

# THE ARCHITECTS NEWSPAPER

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LOCAL FIRMS THOMAS PHIFER, WEISS/MANFREDI, AND W ARCHITECTURE AND LANDSCAPE ARCHITECTURE AMONG THE WINNERS

## AIA HONORS BEST IN THE NATION

New York is the center of the universe for great architecture? Not according to this year's jury for the American Institute of Architects (AIA) Honor Awards. The list of 2004 AIA Honor Award-winning projects is noticeably New York-light, at least compared to last year when one could argue that the local scene dominated. The AIA named 30 projects on January 9 as honor award recipients in architecture, interiors, and urban design. Three New York firms (Weiss/Manfredi Architects, W Architecture and Landscape Architecture, and Thomas Phifer and Partners)

designed four of the 30 winners, and only one winning project is located in New York City. The winning projects were selected from about 600 submissions.

Last year, nine of the 31 winning projects (four architecture and five interiors) were in New York City and nine separate New York firms were honored. Richard Meier had won three AIA Honor Awards in the past two years.

This year, however, Meier's protégé, Thomas Phifer, won for two of his projects: the Taghkanic House in Hudson Valley, New York, and a Steelcase modular prototype **continued on page 2**



Two of New York architect Thomas Phifer's projects—the Taghkanic House in Hudson Valley (above) and a Steelcase office building in Grand Rapids, Michigan—received 2004 AIA Honor Awards.

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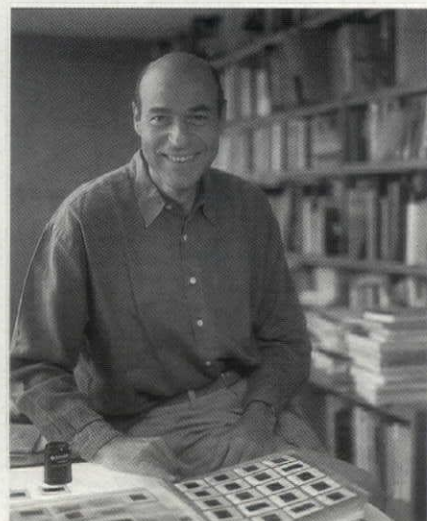
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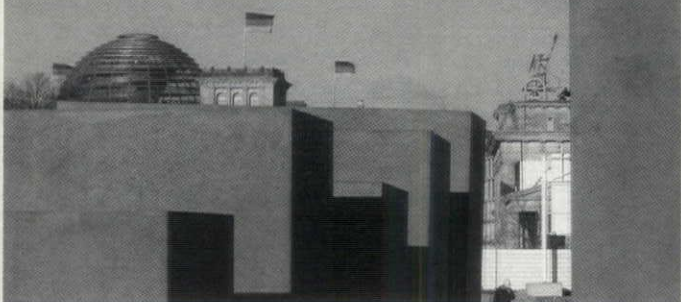
## Jean-Louis Cohen Steps Down

In November, Jean-Louis Cohen received a letter from Jean-Jacques Aillagon, French Minister of Culture, thanking him for his work and relieving him of his duties as head of the project to establish the City of Architecture and Patrimony at the Palais de Chaillot in Paris. With this charmless bureaucratic act came the end of his intensive five-year assignment to bring together, under one roof, the existing collections and personnel of the Museum of French Monuments **continued on page 4**



CONTROVERSY OVER CONTRACTOR'S NAZI TIES TEMPORARILY HALTS WORK ON BERLIN HOLOCAUST MEMORIAL

## PETER'S STELAE STILL UP



COURTESY EISENMAN ARCHITECTS

The saga of Peter Eisenman's Berlin Memorial to the Murdered Jews of Europe continues. The memorial, originally co-designed with Richard Serra, is composed of 2,751 stelae, or concrete pillars, and includes an underground library and exhibition space. However a series of controversies

Eisenman's Berlin Memorial neighbors the Reichstag and Brandenburg Gate.

over its design, cost, location, and whether it would memorialize only Jews or include gypsies and gays also persecuted by the Nazis, has plagued the memorial throughout its 15-year history. The latest hold up occurred in October, when it was revealed that the source of an anti-graffiti paint for the memorial was Degussa AG, a large German chemical company and former stakeholder in Degesch, manufacturer of Zyklon B, the cyanide gas pellets used in Nazi concentration camps.

Eisenman has long maintained that the concrete blocks should not be protected from vandals or graffiti, and pub-

licly stated that work on the project should proceed, despite this new revelation. "It is necessary," he said, "to speak out against the Kuratorium's actions to stop construction temporarily of the project because of the involvement of a subcontractor who was engaged in a reprehensible activity some 60 years ago." Despite the protests of many of the memorial's trustees and leaders in the German Jewish community, Eisenman's argument has carried the day. The memorial has resumed construction, and is scheduled to open in May 2005, marking the 60<sup>th</sup> anniversary of the end of World War II.

WILLIAM MENKING



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## EDITORS

One thing we've learned in our first two months of publishing is that American architects have grown unaccustomed to being criticized. Criticism is something that everyone's in favor of—until it's directed at him or her. The sad fact is, there's more talk about discourse than actual discourse. The lack of criticism (or of architects' ability to take criticism) is a symptom, surely, of the phenomenon of architects becoming celebrities. Like Hollywood, the architecture profession has produced its own publicity machinery, with "starchitects" intent on controlling every image and word published about themselves and their work.

The logistics of architectural publishing work in their favor: In order to get access to projects, including photographs and drawings, journalists are more or less dependent on architects' cooperation—and often more, such as their goodwill, even friendship. The result is that media coverage of architecture tends mostly toward either straight reportage or unabashed cheerleading, both of which contribute more toward an architect's professional advancement than the advancement of architecture.

Part of the decline of criticism and debate might be attributed to the disappearance of publications that offer sustained, serious criticism—and equally, of editors and writers who are willing to tackle touchy subjects head on. In Lewis Mumford's "Sky Line" column in *The New Yorker*, Peter Blake's polemical broadsides in favor of modernism, and Michael Sorkin's politically charged essays in *The Village Voice*, architects were championed but also taken to task for their misdeeds. Those days seem gone, along with the time when architects themselves were willing to openly challenge their colleagues. Remember when the Whites battled the Grays, when opinions flew in *Architectural Forum*, and journalists weighed in on both sides?

We hope that *The Architect's Newspaper* become regarded as a platform for critical debate about architecture and the city. In order to achieve our goal, we need you to respond critically to our contents. We'll publish your responses, of course. We also invite you to write for our back-page columns. In Shoptalk, you have the opportunity to share your architectural philosophies, experiences, or observations. You can also tell us what rankles you (Protest), or what turns you on (Fetish). We look forward to hearing from you.

WILLIAM MENKING AND CATHY LANG HO

## AIA HONORS BEST IN THE NATION

continued from front page office building in Grand Rapids, Michigan. Phifer was a design partner for Richard Meier and Partners from 1986 to 1996 and started his own firm in 1997.

The Taghkanic House is a modern interpretation of a Renaissance villa in a bucolic setting. An airy 30-by-60-foot glass-and-steel pavilion with living and dining spaces sits atop a below-grade level of bedrooms, kitchen, and other rooms. The pavilion, finely detailed with aluminum mesh screens that can shield the interior from summer sun, appears to hover upon the finely manicured landscape.

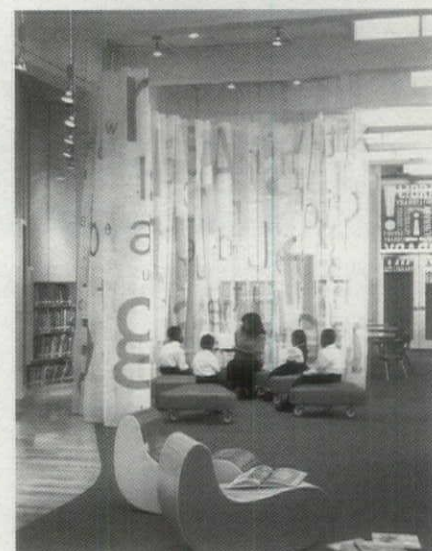
Phifer describes the Steelcase building as "literally a frame and shell with a flexible technological infrastructure." A design that's intended to be adapted and expanded with 35,000-square-foot modules, the two-story Steelcase building features a bowstring truss roof.

Weiss/Manfredi Architects won for its pro bono design of the library at P.S. 42 in Queens, which was part of the Library Initiative, a ten-school pilot study organized and funded by the Robin Hood Foundation. The jury commented, "The best interest of the child is represented in the bookworm wall and elements." W Architecture and Landscape Architecture, led by Barbara Wilks, won for the DoMa Gallery, a modern adaptive reuse of a barn on a rural estate in Baltimore County, Maryland. The barn maintains its original rustic character with a glass enclosure inserted within it.

Nationally, Murphy/Jahn with Keith H. Palmer was the only team to have won three honor awards this year. Seattle's Olson Sundberg Kundig Allen Architects was the only other firm besides Phifer to win for two projects.

The AIA also named I. M. Pei's East Building of the National Gallery of Art in Washington, D.C., as recipient of the AIA 25-Year Award for Architecture of Enduring Significance. The award honors significant buildings completed 25 to 35 years ago that have withstood the test of time. The East Building, which opened in 1978, and Pei will be honored on March 3rd at the American Architectural Foundation's Accent on Architecture gala at the National Building Museum in Washington, D.C. JOHN E. CZARNECKI

Weiss/Manfredi's award-winning library at P.S. 42. Pentagram assisted with graphics.



JEFF GOLDBERG / ESTO / COURTESY AIA

## LETTERS

## DON'T SCAPEGOAT THE BUILDING

Congratulations on launching the new *Architect's Newspaper* publication. However, your article "Bellevue Belly Up" is irresponsible reporting. The museum's problems are entirely at the management and administrative level, as more than twenty newspaper articles have already examined in detail. Yours is the only article blaming the architecture.

If you had fully researched your article you would have been aware of the *Seattle Times* articles that directly covered the BAM closing.

Architecture is too fragile an art to misrepresent in cause and effect.

STEVEN HOLL, ARCHITECT

## ANDREW YANG RESPONDS:

In my article I reported that "no single factor contributed to the

museum's closure," acknowledging that the success of a museum is dependent on many factors—economics, architecture, attendance, programming—which, in the best case, are intertwined. The point of my article was not to assess blame but to highlight an event of great cultural concern, examine its architectural dimension, and provide some insight into what is being done to resuscitate a valued institution and a critically acclaimed building. I regret that my efforts to speak with your office were not reciprocated.

## KUDOS

I wish to applaud the article by Michael Sorkin regarding Ground Zero, which appeared in your issue of 12.8.2003. It finally clearly expresses the thoughts of those of us, who tried in vain

to be more effective during the "New Visions" meetings when the first criticisms were presented to the approach, by the authorities, to this problem.

Too bad that you do not have the number of readers of *The Daily News* or *The New York Times*! You should send a copy of the article to each member of the LMDC and to Governor Pataki.

GIORGIO CAVAGLIERI, FAIA

## GROUND UP ZERO

I very much appreciated the editorials in your 12.8.2003 issue regarding the World Trade Center Memorial debacle. Like, I am sure, the more than 5,000 who actually entered the competition, I know I was among those who felt that the impulse to respond as an architect was ridiculed and made impotent by the power plays and greed

which underlay this "open" competition. So I sat aside and grumbled.

This is all so heartbreaking. But what to do?

Why not a truly open competition, with its goals delineated in ways so many have suggested they should have been on September 12<sup>th</sup>? Then politically strong but poetically lacking pundits such as Maureen Dowd, et al, could have a visual sense of what might be. There have been such individual, localized responses, of course, with wonderful ideas from people like Michael Sorkin. But somehow this forum would have to become empowered, perhaps by a Howard Deanish "Take Back New York" campaign? Your new journal could sponsor the competition, and Sorkin could administer...?

BEN LEDBETTER, ARCHITECT



## "I'LL TAKE DINNER..."

Being inducted into *Interior Design* magazine's Hall of Fame last month proved anything but calming to British minimalist architect, monastery designer, and rumored lady-killer **John Pawson**. This year's annual awards dinner at the Waldorf-Astoria—which also honored decorator **Jamie Drake**, **Stephen Apking** of SOM and photographer **Julius Shulman**—happened to be on the night before Pawson was due in London for the press launch of his forthcoming Lifestore store-within-a-store for British retailer Marks and Spencer. "He was really very distraught," says someone familiar with his dilemma. "It was a press event—and he didn't want to miss that," adds another. Pawson eventually chose the *Interior Design* dinner, but we hear his distress was such that at one point the magazine offered to helicopter him to JFK so he could catch a red-eye back. That proved unnecessary, as the Lifestore launch was rescheduled—but it was still too late for Pawson to attend.

