little as \$200 per square foot and pass along the savings to homeowners who may not be able to afford a particular neighborhood otherwise. And they are researching options like Power Purchase Agreements that will push green technologies into the affordable mainstream.

DAVID SOKOL

RAG FLATS PHILADELPHIA

In adapting a dilapidated rag factory into a garden-apartment complex, Onion Flats could not salvage much existing structure apart from a masonry plinth on which it then built a glass-and-steel pavilion. The architects also retained the essential organization of the factory, transforming a loading area into a central courtyard. Around it revolves "four prototypical units—an experiment about what it means to dwell in the city," McDonald said of the contemporary versions of urban dwellings, including row houses and Philadelphia's famous Trinities that Onion Flats and collaborators Minus Studios and Cover tied into the site. The project, for which the firm learned to install green roofs and Pat McDonald fashioned a 6,000-gallon rainwater cistern, also represents one of Onion Flats' serious early efforts in green design.

BERKS HEWSON PHILADELPHIA

"If we're fascinated by anything, it's the Philadelphia row house," McDonald said. A sliver-like lot that was subdivided to make room for two mirror-image dwellings allowed Onion Flats to refine the row house into an open, daylight-filled space with multiple exterior experiences. The scheme also allows Berks Hewson homeowners to say hi to one another from their respective back terraces. "We build communities," McDonald noted. "For me, it's about creating a relationship with a neighbor, an urban space, while also respecting privacy." Berks Hewson also claims the title of first LEED-Gold residences in Philadelphia, and purchasers (one unit is still available) are treated with their very own three-wheeled Zap electric vehicle.

JACKHAMMER PHILADELPHIA

Just finished, Jackhammer replaces a Fishtown convenience store that caught fire and was demolished in 2005. Although measuring only 14 feet at its widest point, Jackhammer contains a ground-floor commercial space and a residence on the two floors above it. And despite its size, it allowed Onion Flats to try out its first solar hot water system. The building, which also earned LEED Gold, features another green roof as well as Onion Flats' signature hands-on approach: Instead of off-the-shelf cladding, the team fabricated Jackhammer's siding from an inexpensive roll of copper.

DUCK FLATS



JACKHAMMER



RENDERINGS COURTESY UNION FLATS; PHOTOS COURTESY TIM McDONALD

DUCK FLATS PHILADELPHIA

Scheduled to start construction this fall, Duck Flats represents Union Flats' foray into prefabrication. Each steel-framed, poured-concrete-floored module will be finished down to the paint and tile, and McDonald says that the units' prices, starting at \$300,000, reflect the efficient construction technique as well as a personal commitment to stem utter gentrification of the Northern Liberties neighborhood. An existing garage—previously storage for Philadelphia's duck tourist boats—will house a mechanical parking system to free up more green space and pedestrian circulation. Out of residents' sight, a hybrid solar-geothermal system that eliminates condensers will provide heating and cooling.

STABLE FLATS PHILADELPHIA

"I think it's much more expressive of the modular system," McDonald said of the prefabricated Stable Flats, another Northern Liberties affordable development whose three-dimensional, collage-like facade is more in keeping with the firm's earlier works. To build it, Union Flats turned to public agencies for assistance, and although he admits that public-private partnerships are frustrating, he hopes that the dialogue will help all housing types go green. In Stable Flats' case, sustainability means rooftop photovoltaics, part of a Power Purchase Agreement with a New Jersey company, a cistern whose rainwater and stormwater act as heat exchange for the HVAC, and other features that promise to land the first LEED-Platinum rating for a multifamily building in the U.S.



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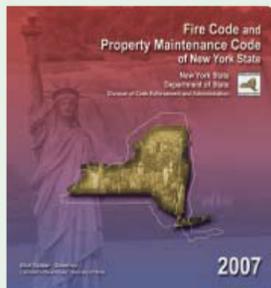
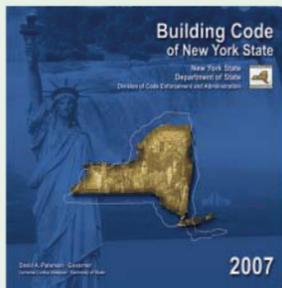
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NORMAN MARCUS, 1932–2008

The following tribute is published with the permission of the American Planning Association. It was written by Sandy Hornick, director of strategic planning at the New York City Planning Department, and presented at an APA NY Metro Chapter event in 2006 in that awarded Marcus with the Lawrence M. Orton Award for leadership in city and regional planning.

As general counsel to the New York City Planning Commission for over 20 years, Marcus constructed the legal framework that ensured the health and longevity of many of the city's most unique neighborhoods, from the theater district in Midtown to the lofts of Soho.

Norman Marcus graduated from Columbia University in 1953 and earned his law degree from Yale in 1957. After several years practicing law in the private sector, his wife Maria suggested he might be happier doing "charity work," so Marcus joined the NYC Department of City Planning in 1963 as general counsel when Robert F. Wagner served as mayor and Francis Bloustein served as acting chairman of the commission and director of the department. Not everyone knows this, but Norman was the department's first in-house counsel. Prior to this, the mayor's corporation counsel served as legal advisor to the department because no one thought planners needed to know the law.

Marcus' arrival spearheaded enormous change at the department, which was only beginning to see the 1961 zoning take effect. While there were some who thought the 1961 zoning represented "planning nirvana," Marcus was a champion for exploring and implementing new ideas in a rapidly changing city, thinking of zoning as a flexible tool to

solve real world land-use related problems.

Norman was quick to recognize that the one-size-fits-all approach of the 1961 zoning could not accommodate the diverse, ever-changing nature of New York City's many communities. He is widely credited for inaugurating the zoning of special districts to address locally unique needs. Beginning with the Theater District, where for the first time zoning was used to create new Broadway theaters, and Lincoln Square, where he shepherded what we believe was the first program in the nation for what has come to be known as inclusionary zoning (in response to a request from then-Manhattan Borough President Percy Sutton), a stream of zoning innovations embodied Marcus' supple thinking. While the specific provisions have changed over time, as Marcus believed zoning should, today there are several new Broadway theaters induced by the zoning he fathered, and inclusionary zoning has become a widely-used zoning tool nationally. Though originally in centrally located areas, Marcus was quick to expand the use of special districts across unique communities in all five boroughs.

While Marcus recognized both the value and inevitability of change, he was also an advocate for preserving our past. He pioneered the mechanism for the transfer of development rights and created a powerful tool to assist in the protection and maintenance of designated landmarks. The Supreme Court cited these provisions in upholding the landmark status of Grand Central Terminal, a case that Marcus personally argued before the court. He created a transfer mechanism that preserved the South Street Seaport's Schermerhorn Row, and another for the

Villard Houses on Madison Avenue.

Marcus served as counsel of city planning until 1985, working in partnership with a succession of illustrious chairmen—Donald Elliot, John Zuccotti, Victor Marrero, Bobby Wagner, and Herb Sturz. Moreover, his sphere of influence reached beyond the Department of City Planning. His views were widely cited by planners, lawyers, and other land-use professionals throughout the city and beyond. Perhaps his greatest contribution was training a generation of planners, in lectures on land-use law at Pratt Institute and at New York University's School of Law for over 20 years, and also at Princeton's School of Architecture and at NYU's Robert F. Wagner School.

He taught the law, but more importantly, he taught his students (and much of the Department of City Planning) how to apply concise, creative thinking to urban problems. After he left City Planning in 1985, he assisted communities from Noho to the Upper East Side, teaching us that there is a vibrant professional life in the private sector as well. Somehow, he also found time to contribute articles to Fordham University's *Urban Law Journal* in the early 1990s.

A stalwart of the APA Metro Chapter even in retirement, Marcus served as an advisor and member of its Zoning Committee while also contributing articles to *MetroPlanner* and organizing conferences on current planning issues. In 2006, the Municipal Art Society applauded Marcus for an "illustrious career using the art and craft of land-use law to shape a better New York."

Marcus died at his home in Manhattan on June 30, 2008.

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- 2 Office for Visual Interaction, U.S. Airforce Memorial
- 3 Lightfield, Inc., Miyake Madison
- 4 Renfro Design Group, Nelson-Atkins Museum of Art
- 5 Tillotson Design Associates, The New Museum for Contemporary Art

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Inc. for The 100th Anniversary of the Times Square Ball in New York; **HDLC Architectural Lighting Design** for the HBO Shop in New York; **Lightfield, Inc.** for Miyake Madison in New York; **Office for Visual Interaction** for the U.S. Air Force Memorial in Kansas City, Missouri; **Renfro Design Group** for Art Cave in Napa Valley, California, The Fragonard Room at the Frick Collection in New York, and the Nelson-Atkins Museum of Art—interior and exterior—in Kansas City, Missouri; **RS Lighting Design** for the Alexander Hamilton U.S. Custom House in New York; **SBLDstudio** for The New York Times Building in New York; and **Tillotson Design Associates** for The New Museum for Contemporary Art and School of American Ballet at Lincoln Center in New York. **DR**

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DANIELLE RAGO

Jean-Georges Vongerichten's latest venture Matsugen, a mod-infused Japanese restaurant, recently opened in the space once occupied by the Richard Meier-designed restaurant 66 in the Textile Building in Tribeca. The pared-down aesthetic that defined the previous space is still present, but according to Thomas Juul-Hansen, who was on the project team for 66 when he worked for Meier, "We tried to warm up the space and make it more intimate." One tactic was to alter the finishes throughout. The walls, once stark white, are now covered with a deep brown Japanese grass-cloth, and Juul-Hansen added custom oak tables. Some elements of Meier's design remain, such as the long communal table in the front, frosted glass and steel mesh partitions dividing dining areas, Eames and Bertioia chairs, Saarinen tables, and the famous fish tank separating the dining room from the kitchen. **DR**

STAMFORD DEPARTMENT STORE LISTED ON STATE REGISTER



Lord & Taylor Landmarked

The Connecticut Historic Preservation Council voted unanimously on July 2 to list Stamford's Lord & Taylor store, designed in 1969 by the architect Andrew Geller, to the State Register of Historic Places. The listing of this midcentury modern retail building comes just months after the building's owners, the National Realty and Development Company (NRDC), submitted plans before the Stamford Zoning Board to demolish the 155,000-square-foot building located at 110

High Ridge Road and construct a 300,000-square-foot shopping mall and two multi-level parking structures on the 12-acre site. John Orrico, president of NRDC, said the building's listing on the State Register is "completely misguided." NRDC and Lord & Taylor submitted an opposition statement to the nomination, arguing that the building does not meet the regulatory criteria for listing because it is not of state and local importance. The statement also notes that

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the interior of the building, which is "particularly important in the context of a department store," was compromised during two extensive gut renovations.

In a letter to the State Historic Preservation Officer, Orrico wrote that "there is a small group that is opposing this project, and I believe that, in their effort to try to block us, they are using your office as a pawn." "As happens very often," said Renee Kahn, founder and director of the Historic Neighborhood Preservation Program in Stamford, "you look at a building more carefully" when it is threatened. After reviewing the extensive research submitted in favor of the building's nomination to the State Register, Kahn said she has "no question as to the building's significance." In a letter of support for the building's nomination, Richard Longstreth, director of the Graduate Program in Historic Preservation at George Washington University, wrote that the case for the store is "quite straightforward, based on the significance of the company it has housed, the nature of its siting, the firm that designed the building, and as a now rare survivor of its type." Geller, best known for the playful modern beach houses he built in the Hamptons in

the 1950s and 1960s, designed the three-story retail building while working as the in-house architect for the Manhattan-based design firm Raymond Loewy/William Snaith Inc., successor to the firm Raymond Loewy Associates. The store, featuring white-on-white linen-fold concrete panels, concave curved facades, and cantilevered roofs, was the last of 12 suburban Lord & Taylor stores to be designed by the firm, and it is the only freestanding one that remains in Connecticut today.

Jake Gorst, Geller's grandson and an architectural historian, says it "feels good to have a victory." The fate of the building, however, still lies in limbo. The State Register is an honorary designation and does not prevent a property owner from demolishing a structure. After public hearings in January, NRDC withdrew its original redevelopment proposal, construction of which required an amendment to the city's zoning text. The company is currently modifying its plans to resubmit to the Zoning Board, said Orrico. The scale and design of the new plan, and the impact, if any, the State Register listing will have on the board's decision, remain to be seen.

LIZ MCENANEY

AT DEADLINE

A STERN COMMENDATION

Despite Robert A.M. Stern's ever-growing practice, it is his work as a historian and teacher that drew the attention of the National Building Museum, which announced on July 14 that the Yale architecture dean would be the 10th laureate of the Vincent Scully Prize. "As an educator and author, he helped create the revival of the shingle style and successfully promoted traditional town planning," jury chairman David Schwarz said in a release. The award, whose past winners include Prince Charles and Robert Venturi and Denise Scott Brown, will be awarded in November.

NEW BRIC HOUSE

After a year of dormancy, activity sure has picked up in the BAM Cultural District. First, TEN Arquitectos is back on the job, this time it's a mixed-use complex instead of a library. Then on June 21, BRIC Arts|Media|Bklyn and UrbanGlass announced that they would undertake a \$17.3 billion renovation and expansion of their home in the old Strand Theater. The exact details and designs are still in the works, but both groups will have larger spaces, including a new screening room and studio for Brooklyn Community Access Television. Local firm LEESERarchitecture will design the new space to be completed in 2010.

SOB: SAVE OUR BUILDING

In an effort to help save the world's increasingly threatened Modernist buildings, the World Monuments Fund, in partnership with Knoll, has created the WMF/Knoll Modernism Prize. This year's inaugural award, announced on July 7, went to Brenne Gesellschaft von Architekten, for the firm's restoration of the 1930 ADGB Trade Union School in Bernau, Germany, designed by Bauhaus director Hannes Meyer. In a statement, fund president Bonnie Burnham said the new award seeks to provide models for modern preservation. "The prize was established to demonstrate that Modern buildings can remain sustainable structures with vital futures," she said.

CARTED AWAY

Frustrated by lax enforcement of the city's vending laws, but also recognizing that the full enforcement would likely stymie most of the city's carts and stalls, Councilmember Alan Gerson, who represents much of Lower Manhattan, introduced new legislation on July 2 that would overhaul vending practices. Among the changes would be new rules about space and location with respect to street layout and obstructions, greater control for city agencies on placement, and possibly even sidewalk paint enforcing these rules. Some vendors, particularly in Soho, have expressed anger over the proposal.

