

# THE ARCHITECT'S NEWSPAPER

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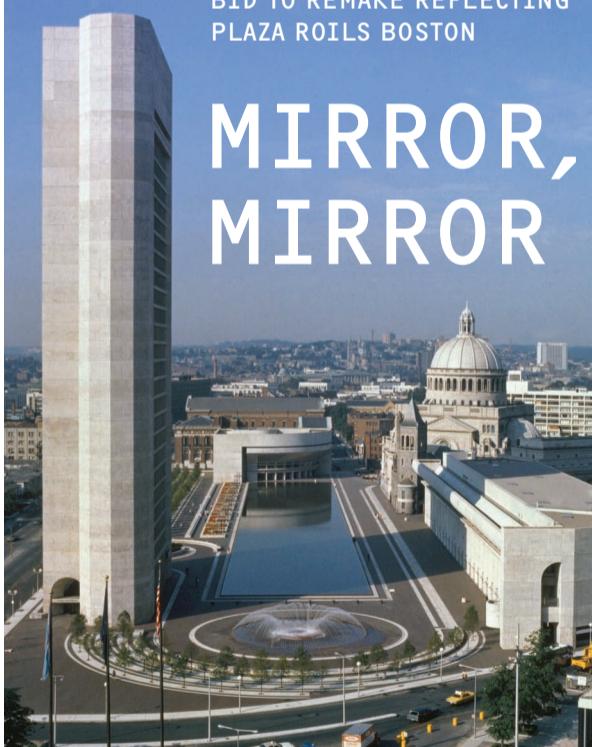
COURTESY NYC EDC

## COMMONS CHARGES

Getting off the No. 7 train at its terminus in Flushing, Queens can be like stepping into another world. Founded in 1645, Flushing was once one of the oldest Dutch settlements in the city. It became home to affluent whites and a large African-American population at the turn of the last century before its more recent transformation [continued on page 18](#)

BID TO REMAKE REFLECTING PLAZA ROILS BOSTON

## MIRROR, MIRROR



COURTESY CHRISTIAN SCIENCE PUBLISHING SOCIETY

The reflecting pool at the heart of Boston's Christian Science Plaza has been a calm and contemplative haven since it was built nearly 40 years ago to designs by I.M. Pei & Partners. Now, it is at the center of a roiling debate over the future of the 14-acre site, which currently consists of six church buildings and a children's fountain around the plaza and its iconic, 700-foot-long pool.

Although details of the plans emerged this spring, the First Church of Christ, Scientist has been lobbying for a redesign for years. Much of the reason is financial: Profitable real estate would make the site self-sustaining, so that donations to the church can be put more directly toward its mission. The church also aims to bring its plaza up to date with [continued on page 8](#)



COURTESY CPC RESOURCES

GROUPS EXPLORE CHINATOWN'S ZONING FUTURE

## CANAL PLUS

A group of community members and developers in Chinatown is leading a push to evaluate existing conditions along Canal Street, with the goal of increasing building heights in the [continued on page 11](#)

STATE HISTORIC REHABILITATION CREDITS ON THE CHOPPING BLOCK

## TAX NO-RELIEF

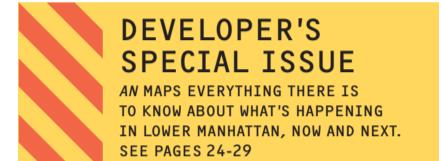
New York State, like much of the country, is facing severe budgetary shortfalls. Amid dozens of service cuts, funding reductions, and tax-credit suspensions, a New York State historic rehabilitation tax credit could be eliminated. [continued on page 4](#)



CONTRACTORS FUME OVER EPA'S NEW LEAD-PAINT RULES

## HEAVY MEDDLING?

Building contractors had a weight lifted from their shoulders last month as the Environmental Protection Agency (EPA) announced that it would [continued on page 5](#)



## DEVELOPER'S SPECIAL ISSUE

*AN MAPS EVERYTHING THERE IS TO KNOW ABOUT WHAT'S HAPPENING IN LOWER MANHATTAN, NOW AND NEXT. SEE PAGES 24-29*

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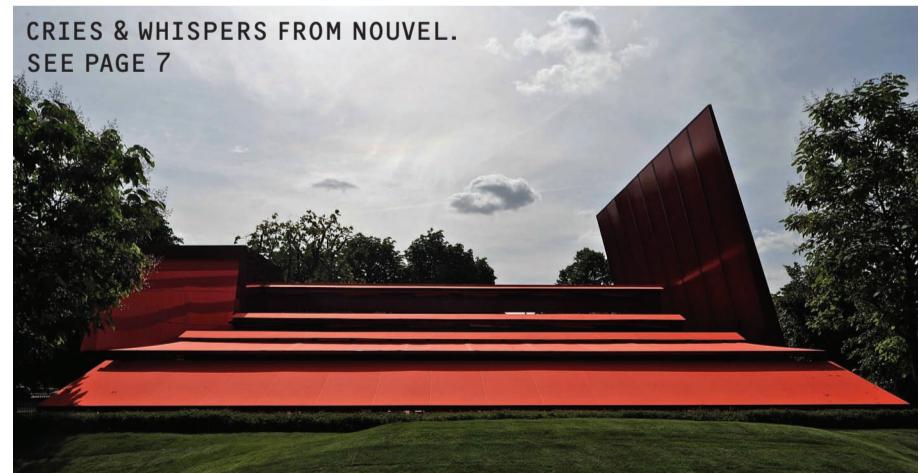
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JOHN ISAACS

## HERE COMES THE SUN

To get through the downturn, architect Dennis Wedlick has spent a lot of time thinking about caves. Not to hide in for the duration, but because a cave provides a helpful metaphor for explaining the perfect passive green residence: One continuous material provides super insulation, with only one energy-leaking opening. Translating that basic [continued on page 10](#)

CRIES & WHISPERS FROM NOUVEL.  
SEE PAGE 7

PHILIPPE RUAIL

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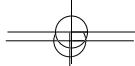
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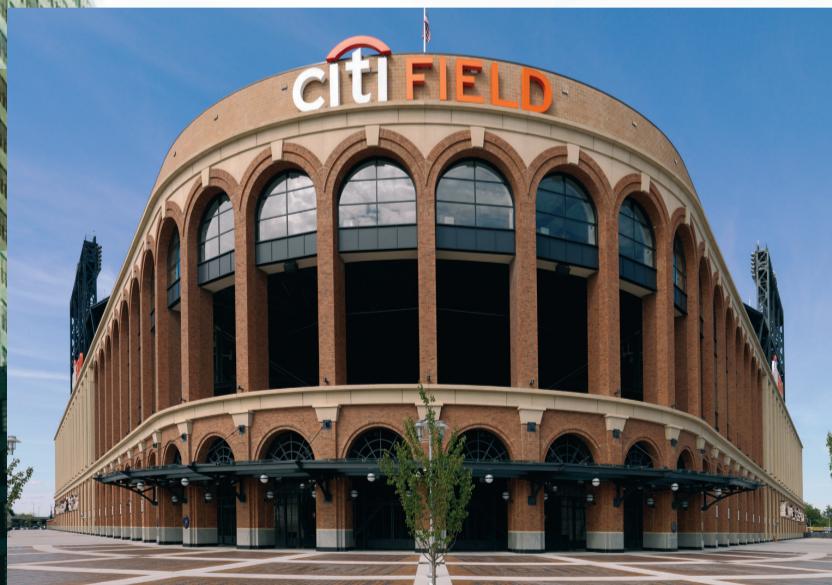
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## LETTERS

### SMOKE AND PARAMETRIC MIRRORS

The concluding "Comment" of *The Architect's Newspaper* can render a valuable service by affording opportunities for substantive opinion editorials. Charles Birnbaum's contribution in the June 16 issue is exemplary—a carefully argued plea for greater respect for historic museum landscapes. By contrast, Patrik Schumacher's offering ("What Style Is That?", AN 10\_06.02.2010) is little more

than a marketing screed. Three claims stand out as particularly spurious. First is the assertion of a necessary association between parametric decision-making and bulbous forms. Second is the claim that the past hundred-ish years of modernism represents a completed historical epoch equivalent to the Romanesque or the Gothic, and that the parametric epoch follows it, launched by Mr. Schumacher and his employer. If anything, parametricism is contained within an

ongoing modernism, being merely one among many of its characteristics conceived in advance of the technical capacity to realize it. Which points to the most fundamental misconception, that parametric thinking is new: Greek Classicism was parametric, it just wasn't computerized.

TIM CULVAHOUSE  
BERKELEY, CALIFORNIA

**CORRECTIONS**  
An obituary for former MIT

architecture dean William J. Mitchell (AN 12\_07.07.2010) misspelled the name of a student who now directs the school's digital design fabrication group. He is Larry Sass.

A report on NYU's development plans ("NYU Takes a Village," AN 12\_07.07.2010) missstated the name of a proposed development site at one point in the article. It is Washington Square Village, not University Village.

### CAUTION TO THE WIND

The best part of finding a theme for our annual Developer's Issue is taking the pulse of the players and the pundits on the front line. And what struck me as I made my rounds among city officials and private developers was the attitude of keeping a shoulder to the grind and a shared determination to maintain momentum no matter how modest. Small and risk-free is the dominant chord they struck. David Burney, commissioner of the department of design and construction for the city, spoke of unimpeachably admirable initiatives—18 new public libraries are underway in neighborhoods where they are most sorely needed. Bravo, to be sure, but he also bemoaned the now obvious: There are not going to be any Hoover Dams coming out of this slump, only more pedestrian plazas and bike lanes. (My personal favorite in low-stakes government investment: replacing cobblestones in Tribeca.)

When I interviewed Burt Resnick of the 82-year-old development company founded by his father (see page 38), he maintained a Buddha's calm—or maybe it was a gambler's poker face—as he waits it out, pronouncing that prices had yet to fall to a point where it would be worthwhile to budge and buy. The company is focusing instead on improving the stock it already owns.

With extreme caution the byword for development in both the public and private realms, it felt almost giddy when news spread early this month that six private developers were all vying for a stake in 1 World Trade Center. That one of the city's most stolid citizens, Douglas Durst, carried off the \$100 million golden apple was a good sign. In a further blip of hope, the Real Estate Board of New York reported on July 19 that residential sales jumped 72 percent to \$7.6 billion in the year's second quarter.

Welcome as these upticks are, they feel more random than a gathering swell to the tipping point. Vishaan Chakrabarti, now heading up Columbia University's expanded real estate development program, began our conversation as reluctant as Resnick, noting that the velocity of buying and selling "is not there yet." And yet perhaps as a function of his academic position, he was soon bursting with ideas bolder than any moves assayed by those with skin in the game. Park Avenue, he said, is a "trove of obsolete buildings" ready to be upzoned; the Battery Tunnel ought to be moved a block north and replaced with a magnificent plaza; it is time for Javits Center to go, possibly as far as Sunnyside in Queens where it might trigger a hotel boom; the West Side Highway needs a monorail; and the FDR could take a lot more housing. As Chakrabarti ticked off the best bees in his bonnet, I couldn't help but feel an updraft of hope. Of course, many such ideas would trigger community revolt, and caution is necessary in these stumblebum times. Even so, it was good to know that somewhere in the city, bold ideas are still kicking. **JULIE V. IOVINE**

**TAX NO-RELIEF** continued from front page  
Preservationists argue that suspending the credits could imperil development projects, which could ultimately contribute to prolonging the state's financial woes.

New York's Rehabilitation Tax Credit program is limited to low-income areas, most of which are upstate, and can provide as much as 20 percent of construction costs up to \$5 million in credits for income-producing properties. Unlike federal rehabilitation tax credits, which can only be applied to income-producing properties that are commercial buildings or multi-unit housing, New York State's can be applied to single-family homes as well. "This credit is really about helping downtown Syracuse, Rochester, and Buffalo," said Daniel MacKay, spokesman for the Albany-based Preservation League of New York. In its present form, the program has only been in effect since January.

A budget that would include suspension of the tax credits until 2014, when they will expire, has cleared the assembly and will be debated by the state senate. The historic rehabilitation credit is one of approximately 30 different credits that would be suspended until the middle of the next decade, though the preservation credits are the only ones with a built-in sunset period, so the suspension would essentially eliminate them. According to MacKay, Governor Paterson is in favor of the suspension.

The Preservation League and the Municipal Art Society argue that suspending the credits will prevent much-needed economic development. "In terms of stimulus, these credits are very effective," MacKay said, citing numerous conversion projects in small cities. "The economic stimulus has occurred before the credit is even released."

For developers, the tax credits can be essential for projects in weak markets. "You don't need these credits in Manhattan. You need them in Poughkeepsie and you really need them in Buffalo," said Uri Kaufman, founder of the Harmony Group. Kaufman is currently working on three large-scale rehabilitation projects, converting old mill buildings in Cohoes and Saratoga, as well as an asylum building in Poughkeepsie, New York. All three projects could be shelved if the tax credits are suspended. "These are essential to making the numbers work," he said.

Kaufman estimates that the mill property in Cohoes was generating \$25,000 a year in property taxes for the state. If the buildings are rehabilitated, he estimates they will bring more than \$700,000 a year to the state's coffers. "These should have been seen as investments," he said. "You don't want to cut what is making you grow."

MacKay believes that because the credits are focused on projects in upstate New York, traditionally a more Republican-leaning part of the state, a broad coalition of state senators from both parties could fight for them. "This is not an issue of any particular political stripe," he said. **ALAN G. BRAKE**

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## TITULAR TIFF

**Tom Wolfe** got his wish. The man he once referred to as "quote-Lord-quote Norman" has been reduced to quasi-Lord status. Norman Foster, a life peer since 1999 for his contribution to British architecture, resigned from Britain's House of Lords earlier this month in a pickle over taxes. He can keep his "Lord Foster" stationery and embroidered towels but can no longer attend House of Lords meetings or vote there. Foster and four other deep-pocketed peers were prompted to step down by a new law that bans peers who don't reside in the United Kingdom and who decline to pay British tax on incomes earned outside the UK. Foster's primary residence is Switzerland, a choice motivated by more than superior chocolate. A rising tide of resentment is gaining momentum across the pond as critics call for Foster and the others to be stripped of their titles altogether.

## BIGGER BOTTOM LINE

A recent study from Theatre Projects Consultants found that in the last 20 years alone, theater seats have increased a full inch in width. Accommodating chubbier patrons has caused capital costs to balloon, with the size and costs of building a theater today an estimated 30 percent greater than in 1990. Larger theatergoers also prefer more personal space (all the better to inhale those nachos!), which explains the roomier layouts of theaters and decreased seating capacity. Meanwhile, the trend is eating away at the cheap seats, as theater owners compensate with padded ticket prices. Can pay-what-you-weigh pricing be far off?

## ABSENCE MAKES THE HEART GROW FONDER

It was a dark and stormy night as we traded our umbrella for a cocktail to celebrate the publication of a coffee-table tome featuring the work of Gwathmey Siegel & Associates. Held in a blank canvas of a penthouse in the Soho Mews condo designed by the firm, the party defied the gloom outside, but the crowd milling about the furniture-free rooms couldn't help but dwell on who was missing. "We looked forward to working together every day," said **Robert Siegel** of the late **Charles Gwathmey**. "We never had a bad day. We never had an argument." Things lightened up when Siegel gave a quick run-through of the projects featured in the book, including the Astor Place Tower. "This is a project that we loved," he told the crowd. "And **Paul Goldberger** is not here."

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### HEAVY MEDDLING?

**continued from front page**  
delay enforcement of new Lead Renovation, Repair, and Painting (RRP) training regulations that went into effect on April 22. But then in July, the agency announced it had eliminated an existing provision that allowed building owners and occupants of pre-1978 homes to opt out of contractor requirements if no children under age six lived there.

According to an EPA spokesperson, the agency agreed to strengthen the 2008 lead RRP rules as part of a settlement with the Sierra Club, the New York City Coalition to End Lead Poisoning, and other public petitioners who argued that visitors to older homes were also at risk. The Sierra Club estimates that about 40 percent of U.S. housing contains some lead paint, and that lead poisoning currently affects one million children.

As a result, all contracting firms that renovate, repair, or paint homes, schools, or childcare facilities built before 1978 will be responsible for completing lead-safe work practice certification by the new enforcement deadline of October 1, 2010. Individual contractors will have until the deadline to enroll and until the end of the year to complete certification.

The EPA cites concern over availability of training courses as the reason for the enforcement delay, but building industry members believe still more time is needed and have been working with legislators to advocate a one-year delay instead. Regardless of timeline, elimination of the opt-out provision will have financial ramifications for contractors—and in turn homeowners—just beginning to recover from the recession.

"It's a classic case of overkill," said Rich Walker, president and CEO of the American Architectural Manufacturers Association, a trade group representing fenestration manufacturers. "It's going to be applied to some 60 million more homes than actually need it."

Based on a study by Architectural Testing, Inc., the cost of compliance with abatement procedures and cleanup would be \$121 to \$200 per building opening, far more than the EPA's figure of less than \$50 to \$167 per 12-window project.

Included in both estimates is the cost of mandated lead testing kits, which contractors complain are unreliable and also in short supply. According to a study by the National Association of Home Builders, the two testing kits currently on the



Lead, a killjoy.

market resulted in up to 78 percent false positives for the presence of lead, a figure that would put contractors in danger of litigation by homeowners and require businesses to pay for additional liability coverage. (The EPA is looking for more reliable alternatives.) Fines of up to \$37,000 per day for firms and individuals that don't comply with RRP practices and recordkeeping could also increase insurance premiums.