## MUSCHAMP'S LATEST SCOOP, ONE YEAR LATE

We don't mean to harp on *NYT* architecture critic **Herbert Muschamp** again—lord knows he gets picked on enough. But we were truly mystified by his December 28<sup>th</sup> year end wrap-up in which he made the supposedly break-through announcement that "it seems" that the "Los Angeles Museum of Contemporary Art" had scrapped **Rem Koolhaas'** proposed plan for the museum but failed to tell "the public and even the architect," ending his indignant wrist-slap with "I guess it just forgot." The *NYT* has since run a correction pointing out that the offending institution was the Los Angeles County Museum of Art (not MOCA). But we wonder if anyone's reminded Muschamp that, ahem, LACMA's shelving of Koolhaas's silly tent-on-a-plinth scheme has been well publicized for over a year. We guess he just forgot.

## BALANCING THE BOOKS

After 17 years, it sounds like founder **Kazumi Futagawa** will be closing her Perimeter Books on Cleveland Place at the end of this month. Perimeter's shuttering will leave downtown without a significant design bookstore, though perhaps not for long. Apparently, the Municipal Art Society's midtown Urban Center Books is in discussions to open an outpost at the AIA's new Center for Architecture on LaGuardia Place.

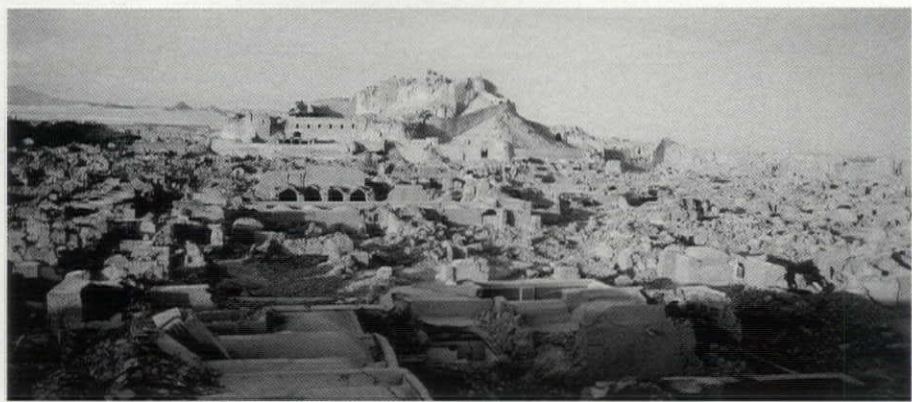
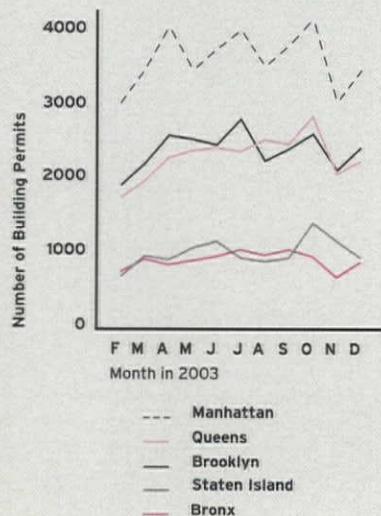
## WE ARE ALL ONE BLOB

**Karim Rashid** may be a lot of things, but poet he is not. In a yuletide e-mail wishing recipients a "successful healthy experiential year" (wouldn't an "unexperiential" year mean you were dead?), the flashy designer-artiste penned a poem entitled *Globalove*. Including such riveting stanzas as "We will have an impact on the future, / The rebirth of time and space, / We are not aesthetically bankrupt, / There is a single human race," the uncannily self-aware (or not) blobmeister also proclaimed "I want to love all the time, / Love everyone in our biosphere," adding references to "One church, one mirth" and Atlantis. (Huh?) While the sentiment seems right, when viewed in Narcissus' light, 'tis so painfully true, that this designer should not write!

LET SLIP: [ACHEN@ARCHPAPER.COM](mailto:ACHEN@ARCHPAPER.COM)

## BUILDING PERMITS UP—THEN DOWN—IN 2003

Construction permits in the five boroughs experienced a bumpy ride last year. With only 6,355 permits issued January—the year's low—New York City saw the number of building permits climb to a high of 12,215 in October. In November, that figure dove to 9,151, but jumped again in December, finishing the year at 10,014. Still, 2003 saw a 28 percent increase in building activity from 2002, with a total of roughly 110,000 permits issued compared to less than 88,000 the year before. **DE**



RICCARDO VENTURI / CONTRASTO / REDUX

SOLUTIONS FOR EMERGENCY SHELTER SOUGHT IN IRAN

## QUAKE RELIEF: ARCHITECTS NEEDED

Architecture for Humanity, a New York-based nonprofit devoted to scouting and supporting architectural aid for humanitarian causes, is calling for help in its effort to alleviate the dire need for shelter in Bam, Iran, following the December 25<sup>th</sup> earthquake that, according to a United Nations assessment team, claimed 28,000 lives and leveled 90 percent of the city. Cameron Sinclair, founder and executive director of Architecture for Humanity (AFH), has issued a call for longer-term temporary housing solutions, with the hopes of serving as a "clearinghouse of architectural ideas for humanitarian organizations" that are working to help the citizens of Bam.

Sinclair is now in talks with two non-gov-

ernmental organizations and agencies at the UN, though he says the latter is currently implementing immediate housing solutions, such as tents. AFH's ultimate goal is to raise \$20,000 to help build a number of shelters for citizens left homeless by the quake. Relief International estimates that a home in Bam could be rebuilt for \$2,000 and a school for \$20,000. So far, AFH has raised \$1,300 and has committed \$1,500 from prior fundraising efforts. Sinclair requests that any architects, designers, or engineers able to donate time or money contact him via email at [csinclair@architectureforhumanity.org](mailto:csinclair@architectureforhumanity.org) with the subject header "Iran Earthquake."

**DEBORAH GROSSBERG**

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Ending years of wrangling and confusion, the Governors Island Preservation and Education Committee (which, said out loud, sounds like an entity that would run the gulag) in early January selected a development advisor to figure out what to do with the abandoned island and how to make it pay for itself.

The team will undertake a nine-month, \$1.3 million feasibility study that should produce a series of RFQs and RFPs for interested developers. The quality of responses, however, will depend on what the new advisors come up with: Will it be a real template for future development activity, or yet another collection of unworkable and unwanted schemes?

My money is on the former. GIPEC selected a team led by David Malmuth, an irrepressible urban visionary who, after leaving his mark on Times Square and then Hollywood, is now a managing director at Los Angeles-based real estate consultant Robert Charles Lesser. His team also includes Martha Schwartz; Urban Strategies; Buro Happold; Fisher Marantz Stone; and Ehrenkrantz, Eckstut and Kuhn. British architect Will Alsop and New 42 honcho Cora Cahan are also along for the ride as "resources" for the team. Originally—as with the runner-up teams—the architect was to head the group. But GIPEC's understandable insistence on fiscal responsibility—not just for this study phase but for the entire effort—brought Malmuth and his entrepreneurial bent to the fore.

Malmuth's job now is to find a "financial underpinning" for development, one that "the master plan

will follow, not lead." Still, in his team's final presentation to the GIPEC board, there was concern that their ideas were heading in too much of an "artsy" direction; several team speakers referred to the power of artists to regenerate seemingly doomed neighborhoods.

Artists' haven or otherwise, whatever comes won't come easy. First, the team knows there's no more money: New York State wants the private sector to foot the construction bill. Second, and just for fun, GIPEC board chair and New York Secretary of State Randy Daniels has his eye on his boss' office in Albany. Third, the existing structures—totaling more than 3 million square feet—are extremely expensive to maintain, especially in disuse. Fourth and perhaps most challenging, residential development—a major potential revenue source—is disallowed. That ban effectively negated property values so that title to the island could be transferred from the federal government to the city and state for one dollar.

On the plus side, dormitories, a hotel, and meeting rooms are allowed, and the creativity of New York developers, architects, and land-use attorneys is not in question. The designated use of many a project has rarely been an absolute barrier to imaginative development, and I doubt that it will be here.

And there really won't be a casino.

**PETER SLATIN IS THE FOUNDER AND EDITOR OF WWW.THESLATINREPORT.COM, A WEB-BASED COMMERCIAL REAL ESTATE NEWS SOURCE.**

In the final presentation of a land-use plan for Governors Island, there was concern that ideas were too "artsy."



COURTESY USDA-APHIS

#### CONGRESS APPROVES \$23 MILLION TO HELP NYC SAVE ITS TREES FROM ASIAN LONGHORNED BEETLE

The U.S. Congress is appropriating \$23 million to New York City to eradicate a tree-killing insect, the Asian longhorned beetle. Since the non-native insect was first spotted here in 1996, more than 6,000 city trees (some in Central Park, more than 3,000 in Greenpoint, Brooklyn) have been deliberately destroyed to prevent the spread of the pest, which targets common landscape trees such as maple, elm, and poplar.

Intended to fund replacement trees and a management program that might help put the chainsaws away, the measure may be too little too late, according to Representative Anthony Weiner (D-Queens & Brooklyn). Weiner, who cosponsored the measure with Rep. Joseph Crowley (D-Queens & Bronx), said a similar request for funding beetle eradication within the city last year was slashed to only \$1.9 million. "As a result, countless Brooklyn and Queens trees were put at risk," says Weiner. "This is an improvement over the beetle-brained budget decisions of last year, but there is still work to be done."

If approved by the U.S. Senate this month, the \$23

million will be channeled through the U.S. Department of Agriculture, reaching local businesses as well as environmental groups and the City of New York Parks Department. In previous years, Davey Tree Service and Alpine, two national chains, have won contracts for tree removal services within city limits.

Trees New York and New York ReLeaf are two local nonprofits that also received funding in previous years. Trees New York maintains the official "Asian Longhorn Borer Hotline" (877-STOP-ALB) for information and borer sightings within the five boroughs. It also assists homeowners with funding for replacement trees, with more than \$40,000 spent last year alone, and offers ALB-certified training for arborists. New York City is also replanting, with \$500,000 for new street trees set aside in this year's budget, through the efforts of Councilwomen Eva S. Moskowitz and Gale Brewer.

Public parks affected include the Luther Gulick Playground on the Lower East Side, Central Park near 59<sup>th</sup> Street, Mt. Olivet Cemetery

and Forest Park in Queens. After infected trees are cut down, they may be replaced with less susceptible species, such as oak, ginkgo, and little-leaf linden. Landscapers and contractors can assist in three ways: by specifying resistant trees for new plantings, examining existing trees for the pest, and complying with quarantine restrictions that do not allow the removal of any tree wood without an inspection permit. While the quarantine area is large, from Manhattan, east to Little Neck and south to Ozone Park, inspections and removal of ALB-infected wood will be done at no charge through federal and state funding.

Under the current measure, about \$10.5 million is allotted to tree and wood removal and tree replanting in Queens; \$4.7 is allotted to Brooklyn, and the rest to be distributed to Manhattan, Long Island and Jersey City, which first reported the insect in 2002.

USDA's Animal and Plant Health Inspection Service (APHIS) has already begun to post RFPs for tree inspection contracts. APHIS provides national coordination for the Asian longhorned beetle eradication program. Research has included pheromone trapping, injecting infected trees with parasitic nematodes to kill the pest in its larval stage, and applying a systemic pesticide. This method was used in New York's Central Park on thousands of host trees south of 65<sup>th</sup> Street, and according to Dan Parry of the USDA, it may be the most effective way to protect valuable, mature trees from both the insect and the ax.

**MIA AMATO**

**JEAN-LOUIS COHEN STEPS DOWN** continued from front page (MMF); the Center for High Studies of Chaillot, (CEDHEC); and the Institute of French Architecture (IFA). Two days later, Cohen submitted his resignation as the director of IFA. Cohen, a well-known architectural historian, also holds the post of the Sheldon H. Solow Professor in the History of Architecture at the Institute of Fine Arts at New York University.

Since the project was launched in 1998, Cohen had been, in his words, "walking a tightrope" towards the project's goal, which included creating a library and a new gallery for exhibitions on historic and contemporary architecture. The holdings of the three institutions—including photographs, drawings, and sculptural and architectural casts—form a unique record for architects, historians, and conservation specialists, but have lost much of their appeal to the general public. The consolidation of the institutions was part of a strategy to

"de-professionalize issues concerning architecture and national heritage," says Cohen, with the aim of making them more accessible to the general public. Among his goals was to present the roots of architectural practice and urban politics alongside contemporary design issues.