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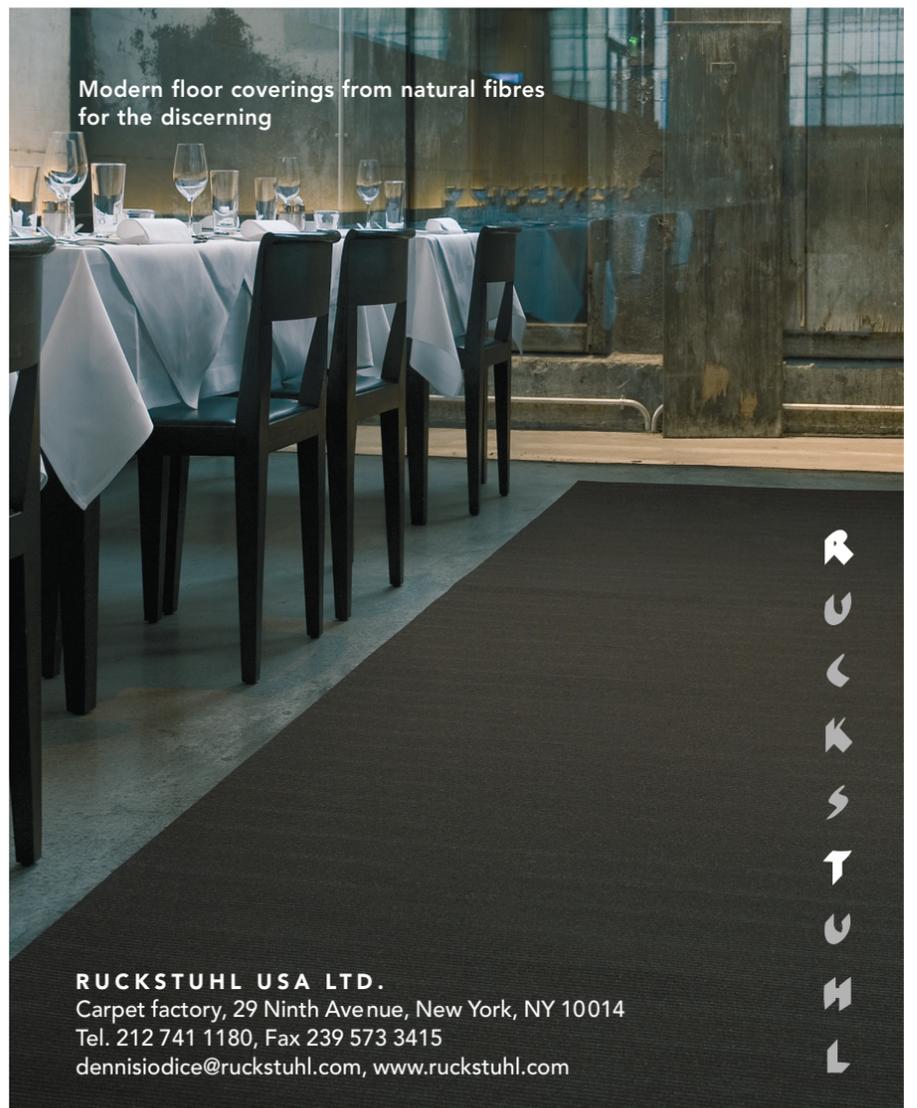
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THE ARCHITECT'S NEWSPAPER JULY 30, 2008



FROM GREEN WALLS AND TERACOTTA INSULATION TILES TO CUSTOM-PRINTED RESIN, THE LATEST PANEL SYSTEMS COME LOADED WITH ENVIRONMENTAL SAVVY AND PLENTY OF OPTIONS

SLICK SURFACES

1 GREEN WALL PANELS G-SKY

Redefining the traditional garden stroll, G-SKY's Green Wall Panels prove open green space does not have to be in the ground. Panel-mounted plants ascend vertically along interior or exterior walls to provide protection and ornamentation. Various types of sedum create sleek, structural looks, while a looser aesthetic can be achieved with native plants, also providing a habitat for local wildlife. Already cultivating a taste for the eco-friendly, Green Wall Panels can be installed with a vertical drip irrigation that uses reclaimed water and captures and uses run-off.
www.g-sky.com

2 QUADROCLAD FACADES HUNTER DOUGLAS

Materiality is key in Hunter Douglas' QuadroClad facades. With the ability to choose between metal, glass, and resin, architects and designers can experiment with light, color, and texture in constructing building facades. Combined or individually, each material offers its own unique look and benefits. Metal panels offer flexibility in building shapes and curves, glass panels provide the option of geometric patterns and customized printing and shading, and resin panels contain 40 percent recycled content. A customizable building envelope, the QuadroClad facade system is open-jointed cladding that offers the benefits of the rain-screen principle, controlling rain penetration and providing thermal insulation.
www.hunterdouglascontract.com

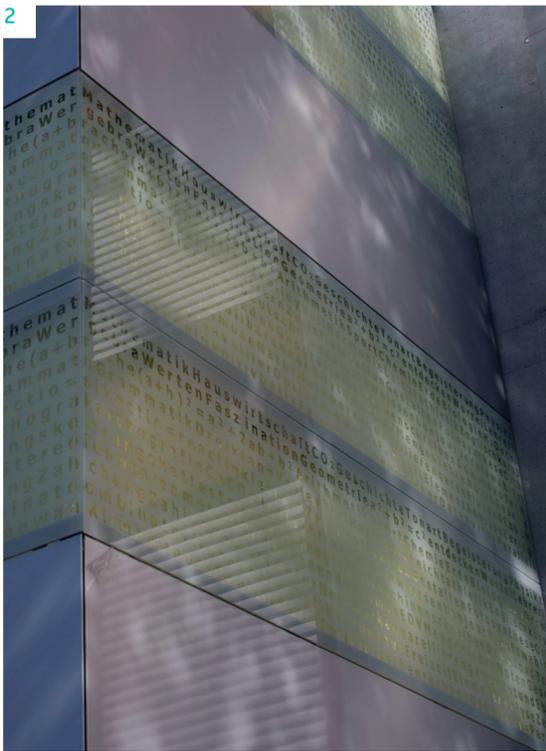
3 TERRART NBK KERAMIK GMBH & CO.

On the surface, TERRART is a subtly-glazed ceramic tile with hints of terracotta, designed for exterior building walls. Underneath, however, the tile plays a larger role in construction technique. The TERRART Flex substructure system offers a flexible basis for building facades and their support systems. The system is designed to wick water away from the cavities behind the tiles, creating a useful rain and insulating barrier. Individual panels come in a variety of shapes, along with custom-sized panels. Tiles are available in natural terracotta tones and an array of multi-colored hues, as well as a variety of finishes, textures, and cladding options.
www.nbk.de

4 ILLUMAWALL DUO-GARD INDUSTRIES INC.

Combining translucent panels, energy-efficient LED lighting, and modular and non-modular framing, illumawALL offers architects and designers the ability to transform mundane facades into brightly illuminated surfaces. Created with a translucent polycarbonate material, illumawALL can be used for interior and exterior wall applications, as well as ceilings, canopies, walkways, and decorative elements. The polycarbonate component provides effective insulation, minimizing heat gain and glare by diffusing daylight into interior spaces. Available in a wide range of colors, textures, and patterns, illumawALL offers architects and designers a versatile solution to building green.
www.duo-gard.com

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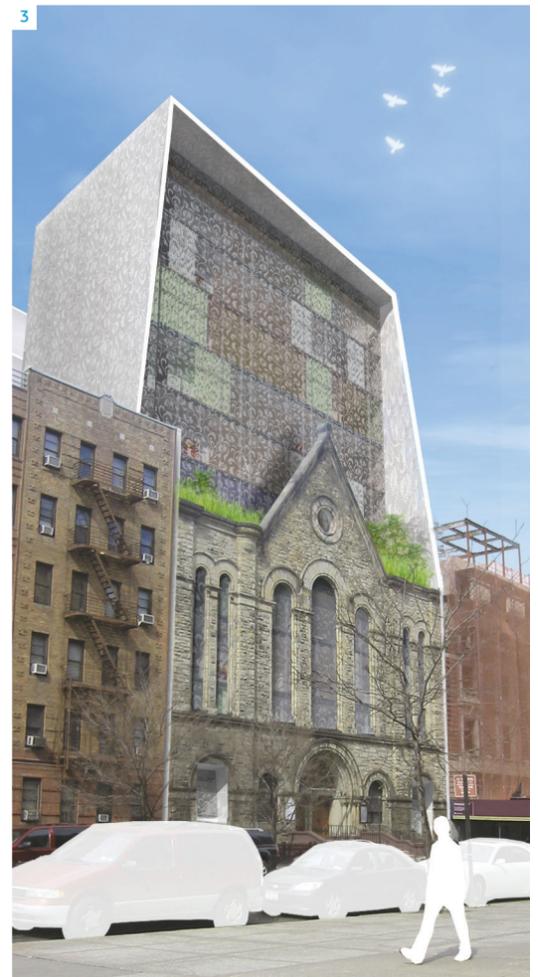


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THE ARCHITECT'S NEWSPAPER JULY 30, 2008



PROFILES IN COURAGE

BUILDING IN UNCERTAIN TIMES

IT MAY NOT INVOLVE TAKING UNPOPULAR STANCES ON THE FLOOR OF THE SENATE, BUT BUILDING IN NEW YORK RIGHT NOW IS NOT FOR THE SQUEAMISH, REQUIRING A WHOLE LOT OF CONFIDENCE. THE CITY HAS NOT PROVEN TO BE ENTIRELY IMMUNE FROM THE FALLOUT OF THE MORTGAGE CRISIS BATTERING MUCH OF THE COUNTRY, AND THERE IS AN AIR OF CAUTION THAT HAS BEEN ABSENT FOR YEARS. THAT SAID, THE DEVELOPERS WE'VE SPOKEN TO IN THE LAST FEW MONTHS HAVE FAITH THAT THE LOCAL MARKET IS FUNDAMENTALLY SOLID. FOR OUR ANNUAL LOOK AT DEVELOPMENT IN THE CITY, WE SPOKE TO SIX DEVELOPERS WHOSE WORK WE HAVE BEEN FOLLOWING. THEY OPERATE AT RADICALLY DIFFERENT SCALES, AND OFTEN IN DIFFERENT MARKET SECTORS. EACH OF THE SIX HAS A BOLD TAKE ON THE CHANGES IN THE ECONOMY, AND EACH WILL CONTINUE TO BUILD. PHOTOGRAPHY BY YOKO INOUE



IMAGES COURTESY RESPECTIVE DEVELOPERS

1 TWO TREES MANAGEMENT

770 11th Avenue (Clinton Park)
TEN Arquitectos
2011

Dock Street Building &
Middle School
Beyer Blinder Belle Architects
2011

2 ALF NAMAN REAL ESTATE ADVISORS

100 Eleventh
100 11th Avenue
Ateliers Jean Nouvel
2009

HL23
515 West 23rd Street
Neil M. Denari Architects
2009

3 DABAR DEVELOPMENT PARTNERS

145 Central Park North
Solomonoff Architecture Studio
2010

603-617 North American Street,
Philadelphia
em Architecture
2008

4 THE RELATED COMPANIES

Hudson Yards
Bounded by West 42nd and 43rd
streets, 7th and 8th avenues,
West 28th and 30th streets,
and Hudson River Park.
Robert A.M. Stern,
Kohn Pederson Fox,
Arquitectonica, and others
2013 (est.)

Moynihan Station
Centered on 8th Avenue and
34th Street
Skidmore, Owings & Merrill,
and others
2010 (est.)

5 JONATHAN ROSE COMPANIES

David and Joyce Dinkins Gardens
Dattner Architects
2008

Cooper Union,
New Academic Building,
New York
Morphosis
2009

6 TOLL BROTHERS

Henley Versailles
Chapman's Corner,
Wrightstown, Pennsylvania
Toll Architecture
2007

363-365 Bond Street, Brooklyn
GreenbergFarrow
2011 (est.)



VISHAAN CHAKRABARTI
EXECUTIVE VICE PRESIDENT OF
DESIGN AND PLANNING
THE RELATED COMPANIES

From his office on the 26th floor of the Hearst Building, Vishaan Chakrabarti points towards his floor-to-ceiling windows, intent that his guests look out on Clinton, the West Side neighborhood below. "Right out that window is the most protected neigh-

borhood in all of America in terms of zoning and low-income housing standards." Chakrabarti, who last week was named Executive Vice President of Design and Planning for Related Companies, has been thinking a lot about Clinton—and

other neighborhoods that could be keys to preparing New York for tremendous growth in the coming years—as he tries to turn the long-talked-about Moynihan Station into reality. The most important question, he believes, is how to build necessary infrastructure. To stop thinking big "is a wild mistake... Are we going to build the infrastructure that keeps up with all that development?

That's where the challenge lies. We've got competitors who are doing that much better—and not just London. It's Shanghai, it's Hong Kong, it's Mumbai."

While much of the Moynihan Station project has focused on the use of the Farley Post Office as the new Beaux Arts home for Penn Station—a nod to the original torn down between 1962 and 1964—Chakrabarti said that

anyone who has thought of the bigger picture realizes that more than the station needs to be rehabbed: "There are really interesting questions about why the area around Penn Station never grew the way the area around Grand Central did." But whatever the causes, he believes the area needs office buildings, hotels, and residential space in addition to the new station. He hopes the Amtrak bill that recently passed in Congress will help people see the need for a vastly overhauled transportation hub on the West Side. Although trained as an architect, he said that design comes lower on the list of priorities when brokering a deal as huge and intricate as the Moynihan Station.

As head of the Manhattan office of the Department of City Planning from 2002 to 2004, Chakrabarti, 42, advocated for the development of the Hudson Yards, a plan that's still very much a part of his vision of the future city, with high-density housing close to transportation. But a project like that, he said, can only be accomplished through public-private partnerships: "The private sector built Grand Central terminal and the original Penn Station, right? So it always amazes me when I read some of this stuff [disparaging the involvement of the private sector]. I don't understand people's lack of historical understanding about how much of New York City is actually built that way." There's no reason why Moynihan Station and the Hudson Yards, he said, should be an exception.

The nattily dressed Chakrabarti, development's answer to Gay Talese, talks and writes a lot about what he sees as misguided ideas about city planning, particularly the notion that big is automatically bad. Call it the Jane Jacobs effect, but a lot of people get nervous when developers arrive on the scene. Chakrabarti understands the instinct to protect a neighborhood's scale, but he believes that in a world with gas prices heading towards \$5 a gallon, we can't afford to think low-rise anymore. "The idea that you would keep the largest transportation hub in the Western hemisphere—Penn Station, which is busier than all three airports combined—low density is environmentally irresponsible."

The public is a lot more savvy about planning than

even ten years ago, he contends, in part because the doings at the World Trade Center site became tabloid fodder. But he is still frustrated by the small vision of some of his fellow New Yorkers: He cites a woman at a planning meeting who asked him why he kept talking about the growth of New York. "Isn't New York grown up?" she wondered. That kind of thinking astounds Chakrabarti, who argues that staying still is functionally the same as regressing. "I believe New York is fundamentally much more an Asian city than it is a European one—in its context, in its culture, in the way it builds things... A lot of people don't want to hear that."

Still, on recent trips to China, he has been horrified by the amount of demolition: "It is astonishing how much urban fabric has been torn down in inner city Shanghai and inner city Beijing.... They've lost their Sohos and Tribecas, while pieces of their West Village are hanging on for dear life."

But New York, Chakrabarti worries, currently suffers the opposite tendency, with preservation being used as a tool to stop development. At the same time, the criteria for saving buildings have proven inconsistent: Why aren't more modern buildings being saved, too? And if they are, where is the line drawn between what's worth preserving and what isn't? "I think preservation has a place. I think the bigger problem with preservation is that it's fundamentally an asymptote." He points to the Meatpacking District as a case in point: What started as an effort to keep the low-scale character of the neighborhood led to zoning that bred a local "Hotlanta."

Chakrabarti feels that great cities depend upon a balance of infrastructure, density, and preservation. When one of these veers off kilter, its future is in danger. He sees the High Line—he's on the board of Friends of the High Line—as a good model: "One of my favorite notions about the High Line is that it's a structure that Robert Moses built and Jane Jacobs would love. I will argue to my death that it's going to result in the most architecturally ambitious neighborhood in this city and it's going to do everything she talked about." Not all of Moses' legacy is worthy of derision, he said. "It's just balance."

ANGELA STARITA



ALF NAMAN
PRINCIPAL AND FOUNDER
ALF NAMAN REAL ESTATE ADVISORS

Five years ago, if you brought up the name Alf Naman at a developers' lunch, you probably would have received a lot of blank stares and an awkward silence. Who? Now the man is a hot topic, pitched to the press and around town as something of a maverick. The epithet is not unwarranted. A look at the two development projects he's had hands in to date—the Jean Nouvel-designed 100 Eleventh Avenue, which is being developed in partnership with Cape Advisors, and Neil Denari's HL23—reveals a man conscious of design and optimistic about the potential of architecturally forward buildings, dedicated to laboring within and nurturing a specific neighborhood, who has positioned himself to rise with the tide. But mostly he is a man alone, without family business or large corporation behind him, working to put his distinguishing mark on a city so full of them as to make the brightest stars seem commonplace.

