It's been a dizzying year for readers who follow architecture critic Paul Goldberger. Recently deposed as architecture critic at The New Yorker, he quickly rebounded as a Vanity Fair

Frank Lloyd Wright had a famously contentious relationship with cities and with New York in particular. New York City, however, will be the final home for much of his architectural output, thanks to a groundbreaking partnership by Columbia University's Avery Architectural & Fine Arts Library and the Museum of Modern Art to acquire his drawings, models, photographs, and office correspondence.

On August 21 Philadelphia's new zoning code went into effect, but projects conceived under the old code may still be rising. Just one week into the new code, architect Peter Gluck presented a tower proposal to the Old City Civic Association (OCCA) for a 16-story building adjacent to the Benjamin Franklin Bridge. The zoning permits were filed in July, so the project can follow the old code. The reception to

On August 8 Henry Kardon Stolzman died after an extended bout with cancer. He spent his last months at the Orchard, a sprawling house in Millerton, New York, that he recently built with his wife, Alison. He is survived by his wife, his brother and sister, his sons Kardon and Daniel Stolzman, the women in their lives Sasha and Caroline, and a grandson Phoenix.

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Henry Stolzman, 1945–2012

The senior partner of the venerable, two-generation New York firm Pasanella + Klein, Stolzman + Berg (now PKSB), Henry Kardon Stolzman died on August 8 at 66 after an extended bout with cancer. He spent his last months at the Orchard, a sprawling house in Millerton, New York, that he recently built with his wife, Alison. He is survived by his wife, his brother and sister, his sons Kardon and Daniel Stolzman, the women in their lives Sasha and Caroline, and a grandson Phoenix.

Henry Stolzman was born in Brooklyn, grew up in Yonkers, went to college at McGill University in Montreal,
A recent report in the *New York Times* confirmed what many of us know: New York restaurants are too loud. As residents and workers live with a constant din of urban noise, but as the article stated, many of the places where we choose to spend our time and money, to gather and unwind, are actually damaging our hearing more than car horns and jackhammers. Of a random sampling of nearly 40 restaurants, bars, stores, and gyms, nearly one third exceeded healthy noise levels. Bars and restaurants were the worst offenders, some registering noise levels of up to 105 decibels, levels that cause headaches and hearing loss. (For comparison, a subway train pulling into a station registered at 84 decibels.)

The report was alarming, but also pointed to a design problem—and a trend that has gone too far. The cause is obvious, and architects and designers are often the culprits. The much-imitated Keith McNally look of soaring spaces, tile walls and floors, zinc bars, and plenty of conviviality combine to create cacophonous noise levels that are both harmful and unpleasant. Designers often strive to create noisy spaces on the misguided assumption that loud bars and restaurants reflect happy customers, and that roaring rooms generate buzz and hype, not just ringing ears. On an aesthetic level, isn’t great conversation—spoken at a civilized volume and actually understood by listeners—one of the essential ingredients of a memorable meal? On a more serious level, designers are contributing to a public health problem.

Many of these spaces actually violate labor laws, and their owners could face citations—if regulations were ever enforced. The Occupational Safety and Health Administration issued 14 violations for noise levels in New York last year, all for construction sites and factories. None were issued for bars and restaurants.

Designing for auditory comfort and safety should be a priority for architects and interior designers. Our collective sanity and long-term health, as well as that of restaurant and bar workers, is at stake.

**A Note of Thanks**

On a brighter note, on behalf of everyone at AN, I’d like to extend my gratitude to Julie V. Lovine, who is stepping down after six years at the helm of the paper. She has been an extraordinary colleague, mentor, and friend to everyone here. Her intelligence, grace, and humor have marked every printed page and blog post. Thank you, Julie.
MOODY RATING
Wyst (wyst.it), the social media app that allows users to tag locations in the city with an emotion, has published a mood map of New York City. Wyst’s tagline: “a new kind of message in a bottle.” The app launched in August 2011, and now has a year’s worth of data to analyze. It’s predictable that the angriest papers and drawings will be widely accessible to scholars, as well as available for curricular use at Columbia. Architectural archives are famously unwieldy and MoMA has been reticent to acquire them. The museum owns the Mies van der Rohe archive, but typically only takes presentation drawings and high-quality models into its collection. “While Le Corbusier and Aalto’s archives are held in separate foundations, the chance to have Mies van der Rohe’s archive and Frank Lloyd Wright’s both in New York and at MoMA was simply too fundamental not to consider,” Bergdoll told AN.

“The collaboration with Avery gives us an ideal combination of museum exhibition space and conservation labs and readers services in the nation’s leading architectural library in a research university with a major school of architecture,” according to Bergdoll. “When we were approached by the Frank Lloyd Wright Foundation to make a proposal we immediately said we need to ally with a library to have the work be accessible to scholars.” The partnership model could pave the way for more seminal interpretation—including visual display—of the complex process of making great architecture. AGB
Glück's presentation of 205 Race Street soured when new renderings revealed that an initial proposal by SHoP Architects, which was approved at a 100-foot height, had morphed into a 197-foot tower set back from Race Street. The group voted 11 to one to oppose the project.

Glück said that the timing of the filing was coincidental, adding that the design phase of the project began more than a year ago when political wrangling surrounding zoning legislation made the outcome of the code uncertain. Glück and the developer Jeffrey Brown decided to move forward. "We knew what was going on," Glück said. "We designed it not for the zoning strictures, but what made sense urbanistically and what was doable from an economic standpoint."

Eva Gladstein, deputy executive director at the City Planning Commission, said that as the deadline neared some developers submitted zoning applications under the old code because they were more familiar with it, while others filed afterward because they found the code favorable to their development. The area in question has a 65-foot height limit under both codes, so a variance is required under each. But a minimum requirement of 90 parking spaces under the old code was whittled down to 34 in Glück's design. The new code requires 28, so Glück's plan is roughly in line with the new rules. By rolling the dice and moving forward with an eye toward development happening on the waterfront, an initial rejection by Licensing and Inspections (L&I) seemed inevitable, as did the rejection by a local preservation-oriented community group. The timing also allowed the developer to avoid a review by a newly created Civic Design Review board. Under the new code, Civic Design Review and registered community organizations only play advisory roles. The appeal to the L&I decision will now go before the Zoning Board of Adjustment on September 18, where some in the community believe that Brown stands a good chance of getting the project passed. "Is our process devoid of political influence?" asked Joe Schiavo, the vice chair of OCCA's development committee. "Perhaps not yet."