The project was not without its difficulties. The MMF, CEDHEC, and IFA have a history of independence and each has its own style and traditions. The MMF was founded in 1882 by Viollet-le-duc, who started the collection of comparative sculpture to form a permanent record of the best medieval and Renaissance buildings in France. CEDHEC, meanwhile, has been responsible for the education of building conservationists since the end of the 19<sup>th</sup> century. IFA, devoted to contemporary architecture, was established in 1981. Cohen was named its director in 1998, the same year he was appointed to lead the City of Architecture project. Despite the difficulty of welding the three institutions

together and creating a new architectural forum addressing broad public interests, Cohen had made considerable progress, including programming the City of Architecture and running a design competition for its new exhibition space, won by GAO in 2001. Financing for the 44.8 million Euro project was secured, and construction was underway. The City of Architecture and Patrimony was scheduled to open in 2005.

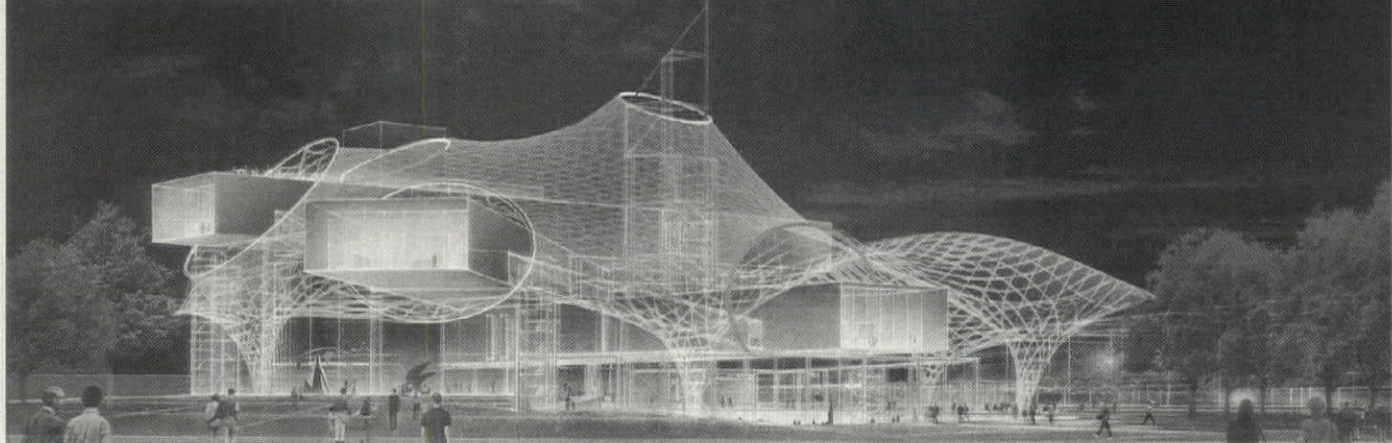
Observers blame corporatism and politics for the failure of the project. The concept of the City of Architecture began during the administration of Socialist Prime Minister Jack Lang in the 1980s. The project was given further strong stimulus by the Ministry of Culture's ex-director of architecture François Barré and Catherine Trautman, who served as Minister of Culture from 1997 to 2000, under Socialist Prime Minister Lionel Jospin. Cohen was appointed to lead the project during Jospin's administration.

In France, it's not uncommon for appointees of one government to lose their positions during the next. The conservative Aillagon was of the view that modern architecture should be collected and exhibited primarily at the Centre Pompidou, the national museum of contemporary art, where he previously served as president. For some time, there has been tension between the collecting policies of the IFA and the Centre Pompidou. Moreover, Aillagon's priorities now lie in a project he has launched in the name of cultural decentralization, to build a new Pompidou in Metz, near the German border. The Centre Pompidou-Metz, which recently selected Shigeru Ban, Jean de Gastines, and Philip Gumuchdjian as architects, would include a substantial architectural collection.

The City of Architecture will reportedly open in 2005, as planned, but its program and form remain unclear. A new director has not yet been named. **CAROLINE MANIAQUE**



## THE CENTRE POMPIDOU TO BUILD NEW BRANCH IN METZ



COURTESY BAN + DE GASTINES + GUMUCHDJIAN

Architects Shigeru Ban (Tokyo), Jean de Gastines (Paris), and Philip Gumuchdjian (London) have been selected to design the first decentralized branch of the Centre Georges Pompidou, France's national museum of contemporary art. A jury that included Sir Richard Rogers, one of the architects of the original Pompidou, chose Ban's team over other finalists Herzog & de Meuron (Basel), Stéphane Maupin and Pascal Cribier (Paris), and Nox (Rotterdam). The new museum, an assemblage of wooden and steel boxes protruding from a translucent membrane, will be in Metz, in eastern France. The museum will begin construction this year, targeting a 2007 opening. **DE**

### HONORS

The Chicago-based **Graham Foundation for Advanced Studies in the Fine Arts** has announced the recipients of its Fall 2003 awards, which are accompanied by cash prizes of up to \$15,000. This year's 66 grantees include several locals, including: **Anyone Corporation** for the publication *LOG*; the **Architectural League of New York** for the publication *Rebuilding the World Trade Center Site: Project and Process*; **Carnegie Institute** for the exhibition catalog *Moving Time: The Architectural Vision of Lebbeus Woods*; **Friends of the High Line** for the publication *Designing the High Line: A Compendium of Proposals*; **Paul Makovsky** for research leading to the publication and exhibition *Florence Knoll Bassett: Towards a Theory of Space Planning*; and **D. Grahame Shane** for the publication *Recombinant Urbanism: City Theory, Architecture and Urban Design*.

The **National Endowment for the Arts** has announced the recipients of its 2004 grants. The **Municipal Art Society** received \$30,000 for its Geographic Information System workshop program. **Artist's Space** was awarded \$20,000 for its Architecture and Design Project Series. The **Museum of Modern Art** received \$30,000 for the design and construction of a site-specific architectural installation at P.S. 1. **Openhousenewyork** obtained \$20,000 for its tour of New York architecture and infrastructure. And **Creative Time** collected \$29,000 for its Coney Island Sign Painting Project.

*New York Magazine* bestowed **Richard Meier** with its New York Award 2003 for architecture.

**Brian Lonsway**, associate professor and director of Informatics and Architecture in the architecture program at Rensselaer Polytechnic Institute, received one of ten **Adaptive Environment Architecture for Social Justice Awards**, for his teaching work in the academic year 2003 to 2004. The award is accompanied by a stipend of \$1,000.

Last month, London architect **Sarah Wigglesworth** achieved damehood, joining the **Order of the British Empire** (OBE).

The 2003 **American School and University Architectural Portfolio** honored **Mathews Nielsen Landscape Architects** (MNLA) for its work on Riverdale Country School.

## INSURANCE RATES JUMP

Insurance premiums for New York architects are expected to rise to new heights in 2004. Terry Lee, president of Professional Design Insurance Management Corporation (PDI), estimated that firms are paying about double what they paid in 2000. For average small-sized firms (less than 5 employees), that amounts to annual payments of \$5,000 for basic coverage, which would encompass liabilities due to design errors and omissions; \$30,000 for medium-sized firms (5 to 15 employees), and \$100,000 for large-sized firms (over 15 members). In addition, according to Thomas Coughlan of Design Insurance Agency, architects will face fewer options for insurance plans, restricted coverage, and shortened guaranteed rate periods. Said Lee, "In 2003, an architect paid the same amount for a one-year policy as he paid in 2000 for a three-year plan."

Lee attributed the rate hike in part to the post-9/11 market crash, maintaining that insurance companies had been riding on high returns on stock investments, letting profits on underwriting slide into the red. "Insurance companies are trying to unload their losses in this bad economy on architects," said Coughlan, "but it's not justified since there's been no change in the number of claims filed." Joe Jones of Victor O. Schinnerer & Co., Inc., the national insurance company endorsed by the AIA, disagreed, stating that architects have taken on larger workloads in the last few years, which has resulted in a jump in claims. Though not required by law, the vast majority of architects insure their practices, according to Jones. **DE**

## MOST LIKELY TO...

According to auto insurance ratings consultant Quality Planning Corporation (QPC) architects are among the top five professions likely to be involved in accidents and to get speeding tickets. Students, like architects, also occupy both Top Five lists. Ratings experts are not surprised about the presence of students on both lists, blaming their lack of driving experience.

But what's an architect's excuse?  
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2. Medical doctor
3. Attorney
4. Architect
5. Real estate agent

### Speeding Violations

1. Student
2. Enlisted military
3. Manual Laborer
4. Politicians
5. Architect

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**THE BEATEN PATH**

Governors George Pataki and James McGreevey have announced that on January 22<sup>nd</sup>, Santiago Calatrava will unveil the design for the \$2 billion World Trade Center Transportation Hub, which will include a permanent PATH station. Downtown Design Partnership, led by a joint venture between DMJM + Harris and STV Group, Inc., in association with Calatrava, is months ahead of schedule and the project is now in environmental review process. The design is expected to feature naturally lit PATH platforms 60 feet below grade. The hub is expected to begin service in 2006.

**PRATT PLAN**

Pratt Institute has announced a phased development plan for its Brooklyn campus. Designed by Cooper, Robertson and Partners with Pratt's director of facilities, Richard Scherr, the first two stages of the plan focuses on beautifying the campus and upgrading existing buildings. The third phase proposes the construction of a new student services building, major entrance gate, and digital arts center.

**PARKS & REC IMPROVES PUBLIC GOLF COURSES**

Earlier this month, New York City's Parks & Recreation Department awarded the American Golf Corporation a contract to manage six of the city's thirteen public golf courses. The company, in turn, hired the New York firm Page Ayres Cowley Architects to renovate the clubhouses at Pelham, Split Rock, Clearview, and Dyker Beach, and build a new restaurant and catering building at LaTourette, a course in Staten Island. The American Golf Corporation is planning to build new restaurant and catering facilities at Dyker Beach, Pelham, and Split Rock golf courses, though architects have not yet been named.

**MEMORIAL WINNER SELECTED**

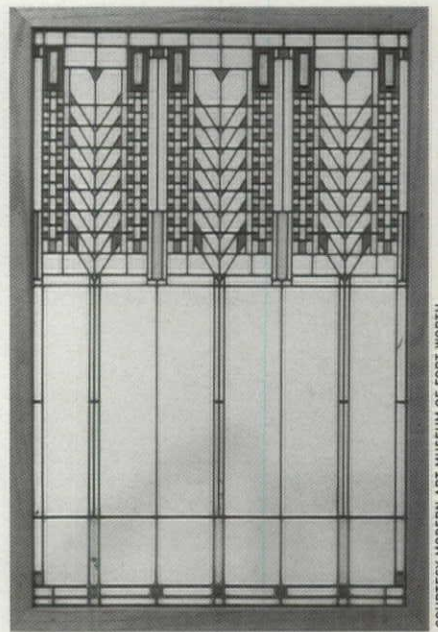
Michael Arad's *Reflecting Absence* has won the World Trade Center Site Memorial Competition. Renowned landscape architect Peter Walker joined his team after the eight finalists were asked to develop their schemes further.

**RANALLI ON EDC SHORTLIST**

George Ranalli has been shortlisted for the Economic Development Corporation of the City of New York's (EDC) Bronx Greenway Project, a plan to redevelop the water's edge from the mouth of the Bronx River to the Triborough Bridge. Ranalli has partnered with landscape architect Lee Weintraub for the project.

**COVENANT HOUSE OPENS NEW CRISIS CENTER**

Manhattan architect Terrence O'Neal has just completed a \$2.3 million renovation and expansion of the Mother Child Crisis Center of Covenant House New York, located at 427 West 52<sup>nd</sup> Street. The center provides temporary shelter and care for homeless young mothers and their children. O'Neal's design expands accommodations, increases light, and adds a computer facility. The project is the first of the Covenant House's campaign to renovate all of its New York facilities.



COURTESY MODERN ART MUSEUM OF FORT WORTH

**FARNSWORTH SAVED, FLW WINDOW LOST**

In a testament to the power of publicity, the National Trust for Historic Preservation and the Landmarks Preservation Council of Illinois managed to raise the \$7.5 million (including auction fees) needed to purchase the Farnsworth House at Sotheby's December 12<sup>th</sup> auction. More than half of the sum poured in at the 11<sup>th</sup> hour. The day before the auction, only \$3.6 million had been raised. John Bryan, chairman of the Friends of the Farnsworth House and a major donor himself, led the way in raising substantial donations from numerous anonymous donors, including two who chipped in \$750,000 each. Prominent Chicago architects Helmut Jahn, Dirk Lohan, Ron Krueck, John Vinci, and Joseph Antonovich also donated to the cause. The modernist landmark will be opened to the public as a museum this spring.