Of course, Naman didn't spring fully formed from the girders of the High Line. After moving to New York in the late 1980s as a political science student, the Boston native got a job at a real estate company and has never looked back. By the mid-90s, he was buying and flipping residential buildings in Tribeca. He soon discovered, however, that he had gotten into the area too late to really take advantage of it, and so turned his sights to other frontiers, namely far

West Chelsea. "My focus has always been emerging markets," said Naman. "I saw West Chelsea as a natural outgrowth of the Meatpacking District." The neighborhood had other promising features as well: It was basically a blank canvas with an appealing dollar-to-square-foot ratio. The opening of Chelsea Piers Sports & Entertainment Complex in 1995 brought new life to the area's waterfront, and the first of the art galleries were still rolling in, laying the groundwork for what has become the city's premier gallery district.

Naman said he has dreamed of developing a ground-up project ever since moving to New York, but it took years of real estate trading to build the capital and equity required to do something at the high level of design to which he aspired. As it turned out, being unattached to a large, well-monied entity is part of Naman's strength. "When you do something in a larger partnership, the ideas get watered down," he said. "Everybody has good intentions, but the goal is really just making money." In contrast to this way of doing business, at 100 Eleventh and HL23, Naman has followed the philosophy of creating the best quality architecture in the hope of attracting the unique buyer capable of paying for it. Developing these relatively small projects intended for the upper echelons of homeowners has also left Naman comfortable in a generally

sagging market, as the kind of customers he serves are less affected by economic downturns.

As well as being savvy in the ways of wheeling and dealing, Naman seems to truly care about maintaining a certain character in West Chelsea—perhaps the quality that marks him most as a maverick among developers. "I've watched how Soho has lost its spirit. I think Soho was great. Now it's just a retail wasteland," he said. He is determined not to see this happen around the High Line. For example, he held off purchasing the property on which HL23 will rise for years because it was a beer wholesaler and provided cheap beer for the neighborhood. "If you buy 60 acres of woodland, you can either clear cut the property and start all over again, or you can try to carefully design within this incredible wooded area," said Naman. "At the end of the day, as a developer, you have to be an arbiter of good taste, and that's very personal. To make money is great, but you can do that as an investor."

AARON SEWARD

THE LATE, GREAT CHARLES MOORE WROTE A 1965 ESSAY CALLED "YOU HAVE TO PAY FOR THE PUBLIC LIFE," BUT TODAY, THE QUESTION IS, WHO FOOTS THE BILL? IN NEW YORK, POLITICIANS AND NOT-FOR-PROFIT GROUPS HAVE INCREASINGLY TURNED TO THE PRIVATE SECTOR FOR CRUCIAL HELP IN FINANCING: GIVE US X CLASSROOMS/DOLLARS AND WE'LL GIVE YOU Y STORIES. BOTH SIDES BENEFIT, BUT SOME CRITICS ARGUE THINGS HAVE GONE TOO FAR.

MATT CHABAN WEIGHS THE OPTIONS.

YOU GET WHAT YOU PAY FOR

For the last year-and-a-half, the New-York Historical Society has been locked in a bitter feud with its neighbors around Central Park West over plans for a 23-story condominium tower that would help finance the project. But in early July, it changed tack. "We don't have plans for a tower," Louise Mirrer, the society's president, told *The New York Times*. "We think we can meet our needs over the next few years by focusing on our building."

It is a rare sentiment these days, and while it may be changing in light of economic realities, the trend of governmental and not-for-profit institutions relying on the private sector for the financing or construction of capital projects has continued apace. As the number of such public-private projects continues to rise, touching everything from schools to parks to hospitals, so too does the debate over which side benefits more.

Don Elliot, chairman of the City Planning Commission during the Lindsay administration, when such programs became more popular as the city's fiscal crisis grew, said it is an issue of political math. "If it means less public money to get the same building, that's what politicians will do," he said. "The question is, are you getting the same building?"

Then again, what if the alternative is no building at all? "The city and the private institutions, if they were able to do it efficiently and in a timely way, they would have done it themselves," said Michael Slattery, vice president of the Real Estate Board of New York, the powerful developers group.

A prime example of this dichotomy is the current fight in Greenwich Village over St. Vincent's plans for a new hospital. Short on funds, hospital administrators partnered with the Rudins, one of the city's storied real estate families, to swap its old facilities on 7th Avenue for a new hospital across the street. Of the project's estimated \$850 million budget, \$310 million would come from the sale of those facilities. The Rudins would then adaptively reuse some buildings as condos while tearing down others.

On the other end of the city, in East Harlem, Mount Sinai Medical Center is pursuing a similar plan, and partnered with the Durst Organization, which agreed to contribute \$250 million towards a new research facility in exchange for the new building's air rights, which in turn would make way for a 540-foot luxury tower. Community opposition was swift and immediate, especially considering local dislike of the hospital's Annenberg Building, the 436-story, block-

wide black monolith that many see as a blight on the Central Park skyline.

"It's a complex problem and we're really alert to that," said T. Gorman Reilly, president of Civitas, a local planning advocacy group that opposes the project. "The problem is, these community facilities do provide a lot of public good. But it's gotten out of control because there are so few sites left." But Brenda Perez, a spokesperson for the hospital, said it had no choice. "Mount Sinai considered multiple options," she wrote in an e-mail. "Selling the air rights was the only option to make the financial equation work."

No one questions the need for more hospitals. The question instead is one of public financing for such projects, or lack thereof. "There's been an attraction in government to think that you can get the private sector to build infrastructure without having to pay for it," said Kent Barwick, the outgoing president of the Municipal Arts Society who also worked in the Lindsay administration. "The idea was, you'd pay for it with development rights, but we quickly learned that there are costs associated with such deals, as well."

Barwick points to the Education Construction Fund, which was created by Lindsay to offer bonds and air rights transfers in exchange for school construction. The fund created 18,000 school seats in a dozen schools, 4,500 units of housing, and 1.2 million square feet of office space, according to the city's Department of Education. But Barwick highlighted its first project, the AT&T exchange tower (now Verizon) at 375 Pearl Street, which he called one of the city's ugliest buildings, in part for the way it looms over the Brooklyn Bridge. "We have come to learn there can be hidden costs on the public realm that can negate the public gains offered by these projects," he said.

Slattery countered that with developers' experience, it is irresponsible of the city to otherwise use taxpayer dollars trying to complete these projects. "Developers have the kind of requisite experience to do this business, whether it's schools or hospitals or parks," Slattery said. "It's compatible with what they do everyday." He cited Battery Park City as a prime example of the private sector undertaking a project with public support that the government would have struggled to complete on its own.

The city, or at least the Bloomberg administration, seems to agree. "That's our bailiwick," said Janel Patterson, a spokesperson for the city's Economic Development Corporation. "We take underutilized public land and work with the development community to develop it into something that benefits both parties." She was also quick to emphasize the deep community involvement in creating such projects, which she said ensures local support and approval.

Still, some question whether the city is being taken advantage of, especially during the real estate bonanza of the past half-decade. "It's not a positive trend," said Tom Angotti, a planning professor at Hunter College. "It's the neoliberal dream and what it leads to is the weakening of the public sector."

Ron Shiffman, director emeritus of the Pratt Center for Community Development, believes such deals can work, though they require a balance that may be missing. "It's a tool," he said. "Tools can be used properly and improperly. At the moment, it's being over-used and misused. It's not something I would throw out, it just needs to be used responsibly and accountably." **MATT CHABAN**



DAWANNA WILLIAMS
FOUNDER AND PRINCIPAL
DABAR DEVELOPMENT PROPERTIES

From the perspective of an airship or an urban planner's PowerPoint, the city may look like swathes of unified development along major avenues and big-acre sites like Rockefeller Center, Stuy Town, and Battery Park City. But on the street, urban dwellers experience the city block by block, building to building. It's that smaller scale that appealed to Dawanna Williams, so much so that she left off lawyering to become a developer in what she calls "signature neighborhoods," including Harlem, Fort Greene, and Bushwick.

In a field dominated by extensive family clans and an apprentice-eat-apprentice ethos, Williams, 38, comes from an atypical background. Raised in Atlanta by a single

working mother, she went on to study economics and government at Smith College. She came to New York in 1997 and started working for law firms with a hand in corporate real estate. That led her to get involved in deals like the sale of the 1921 skyscraper 30 Wall Street and financing the rehabilitation of the Starrett-Lehigh in Chelsea. "I liked the idea of putting together projects that people would later enjoy," said Williams and so, while still working as a lawyer, she started buying up townhouses in her own Clinton Hill neighborhood, renovating them into rental apartments and using the assets to make more purchases. "One of her strong qualities is Dawanna's ability to address and resolve gracefully unforeseen issues,"

said Hilary Weinstein, a vice president at the Community Preservation Corporation that financed Williams' first Harlem project. "She has a great temperament for dealing with things, and that's rare in developers."

In 2003, Williams founded Dabar Development Partners and set out to work on small and medium-scale developments in emerging communities. The name Dabar comes from the Hebrew for "words from God," which Williams came across while reading Deuteronomy in the Torah. "In the late 90s, I had seen how the big developers went for older buildings and vacant sites, and I thought I could apply that same approach in signature communities with undervalued assets." Williams started scouting properties marked by what she calls "tangible and intangible hallmarks," including historic resonance, architectural distinction,

thriving churches, intellectuals, and artists. She found those qualities in Fort Greene and Bedford Stuyvesant where, while still a lawyer, she started working on townhouse deals with four to six units. It grew quickly into something she hadn't really expected: a niche in high-quality housing in historic but undervalued communities.

The first significant project on her own was the \$6.2 million Marshall building in Harlem. Taking two 1920s townhouses that had been vacant for some 40 years, Williams gutted them, added 34 feet to the back, and transformed them into ten one-, two- and three-bedroom condos with 11-foot ceilings, granite kitchens, and fireplaces. With the most expensive unit going for \$872,600, the project sold out quickly.

Up until then, Williams worked for the most part with contractors, but then she met Paola Antonelli, a senior design curator at the Museum of Modern Art, and Thelma Goldin, director of the Studio Museum Harlem. Both encouraged her to take it up a notch and engage with more adventuresome architecture and emerging architects. Antonelli wrote in an email that Williams has "a deep understanding of the context where she is operating and on pushing herself always a bit beyond her own comfort zone in order to deliver not simply buildings, but meaningful additions to the urban and social landscape."

She started working with Galia Solomonoff, an architect who designed, as part of OpenOffice, the Dia:Beacon museum and has also done time in such prestigious firms as OMA in The Netherlands and Bernard Tschumi and Rafael Viñoly in New York. For Dabar Development, Solomonoff is currently designing an unusual \$26.5 million project on an enviable site smack in the middle of Central Park North. It's a joint venture with the New York United Sabbath Day Adventists to rebuild a church on the site with a 15-story setback condominium tower. "Dawanna's dual talent is her patience in bringing together seemingly opposite stakeholders—bankers, community, church—and her ability to seize on rewarding yet underestimated urban situations," said Solomonoff. "She's a dealmaker extraordinaire."

Williams has also tapped Danois Architects, a firm with a background in sustainable design, including the completion of Melrose Commons in the South Bronx that won a top award for affordable green housing from the Northeast Sustainable Energy Association in 2003. Williams turned to David Danois in 2006 when Dabar was selected as one of 25 teams to participate in Mayor Bloomberg's New Foundations Initiative for developing 236 city-owned abandoned or vacant lots. Dabar will build 22 town- and multifamily buildings on 17 sites in Bushwick and East New York, one-third of which will be affordable and all LEED-certified.

Casting an eye beyond the city, Williams discovered the Northern Liberties section of Philadelphia, a kind of sixth-borough Dumbo that has drawn artists to its warehouse conversions and new construction. With rapper/producer Jay-Z as an investor, she is well underway constructing a 24-loft, eight-story condominium designed by the Philadelphia firm EM Architecture on a site with views of Ben Franklin Bridge and a block over from the 11-story American Lofts building designed by Winka Dubbeldam.

So far, Williams said that the biggest challenge she has had to face as a developer of projects over 15,000 but under 60,000 square feet is financing. "New York is loaded with tenement developers and visionary project developers," she said, "but there's not a whole lot in between. The banks are better set up for those extremes, while midsized developers tend to be undefined and have to structure deals case by case."

One by one suits Williams just fine, and she is even sanguine about the current economic downturn. "I believe in, I am even thankful for, corrections because I believe that in the end, the most qualified will remain in play."

JULIE IOVINE

DAVID VON SPRECKELSEN
SENIOR VICE
PRESIDENT
TOLL BROTHERS
CITY LIVING

The Gowanus Canal is as far as you can get from a greenfield in this country, and the last place you'd expect to find a development by Toll Brothers, the suburban luxury homebuilder better known for sprawling tracts of neo-Georgians built on fast-receding farmland.

But that's where David Von Spreckelsen, senior vice president for the company's City Living division, unflinchingly mapped out a 450-unit development—the first contract he signed in New York four years ago—that points to Toll Brothers' future even as it has caused consternation back at the home office in Horsham, Pennsylvania. Company chairman Robert Toll vetoed the plan for the as-yet untitled project at 363-365 Bond Street when it was first pitched, said Von Spreckelsen, but he added, "Now it's one of Bob's favorite projects, because there's so much potential."

With nearly \$1 billion in development and 1,200 units in New York, Toll Brothers is making the city a major part of its push into urban areas. Amid a longer-term trend to conquer new markets—and cushion the broader housing bust—Toll has diversified geographically (it's in 21 states) and demographically with the launch of Toll Brothers City Living, the division that's taken the company well beyond the 'burbs.

"City Living really came out of Toll Brothers looking at who their customer was and where their customer was going," said Von Spreckelsen, sitting in his notably unstuffy office near Brooklyn's Borough Hall. "And they were seeing a trend toward people moving to more urban areas." Young buyers and empty-nesters brought the company to Philadelphia, and from there the division hit Jersey City and Hoboken, where developments include Hudson Tea, a 1,200-unit condominium



project. Success on Jersey's waterfront whetted Toll's appetite for the far shore of the Hudson.

Enter Von Spreckelsen, 45, a former director of real estate development for Silvercup Studios (he worked on the Queens rezoning that led to Silvercup's Richard Rogers-designed expansion plans) who previously served at the New York City Economic Development Corporation. When he launched Toll's local office in 2004, he figured cracking the Manhattan market would take a while. But through a broker he knew, Von Spreckelsen acquired a site near 14th Street, and soon built a 21-story glass tower designed by GreenbergFarrow. The project swiftly sold out, and this year the firm broke ground on a second tower by Perkins Eastman at 303 East 33rd Street.

But Brooklyn is where Toll has found the biggest upsides. Beyond Gowanus, the company led the wave of development along the rezoned Williamsburg waterfront

with Northside Piers, a three-tower, FXFowle-designed project that is a joint venture with L&M Equity and RD Management. A few blocks away is a more modest Toll outpost, North8. (Another local project is 5th Street Lofts in Long Island City.)

New York hasn't been without its challenges. While the hugely capitalized company rarely needs project-specific loans, cash flow can still be tight, since Toll builds suburban homes only after pocketing a down payment. "For single-family, you literally sell a house, and then you build it," Von Spreckelsen said. "In New York City, you're buying a piece of land, and then you're putting up a multi-family building. It's really building on spec." And projects can get bogged down by the land-use process, as at Gowanus, where the team expects to finally be certified for public review in August. "When you're still trying to get certified, there are basically no milestones at all," said Von Spreckelsen. "That's been

a real challenge to convey back to the home office."

Still, the company is adapting to the urban arena. In the suburbs, Toll has stakes in nearly the entire supply chain, with its own architecture, engineering, and marketing divisions. By contrast, New York's 15-person staff outsources most services, but that will be changing. Halstead Property is the broker for projects currently in sales, for instance, but the second tower at Northside Piers will be sold in-house.