The changing regulations might not stop with the home-building industry. As part of the litigation settlement, the EPA will issue a proposal to regulate exterior renovations in public and commercial buildings posing lead-based paint hazards by December 2011.

JENNIFER K. GORSCHE

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MICHAEL MORAN

Not since the launch of the tree-sparing Amazon Kindle has the world of books been quite so eco-friendly. The new Battery Park City Library is the first of New York's public libraries to win LEED Gold certification. The 11,000-square-foot, two-story facility is located at the base of the Polshek Partnership-designed Riverhouse. Sustainable features include energy-efficient lighting, graywater recycling, and recycled-steel bookshelves. Though apartments stacked above posed engineering challenges, the "physical constraints became opportunities," said Juergen Riehm, principal of library designer 1100: Architect. The routing of mechanical systems required a dynamic ceiling surface, resulting in a series of triangular folding planes. Splashes of orange add warmth to the interior, along with color-coded Durat panels: Blue marks children's books, while green indicates adult-friendly reads. **KATHERINE LINDSTEDT**

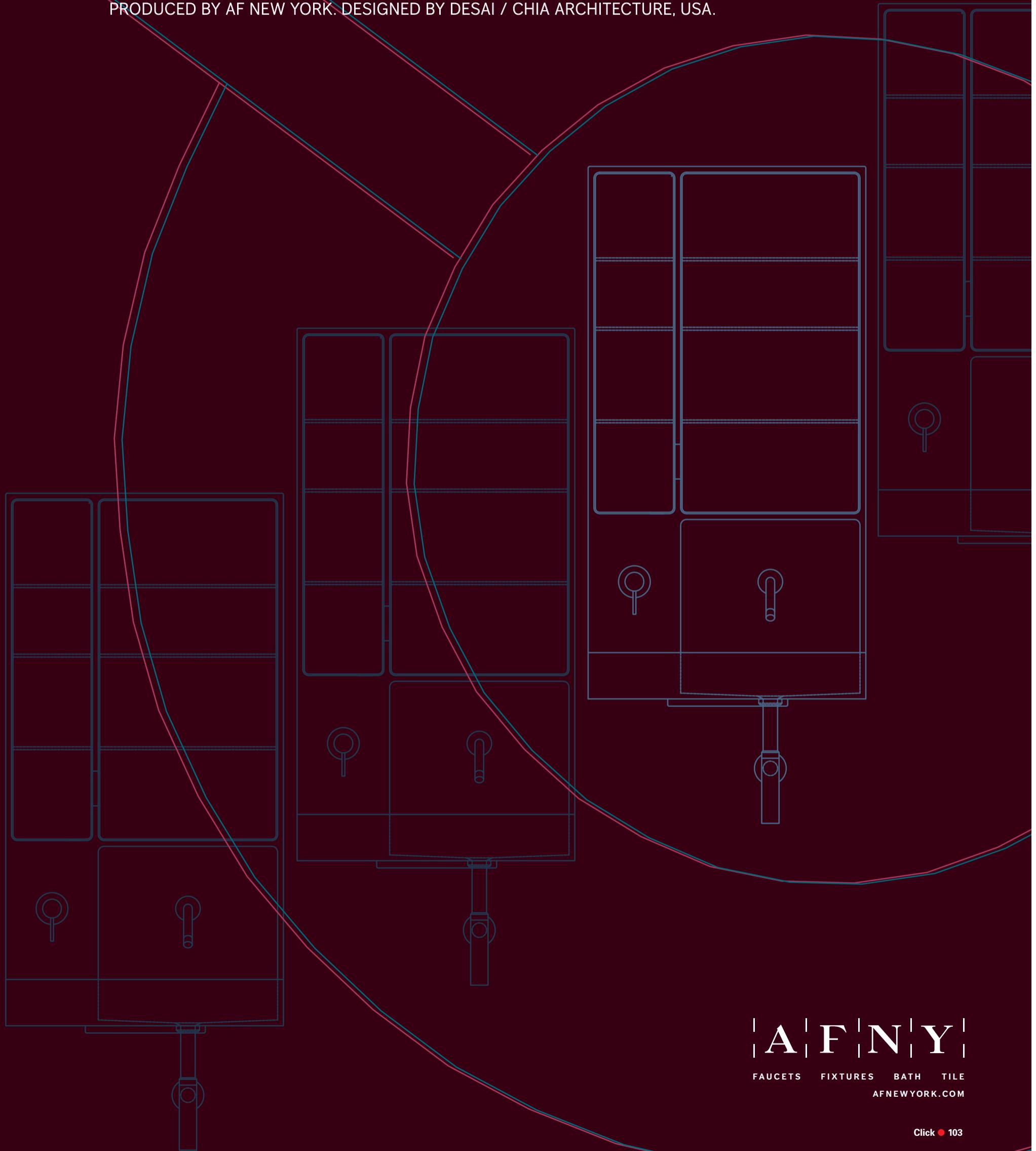


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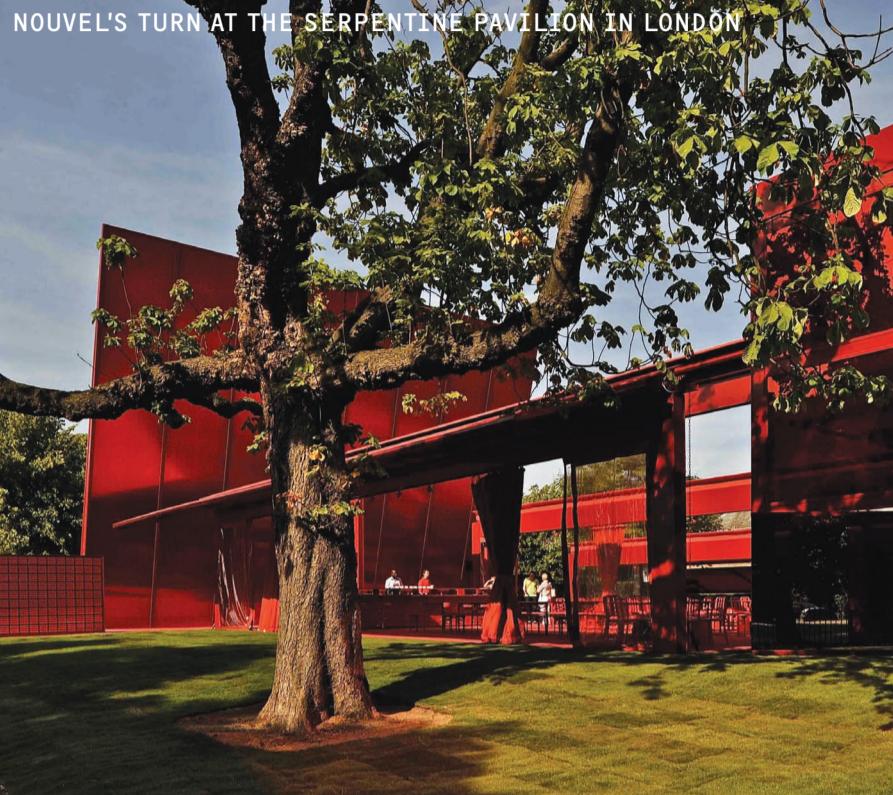
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## NOUVEL'S TURN AT THE SERPENTINE PAVILION IN LONDON

Every summer for the past decade, London's Serpentine Gallery has commissioned an adventurous architect to build a temporary pavilion alongside its neo-Georgian home in Kensington Gardens. Jean Nouvel is this year's choice, and he's created a study in scarlet that is one of the boldest and most effective in the series to date. It's deceptively simple: a rectilinear steel frame that supports retractable awnings and curtains, a stage canopied with tinted glass, and a tall, cantilevered wall of polycarbonate at the south end. These surfaces filter daylight and glow from within after dark. Lightweight chairs and tables are scattered across a faux grass carpet, and a semi-enclosed bench provides additional seating. Everything in and around the pavilion is a tone of red—a hue that evokes London's buses, post boxes, and traditional telephone booths.

Nouvel chose the color to contrast with the lawns and foliage, and the lush greenery acquires a surrealistic intensity as you gaze out from openings in the fiery cocoon. Bernard Tschumi also used red to good effect in the grid of follies he constructed in the 1980s in Paris' Parc de la Villette, but those reinforced the formality of the French garden tradition. Nouvel loves the freedom of the English park and the way it artfully re-composes the natural landscape. His

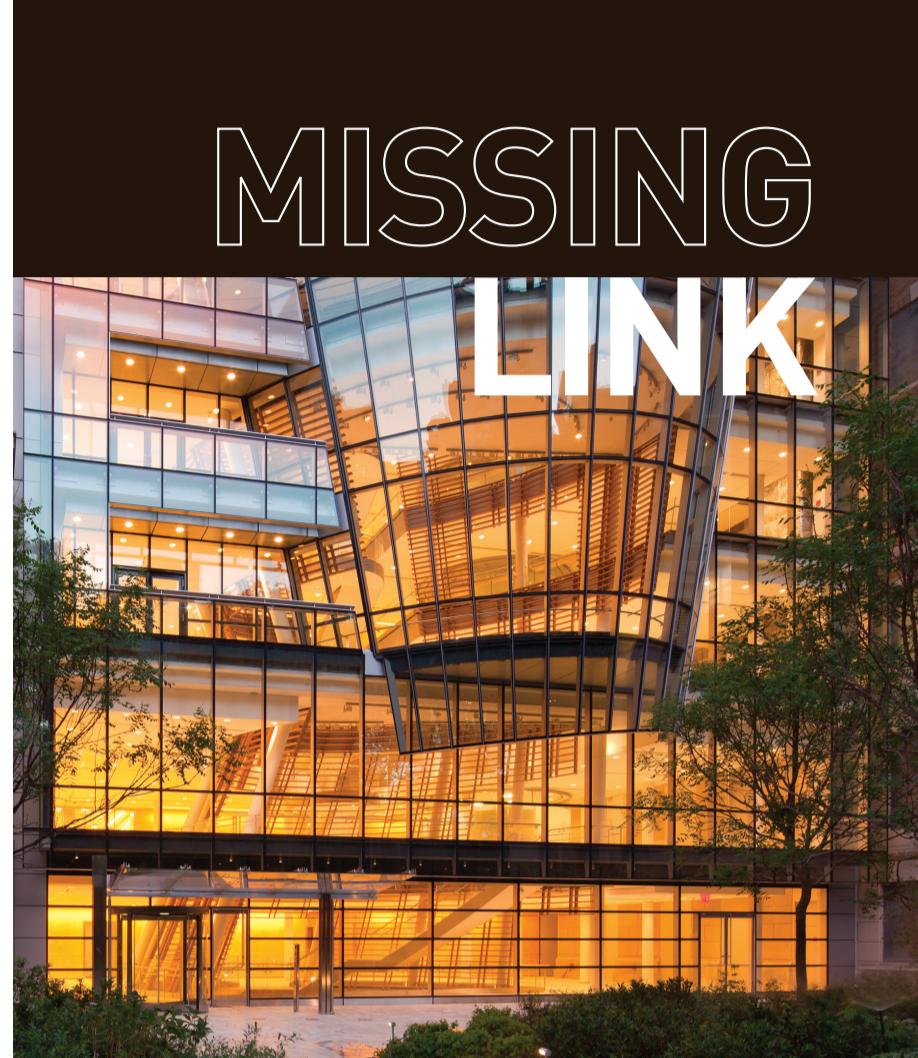
geometry contrasts with the picturesque, and it adds a playful quality, for red is an exuberant color that invites activity and celebration. To emphasize that spirit of fun, he provides Frisbees and ping-pong tables, chess boards, and mattresses for lounging on the grass. The pavilion is a work of art and a functional enclosure for movies, lectures, discussions, and drinks—a striking contrast to the sinuous, insubstantial canopy that SANAA contributed last year.

This is the tenth pavilion to be realized since Zaha Hadid did the first in the summer of 2000. Julia Peyton-Jones, who has made the 40-year-old Serpentine Gallery a hub of experimentation at the heart of a royal park, is also the capital's most significant patron of architecture. At the beginning of each year, she and her committee select a practitioner who has not yet built in England—Daniel Libeskind, Toyo Ito, Oscar Niemeyer, Alvaro Siza, Rem

Koolhaas, and Frank Gehry head the starry list. There is no budget: The architect works pro bono, Arup contributes its expertise in engineering, and this year's sponsors include the Arts Council of Great Britain, Stanhope plc, and the Mace Group. It's a minor miracle to design, fund, and construct an innovative structure in less than six months, and only one project—MVRDV's in 2004—has proved too ambitious to build. Architects are honored to be invited and may hope that this modest venture will give them a foothold in a notoriously insular country. Gehry has realized only one small project—Maggie's Place in Dundee—but Nouvel will soon complete One New Change, a huge commercial block on a prominent site to the east of St. Paul's Cathedral. It's sleekly clad in brown-tinted glass to dematerialize its bulk: the polar opposite of the Serpentine Pavilion. **MICHAEL WEBB**



PHILIPPE RUAULT



## MISSING LINK

A curtain-walled addition at Rockefeller University's new **Collaborative Research Center** links two historic buildings, transforming them into a place where scientific history will be made. The design by **Mitchell/Giurgola Architects** joins modern, open-plan laboratories through a six-story atrium, an inspiring elliptically shaped nexus in which scientists from diverse disciplines will meet and share ideas. Creating such a unique enclosure required another meeting of the minds as the designers worked with Allied Development Corp., fabricator and designer Frener & Reifer, and erector Gamma USA to form a curtain wall that expresses the collaboration necessary to achieve new heights—whether the structure is architectural or genetic.

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COURTESY OPENSHOP

Having opened their original New York store in a building owned by developer Robert Wennen, partners Oleg Rabinovich and Julio Santiago of eyewear boutique Artsee were shoo-ins for Wennen's new project: the Herzog & de Meuron-designed 1111 Lincoln Road in Miami Beach. Taking a 600-square-foot berth alongside the likes of Y-3 and Shake Shack, Artsee turned to Openshop, whose partners Adam Hayes and Mark Kroeckel had been longtime fans. Studying the boutique's approach—a full-service eyewear experience rather than endless racks of frames—the designers proposed "a jewel box inside of a jewel box." Wrapping the room is a two-way mirror, concealing display cases that are cleverly illuminated by motion sensors as customers pass by. At the center hang three pendant lamps from Lightecture featuring slightly misshapen ceramic orbs. Below, a CNC-crafted hunk of black polished Corian is topped by back-painted glass. With three seating stations, the island puts customers front and center for Artsee's immersive retail encounter. "The customer becomes almost a true audience partner," Kroeckel explained. "They get to watch the show, but be part of it at the same time." **JEFF BYLES**



## BRONX EARNS FIRST LEED PLATINUM FOR A NEW MIDDLE SCHOOL

Surrounded by highways, larded with public housing, suffering from some of the worst asthma and poverty rates in the country, the Highbridge neighborhood of the Bronx is no stranger to struggle. Groups like Sustainable South Bronx and the Highbridge Community Center have been fighting for years to bring not only economic but also environmental equality to the neighborhood. Now, some of the area's youngest residents will be able to breathe a little cleaner and live a little greener with the construction of a new LEED Platinum middle school, possibly the first in the state, designed by Fletcher Thompson Architects.

Like all schools built by the city since the passage of Local Law 86 in 2005, this 400-seater was required to meet LEED certification standards, though rare is the school that goes further, since it can be expensive and time-consuming. Parents and local elected officials wanted more given the neighborhood's past neglect, and winning additional funding from the City Council to pay for a new green roof that doubles as a science

lab, along with other green features, put achieving their Platinum-equivalent within reach.

"This will be the greenest school around," Councilwoman Maria Del Carmen Arroyo said on June 29, the day the additions to the school were approved by the council. "This is a game-changer for the South Bronx, for its students, and for the environment."

The addition of the green roof will be the most visible upgrade. The school is located on a difficult, sloping site of the Highbridge Gardens public housing complex, and it will use an innovative mix of landscaping and structure to keep the land from eroding while also using 40 percent less water. Other features include low-emission materials and responsible waste management, high-efficiency mechanicals, and 75 percent daylighting.

Ed Rothe, director of Fletcher Thompson's New York office, said it not only meets but even exceeds the School Construction Authority's green standards and will continue to improve with the latest additions. "This is an important school for us and an important school for the community," Rothe said.

"Now that this school is on the way, we need to take the next step and ensure that it is constructed in the most environmentally friendly way possible and that the learning inside focuses on environmental issues," Deputy Bronx Borough President Aurelia Greene told *The Daily News*. Chauncy Young, director of United Parents of Highbridge, is just as optimistic, noting that the neighborhood's limited green space makes an actively used green roof all the more essential.

**MATT CHABAN**

View of Reflecting Pool toward Sunday School Building and, at right, Mother Church.



GORCHEV AND GORCHEV

**MIRROR, MIRROR** continued from front page  
a 21<sup>st</sup>-century approach to urban design, in which porosity and active public spaces are key. The site attracts plenty of sightseers as the Christian Science faith's international headquarters and a major Boston landmark, but it has not lived up to its potential. "Right now, it's mostly a pedestrian passageway," said Bob Herlinger, the church's chief architect.

Church planners have thus requested 300,000 square feet above their as-of-right limit of 650,000 square feet of development, which would enable them to build two new highrise towers on the northern end of the plaza and one midrise tower on its eastern end, comprising a mixture of residential, office, or hotel uses. They also plan to shorten the pool to allow more pedestrian traffic, and to build a walkway across it connecting its eastern edge along Huntington Avenue with the original church building on its western edge. In redoing the pool itself, they will be strengthening its base and reducing its depth from the current 26 inches to somewhere between 6 and 12 inches. The church has picked Elkus Manfredi for architecture, Halbertson Design Group for landscape architecture, and Sasaki Associates for urban design.