The other major surprise of the Sotheby's auction, which was devoted to important 20<sup>th</sup> century design, was the sale of a window from Frank Lloyd Wright's Martin House (Buffalo, 1903-05), often called the *Tree of Life* window, for \$114,000 to an anonymous buyer—almost double the amount it was expected to fetch. The original owner of the house, Darwin R. Martin, is speculated to have sold the window—one of nine he had removed—sometime in the 1930s or '40s. The seller was the Modern Art Museum of Fort Worth, which acquired the window in 1969. It sold the 39½-by-29⅞-inch window to benefit its acquisition fund. Meanwhile, the Donald Judd prototype desk, which was valued between \$300,000 and \$400,000, was left unsold. **JAMES WAY**

**PRACTITIONERS RATE ARCHITECTURE AND INTERIOR DESIGN SCHOOLS ACCORDING TO HOW THEIR GRADUATES FARE IN THE MARKETPLACE**

# Top Down

*DesignIntelligence*, the monthly online journal of the Design Futures Council, recently published its ranking of the top architecture and design schools in the United States. The Design Futures Council explores trends in the fields of design, architecture, engineering, and building technology. The ranking is based on responses to a survey sent to 1,108 architecture firms, asking employers to evaluate "how students from different schools are

far in the marketplace." A separate survey was sent to interior design firms, or architecture firms with interior design programs. Given the low rate of response (less than 25 percent of the architecture firms replied to the survey), this study might not say much (except, perhaps, that University of Cincinnati alumni are reliable questionnaire respondents). The listings also include a directory of accredited programs and national salary estimates.

**Top Architecture Programs**

- 1 Harvard University (Masters)
- 2 University of Cincinnati (Bachelors)
- 3 Cornell University (Bachelors)
- 4 Yale University (Masters)
- 5 Cal-Poly, San Luis Obispo (Bachelors)

**Top Interiors Programs**

- 1 University of Cincinnati
- 2 Pratt Institute
- 3 Kansas State University
- 4 Cornell University
- 5 University of Oregon

**Top Bachelors of Architecture Programs**

- 1 University of Cincinnati
- 2 Cornell University
- 3 Cal-Poly, San Luis Obispo
- 4 Rhode Island School of Design
- 5 Rice University / Syracuse University

**Top Masters of Architecture Programs**

- 1 Harvard University
- 2 Yale University
- 3 Columbia University
- 4 University of Cincinnati
- 5 Massachusetts Institute of Technology

For the complete 32-page findings, including the top-20-ranked regional undergraduate and graduate programs, go to [www.di.net](http://www.di.net) or call 770 209 3770.

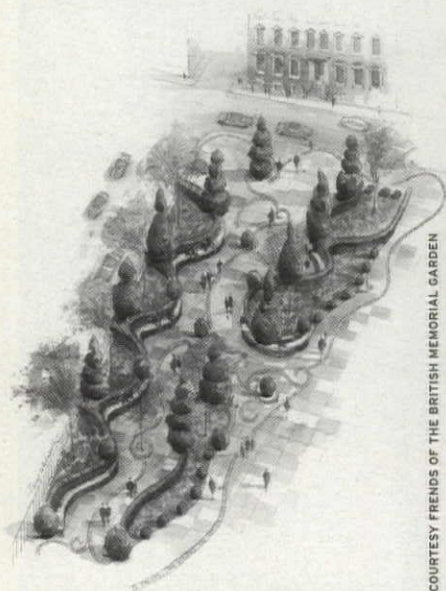
# MORPHOSIS TO BUILD IN NEW YORK

Last month, Cooper Union named Thom Mayne of Morphosis as architect of its new nine-story academic building on the small square block between 3rd Avenue and 6<sup>th</sup> and 7th Streets, now occupied by the school's two-story Hewitt Building. Mayne was selected over Zaha Hadid, Raphael Moneo, and Kohn Pedersen Fox. No design proposals were submitted in the selection process. Dr. George Campbell, president of Cooper Union, praised Mayne for his "understanding of the Cooper community."

The project will be Santa Monica-based Mayne's New York debut. Says Mayne, "This project is personally gratifying particularly because, though I didn't attend Cooper, I was greatly influenced by [longtime architecture dean] John Hejduk." He also credits Cooper as inspiration for the Southern California Institute of Architecture (SCI-Arc), which he cofounded at the age of 26, in 1970. **DC**



The winning design recalls the classic British garden with its hedges, topiaries, and formal flowerbeds.



COURTESY FRIENDS OF THE BRITISH MEMORIAL GARDEN

ANISH KAPOOR TO DESIGN GARDEN'S CENTERPIECE

## BRITS TAKE BACK HANOVER SQUARE

Hanover Square in Lower Manhattan will once again become British. Little more than a dark triangle in the middle of present-day Pearl Street, the square was named in 1714 in honor of the accession of George I to the throne as King of Great Britain and Elector of Hanover. Now the square is about to become the British Memorial Garden. British landscape architects Isabel and Julian Bannerman won the all-British competition to redesign the square, slated for completion this summer. The Bannermans are working with local firm Mathews Nielsen Landscape Architects. The brief called for a "truly British garden drawing from the many wonderful elements of the historic gardens of Britain." The fact that the site rarely gets any sun makes it a fitting spot for a faux British garden.

While it has not been officially announced, Indian-born British sculptor Anish Kapoor has been selected to create a memorial in the center of the square, honoring the 67 British victims of the September 11 attacks on the World Trade Center. Known for his large-scale conceptual installations, he reportedly bested Sir Anthony Caro, Julian Opie, and Antony Gormely, all Brits, in winning the commission. **WM**

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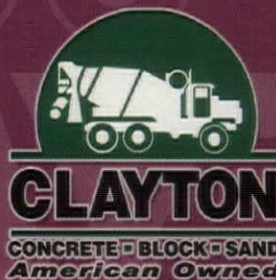
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# *moving pictures*

With clients' (and the public's) expectations rising after 9/11, Fred Bernstein finds that architectural animations are a tool designers can no longer pass up. Options range from New York-based video artists to low-cost foreign firms.



Overseas animators helped KPF's William Pedersen show what he would have done if he had won the job of designing the Fulton Street Transit Center (left). SOM and Studio Libeskind hired dbx to convey the relationship of the Freedom Tower to its context (right).

In the field of architectural animation, as in so many other things, one date separates then and now: September 11, 2001. The direct effects of 9/11 on companies that make architectural videos are vast. "Michael is out in California with Peter Walker," said Matthew Bannister, principal of New York-based dbx, referring to the Ground Zero memorial designer Michael Arad. "When he comes back, we'll have five days to do the animation. It'll mean working some extra-weird hours."

Bannister's company had already done four other Ground Zero-related projects before it was asked to animate the winning design in the memorial competition. The LMDC, Bannister said, "wanted it to be very realistic for the public presentation." At least half a dozen other firms that specialize in three-dimensional renderings have been involved in redeveloping the World Trade Center site. There have been animations of the proposed master plans, the designs for Freedom Tower and other structures, and most recently, the memorial finalists (who were given a list of renderers by the LMDC, which picked up the tab for the animations).

But the indirect affects of 9/11 are greater. Technologies have a way of making themselves indispensable, especially after a splashy public showing. It's akin to what happened in the wake of the O.J. Simpson trial: Prosecutors say that jurors now expect DNA evidence in every case. Since 9/11-related architectural videos began appearing on the television news, consumers of architecture—developers, tenants, city planning commissions, and not least the public—expect projects to be presented with walk-throughs or fly-throughs, usually with background music, trees blowing in the wind, and people walking up and down virtual stairways.

Luckily for architects, the range of options for creating animations is multiplying. For firms doing the work in-house, a website, [cgarchitect.com](http://cgarchitect.com), offers advice on the latest products and techniques. At the same time, the ease of transferring data over the Internet has made it possible for some large firms (including Manhattan-based Kohn Pederson Fox) to save money by having animations produced overseas. As a result, architects say, the days when a video was a luxury—and one completed only after the design was finished—are over. Videos are prepared at every stage of the process, and can serve as design tools.

Bannister said that in one case, his firm was asked to make animations of spaces that hadn't even been rendered in two dimensions. "After the client approved the video, the architect would do the drawings," he said. Ed Manning, another New York-based architectural animator, said one of his clients was planning a renovation that, in Manning's mind, would produce awkward spaces. On his own time, he produced an animation that convinced the owner to rethink the design. "He could see exactly why the spaces wouldn't work," Manning recalled. He added that traditional two-dimensional renderings, given their capacity to hide or highlight whatever a designer wants, can be misleading in a way that 3-D renderings are not.

Bernard Tschumi, who recently stepped down as dean of Columbia's architecture school in order to focus on his increasingly busy practice, said that he, too, is using animations more and more as an in-house design tool. "An animation confirms things about a space, or opens avenues you didn't think about."

Manning freelances for Imaginary Forces, a company that until now has been known for movie and TV animation. Two years ago, the firm opened a New York office dedicated to serving the architectural market. What's happened, he said, "is that rising standards of visual literacy, along with advances in technology and lower costs in applying it, make it possible for architects to think about creating images that are as detailed



COURTESY DBX

and realistic as the images that have been used for entertainment and advertising."

Said Bannister of dbx, "We're a relatively new business model in the United States, where, until recently, high-tech renderings were mostly done in 'bedroom shops.'" By contrast, he said, "this has been an established business type for many years in Europe," where concern for historic city centers meant that photorealistic renderings of proposed new buildings were de rigueur. But in New York, he said, "after 9/11 there was a sudden expectation for computer visualizations, which led to a rise in businesses like ours."

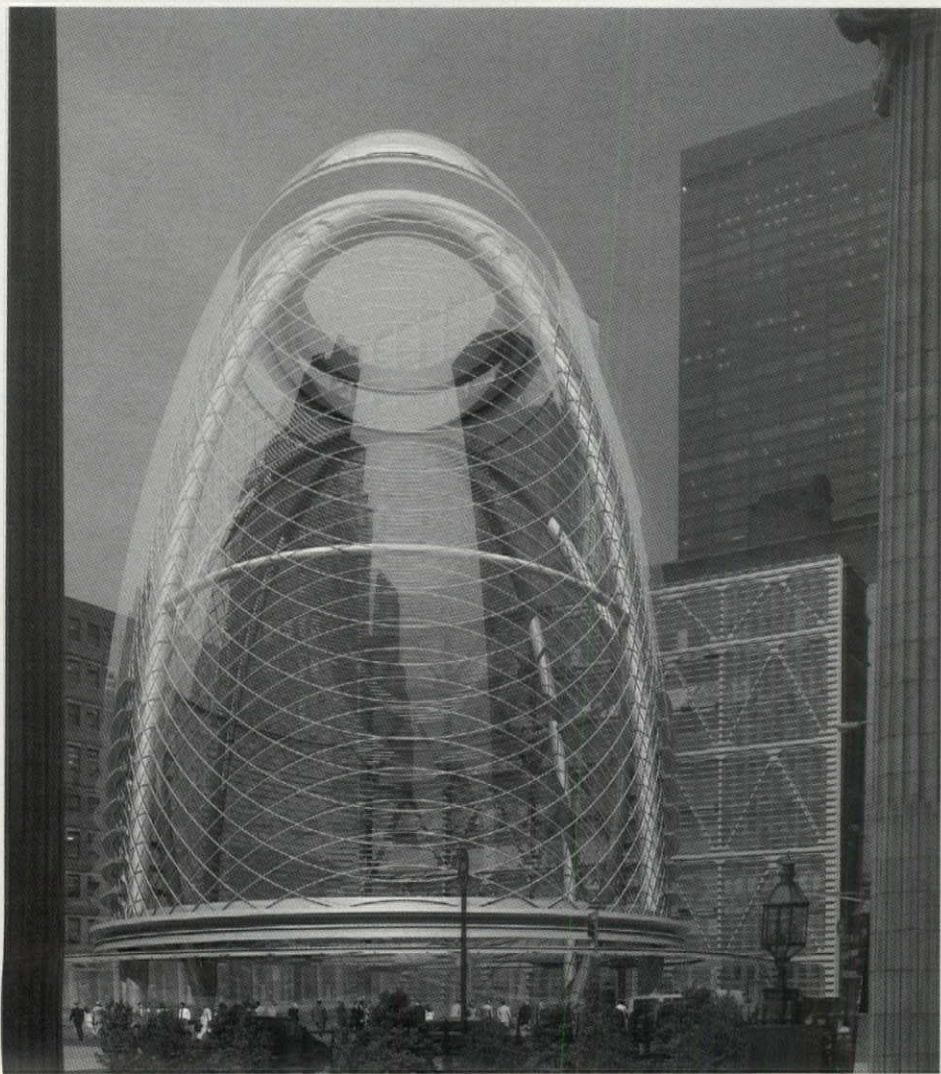
Another entrant is Screampoint, a California firm

represented in New York by Wendy Cohn, an urban planner. For years, Cohn worked for the Manhattan borough president on such mega-projects as the redevelopment of Times Square. When Hsiao-Lai Mei, a West Coast entrepreneur, showed Cohn his photorealistic animations, she realized that developers could use them to present their plans to New York's community boards and Planning Commission. (The commission itself has since become a Screampoint client.)