While grizzled urbanites might cringe at the thought of Toll tackling New York, the company's reputation has already helped it grow. The brand resonates with buyers, said Von Spreckelsen: The company calls them Toll Groupies—a clan with friends or relatives who are Toll owners and eager to buy into new projects. Whether or not such loyalists will be enticed to Brooklyn's Lavender Lake, of course, is a question taking Toll Brothers into uncharted territory. **JEFF BYLES**

IN 1971, TRIBECA, DUMBO, AND WILLIAMSBURG WERE NOT EXACTLY HOTSPOTS OF RESIDENTIAL DEVELOPMENT, AND A NEW STATE TAX ABATEMENT PROGRAM KNOWN AS 421A WAS DEvised TO HELP CHANGE THAT. THOSE NEIGHBORHOODS, AND DOZENS MORE LIKE THEM ACROSS THE CITY, ARE NOW HUMMING WITH ACTIVITY, BUT THE PROGRAM THAT AIDED THEIR TRANSFORMATION HAS BEEN RADICALLY SCALED BACK. WILL ITS DEMISE END A SUBSIDY FOR LUXURY BUILDINGS OR MAKE IT EVEN HARDER TO BUILD AFFORDABLE HOUSING IN NEW YORK?

ALEC APPELBAUM CRUNCHES THE NUMBERS.

THE NEW MATH

With the expiry of 421a tax abatements on June 30, developers in New York City entered its most uncertain era of pricing decisions since the city created the program a generation ago. The Cooperative and Condominium Abatement program, which used a system of graduated tax abatements to spur development at a time when there was little, lasted decades longer than the crisis that gave rise to it, becoming a part of local developers' financing logic. Now, anyone who uses it will also have to set aside 20 percent of new units for lower incomes. Some developers say they don't know how to make the math work.

For more than a generation, 421a was a *sine qua non* in local development. The 421a program, as the city's website defines it, came along in 1971 "to promote multi-family residential construction by providing a declining exemption on the new value that is created by the improvement." In other words, a developer using the program can use the value of raw land to calculate taxes for somewhere between ten and 25 years. (The name references Section 421a of the relevant city law.) An exclusion zone between 96th to 14th streets and down through much of the West Village required developers to include affordable housing to qualify for abatements.

Beyond changing developers' risk basis for construction in former industrial neighborhoods, 421a created a sort of currency. Developers who built affordable housing collected five certificates per low-income unit, which they could sell to developers working in the pricier districts where tax abatements were a particularly strong inducement for buyers. It was good policy in the Koch years, but as more and more of Manhattan gentrified, projects in Soho and Tribeca took advantage of 421a. A law intended to preserve working-class housing had become an unintended boon to luxury developers.

Properties offering the abatement include 555 West 23rd Street in tony West Chelsea, and Soho Mews, a Charles Gwathmey-designed townhouse and condo with a private courtyard between Wooster Street and West Broadway. For even the most casual observer of the then-booming real estate market, it seemed out of whack.

Politically, though, 421a took a long time to reform. Condo buyers also became intimate with the program, since the abatement on taxes took the bite out of apartments' closing costs and improvements. By 2007, nobody could argue that development would stall without a reform to the program. So as of July 1, the abatement only covers the first \$65,000 of a property's assessed value, and the exclusion zone has spread to parts of the outer boroughs. Now, uncertainties about the availability of bank financing and the thrust of the economy

have some developers actually hedging before starting new projects. Evan Thies, a candidate for City Council in Greenpoint who worked for Councilmember David Yassky when the reforms came together, calls the new 421a more sensible and defensible. "David Yassky thought it absurd that we were giving away so much money to luxury developers," Thies said. (Yassky is running for comptroller in a crowded field next year.) "So the new regime forces developers to find other ways to get a tax benefit."

Romy Goldman, a principal in Manhattan's Gold Development, takes a less blithe attitude. Without banking on tax abatements, she told AN, investors in projects like her firm's cannot create meaningful forecasts for prices that will allow them to recoup their costs. Her firm developed the Deborah Berke-designed condo building at 48 Bond Street and is now marketing Hamilton Lofts, a 12-unit project on Edgcombe Avenue. Goldman calls herself a believer in mixed-income housing, but she said tacking a 20 percent requirement onto new condos in an uncertain mortgage market means forcing some developers to withdraw.

Indeed, developers who can neither offer buyers an inducement to pay high interest rates on mortgages nor sell only to very wealthy buyers may simply take their money off the table. If development slows down, the seemingly unthinkable would follow: The cost basis for local real estate may decline. "In six months, you're going to see a major shift in land prices," Goldman said.

Theoretically, changes in the law should flow into land prices in a more orderly fashion, since the council debated reforms extensively before passing them earlier this year. Instead, in what Goldman calls a "perfect storm," many developers rushed to pour foundations while they could still enroll in traditional 421a programs. That meant paying inflated construction and labor costs, which helped keep New York's asking prices high even as the foreclosure crisis and Wall Street turmoil singed the economy.

Champions of 421a reform make no apologies. "My sense, from the developers that I have talked to, is that they will blame 421a changes for what many other factors in the marketplace are doing," said City Council candidate Brad Lander. As head of the Pratt Center for Community Development, Lander advocated for more mixed-income requirements in new rezonings for residential development. If he and Thies win office and have to steer the new 421a to implementation, Goldman warned, they will find that such requirements are difficult to translate to a developer's pro forma.

Thies says 421a was an anachronism in a city where developers are jockeying for sites in places like Greenpoint that suffer from poor subway access and extensive brownfields. The farsighted move, he argues, is to introduce a new trigger for tax abatement that matches a crisis of energy costs rather than a lack of eager developers. "Smart developers saw incentives for infrastructure improvements and environmentally friendly buildings on the way," Thies said. By that logic, the end of 421a may mean the beginning of other programs that can make green architects, engineers, and planners valuable.

"If you can as a developer build an energy-efficient building for free because you're going to get an abatement, you'll make it energy-efficient," Thies said. "Suddenly we as taxpayers have a lot more leverage."

ALEC APPELBAUM



JED WALENTAS DIRECTOR OF DAILY OPERATIONS TWO TREES MANAGEMENT

Jed Walentas doesn't get the same degree of media attention that's been leveled at his father David, the scruffy, tennis shoe-clad founder of Two Trees Management. Walentas *père* made his fortune in New York real estate through rehabs and conversions, among them such landmarks as One Fifth Avenue, Alywn Court, and the Silk Building. Yet the younger Walentas, 33 and an only child, for the past seven years has been in charge of daily operations of Two Trees, and might well be one of the more intriguing young developers in the city.

In 1981, with Leonard and Ronald Lauder as investing partners, the senior Walentas had bought 11 19th-century factory and warehouse buildings in Fulton Landing, which was then a derelict section of Brooklyn more popular as a dumping ground for hit men than as an industrial zone. Walentas calculated that its zoning would soon

change, and the area would gentrify as Soho had done—indeed, artists and artisans were already settling in. His hunch was right, but not his timing; it took 16 years for Dumbo (from Down Under the Manhattan Bridge Overpass, as the place was renamed) to get rezoned.

Meanwhile Jed, tutored in the business from the age of ten, graduated from the Penn with a degree in economics and went to work for Donald Trump, converting 40 Wall into one of the city's first "wired" buildings. Walentas was working for Trump a little less than a year when his father called him to Two Trees to work on Dumbo's redevelopment.

Low key in his sartorial and management style, much like his father, Jed Walentas controls somewhere between 2.5 to 3 million square feet of real estate in Dumbo. With Amish Patel, his best friend from college and now business partner, the younger Walentas has

converted industrial buildings into offices and condos, and constructed a stylishly outfitted rental building, all while carefully cultivating Dumbo's distinctively genteel but bohemian character. While condos with river views regularly fetch million-dollar-plus prices, there are still artists who pay their rent with artwork. Priced out of Williamsburg last winter, the Galapagos Art Space took up residence in a LEED-certified former stable on Dumbo's Main Street, paying rent just short of \$7 per square foot per year. The experimental theater St. Anne's Warehouse, housed in an old spice mill, pays no rent at all. Sprinkled into this arty mix are trendy boutiques and design stores, specialty food purveyors, and a few restaurants and cafes. While there's also a Starbucks, Dumbo still feels more like a gritty urban neighborhood than the posh open-air shopping mall that Soho has become. Nevertheless, many in the community gripe about the control the Walentas family wields over the place.

And there have been missteps, most famously in 1999,

when Two Trees proposed a Jean Nouvel-designed steel-and-glass hotel, shopping, and entertainment complex, which would have jugged into the East River like a futuristic pier. The project's outsized scale raised an uproar in the surrounding community, which was intent on turning the property into a waterfront park. Ultimately, Nouvel's plan was aborted, and the park secured.

More recently, Jed Walentas has branched into downtown Brooklyn. Two Trees has constructed the Court House, a mixed-use condo/retail building with a fully outfitted YMCA at the corner of Court and Atlantic streets, and converted the old Board of Education building, a McKim, Mead & White landmark at 110 Livingston Street, into trendy condos. Walentas likes to put younger staff in charge of these "night and weekend projects" so "they can learn to solve problems on their own," much the way he learned himself. "We give them a real ownership interest," he said. The latest "goofy" project he's considering is the construction of a

small hotel in Williamsburg.

Given that Two Trees finances its own ventures and employs its own construction team, the company is necessarily focused and efficient. "We can only take on one or two big projects at a time," said Walentas. "We're looking now at possibilities in the BAM Cultural Zone. But there are a lot of public policy requirements, so there's only so much economics there. And people want great architecture."

Great architecture is exactly what he's promising in his most ambitious project to date in Midtown Manhattan: a dramatic, zig-zagging, mixed-use building with landscaped roof terraces and louvered windows designed by Enrique Norten's TEN Arquitectos. The massive, 100,000-square-foot site at 11th Avenue between 53rd and 54th streets affords "great opportunity and flexibility," said Walentas. Not to mention risk, as it's not yet zoned for residential use. Nevertheless, Walentas spoke confidently about the Clinton Park project. "Enrique's office is a good fit,

very practical, and not too big. The project is super important to them," he said. "They understand that their design has to be buildable, not just sculpture." And TEN sends the love right back. "They're a fantastic client," said Mark Dwyer, the project's principal. "You couldn't get many developers to be this adventurous with a skin on a rental building. But they're invested in it. They want to know how to clean the facade years down the line. And they're investigating LEED certification."

Apparently, Walentas has learned a lot since his previous venture into the world of celebrity architects. He's also learned a thing or two about community outreach. In addition to the 900-some rental apartments, 20 percent of which will be affordable, the building will house a car dealership, preserving 11th Avenue's traditional commercial business; a supermarket, sorely needed in the neighborhood; and a state-of-the-art stable facility for the city's mounted policemen. What's not to love?

MARISA BARTOLUCCI

**JONATHAN ROSE
PRESIDENT AND FOUNDER
JONATHAN ROSE
COMPANIES**

When designs for Via Verde, a 202-unit, mixed-income green housing development in the Bronx were unveiled, they made headlines.

The dramatically stepped design by Grimshaw, Dattner Architect and landscape architect Lee Weintraub, which varies from towers to townhouses with green-roofs and terraced gardens, demonstrated that affordable housing, sustainability, and innovative design were possible in even the most hardscrabble corner of the city. What was less apparent, however, was that the developer behind the project, Jonathan Rose Companies, has a long record of civic-minded thinking that has paid significant social, environmental, and economic dividends.

In 1989, Jonathan Rose, founder of Jonathan Rose Companies, left his family's real estate business to found his own "mission-based" development company. "My family has been in real estate for three generations," Rose said. "I learned the trade starting with my summers working for the family business," referring to Rose Associates, the New York-based real estate giant that controls over 30 million square feet of property. The much smaller Jonathan Rose Companies focuses on urban infill, transit-oriented sustainable development, reflecting the interests of its founder.

Unlike many developers trained in business or law, Jonathan Rose, 56, earned a master's in regional planning at Penn under the landscape architect Ian McHarg, a pioneer of the regional planning and sustainability movements. There, Rose learned the principles that would guide his company: "a com-

mitment to socially and environmentally responsible development that integrates good planning into the business," he said.

One of Rose's first forays into green, mixed-income development, a plan for Brooklyn's Atlantic Center, came while he was still at Rose Associates. Working with Berkeley, California-based architect Peter Calthorpe, the plan called for a mix of office, residential, and retail space at a walkable scale with passive solar design. "I talked to a number of environmental groups, and in the early 80s, anything dense or urban wasn't considered green," he said. "It's amazing how much the thinking has changed." After community opposition, the site was sold to Forest City Ratner, and the bland, down-market mall that presently occupies the site was built in its place. (Rose, with practiced decorum, declined to comment on the Atlantic Center or on the Atlantic Yards development, also by Forest City Ratner, planned across the street.)

Current projects in the

company's portfolio reflect his philosophy at work. In Brooklyn, Jonathan Rose Companies is one of the partners in Gowanus Green, the Rogers Marvel/West 8 housing development along the Gowanus Canal. Another green housing project, the Joyce and David Dinkins Gardens in Harlem, was recently completed and includes a community center and 80 units of affordable housing.

With the arrival of high density and mixed use as hallmarks of environmentalism, Rose is happy to see his philosophy moving into the mainstream. He believes that because of rising energy costs, dense, transit-oriented, energy-efficient design will become the standard. "It only makes sense. People are looking to reduce their VMTs," he said, referring to vehicle miles traveled. He also believes the New York region is better prepared to weather the ups and downs of a volatile real estate market. "We see two ends of the demographic spectrum, seniors and younger people, who are increasingly attracted

to urban areas," he said.

In addition to the company's standard development practice, Jonathan Rose Companies has three other divisions: the owner's representative studio, the planning studio, and the investment studio. The owner's representative studio works on a fee basis for non-profits, institutional clients, and private developers to select architects and other consultants, arrange financing, manage construction, and direct marketing and sales. Current projects include the classroom building for Cooper Union designed by Morphosis, the Theatre for a New Audience in the BAM Cultural District by the H3 Collaborative, and a renovation and expansion of the UN International School by Skidmore, Owings & Merrill's Roger Duffy. The planning studio has been hired by the town of East Hampton to refine its 20-year development plan, and the investment studio manages the Smart Growth Development Fund, a \$100 million fund that invests in socially, environmentally,

and economically progressive real estate acquisition and development. This diversity of engagement with the field, in addition to the company's social commitments, differentiates Jonathan Rose Companies from its peers, including Rose Associates. "They do very high-quality work, but we have a different approach," Rose explained.

The company's successes show that measured idealism in no way interferes with good business. And judging by the founder's relaxed disposition and the company's cheerful, light-filled office space (renovated to green standards, or course, by Weisz + Yoes), the company's approach is a welcome alternative to the cut-throat world of New York real estate and development.

ALAN G. BRAKE



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THE ARCHITECT'S NEWSPAPER JULY 30, 2008

BLOCK BY BLOCK

The story of New York development in recent years has been defined by mega-projects, the large-scale urban moves unleashed by a rip-roaring market, sweeping rezonings, and once-in-a-generation super-deals. But the current economic meltdown has made for a very different mood. Certainly not chastened—this is still New York, after all—but circumspect, even cautious. A number of ambitious projects we featured here in the past—the proliferating towers at Queens West, or the 14-acre Sky View Parc in Flushing—are still gallantly moving ahead. Yet other grand plans have been parceled out in phases, pared back, or quietly put on ice.

To take stock of this changing landscape, we've gathered a selection of new projects—large and small, flashy and unfussy—that are filling in the streetscape and skyline, from hotspots like Williamsburg to newly beckoning corners of the Bronx. Together they offer a portrait of a city shaped less by the bravado of master builders than the block-by-block business of architecture. And that might not be a bad thing at all.

Produced by Jeff Byles,
Danielle Rago, and Olivia Chen.

All images courtesy respective developers.