Glück would not comment on curtain wall materials or engineering while the building is in the middle of the permitting process. But he did say that the taller height was a shift in massing intended to respond to the neighborhood context, adding that the volume remains much the same. The initially approved building was 100 feet high all the way around its perimeter. The architect said the new design creates a lower parapet at 56 feet along Race Street, before stepping back 14 feet to create the 197-foot rise. The setback would make way for a green roof and a two-story cutout into the tower along the Race Street side. The height is intended to offer clear views of the bridge while emphasizing the corridor leading to the recently completed Race Street Pier. The tower is designed to respond to the height of the bridge, though detractors point out that the new code addresses nearby building height and not the bridge.

A glass storefront would run along Race and Second streets before giving way to service docks under the bridge. In an area known for its narrow colonial streets, Glück said that the bridge allows the Florist Street service docks to accommodate large trucks needed to service a supermarket. It's an amenity the architect said the area needs, along with the people to use it. "Old city desperately needs population and retail, the kind of things that make a city work," said Glück. "Right now there's a very long derelict area and our project is meant to enhance the movement toward the pier."

TOM STOELKER

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Jacobs, “Goldberger told AN.

know that I’ll ever be on another list

award carries a purse of $40,000. “I don’t

the National Building Museum has

added Goldberger to its illustrious roster

of Vincent Scully Prize winners. The

statement, Goldberger recalled the influence Scully had on him at Yale: “In a very real way

owe my career to the lessons I learned from him, which is why, for me, there

could be no higher honor than to receive

the prize that carries his name.”

The Scully jury seems to have taken

a shining interest in Yale’s architecture,

awarded fourteen times—on occasion

to multiple partner firms like Venturi Scott Brown Associates—sixteen individuals

have taken home the prize. Eleven

have some had some affiliation with the

university. They’ve either gone there,

taught there, or, in the case of the Aga Khan, given part of his award money

to the institution. It’s a clubby little group

with Goldberger himself having served


The speech Goldberger plans to
deliver at the museum on November 15

will no doubt stir the kind of applause

that famously followed his mentor’s lectures at Yale. The address will hit on

themes that many in the profession have

been mulling over for the course of this
tumultuous year in the architectural

press: the state of architecture criticism,

the changing role of mainstream media,
in a digital world, and the rise of citizen

journalists.

“It’s a paradox about the great
degree of interest in architecture and yet a diminishing amount of outlets,”

Goldberger said, wondering out loud

whether the buzz in social media is the equivalent of what is being lost

in the general media. He added that it’s a complex issue when a mass of voices
drawn out the opinion of the specialist.

“There is a profound value to expert

guidance,” he said.

He paraphrased literary critic Daniel

Mendelsohn’s belief that the critic’s first allegiance is to his subject and not

his readers. “Democracy is a great thing

but it doesn’t always lead to the best

architectural decisions,” he said.

“Committees can make things happen,

but they can’t create works of art.”

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The Leader in Bathroom Innovation Expands its Global Projects Team in New York City.

Long recognized as the innovators of the bathroom as a living space, LAUFEN strives to suit the demands of an ever-changing industry within the built environment. From specification through installation, LAUFEN offers contemporary bathroom solutions for professionals who design and specify interior spaces in hotels, resorts, spas and high-end multi-unit residential projects. LAUFEN’s designs are characteristically Swiss, both architectural and stylized, with product collections raised the bar on their own precise manufacturing standards by being able to cut vanities to fit — even on the diagonal.

Contemporary and clean, living square and palace each have a full complement of furniture and accessories. Never before have architects and designers been offered such versatility. Vanity sizes for living square run from as small as 25.6 inches up to 70 inches, and palace’s countertops run from 35.4 inches up to a double vanity at 70 inches. Coordinating furniture is available in white, chalked oak, and anthracite oak. Collections have shelving that is also cutable to fit with the vanities, and palace has integrated towel rails.

For any bathroom project that has its challenges — LAUFEN’s living square and palace offer the ‘best fit’ solutions.

Statement Pieces

Understanding that some spaces do call for a statement piece, LAUFEN has a myriad of solutions with its ‘designed’ collections. Working with renowned product designers Roberto + Ludovica Palomba, LAUFEN offers the most sought-after contemporary bath collection today: the Palomba Collection.

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The new collection builds on the design language that the Palomba’s describe as a “fingerprint of nature.” Their collections focus on developing what has become their signature – infusing ceramics with an organic sensibility. Their new collection takes that organic sensibility a step further, bridging the Palomba’s sense of wonder and appreciation for nature with a designer’s eye on functionality. Products in this new collection include freestanding washbasins, countertop washbasins, a freestanding bathtub and a complete collection of coordinating furniture.

LAUFEN

For more information, please contact New York’s Manager of Global Projects, Lisa Gold at 1 917 757 9385 or lisa.gold@laufen.com

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Two of LAUFEN’s collections — living square and palace
each offer something that few, if any, manufacturers can — customizable and cuttable contemporary ceramic vanities and shelving solutions. Known for their expertise in ceramic manufacturing, LAUFEN has now
PLANNING PASSES REVISED CHELSEA MARKET EXPANSION

Waiting for Quinn

In a unanimous vote on August 4, New York City Planning Commission approved Jamestown Properties’ expansion plans at Chelsea Market with few modifications. The building was rezoned to be included in the Special West Chelsea District, thereby allowing developers to increase density in exchange for amenities for the High Line.

The latest designs by Studios Architecture set the massing of the Tenth Avenue tower back away from the park, which Planning Commissioner Amanda Burden had expressed concern about during a review session. Jamestown also agreed to eliminate a hotel component, provide park facilities, and allocate funds for affordable housing to be built in the Community Board 4 district. “While affordable housing bonuses are not normally associated with commercial buildings, there are special features of the West Chelsea district regulations which make this possible,” said Burden.

Nevertheless, several community groups remain concerned about additional traffic and congestion related to the High Line and the market’s expansion. Friends of the High Line, however, supports the project in keeping with the public/private financing model currently driving the development and maintenance of parks in New York. “This is clearly a deal between the Friends, City Planning, and Jamestown,” said Save Chelsea’s David Holowka. He noted that the majority of the massing will gravitate toward the park rather than Ninth Avenue. “The amenities are cold comfort,” concurred Andrew Berman of the Greenwich Village Society for Historic Preservation. “The development will increase traffic and congestion to an area that’s already bustling at the seams.”