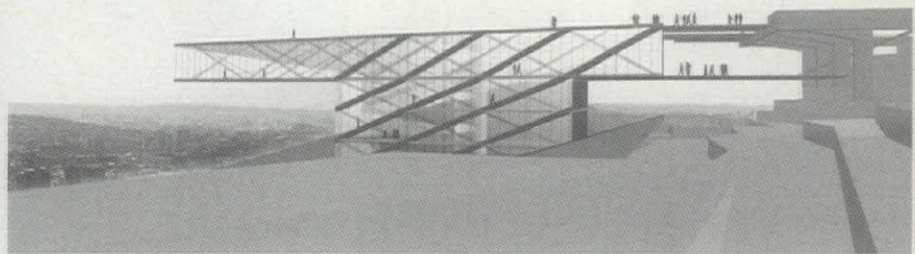
On a laptop at the firm's office in Rockefeller Center, Cohn offers the proof: In one case—a video of a proposed mall in Honolulu—it's impossible to believe the animation isn't a movie. According **continued on page 10**

Since 9/11-related architectural videos began appearing on the TV news, consumers of architecture—developers, tenants, planners, and the public—expect walk-throughs or fly-throughs, usually with background music, trees blowing in the wind, and people walking up and down virtual stairways.





Exterior of William Pedersen's proposed Fulton St. Station (above left). Bernard Tschumi's animated entry for a competition for a museum in Yerevan, Armenia (above right).



COURTESY BERNARD TSCHUMI ARCHITECTS

**MOVING PICTURES** continued from previous page to Cohn, the client liked the animation so much, he took it to Italy to pick out marble paving that matched the effect created by Screampoint's artists. But Screampoint's selling point isn't just verisimilitude. Founder Mei developed a system that links 3-D images to a multitude of data: Click on a wall in an animation, and you may find out when it was painted, and what color. Click on a floor of an apartment building, and you may find out how much rent the tenant has been paying. According to Mei, his system makes 3-D imaging a tool that can be utilized throughout the life of a project. "Our typical clients are large owners and developers, though we work alongside architects and engineers," he said. "The interaction with the designers is very tight."

Though Cohn occupies a Rockefeller Center office, most of Screampoint's work is done outside the country. "It's 24-7. Someone is always working in China or in Egypt or in Yugoslavia or Mexico," she said. Indeed, the value of sending work overseas, apparent in so many other fields, is quickly becoming recognized in the world of architectural animation. Kohn Pederson Fox (KPF) has all but its simplest animations made in Beijing. Architect Richard Nemeth discovered the high quality—and low cost—of Chinese renderings when he was working with a client in China several years ago. He tracked down the Chinese renderers and began giving them work. "People in the firm would say, 'These renderings are really nice, where do you get them done?'" Nemeth recalled.

Until then, KPF had used New York animators. Now the firm posts its data on a password-protected website, where it is downloaded by Chinese workers. "We call every evening and talk to them about what changes need to be made. The next morning, we have a draft," said Nemeth.

He said the typical animation, such as a fly-through of Songdo, a new city in Korea that KPF is master-planning, takes seven or eight drafts. But that's because the people doing the work in China have "a very good sensibility," he said. "If they didn't, you could do 15 drafts and still not be happy with the results."

Not every firm is ready to outsource its animation. Tschumi, for his part, has three full-time people doing videos in his loft office on 17<sup>th</sup> Street (out of a total staff of 30). Lately, he has been winning one high-profile competition after another and the videos produced under his roof, he acknowledged, are one of the reasons. "Increasingly, the animations are part of the competition entry," he explained.

Other architecture firms give animation work to companies like dbox, which employs 13 artists in its studio on West 14<sup>th</sup> Street. The firm was founded, according to Bannister, in the computer lab at Cornell's architecture school in the 1990s, where he and his founding partners studied. He is proud to note that their influences include pre-computer-age works of architectural representation, such as the mid-20<sup>th</sup>-century photographs of Julius Shulman and, going further back, the 18<sup>th</sup>-century view-paintings of Venetian Giovanni Canaletto. "The Canaletto book is always out somewhere, always open," he said.

These elaborate animation services don't come cheap. ("If I sense that we're bidding against someone, they're probably not coming to us for the right reasons," said Bannister.) Dbox, according to Bannister, has not yet felt the impact of its overseas competitors. "We're always booked up at least a month in advance." The firm also produces art videos that have been shown in a number of museums.

With computer animation software becoming more widely available, most firms have at least one person on staff who knows how to use it. "But," said Bannister, "buying a Les Paul guitar doesn't make you Eric Clapton."

**FRED BERNSTEIN, WHO STUDIED ARCHITECTURE AT PRINCETON UNIVERSITY, WRITES FOR A NUMBER OF NEWSPAPERS AND MAGAZINES.**



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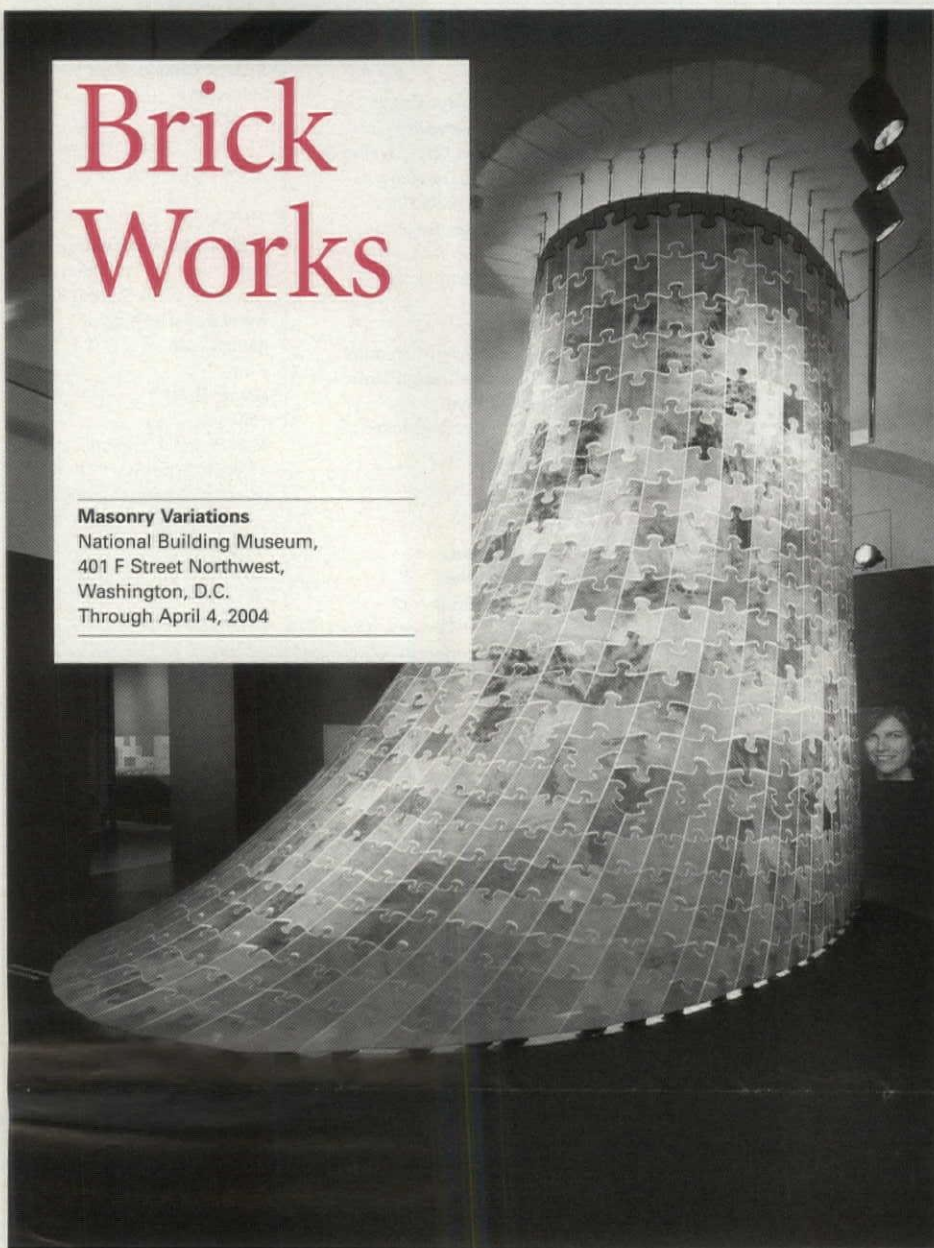
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"An animation confirms things about a space, or opens avenues you didn't think about," said Bernard Tschumi, acknowledging that he increasingly uses animations as a design tool.

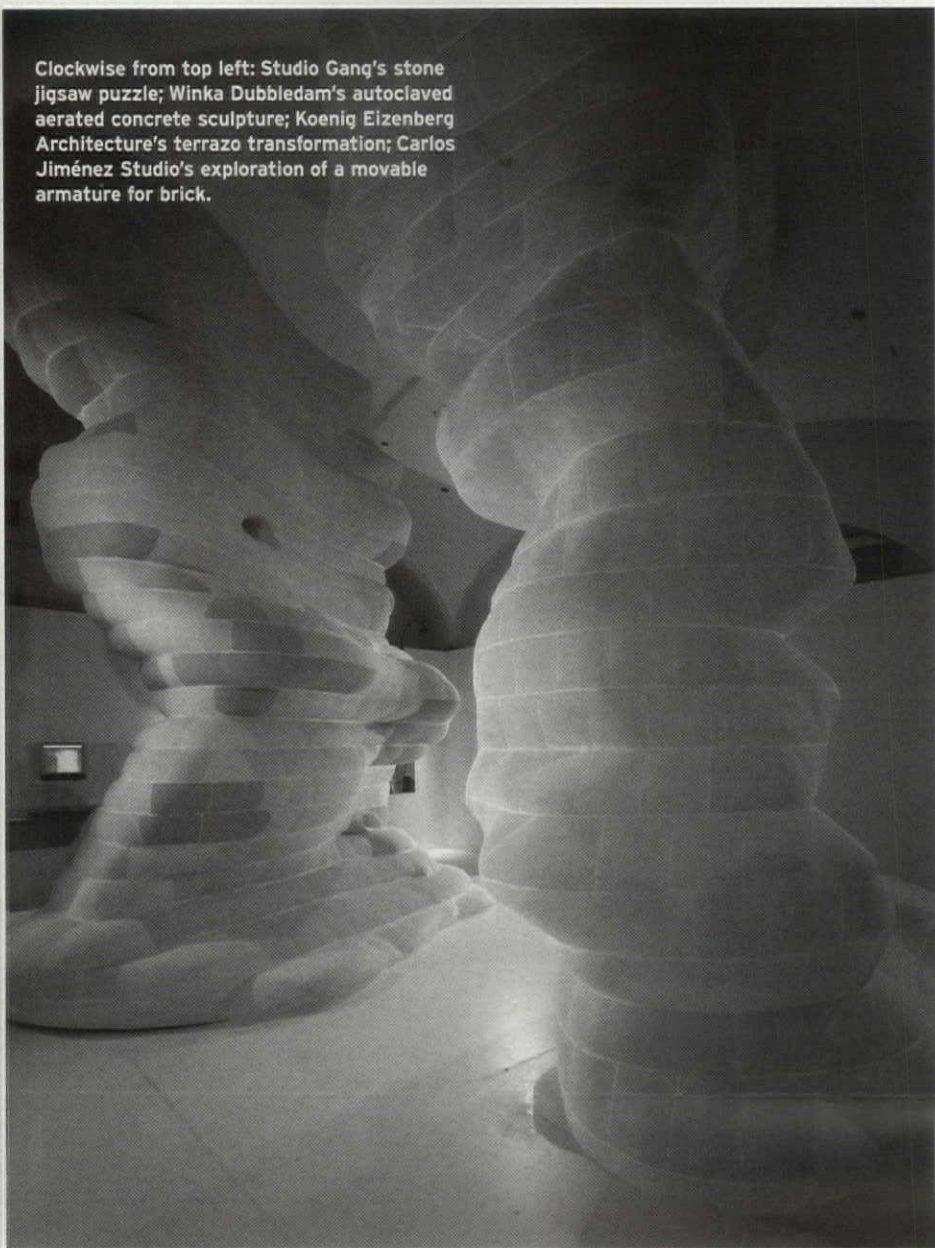


# Brick Works

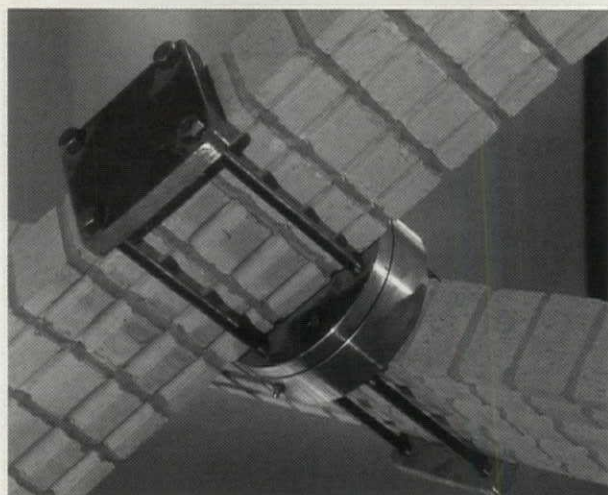
**Masonry Variations**  
National Building Museum,  
401 F Street Northwest,  
Washington, D.C.  
Through April 4, 2004



Clockwise from top left: Studio Gang's stone jigsaw puzzle; Winka Dubbledam's autoclaved aerated concrete sculpture; Koenig Eizenberg Architecture's terrazzo transformation; Carlos Jiménez Studio's exploration of a movable armature for brick.