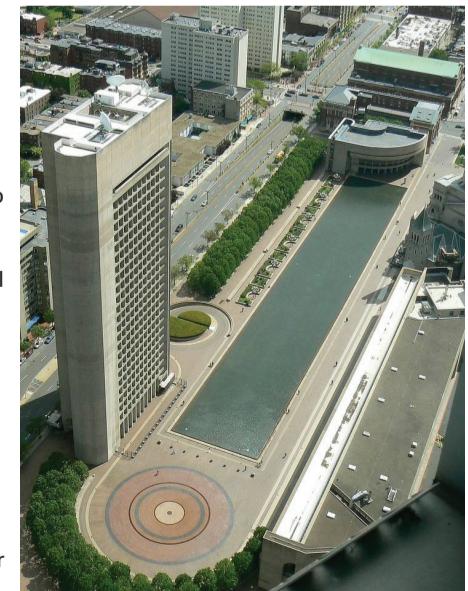
The plaza's original architect, Araldo Cossutta, who was a partner at I.M. Pei when he designed the plaza in the 1970s, took issue with several proposed changes. "There are elements that I have no problem with, but there are others that I do have a big problem with," said Cossutta, now 85. He most strongly questioned the appropriateness of building highrise towers on the edge of the plaza, lamenting that it would destroy his composition. Cossutta was also dubious about whether the pool could retain its power if its depth were diminished and it had a walkway dividing it in two. His original intention, he said, was to create a strong focal point for the overall site to anchor the disparate surrounding buildings, and to distract the eye from the "awkward junction" between the original Mother Church and its 1906 extension.

For its part, church leaders argue that a walkway leading up to the Mother Church would refocus the design around the 1894 structure, which is geographically the center of the site and which they feel has become

lost in the composition as new buildings have been added over the years. They are also confident that the pool will not be marred by the new walkway. "The crossing will be right at grade, with an infinity edge," Herlinger said. "Looking out at the pool from the north end, I don't think you'll be able to tell the crossing is there."

The Boston Redevelopment Authority (BRA), which has been working with the church on the plan, also spoke positively about the new towers. BRA planners Ines Palmarin and Lauren Shurtleff said that the height of the two highrises was in keeping with that of the buildings around the nearby Prudential Center, and that the midrise tower would help activate a dead corner. Its designated location, at the intersection of Huntington and Massachusetts avenues, is now mostly parking lot. "Right now, it's pretty unpleasant," Shurtleff said. "It feels like the back of house of the church."

While church officials are drafting a detailed proposal to present to the BRA and the city, a campaign to landmark the Christian Science Center is progressing in parallel. The Boston Landmarks Commission released a report at the end of June recommending the center for designation. However, even eventual landmark status would not necessarily block the church's current proposal, according to the BRA. As Palmarin put it: "It's all workable." **JULIA GALET**



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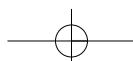
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Renderings of the site-specific Hudson Passive House in Claverack, New York.



### HERE COMES THE SUN

**continued from front page**  
formula into a package more appealing than a cave has been Wedlick's goal for over two years. Finally on June 26, as part of a modern-day barn raising, some 150 people congregated in Claverack, New York to hoist the five glu-lam trusses that frame the Wedlick-designed, three-bedroom Hudson Passive House in a south-facing meadow. Developed with research support from New York State Energy Research and Development Authority and the Levy Partnership, with land provided by Sciamé Development and construction funded by Bill Stratton Building Company, it is the first certified passive house in New York State.

"There are only about ten certified passive projects in the entire country," Wedlick said, "but something like 10,000 in Germany. That really tells you how far behind we are on sustainability." A residential architect with a streak of missionary zeal and offices in both Manhattan and Hudson, New York, Wedlick started transforming a prefab model that he was working on with Sciamé into a market-rate green home using existing prefab construction technology.

The Hudson Passive House is designed to use 90 percent less heating energy than a typical three-bedroom house. "It'll have a small footprint, enclose a fair amount of space, and still be architecturally exciting," said Frank Sciamé, the founder of Sciamé Construction, who diverted 65 acres from a 300-acre development into a laboratory for exploring sustainable housing development.

Passive green is achieved more through design than

advanced technologies or apparatuses. Insulation as efficient as a coffee thermos is key, and here it's accomplished with sandwich-insulated panel walls and roof, plus a concrete floor slab poured on top of high-density rigid insulation. Those moves improved the insulation for the walls and roof by 50 percent, and for the floor by 600 percent.

With the largest double-height window facing south, and the north window positioned high for venting, all the windows are triple-paned and coated with thermal break film. A heat recovery ventilator keeps air fresh, whether cool or warm. Many of the more detailed design decisions make common sense—keeping wiring, plumbing, and duct runs short to prevent heat leaks. Other design elements contribute not only to better insulation but also to a rural aesthetic that makes the house tuck charmingly into its setting: local fieldstone veneer walls, deep overhangs, and a cathedral ceiling within to maximize solar gain in winter. Photovoltaics, wind turbines, and even thermal heating were not used since the house already employs so little electricity.

"We achieved such a dramatic reduction in energy use from the way we built,"

Wedlick said. "That would just be icing on the cake."

The house is in fact so responsive to its environment that when moved from a site in Sullivan County to Columbia County—where the soil type, wind velocities, and solar microclimate and cloud cover were all slightly different—the team had to recalibrate all aspects of the insulation, from wall thickness and glass expanse to depth of the overhangs. In fact, fulfilling the international performance standards to achieve certification by the Passivhaus Institute, the Darmstadt, Germany-based authority on passive sustainability, is a bit of a puzzle that was only complete, Wedlick said, when window treatment manufacturer Hunter Douglas "came up with insulator blinds that helped us turn the last corner to get the edge on performance."

Following the frame-out in late June, the house, for sale from Bill Stratton Building Company on spec for \$500,000 to \$700,000, is due for completion by Labor Day. But for Wedlick, the house has already succeeded. "There's no need to build 100,000 houses, if we can just get 100 going," Wedlick said. "Identifying a tribe that's able and willing is the beginning to making a huge difference." **JULIE V. IOVINE**



COURTESY DWA



## HUD LOAN GUARANTEE COULD RESTART REX-DESIGNED LOUISVILLE TOWER

At more than 60 stories, the multi-tower, mixed-use Museum Plaza was set to redefine the Louisville, Kentucky skyline when it was unveiled in 2006. After the financial crisis put the REX-designed project on hold, however, many assumed a project of this scale and complexity would never rise, given continued lending scarcities. But through a combination of programmatic reshuffling and creative fundraising, the project's developers are working to revive it, possibly resuming construction this fall.

The developers are seeking a \$100 million loan guarantee through the federal Department of Housing and Urban Development's Section 108 program, a move Kentucky Governor Steve Beshear, Louisville Mayor Jerry Abramson, and the developers announced in a press conference on June 25. "We went to the governor about a year and a half ago, looking for ways to restart construction," Craig Greenberg, an attorney and partner in the development team, told AN. "He reconfirmed his support for the project, but indicated that the state had its own financial constraints. He urged us to be creative in seeking funding sources."

Though the Section 108 funding mechanism was created in the 1970s, the Commonwealth of Kentucky has never applied for it. The program is meant to help create low- and moderate-income jobs, and state-level applicants have to demonstrate a statewide benefit. Workers from counties surrounding Louisville will be targeted for construction and permanent jobs

at the project, which includes hotel, office, and condo components, as well as an art center.

Brian Sullivan, a spokesman for HUD, explained that since the application had not yet been filed, he could not comment on the merits of the proposal. He indicated, however, that the backing of the governor carried substantial weight with the department.

Since significant foundation and site work including infrastructure relocation had been completed prior to the downturn, preserving the design of the building envelope was a priority. The structure is composed of a three-legged base—two occupied legs and one for support—topped by a platform containing the art center, which the architects call "the island." Above the art center rise two residential towers and one office tower. The developers have decided to remove 117 condominiums in favor of a 190-room hotel, the second in the project, to be located in one of the legs. Ninety-five condominiums remain.

"The individual legs have always been profit machines to support the contemporary art center," said REX principal Joshua Prince-Ramus. "Having all the hotel rooms below the island actually benefits the project programmatically. Condos have always been the biggest unknown in terms of financing."

He added, "The project has always faced hurdles, but this wasn't something anyone wanted to let go."

**AGB**

**CANAL PLUS** continued from front page area. As part of the effort, the Chinatown Business and Property Owners Group, an ad hoc committee of real estate owners and developers, has commissioned a zoning study to document density along the neighborhood's main roadway.

The developers hope the study, led by Claire Weisz of WXY Architecture + Urban Design, will influence a future 197-a plan for the neighborhood, a Chinatown Working Group (CWG) and Community Board-sponsored land-use guide for city agencies considering any future rezoning.

"The idea is that by looking at potential sites that are ripe for development, there's a way to accommodate more public space," said Weisz, whose firm will issue its report on pedestrian and public space in the fall, in time for the CWG selection of the urban planning consultant to prepare the 197-a.

"We feel that development, especially near Centre Street and maybe at the Bowery, are good places to do signature gateway buildings," said Douglas Woodward, a planning consultant employed by Edison Properties and who represents the developers' group.

Woodward pointed to last year's 125th Street rezoning as an example of what could be in Canal Street's future. But like the Harlem plans, suggestions for rezoning have been met with opposition from many community

organizations. Earlier this year, the Coalition to Protect Chinatown and the Lower East Side presented a study conducted with students and faculty at Hunter College's Department of Urban Affairs and Planning that proposed downzoning the area in an effort to prevent displacement of small businesses.

The Coalition has since decided to work with CWG on its proposals. CWG's recent culture, affordability, and zoning proposal lists downzoning as one alternative, effectively blocking larger buildings and the higher commercial rents that could come with them, but the developers' group argues that higher FAR could mean that more low-income housing is available. A second alternative suggests targeted upzoning along Canal with bonuses for inclusionary housing and required preservation of some Class B and C office space and existing manufacturing zones.

That alternative could come with public space and pedestrian circulation requirements for new developments. "Because it's a street that hits various grids at a diagonal, you get all these wedges," said Weisz. "Public space and design may have some interesting solutions for Canal Street."

For now, Weisz's study is collecting useful data about foot traffic and public space along Canal, information sorely lacking from the street's history—in contrast to its numerous pedestrians. **JKG**



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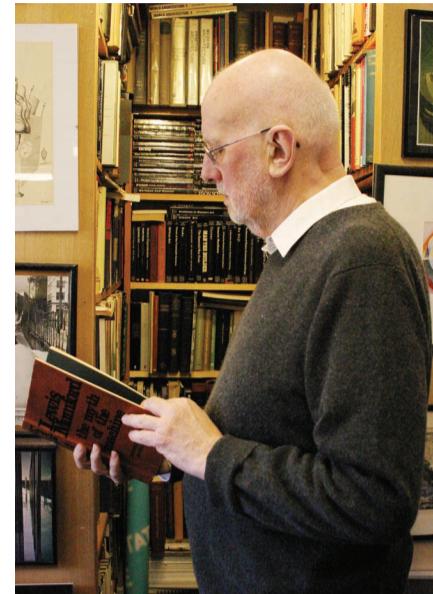
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## DENNIS SHARP, 1933–2010

Dennis Sharp, who died of cancer on May 6 at age 76, was one of the most globally-minded figures in British architecture, with a ready internationalism that expanded the profession's horizons. Whether working as an architect, editor, historian, or curator, his gregarious outlook both defined and enriched a remarkable period of postwar modernism in England and beyond.

Trained originally as an architect at the Architectural Association in London, which continued to hold a special place in his heart, Dennis went on to study architectural history at the University of Liverpool in the late 1950s before teaching there and at other schools. He returned to the AA in 1968, where among other duties he was general editor for publications until 1982 and served as founding editor of *AA Quarterly*. His links with America began with a visiting professorship at Columbia University in 1980, followed by his involvement in the Graham Foundation Lecture Awards.

Exhibitions were another of Dennis' specialties, and again his open-minded, catholic tastes came to the fore. Dennis organized shows on Oscar Niemeyer and

Kisho Kurokawa, among others, and his blockbuster exhibition on Santiago Calatrava in 1992 helped establish the architect's global reputation while triggering the formation of the Architecture Centre at the Royal Institute of British Architects. Around this time, Dennis was appointed RIBA vice president for a two-year stint.

It is as an architectural historian of modernism that Dennis will be best remembered. His book *Sources of Modern Architecture: A Critical Bibliography* (1981) went into several editions, as did *Modern Architecture and Expressionism* (1966). In 2008, he brought out his magnum opus on the practice of Connell Ward & Lucas (written with Sally Rendel), a fitting topic in that the firm both designed the first truly modernist house in Britain—High & Over, near Amersham, in 1930—and was a combination of New Zealand and British architects.

Dennis was executive editor of the journal *World Architecture* for many years, as well as a nominator for the Aga Khan Awards. He was awarded the prestigious Médaille d'Argent by the French Academy of Architecture, and also the UIA's Jean Tschumi Prize. Dennis loved the architecture of all countries, not least the U.S. In 1984, he mounted a bold exhibition about Alfred Bossom, a British architect who had run a commercial practice in Manhattan before returning home in the 1920s to become a Conservative politician (and the butt of Winston Churchill's jokes).

As a natural enthusiast with seemingly boundless energy, Dennis was devoted to modernist architecture in all its guises. This passion drew his own practice into designing award-winning and ultra-modern buildings, as well as restoring modernist gems in Britain. He served for countless years as a lynchpin of DOCOMOMO UK, the modernist conservation group. In practice, Dennis worked closely with his partner, Yasmin Shariff, whom he had met at the AA.

Dennis celebrated the turning of the millennium in the Grand Canyon, and he was a long-term supporter of Paolo Soleri's utopian desert experiment at Arcosanti, writing a major book about it with Jeff Cook. Just prior to his death, Dennis was writing a new book on Frank Lloyd Wright in Britain, one we sadly won't get to read. **MURRAY FRASER**

  
Henning Larsen Architects with Batteríð Architects of Iceland, the project is one of several intended to revitalize Reykjavík's East Harbor district, where a Henning Larsen-designed masterplan is helping the city catch up with resurgent waterfront hubs in Oslo and Hamburg.

The crystalline exterior—recalling the basalt columns that dot the country's landscape—is draped with colored glass panels that reflect the harbor surroundings. On the interior, the faceted, honeycomb-like modules create a warm sense of enclosure while offering expansive views of the North Atlantic. Developed by the holding company Portus along with the Icelandic government and the city of Reykjavík, the decades-in-the-making complex arrives as an apropos symbol of the nation's rebirth. **JB**

**Architect:** Henning Larsen Architects and Batteríð Architects  
**Client:** Portus  
**Location:** Reykjavík, Iceland  
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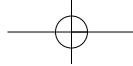
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## STUDIO VISIT&gt; LOADING DOCK 5



904 &amp; 957 PACIFIC AND 802 DEAN: MARCLINS.COM; 1311 PACIFIC: ELI KARP; 232 BEDFORD: COURTESY LDS

After graduating together from architecture school in Austria in 1997, Sam Bargetz and Werner Morath came to the United States on the same scholarship, one designed to "give Austrian architects foreign experience." The scholarship succeeded a little better than was probably intended: Bargetz and Morath have been here ever since, moving from jobs with designers like Michael Sorkin and Vito Acconci to the launch of their own firm Loading Dock 5 in 2003, named for the first room in which they worked in a warehouse in Williamsburg.

Their background means they fuse a local Brooklyn sensibility with an efficient German-Austrian expertise in technologies that are still comparatively rare in the U.S. Case in point: the passive houses that have become their trademark. After the passive solar movement developed in the U.S. in the 1970s, Germany borrowed the idea and added its own characteristic touches like airtight windows and a standardized system of certification.

"Passive houses are really popular back home in Germany and Austria," Bargetz said. "It only started here two or three years ago." It's so new, in fact, that New York City does not yet have a single certified passive house. There are only five currently going through the certification process, two of which are condominiums by Loading Dock 5.

The partners spent their first few years developing a niche for themselves in Brooklyn, experimenting with and refining unusual design strategies, like exterior corridors and insulated concrete forms, over a series of projects on Pacific Street and in Williamsburg. Now, they are starting to look outside the city: They just began designing their first freestanding single-family home, in upstate New York, where they will be enjoying the freedom to use materials like wood while simultaneously applying signature technologies that they have been perfecting in their impressive Brooklyn portfolio. **JG**

802 DEAN STREET  
BROOKLYN

802 Dean presented a challenge: Because the street runs along the building's northern side and the designers wanted its balconies to face south, they arranged the structure so that tenants enter from the street and proceed through a corridor to the south-facing apartments and court in the rear of the building. That gave them only a 16-foot-wide sliver for parking, enough space to park four cars end-to-end, but not enough space for a car to turn around. For a novel solution, a physicist friend invented a turntable that rotates a car in place so that it can drive straight out of the lot.

904 PACIFIC STREET  
BROOKLYN

"We don't normally do angles," said Bargetz, but they had to relent on that rule for 904 Pacific, which sits directly on top of a diagonal border between two different zoning districts, one of which permits seven stories and the other only five. The firm responded by building the two halves of the condominium to different heights, separated by a diagonal corridor along the zoning line. A swimming pool, children's playroom, party space, gym, and screening room are scattered between 904 Pacific and its six nearby sister buildings from the same developer, and all the tenants can use any of the spaces.