MANHATTAN

Above 59th Street



37-41 HILLSIDE AVENUE

Location: 37-41 Hillside Avenue
Developer: North Manhattan Construction Company
Architect: Johnson Jones and Mario A. Canteros
Size: 16 floors, 89 units
Type: Mixed-use
Completion (est.): 2010



AMSTERDAM AVENUE SITE

Location: Amsterdam Avenue and West 100th Street
Developer: TBA
Architect: SLCE Architects
Size: 56 units, 72,000 sq. ft.
Type: Residential
Completion (est.): 2010



180 EAST 93RD STREET

Location: 180 East 93rd Street
Developer: Greystone Property Development
Architect: Barry Rice Architect
Size: 7 floors, 9 units
Type: Residential
Completion (est.): 2009



535 WEST END AVENUE

Location: 535 West End Avenue
Developer: Extell Development Company
Architect: Lucien Lagrange Architects
Size: 20 floors, 22 units
Type: Residential
Completion (est.): 2009



GEORGIA

Location: 305 East 85th Street
Developer: The Ascend Group
Architect: Cetra/Ruddy
Size: 20 floors, 58 units, 134,000 sq. ft.
Type: Residential
Completion (est.): 2009



2075 BROADWAY

Location: 2075 Broadway
Developer: 2075 Holdings
Architect: Handel Architects
Size: 19 floors, 196 units
Type: Mixed-use
Completion (est.): 2009

MANHATTAN

Between 14th Street and 59th Street



250 EAST 57TH STREET

Location: 250 East 57th Street
Developer: World-Wide Group
Architect: Skidmore, Owings & Merrill
Size: 2 buildings, 13 floors and 58 floors
Type: Mixed-use
Completion (est.): 2011–2013



1775 BROADWAY

Location: 1775 Broadway
Developer: Moinian Group
Architect: Gensler
Size: 26 floors, 625,000 sq. ft.
Type: Commercial (reclad)
Completion (est.): 2009



250 WEST 55TH STREET

Location: 250 West 55th Street
Developer: Boston Properties
Architect: Skidmore, Owings & Merrill
Size: 40 floors, 1 million sq. ft.
Type: Commercial
Completion (est.): 2010

MANHATTAN

Between 14th Street and 59th Street



800 10TH AVENUE

Location: 800 10th Avenue
Developer: Alchemy Properties
Architect: FXFowle
Size: 96 units, 130,000 sq. ft.
Type: Residential (conversion)
Completion (est.): 2010



CLINTON PARK

Location: 770 11th Avenue
Developer: Two Trees Management
Architect: TEN Arquitectos
Size: 911 units
Type: Mixed-use
Completion (est.): 2011



53W53RD

Location: 53 West 53rd Street
Developer: Hines Interests
Architect: Ateliers Jean Nouvel
Size: 75 floors, 120 condominium units, 100 hotel rooms, 50,000 sq. ft. gallery expansion
Type: Mixed-use
Completion (est.): 2012



55 WEST 46TH STREET

Location: 55 West 46th Street
Developer: Extell Development Company
Architect: Skidmore, Owings & Merrill
Size: 40 floors, 800,000 sq. ft.
Type: Mixed-use
Completion (est.): 2011



455 WEST 37TH STREET

Location: 455 West 37th Street
Developer: Rockrose Development
Architect: Handel Architects
Size: 23 floors with two levels of underground parking, 421,164 sq. ft.
Type: Mixed-use
Completion (est.): 2009



HUDSON YARDS

Location: West 30th to West 33rd streets, 10th to 12th avenues
Developer: Related Companies
Architects include: Kohn Pedersen Fox, Arquitectonica, Robert A.M. Stern Architects, Elkus Manfredi Architects
Size: Approximately 5,000 units, 5.3 million sq. ft. (residential), 5.5 million sq. ft. (commercial), 1 million sq. ft. (retail and hotel)
Type: Mixed-use
Completion Phase I (est.): 2014



450 HUDSON BOULEVARD

Location: 450 Hudson Boulevard
Developer: Alloy Development
Architect: Della Valle Bernheimer
Size: 1.1 million sq. ft.
Type: Mixed-use
Completion (est.): 2013



MANHATTAN WEST

Location: 9th Avenue between West 33rd and West 31st streets
Developer: Brookfield Properties
Architect: Skidmore, Owings & Merrill
Size: 5 million sq. ft.
Type: Mixed-use
Completion (est.): 2013



316 11TH AVENUE

Location: 316 11th Avenue at 30th Street
Developer: Douglaston Development
Architect: The Stephen B. Jacobs Group
Size: 34 floors, 369 units, 387,500 sq. ft.
Type: Mixed-use
Completion (est.): 2009



GANSEVOORT PARK

Location: 420 Park Avenue South at 29th Street
Developer: Gansevoort Hotel Group with Centurion Realty
Architect: The Stephen B. Jacobs Group
Size: 18 floors, 225 units, 200,000 sq. ft.
Type: Mixed-use
Completion (est.): 2009



HL23

Location: 515 West 23rd Street
Developer: Alf Naman Real Estate Advisors
Architect: Neil M. Denari Architects
Size: 14 floors, 11 units
Type: Residential
Completion (est.): 2009



ALMA

Location: 30 West 21st Street
Developer: Beck Street Capital
Architect: Karl Fischer Architect
Size: 11 floors, 11 units
Type: Residential
Completion (est.): 2009



15 UNION SQUARE WEST

Location: 15 Union Square West
Developer: Brack Capital Real Estate
Architect: Office for Design and Architecture with Perkins Eastman
Size: 12 floors, 36 units, 97,000 sq. ft.
Type: Residential
Completion (est.): 2009



PRIMA

Location: 130 West 20th Street
Developer: EG West 20th
Architect: H. Thomas O'Hara Architect
Size: 36 units
Type: Residential
Completion (est.): 2009



57 IRVING PLACE

Location: 57 Irving Place
Developer: Madison Equities
Architect: Audrey Matlock Architect
Size: 12 floors, 9 units
Type: Residential
Completion (est.): 2009

THE ARCHITECT'S NEWSPAPER JULY 30, 2008

MANHATTAN

Below 14th Street385 WEST 12TH STREET

Location: 385 West 12th Street
Developer: FLAnk
Architect: FLAnk
Size: 7 floors, 12 units
Type: Residential
Completion (est.): 2009



THE LEE

Location: East Houston Street at Pitt Street
Developer: Common Ground
Architect: Kiss + Cathcart, Architects
Size: 12 floors, 263 units, 99,000 sq. ft.
Type: Residential
Completion (est.): 2009



350 WEST BROADWAY

Location: 350 West Broadway
Developer: RFR Holding
Architect: Moed de Armas & Shannon
Size: 10 floors, 8 units
Type: Residential
Completion (est.): 2009



BOWERY RESIDENCES

Location: 351 Bowery
Developer: 351 Bowery Associates
Architect: Scarano Architect
Size: 15 floors, 14 units
Type: Mixed-use
Completion (est.): 2009



FIVE FRANKLIN PLACE

Location: Five Franklin Place
Developer: Sleepy Hudson
Architect: UNStudio
Size: 20 floors, 55 units
Type: Residential
Completion (est.): 2009

99 CHURCH STREET/
FOUR SEASONS HOTEL AND
PRIVATE RESIDENCES

Location: 99 Church Street
Developer: Silverstein Properties
Architect: Robert A.M. Stern Architects/SLCE Architects
Size: 80 floors, 175 hotel rooms, 143 condominium units
Type: Mixed-use
Completion (est.): 2011



375 PEARL STREET

Location: 375 Pearl Street
Developer: Taconic Investment Partners
Architect: Cook + Fox
Size: 32 floors
Type: Commercial (reclad)
Completion (est.): 2009/2010



BEEKMAN TOWER

Location: Beekman Street, between William and Nassau streets
Developer: Forest City Ratner Companies
Architect: Gehry Partners
Size: 76 floors, 903 units, 1.1 million sq. ft.
Type: Mixed-use
Completion (est.): 2010

NOBU HOTEL AND
RESIDENCES

Location: 45 Broad Street
Developer: Swig Equities
Architect: Rockwell Group/Moed de Armas & Shannon Architects
Size: 62 floors, 77 units, 128 hotel rooms
Type: Mixed-use
Completion (est.): 2010

BROOKLYN

TOREN

Location: 150 Myrtle Avenue
Developer: BFC Partners
Architect: Skidmore, Owings & Merrill
Size: 37 floors, 240 units, 260,000 sq. ft.
Type: Mixed-use
Completion (est.): 2009



HOTEL INDIGO

Location: 237 Duffield Street
Developer: V3 Hotels
Architect: Karl Fischer Architect
Size: 22 floors, 172 units
Type: Residential
Completion (est.): 2010



166 MONTAGUE STREET

Location: 166 Montague Street
Developer: United Management Realty
Architect: RKT&B
Size: 10 floors, 24 units
Type: Mixed-use (conversion)
Completion (est.): 2009



PARK TOWER

Location: 33 Lincoln Road
Developer: Henry Herbst
Architect: Gilman Architects
Size: 23 floors, 90 units, 180,000 sq. ft.
Type: Mixed-use
Completion (est.): 2010



80 DEKALB

Location: 80 DeKalb Avenue
Developer: Forest City Ratner Companies
Architect: Costas Kondylis and Partners
Size: 34 floors, 365 units, 333,000 sq. ft.
Type: Residential
Completion (est.): 2009



ATLANTIC AVENUE

Location: Atlantic Avenue and Eastern Parkway
Developer: Habitat for Humanity
Architect: Dattner Architects
Size: 3 buildings, 4 floors, 41 units, 53,000 sq. ft.
Type: Residential
Completion (est.): 2009



GOWANUS GREEN
Location: 5th and Smith streets
Developer: Gowanus Green Partnership
Architect: Rogers Marvel Architects
Size: 774 units, 675,000 sq. ft. (residential)
Type: Mixed-use
Completion (est.): 2014



GOWANUS CANAL HOUSING
Location: Bond Street between Union and Degraw streets
Developer: Gowanus Canal Joint Venture
Architect: RKT&B
Size: 11 buildings, 350 units, 355,000 s.f. (residential), 10,000 s.f. (commercial)
Type: Mixed-use
Completion: In design



80 METROPOLITAN
Location: 80 Metropolitan Avenue, Williamsburg
Developer: Steiner NYC
Architect: GreenbergFarrow
Size: 6 floors, 123 units
Type: Residential
Completion (est.): 2009

QUEENS



L HAUS
Location: 11-02 49th Avenue, Long Island City
Developer: The Stahl Organization
Architect: Cetra/Ruddy
Size: 122 units
Type: Residential
Completion (est.): 2009



THE STAR TOWER
Location: 28-02 42nd Road, Long Island City
Developer: Roe Development Corporation
Architect: DeArch
Size: 25 floors, 180 units
Type: Residential
Completion (est.): 2009



10 COURT SQUARE
Location: 10 Court Square, Long Island City
Developer: Rockrose Development
Architect: Skrenkrantz Eckstut & Merrill
Size: 25 floors, 961,698 sq. ft.
Type: Commercial with ground-floor retail
Completion (est.): 2011



MURRAY PARK
Location: 11-25 45th Avenue, Long Island City
Developer: TerraMax
Architect: Fogarty Finger
Size: 7 floors, 28 units
Type: Residential
Completion (est.): 2010



EAST COAST 4
Location: Queens West Site 2 at Center Boulevard
Developer: Rockrose Development
Architect: Arquitectonica
Size: 39 floors, 737 units, 1.1 million sq. ft.
Type: Mixed-use
Completion (est.): 2011



ARVERNE BY THE SEA TOWN CENTER
Location: Rockaway Beach Boulevard between Beach 67th and Beach 69th streets
Developer: Benjamin Beechwood
Architect: Ehrenkrantz Eckstut & Kuhn Architects
Size: 28,000 sq. ft.
Type: Mixed-use
Completion (est.): 2009

BRONX



COURTLANDT CORNERS
Location: East 161st Street between Courtlandt and Melrose avenues
Developer: The Phipps Houses Group
Architect: Dattner Architects
Size: 323 units, 362,000 sq. ft.
Type: Mixed-use
Completion (est.): 2010



BORICUA VILLAGE
Location: East 163rd Street and 3rd Avenue
Developer: Atlantic Development Group
Architect: Hugo S. Subotovsky Architects
Size: 7 buildings, 8 to 13 floors, 689 units, 47,000 sq. ft. retail
Type: Mixed-use
Completion (est.): 2009/2010



THE SOLARA
Location: 1259 & 1275 Grant Avenue
Developer: Grant/Briarwood
Architect: Danois Architects
Size: 2 buildings, 10 floors, 160 units
Type: Residential
Completion (est.): 2009



TIFFANY STREET APARTMENTS
Location: 922 East 169th Street and 1140 Tiffany Street
Developer: Atlantic Development Group
Architect: Atelier 22
Size: 2 buildings, 8 floors, 94 units, 110,000 sq. ft.
Type: Residential
Completion (est.): 2009



ST. ANN'S TERRACE
Location: St. Ann's Avenue and East 159th Street
Developer: Jackson Development Group
Architect: Hugo S. Subotovsky Architects
Size: 8 buildings, 8 to 13 floors, 600 units
Type: Mixed-use
Completion (est.): 2011



KINGSBRIDGE ARMORY
Location: 29 West Kingsbridge Road
Developer: Related Companies
Architect: GreenbergFarrow
Size: 5.6 acres, 550,000 sq. ft.
Type: Mixed-use
Completion (est.): 2013

THE ARCHITECT'S NEWSPAPER JULY 30, 2008

JULY/AUGUST/SEPTEMBER 2008

JULY

WEDNESDAY 30

LECTURE

David Z. Plavin, Richard Smyth, et al.
Are New York's Airports Obsolete?

6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

EXHIBITION OPENING

**Wunderkammer:
A Century of Curiosities**
Museum of Modern Art
11 West 53rd St.
www.moma.org

EVENT

The Civic Waterfront
6:00 p.m.
Pier 83
42nd St. and 12th Ave.
www.mas.org

FILMS

Salad Days III
6:00 p.m.
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

Beaufort

(Joseph Cedar, 2007),
132 min.
7:00 p.m.
Museum of Jewish Heritage
36 Battery Pl.
www.mjhnyc.org

THURSDAY 31

LECTURES

**Diane Arkin
The Cubists**
12:00 p.m.
National Gallery of Art
National Mall and 3rd St.,
Washington, D.C.
www.nga.gov

Martin Moeller

Origins of the Bauhaus
6:30 p.m.
National Building Museum
401 F St. NW,
Washington, D.C.
www.nbm.org

AUGUST

FRIDAY 1

EVENTS

Cocktails at Cooper-Hewitt
6:00 p.m.
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

First Fridays!—Africanísimo!