JIM TETRO / COURTESY NATIONAL BUILDING MUSEUM



The National Building Museum has long grappled with a muddled identity. A visit there could yield an exhaustive study of the history of particleboard as easily as a survey of contemporary architecture. The current exhibition, *Masonry Variations*, however, uses its hybrid identity to great effect. Guest curator Stanley Tigerman paired four emerging architects with a master mason, and each team created a gallery-sized installation using a different material: Jeanne Gang with Matthew Stoke used stone; Carlos Jiménez and J. Keith Behrens, brick; Julie Eizenburg and Mike Menegazzi, tile/terrazzo; Winka Dubbledam and Robert Mion, concrete block.

The show begins with Jeanne Gang's beautiful *Stone Curtain*, a jigsaw puzzle of thin marble sheets hung from the ceiling, unfurling onto the floor like a drape caught in a breeze. Gang, principal of Chicago-based Studio Gang Architects, is the most successful at creating an installation that challenges

expectations of a traditional material while expanding one's notion of its structural and formal possibilities.

Carlos Jiménez's brick installation is nearly as beautiful. Houston-based Jiménez is well suited to the material, having designed many quiet, minimal buildings in brick. Yet his installation is surprisingly splashy. A square of bricks is pierced by light shining through the center holes of varying sizes. A heavy steel frame supports a gyroscope of other squares that cantilever into the gallery, recalling the strange perspectives of M.C. Escher drawings. The steel frame and joinery devices, however, are much more interesting than the brick, so his use of material is less successful than Gang's.

Julie Eizenburg's terrazzo installation is black and glassy on the floor and suddenly rough and rugged as it warps up to the ceiling. The conventional wooden substructure is left exposed. This shift from rough to smooth illustrates the elements that make up terrazzo, but suggests nothing new

about the material, and the whole piece lacks formal interest.

Winka Dubbledam's massive two-part installation is the most formally ambitious. Two bulbous, Michelin Man-like forms made from autoclaved aerated concrete block dominate the gallery and the viewer. Dubbledam, a leader in techno-worship at Columbia, not surprisingly touts the power of the computer. She claims that the forms were somehow determined by sound. This is lost on the viewer, though I saw many people tapping and talking into the piece's

indentations. She succeeded, then, at arousing curiosity about the material, if not clearly expanding the viewer's understanding of what her project represented.

The National Building Museum should be lauded for this exhibition, which addresses its disparate mission while engaging a broad audience. Like P.S. 1's annual *Urban Beach* competition, it is wonderful to see young designers given the opportunity to work through a problem and actually build something.

**ALAN BRAKE IS A DESIGN WRITER.**







CHRIS BARLIEB / COURTESY A.R.A.

*Unplugged Architecture*, a group show presenting new work by Atelier Raimund Abraham (A.R.A.), Asymptote, Winka Dubbledam, Wade Guyton, John Hedjuk, Marjetica Potrč, and Glen Seator, focuses on "the co-existence of the hi-fi aspects of architecture (digital technology and software) with the lo-fi, handmade aspects of the plastic arts," according to curator Max Henry. A.R.A.'s Ocean and Earth Cultural Center (above), currently under construction in Beijing, features a tectonic landscape carved into its concrete block facade, creating a tactile curtain wall.

**Unplugged Architecture**  
Frederieke Taylor Gallery, 535 West 22nd St., 6th Fl., Manhattan. Through February 7

## LECTURES

**JANUARY 20**  
**Daniel Okrent**  
**Great Fortune: The Epic of Rockefeller Center**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.skyscraper.org](http://www.skyscraper.org)

**JANUARY 22**  
**Reimagining the Program**  
Panel: Dan Wood, Frank Duffy, Catherine Ingraham, Reinhold Martin, Anthony Vidler  
6:30 p.m.  
Lighthouse International  
111 East 59th St.  
[www.archleague.org](http://www.archleague.org)

**JANUARY 24**  
**Donald Albrecht**  
**Glass and Glamour: Steuben's Modern Moment, 1930-1960**  
3:00 p.m.  
Museum of the City of New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

**JANUARY 26**  
**Mary McLeod**  
**Charlotte Perriand: An Art of Living**  
6:00 p.m.  
Bard Graduate Center  
18 West 86th St.  
[www.bgc.bard.edu](http://www.bgc.bard.edu)

**Winy Maas**  
**Devices in the Evolutionary City**  
6:30 p.m.  
Cooper Union  
The Great Hall  
7 East 7th St.  
[www.archleague.org](http://www.archleague.org)

## SYMPOSIA

**JANUARY 22**  
**Overlapping Traditions: The Textiles of Finland and Japan**  
Panel: Matilda McQuaid, Yoshiko Iwamoto Wada, Maria Tulokas  
6:00 p.m.-8:00 p.m.  
Bard Graduate Center  
18 West 86th St.  
[www.bgc.bard.edu](http://www.bgc.bard.edu)

**Developers Forum**  
**West Side Story: From Hell's Kitchen to Freedom Tower**  
8:00 a.m.-10:00 a.m.  
General Society of Mechanics & Tradesmen  
20 West 44th St.  
[www.pwcusa.org](http://www.pwcusa.org)

**JANUARY 23**  
**The Finnish-ing Touch**  
Speakers: Judith Gura, Jukka Jalmari Leino, Matthew A. Postal, Charles Stendig  
12:30 p.m.-6:00 p.m.  
Bard Graduate Center  
18 West 86th St.  
[www.bgc.bard.edu](http://www.bgc.bard.edu)

## EXHIBITIONS

**JANUARY 20 - FEBRUARY 28**  
**Chris Burden**  
Gagosian Gallery  
980 Madison Ave.  
[www.gagosian.com](http://www.gagosian.com)

**JANUARY 23 - MARCH 6**  
**Helena Almeida**  
**Inhabited Drawings**  
Drawing Room  
40 Wooster St.  
[www.drawingcenter.org](http://www.drawingcenter.org)

**JANUARY 24 - APRIL 4**  
**Smartwrap**  
**Aleksandra Mir: Naming Tokyo (Part III)**  
Institute of Contemporary Art University of Pennsylvania  
118 South 86th St., Philadelphia  
[www.icaphila.org](http://www.icaphila.org)

**JANUARY 26 - APRIL 24**  
**Harlemworld: Metropolis as Metaphor**  
Studio Museum in Harlem  
144 West 125th St.  
[www.studiomuseum.org](http://www.studiomuseum.org)

**JANUARY 27 - FEBRUARY 27**  
**Computer Graphics and Interactive Media Faculty Exhibition**  
Pratt Manhattan Gallery  
200 Willoughby Ave., Brooklyn  
[www.pratt.edu](http://www.pratt.edu)

**JANUARY 27 - FEBRUARY 28**  
**Lothar Baumgarten**  
Marian Goodman Gallery  
24 West 57th St.  
[www.mariangoodman.com](http://www.mariangoodman.com)

**JANUARY 31 - MARCH 20**  
**Plane and Elevation**  
Art in General  
79 Walker St., 6th Fl.  
[www.artingeneral.org](http://www.artingeneral.org)

## CONTINUING EXHIBITIONS

**THROUGH JANUARY 24**  
**Urban Life: Housing in the Contemporary City**  
**Housing the City: Strategies for Multiple Dwelling in New York, 1830-2003**  
Urban Center Galleries  
457 Madison Ave.  
[www.archleague.org](http://www.archleague.org)

**THROUGH JANUARY 25**  
**National Design Triennial 2003: Inside Design Now**  
Cooper Hewitt  
National Design Museum  
2 East 91st St.  
[ndm.si.edu](http://ndm.si.edu)

**THROUGH JANUARY 26**  
**Dan Dubowitz**  
**3 Sanctuaries**  
Cathedral Church of St. John the Divine  
1047 Amsterdam Ave.  
[www.civicworks.net](http://www.civicworks.net)

**THROUGH JANUARY 27**  
**Matteo Pericoli**  
**Manhattan Within**  
Urban Center Galleries  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**THROUGH JANUARY 29**  
**A Home of One's Own: Affordable Housing in South Africa**  
Municipal Art Society  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**THROUGH JANUARY 31**  
**Superstudio: Life Without Objects**  
Pratt Manhattan Gallery  
144 West 14th St., 2nd Fl.  
**Superstudio: Twelve Ideal Cities**  
Storefront for Art and Architecture  
97 Kenmare St.  
[www.pratt.edu/arch](http://www.pratt.edu/arch)

**Marie Sester**  
**L'Architecture du Paradis**  
The Kitchen Art Gallery  
512 West 19th St.  
[www.thekitchen.org](http://www.thekitchen.org)

**Lynn Geesaman**  
**Color Work**  
Yancey Richardson  
535 West 22nd St.  
[www.yanceyrichardson.com](http://www.yanceyrichardson.com)

**Joe Deal**  
**The Fault Zone & Other Work 1976-1986**  
Robert Mann Gallery  
210 11th Ave., 10th Fl.  
[www.robertmann.com](http://www.robertmann.com)

**History of New York Chinatown**  
Silk Road Mocha  
30 Mott St.  
[www.moca-nyc.org](http://www.moca-nyc.org)

**THROUGH FEBRUARY 2**  
**Mona Hatoum**  
**Artists' Choice: Here Is Elsewhere**  
MoMA  
11 West 33rd St., Queens  
[www.moma.org](http://www.moma.org)

**THROUGH FEBRUARY 7**  
**Unplugged Architecture**  
Frederieke Taylor Gallery  
535 West 22nd St., 6th Fl.  
[www.frederiketaylorgallery.com](http://www.frederiketaylorgallery.com)

**Alvaro Siza**  
**5:50**  
Max Protetch Gallery  
11 West 22nd St.  
[www.maxprotetch.com](http://www.maxprotetch.com)

**Adaptations**  
apexart  
291 Church St.  
[www.apexart.org](http://www.apexart.org)

**Momoyo Torimitsu**  
**Inside Track**  
Deitch Projects  
76 Grand St.

**Joe Zucker**  
**Unzipped**  
Paul Kasmin Gallery  
293 10th Ave.  
[www.paulkasmingallery.com](http://www.paulkasmingallery.com)

**Gilberto Zorio**  
Sonnabend Gallery  
536 West 22nd St.  
[www.artnet.com](http://www.artnet.com)

**THROUGH FEBRUARY 8**  
**Bravehearts: Men in Skirts**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**Robert Olsen**  
**Plane Space**  
102 Charles St.  
[www.plane-space.com](http://www.plane-space.com)

**THROUGH FEBRUARY 14**  
**ROY**  
**X: Recent Architectural Projects**  
Henry Urbach Architecture  
526 West 26th St., 10th Fl.  
[www.huagallery.com](http://www.huagallery.com)

**Joseph Beuys**  
**Just Hit the Mark: Works from the Speck Collection**  
Gagosian Gallery  
980 Madison Ave.  
[www.gagosian.com](http://www.gagosian.com)

**Richard Misrach**  
**On the Beach**  
Pace/MacGill  
534 West 25th St.  
[www.pacewildenstein.com](http://www.pacewildenstein.com)

