

THE ARCHITECT'S NEWSPAPER MARCH 7, 2007

EAVESDROP: ALEX GORLIN

Robert A.M. Stern's 800-pound gorilla (actually, 11 pounds) of a book, *New York 2000*, was the topic of a discussion at Columbia that turned out to be a cross between a roast and a fest. **Tom Wolfe** shocked everyone in the audience (including **Suzanne Stephens**, **Mike Wallace**, and **Kenneth Jackson**) by proclaiming that the Whitney should move "out of the Breuer Bunker and into the Huntington Hartford Building. Then you could demolish the Brutalist, WWI machine-gun turret and sell the land to a developer!" This, from the man who wrote despairingly of the alleged death of the Landmarks Commission in a recent *New York Times* Op-ed, lamented ripping the face off Edward Durell Stone's 2 Columbus Circle for the Museum of Arts & Design (MAD). Little did Wolfe know that one of the "walking dead," landmarks commissioner **Margery Perlmutter**, was very much alive a few rows away, listening with rapt attention and taking careful notes.

Speaking of the devil, MAD architect **Brad Cloepfil**, who was allowed to brazenly demolish Ed Stone's facade without so much as a hearing at the LPC, was seen at the **Pentagram** party for new partner **Luke Hayman**, with friend, Pentagramist **Lisa Strausfeld**...or was that her twin sister **Laura**?

Talk is going around that Columbia dean **Mark Wigley** is being considered as chairman of Harvard's GSD. Leave New York for Boston? He must be mad too!

Up the Hudson, at down-in-the-dumps Newburgh, a week-long charrette to resurrect the city, led by DPZ's **Andres Duany** and developer **Steve Maun** of Leyland, uncovered that the culprit behind the razing of a major part of the city's historic waterfront was none other than our very own **Frank O. Gehry!** The architect signed the order in 1966 as part of what was then known as "urban renewal." Can we chalk it up to youthful indiscretion, or is his Atlantic Yards project in Brooklyn just another case of, as the French say, *plus ça change?*

Rumor has it that *Architectural Record* still has NO plan to redesign its magazine, despite universal agreement that it needs a major facelift. I mean, it doesn't even have any competition. You would think editor-in-chief **Robert Ivy** would take a chance!

Finally, a mysterious gift arrived without a note from **Tsao & McKown**: a flimsy cotton tote bag. When questioned, their office said it was a very, very late Christmas gift, now coming for the Year of the Pig. Thanks **Calvin, Zak**, and...!

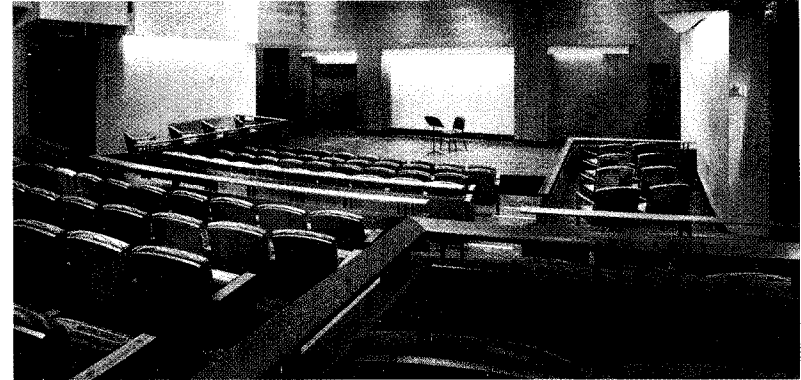
At press time, yours truly was in a stylish car crash, right in front of Mies' Seagrams Building! I knew it was a mistake to meet a client on Presidents Day, and all of a sudden there was a car making an unexpected left hand turn directly onto our path on Park Avenue. Luckily, we all walked away unharmed (if dazed), save for broken front lights and bumper. Just then, I noticed that we were exactly at the southwest corner of the plaza, where Audrey Hepburn and George Peppard had a *tete-a-tete* in *Breakfast at Tiffany's!* *C'est la vie!*

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CHUCK CHOI

Just in time for its 90th anniversary next year, the Manhattan School of Music completed an expansion adjacent to its current facilities in the old Julliard building on Broadway. The 19-story "vertical campus," as Beyer Blinder Belle partner-in-charge Richard Southwick described it, was built in two phases. The first included a dormitory with 550 beds and 58 practice rooms, which opened in 2001; and a state-of-the-art music, print, and recording library, completed in 2004. The section from the second phase, which just opened, includes two performance spaces on the building's ground floor. The larger of the two is Miller Recital Hall, a 153-seat jewel box theater that provides an intimacy uncommon to other performance spaces. "It fits a niche between a recital hall and a chamber," Southwick said. Down the hall is the Ades Performance Space, a bright, gallery-like room that can be configured for performances, practices, recording, and parties. It is lined with orange acoustic panels, which conceal storage closets and add color. The school is so proud of its new spaces that it has planned a special series of concerts throughout 2007 to introduce them to the public. "They're the ace up our sleeve," said Manhattan School of Music president Robert Sirota.



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