6:00 p.m.
Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.bronxmuseum.org

SATURDAY 2

EXHIBITION OPENING

**Philadelphia Treasures:
Eakin's The Gross
Clinic and Saint-Gauden's
Angel of Purity**
Philadelphia Museum of Art
26th St. and the Benjamin
Franklin Pkwy., Philadelphia
www.philamuseum.org

LIST YOUR EVENT AT
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WITH THE KIDS

Architecture Family
Workshop

2:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

SUNDAY 3

EXHIBITION OPENING

**Kirchner and the Berlin Street
Torrey Collection of African-
American Quilts and other
Recent Quilt Acquisitions**
Philadelphia Museum of Art
26th St. and the Benjamin
Franklin Pkwy., Philadelphia
www.philamuseum.org

WEDNESDAY 6

LECTURE

**Reinhold Martin,
Enrique Walker
In Dialogue: Reinhold Martin
+ Enrique Walker**
6:00 p.m.
Columbia GSAAP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

FRIDAY 8

LECTURE

**Peter Eisenman, Mark Wigley
In Dialogue: Eisenman +
Wigley V**
12:00 p.m.
Columbia GSAAP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

SATURDAY 9

EVENT

Indigenous Peoples Day
1:00 p.m.
American Museum of
Natural History
Central Park West and
79th St.
www.amnh.org

WITH THE KIDS

Explore Governors Island

9:45 a.m.
Governors Island Ferry
Terminal
Battery Maritime Building
Corner of South St. and
Whitehall St.
www.aiany.org

TUESDAY 12

EXHIBITION OPENING

**House Proud: Nineteenth-
century Watercolor Interiors
from the Thaw Collection**
Cooper-Hewitt, National
Design Museum
2 East 91st St.
www.cooperhewitt.org

WEDNESDAY 13

EXHIBITION OPENING

**Looking at Music:
Media Art of the 1960s**
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 14

EVENT

Green Renting in NYC
Brooklyn Center for the
Urban Environment
168 7th St., Brooklyn
www.bcue.org

FRIDAY 15

TRADE SHOW

**CSI Metropolitan New York
Chapter Annual Trade Show**
Gotham Hall
1356 Broadway
www.csimetronewyork.org

FILM

Georgy Girl

(Silvio Narizzano, 1966),
99 min.
10:00 a.m.
Brooklyn Academy of Music
30 Lafayette Ave., Brooklyn
www.bam.org

SATURDAY 16

EXHIBITION OPENING

**Quilt Stories: The Ella King
Torrey Collection of African-
American Quilts and other
Recent Quilt Acquisitions**
Philadelphia Museum of Art
26th St. and the Benjamin
Franklin Pkwy., Philadelphia
www.philamuseum.org

WEDNESDAY 20

LECTURE

**Michael Lebowitz,
Joshua Hirsch
Design Remixed:
Big Spaceship**
6:30 p.m.
Apple Store, Soho
103 Prince St.
www.aigany.org

EVENT

Afro-Semitic Experience
7:00 p.m.
Museum at Eldridge Street
12 Eldridge St.
www.eldridgestreet.org

THURSDAY 21

EVENT

**Jessica Schmitz
Summer Solstice 3**
7:00 p.m.
Chelsea Art Museum
556 West 22nd St.
www.chelseartmuseum.org

SUNDAY 24

SYMPOSIUM

**Architect as Developer
Jonathan Segal**
7:15 a.m.
Walter E. Washington
Convention Center
801 Mount Vernon Pl., NW,
Washington, D.C.
www.architectasdeveloper.com

MONDAY 25

EXHIBITION OPENING

Zoe Beloff
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

FRIDAY 29

EXHIBITION OPENING

**Liszt in Paris:
Enduring Encounters**
The Morgan Library and
Museum
225 Madison Ave.
www.themorgan.org

SATURDAY 30

WITH THE KIDS

Unearthing New York

12:00 p.m.
Peking
Pier 16
Corner of South St. and
Front St.
www.southstseaport.org

SEPTEMBER

WEDNESDAY 3

EXHIBITION OPENING

**Harley Spiller
Scrawl**
apexart
291 Church St.
www.apexart.org

THURSDAY 4

EXHIBITION OPENINGS

**Alessandra Sanguinetti
The Adventures of Guille and
Belinda and the Life that
Came**
Yossi Milo Gallery
525 West 25th St.
www.yossimilo.com

Chun Kwang Young

Robert Miller Gallery
524 West 26th St.
www.robertmillergallery.com

Jane Hammond

Galerie Lelong
528 West 26th St.
www.galerielelong.com

Michael Thompson

Hasted Hunt
529 West 20th St.
www.hastedhunt.com

Shimon Attie

Jack Shainman Gallery
513 West 20th St.
www.jackshainman.com

FRIDAY 5

EXHIBITION OPENINGS

Donald Moffett
Marianne Boesky Gallery
535 West 22nd St.
www.marianneboeskygallery.com

Douglas Blau

**Kate Gilmore
Odili Donald Odita
R. Crumb's Underground**
Institute of Contemporary Art
118 South 36th St.,
Philadelphia
www.icaphila.org

Gary Simmons

Night of the Fires
Metro Pictures
519 West 24th St.
www.metropicturesgallery.com

SATURDAY 6

EXHIBITION OPENINGS

Joel Sternfeld
Luhring Augustine
531 West 24th St.
www.luhringaugustine.com

Mona Vatamanu/Florin Tudor

Appointment with History
Lombard-Freid Projects
531 West 26th St.
www.lombard-freid.com

Hilary Berseth,

Tim Davis, et al.
View (Thirteen): Practical F/X
Mary Boone Gallery
745 5th Ave.
www.maryboonegallery.com

EVENTS

**Frank Lloyd Wright's
Fallingwater**
8:30 a.m.
National Air and Space
Museum
4th St. and Independence
Ave., SW, Washington, D.C.
www.smithsonianassociates.org

The Art Parade 2008

4:00 p.m.
Along West Broadway
www.deitch.com

The Big Draw 2008

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



COURTESY P.S.1 CONTEMPORARY ART CENTER

ARCTIC HYSTERIA:
NEW ART FROM FINLAND

P.S.1 Contemporary Art Center
22-25 Jackson Avenue, Long Island City
Through September 15

"Arctic Hysteria," a term first used by Finnish novelist Marko Tapio to describe the neurotic, irrational mood of the Finnish people, makes a fitting title for the current exhibition at P.S.1. Featuring 16 Finnish artists, the exhibition combines outlandish visions of aliens, utopias, animals, and psychedelia in a variety of time-based media, film, video, and sound installations, as well as drawings and sculptures. The pivotal installation of the show from an architectural perspective, however, is a large, room-sized homage to Finnish architect Matti Suuronen's portable *Futuro House* (1968). Built specifically for this exhibition, *Futuro Lounge* (pictured) recreates Suuronen's plastic, ellipsoid interior. Here, visitors are able to experience life inside what is essentially a space-age bachelor pad. The *Lounge* also serves as a screening room for videos and documentaries, including Mika Taanila's "Futuro—A New Stance for Tomorrow" (1998).



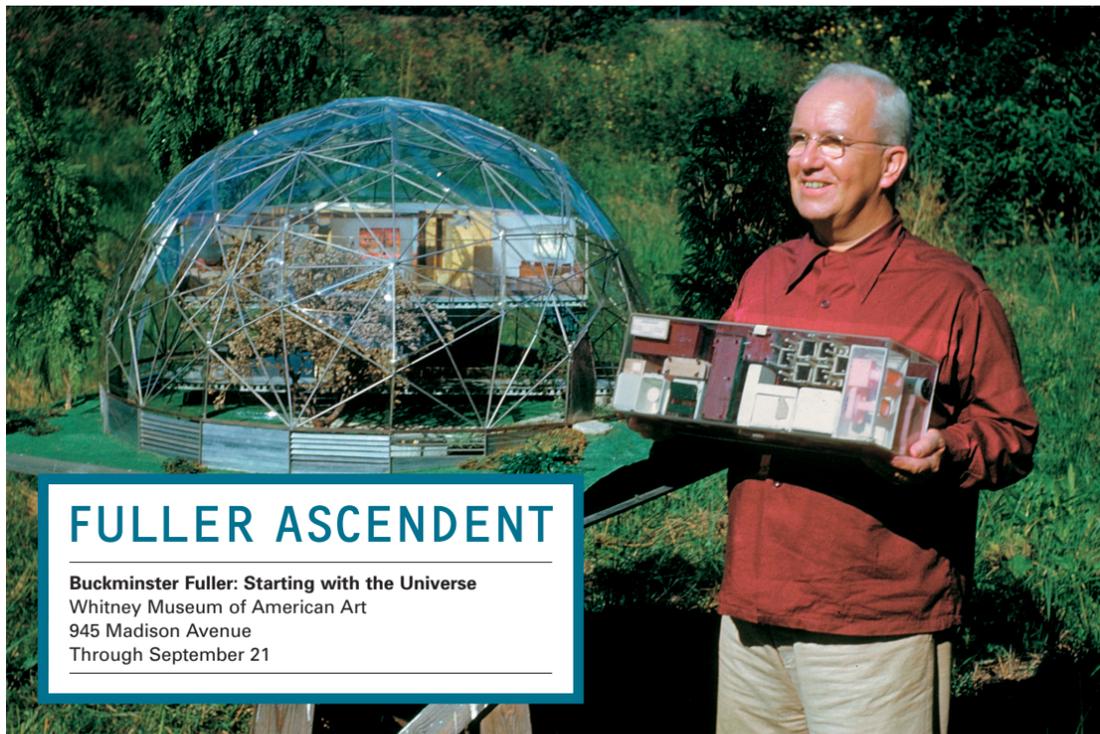
ELI PING WEINBERG, COURTESY MAX PROTETCH GALLERY

SCOTT BURTON, RICHARD DE VORE,
BUCKMINSTER FULLER

Max Protetch Gallery
511 West 22nd Street
Through August 15

If there exists a common link in the work of Scott Burton, Richard De Vore, and Buckminster Fuller, it's a blurring of the boundary between art, craft, architecture, and design. That seems to be the point of the latest exhibition from Max Protetch Gallery, which shows the ability of these artists to traverse different categories through a synthesis of mediums. The exhibition focuses on two Buckminster Fuller prototypes—an original 12-Foot Fly's Eye Dome, 1975, and Rowing Needle, 1970. These objects are accompanied by a selection of drawings, photographs, and artwork from Fuller's personal collection, including works by Willem de Kooning and Joseph Albers. Seminal sculptures by Scott Burden juxtapose Fuller's work, including a rare Rock Chair, a rusted steel furniture series, and a cluster of smaller granite tables, *Two-Cube Table*, 1985, and *Cafe Table II*, 1987 (pictured). Playing Holy Ghost in this trinity is a selection of Richard De Vore's late-period ceramic vessels, whose simple, organic forms fit comfortably beside the more structural pieces.

WWW.ARCHPAPER.COM



FULLER ASCENDENT

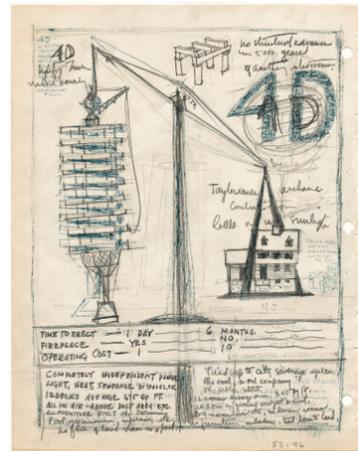
Buckminster Fuller: Starting with the Universe
Whitney Museum of American Art
945 Madison Avenue
Through September 21

This summer, Gotham feels like all Bucky, all the time, with exhibitions at Max Protetch, Carl Solway, and Sebastion + Barquet Galleries, while the Center for Architecture has sponsored a slew of events that include round-table discussions, lectures, a film series, and the opening of the Buckminster Fuller Dymaxion Study Center. (A 26-foot Fly's Eye Dome was also erected recently in LaGuardia Park across the street from the center.) But the main event is *Buckminster Fuller: Starting with the Universe* at the Whitney Museum. This critically astute retrospective has been elegantly curated by K. Michael Hays and Dana Miller, who tell the story

through an assortment of drawings, photographs, scale models, and full-scale prototypes, like the three-wheeled showstopper Dymaxion Car (1934) parked in a first-floor gallery. There's also a selection of archival film footage to bring the man to life, as well as several recent interpretations of the Fuller canon to demonstrate his ongoing legacy.

The timing for a full-on retrospective couldn't be more auspicious, as people are at last daring to discuss alternate, non-petroleum futures and new paradigms for planetary survival. So yes, it's a good thing to bring back Bucky and reabsorb his no-nonsense theories of ephemeralization (doing more with less)

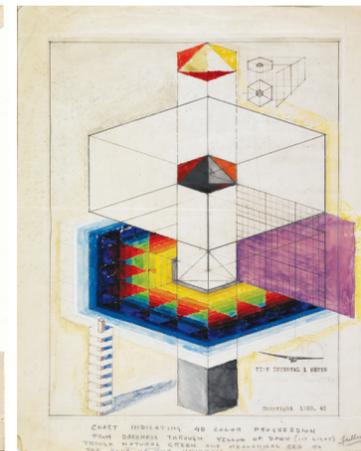
before it's too late. Even though there have been hundreds of books by and about Fuller (over 400 are on view at the Center for Architecture), he has always been difficult, if not impossible, to pin down or capture within a single thought or category. There are many Bucky to choose from: hippie Fuller, but also Cold Warrior Fuller who developed ideas for the U.S. Marine Corps and early defense warning systems. For him, there were never any boundaries, and his career was as multi-faceted as one of his geo-domes: philosopher, lecturer, engineer, absent-minded professor, architect, mapmaker, poet, and mathematician. He was a prophetic papa of



Big Ideas, peering at the future through thick spectacles, and had no problem shifting from mini to mega in his rambling lectures that went on for hours and became the stuff of legend.

Considering the epic scope of Fuller's thinking, it's surprising to see how ephemeral some of the actual artifacts are: scratchy little renderings that he did in the late 1920s in an amateurish, even childish, style with pencil on three-ring notebook paper; sketches of bombs dropping from Zeppelins, making craters for 4D Towers that are sometimes drawn as enlarged objects rising from planet earth, early proof of Fuller's global perspective. There's also a clunky but compelling attempt to synthesize the Brooklyn Bridge and a Ferris wheel into a single hybrid structure (c. 1928), or the "4D Tower Garage" that Fuller proposed for the Chicago World's Fair of 1933, resembling something like a spiraling Christmas tree.

Fuller's fervid investigations find their first true form with the



From left: Fuller with models, 1949; Sketch of Lightful Home, 1928; Sketch of 4D Tower, 1928.

Dymaxion renderings and models of the 1930s, with endless variations on this hexagonal structure suspended from a central mast that would later morph into the Dymaxion Deployment Unit (1941) made from corrugated grain silos and the Dymaxion Dwelling Machine (or "Wichita House," 1945) that was fabricated from aluminum like an airplane. Fuller's projects from this period still seem cornball and quirky, verging on a loony kind of *Popular Mechanics* kitsch. In one gallery, there's a model of the Dymaxion Dwelling Machines Community (c. 1946) that looks like something out of a Tim Burton movie, as if alien flying saucers, all silver and glowing, had disguised themselves in a conventional suburban subdivision with front lawns and sidewalks. Another gallery features a collection of yellowing models made from cardboard and toothpicks— **continued on page 43**

BUILDING THE FLUXUS WAY

George Maciunas Prefabricated Building System
Maya Stendhal Gallery
545 West 20th Street
Through August 23

George Maciunas (1931–1978) was the central figure in the Fluxus movement, although calling Fluxus a *movement* or even a *group* already presumes too much. A preferable term might be "practice," "program," or as historian Ken Friedman, who edited *The Fluxus Reader* (Academy/Wiley, 1998), put it, "a way of doing things." Among Maciunas' singular achievements in the 1960s, he earned the appellation "the Father of Soho" by organizing the Fluxhouse Cooperatives, a series of affordable spaces for artists in what were then rundown cast-iron industrial lofts zoned strictly for manufacturing. These residences were rarely up to code, and at one of them, 80 Wooster, recalls filmmaker Jonas Mekas—Maciunas' friend, artistic collaborator, and fellow Lithuanian emigre—Maciunas wanted to build a projection room. Trained as an architect at Cooper Union, Maciunas had a strong sense of structure,

but he wasn't entirely sure that a bolt he was driving into a column to hang a beam wouldn't crack and compromise the whole building's stability. He ordered everybody out onto the street, went back in, drilled the hole at potential hazard to his life, found that the building didn't collapse around him, hung the beam, and announced it was safe to go back inside. (Everyone alive? Showtime!)

A few years later, cleaning the basement after Maciunas had moved out, Mekas found a tiny flask full of dust particles. Maciunas had captured the shavings from that drilling, carefully labeled them, and saved them as a Fluxus Object. That was Maciunas in a nutshell: charismatic, impulsive, improvisational, willing to run an outrageous risk for a relatively minor payoff, considerably dictatorial, but also responsibly devoted to others, highly effective at getting results, and alert to the capacity of even the most mundane object to trigger memory and hold interest.

His skepticism toward the conventional art world was the flipside of a lifelong commitment to functionality, efficiency, and egalitarianism. As disorderly as Fluxus events and personality clashes could be, Maciunas also kept rigorous, intricate charts and diagrams chronicling its works and ideas, such as a "Diagram of Historical Development of Fluxus and other 4 Dimensional, Aural, Optic, Olfactory, Epithelial & Tactile Art Forms

(Incomplete)," a huge poster-format timeline of Fluxus and proto-Fluxus events from 1948 (14 years before he came up with the name) through 1971. Fluxus, one might say, was in the details, and Maciunas was, among many other things, a detail man.