**THROUGH FEBRUARY 15**  
**Marimekko: Fabrics, Fashion, Architecture**  
Bard Graduate Center  
18 West 86th St.  
[www.bgc.bard.edu](http://www.bgc.bard.edu)

**Strangely Familiar: Design and Everyday Life**  
Heinz Architectural Center  
Carnegie Art Museum  
4400 Forbes Ave., Pittsburgh  
[www.cmoa.org](http://www.cmoa.org)

**THROUGH FEBRUARY 16**  
**Diessen Silver: Modern Design, 1780-1918**  
Neue Galerie New York  
1048 5th Ave.  
[www.neuegalerie.org](http://www.neuegalerie.org)

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**THROUGH FEBRUARY 20**  
**365: AIGA Annual Design Exhibition 24**

AIGA National Design Center  
164 5th Ave.  
www.aigany.org

**THROUGH FEBRUARY 21**

**An Te Liu**  
**Tackiness and Anti-Power**  
**Adam Putnam**  
**Magic Lanterns**  
Artist's Space  
38 Greene St., 3rd Fl.  
www.artistsspace.org

**Chermayeff & Geismar Inc.**  
**Forty Years of Design**

Cooper Union  
Arthur A. Houghton Jr. Gallery;  
Herb Lubalin Study Center  
of Design and Typography  
Foundation Building  
7th St. and 3rd Ave.  
www.cooper.edu

**Rebuilding: A Study**  
**Exhibition of the World Trade**  
**Center Site Proposals,**  
**Commentaries, Responses**

Urban Center Galleries  
457 Madison Ave.  
www.archleague.org

**Recovery: The World Trade**  
**Center Recovery Operation**  
**at Fresh Kills**

New York Historical Society  
West 77th St. and  
Central Park West  
www.nyhistory.org

**THROUGH FEBRUARY 28**

**Collier Schorr**  
303 Gallery  
525 West 22nd St.  
www.303gallery.com

**THROUGH MARCH 6**

**Giuseppe Penone**  
**The Imprint of Drawing**  
Drawing Center  
35 Wooster St.  
www.drawingcenter.org

**THROUGH MARCH 8**

**Pencil: Drawings from the**  
**Collection**  
MoMA QNS  
11 West 33rd St., Queens  
www.moma.org

**THROUGH MARCH 27**

**Diane Arbus**  
**Family Albums**  
New York University  
Grey Art Gallery  
100 Washington Sq. East  
www.nyu.edu/greyart

**THROUGH APRIL 11**

**Ilya and Emilia Kabakov**  
**The Empty Museum**  
Isidro Blasco, Ana Linnemann,  
Juliane Stiegele, Karin  
Waisman, Ross Knight, et al.  
In Practice Projects  
SculptureCenter  
44-19 Purves St., Queens  
www.sculpture-center.org

**THROUGH APRIL 23**

**Jean Prouvé:**  
**Three Nomadic Structures**  
Columbia University  
Buell Hall  
Arthur Ross Gallery  
www.arch.columbia.edu

**THROUGH APRIL 25**

**Significant Objects from the**  
**Modern Design Collection**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**Glass and Glamour:**

**Steuben's Modern Moment,**  
**1930-1960**  
Museum of the City of  
New York  
1220 5th Ave.  
www.mcny.org

**THROUGH MAY 16**

**Corporal Identity-**  
**Body Language**  
Museum of Arts and Design  
40 West 53rd St.  
www.americanraftmuseum.org

**THROUGH JUNE 13**

**Side by Side: Marvin Lazarus**  
**and the Neuberger**  
Neuberger Museum of Art  
735 Anderson Hill Rd.,  
Purchase  
www.neuberger.org

**THROUGH JUNE 27**

**Golden Fantasies: Japanese**  
**Screens from New York**  
**Collections**  
Asia Society  
725 Park Ave.  
www.asiasociety.org

**FILM & THEATER****THROUGH JANUARY 30**

**Fellini! Film Series**  
Solomon R. Guggenheim  
Museum  
Peter B. Lewis Theater  
1071 5th Ave.  
www.guggenheim.org

**UNLIMITED ENGAGEMENT**

*Private Jokes, Public Places*  
(Oren Safdi)  
Theater at the Center for  
Architecture  
536 LaGuardia Pl.  
www.private-jokes.com

**EVENTS****JANUARY 22**

**2004 Outsider Art Fair**  
**Benefit Preview**  
Puck Building  
295 Lafayette St.  
www.folkartmuseum.org

**JANUARY 24**

**Walking Tour: Bell Bottoms**  
**& Leisure Suits: Architecture**  
**of the 1960s and '70s**  
2:00 p.m.  
Park Ave. and 48th St.  
www.mas.org

**JANUARY 25**

**Walking Tour: Brooklyn**  
**Heights and the Brooklyn**  
**Historical Society**  
2:00 p.m.  
Meet at Montague St. and  
Clinton St., Brooklyn  
www.mas.org

**JANUARY 26**

**Rose Fellowship Event**  
5:30 p.m.  
Architectural League  
457 Madison Ave.  
www.archleague.org

**JANUARY 28**

**Walking Tour: Donald Judd:**  
**His Building and His Art**  
2:00 p.m.  
Call 212.935.3960 for details

**JANUARY 31**

**Walking Tour: The Role of**  
**New York City's Regional**  
**Centers in the 21st Century:**  
**Jamaica, Queens**  
1:00 p.m.  
Meet at LIRR Building  
Sutphin Blvd. and Archer  
Ave., Queens  
www.mas.org

**BEYOND NEW YORK****JANUARY 21 -**  
**APRIL 26**

**Ant Farm 1968-1978**  
Berkeley Art Museum and  
Pacific Film Archive  
2625 Durant Ave., Berkeley  
www.bampfa.berkeley.edu

**THROUGH JANUARY 26**

**Frank O. Gehry**  
**Work in Progress**  
California Plaza  
250 South Grand Ave.,  
Los Angeles  
www.moca-la.org

**THROUGH MARCH 1**

**Non Standard Architectures**  
Centre Pompidou  
Place Georges Pompidou,  
Paris  
www.centrepompidou.fr

**COMPETITIONS / AWARDS****Rehabilitate the Historical**  
**Center of Mexico City**

Registration Deadline:  
January 23, 2004  
*Arquine* magazine sponsors  
a design competition for a  
21st-century Center for Artists  
and Students in the Artistic  
Corridor.  
Jury: Ricardo Legorreta,  
Jose Manuel Castillo, Vicente  
Guallart, Javier Guzmán, and  
Javier Barreiro Cavestany.  
www.arquine.com

**Coney Island Strategic**  
**Development Plan Consultant**  
**Services**

Deadline: January 29, 2004  
The New York City Economic  
Development Corporation has  
issued a request for proposals  
from multidisciplinary con-  
sultant teams to complete a  
development plan to re-es-  
tablish Coney Island as a re-  
creational and tourist destination.  
www.newyorkbiz.com

**The Ford Calumet**  
**Environmental Center**

Deadline: January 30, 2004  
A phased design competition  
for the Ford Calumet  
Environmental Center, an  
educational resource on the  
regional industrial, cultural,  
and economic character and  
a base for regional ecological  
research and rehabilitation.  
Designs should be models  
of sustainability.  
Jury: Ralph Johnson, Julie  
Bargman, Marian Brynes,  
Ray Clark, Laurie Hawkinson,  
Brian MacKay Lyons, James  
L. Wescoat, Jr., and Donna  
Robertson.  
www.cityofchicago.org/  
environment/fcec

**Ceramic Tiles of Italy Design**  
**Competition 2004**

Deadline: January 30, 2004  
Sponsored by Assopiastrelle,  
the Association of Italian  
Ceramic Tile Manufacturers,  
and the Italian Trade  
Commission, this competition  
recognizes design excellence  
in projects that feature Italian  
ceramic tile. A trip to Coverings  
2004 (March 23-26, in Orlando,  
Florida) and \$5,000 will be  
awarded in three categories:  
residential, institutional, and  
commercial. Entries may be  
submitted for domestic and  
international new construc-  
tion and renovation projects  
completed between January  
1999 and January 2003.  
www.italytile.com

**Colleges for the Future**

Deadline: January 30, 2004  
RIBA sponsored ideas com-  
petition for e-learning and  
high-tech communication  
learning environments.  
www.ribacompetitions.com

**Northeast Green Building**  
**Awards**

Deadline: February 3, 2004  
Organized by the Northeast  
Sustainable Energy  
Association, this call for  
entries recognizes high-per-  
formance architecture in the  
northeast. Categories include  
residential, educational, work  
place, and student projects.  
www.nesea.org

**2003 Labs for the 21st**  
**Century Student**

Registration Deadline:  
February 9, 2004  
The Labs21 program, a partner-  
ship of the U.S. Environmental  
Protection Agency, the U.S.  
Department of Energy, and  
Public Works Government  
Services Canada, sponsors  
this ACSA competition avail-  
able to students in their third  
year or higher (entrants must  
have faculty advisor). The com-  
petition calls for designs for a  
30,000-square-foot chemistry  
and biology laboratory that  
responds to performance,  
human flexibility, and sustain-  
ability.  
www.acsa-arch.org

**The Wood Products Council**  
**Food Market Competition**

Registration Deadline:  
February 9, 2004  
Sponsored by the ACSA, this  
student competition asks  
entrants to explore the poten-  
tial of wood in an indoor/out-  
door food market. Three cate-  
gories explore different scales.  
www.acsa-arch.org

**IDEA Competition**

Deadline: February 10, 2004  
The Industrial Design Society  
of America sponsors an inter-  
national competition for prod-  
ucts, packaging, furniture,  
environments, and more. The  
jury evaluates the entries on  
five criteria: design innovation;  
benefit to the user; benefit to  
the client/business; ecological  
responsibility; and appropriate  
aesthetics and appeal.  
www.idsa.org

**Landmark East**

Deadline: February 18, 2004  
The East of England  
Development Agency spon-  
sors a competition to create a  
major landmark of sustainable  
and international interest in  
the east of England.  
Jury: Anthea Case, David  
Marlow, Yasmin Shariff, Bill  
Macnaught, Alex Lifschutz, Tim  
Bishop, Simon Loftus, Sir David  
King, and Helaine Blumenfeld.  
www.riba-competitions.  
freeserve.co.uk

**Young Architects Forum**  
**Competition**

Deadline: February 6, 2004  
The Architectural League of  
New York sponsors this annual  
competition for built or theo-  
retical works in any medium.  
Entrants must be out of  
school for a maximum of ten  
years. Students and work for  
academic requirements are  
ineligible. This year's theme  
explores architectural fictions  
in design phases and contex-  
tual relations.  
Jury: Preston Scott Cohen,  
Cynthia Davidson, Michael  
Maltzan, Wendy Evans  
Joseph, Stella Betts, Makram  
El-Kadi, and Eric Lifftin.  
www.archleague.org

**2004 AIA San Francisco**  
**Design Awards**

Deadline: February 12, 2004  
AIA San Francisco, Pacific  
Gas and Electric Company,  
SFMOMA, and Spur sponsor  
this call for entries in the  
following categories: green  
design; unbuilt design; urban  
design; special achievement;  
and design excellence.  
Architecture and interiors are  
eligible. Projects must have  
been completed since  
January 1, 2000.  
www.aiaf.org

**CALL FOR SUBMISSIONS**

Designing for the 21st  
Century 3  
Deadline: February 15, 2004  
Sponsored by the NEC  
Foundation of America,  
Universal Design Consortium,  
and *Metropolis* magazine,  
the Designing for the 21st  
Century 3 conference (Rio de  
Janeiro, December 8-12)  
requests proposals for  
presentations that focus on  
dialogues between developed  
and developing nations, and  
universal and sustainable  
design. Proposals are for pre-  
conference and conference  
exhibitions.  
www.designfor21st.org

**Soane Seminar II: Winter 2004**  
**Architectural Theory in the Time of Sir John Soane**  
**Classicism in an Age of Eclecticism**  
**1800-1850**

Mondays, January 26 - March 8, 2004, from 5:30 - 7:30 P.M.  
Taught by Professor Barry Bergdoll, Professor of Art History at Columbia University  
Classes will be held at a private club on East 69th Street  
New York City

**Sir John Soane's Museum Foundation**

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FAX: 646-654-0089  
Email: soane@mindspring.com



## ARCHITECTURE WITHOUT ARCHITECTURE

### Superstudio: Life Without Objects

Pratt Manhattan Gallery, 144 West 14th St. and Storefront for Art and Architecture, 97 Kenmare St. Through January 31. (Artist's Space, 38 Greene St., closed December 19, 2003.) Catalog, edited by Peter Lang and William Menking (Skira), \$29.95.