The measure will now go before City Council of parks in New York. “This is clearly a deal with the public/private financing model currently driving the development and maintenance of parks in New York. “This is clearly a deal between the Friends, City Planning, and Jamestown,” said Save Chelsea’s David Holowka. He noted that the majority of the massing will gravitate toward the park rather than Ninth Avenue. “The amenities are cold comfort,” concurred Andrew Berman of the Greenwich Village Society for Historic Preservation. “The development will increase traffic and congestion to an area that’s already bustling at the seams.”

The measure will now go before City Council.
WTC SITE BELOW LIBERTY STREET TAKES SHAPE

SECURED BELOW LIBERTY

As the 11th anniversary of the September 11 attacks passed, another major design element has quietly moved forward at the World Trade Center site: the design of the St. Nicolas Greek Orthodox Church and an above grade park that will mask the Vehicle Security Center (VSC) at the southernmost edge of the site.

Most World Trade Center maps don’t include the VSC or the Greek Orthodox Church, which will sit south of Liberty Street. It was less than a year ago that the Governor Andrew Cuomo brokered an agreement that allowed the church to return to the site near its former home on Cedar Street. A decade-long battle with the Port had kept its fate in the courts.

Now, the steel latticework of the VSC’s truck ramp is clearly visible from nearby towers. In addition to being the entrance and exit for deliveries, the center of the doughnut shaped structure will also support the 60 by 60 foot church sanctuary. Steve Plate, the Port’s director of construction, said work on the park will begin this time next year. AECOM is designing an open space that will swell approximately 30 feet above the Liberty Street entrance to the VSC, creating a man-made hill on the south side of the World Trade Center site. State of the art security, engineered by Liberty Security Partners, will allow all vehicles to be x-rayed on their way into the site.

The church sanctuary will rise another 56 feet above Liberty Street, a full 78 feet above grade. Nicholas P. Koutsomitis said that the Port stipulated that the church not rise above 56 feet above Liberty Street, a full 78 feet above grade and into the VSC complex.

Fritz Koenig’s Sphere for Plaza Fountain, which sustained substantial damage on 9/11 and now sits in Battery Park, appears prominently in the renderings, and Koutsomitis confirmed that the sculpture will be included in the new park. TS

Below: Fritz Koenig’s Sphere will return to the site.

LAWN AND ORDER

Colleges today are rethinking not only the structure of their curriculum, but also that of their classrooms. With John Jay College of Criminal Justice outgrowing its widely scattered facilities, school officials asked Skidmore, Owings & Merrill to design a new vertical campus consolidating all social and academic functions, including a 45,000-square-foot roof terrace, within a single city block. Using steel girders to span a network of Amtrak tunnels running beneath the prominent Midtown site made the design possible. Now, John Jay students are better able to collaborate across disciplines and enhance their legal research—proving it’s easy to build a case for choosing structural steel.

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Architect: Skidmore, Owings & Merrill
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1 UNIQUE
EGGERSMANN
Using the same slate for the cabinet fronts, plinth, channel, worktop, and sink is what gives Unique its seamless look. Units come in 18 different stone finishes as well as Corian, and can be made in varying lengths and customized with cabinets, panels, pull-outs, and seating areas. eggersmannusa.com

2 ANIMA CABINET
BINOVA
The integrated, motorized, double-sided cabinet can be raised for access to prep tools and cookware and lowered for a clutter-free kitchen and larger workspace. It’s large enough to house tableware and utensils, as well as TV monitors, DVD readers, and even a mobile bar. binova.it/eng

3 K20
BOFFI
The rigorous aesthetic of the K20 introduces new materials (Corian, melamine, aluminum, and steel) into the Norbert Wangen collection, as well as integrated lighting and organizers, a flush-fit stovetop and a wrap-around finish for a more streamlined unit. boffi.com

4 HEART OF GOLD
STEININGER
A new design concept is based on four modules available in stone, concrete, and ceramic that allow buyers to create their own perfect kitchen, customizing the dimensions of their workspaces, storage, washing, and food prep areas. Interior lit drawers with magnetic dividers are lined with its namesake anodized golden aluminum. steininger-designers.at

5 DC10
ROSSANA
Vincenzo De Cotiis chose burnished brass for its durability as well as its scientific connotations, transforming the kitchen into a serious cooking lab, albeit a very refined one. Brass complements wood and stone finishings, doors slide or pop open elegantly with a soft click. rossana.com

6 LACUCINAALESSI
VALCUCINE
Minimalist but not reductive, Wiel Arets’ polished, joint-free cook station was designed specifically for the contract market. Made in Corian Glacier White with rounded edges and corners, LaCucinaAlessi comes in three versions: single island, two-column island, and a wall unit, all of which are customizable. valcucine.com

TURN UP THE HEAT

The latest kitchen cooktops are strong, streamlined, stand-alone units built to last. By Perrin Drumm
WHEN FIRMS Evolve, WHAT'S IN A NAME?

ABOUT FACE

Summer is the preferred molting season for architects, the time of year when they slip off of old identities and test out new ones. In July, the venerable Philadelphia firm of Venturi, Scott Brown and Associates officially became VSBA, a company owned not by the authors of Learning from Las Vegas but by one of their protégés, VSBA principal Daniel McCoubrey. “Maintaining some identity with the prior firm was very important to us, so it’s an evolution not a revolution,” said McCoubrey.

About the same time New York–based Morris Adjmi Architects announced that his partnership with architect Aldo Andreoli, an affiliation that for the last two years has operated as an office (Adjmi + Andreoli) within Adjmi’s Manhattan office, was ready to be pushed out of the nest. In September, Adjmi + Andreoli will move into its own studio in Williamsburg, Brooklyn. “I like the idea of not just having a solo career, but being able to collaborate a little bit, partner a bit,” said Adjmi.