Following the broader exhibition *From Fluxus to Media Art* at Chelsea's Maya Stendhal Gallery last spring, *George Maciunas Prefabricated Building System* presents the partial realization of one of his most practical ideas, a 1,900-square-foot modular house surrounding an off-center internal courtyard. Stendhal's architect Scott Weinkle guided the presentation, with 3-D renderings and walk-through animations by

Maurice Arduz, and a handsome 1:10 scale model by Brooklyn Model Works. The exhibition also includes films and stills by Mekas in a side room, evoking the warmly wacky social atmosphere around Fluxus circles. "What interested me most," said Weinkle from his Miami Beach office, "was how Maciunas was able to imbue in his kit of industrial parts a spatial and visual poetry, and also how the atrium functioned as a kind of spiritual center. He was extremely idealistic as well as pragmatic."

The house is a single-story modernist box of transparent and translucent walls mounted on small pilotis, organized on a three-by-three matrix of **continued on page 44**



Interior of Maciunas' prefab model, 1965.

FRIEND OR FRENCH?

Dominique Perrault Architecture
Centre Georges Pompidou, Paris, France
Through September 22



Located on the southern mezzanine of the Centre Georges Pompidou, the Galerie Sud serves as a home for the museum's smaller-scale temporary exhibitions. This summer, the 1,000-square-meter space is hosting the sixth in a series of shows that expose the work of contemporary architects to an international audience: a survey of the built and unbuilt projects of Dominique Perrault Architecture.

For many, Perrault's most famous, even

infamous, building to date is the National Library of France (Paris, 1989–1995). Those unfamiliar with his oeuvre are likely to have heard of the controversy surrounding this six-year, billion-dollar project—its transplanted, sunken forest and its cavernous hallways. Despite the undeniable beauty of the library's skyline when viewed from the Métro or from Feichtinger Architectes' lovely pedestrian bridge, the Passerelle Simone-de-Beauvoir, the building is still enthusiastically

hated by many Parisians because of its grandiose inhospitality. At the Pompidou, two large models of the contentious project and an excerpt of François Mitterand's inauguration speech confront the visitor in the foyer *outside* the exhibition gallery. This clever move is bound to please fans and detractors alike: Whether one judges the National Library "best-of-show" or dismisses it as an exhibition reject, its removal from the very framework of critique assures its



Left, top and below: APLIX Factory in Nantes, 1999; Olympic Velodrome in Berlin, 1999. Above: National Library in Paris, 1995.

exceptional status.

Curator Frédéric Migayrou does an admirable job of highlighting Perrault's twin architectural obsessions: finely-wrought, primary materials and simple, monumental forms. Eighteen knee-high, square pedestals hold a couple of architectural models and fairly lengthy explanatory texts each, as well as the occasional 3-D animation. A lightbox measuring roughly three feet square stands in the middle of each pedestal, displaying an aerial photograph of the project's geographical site on either side. Many models are accompanied by the material study that inspired them: coils of metallic wire, a cinderblock, or a slender chunk of packaging foam, for example. The film clips shot by Richard Copans and projected on the north wall of the gallery—mostly close-ups—also draw attention to Perrault's knack for architectural detail. The only missteps in the exhibition's meticulous design are the mesh curtains that hang awkwardly at varying lengths in this section of the gallery. It's interesting to get a close look at the metallic fabrics Perrault has developed through experimenting with flexible enclosures and veiling, but the super-sized swatches make the oblong space look like a drive-thru carwash.

Clearly, Perrault's architecture is at its best when pushed to the limits of verticality or horizontality, when the stringency of line manages to keep baroque affectations in check. The Habitat Sky Hotel (Barcelona, 1999–2008) is a refined meditation on the skyscraper, formidable in its apparent weightlessness. Another rewarding discovery is Perrault's 2005 competition entry for the Cordoba Center for Contemporary Art Creation. It's an elegant slit envelope of a structure, as strong and sparing as the Velodrome and Olympic Swimming Pool built in Berlin (1992–1999). These projects counterbalance the tacky excess of buildings like the New Mariinsky Theatre in Saint Petersburg (2003–2009), or the series of towers that look as reductive as their chapter heading in the exhibition catalogue: *Stacks*.

The absence of cross-sections and renderings of building interiors is striking in this exhibition. The choice was evidently made to emphasize the architecture's sculptural qualities and the firm's inventive cladding at the expense of internal flow and function. This is a fine display strategy, but provides even more ammunition to critics who decry Perrault's inattentiveness to how a built environment functions and feels on a daily basis. Once again, his architecture asks to be admired from above and from afar.

JENNIFER STOB IS A WRITER ON ART HISTORY AND FILM BASED IN PARIS.

FULLER ASCENDANT continued from page 41 tetrahedrons and rhombic dodecahedrons—the kind that used to be found gathering dust in high school geometry classes. It's easy to see how the Eurocentric Philip Johnson would dismiss Fuller, as Hays points out in his catalogue essay. "Bucky Fuller was no architect, and he kept pretending he was," said Johnson. "It was very annoying." On the other hand, who cares what Johnson thought about Fuller? They occupy such radically opposing orbits: one a reformed Nazi, the other a free-thinking descendant of Yankee transcendentalists.

Maybe the ideas were loftier than the material output, or maybe Fuller's brightest legacy comes through other people's interpretations of his seed ideas. Such was the case with Kenneth Snelson, Konrad Wachsmann, Tony Smith, and Robert Smithson. Fuller is sometimes mistakenly credited with other people's work, as he is with the invention of the geodesic dome, actually developed by Walter Bauersfeld in 1922 for a planetarium at the Zeiss optical works in Jena, Germany, a fact that doesn't appear to be cited anywhere in the Whitney exhibition or catalogue.

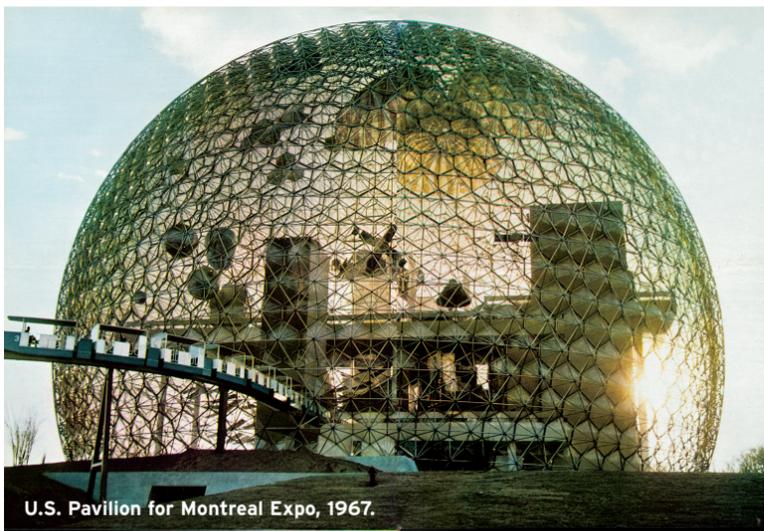
There is something odd about seeing Fuller get the full treatment by a major institution. Bucky was never much of an insider, and thrived as the inveterate *outsider*, one who shunned and was often shunned by institutions. (He was expelled from Harvard in 1915 and never really dropped back into the mainstream.) The institutional Fuller is never as appealing as the "outlaw" Fuller. (Calvin Tompkins' seminal *New Yorker* profile "In the Outlaw Area" of January 8, 1966, has been thoughtfully republished in the exhibition catalogue.) And this raises an interesting point. If there's anything missing in this otherwise comprehensive survey, it's the legacy of Bucky as prime guru of 1960s counterculture, when rebel builder/designers like Steve Baer, Lloyd Kahn, Jay Baldwin, Steve Durkee, and others took Fuller's lessons and in some cases out-Buckyed Bucky on the frontiers of planetary consciousness. Their funky, hand-built domes and "zomes" (an elongated version of Fuller's geodesic

patent) became symbolic of both resistance and solidarity within communes like Drop City and other anarchic outposts of the tie-died diaspora. Fabricated with recycled and discarded materials, these were the true successors of ephemeralization, rather than those late urban projects on which Fuller collaborated with Shoji Sadao—Triton City (1967) or Harlem Redesign (1965)—that seem more like dystopian megastructures and receive an inordinate amount of attention in the Whitney show.

One of the essential lessons that hippie builders learned from the master and incorporated into their daily building practice was the importance of failure as a learning tool and model for growth. Bucky's career was filled with radical failures that he turned, somehow, into successes, exploiting the poetic potential of the flop, the glorified mistake. In July 1948, after countless drawings and models, he attempted to erect a large-scale prototype of his geodesic theories while teaching at Black Mountain College in North Carolina. It was to have been a 48-foot-diameter dome made from Venetian blind metal, but it drooped to the ground like a flaccid balloon and was dubbed the "flopahedron." Fuller refused to see it as a failure, but rather as a pathway to new discoveries, new ways of thinking.

In a sense his entire career was predicated on tragic failure. Alexandra, his three-year-old daughter, died in 1922 and Fuller briefly considered suicide, but rejected it in favor of what he called a "blind date with principle." Starting from there, he set out to relearn and rethink the whole ball of wax, writing, "I committed myself to as much of a fresh start as a human being can have—to try to go back to the fundamentals and see what nature was really up to." We are still figuring out what this otherworldly visionary was really up to, and the Whitney exhibition makes a perfect point of departure.

ALASTAIR GORDON IS THE AUTHOR OF SPACED OUT: RADICAL ENVIRONMENTS OF THE PSYCHEDELIC SIXTIES (RIZZOLI). HE IS CONTRIBUTING EDITOR FOR ARCHITECTURE/DESIGN AT WSJ, THE WALL STREET JOURNAL'S WEEKEND MAGAZINE.



U.S. Pavilion for Montreal Expo, 1967.

COURTESY R. BUCKMINSTER FULLER ESTATE



The Lingotto Fiat Factory in Turin, completed in 1925 and rehabilitated by Renzo Piano in 1989.

COURTESY JOHN WILEY & SONS

SAVING MODERNISM

Preservation of Modern Architecture
Theodore H. M. Prudon
John Wiley & Sons, \$99.00

What were the midcentury modernists thinking? What hubris convinced them to take so many chances on experimental building materials and techniques? How cruel of them, in retrospect, to leave us to repair their stingy inch-thick spreads of concrete over rebar, and their futile attempts to seal windowpanes with zip-able gaskets or asbestos caulk, and their neglecting to include any flashing at all.

Curing such lingering problems without spoiling the design's original look has preoccupied architect Theodore H. M. Prudon for some three decades. A Dutch-born preservationist, he heads a Manhattan firm called Prudon & Partners, as well as the U.S. chapter of the activist group DOCOMOMO (Documentation and Conservation of Buildings, Sites, and Neighborhoods of the Modern Movement). He has long taught at Columbia University's preservation program, and is the go-to quote guy for journalists covering modernist buildings under threat or freshly restored.

In the preface of this 577-page survey, footnoted over 1,100 times, Prudon humbly writes, "no attempt to be comprehensive is made." He then delves into some 30 case histories in eight countries. Scattered from Sydney (Jørn Utzon's opera house) to suburban Connecticut (Wallace Harrison's fish-shaped First Presbyterian Church in Stamford), the buildings were completed between 1925 (Giacomo Mattè Trucco's Fiat factory in Turin) and 1974 (Edward Durell Stone's Amoco tower in Chicago). All but half a dozen still serve their original purpose, but that doesn't mean they've held up terribly well. In fact, many of them have been under repair since the ribbon-cutting ceremony.

Prudon briefly chronicles each design and construction process, then analyzes and evaluates changes made over the decades. He doesn't just dwell on the techie details—the definitions of drawn, plate, float, and span-drel glass; the kinds of condensation problems and stone failures that may be incurable—he also offers keen-eyed preservation critiques. He particularly admires restorers going to heroic lengths to save or reproduce difficult building parts. When the 1928 Zonnestraal Sanatorium in the Netherlands was converted into a health center five years ago, for instance, the preservation team scrounged up replicas of the drawn-glass windows, though they are streaked, distorted, and prone to crack. Prudon also praises grassroots amateur efforts: The owners of 1940s porcelain-enamel prefab houses called Lustrons, he points out, trade with each other for salvaged panels. "Lustrons are now treated almost like vintage cars," he writes.

Wherever historic fabric has been disrespected, however, he doesn't mince words. "There appears to have been little or no discussion on material authenticity" during decades of restoration at Le Corbusier's 1931 Villa Savoye, he complains. He can even find fault with furniture arrangements at relatively well-kept landmarks like SOM's 1954 Manufacturers Hanover bank branch on 5th Avenue: "File cabinets and chairs are often visible from the street, dominating the perception of the building and distorting the originally intended visual uniformity of the facade."

Yet he's willing to admit he might be proved wrong someday, since modernist preservation is still a fast-evolving field. He has no good answer yet for practition-

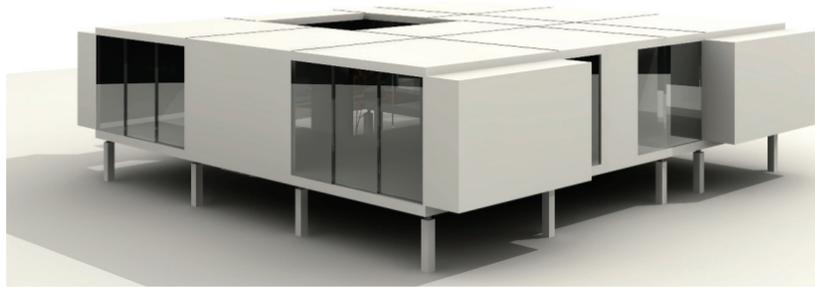
ers wondering how best to conserve decorative laminates and GFRPs: "Appropriate techniques and standards remain to be developed," he reports. And the jury's still out on the 1998 wholesale replacement of Lever House's corroding 1952 curtain wall—even though the original architect Gordon Bunshaft would likely have opted for the same solution. "Arguable but thorny," Prudon concludes.

For all his lively opinions and intriguing speculations, non-geeks may find the text slow going at times. Prudon has a tendency to repeat himself and to state the obvious: "The penetration of moisture can cause deterioration." Worse, the passive voice is much preferred by him: "Caused by lack of performance and the deterioration of the system and some of its component parts and further exacerbated by the unavailability of the original materials or shapes, each solution has to be resolved on a case-by-case basis."

Slog on, dear reader, and don't much mind the grainy black-and-white photos. Where else will you find so many resourceful suggestions for core-drilling new mechanicals through 1960s concrete floor slabs, or substituting aggregate-coated epoxy for 1950s concrete window frames poured around stained glass? And for architects designing new from-scratch buildings, this book can serve as a helpful cautionary tale. "Our needs are both transitional and ephemeral, and the next change may occur more quickly than the last," Prudon warns. "Yesterday's sure thing is most likely tomorrow's obsolescence."

EVE M. KAHN WRITES ABOUT ARCHITECTURE, PRESERVATION, AND DESIGN FOR PUBLICATIONS INCLUDING THE NEW YORK TIMES AND I.D.

Maciunas's prefab model, 1965.



BUILDING THE FLUXUS WAY continued from page 41 rectangular modules. The building instructions, not much more complicated than the assembly sheets for some of Ikea's larger furniture, require no heavy machinery or special construction skills. With nine mass-produced structural components, sliding nonstructural interior walls, and a single static element (a service cubicle containing plumbing, heating, and kitchen appliances), the design gives occupants considerable flexibility in customizing the space. This bright-white iteration of the system—congenitally colorblind, Maciunas nearly always worked in black and white—includes a serene rock garden with a single tree, though the design also allowed for other courtyard functions: children's play spaces, barbecue grottoes, commercial or live/work uses.