1311 PACIFIC STREET  
BROOKLYN

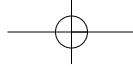
A sibling to 957 Pacific, this condominium, which was recently completed and is still signing up owners, uses the same exterior circulation system as the former project but is more enclosed, both for privacy and in response to the client's concerns about safety. The building is internally subdivided so that each stairway-and-terrace system services only two out of the six apartments on any floor. 1311 Pacific is also notable for its insulated concrete forms, consisting of 2-by-4-foot extruded polystyrene blocks that fit together "like legos," the architects explain, and are filled with concrete, yielding a high insulation value.

232 BEDFORD AVENUE  
BROOKLYN

Dubbed the Tetris House, 232 Bedford is a private house with an asymmetric facade of rectangular windows that Loading Dock 5 added to a more traditional brick building in Williamsburg. The location and size of the openings match the functions of each room: A young daughter's room has a low window; the dining room features an L-shaped window for privacy; a room with bunk beds features stacked double windows; and one room has a window placed specifically to frame a tree outside. To test the design, the architects built a full-scale model on site out of styrofoam blocks.

957 PACIFIC STREET  
BROOKLYN

The Terrace House, as 957 Pacific was dubbed by its creators, won a spot in the city's *Active Design Guidelines* because of its unusual exterior circulation system that offers interesting views and social interaction that an elevator cannot. "The residents all know each other because they see each other all the time," Bargetz said. The shelf-like design reserves interior space solely for apartments, and places the stairs and hallways on the building's exterior. "Developers like this because they are concerned about floor area, and a nice side effect here is they can make the apartments bigger," Bargetz said.



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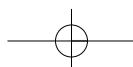
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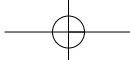
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**The Playground on Pier 6.**  
Below: Aerial view of Pier 6. Bottom: The vale at Brooklyn Bridge Park.



Sometimes allegory writes itself. Here, it's the removal of the futuristic stainless-steel playground climbing domes at the Michael Van Valkenburgh Associates-designed Brooklyn Bridge Park. Following the opening of the park's Pier 1 first phase in April 2010, the domes scorchingly overheated in early summer sunshine. Their replacement by a direly anodyne but liability-proof dollhouse structure could stand for the sensible return of quasi-traditional designs after modernist overreach, or for a failure of imagination and ambition, in which the optimistically risk-taking formal and functional intelligence

that is modernism's timeless legacy is abandoned in favor of the complacently picturesque.

The design of parks and playgrounds in New York City seems currently torn between these two impulses. On the one hand, there are projects like David Rockwell's Imagination Playground, a Constructivist Legoland just opened at the Burling Slip near the South Street Seaport. On the other, there are developments like the recent renovation inflicted on Washington Square Park, in which the once superbly sensitive prospect-and-refuge modulations of the park's multi-level ground plane, and

the once lively handling of its historically off-kilter plan (developed by polymath designer Robert Nichols in a community-driven 1971 project) have been flattened by a tightly-wound ersatz-historical pastiche of windswept symmetry, bench-shaped benches and fence-shaped fences, from which tiny tidy bits of lawn can be surveilled, but not much else.

Brooklyn Bridge Park would appear to be safely in the first camp. To be arrayed when complete across some 65 acres of Brooklyn's former shipping piers, it continues for the outer boroughs such large-scale waterfront

reclamations as Manhattan's Hudson River Park and Harlem Piers Park—in this case financially initiated and sustained, not without controversy, by the residential and hotel development of six adjacent parcels with priceless skyline and river views.

Much of Pier 1 is unimpeachable. A robust vocabulary of galvanized steel, maritime wood, asphalt paving, cable fencing, and other no-nonsense materials hold their own against a tough urban setting in the shadow of the BQE. Behind the shoulder of a steep hill, a cascade of granite steps, salvaged from nearby Roosevelt Island, forms an amphitheater and climactic overlook high above the East River. Thirty-five-foot telephone poles become totemic tree trunks and laconic lighting uprights. A sinuously sloping ridgeline provides ramped tree-lined pathways that delay and reveal views of city and water. A broad waterfront promenade recalls the one far above in Brooklyn Heights. A complex three-dimensional problem of physical and visual occupation has been methodically and successfully solved, with crisp detailing pleas-

ingly combining industrial manufacture and contemporary élan. Still to come are a rainwater runoff pond, a reconstructed salt marsh, and a boat slip. On a recent Friday afternoon, the park was densely and delightfully occupied by diverse constituencies—including an intrepid group of soccer players who had miniaturized and adapted their game to fit into the mostly concave hollow of the main north-facing lawn.

That miniaturization speaks to one challenge facing the Pier 1 park, which is scale: Mediating its 9.5 acres between the scale of the human body and the scale of nearby infrastructural icons like the Brooklyn Bridge, Pier 1 has chosen to be a little big park, rather than a big little one. What

this means is that in the cumulative effect of its many small hills and valleys, switchbacks, and meadows, it can feel slightly like a three-quarters-scale model of itself: packed with beautiful and effective features, and almost continually delightful, but without a lot of room to breathe or improvise. At Brooklyn Bridge Park, that room will, of course, eventually arrive with the continuing development of the adjacent five piers, which will provide full-size indoor and outdoor sports fields, event spaces, and miles of trails and lawns.

And yet this tendency toward dense specificity of activity can risk suppressing the imaginative improvisation, drift, opportunism, serendipity, and loosely counter-programmatical use of space that are the greatest gifts of playgrounds and parks to their users. The new Washington Square Park fails so profoundly because, unlike the old, it encourages the narrowest one-to-one mapping between object and event: a hospitably curving edge calibrated along a shift in ground level can be a bench, a bed, a stage, a gameboard, a skate ramp, a soap box. A faux-Victorian bench is a bench. A sign at the Pier 1 playground outlaws, along with amplified sound and smoking, "using playground equipment in an unsafe or unintended fashion." Safety matters. It's that "unintended" that worries. And yet somewhere there's a tipping point in which the regulation of space required by a density of narrowly single-use features starts to betray the magnificent liberties of unintended consequences, that, ever since Richard Dattner brought the Adventure Playground to Central Park in the 1960s, has been the city's contribution to play and to public space.

THOMAS DE MONCHAUX



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**COMMONS CHARGES** continued from front page into a Chinatown. It is also the largest business district in Queens, and the fourth largest in the city.

The Bloomberg administration is hoping to leverage the area's consumer status with the creation of Flushing Commons, a 1.1 million-square-foot mixed-use complex on the site of a municipal parking garage. But local businesses and community groups fear the project will overwhelm them, driving out mom-and-pop shops that have made Flushing a thriving place for immigrant start-up businesses, turning it into another Bloombergian landscape of glass boxes choked off by traffic.

The plan, developed by local outfit TDC and the Rockefeller Group, won an RFP in 2005 and was designed by Perkins Eastman. It includes 600 units of housing, 420,000 square feet of retail and office space, a 62,000-square-foot Y, 36,000 square feet of community space, and 1,600 parking spaces. It's aiming for LEED Silver status.

One of its biggest sticking points has been parking, namely that it lacks enough. In 2005, then-City Council representative John Liu indicated to then-Deputy Mayor for Development Dan Doctoroff that he would not support any project with fewer than 2,000 parking spaces, with a permanent cap on rates. Since many Flushing visitors come by car, particularly because public transit is limited, the current lot with its 1,101 spaces is actually seen as an asset.

The council has final say on all land-use projects, so Flushing Commons was considered dead until this January, when Liu became comptroller and Peter Kuo,

a booster for the project, took his place on the City Council. Three weeks after Kuo's swearing in, the Planning Commission certified the project on January 25.

So far, the local community board and Borough President Helen Marshall have supported the project, albeit with 17 modifications that range from more parking to inclusion of a bookstore, basically returning it to the phase agreed upon by Liu and Doctoroff five years ago. "At least with these changes, it'll go from devastating to horrific," said Paul Graziano, a planner and community activist.

Kuo's chief of staff, James McClelland, said many of these issues should have gone into the RFP but it's too late to include them now. "We'd like to see all of them, but there's a bunch the city and the developer have taken off the table," he said. "They have an agreement, and there's not much we can do about it." Still, Kuo has promised to press the city on traffic mitigation measures, parking, workforce training, and small-business subsidies.

For Jim Gerson, a founding member of the Flushing BID whose family has owned a building there for three generations, this is a slap in the face. "None of us are against development," Gerson said. "A parking lot, other than an economic engine, is not an attractive part of Flushing. But it's better to build something that supports the community than something that divides and potentially even destroys it."

Having passed the Planning Commission on June 23, the project will come to a council vote by the end of August and likely pass given Kuo's support. Gerson and Graziano anticipate a long fight ahead, including legal challenges. **MC**

## AT DEADLINE

**SNØHETTA'S BROADWAY DEBUT**

In February, New York City announced that it was making permanent its Times Square "experiment," which closed sections of Broadway between 47<sup>th</sup> Street and Herald Square. Wanting more than just lawn chairs and colored paint, officials said they would also choose from among the ranks of the city's Design + Construction Excellence program to create a grander, more timely, and technically capable (for the hundreds of events held every year) experience. On July 8, the city announced the selection of Snøhetta to lead the redesign team, which also includes WXY Architecture + Urban Design, Weidlinger Associates and Buro Happold (engineers), Leni Schwendinger Light Projects, Mathews Nielsen (landscape), Billings Jackson Design (industrial), Pure and Applied (graphics), and Bexel (audio-visual), all of whom are Excellence program participants. "It is a classic New York story that reconstruction of the 'Crossroads of the World' will be led by a firm with an international reputation for creative vision and excellence," DDC commissioner David Burney said in a statement.

**HAMMER TIME FOR HODGE**

Curator Brooke Hodge made LA MOCA one of the city's most essential exhibition spaces for architecture and design. That is until she, among other staffers, was laid off last year amid a budget crisis that nearly closed the museum. Now she is heading across town to UCLA's well-regarded Hammer Museum, where she will become director of exhibition management and publications. Hodge's name had surfaced among contenders for the design curatorship at the Art Institute of Chicago—where Joseph Rosa stepped down in April to become director of the University of Michigan's art museum—though perhaps the prospect of Windy City winters drove her back to Southern California. In keeping with the academic direction of so many curators, this is a return of sorts for Hodge, who, before heading west, spent a decade at Harvard, working at the GSD on, yes, exhibitions and publications.

**REM ROARS IN VENICE**

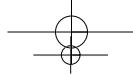
The 12<sup>th</sup> international architecture exhibition at the Venice Biennale doesn't open until late August, but organizers announced a month early that Rem Koolhaas will receive this year's Golden Lion for Lifetime Achievement, the Biennale's top prize. A special posthumous prize will also be given to the Japanese architect Kazuo Shinohara, who died in 2006. The Golden Lion is bestowed on the profession's leading figures, and recent winners have included Frank Gehry, Richard Rogers, Peter Eisenman, and Toyo Ito.



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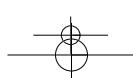


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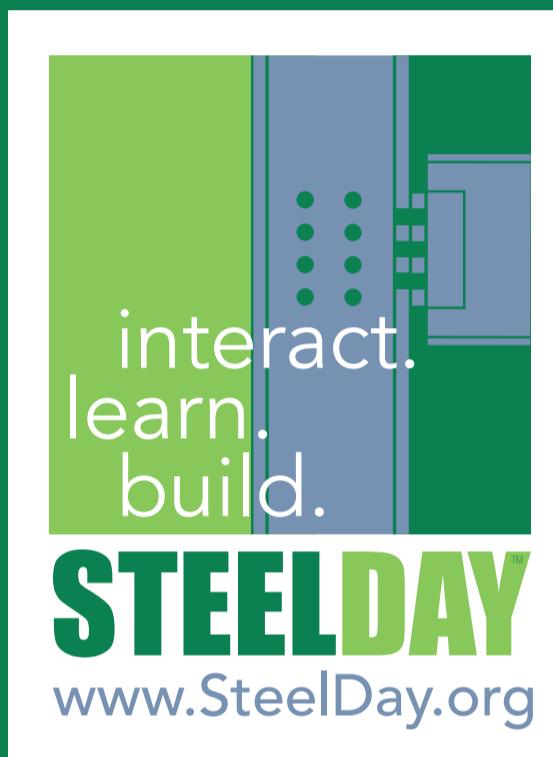
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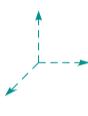
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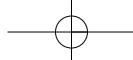


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## SHOWDOWN: MEET THE NEW EURO FURNISHING SHOWROOMS IN TOWN

BY JENNIFER K. GORSCHE AND REBECKA GORDAN

### 1 ARTEK 199 LAFAYETTE ST., SUITE 5D

Finnish furniture maker Artek has launched its first independent U.S. location in Soho. Founded in 1935 by Alvar Aalto and others, Artek scheduled the opening to coincide with its 75th anniversary. The fifth-floor showroom features both classic and contemporary lighting, furniture, and accessories, including its Naoto Fukasawa shelving system for 2010. Artek recently announced it is looking at manufacturing some furniture components in the U.S., enabling it to be a greener resource for American architects and designers. [www.artek.fi](http://www.artek.fi)

### 2 STUDIO ANISE 23–25 GREENE ST.

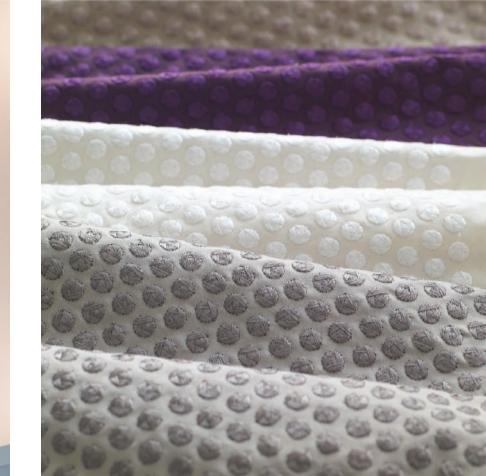
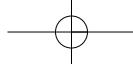
The new 7,500-square-foot Studio Anise showroom in Soho introduces a selection of noted Italian brands, including the largest display of the Agape bath collection in North America, and the first U.S. selection of Acheo kitchen systems. The two-story showroom also features De Padova furnishings and high-end lines from Bosa, Tubes, Casalis, Mutina, and Wall & Deco. Studio Anise also offers in-house design services to support architects and designers. [www.studioanise.com](http://www.studioanise.com)

### 3 GD CUCINE 227 WEST 17<sup>TH</sup> ST.

Forty-year-old Italian kitchen manufacturer GD Cucine will open its first U.S. showroom this fall, displaying the company's Argento Vivo, Fiamma, and Velvet lines, as well as the more classically styled Treviso collection, named for the company's hometown. Materials range from textured stone to lacquer and glass in neutral and bright colors. The family-owned company has appointed Gianmaria Dolfo, a son of its founder, to head up its stateside operations, with a design department lead by Italian-trained designer Simone Biscontini. [www.gdcucine.com](http://www.gdcucine.com)

### 4 MINOTTI 136 MADISON AVE.

Minotti's new flagship store in Midtown, designed by Dordoni Architetti, is comprised of five suspended platforms made of natural black steel, and a brushed-wood paneled wall system around four display areas. The industrial backdrop of concrete floors, box lights, steel beams, and a black metal grid ceiling showcases the Italian design manufacturer's cult pieces along with several new collections. The minimalist luxe, comfort-focused upholstered pieces and furniture are all made in-house. [www.minotti.com](http://www.minotti.com)



6



7



8

**5 FLOS**  
152 GEENE ST.

Designed by architect Fabio Calvi, the Italian lighting company Flos' first American store carries a collection of the manufacturer's most popular fixtures, from the classic curvilinear Arco floor lamp, designed by the Castiglioni brothers in 1962, to the latest innovations by Philippe Starck and Ron Arad. The sleek Soho space is organized as a flexible theater, accented by a haphazard wall of shingles and a giant Kelvin LED task lamp design by Citterio & Nguyen.  
[www.flos.com](http://www.flos.com)

**6 KNOLL**  
979 THIRD AVE.

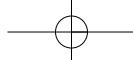
The luxury textile division of the American furniture company Knoll has opened its first showroom for residential designers. The space features selections from KnollTextiles and the entire Knoll Luxe collection, including the new collaboration with the high-fashion label Rodarte. The eight fabrics—three for drapery and five for upholstery—are interpretations of the designers' key runway pieces. Covered with 3-D embroidered studs on sheer ground, the drapery Emerson recently made its debut at the Cooper-Hewitt's exhibition *Quicktake: Rodarte*.  
[www.knoll-luxe.com](http://www.knoll-luxe.com)

**7 IGUZZINI**  
60 MADISON AVE.

Overlooking Madison Square Park, the Italian lighting manufacturer iGuzzini's first U.S. showroom offers an extensive catalogue of high-end architectural indoor and outdoor lighting systems. On view are lines only recently available in the U.S., such as the acclaimed track projectors Tecnika and Lux. Other bright pieces are Primopiano, a projector designed by Renzo Piano, and Massimiliano and Doriani Fuksas' Zyl system. By appointment, the showroom also offers customized lighting solutions for architects and designers.  
[www.iguzzini.com](http://www.iguzzini.com)

**8 TRESPA | ARPA DESIGN CENTRE**  
62 GREENE ST.

Exterior architectural cladding company Trespa and interior surfaces manufacturer Arpa have joined to launch a new Design Centre in Soho, hoping to offer an inspiring space for architects, designers, and their clients to meet. Home to the Trespa storefront since 2008, the new Centre will now showcase Arpa's portfolio of kitchen products, including the new Naturalia collection. Trespa's high-pressure laminates will continue to be displayed in a wide range of colors and textures.  
[www.trespa-arpa-ny.com](http://www.trespa-arpa-ny.com)

FEATURE  
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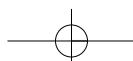
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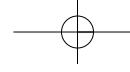


JOE WOOLHEAD

For our 6<sup>th</sup> annual Developer's Issue, we focus on Manhattan below Canal Street, guided by our own fascination—and admitted confusion—about the sometimes contradictory forces that have come to characterize the area. Is it a financial district or a residential neighborhood taking full advantage of the waterfront? A tourist magnet or a crowded mess? Are buildings on the rise or paralyzed in place? There's much under way at the World

Trade Center, but few seem to understand the development's fine-grained future. Most importantly, it is hardly clear how this latest Lower Manhattan mega-block (and we found there have been quite a few precedents since the 1940s) is going to weave into a rejuvenated street grid at a much different scale. Amid river-to-river renewal, we bring you the fullest picture possible of downtown development.