This summer’s shifts are gentle progressions compared to the unexpected mash-ups and radical re-namings of recent years. In June of 2011, Gwathmey Siegel, the renowned New York firm known for its design work, announced a merger with Gene Kaufman Architects, a firm best known for its copious commercial buildings in New York City. After Charles Gwathmey passed away in 2009, his long-time partner Bob Siegel was open to joining forces with another entity. Enter Gene Kaufman, who bought the firm outright and added his own name to the shingle, but also made a point of retaining Gwathmey’s. The result is GSKA, Gwathmey Siegel Kaufman Architects. “There are two important things with a name change—one is to show what’s new, and two is to show what’s the same. We wanted to show that a great deal of the firm is the same,” said Kaufman.

The firm formerly known as Polshek Partnership had a different approach. In June 2010, the New York office founded by James Polshek in 1963 became Ennead, the ancient Greek word for “nine,” reflecting that the firm was in fact being led by nine partners, not Polshek. (Today Ennead has eleven partners.) “The name change reflected the transition from the kind of maestro, sole-proprietor brand to the way the firm actually works,” said Ennead partner Todd Schliemann, who noted that the firm took several years to plan the renaming, keeping it a close secret up until the time of the announcement. “In the end, it’s all about the work we do,” said Schliemann. “It’s just a name. The people are the same, the work is the same and getting better.”

Communications strategist Jacqueline Pezzillo, who worked at Davis Brody Bond for a time when the firm morphed to Davis Brody Bond Aedas and back again, has studied the role a name plays in an architecture firm’s reputation. “The research shows that the large majority of firms felt that reputation was much more dependent on the portfolio of work versus the name,” said Pezzillo, who surveyed over 80 AIA firms on the subject. Many younger firms seem to have taken this assumption to heart, coming up with quirky names destined to raise the hackles of copywriters, from S468796 architecture to whatitworx design collaborative.

Even if portfolio trumps all, the name of the office seems to have the most psychological impact for firm leadership working in the shadow of their predecessors. “Dan and I have been leading projects for over ten years, so the name on the door had become a bit of a misnomer,” said Nancy Rogo Trainer, VSBA’s other principal. “The initials may have less meaning, but it’s incumbent upon us to represent the value ingrained in them and new ways of taking that forward.”

MOLLY NEINTZ

Since its construction in 1982, the Jacob K. Javits Center has been one of the world’s leading examples of space-frame design. But the I.M. Pei & Partners–designed exhibit space needed updating to put its best face forward for the 3.5 million visitors it receives each year. So owners engaged Epstein Global and FXFowle Architects, who developed the recladding program that is dramatically increasing the building’s transparency and energy efficiency. Targeting LEED Silver with a glazing system that will enable the building to exceed energy code requirements by 25 percent, the new face of Javits proves that being old doesn’t have to mean retiring.

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Architect: Epstein Global; FXFowle Architects
Photographer: Insides

SPACE LIFT
NEW MUSEUM IN VENICE CELEBRATES THE CITY’S FAMED GLASS IN A SELLDORF-DESIGNED SETTING

GLASS ACT

Along with vowing tourists, making glass is a major industry in Venice. But only now is there an official glass museum to celebrate and document the history of innovative glass design. Located on the island of San Giorgio, across the water from San Marco Square, the new Rooms for Glass designed by New York–based Annabelle Selldorf, with Venetian architects Fabrizio Cattaruzza and Francesco Milosevich, opened during the architecture biennale in late August with an exhibition dedicated to the Venini glassworks and its director, architect Carlo Scarpa, a trailblazer in modern glass.

The 7,000-square-foot exhibition space, in a former military boarding school, redeploys classrooms into galleries with considerable finesse, adding several ample vitrines in each room, some 65 feet of open storage for the collection, all in finely detailed blackened-steel display cases by local artisans that complement by contrast the white plaster walls. The showpieces currently on display—remarkable for their mastery of traditional techniques married to a modern sensibility—were made by Scarpa between 1932 and 1947 when he was at the Venini. Working drawings and sketches thought to have been destroyed are also on display giving insight into the architect’s creative process. Holding their own—in comparison to Scarpa—are 19 hanging lamps of milky engraved Murano glass by Paris-born, Venice-based artist Alessandro Diaz de Santillana that elegantly define the circulation paths without decorating them. JULIE V. IOVINE

CARLO SCARPA: VENINI 1902–1947
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FACADES + INNOVATION will include diverse voices in the creation of high-performance building enclosures, imparting new perspectives on the opportunities for innovation in the delivery of the building skin.
The director of this year’s Venice Architecture Biennale, David Chipperfield, claims visitors are here to celebrate “shared ideas over individual authorship” and a “rich culture of difference rather than a selection of edited and promoted positions.” But Chipperfield has organized the exhibition in a nebulous and somewhat circuitous manner by not directly commissioning architects to install their own work. Instead, he has asked a “limited group of architects to develop ideas that might lead to further invitations.” It seems that he hopes that by asking this limited group they in turn, rather than himself, will introduce fresh and diverse voices into the biennale which are not normally part of the architecture or exhibition circuit.

These invitees were asked to “propose a project along with a dialogue that reacted to the team and showed architecture in its context of influence and affinity, history and language, city and culture.” It’s not an altogether uninteresting curatorial strategy given the diversity of today’s internationalized architectural culture and several in this group of invitees do seem to have taken Chipperfield at his word seeking historical or craft-minded collaborators rather than colleagues. One example is the relatively unknown Indian architect Anupama Kundoo, who is recreating her own “wall house” with Indian craftsmen, students from Australia, and craftspeople from Venice who have been working on the installation for over a month. Another example is Zaha Hadid who suggests a constructive conversation with great modernist engineers of the past such as Frei Otto and the London-based group Fat, which focused on the Villa Rotunda, the most imitated building in the world, to both reflect on their own practice’s interests in copying and copyright and on the universality of the building itself.

Another invitee, the American historian Kenneth Frampton, has brought along his five North American architects—subjects of a book published on the occasion of his 80th birthday—all of whom are exemplary practitioners of design but not necessarily ones who “emphasize shared ideas over individual authorship,” as Frampton asserts. But it has to be said that when looking at the official list of entries there are many geographical...
How does the global economic crisis connect with the theme of Common Ground?

I don’t think it’s in a direct way but I certainly wanted a theme that had some relevance to this moment. It’s not a crisis biennale. I don’t think an exhibition about architecture to this moment. It’s not a crisis biennale. I wanted a theme that had some relevance to the defining thing. I wanted to escape that, excessive growth and emphasis on the spectacular. I wanted to avoid the idea that the biennale resulted in some gaps, how do you account for the absences? Do the sub-groups they have brought in or do they truly engage in new and meaningful ways with the sub-groups they have brought in or do they really show off their own talents?