The Prefab Building System first appeared in plans that Maciunas and a sometime colleague, the pugnacious philosopher/musician/all-purpose gadfly Henry Flynt, devised in 1965 for a housing system in the Soviet Union, hoping to improve on the heavy concrete residences that Soviet builders had

avored since 1960. Maciunas designed, and may have helped draft, Flynt's pamphlet *Communists Must Give Revolutionary Leadership in Culture*, which urged a return to the revolutionary aesthetics of the 1920s and an adoption of certain technologies that could democratize cultural power, including electric guitars, Buckminster Fuller domes, and Citroën 2CV cars. The Prefab System was part of this document. The Stendhal Gallery's public presentation nearly erases this origin (though a press-kit essay by Julia Robinson does mention it), perhaps to jettison what today appears as off-putting ideological baggage. It's easy to accuse Flynt and Maciunas of naiveté in attaching egalitarian hopes to the post-Stalinist Soviet regime, but abstracting the design idea from any utopian context seems naive in a different way.

Maciunas and his fellow Fluxists are known more for neo-Dadaist, often anti-art performances, manifestos, and tactics aimed at breaking down socially exclusive cultural practices than for their architectural ideas. But at least one major Fluxus participant and chronicler, Friedman, has argued that Maciunas' archi-

COURTESY MAYA STENDHAL GALLERY

tectural and urbanist ideas were central to his vision and deserve at least as much recognition as his role as chief impresario of Fluxus. Maciunas himself asserted in a 1978 interview with Larry Miller that functionalism is "the way the architect thinks... otherwise he's not an architect, he's a sculptor or stage designer." However much hostility to high modernism appeared in his theoretical writings—he had lambasted Wright, Mies, Saarinen, and Bunshaft as "The Grand Frauds of Architecture," betrayers of modernism's functionalist principles, as recently as 1964—Maciunas organized space with a Corbusian sparseness, rationality, and efficiency; he wrote admiringly of Le Corbusier's understanding that "space is a movement within itself, it is never at a standstill, just as sea is never without a wave." Fidelity to natural forces and harmonies would always command Maciunas' loyalty as much as any form of elitism attracted his scorn, and the socially useful rationality of architects' and engineers' methods recurs in his writings as a preferable alternative to capital-A Art's inutile aestheticism.

Friedman notes that "Fluxus suggests approaches that are simple rather than simplistic," and the Prefab System falls on the right side of that distinction. It is parsimonious, not in the sense of material stinginess but in the scientific sense of Occam's Razor, eliminating unnecessary elements to express essential forms and ideas. The model and renderings suggest a hybrid of the Johnson Glass House, the courtyard houses of Beijing's *hutongs*, and the contemporary prefab designs of LOT-EK, Jennifer Siegal, or Adam Kalkin. Weinkle, working from

Maciunas' drawings, found it "inspiring to see [Maciunas] so meticulously draft the construction details using pen and ink, Zipatone, and Leroy lettering, and also his desire to leave no weatherproofing detail unsolved." One can easily envision Maciunas' buildings solving the housing problems of workers or refugees at any number of sites worldwide, from medium-density, urban infill zones to the Louisiana/Mississippi hurricane path, where they would provide a calm, Zen-modernist alternative to the quaintness of Katrina Cottages and a huge upgrade from the FEMA trailers.

Four decades after the Fluxists' playful but deadly-earnest radicalism had its moment, they have attained a position few of them would have wanted, enshrined in museums and curricula as another art movement alongside Dadaists, Surrealists, Situationists, Dutch Provos, Warhol Superstars, and punks. The model on view at Stendhal, however, suggests that there's nothing nihilist, ironized, or simulacral about Maciunas' thinking at all: In other words, the practical challenge of his utopianism remains unanswered, no matter how hard it may be for art markets to assimilate objects built to maximize function and ignore or subvert fashion. Flynt, contributing to a Maciunas tribute volume, stated bluntly, "The design is not suited to the capitalist housing market." The long-range accuracy of that statement depends on whether any developer (profit-driven or public) can now take up the challenge that both Maciunas' design and Stendhal's succinctly provocative exhibition have lain down.

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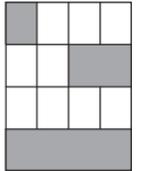


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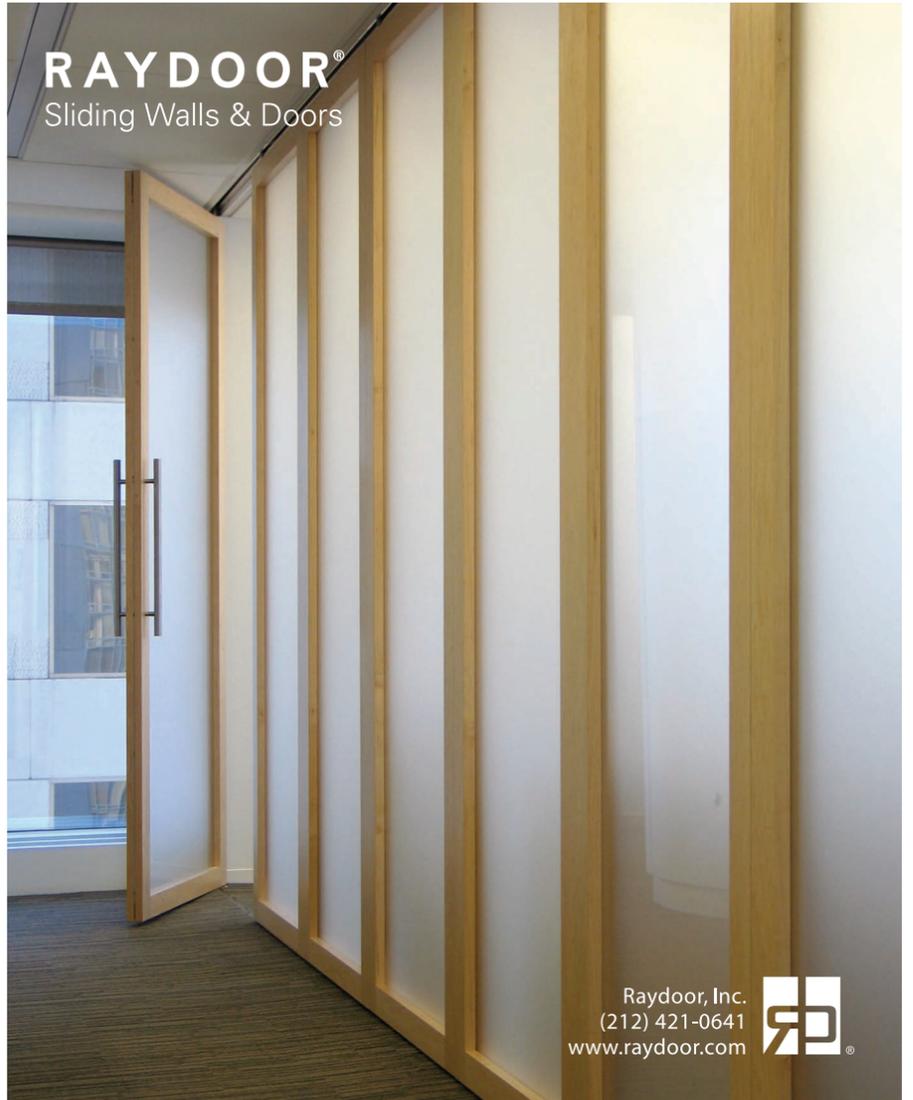
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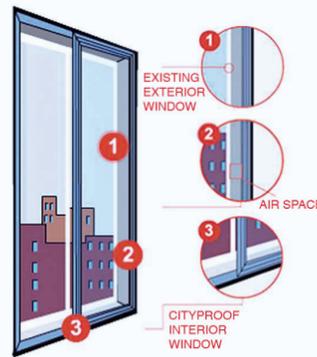
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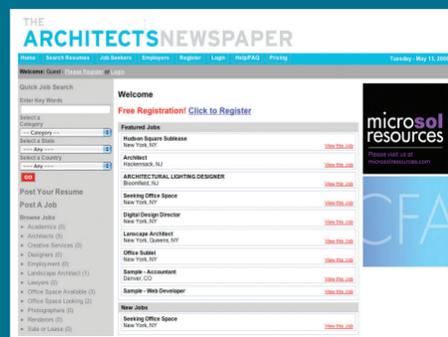
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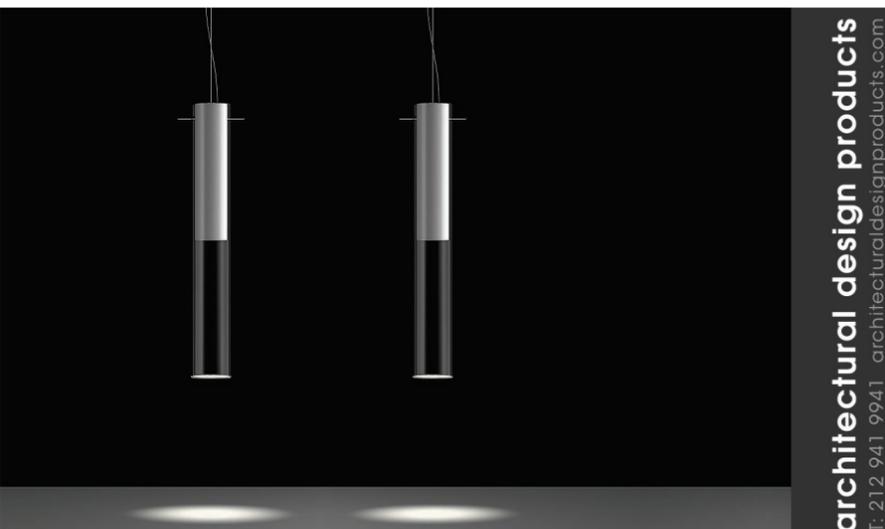
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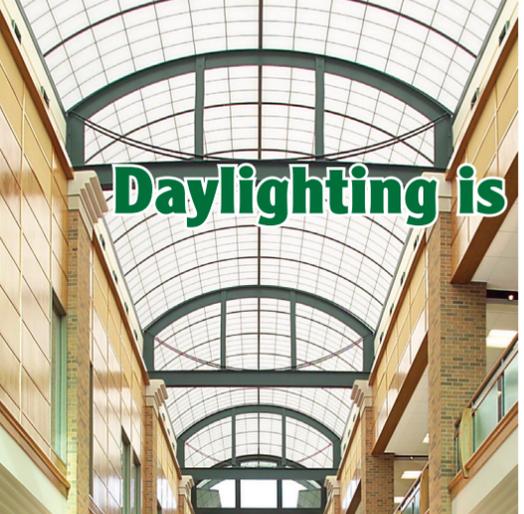
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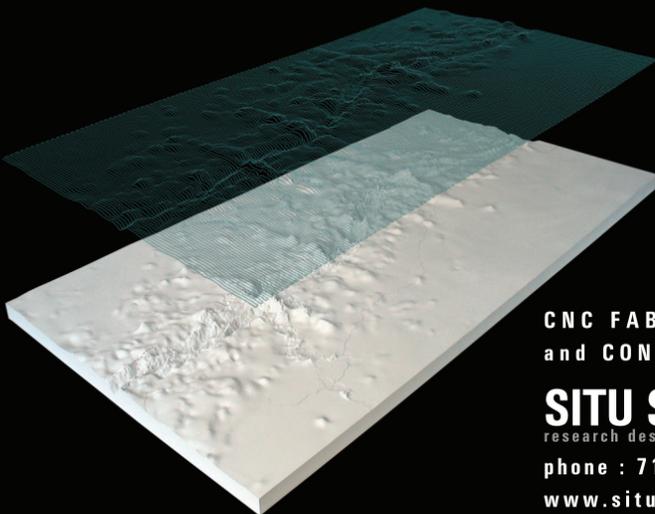
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CHINA'S OLYMPIC SYNDROME

Some years ago in Manhattan while I was riding the subway uptown, a young woman entered the train and began to proselytize to the crowd, which, as usual, paid her no attention. She went on about religion, God, and so forth, and when she was done, I expected a call for donations. Instead, she contributed a bit of worldly wisdom that has stayed with me ever since: "I know we all look good," she said. "But we're not all being good." And she exited the train.

Years later, those words capture the spirit for me of the Beijing Olympics. As a recent transplant to China (I've lived in Shanghai for the last year and a half), the build-up to the Olympics is hugely visible not just in Beijing, but all over the country. From the large banners on the highways in Shanghai to the lampposts that declare simply "Beijing 2008" along the streets, the feeling is in the air. For China, the Olympics has been both a galvanizing force and an exercise in pride, partly deserved, partly not.

Recently, however, the exercise has not gone entirely according to plan. In spite of their inevitability, the mass protests in Tibet, Xinjiang (the Muslim part of Western China), and Mongolia still caught the government off their usually rigid guard. Even more unpredictable has been the tumultuous time the government

has had trying to control the coverage of these events. And when widespread public sympathy during the Sichuan Earthquake led to a huge demand for news, the state could no longer reasonably control the local and foreign media.

All these occurrences—and its inability to master them leading up to its pride and joy, the Olympics—has made the Chinese government completely paranoid about who it is and is not letting into the country. The result is that the Really Big Show might just be a fizzle. Friends in the hotel, restaurant, and convention business now report things are generally slow in Shanghai. A quick search on the web and a few calls to Beijing hotels reveal there are still plenty of rooms available from August 8 through 24, the dates of the Olympic Games.

Along with everyone else, whenever something goes awry in Shanghai, I just blame it on the Olympics. When I recently organized a design exhibition in Shanghai, my star speaker, a British citizen flying in from Hong Kong, was denied entry because his valid Chinese visa was going to expire one day after he was supposed to return to Hong Kong—and not in a week as the border patrol had wanted. I blamed that on the Olympics. When the manager of my favorite Italian restaurant comes

up to me and tells me that things are really slow in his restaurant and that the big-spending foreign crowd is not showing up, I also blame that on the Olympics.

The Olympics have laid bare the illogic behind the government's approach. It invites the world in, but then restricts entry for fear that a bunch of Teva-wearing hippies might show up and disrupt the games. Of course there will be controversy—China is a totalitarian state, after all—but in courting the public stage, China is also courting widespread scrutiny of its atrocious human rights record. More than just Italian restaurants and visa issues, this vast Olympic effort, I fear, is just one huge act of self-deception, where the government's attempts at damage control are triggering even more damage. In China, the Olympics is all about what China wants the world to perceive about itself, while keeping its true self hidden away.

Above all, what I blame most on the Olympics is how it implicates architecture in the fabrication of this whole spectacle, and even uses it to mask real urban problems confronting Beijing. Without a doubt, OMA's CCTV and Herzog and de Meuron's Olympic Stadium will remain masterpieces in the landscape of the city. But within its Soviet-inspired planning fabric, with

its concentric highways lapping outward from the hub of the Forbidden City, huge monolithic-style building threatens to add to the isolation of Beijing's vast alienating stretches. Anyone who has traveled through rush hour there, where it routinely takes 60 minutes to budge five miles, will have contemplated the poor planning implicated by this level of congestion.

Architects are well aware of the potential for their spectacles to turn out badly. After designing the building for China's main propaganda machine—its TV station—Koolhaas has been fighting for more public access to the CCTV tower once it is completed some time next year, and Jacques Herzog is hoping his Olympic Stadium will remain at least in part a public space once sporting events are over. The Watercube

National Aquatic Center by PTW Architects, in spite of its wall-to-wall swimming pools, is reportedly going to be turned into a mall after the games. As these architecturally compelling works are reduced to impractical relics, leaving the city as isolating as before or even more so, I will definitely blame that on the Olympics.

Will the city of Beijing be capable of looking good and being good at the same time? We'll see. Right now, Beijing is a massive architectural and urban spectacle, but when you turn on your TV sets on August 8, all the fireworks and joyous celebrations should signal one thing: This is not resolved, and all that you see could be silenced in two weeks.

ANDREW YANG IS A SHANGHAI-BASED FREELANCE JOURNALIST, AND A FORMER EDITOR OF AN.

Above: Herzog & de Meuron's Olympic Stadium, a.k.a the Bird's Nest. Below: CSCEC and PTW's National Aquatics Center, a.k.a The Water Cube.



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