## WORLD TRADE CENTER

From high atop Greenwich Street where it cuts through the World Trade Center, the drilling rig didn't look like much. But to see the size of the men, who scrambled across it like ants on a corncob, it must have been a serious machine, capable of punching a grid of melon-sized shafts in the exposed bedrock. Even the sound, which must have been a racket, was lost in the general hubbub of the massive construction site—the clanking of steel, the shouts of men, the whining of crane hoists.

"They're drilling the footing for Tower 2," said Dara McQuillan, senior vice president of marketing and communications at Silverstein Properties. "Once the drilling is done, they'll blast out the hole with dynamite. It's a delicate process, because they can't displace the active subway lines below us here on Greenwich by even a quarter of an inch."

Delicacy is not the first thing that comes to mind when visiting Ground Zero, where the memories of fire and horror nearly nine years old are still plainly legible by the vast scar left in Lower Manhattan's fabric. The sight is deceiving, though. The World Trade Center today is no longer a scene of destruction, but one of bustling rebirth. Every construction site is also a ruin, its disarray disguising the fact that it is an object of progress until the finishing touches are laid, and this is a construction site par excellence. Summoning 1,500 workers every day, a number that will expand threefold over the next year, and comprising more than six major projects interlaced and pressed cheek-to-jowl, the scale is as monumental as the engineering marvels of antiquity—the pyramids of Giza, the Roman Forum, Machu Picchu.

As if to illustrate this point, McQuillan turned his attention 20 degrees to the right, indicating a red crawler crane far below on the rocky floor, looking like the discarded toy of a brutish child. "That is the largest crane to operate ever in New York City," he said. "It has to lift 70-ton steel columns for Calatrava's transit center."

For most of its history, the site has been known more for its delays. Today, however, even a casual observer passing along Church Street can see that work is moving ahead. Steel erection on Tower 1—formerly the Freedom Tower—has now reached the 28th floor above grade, and Tower 4 is now up to the sixth. Though invisible from the street, the memorial and museum are the closest to completion, with both of the original towers' foot-

prints now being clad in granite; tree planting and plaza construction are slated to begin in August. But the future of the masterplan is far from secure. As workers race to complete the memorial for the 10-year anniversary of 9/11, the Port Authority of New York and New Jersey and Silverstein Properties remain faced with a number of uncertainties that will determine their legacy on the site.

In March, the two parties signed an agreement to proceed with enough construction to ensure that all of the interconnective aspects of the masterplan will be completed in the next few years. Silverstein is only responsible for Towers 2, 3, and 4. Tower 4 is the only bright spot in this chain, due to be completed in 2013 thanks to the fact that the Port Authority and the City of New York have pre-leased approximately 60 percent of the building. Towers 2 and 3, however, remain mired in financing woes. Under the March agreement, Silverstein agreed to spend all of its Liberty Bonds and remaining insurance proceeds on completing Tower 4 by 2013, finishing off the transit hub and retail podium aspects of Tower 3, and bringing Tower 2 at least to street level. The remainder of Tower 3 will be completed if the developer can raise \$300 million of private unsupported equity, pre-lease 400,000 square feet of the office tower, and obtain private financing for the remaining cost of the tower—a tall order in these times of recession and real estate pessimism. The Port Authority, along with the city and New York State, are stepping in to help, promising Silverstein a capped public backstop of \$390 million and \$210 million of equity. The future of Tower 2, however, is being left to market demand, so

only time will tell its fate.

On the Port Authority's side of the site, the situation is a bit more stable. The Authority recently signed \$100 million in contracts to bring Calatrava's transit hall and oculus to street level and above. And Tower 1, scheduled to be complete in 2013, has received its own good news. In July, the agency signed an agreement with the Durst Organization. Under the agreement, Durst will invest \$100 million in the project, assist with ongoing construction, and take on primary responsibility for tenant fit-out, leasing, and property management in return for an equity interest in the building. Currently, the Port Authority has leased about half of the 2.6 million-square-foot tower, 190,810 square feet to the Chinese company Vantone Industry and 1.1 million square feet to the U.S. General Services Administration and the New York State Office of General Services.

Standing in the footprints of the original towers, a space that will soon be filled with running water while workers affix black granite panels to the walls, these questions of millions of dollars and square feet seem far away and muted. The workers have hung an American flag on one section of completed wall, a symbol of the pride they take in their jobs as well as the national importance of the site. "The other day, Larry Silverstein was taking a tour of the site and all of the workers stopped what they were doing when he walked through and applauded him," said McQuillan, his face turning toward the jutting podium of Tower 4, just visible over the edge of the memorial. "They like that he's fighting to get this project finished. They understand the importance of it."

AARON SEWARD



JOE WOOLHEAD

## THE CULTURE SCENE

When the Twin Towers collapsed on 9/11, among the victims was the Lower Manhattan Cultural Council. The group was founded around the time of the World Trade Center's completion in 1972, with the intent to "humanize" the Financial District, in the words of its founder, Flory Barnett. There were performances in the sprawling plaza, installations in nearby bank storefronts, and, after a 1997 donation of raw space on the 91st and 92nd floors of the North Tower, the first of the council's artists' studios downtown.

The council lost nearly everything on that fateful day, including the life of one of its artists, Michael Richards. But like much of downtown after 9/11, it has made a rebound. There were some years of struggle and nomadism, with time spent at the World Financial Center and in DUMBO, but the group was also flooded with an outpouring of resources and goodwill that led to art happenings and new grant programs, bringing life and vibrancy to the occasionally dull and stuffy quarters downtown. The rise in residential development in the area made the need for cultural projects even greater.

Then another collapse hit, that of the financial sector, taking down the economy, philanthropy, and public funding with it. Now, with the downtown artistic community most in need, the council is struggling once again, though also finding opportunities where few existed in the headier days of years past.

It has fallen to Sam Miller to find a way forward for the council and the Lower Manhattan arts scene it has fostered over the years. Miller became executive director of the organization on June 30, having spent years running similar artists' support organizations in New York and Massachusetts. He said that despite the challenges of the past and current climates, Lower Manhattan presents a rare opportunity.

"There are so many assets here," Miller said. "Architectural assets, cultural organizations, public amenities." The goal is figuring out how to get them all working together, whether it's a relatively specialized concern like the Museum of Finance or a vacant storefront, with as little financial outlay as possible. "We need to build up the capacity for others to do this work," Miller said. "It's not only about working with partners, but building up partners to work with."

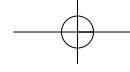
While the council has had its operating budget reduced by 12.5 percent and staff reduced to 19, Miller said this has had a clarifying effect on the organization. "To me, the key thing over the next few years is strategic thinking about protecting and sustaining your work," Miller said. The emphasis will be on bolstering current programming such as Lentspace, residencies that create site-specific installations, and Sitelines, a similar program at the River to River Festival for performance.

The council is in hot pursuit of roughly \$28.6 million of unspent culture funding held by the Lower Manhattan Development Corporation. Miller is also keeping his focus decidedly street-level, letting downtown's competing bureaucracies figure out big-picture issues like where to put, or even whether to build, Frank Gehry's Performing Arts Center.

The upside of the recession has meant the abatement of real estate pressures, which has created more opportunities for finding studio space, though such gains must also be carefully guarded. "I think it is critical, how the recovery can be managed in a way that's beneficial to all the key stakeholders and does not become unbalanced again," Miller said. "The value of embedding the arts and culture throughout the neighborhood, that value should be multiplied, not minimized."

MATT CHABAN

Opposite: The western half of the site, with Tower 1 in the foreground  
Left: Looking into the footprint of the former North Tower



THE ARCHITECT'S NEWSPAPER JULY 28, 2010



LEFT: COURTESY RIVERHOUSE; RIGHT: DAVID SUNDBERG/ESTO

Left: The Riverhouse  
Above: Beekman Tower  
under construction

## RESIDENTIAL DEVELOPMENT

John Tashjian, a principal of Centurion Real Estate Partners and sales and marketing director of the Riverhouse condominiums in Battery Park City, sees a direct link between sales interest in downtown residential properties and the Dow Jones Industrial Average. Nor is it much more of a leap to look at the rising steel of the World Trade Center's first towers and the twisting metal facade of Forest City Ratner's Beekman Tower as optimistic spikes compared to such troughs as Silverstein Properties' vacant 99 Church Street lot (destined for a Four Seasons someday) and other blocks that have remained unchanged despite oft-published renderings of towers in their future.

Below Canal Street, Riverhouse is considered a success story. After a pre-foreclosure filing, a partnership dispute that led to development sponsor Sheldrake Organization's ousting, stalled sales, and a lawsuit alleging the now LEED Gold-rated building wasn't green enough, Centurion was able to get sales back on track and has sold 25 units, bringing the total sold to 77 percent, since taking over in April. Tyra Banks and Leonardo DiCaprio have homes at Riverhouse, and the sales office gets visits from at least one Goldman Sachs employee every week.

Other residential properties in Lower Manhattan haven't been so lucky. Tamir Sapir, a developer of the William Beaver house at 15 William Street, was recently hit with a \$130 million lawsuit for failing to repay a Blackstone Group-managed fund that had loaned him \$66 million in 2006. The André Balazs-conceived apartment building (its marketing blitz put the call out for sexed-up i-bankers everywhere) had set records for a \$3,512-per-square-foot penthouse sale in 2008, but since then some prices have fallen to below \$1,000 per square foot and less than 40 percent of its units have been sold.

Some could argue that such tales are just a product of an oversaturated residential market coupled with a down economy, but with Lower Manhattan experiencing some of the fastest growth in any borough—population has more

than doubled to 55,000 since 2001—it may be that buyers are choosing playgrounds over party pads.

According to a survey of Lower Manhattan residents by the Alliance for Downtown New York, 27 percent of households have children, and another 40 percent of childless households are planning to have kids in the next three years, finally fulfilling the long-projected transformation of the area from a business-only district to a real neighborhood.

With the World Trade Center filling demand for future downtown office space, developers continue to see Lower Manhattan's historic skyscrapers as valuable residential property. Last year Youngwoo & Associates bought the former AIG headquarters at 70 Pine Street and plans to develop its 1.1 million-square-foot Art Deco tower into a hotel and residences. A deal to lease the lower floors at Youngwoo's nearby 72 Wall Street and the adjacent 60 Wall Street to Deutsche Bank is purportedly in the works, though calls to the developer were not returned.

The neighborhood is scrambling to keep up with educational demands too, relying on high-profile locations to house new schools. The Frank Gehry-designed Beekman Tower at 8 Spruce Street will have a pre-K through eighth grade school in its base, which will seat about 630 students when it opens in fall 2011. In addition to that school, Community Board 1 (CB1) lobbied for construction of PS/IS 276, the city's first green school, which will add 950 kindergarten-through-eighth-grade seats this fall at 55 Battery Place. "Even with that, we are still short seats," said Julie Menin, chair of CB1. "Schools are one of our main focuses, in addition to playgrounds and parks."

The growth has elicited competition between developers to create the best self-contained community. Though parents who live in one of Beekman's 903 rental units aren't guaranteed a spot for their child in the school below, they will have prime access to a 13,000-square-foot public plaza. The building will also contribute 25,000 square feet to the New

York Downtown Hospital. This spring, the Battery Park City public library opened in the base of Riverhouse, thanks to a \$3.5 million grant from Goldman Sachs. The investment bank also gave about \$1 million to fund a new Asphalt Green community center in Battery Park City, slated to open in fall 2011.

Though the list of local amenities continues to mount, community planners haven't lost sight of another need: Along with growth in schools and hospitals comes demand for housing that teachers and nurses can afford.

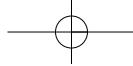
A proposal to rezone North Tribeca that entered the city's public review process in June would grant greater FAR to developers who build inclusionary housing. Menin is also trying to convince the state and city to develop the World Trade Center Tower 5 site, former location of the Deutsche Bank tower, as a mixed-use building with 20 percent of residential units designated for low-income residents, but any construction there would be years in the future.

While the fate of many other residential buildings and hotels remains uncertain, some are pushing ahead with the faith that occupants will tolerate the construction at Ground Zero, if not come to see it as an amenity.

Opposite the Deutsche Bank site, the long-delayed W New York Downtown Hotel & Residences, owned by Moinian, is nearing completion of 217 hotel rooms and 223 condos atop a restaurant and pedestrian plaza. Just a few doors down at 144 Washington Street, the World Center Hotel has just opened, with a website that boasts unfettered views of the rising World Trade Center.

The construction isn't just an attraction for tourists. "It's a huge asset," said downtown broker Tashjian. "I think it gives a feeling of optimism. We had a buyer recently who was touring his unit with his parents, who lived internationally. He felt like he had purchased something where the skyline was going to change for the better. There's a real sense of pride and optimism about that tower."

JENNIFER K. GORSCHE



COURTESY ALLIANCE FOR DOWNTOWN NEW YORK

## PARKS, PUBLIC SPACE, AND STREETSCAPES

Lower Manhattan boasts some of the city's oldest parks, Bowling Green and the Historic Battery, as well as one of the borough's leafiest neighborhoods, Battery Park City, but the area is best known for its warren of narrow, winding streets, corridors darkened by the blackening crowns from New York's first skyscraper boom. This wonderfully eclectic area retains a sense of mystery while also evoking the quintessential Gotham City.

As the neighborhood diversifies to become increasingly residential, more places to stretch your legs, walk the dog, or play with the kids are needed. In the granite canyons of Lower Manhattan and along its eastern waterfront, new public spaces are being carved out or spruced up. The first phase of the East River Esplanade, from Wall Street to Maiden Lane, is taking shape under the shadow of the FDR. Designed by SHoP and Ken Smith, the stretch includes a dog run with a giant squirrel and tree, both of bronze. Several street furniture mockups, including a handsome High Line-like lounge/bench, have been installed near Pier 11. Phase One is scheduled to open by the fall, and the rest of the Esplanade should be complete by 2012. According to the Economic Development Corporation, which is overseeing the project with the Lower Manhattan Development Corporation, the project is being rolled out in much the same form as the original design. The number of kiosks, however, which will house cafes, restrooms, and storage facilities, has been reduced to four.

Along Fulton Street, a new string of pocket parks is meant to suggest a greater connection from West to East, connecting the World Trade Center site to the Fulton Transit Center to the Seaport to the East River Esplanade. The most notable of these is Burling Slip, designed by the Rockwell Group with the Parks Department, which features a so-called Imagination Playground with blue foam pieces that can be arranged and manipulated by children. Burling Slip is to open at the end of July.

A less well-known part of Lower

Manhattan's evolution is the complete reworking of the area's street infrastructure, including all of the data, utility, water, and sewer lines, funded through a Federal Highway Administration (FHWA) grant following 9/11. According to officials at the Lower Manhattan Construction Command Center, more than a third of the 100 miles of streets have been excavated and completely rebuilt. One of the last of those streets to be rebuilt will be Water Street, the focus of a new plan by the Alliance for Downtown New York.

*Water Street: A New Approach* calls for extensive tree planting and landscaped medians running up Water Street, one of the widest in Lower Manhattan. Created by landscape architects Starr Whitehouse working with FXFowle, the plan is conceived as a way of boosting the value of the street's midcentury office buildings and retaining its commercial tenants by making what is currently a fairly barren nine-to-five streetscape into a more active and attractive place. "Bill Rudin came to us and said it was time for a new vision for Water Street," said Nicole LaRusso, senior

vice president for planning and economic development for the Alliance. "So we began a collaborative process involving building owners, residents, and city agencies." Robert Moses widened the street in the early 1960s, and it became the model for POPS, the new zoning allowance wherein developers were granted extra height as long as they included privately maintained publicly accessible plazas and arcades in their projects. One of the more complex issues addressed in the plan is what to do now with these under-performing POPS that dot the street. The plan calls for greater commercial activity, including restaurants and retail space to be built on the plazas, something that would necessitate zoning changes. In the short term, the Department of Transportation is planning an 8,000-square-foot temporary plaza at Water and Whitehall streets that will act as a gateway to the corridor. "There is a long history of Lower Manhattan being recognized as a special case," LaRusso said. "We think unique zoning for Water Street could be a fine outcome."