The exhibitors sometime end up being a dialogue only in the sense that they have multiple groups showing off personal strategies and tendencies, like Norman Foster’s wraparound video installation. Albeit a collaboration, but one that focuses on Foster himself. All in all, Chipperfield is an unusual director. Chipperfield is an unusual director. The exhibits sometime end up being a dialogue only in the sense that they have multiple gaps, such as a video on Renzo Piano Building Workshop’s Shard and its presence as the tallest tower in London, and a look at the participatory process driving the transformation of the Berlin cold war-era airport, Tempelhof. But do the majority of the invited participants truly engage in new and meaningful ways with the sub-groups they have brought in or do they really show off their own talents?

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Common ground is the fragile moment where people from diverse and opposite positions agree that they share some things. It's very easy to have common ground if you choose everyone from the same drawer. I wanted to choose from different drawers. If you can put Zaha Hadid and postmodernist Hans Kollhoff in the same space and get people comparing their thoughts, that's interesting.

How broad can the definition of architecture become and still be architecture? This is an exhibition of architecture. It is not sociology or urban politics. I am interested in the physical stuff of architecture. Making architecture in South America is very different than making architecture in Europe but that is not an excuse to act as if they are irrelevant to each other.

The fastest changes in global architecture are happening in places like Africa and China, and yet they do not have a big presence here. Why not? In the time we had it was very difficult to establish connections in those places. For me, while it is true that architects are completely dependent on the societies they work in, I still wanted to stay close to the materiality of architecture. I needed to use practitioners to talk about that. If I was doing a more researched and academic review of architecture tendencies, it would have been fascinating to see, for instance, how colonial architecture in North Africa influenced another generation. But how many issues can you take on? We did try to deal with an informal approach to architecture through groups like Urban-Think Tank who looked at an office building in Caracas full of squatters. It puts on the table another view of what architecture does. I am working on themes rather than a United Nations approach to individual projects. It’s clear this is a Eurocentric exhibition—and so is architecture culture today.

Rem Koolhaas has complained that architects are too often pitted against each other and that is damaging to the profession. Obviously that’s what the whole show is about. When some of us sit around in bars after some competition, even if we don’t like each other’s work, after a few whiskies you find you all have a lot of similar interests. If I can do that there why can’t we do it professionally? I have so much respect for the talent of architects that I wanted to create a tent where they could show architecture instead of themselves. The free market has confused architects’ ability to confess to shared ideas. That has contributed to the lack of commonality. I wanted to take the pressure off and say you are all great architects, we know that. Don’t impress me with computer renderings of your latest tower. Instead, explain to us where your ideas come from, how you do what you do, and how you contribute to our common understanding of architecture culture.

What was preparing the biennale like? I resented not having enough time to see more people. The pressure of time was stressful. It was a little overrun by logistical issues and conversations were always contaminated by trying to balance budgets and timelines. Asking people to ask people didn’t work that well. It worked nicely that I went to 20 architects and that brought in 50 exhibitors, but then we started having to plug in the holes. If you are trying to talk about architecture culture now, you have to dig deeper than just who’s hot now. The biennale is not an “Architecture’s Got Talent” show.

Many projects invoke the past in ways that suggest postmodernism. Is that intentional? Yes. Postmodernism hit when I was at the Architectural Association. It produced the worst architecture but it triggered an important shift in how we think about modernism so we owe it a huge debt. The biennale at that time really captured that pivotal moment. That biennale was my model. I also want to identify how you do what you do, and how you contribute to our common understanding of architecture culture.

What worries you most about architecture today? I am frightened about architecture that is only about formalism. Architecture has to have meaning, not just novelty. The biggest ambition can’t be just to be different. When we only talk about what architecture looks like, its color or what’s in the lobby, we are just becoming decorators. We have lost confidence in our ability to really do things. The conversation has become too introverted. How come there is such a disconnect between what architects think they are doing and how they wish to serve society and how they really serve society? All good architects owe it a huge debt. The biennale at that time really captured that pivotal moment. That biennale was my model. I also want to identify this moment of change as we reconsider the selfishness of the past 20 years.
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SEPTEMBER

WEDNESDAY 19
LECTURES
Contemporary Classical: The Architecture of Andrew Skurman Architects
6:30 p.m.
Library at the General Society
20 West 44th St.
classicist.org/programs

Another Language of Diplomacy: Design Excellence and the U.S. Department of State
7:00 p.m.
The Cooper Union
Great Hall
7 East Seventh St.
archleague.org

EXHIBITION OPENING
Jack Lenor Larsen: 40 Years
New York School of Interior Design Gallery
161 East 69th St.
nyisd.edu

EVENT
Modern Conversations: Caroline Rob Zaleski:
Modern Conversations:
EVENT
nysid.edu
161 East 69th St.
Interior Design Gallery
40 Years
Jack Lenor Larsen:
EXHIBITION OPENING
archleague.org
7 East Seventh St.
Department of State
Excellence and the U.S. Diplomacy: Design
7:00 p.m.
Department of State
6:30 p.m.
Skurman Architects
The Architecture of Andrew Contemporary Classical:
LECTURES
NEWS

THURSDAY 20
LECTURE
Diana Balmori and Joel Sanders: Between Landscape and Architecture
6:30 p.m.
Paul Rudolph Hall
180 York St., New Haven, CT
yale.edu

EVENTS
Microsoft Resources Presents: BIM Perspectives from Architectural, Engineering and Construction Firms 
& Legal Perspective of BIM
8:00 a.m.
Racquet Club of Philadelphia
215 South 16th St.
Philadelphia, PA
microsoftresources.com

Book Talk—Law for Architects:
What You Need to Know
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

SATURDAY 22
EVENT
ENYA Future Now Summit
9:00 a.m.
Center For Architecture
536 LaGuardia Pl.
aiany.org

WITH THE KIDS
Family Program:
From Fabric to Fashion
10:30 a.m.
The Skyscraper Museum
39 Battery Pl.
skyscraper.org

FRIDAY 21
EVENT
Grasshopper Webinar: Introduction to Parametric Design
1:30 p.m.
Studio Mode 1 modelab
1005 Manhattan Ave.
Brooklyn, NY
modelab.nu

MONDAY 24
TOUR
The Barnes Foundation: Architecture and Art
3:00 p.m.
The Barnes Foundation
2035 Benjamin Franklin Pkwy.
Philadelphia, PA
aiaphilidelphia.org

MONDAY 24
LECTURE
Public Art Fund Talks at The New School—Between Art and Architecture:
Oscar Tuazon
6:30 p.m.
Tishman Auditorium
66 West 12th St.
newschool.edu

TUESDAY 25
LECTURE
Art and the Splendor: The Residential Architecture of Horace Trumbauer
6:30 p.m.
Library at the General Society
20 West 44th St.
classicist.org/programs

EVENTS
Urban Waterfronts 2012: The Once and Future Waterfront
The Waterfront Center
3844 Beecher St., NW
Washington, D.C.
waterfrontcenter.org

Use of BIM in Historic or Existing Buildings
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

SATURDAY 29
EVENT
Data Lab: Parametric Design + Data Structures with Grasshopper Workshop
10:10 a.m.
Studio Mode 1 modelab
1005 Manhattan Ave.
Brooklyn, NY
modelab.nu

OCTOBER

MONDAY 1
EVENT
The Architecture of Fulton Center
12:30 p.m.
New York Transit Museum
2 Broadway
mta.info/mta/museum

TUESDAY 2
EXHIBITION OPENING
6:30 p.m.
The Cooper Union
7 East Seventh St.
cooper.edu

SEPTEMBER

In the early part of the last century, political engagement and social uplift were central goals of modern architecture and design. By midcentury those ideals were largely lost, as modern architecture became associated with the very power structures avant-gardists had long critiqued. A new exhibition at MoMA, 9 + 1 Ways of Being Political, drawn from the Museum’s current collection, examines the neo-avant-garde of the 1960s and 1970s (such as Jason Crum’s Project for a Painted Wall, 1969, above), which sought to revive progressive practice, as well as contemporary examples that continue that project today.

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Perspective intends to shift the balance by redirecting our attention to non-(or anti)-perspective. As architect, scholar, and artist, Scolari is eminently qualified for the job. Its wealth of historical material notwithstanding, Scolari’s volume doesn’t qualify as a true history, nor does it offer an alternative to traditional methodologies in the field, despite its avoidance of the standard chronological structure. In fact, the fragile framework imposed by chapter divisions proves unable to contain the flow of text that meanders through time and place, turning back upon itself as it wanders meanders through time and place, and Lissitzky. He found the origins of axonometry in perspectival treatises and scientific, cartographic, machine, and military illustrations. He then proceeded to suggest the relevance of these early applications to 20th-century architectural practice. He spotted the difficulty Scolari himself faces in attempting a comprehensive survey, arguing that: “There are several different ‘ideologies’ of axonometry. It has been used in many different, often contradictory ways: Jesuit strate- gists of the 18th century used it quite differently than Lissitzky, Albers, and painters of the Japanese Renaissance, or Russian construc- tivist architects.” Scolari may have seen the problem but doesn’t resolve it.

Other troubling issues plague Scolari’s book. Oblique Drawing promises to be a scholarly work with its encyclopedic text and copious notes. But the reader has to wade through two dense chapters before changing on Scolari’s definition of his subject tucked away in Footnote 88 in Chapter 3. This essential information surely belongs in the main body of text, and his lengthy excursions into different cultures would be better slipped into footnotes or even a separate appendix. His many remarkable insights disappear in the proliferation of information and the book fails to be user-friendly for those accustomed to the ease of internet research.

Understanding images in their own time frame remains a complicated task. Scolari struggles to tease the original meaning out of the drawings by providing a wealth of apposite documents to guide our interpretation of the fascinating little black and white illustrations that pepper the text and notes. As an artist and scholar he is remarkably well suited to a purely visual analysis informed by his wide knowledge. While we do learn much from his careful looking when it is offered, he frequently falls back on the treatise as the sole reliable source for deciphering meaning. As the late art critic and philosopher Leo Steinberg explains in his essay “The Mute Image and the Meddling Text,” such dependence solely on textual interpretation may prove misleading and often produce disturbing inaccuracies. Artists and architects tend to break rules or reinvent them as they work.

In fact, this is not an entirely new topic. Yves-Alain Bois opened the conversation with his excellent article, “Metamorphosis of Axonometry,” some 30 years ago. Unlike Scolari he restricted his discussion to the rebirth of axonometry in the 20th century in the work and writings of such avant-garde artists as Van Doesberg, Malevich, and Lissitzky. He found the origins of axonometry in perspectival treatises and scientific, cartographic, machine, and military illustrations. He then proceeded to suggest the relevance of these early applications to 20th-century architectural practice. He spotted the difficulty Scolari himself faces in attempting a comprehensive survey, arguing that: “There are several different ‘ideologies’ of axonometry. It has been used in many different, often contradictory ways: Jesuit strate- gists of the 18th century used it quite differently than Lissitzky, Albers, and painters of the Japanese Renaissance, or Russian construc- tivist architects.” Scolari may have seen the problem but doesn’t resolve it.

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Further along in the book Scolari examines some non-Western “proto-axonometric” images. Though he dedicates some notable pages to a discussion of Egyptian visual culture, he doesn’t indicate how his exploration diverges from or expands upon the definitive earlier work by the distinguished scholar Heinrich Schäfer whom he does cite. More significantly, he neglects Emma Brunner-Traut’s epilogue that explains Schäfer’s notion of “aspective” (her term), or what Schäfer believed to be the guiding principle in Egyptian representation. Similarly, Scolari revisits much of the same material that first appeared in Samuel Edgerton’s chapter on Jesus in the East in The Heritage of Giotto’s Geometry without contributing new insights into the way misleading may alter our
Scalari initiates a gripping exploration of some syncretic manifestations of oblique perspective. Most studies on the subject occur in monographs on specific monuments such as the relief spandrels that once decorated the facade on the temple of Amunarati in India or the Theodosian Obelisk base in Istanbul. These works reveal the complex way remnants of Greco-Roman perspective systems combine with local forms to generate a new visual language in which traces of older systems meld with newer ones for the expressive needs of an evolving visual culture. Scalari’s brief discussion of syncretism serves to identify the need for a more profound investigation of this complex subject—one that might include such literary sources as Orhan Pamuk’s historical murder mystery My Name is Red. (The novel hinges on the exposure of the betrayal of Turkish painters who secretly learned the perspectival technique of the “infidel Frankish masters.” The tale reveals the allure of Western perspective for the miniaturists despite its static, monocular system.) Scalari might have touched on the deeper issues behind the way Western perspective challenges Eastern beliefs that impel their mode of representing space. Yet, despite its weaknesses this enormous compendium, a result of his wide-ranging teaching and the conclusion of a long personal involvement, does provide an excellent resource for artists, architects, and historians. And, finally, what Oblique Perspective does achieve is to underscore the need for a more comprehensive study, or perhaps even many studies. But the book’s greatest contribution is the way it enhances our understanding and appreciation of Scalari’s exquisite drawings, recently shown at Yale University School of Architecture (Massimo Scalari: The Representation of Architecture, 1967–2012). Here, Scalari provides a full-page reproduction of Joseph Futenbach the Elder’s Mannhafter Kunstspiegel done in 1642. One quickly detects how this obscure work shares a powerful affinity with the way Scalari’s magical buildings inhabit space. As we follow his choice of illustrations we begin to grasp the relevance or even urgency of this subject for his own work. We are indeed grateful for the chance to enrich our comprehension of the way his unique vision has evolved and the importance of its place in the history of representation.