ALAN G. BRAKE



COURTESY PRINCETON ARCHITECTURAL PRESS

## THE PLANNING OF LOWER MANHATTAN

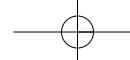
No part of New York City has been more studied or subject to masterplanning than downtown Manhattan. If by downtown we mean everything from Canal Street to the Battery and river-to-river, there have been at least a dozen significant planning attempts to rethink and redirect development in the area since the late 1950s. Once a world center of finance and commerce, for over 50 years the area has been losing influence to Midtown and suburban locations, as companies moved in search of adequate space for expansion from this nearly land-locked district. The fear of a dying downtown has driven planning efforts by the state, city, and civic associations, and led to, among other developments, the World Trade Center complex (an idea as far back as 1946), Battery Park City, South Street Seaport, and the eventual transformation of Tribeca into an upscale residential community. Plans have almost always focused on reinventing what were viewed as the area's major weaknesses—a shortage of land and a lack of housing, shops, and 24-hour services. Further, the plans all focused on demolishing aging waterfront buildings and 19<sup>th</sup>-century lofts, and looked to existing pier lines as sites for expanded growth through land-filling. They usually included grandiose architectural renderings of huge mega-developments along the rivers. While the design quality of these proposals is a mixed bag of period styles, there were some fascinating—and even influential—plans in terms of what was finally built, and drawings by such major players as Mies van der Rohe, Louis Kahn, I.M. Pei, SOM, Philip Johnson, Lawrence Halprin, among others. There was also a proposed 1958 habitat development by Moshe Safdie.

These planning efforts can be traced to the 1958 formation of the Downtown Lower Manhattan Association (DLMA) by financier David Rockefeller. It was Rockefeller who made the decision to build a new SOM-designed Chase Manhattan headquarters just off Wall Street. His family foundation and brother Nelson Rockefeller (New York's governor from 1959 to 1973) were tied to most of these plans and to the future of the area. The 1966 New York State plan for Battery Park City was actually designed by Governor Rockefeller, who did much of the drafting for the project himself. But it was DLMA that was the driving force for Lower Manhattan. The association was so powerful that the city followed its lead in undertaking new initiatives. In 1963, the association officially endorsed a plan to build 11 major projects that included a world trade center, a heliport, and an East River esplanade and civic center. The City of New York, responding to complaints that it had abrogated planning responsibilities, countered with its own Lower Manhattan Plan (shown here) in 1966, which formally reacted to earlier DLMA and state-supported plans. The 1966 plan incorporated many earlier DLMA ideas, including use of landfill to extend the boundaries of the district into superblocks, the idea of a world trade center, and using landfill to create a new Hudson River community. It also had its unique components that envisioned a more dynamic waterfront, with coves and protected man-made bays. It imagined the street grid of the area extending out to the water's edge, ameliorating the ill effects of the superblocks and serving as "windows on the water."

The urban design components of this plan were adapted by Wallace, McHarg, Roberts, and the architecture by Todd, Whittlesey, Conklin with Rossant, and Alan Voorhees in a subsequent plan in 1969 endorsed by both city and state. The 1966 plan had proposed a more engaged landscape of stepped-back apartments, many U-shaped mega-blocks, waterfront promenades with storefronts and patches of greensward, and sculpted apartment towers. In spite of an ever-evolving approach, that plan is at least in part responsible for what we think of as Lower Manhattan today. It still serves to illustrate how planning can work to serve the public and financial interests of the city at the same time.

WILLIAM MENKING

Top: Plans for new medians and retail along Water Street  
Left: The 1966 Lower Manhattan Plan



# 12.31.2018

Lower Manhattan is collectively the hardest-charging construction site in the city, with streets being renewed, parks planted, condominiums converted, and towers marching skyward. With a helping hand from the Lower Manhattan Construction Command Center, AN takes a snapshot of the district as it will appear at year-end in 2018—with a nod to the developers and architects who are designing downtown's future.

## WORLD TRADE CENTER SITE

- 1 1 World Trade Center**  
Developer: Port Authority  
Architect: SOM
- 2 2 World Trade Center**  
Developer:  
Silverstein Properties  
Architect: Foster + Partners
- 3 3 World Trade Center**  
Developer:  
Silverstein Properties  
Architect: Rogers Stirk  
Harbour + Partners
- 4 4 World Trade Center**  
Developer:  
Silverstein Properties  
Architect: Maki and  
Associates

## 5 5 World Trade Center

Developer: Port Authority  
Architect:  
Kohn Pedersen Fox

## 6 World Trade Center Transportation Hub

Developer: Port Authority  
Architect: Santiago Calatrava

## 7 National September 11 Memorial and Museum

Developer: National  
September 11 Memorial &  
Museum Foundation  
Architect: Michael Arad,  
Peter Walker, and  
Davis Brody Bond

## 8 Liberty Park

Developer: Port Authority  
Architect:  
Kohn Pedersen Fox

## TRANSPORTATION AND STREET IMPROVEMENT

### 9 West Street Promenade Segment 2

Address: West St.  
between West Thames  
and Chambers St.  
Developer: New York State  
Dept. of Transportation  
Architect: Stantec

### 10 Fulton Street Corridor

Developer: NYC Department  
of Design and Construction  
Architect: NYC Department  
of Design and Construction

### 11 Fulton Street Transit Center

Address: 192 Broadway and  
1–3 John St.

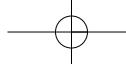
Developer: Metropolitan  
Transportation Authority  
Architect: Grimshaw  
Architects/James Carpenter

### 12 Brooklyn Bridge Rehabilitation

Developer: NYC Department  
of Transportation  
Architect/Engineer: URS

## PARK AND LANDSCAPE

- 13 Hudson River Park Tribeca Segment**  
Address: Between North  
Moore and Hubert Sts.  
Developer: Hudson River  
Park Trust  
Masterplan:  
Sasaki Associates  
Landscape Architect:  
Mathews Nielsen



MAP COURTESY LMCC

## MAPPING LOWER MANHATTAN

In recent months, the Lower Manhattan Construction Command Center's online map has transformed how New Yorkers understand the changes taking place downtown. The map, at [lowermanhattan.info](http://lowermanhattan.info), features "4D" technology that provides models of what Lower Manhattan will look like in the years to come. The project was conceived after the agency found the quantity of information exceeded its original ArcGIS web map's capabilities, and turned to its own internal 4D model.

"It was a logical step to bring the functionality of our 4D model into a more accessible environment," said Robert Harvey, executive director of the LMCCC.

"The world is used to looking at things in Google Earth. It's much easier to understand where you are in the urban fabric."

Early this year, the LMCCC team, headed by Andrew Chattaway of Detroit-based PMA Consultants and Tunc Gundogdu of LiRo Group, transferred their existing database—including building type, owner, developer, architect, start and end dates, and 3D building models—to Google Maps. Google Earth and the 4D time slider, which uses time stamps on SketchUp models to provide a snapshot of Lower Manhattan at any given date, were added in June. A third phase will include street closures and real-time readings of air quality.

(Currently, the map indicates major street projects in purple, along with street impacts from construction, with moderate street impacts in orange and severe impacts in red.) The database also includes a few long-stalled developments whose fate remains unknown. "The challenging part," Harvey said, "is making sure that the data is the most current." To that end, information from weekly meetings with stakeholders and contractors is fed directly to the map.

"We look at Lower Manhattan as one big project," Harvey added. "This gives us an ability to look at everything in context as opposed to dealing with the abstract."

KATHERINE LINDSTEDT

<b>14 SeaGlass Carousel</b> Address: Battery Park Developer: Battery Conservancy and NYC Parks Department Architect: WXY Architecture + Urban Design with George Tsypin Opera Factory Landscape Architect: Starr Whitehouse	<b>15 Playspace</b> Address: Battery Park Developer: Battery Conservancy and NYC Parks Department Architect: Gehry Partners Landscape Architect: Starr Whitehouse	<b>16 Peter Minuit Plaza</b> Address: Whitehall Ferry Terminal Developer: MTA, NYC DOT,	<b>17 Collect Pond Park</b> Address: Leonard St. between Centre and Lafayette Developer: NYC Parks Department	<b>18 Allen and Pike Street Malls</b> Address: Houston St. to South St. Developer: NYC Parks Department	<b>19 Rutgers Slip Park</b> Address: Cherry St.,	<b>Rutgers Slip, and FDR Dr.</b> Developer: NYC Parks Department Architect: Thomas Balsley Associates	<b>20 Catherine Slip Park</b> Address: Catherine Slip at Cherry St. Developer: NYC Parks Department Landscape Architect: Thomas Balsley Associates	<b>21 James Madison Plaza</b> Address: Pearl St., Madison St., and St. James Pl. Developer: NYC Parks Department Architect: NYC Parks Department	<b>22 Delury Square Park</b> Address: Fulton St. at Gold St. Developer: NYC Parks Department Architect: NYC Parks Department	<b>23 Little Pearl Street Park</b> Address: Pearl St. between Fulton and Beekman Sts. Developer: NYC Parks Department Architect: NYC Parks Department	<b>24 Titanic Park</b> Address: Pearl St., Fulton St., and Water St. Developer: NYC Parks Department Architect: NYC Parks Department	<b>25 Peck Slip Park</b> Address: Water St. to South St. Developer: NYC Parks Department Architect: NYC Parks Department with Quennell Rothschild	<b>26 Burling Slip Playground</b> Address: John St. between South and Front Sts. Developer: NYC Parks Department Architect: AECOM	<b>27 East River Waterfront</b> Address: Battery to East River Park Developer: Lower Manhattan Development Corporation/Economic Development Corporation of New York Architect: SHoP Architects Landscape Architect: Ken Smith Landscape Architect	<b>28 52 Laight Street</b> Developer: Laurel Capital Architect: Suellen Defrancis Architecture	<b>29 5 Franklin Place</b> Developer: Sleepy Hudson Architect: UNStudio	<b>30 56 Leonard Street</b> Developer: Alexico Group Architect: Herzog & de Meuron	<b>31 57 Reade Street</b> Developer: John Buck Architect: SLCE Architects	<b>32 77 Reade Street</b> Developer: 77 Reade LLC Architect: BKSK Architects	<b>33 Liberty Green/Liberty Luxe</b> Address: 200 and 300 North End Ave. Developer: Milstein Properties Architect: Ehrenkrantz Eckstut & Kuhn with Goldstein, Hill & West and Costas Kondylis & Partners	<b>34 99 Church Street</b> Developer: Silverstein Properties Architect: Robert A.M. Stern Architects	<b>35 Beekman Tower</b> Address: 16-38 Beekman St. Developer: Forest City Ratner Architect: Gehry Partners	<b>36 276 Water Street</b> Developer: Lynda Davey Architect: Perkins Eastman	<b>37 254 Front Street</b> Developer: Magnum Realty Group Architect: Morris Adjmi Architects	<b>38 40 Gold Street</b> Developer: Zahav Properties Architect: Meltzer/Mandl	<b>39 67 Liberty Street</b> Developer: Ron Shoshany Architect: Newman Design Architects	<b>40 W New York Downtown Hotel &amp; Residences</b> Address: 123 Washington St. Developer: Moinian Group Architect: Gwathmey Siegel & Associates	<b>41 50 West Street</b> Developer: Time Equities Architect: Murphy/Jahn Architects	<b>42 50 Trinity Place</b> Developer: McSam Hotel Group Architect: Gene Kaufman Architect	<b>43 70 Pine Street</b> Developer: Youngwoo & Associates Architect: TBA	<b>44 Setai New York</b> Address: 40 Broad St. Developer: Setai Group and Zamir Equities Architect: Denniston International	<b>45 45 Broad Street</b> Developer: Swig Equities Architect: Moed de Armas & Shannon and Rockwell Group	<b>46 Doubletree Hotel</b> Address: 8 Stone St. Developer: Metro One Hotel Architect: Gene Kaufman Architect	<b>47 Battery Maritime Building</b> Address: 10 South St. Developer: Dermot Company Architect: Rogers Marvel Architects	<b>SCHOOL</b> <b>48 Fiterman Hall</b> Address: 30 West Broadway Developer: Dormitory Authority of the State of New York Architect: Pei Cobb Freed & Partners	<b>49 Beekman Street School</b> Address: 16-38 Beekman St. Developer: Forest City Ratner Companies Architect: Swanke Hayden	<b>50 PS/IS 276</b> Address: 55 Battery Pl. Developer: School Construction Authority Architect: Dattner Architects	<b>51 Urban Assembly School of Business for Young Women</b> Address: 26 Broadway Developer: School Construction Authority Architect: John Ciardullo Architects
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**JULY****WEDNESDAY 28****LECTURES**

**Janette Sadik-Khan, et al.**  
**New York City Streets:**  
**Top-Down, Bottom-Up**  
4:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**Mary Miss and Kate Orff**  
**City as a Living Laboratory**  
12:30 p.m.  
Columbia University  
Avery Hall, Room 114  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**Britta Riley**  
**Windowfarms**  
12:30 p.m.  
Swing Space  
156 William Street  
[www.lmcc.net](http://www.lmcc.net)

**EXHIBITION OPENING**  
**Underground Gallery:**  
**London Transport Posters,**  
**1920s–1940s**  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**EVENT**  
**Towards a Sustainable**  
**Upper Bay: Islands, Bays,**  
**Channels, and Canals**  
**19th Annual MAS Summer**  
**Boat Tour**  
6:00 p.m.  
Pier 83, at 42nd St.  
and 12th Ave.  
[www.mas.org](http://www.mas.org)

**THURSDAY 29**  
**LECTURE**  
**Joan Ockman**  
**Cornell Post-Professional**  
**Masters Lecture Series**  
6:30 p.m.  
AAP NYC  
50 West 17th St.  
[www.architecture.cornell.edu](http://www.architecture.cornell.edu)

**EXHIBITION OPENING**  
**Love and aFunction**  
Brooklyn Kingdom  
170 North 4th St.  
[www.brooklynkingdom.com](http://www.brooklynkingdom.com)

**EVENTS**  
**New Practices New York**  
**2010 Showcase**  
7:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**Diller Scofidio + Renfro and**  
**Sylvia Smith**  
**Alice Tully Hall and the**  
**Redesigned Public Space at**  
**Lincoln Center**  
6:00 p.m.  
Alice Tully Hall  
1941 Broadway  
[www.cfafoundation.org](http://www.cfafoundation.org)

**ONE Prize Award Ceremony:**  
**Mowing to Growing**  
6:30 p.m.  
Trespa/arpa Design Centre  
62 Greene St.  
[www.oneprize.org](http://www.oneprize.org)

**FRIDAY 30**  
**LECTURES**  
**Bill Jordan**  
**Green Flooring**  
12:30 p.m.  
AIA Connecticut  
370 James St., New Haven  
[www.aiact.org](http://www.aiact.org)

**Helen Hatch**  
**Private Purses**  
**and Public Space**

7:00 p.m.  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**EXHIBITION OPENING**  
**Investigating Where We Live**  
National Building Museum  
401 F St. NW  
Washington, D.C.  
[www.nbm.org](http://www.nbm.org)

**EVENT**  
**Furniture Study Tour**  
12:00 p.m.  
Yale University Art Gallery  
1111 Chapel St.  
New Haven  
[www.artgallery.yale.edu](http://www.artgallery.yale.edu)

**FILM**  
**Toute Une Nuit**  
(Chantal Akerman, 1982), 90 min.  
6:30 p.m.  
Columbia GSAPP  
Avery Hall, Room 113  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**SATURDAY 31**

**LECTURE**  
**Susan Piedmont-Palladino**  
**Three Movements in**  
**Architecture: Brutalism**  
1:00 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
[www.nbm.org](http://www.nbm.org)

**EVENTS**  
**Alexander Dumbadze on**  
**Dan Flavin**

1:00 p.m.  
Dia:Beacon  
3 Beekman St., Beacon  
[www.diabeacon.org](http://www.diabeacon.org)

**Around Manhattan Official**  
**NYC Architectural Tour**

2:15 p.m.  
Pier 62 at Chelsea Piers  
[www.aiany.org](http://www.aiany.org)

**FILM**  
**The Bungalows of Rockaway**  
(Jennifer Callahan, 2010)

5:00 p.m.  
Queens Museum of Art  
Flushing Meadows Corona Park, Queens  
[www.queensmuseum.org](http://www.queensmuseum.org)

**AUGUST****SUNDAY 1**

**LECTURE**  
**Marianne Egger**  
**What Was Good Design?**  
**MoMA's Message, 1944–1956**

1:30 p.m.  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**EXHIBITION OPENING**  
**The Original Copy:**  
**Photography of Sculpture,**  
**1839 to Today**

Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**TUESDAY 3**

**LECTURE**  
**Alice Alexiou**  
**The Flatiron**  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Pl.  
[www.skyscraper.org](http://www.skyscraper.org)

**EXHIBITION OPENING**  
**18th National Juried**  
**Exhibition**

Bowery Gallery  
530 West 25 St.  
[www.bowerygallery.org](http://www.bowerygallery.org)

**EVENT**  
**Darrell Petit**  
**Tour of Stony Creek Quarry**

10:30 a.m.  
99 Quarry Road  
Branford, CT  
[www.aiact.org](http://www.aiact.org)

**FILM**  
**The Power of Art:**

**Bernini**  
(Claire Beavan, 2007), 52 min.  
2:00 p.m.  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**WEDNESDAY 4**

**EXHIBITION OPENINGS**  
**Experimental Women in Flux**

Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**rEvolution**

Gallery onetwentyeight  
128 Rivington St.  
[www.galleryonetwentyeight.org](http://www.galleryonetwentyeight.org)

**THURSDAY 5**

**LECTURE**  
**Vishaan Chakrabarti and**

**Noah Budnick**  
**The Future of the**  
**Car in the City**  
6:30 p.m.  
Museum of the City of New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

**EVENT**

**Professional Women in**  
**Construction: Meet the**  
**Architects & Engineers**

5:30 p.m.  
The Players Club  
16 Gramercy Park South  
[www.pwcusa.org](http://www.pwcusa.org)

**FRIDAY 20**

**LECTURE**  
**Artist's Talk: David Moss**

3:00 p.m.  
Whitney Museum of American Art  
945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

**SATURDAY 21**

**LECTURE**  
**John Pawson**

8:00 p.m.  
Cape Cod Modern House Trust  
Wellfleet Public Library  
55 West Main St.  
Wellfleet, MA  
[www.ccmht.org](http://www.ccmht.org)

**TUESDAY 24**

**FILM**  
**Cape Cod Modernism**

**Film Night**  
7:00 p.m.  
Provincetown Art Association and Museum  
460 Commercial St.  
Provincetown, MA  
[www.paam.org](http://www.paam.org)

**FRIDAY 27**

**LECTURE**  
**Marina Rosenfield**

3:00 p.m.  
Whitney Museum of American Art  
945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

**WEDNESDAY 11****LECTURE**

**Eisenman + Wigley VII**

12:00 p.m.  
Columbia GSAPP  
Wood Auditorium, Avery Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**SATURDAY 14**

**EXHIBITION OPENING**

**Work of Art: The Winner**

Brooklyn Museum  
200 Eastern Pkwy.  
Brooklyn  
[www.brooklynmuseum.org](http://www.brooklynmuseum.org)

**SUNDAY 15**

**EVENT**

**Antony Gormley's**

**Madison Square Park**

11:00 a.m.  
Worth Square  
5th Ave. and 24th St.  
[www.mas.org](http://www.mas.org)

**MONDAY 16**

**FILM**

**Andy Warhol**

(Ric Burns, 2006), 240 min.  
12:30 p.m.  
Solomon R. Guggenheim Museum  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**THURSDAY 19**

**LECTURE**

**Clarence Taylor, et al.**

**The Strike That**  
**Changed New York**

6:30 p.m.  
Museum of the City of New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

**EVENT**

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**Construction: Meet the**

**Architects & Engineers**

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3:00 p.m.  
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945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

**R.A.F. DISPLAY**

June 30

COLINDALE

UNDERGROUND

STATION

A.K. ZINKEISEN

1934

London Transport Museum Collection

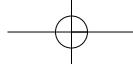
**ART FOR ALL: BRITISH POSTERS FOR TRANSPORT**

Yale Center for British Art

1080 Chapel Street, New Haven

Through August 15

The 250-mile London subway wasn't always as popular as it is today. The story of the successful branding of the Tube begins in 1908, when the London Underground introduced a novel poster campaign. This long-running effort, resulting in a collection of more than 5,000 images, not only made it possible for passengers to enjoy artwork by some of the most innovative graphic designers of their day, but also helped forge a lasting civic identity for the British capital. The aim was to encourage Londoners to use public transportation and bring about goodwill in spite of service delays. But works also



John Lindsay on the roof of the Statler Hilton hotel in 1967.



even catapult Lindsay into the presidency.

One of the first images encountered is a 1965 campaign poster proudly quoting Murray Kempton, a popular journalist of the day, saying: "He is fresh and everyone else is tired." Campaign officials were so eager to convey that Lindsay's opponents were tired that they failed to perceive that the message was: "everybody" in New York is tired.

A similar blindness affected the admirable efforts to deal with what the administration correctly perceived as a "City in Crisis." It was a time in which every city, including New York, experienced alarming increases in crime and addiction, demonstrations by the disaffected, and riots in minority neighborhoods.

Perhaps the most inspiring images of Mayor Lindsay show him in his shirt sleeves walking in poor neighborhoods trying to cool the anger ready to boil over into race riots. At the same time, it is no surprise that the exhibition has no images of the mayor empathizing with the city's white, working- and middle-class majority upset at the absence of subway service (due to a strike), or streets strewn with uncollected garbage (due to a strike), or school children unable to attend class (due to a strike).

There are wonderful photos of park commissioner Thomas Hoving's "happenings" in Central Park that provided an opportunity to experience the "Fun City"

that Lindsay promised, but none of the damage they caused to the park itself. More important, nowhere is there an explanation that happenings were part of an inspired effort to regain the confidence of millions of New Yorkers who were avoiding Central Park because of its bedraggled appearance or out of fear of being mugged. Recapturing this constituency was vital to obtaining the support needed for the park's restoration. It was this inability to understand that its actions simultaneously generated both good and bad results that afflicted the Lindsay Administration. It also afflicts the exhibition, but not the more critically sophisticated book.

For architects and planners the show is a must-see. The big achievement of the Lindsay Administration, and most particularly Donald Elliott, chairman of the City Planning Commission from 1966 to 1973, is in the fields of architecture, urban design, and planning. Elliott pioneered special zoning districts (beginning with the Theater District), vest-pocket redevelopment, scattered site housing for low-income residents, neighborhood planning, and industrial renewal. He spearheaded the effort to get city agencies to hire better architects, among them Davis, Brody & Associates, Giovanni Passanella, Jordan Gruzen, and Richard Meier. Many of Elliott's and Lindsay's greatest achievements are missing **continued on page 32**

## HARD TIMES

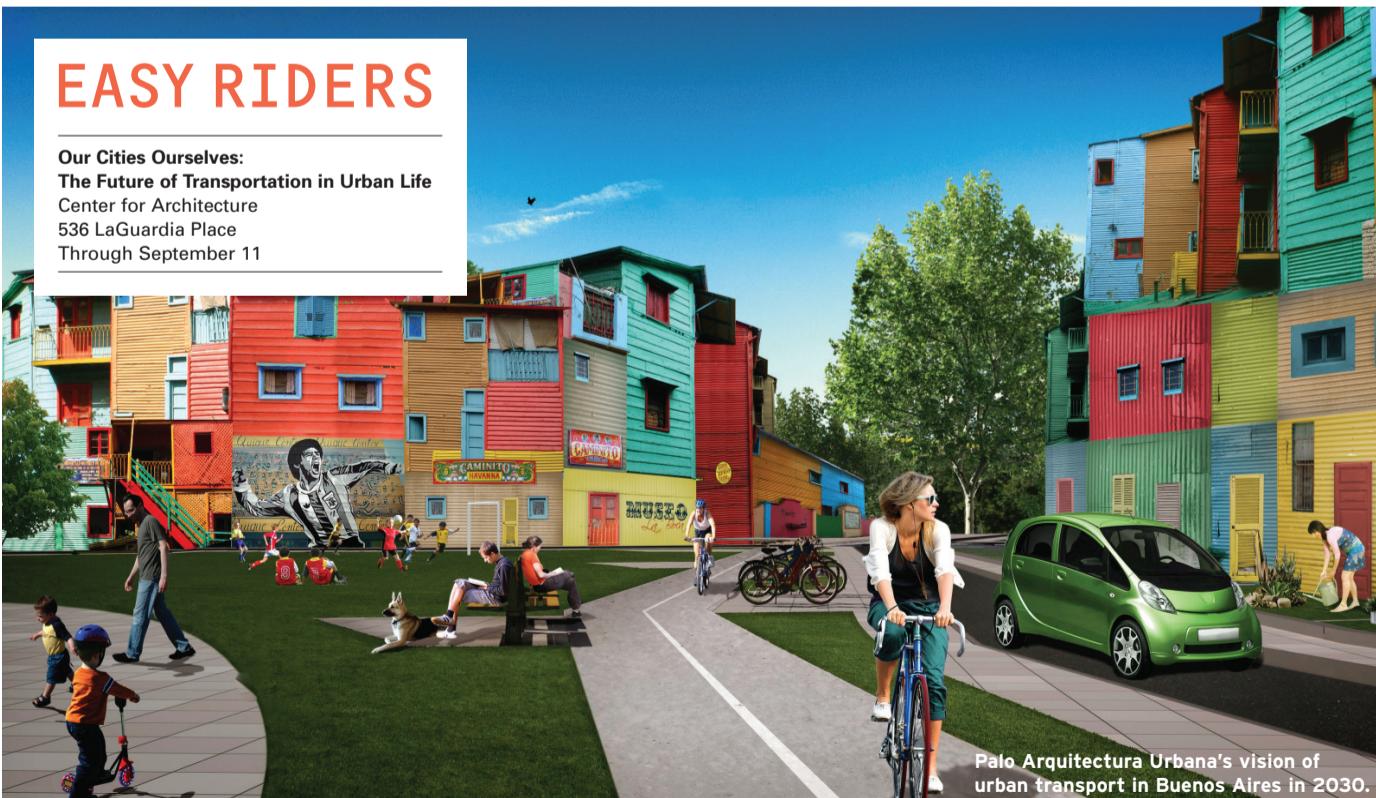
**America's Mayor:**  
**John V. Lindsay and the Reinvention of New York**  
Museum of the City of New York  
1220 5th Avenue at 103rd Street  
Through October 5

The Museum of the City of New York is host to a wonderful exhibition: *America's Mayor: John V. Lindsay and the Reinvention of New York*. It is a collection of posters, photographs, filmed interviews and comments, models, drawings, first person

accounts from some of the period's eminent journalists, and mementos of eight turbulent years in the city's history: 1966 through 1973. Those who were not around when it took place will be amazed at the emotional intensity of the displays;

those who lived through the period will be able to revisit it. Nobody will be indifferent to the story it tells.

The exhibition is also the occasion for the publication of a book containing wonderful original essays on the period. It is illustrated with many of the same often-electrifying visual images that are in the show and thus conveys almost as much of the excitement of the period. But, unlike the exhibition, the authors of the essays in the book (many of whom appear in the exhibition) are able to step back and provide some of the perspective the show lacks.



**EASY RIDERS**  
**Our Cities Ourselves: The Future of Transportation in Urban Life**  
Center for Architecture  
536 LaGuardia Place  
Through September 11

Palo Arquitectura Urbana's vision of urban transport in Buenos Aires in 2030.

The title of *Our Cities Ourselves*, the latest urban planning exhibition at the Center for Architecture (through September 11) suggests a certain 1970s openness, a live-and-let-live philosophy, a crunchy impression enhanced by the bicycles hanging in the Center's double-height display window. And bicycles turn out to be the dominant theme (along with buses) in the exhibition within, organized by the Institute for Transportation and Development Policy. The Institute's ten principles for sustainable transportation, printed up on an interior wall, include such unobjectionable (and by now somewhat obvious) ideas as 24/7 mixed-use development, pedestrian-scaled streets, buying locally, more bikes, and more buses. The ten proposals on display to create better cities through better transportation by 2030 seem (mostly) reasonable. After a quick look around the exhibit's first bay (Jakarta, Rio, Johannesburg), my instinct was to say, Sounds great! How could one object?

While the exhibit title sounds macro, most of the proposals are micro, taking on specific neighborhoods and conditions in cities from Ahmedabad to Guangzhou, Dar es Salaam to Budapest. This makes for subtler planning, but the topic is difficult to display clearly. Maps on central kiosks **continued on page 32**



## Guided By Voices

*AIA Guide to New York City*  
Norval White and Elliot Willensky with Fran Leadon  
Oxford, \$39.95

About every ten years, a new edition of the *AIA Guide to New York City* arrives. Published in 1968, 1978, 1988, 2000, and now in 2010, it has grown to more than 1,500 densely-packed pages, chronicling the city from the days of Mayor John V. Lindsay, who contributed a "message" to the first edition, to the present. In the first four editions, Norval White and Elliot Willensky, both architects, received credits as editors and writers, working with a team of architects, critics, and historians to research and write the text. Now, with the death of Willensky in 1990 and White in 2009, the baton has passed to Fran Leadon, an assistant professor at the School of Architecture at City College. To prepare this fifth edition, he worked closely with White, who had been living in France since 1993, and 22 student research assistants.

For all its quirks, the guide remains a "one-of-a-kind" read. Written in haste (reportedly six or nine months) to coincide with the 1967 AIA convention in New York City, the original volume was conceived to be portable, with scattered commentary about local history, stores, and restaurants, as well as routes for walking tours. Over the years, the number of entries has quadrupled, and though this edition has 20 percent more than the last volume—

over 6,000 in all—the spine is slightly slimmer and the number of pages is approximately the same. To accomplish this, a tighter, two-column layout was adopted. The new maps are generally strong, clearly designed and easy to read, with building footprints for each structure. When sites are close, in Manhattan or parts of Brooklyn, one can easily devise a personal itinerary.

In recent years, many excellent books have been published on New York City. Websites and blogs have also made significant contributions, the latter of which the *AIA Guide* frequently resembles in tone. Though many entries are identical or slightly updated, most of the new entries, especially along the transformed waterfront, appear to have been written by Leadon. Here, he is completely on his own, sometimes astute and concise, and other times merely riffing on his predecessors. A great effort has been made to keep the text as current as possible and to extend the book's usefulness—an enviable goal but an impossible task, especially in Lower Manhattan, where the map of the World Trade Center is at least two years old and lacks entry numbers.

A "necrology" section of varying length now follows each neighborhood, paying respect to buildings that were included in previous editions

but have been lost or significantly altered. These somewhat poignant, brown-tinted entries do not appear on the maps, and would be more useful if integrated into the main text, allowing users to better evaluate their successors. Gone are the vertical rows of thumbnail images that populated the 2000 edition, replaced by fewer and more prominent photographs that make the page design more appealing but, perhaps, less useful to armchair readers.

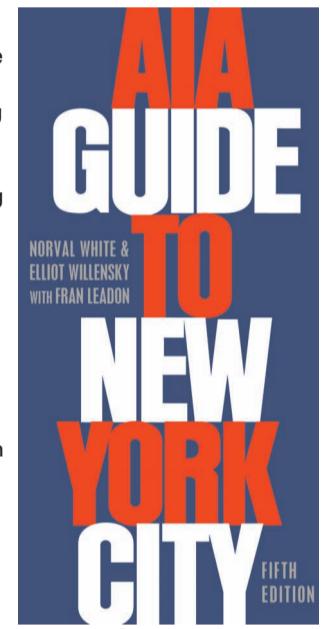
The *AIA Guide* has always been a lively, informative, and opinionated publication, but it is hardly authoritative, and should be referenced with care. For instance, when the text says that LEED stands for "Leadership in Energy and Everything Designed," are the authors trying to be clever, or just sloppy? And in describing new construction along West 18<sup>th</sup> Street, Leadon smugly writes that there is "a startling collection of cutting-edge architecture (ouch! the building cut me!)." Moreover, as years pass, the tone has become predictable as the authors lament the continued conversion of historic office buildings to condos ("what else?") and the transformation of neighborhoods by "yuppies"—arguably a dated and meaningless term.

Attractive and generally well designed, the *AIA Guide* features excellent indexes

**Left:** Though still under construction, Neil Denari's HL23 in Chelsea made it in.

that make it possible to find a building by its name or address. Yet it still tries to achieve too many things. Do we really need to know a museum's hours, phone number, and web address? Readers with a strong interest in New York City and architecture will continue to value this single volume as an essential point of departure, but it is by no means the final word.

**MATTHEW A. POSTAL IS THE EDITOR AND CO-AUTHOR OF THE GUIDE TO NEW YORK CITY LANDMARKS, 3RD & 4TH EDITIONS.**



**HARD TIMES** continued from page 31 from the show, including the extension of the 6<sup>th</sup> Avenue subway under the East River at 63<sup>rd</sup> St., revitalization of downtown Brooklyn, redevelopment of Roosevelt Island, and neighborhood improvement efforts throughout the city. Instead it displays projects that never happened: the pedestrianization of Madison Avenue and redevelopment of the mid-40s on the Far West Side and along the waterfront.

While the exhibition mentions the three Model Cities Program Areas, it neither explains what the Model Cities project was supposed to accomplish, what it did achieve, or why it disappeared without much of a legacy. More significantly, it mentions the fiscal crisis, but unlike Steven Weisman's excellent essay in the book, it does not explain how it eventually led to the city's near bankruptcy or why it happened in the first place.

Mayor Koch appears in the exhibition saying: "The greatest thing that John Lindsay did was to bring wonderfully able, intelligent civic-minded people into city government." Among them were Leon Panetta, Peter Stangl, Nathan Leventhal, and Peter Goldmark. This was particularly important because the people that LaGuardia had attracted to city government during the Depression were retiring.

Many New York residents will be disappointed that their neighborhood does not appear in the exhibition. Those neighborhoods were not of much interest to many Lindsay-era public policy pundits or public officials. But every New Yorker interested in its history will find much that is fascinating and will come away understanding what a dedicated group of the best and the brightest set out to do and why, despite the best of intentions, they left behind a "City in Crisis." **ALEXANDER GARVIN IS**

**PRESIDENT AND CEO OF AGA PUBLIC REALM STRATEGIES.**

**EASY RIDERS** continued from page 31 are more confusing than useful (many have few labels), and the texts just skim the surface of the urban condition. In the Johannesburg scheme, for example, a stadium pops up in a single rendering and caption, with no notation of its name or whether it is one of the white elephants built for the World Cup. It was hard for me, unfamiliar with most of the cities in question, to evaluate the plans, either for feasibility or impact.

What was also disconcerting is the sameness of the strategies. Bus Rapid Transit, the transport fix on everyone's lips, is the major player, linking backwaters to centers, creating transit nodes, replacing cars and motorcycles. BRT is the one thing most of these cities do have (or have in the works). Dedicated bus lanes and bike lanes turn up in almost every example, along with linear parks and landscaped boulevards, street-level retail, highways sunken and disappeared. But

can BRT really always be the answer? I also wondered about those disappearing roads. In the New York proposal, Terreform and Michael Sorkin Studio casually remove the Manhattan-side access ramps to the Brooklyn Bridge, along with the elevated FDR, and replace them with multi-level shops and cafes in the anchorage, direct pedestrian access to the bridge, urban farming, and freight barges. Were all the proposals just as unlikely to happen?