Nancy Goldberg is an artist and writer based in New York.
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Forty-five years ago, when the lots on the south side of Delancey Street in the Lower East Side (LES) of Manhattan were first cleared for ‘urban renewal,’ the prevailing planning theory called for ‘towers-in-the-park.’ Indeed, that was what was installed slightly south and east of the site: one of the many bastardizations of Le Corbusier’s Plan Voisin for Paris. To the north and west, the landscape of low-rise walk-up tenements largely remained.

In between them is a hole, the black hole of the Lower East Side. If you arrive by the Williamsburg Bridge or emerge from the Delancey Street subway station, look south and you’ll see entire vacant blocks occupied mostly by parked-out delivery trucks.

This site, the Seward Park Urban Renewal Area (SPURA) has a long and contentious history. And finally a plan for its redevelopment is near approval. Community Board 3 and the City Planning Commission both recently gave the go-ahead.

Community groups and elected officials fought hard for a primary need of the neighborhood: affordable housing. Reaching a successful accord on that, though, seems to have distracted attention from the two disastrous backbones of the plan, both of which rely on old school ideas of urban renewal and zoning. Even more frustrating, newer enlightened policies are being promoted by the city’s planning department, while the outdated and discredited ones are still retained by another city organization which happens to be SPURA’s owner, the Economic Development Corporation (EDC). The EDC policy derives from the continued presumption of the primacy of cars. A basic tenet of what’s known as transit-oriented development involves restricting the amount of parking in order to both discourage driving and congesting, and to free up funds and land for other, more valued uses.

But the EDC insists on pursuing the opposite track: requesting an exemption to provide additional parking spaces beyond what the current—yet to be updated—zoning allows. With the confluence of mass transit and existing density around the site, there is no justification for this outdated approach. (Please recall this is from the agency that brought us the white elephant of a parking structure sitting empty at the new Yankee Stadium.) People do not come to the LES by car to shop. Nor should we want them to.

delancey is already one of the most dangerous and difficult to cross streets in the city. While the city is in the midst of some safety improvements, the following rash of fatal accidents, adding parking and traffic will just worsen the situation.

There’s an even more significant flaw in the city’s go-ahead. In 2000, the city first mandated that every tower would include a proportion of affordable housing, in order to meet the city’s obligations under New York State’s Housing Finance Agency. But the city went on to approve a series of proposals, each of which included an affordable housing requirement, and then went on to approve a series of projects that were not affordable housing.

The architecture of the SPURA project, a 32-story tower, is designed by the city’s architects, and sits on the site that was once an urban renewal project. The tower, which is called “Midtown Square,” is a 32-story tower that would be the tallest building in the neighborhood.

The EDC and its proponents have emphasized smart growth, and in this case, the tower would include affordable housing, in keeping with the city’s goals. But the tower is not the only building on the site. There is also a three-story parking garage, and a smaller building that would include retail space.

The EDC and its proponents have emphasized that the tower is a community, not merely a shopping district. The term anchor store comes from the world of shopping malls. But that approach doesn’t apply in an urban situation where the customers are already there and therefore don’t have to make the decision to travel a longer distance.

Increasing density in built areas is practically a given in planning circles. For a number of years planners and policy makers have emphasized smart growth, new urbanism, and now transit-oriented development. In general this logic is used to defend good policy. However, density is a positive factor only up to a point. Once a city or a neighborhood has achieved a density sufficient to support local businesses and mass transit, adding more to it does not bring additional benefits. It’s the backside of the diminishing returns curve, where, really, the only ones who gain are property owners who can sell out, the developers who come in, and city government that stands to re- in more taxes.

There is a subtler aspect to density and it is a major determinant of the quality of a community. It’s what urban theorist Richard Florida and others have started calling ‘Jacobs density,’ named after Jane Jacobs and what has also been called the “Popsicle test,” the “twenty-minute neighborhood,” and the “pub shed.” The counterpoint to Jacobs density is “crude density,” where the mere presence of tall, densely-packed buildings does not automatically create vitality or spur creativity and innovation. New Urbanist and architect Steve Mouzon calls this “walk appeal,” arguing that neighborhood quality is defined not just by how close services and amenities are, but by the appeal of the walk to get to and between them: Are you walking through a parking lot or an inactive street or sidewalk versus a streetscape full of things to see and do?

The LES is ideally past that point of diminishing returns. Our sidewalks, streets, subway stops, and buses are not wanting for more people. Stores, for the most part, do not lack customers. Like virtually all of Manhattan and many parts of the outer boroughs, the LES has all the density and more that’s needed for a vital urban neighborhood.

Except, that is, in the blocks comprising SPURA. Mending the fabric of the LES by filling that half-century hole is wholly desirable. What’s not desirable is turning it into another version of Broadway, the Upper West Side or into a generic ‘modern’ street you might find in any number of other cities.

But unlike the LES, you won’t find many chain stores in the LES. Few bank branches have opened. There’s a refreshing paucity of Starbucks and Duane Reades. Those are the largest stores here, with the exception of Whole Foods, which occupies the entire ground floor of a post-millennial complex and the only one envisioned for SPURA.