If that sameness is the big idea of the show, demonstrating the universal applicability of the institute's principles, they should say so. I still don't know why these proposals were generated and for whom, and there's no sense that they are more than paper architecture. In the case of Ahmedabad, the wall text casually refers to a new elevated highway, now under construction, that will make the congestion in Jamalpur worse, and possibly negate HCP Design and Project Management's concept

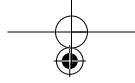
for "taming traffic chaos," opening the waterfront, and creating public gardens. I couldn't tell if they were betting on the city's inability to finish the highway in order to let their plan flower.

The architecture on display is in general banal, background to renderings of urban liveliness. But a couple of exceptions seemed notably bizarre. The marquee image of the show, the first you see on walking into the Center, is a lumpy planted arch by Budi Pradono Architects for Jakarta. Its purpose is not explained, and its aesthetic seems a too-literal embodiment of the "organic connections" the architects hope to create among the city's urban villages, or kampongs. The wall text praises the Budi Pradono plan to elevate planted roofs and walkways as saving the kampongs from clearance, but later suggests those same kampongs might be better replaced with new urban villages on stilts, as a hedge against flooding. This idea smacks of 1960s urban renew-

al, destroying things in order to save them. I'm also not sure that PALO Arquitectura Urbana isn't indulging in a little favela chic with their domestic designs for Buenos Aires' La Boca zone. Rainbow bright, built of corrugated metal and recycled timbers, the new houses are supposed to line a non-motorized boulevard along the former industrial waterfront. More happy bikers, with a BRT link to the city center.

*Our Cities Ourselves* is full of good ideas, and I hope as many as possible happen. The exhibition is a good opportunity to review the possibilities and the realities of cities very different from our own. What it doesn't do is question some dominant contemporary planning pieties (a bicycle for every stoop!) or give any sense of how likely any of us are to be living in such a city in 2030.

**ALEXANDRA LANGE TEACHES DESIGN CRITICISM AT THE SCHOOL OF VISUAL ARTS.**



Photograph © Fred J. Maroon

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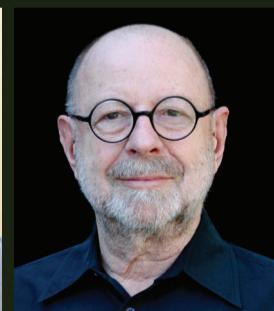
USGBC  
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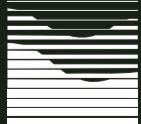
Majora Carter

Richard J. Jackson MD,  
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ASLAWarren T. Byrd Jr.,  
FASLA

Mia Lehrer, FASLA



Peter Walker, FASLA

Vladimir Djurovic,  
Int'l ASLA

AMERICAN SOCIETY OF  
LANDSCAPE ARCHITECTS

**landscape**  
architecture

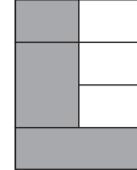


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THE ARCHITECT'S NEWSPAPER JULY 28, 2010

Click • 348

The image shows a modern library or study area. On the ceiling, large white letters spelling "KWD" are displayed, with each letter having a diagonal hatching pattern. The room features a purple wall on the right with a poster for "EARTH DAY 2011". In the foreground, three people are sitting on a large red sofa; one is reading a book, another is looking at a laptop, and the third is looking down. To the left, there are wooden bookshelves filled with books. In the background, more people are sitting on green and yellow armchairs, and a painting of a forest is hanging on the wall. The floor has a geometric patterned carpet.

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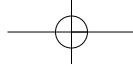
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## All in the Families

On July 1, *The Real Deal* published the article "Building Through the Slump," ranking the ten biggest developers of the past three miserable years. The list was notable for the near complete absence of the big real estate families whose names adorn not only the towers that stack the city's skyline, but also its medical buildings, libraries, museums, performance halls, and university additions. Silverstein Properties was there—with Larry's two children working in the firm, it has become a three-generation franchise—as were some privately-owned firms founded since the 1960s. But the real estate empires of New York lore, the ones that reach back to the beginning of the last century and tend to refer to themselves collectively as "the families," were not on the list. And there's a reason: New York real estate families do things their own way. AN visited Burt Resnick, chairman and CEO of Jack Resnick & Sons, at 110 East 59<sup>th</sup> Street, a building he put up in 1968. In his office, every surface is layered deep with family photos, and the west- and north-facing windows on the 34<sup>th</sup> floor take in dozens of skyscrapers—each one's ownership history easily ticked off by Resnick, 73, or his son Jonathan, 42, and now president of the firm. The two talked about their development philosophy and the special place of family-run real estate companies in the shaping of New York.

### **The Architect's Newspaper: Is there a code of behavior that the longstanding developer families in New York adhere to?**

**Burt Resnick:** I don't think there are any rituals. It's more a philosophy of where you came from, who you are, and where you see the future. This is where we came from: My father. He started back in 1928. It was perfect timing, because it was before the Depression. He started off renting a five-flight walk-up in Harlem owned by a bank, and he managed it for them. He had intended to be a plumber. His father did some plumbing and so did his grandfather, but my father thought it would be more fun to own property, and he'd make more money. Then the Depression hit, and no one was making any money. So he went to the banks and took over the management of some of the buildings they took back in Harlem and the South Bronx. Then he bought some of them, using the bank commission as a down payment. That was a pretty standard way to make ends meet in those days. After the war, he built housing up in Groton, Connecticut with a Federal Housing Authority mortgage. But unfortunately, unbeknownst to anybody, the Navy was starting to build the Electric Boat Company and submarine base, and they undercut his price. So his first FHA project was a disaster. There wasn't enough of a market up there for both.

### **How was growth for developers in those postwar years?**

#### **Who were the big players?**

**BR:** Nobody was very big at the end of the Depression, and nobody was a big player, except people like the Rockefellers and the Astors. But when the FHA started to build housing, there was an exponential leap in the number of builders. That's when LeFrak, Silverstein's father, and my father all really emerged. The Rose and Rudin families, I think, had money before the Depression. They were all in there buying at that time.

### **How many booms and busts have you experienced?**

**BR:** I started in business in 1956, and I must have gone through ten busts or more in 50 years. Easy. There was a reset in the late '50s; the '60s had two recessions; the early '70s with the oil crisis; the late '70s; the early '80s and the late '80s; and the '90s, too. It's always in flux.

### **Are families equipped differently than other developers, say an Extell or a Related, to weather downturns?**

**BR:** I know as much about their business as you do. I just see what they've built. It doesn't affect our way of doing business. If you look at the families today, the one that is building is Douglas and Jody Durst. The others aren't really building.

**Burt Resnick and his father, Jack, in 1969.**

### **Is that an intentional strategy?**

**BR:** We have a philosophy of not signing our names to anything and no heavy debt. I don't know what the other guys do, but I assume most of the families are of the same mind-set. It's the way I was brought up; it's the way my son was brought up.

**Jonathan Resnick:** It's because we aren't playing with other people's money.

### **What's your philosophy behind selling buildings?**

**BR:** We do it, but we try not to. The last one we sold was about five or six years ago.

### **What made you sell?**

**JR:** It was an offer we couldn't refuse. There was a lot of that going on at that time, just before the peak.

### **Families can afford to take the long view. Can you talk about your sense of the long horizon?**

**BR:** We're sitting in a building that I put up in 1968, and that we still own. Jonathan just reclad a building on 3rd Avenue that I built in 1964. There's a downtown printing house on Hudson that my father bought in 1960 that we just transformed into an office building. Jonathan, here, with FXFowle [and A-Squared Architects with Plant Fantasies] spent about \$30 million to put a green roof on 250 Hudson Street that's unbelievable.

And that's another thing the families do: They're constantly putting more money back into their buildings.

I was on 70<sup>th</sup> Street for a doctor's appointment, and I drove past a building that the Rudins own between 3<sup>rd</sup> and 2<sup>nd</sup>. They just redid the entire plaza and arcade. I know Richard LeFrak and his sons just redid 40 West 57<sup>th</sup> Street, a building that he and his father did 45 years ago.

### **What else sets families apart from newer developers?**

**BR:** Well, generally, we don't like to see our names in print. And we never want to see ourselves on Page Six. Douglas Durst was recently in the news for the WTC deal, but that wasn't personal, it was just the product.

### **What's your stand on making buildings sustainable?**

**BR:** Here at the office, you'll see all these windows are new primarily because they save on electricity. And if you walk around, people turn the lights off when they are out. We are all trying to do our best; every good citizen whether family or a non-family developer should be doing those things.

**It took awhile for New York  
developers to feel that way.**

#### **Why?**

**BR:** That's right. Albanese in Battery Park City was the first with the Solaire. The resistance was because of the cost. Now the costs have come to a position where they make sense.

**JR:** Or you can look at it backwards. When doing the pro forma, you put green in at the design phase. Then you don't look at it as an add-on, and you can assume all these green elements not as an added cost but as built-in.

**BR:** We find it's a great tenant amenity. Tenants like it. We're looking at all of our roofs to see what we can do about them. They are a great asset to have.

**JR:** We are pursuing LEED ratings at two of our buildings—250 Hudson and One Seaport Plaza—and upgrades across the portfolio. It positions the buildings for better efficiency; it costs a little bit more, but it's good for the buildings.

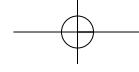
### **Do you believe developer families feel they have a bigger stake in the city than other businesses?**

**BR:** If you look back at the oil crisis in the city in the '70s, it was the real estate industry and primarily the families that bailed the city out. When the call went out to pay a full year's taxes in advance because the city was running out of cash, most if not all the families did it with all their buildings. I remember Lou Rudin saying, we cannot move our assets out of the city, so we've got to do this.

### **What do you see ahead for development in New York?**

**BR:** The only vacant land around is the Far West Side, but who knows in whose lifetime that's going to be built? Gary Barnett [president of Extell Development Corporation] has about eight jobs going. He must have the strongest stomach in the world. I am not being negative or nasty; I give him credit for having that much energy. In the '80s, I did three jobs at once—never again! We could be as busy as we want to be, but the deals just don't make sense as far as we're concerned.

I haven't seen prices come down to a level that I think is economical. And if I can't add value, there's no sense in buying. But we're always looking at deals, good times and bad. I'd like it to be a family business for a long, long time.



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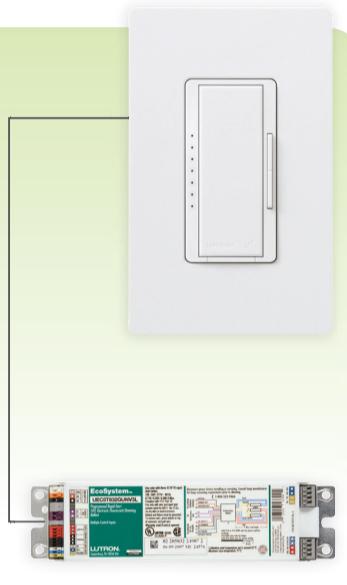
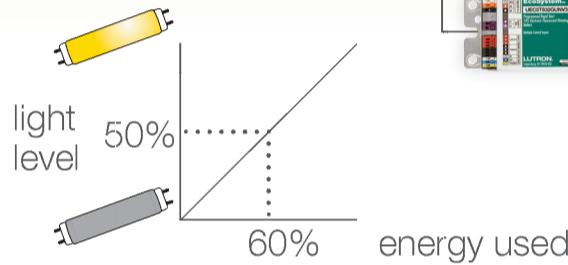
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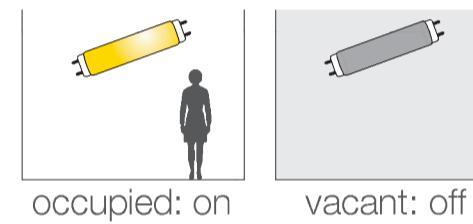
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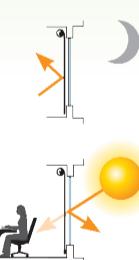
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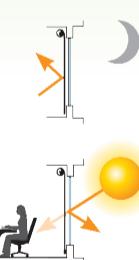
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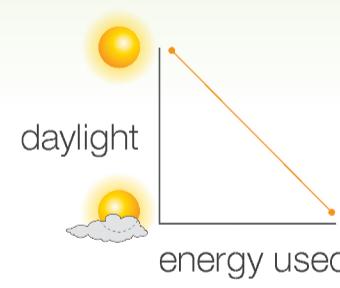


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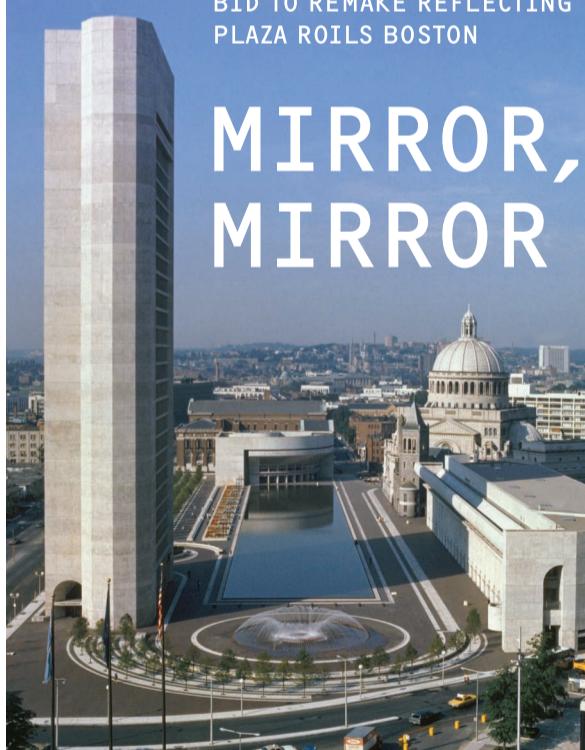
Getting off the No. 7 train at its terminus in Flushing, Queens can be like stepping into another world. Founded in 1645, Flushing was once one of the oldest Dutch settlements

in the city. It became home to affluent whites and a large African-American population at the turn of the last century before its more recent transformation

[continued on page 18](#)

BID TO REMAKE REFLECTING PLAZA ROILS BOSTON

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The reflecting pool at the heart of Boston's Christian Science Plaza has been a calm and contemplative haven since it was built nearly 40 years ago to designs by I.M. Pei & Partners. Now, it is at the center of a roiling debate over the future of the 14-acre site, which currently consists of six church buildings and a children's fountain around the plaza and its iconic, 700-foot-long pool.

Although details of the plans emerged this spring, the First Church of Christ, Scientist has been lobbying for a redesign for years. Much of the reason is financial: Profitable real estate would make the site self-sustaining, so that donations to the church can be put more directly toward its mission. The church also aims to bring its plaza up to date with

[continued on page 8](#)



COURTESY CPC RESOURCES

GROUPS EXPLORE CHINATOWN'S ZONING FUTURE

## CANAL PLUS

A group of community members and developers in Chinatown is leading a push to evaluate existing conditions along Canal Street, with the goal of increasing building heights in the [continued on page 11](#)

STATE HISTORIC REHABILITATION CREDITS ON THE CHOPPING BLOCK

## TAX NO-RELIEF

New York State, like much of the country, is facing severe budgetary shortfalls. Amid dozens of service cuts, funding reductions, and tax-credit suspensions, a New York State historic rehabilitation tax credit could be eliminated.

[continued on page 4](#)



CONTRACTORS FUME OVER EPA'S NEW LEAD-PAINT RULES

## HEAVY MEDDLING?

Building contractors had a weight lifted from their shoulders last month as the Environmental Protection Agency (EPA) announced that it would [continued on page 5](#)



## DEVELOPER'S SPECIAL ISSUE

AN MAPS EVERYTHING THERE IS TO KNOW ABOUT WHAT'S HAPPENING IN LOWER MANHATTAN, NOW AND NEXT. SEE PAGES 24-29

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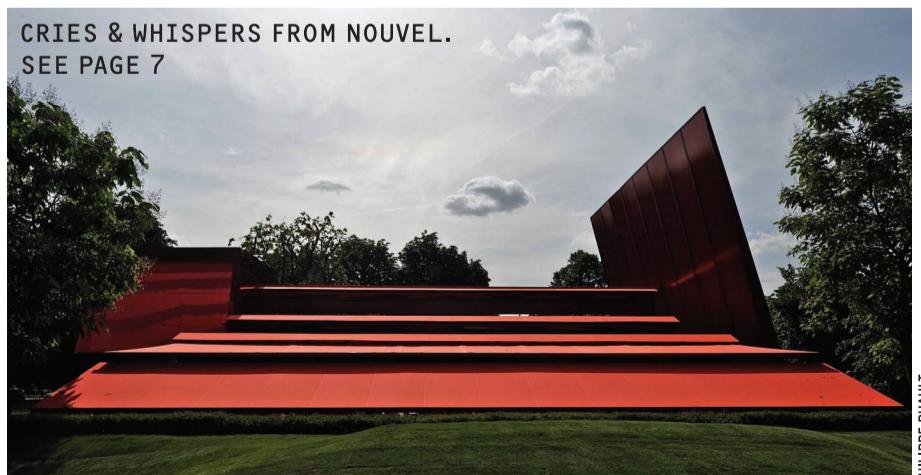


JOHN ISAACS

## HERE COMES THE SUN

To get through the downturn, architect Dennis Wedlick has spent a lot of time thinking about caves. Not to hide in for the duration, but because a cave provides a helpful metaphor for explaining the perfect passive green residence: One continuous material provides super insulation, with only one energy-leaking opening. Translating that basic [continued on page 10](#)

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