The wonderful thing about an urban street is the activity. That’s understood and accepted by all, it seems, except developers. There’s a vibrancy in seeing the unexpected or bumping into your neighbors. But the level of street life outside a long row of Bed, Bath & Beyond or Home Depot windows is nothing like what occurs where you have a different storefront entrance every 20 feet or so, walking through a community, not merely a shopping center.

What’s going on in the neighborhood. The atmosphere in our tiny local pharmacy—where they know you and they come out from behind the counter to greet you—doesn’t compare to the antiseptic and Muzak’d Rite Aid a few blocks away. Some well-intentioned developers provide a service: more goods at lower prices. But that’s often an illusion, particularly when the big box forces locally owned stores out of business, causing the neighborhood to lose not just flavor but jobs and income as well. Never mind what happens when the discount chain’s district office decides that the branch isn’t making quite enough profit and closes it, leaving a desolate stretch of unoccupied street, now with no shopping alternatives.

Urban blocks can withstand and absorb a closed storefront or two when there are ten others still open. When a block-long store shutters, so does the life of the street.

Cities thrive on that life, or fail without it. Neighborhoods thrive on their individual character, not on imposed generic developments with mega stores.

Community Board 3’s resolution approving the SPURA plan understands this. In their “Conditions of Approval,” in addition to sections regarding affordable housing, the beloved Essex Street Market and other neighborhood needs, they strongly oppose big box stores. And their appended guidelines specifically restrict the location and size of “mid-box” stores and promote local service and convenience stores on the narrower streets.

But these are only guidelines and the EDC proposal, the one recently approved by the planning commission, does not appear to embrace them. Their vision for filling the LES’ black hole, in its bland suggested form and massing, and with its anti-urban emphasis on parking, has nothing to do with the neighborhood.

It defies current precepts of urban design and place-making.

The next step in the approval process is the City Council, where the plan first goes through a committee and may emerge with a different proposal or for a vote in November. This means it’s too late to recognize the shortcomings of the proposal, while retaining hard-won agreements on affordable housing.

It’s too late to make something that doesn’t merely fill a hole, but builds upon and strengthens the LES.

DAVID BERGMAN IS AN ARCHITECT AND THE AUTHOR OF SUSTAINABLE DESIGN: A CRITICAL GUIDE (PRINCETON ARCHITECTURAL PRESS).
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The EDC policy derives from the
continued presumption of the primacy of
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transit-oriented development involves
restricting the amount of parking in order to
both discourage driving and congestion, and
free up lands and land for
 older, smaller buildings. Since they have
sold their air rights, there is little incentive to
them down to rebuild—the new buildings
could not be any larger than the existing
ones. In an odd way, the result is
urbanized version of the tower-in-the
park, except that the “park” is the existing
fabric of the neighborhood.

The EDC—which in other undertakings
is very supportive of local business
development—is insisting on the inclusion
of big-box space in SPURA, claiming they are
required in order to “anchor” the
shopping district. Never mind that the
EDC is a community, not merely a shopping
district. The term anchor store comes from
the world of shopping malls. But that approach doesn’t apply in an urban
situation where the customers are already there and therefore don’t have to make the
decision to travel a longer distance.

Increasing density in built areas is
practically a given in planning circles.
For a number of years planners and policy
makers have emphasized smart growth,
new urbanism, and now transit-oriented
development. In general this logic is
far beyond the city’s current good policy. However, density is a positive factor only up to a point. Once
a city or a neighborhood has achieved a
density sufficient to support local business-
es and mass transit, adding more to it
does not bring additional benefits. It’s
the backside of the diminishing returns curve
where, really, the only ones who gain are
property owners who can sell out, the developers who come in, and city govern-
ments that stand to reel in more taxes.

There is a subtler aspect to density and
it is a major determinant of the quality of a
community. It’s what urban theorist Richard
Florida and others have started calling
"Jacobs density," named after Jane
Jacobs, and what has also variously been
called the “Poppic test,” the “twenty-
minute neighborhood,” and the “pub-
shed.” The counterpart to Jacobs density
is “crude density,” where the mere
presence of tall, densely-packed buildings
does not automatically create vitality
or spur creativity and innovation. New
Urbanist and architect Steve Mouzon
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or spur creativity and innovation. New
Urbanist and architect Steve Mouzon
argues that neighborhood quality is defined not just
by how close services and amenities are,
but by the appeal of the walk to get to and
between them: Are you walking through
a parking lot or an inactive street or side-
walk versus a streetscape full of things to
see and do?

The LES is decidedly past that point
of diminishing returns. Our sidewalks,
streets, subway stops, and buses are not
wanting for more people. Stores, for the
most part, do not lack customers. Like
everywhere else, it is the location and its
strongly oppose big box stores. And their
attached guidelines specifically restrict
the location and size of “mid-box” stores and
promote local service and convenience
stores on the narrower streets.

But these are only guidelines and the
EDC proposal, the one recently approved
by the planning commission, does not
appear to embrace them. Their vision
for filling the LES’ black hole, in its bland
and dull form and massing, and with
its anti-urban emphasis on parking, has
nothing to do with the neighborhood.

SPUR's 1992 plan sought to increase
the number of people in the LES.

Projects such as the new South Street Seaport, Summer Streets, and the LES
Corridor plan were meant to promote
the development of the Lower East
Side.

The LES was not like that. It was
from the ground up a low-rise walk-up
town with a lot of character.

The LES was a community, not
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Defies current precepts of urban design and
place-making.

The next step in the approval process is
the City Council, where the plan first goes
through a committee and may emerge for
a vote in November. This means it’s
too late to recognize the shortcomings
of the proposal: soften the restrictions
and let the neighborhood vote. You won't find anyone in the LES who doesn’t
merely fill a hole, but builds upon and strengthens the LES.

David Bergman is an architect and
the author of Sustainable Design: A Critical
New Solarban® R100 solar control, low-e glass. A better glass for a better environment.

Clean lines. Clean look. Clean conscience. It’s a lot to expect from an ordinary piece of glass. Then again, Solarban® R100 solar control, low-e glass is about as far from ordinary as you get – thanks to a Solar Heat Gain Coefficient of .23 and a neutral-reflective appearance that lets your building put its best face forward. And you’ll really be surprised by the extraordinary energy savings you can expect with Solarban R100 glass. To get your copy of the white paper, go to ppgideascapes.com/SBr100.