Superstudio, one of the most prominent groups of the Italian architectural neo-avant-garde, was founded in December 1966, on the night that the Arno River flooded Florence. Adolfo Natalini, the founding member, and Andrea Branzi, the founding member of Archizoom, were classmates at the University of Florence in the late 1960s, a period marked by student uprisings. Asked to exhibit some of his paintings at a Florence gallery shortly after graduating, Natalini instead teamed up with Branzi and proposed a show titled *Superarchitecture*, which was promoted as addressing "the architecture of super-production; superconsumption; superinduction to superconsumption; the supermarket, superman and supergas"—an indication of the extent to which Superstudio would attempt to include political and economic concerns in their work.

As Natalini worked late at night on a poster for the exhibition, or so the story goes, the river flooded and he retreated up a hill to his friend's house. This friend,

Cristiano Toraldo di Francia, became the other founding member of Superstudio, a design collective that in the next two years would be joined by Roberto Magris, Piero Frassenelli, and later on, Alessandro Magris and, for a brief period, Alessandro Poli. This narrative—of the Superstudio team rising out of the swollen river—has the ring of a superhero tale, and the work of Superstudio, which combines a real desire to unveil the hidden evils of the world with a savvy self-promotional flair, has a distinctly comic-book flavor at times. But many of the issues they grappled with—the rapid encroachment of technology into all facets of life, architecture as a discipline which primarily serves the wealthy and powerful, the desire to reinsert politics into a field enchanted with the possibilities of form and its production—are as relevant now as they were then. For this reason, the three-part exhibition and catalog, *Superstudio: Life Without Objects*, holds great appeal.

The exhibition is on display at the Pratt Manhattan Gallery

and Storefront for Art and Architecture, and until December 19<sup>th</sup>, a third of the show was at Artist's Space. The Storefront exhibition recreates a single installation, *12 Ideal Cities*, originally exhibited at the Galleria Schema in Florence in 1972. The Pratt and Artist's Space portions, meanwhile, each feature multiple projects. The division between the two is not strictly chronological (and in fact, it is unclear precisely why certain pieces are in one gallery and not the other), but Superstudio's two most well-known projects are divided between them: *The Continuous Monument*, a very early project, takes over the Pratt gallery, and *Five Fundamental Acts*, one of Superstudio's last works, dominated Artist's Space.

The catalog reproduces many of Superstudio's projects, and the text combines scholarly essays and reminiscences by the architects. This elusive group, who built very little as a collective and have conflicting accounts of how they worked together, produced mainly rhetorical projects, frequently published as magazine articles. As a result, while the name Superstudio is familiar to many architects, much of their work is difficult to find, making the catalog an extremely useful resource. The various chapters cover Superstudio's history, their interactions with other architects in the 1970s, and the student protests in Florence, among other topics. The essays help elaborate the motives behind the alluring but frequently obscure work

in the exhibitions, and are indispensable to anyone interested in Superstudio or the context that produced it.

*The Continuous Monument*, which makes up a large chunk of the Pratt piece of the exhibition, is a white, gridded surface that its designers proposed would encompass the globe in various forms. The installation is accompanied by drawings of giant opaque buildings sitting opaquely in a landscape devoid of human life. The project represented, for the group, the natural progression of technologically driven, rationalist architecture which they saw as synonymous with imperialism. Throughout their time together, Superstudio's members wrestled with the question of whether all architectural production was, in fact, complicit with imperialistic and oppressive forces.

This concern prompted them to work on projects that dealt more with the consequences and motives of buildings than with their forms, such as *12 Ideal Cities*. The project outlined 12 dystopias, each driven by a relentless search for progress and featuring an imaginative array of repressive technologies. *Twelve Ideal Cities* was initially published as an article in *AD Magazine* in December 1971. Storefront displays photocopies of the article alongside a recreation of its 1972 installation, which consisted of a slideshow accompanied by a reading of the article broadcast through handheld radios attached to the wall.

The project contains apocalyptic visions that are right out of sci-fi thrillers. The first of the 12 cities is essentially the world of *The Matrix*, with each "citizen" in a separate room, strapped into a perfectly molded seat, with an "analyzer" interpreting his or her thoughts and programming the life of the city. Thoughts of rebellion are punished with a 2,000-ton weight descending from the ceiling. This dark scenario was part of Superstudio's attempt to present the terrifying consequences of a technologically determined future, a trope that surfaces frequently in film and literature but rarely in architecture, a profession for which technological development is vital to its existence. In this sense, *12 Ideal Cities* is

not so much an architectural project as an anti-architectural project.

The display at Artist's Space showcased *Five Fundamental Acts*, represented in drawings, photo-collages, lithographs, storyboards, films, and magazine articles. This project, begun in response to an invitation they received to participate in the 1972 MoMA exhibition *Italy: The New Domestic Landscape*, dominated the group's production for several years. Like *The Continuous Monument*, the form of the project is a white, gridded surface stretching over the globe, but unlike the former, the focus of *Five Fundamental Acts* is not the architecture but the lives of the people living in—or more precisely on—it. The photo-collages—visually the strongest part of the project—depict families picnicking on this endless white plane, a girl skipping rope between cacti, and other scenes that evoke a strange dream-world where architecture and nature blur together in the background and the people pop forward.

While some parts of the project—particularly the films, which contain multiple shots of starry-eyed hippies holding hands in green fields and under tents—seem a little lost, aesthetically, outside the 1970s, their mode of artistic production is astonishingly contemporary. Superstudio's members were prescient in thinking of themselves not just as architects but as proposers of grand new visions of the world—visions that may exist as buildings, or films, images, or books. *Life Without Objects* reminds us why OMA does consulting work in addition to design, and why Asymptote designs virtual stock exchanges

and museums: because Superstudio, along with other architectural teams like Archigram and Charles and Ray Eames, reconceived the architect as a multimedia visionary not only capable of but morally compelled to work outside the realm of buildings in order to reshape the way people live.

Unlike many of their contemporaries, however, Superstudio's compulsion to work outside the realm of building was driven by a suspicion of the human impulse to build anything. By the late 1970s, this suspicion had completely overtaken them and the group disbanded. Several of the members, specifically Natalini and Frassenelli, abandoned architecture entirely for a period, turning to anthropological investigations of the relationship between people and objects. *The Life of Zeno*, black-and-white photographs and drawings of a Tuscan farmer and his house, displayed at Artist's Space, is one of these investigations. It serves as a kind of coda to the show, a response to the title, portraying a simpler life and suggesting how to live without objects.

But it's not necessary to abandon architecture altogether in order to find relevance in Superstudio's initial questions—about how our enchantment with architectural objects (and the technology that produces them) can veil oppressive practices, and how, in unmasking these processes, architects can contribute to making the world a better place.

**SARA GOLDSMITH HAS WRITTEN FOR METROPOLIS AND MBA JUNGLE. SHE IS PURSUING A MASTER'S DEGREE IN ARCHITECTURE AT COLUMBIA UNIVERSITY.**

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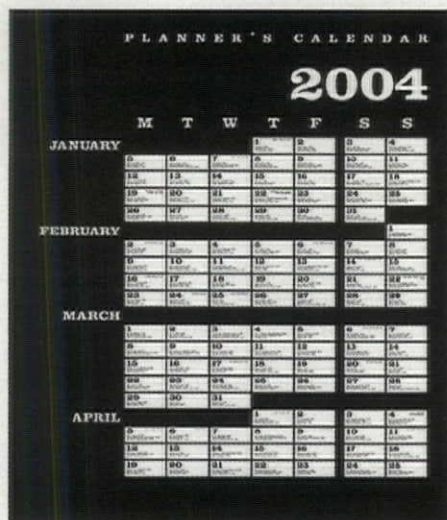
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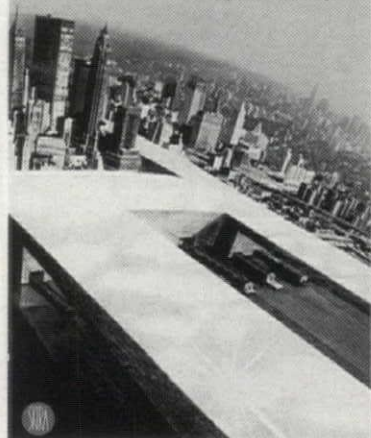
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I viewed the new film *My Architect* by the documentarian and illegitimate son of Louis I. Kahn, Nathaniel Kahn, with the requisite respect mixed with strange fascination (what architect has the time to juggle three households with an active practice and full-time teaching load?). I must confess that what stuck in my mind long after the sentimental heartstrings had been tugged, was the fact that Louis I. Kahn, world famous architect and iconoclastic genius, was \$500,000 in debt at the time of his ignoble death in the bowels of Penn Station in 1974. A HALF A MILLION dollars! In 1974! Even now that seems like an awful lot of money. Taking inflation into account, that would be equivalent to over \$2 million today! I found myself wondering how someone of such stature could

find himself in that kind of bad business predicament. Some recent events might provide a clue.

Last year, with much fanfare, the LMDC announced a design competition for the redesign of the World Trade Center site, arguably the commission of the century. A distinguished jury of peers and other professionals selected some of the world's most famous architects to participate in the design study (officially it wasn't a design competition, but don't tell that to Daniel Libeskind) for the princely sum of... \$40,000. I have a small design practice (as many of us do), and it takes that amount each month just to keep the shingle hanging out. It was rumored that Daniel Libeskind spent \$500,000 (in 2002 U.S. dollars) to produce his proposal. One can only imagine that Lord Norman Foster outspent the

entire field by a factor of three. The obvious disconnect between the \$40,000 paid versus the goods delivered enabled then-LMDC Chairman John Whitehead to boast publicly at the LMDC board meeting just before the unveiling of the schemes, "We are certainly getting a very, very good return on our small investment." What is wrong with this picture? If we accept the reality (which I do) that there exists an intractable star system in the architectural profession, then shouldn't the "talent" command Hollywood-style compensation for their efforts?

And here we go again. The NYC2012 Olympic Committee recently issued a RFP (brought to you by former LMDC vice-president Alexander Garvin, in a reprise of the WTC site competition, er, design study) to architects for a design study (*not* a

competition) for the Olympic Village at Queens West. Not surprisingly, the talent flocked to the casting call: Steven Holl (not selected), MVRDV, Zaha Hadid, Henry Smith-Miller and Laurie Hawkinson, and Thom Mayne, among others. They will now be entitled to create elaborate schemes and models and proposals for the sum of... \$50,000 each. I sense a dangerous precedent. If these architects truly are the talent, shouldn't their participation be coveted enough that they be enticed to create proposals for this \$1.5 billion study with at least a six-figure compensation? Is it a good thing for the rest of us that someone is getting Zaha at a deep discount?

No. And this is why the competition mentality that architects embrace is keeping our "art businesses" (Warhol's term) from

succeeding. Something's got to give and for me it's the idea that we are competitive talents, not a collective, when it comes to the pursuit of commissions.

Unfortunately, Garvin and others have caught on to a simple fact (and it sure helps their business plans) that architects, even famous ones, are willing to work for next to nothing, especially when the project is "important." Somehow we must begin to regain the value of what we produce (perhaps "boycott" this particular Olympic event, as Robert A. M. Stern wisely chose to do), or else risk more than our art businesses. We risk being treated with as little care and respect as a Kmart BlueLight Specials.

**CRAIG KONYK IS PRINCIPAL OF KONYK AND ADJUNCT ASSISTANT PROFESSOR OF ARCHITECTURE AT COLUMBIA UNIVERSITY.**

## THE NEW SCRUTINY

Seemingly gone are the days when an ardent student of architecture could wander into landmark buildings to see and learn from the art of past masters. In October, an article in the Nova Scotia journal *Transcript* relates what happened to Steven Mannell when he walked into the lobby of Pietro Belluschi's 1948 Commonwealth Building in Portland, Oregon, to experience one of the first examples of the modern glass box. Within minutes, security guards with guns in hand escorted him out of the building. Imagine their justification—a lone figure loitering without appointment! The fact that Mannell, architecture professor at Dalhousie University, has a professional interest in the building cut no ice with the guards. As he recounts in the article, they wouldn't even let him stand on the sidewalk. He goes on to comment that since 9/11 access to information about thousands of federal and high-profile buildings in North America has changed, and that the U.S. government has placed blanket restrictions on access to previously publicly available spaces. Not only is the information about buildings increasingly censored, but students appear to be censoring themselves, hesitating to seek out plans from architectural archives for fear of looking suspicious. News stories and experiences like Mannell's have given them reason to believe that documenting architectural landmarks can land you in hot water.

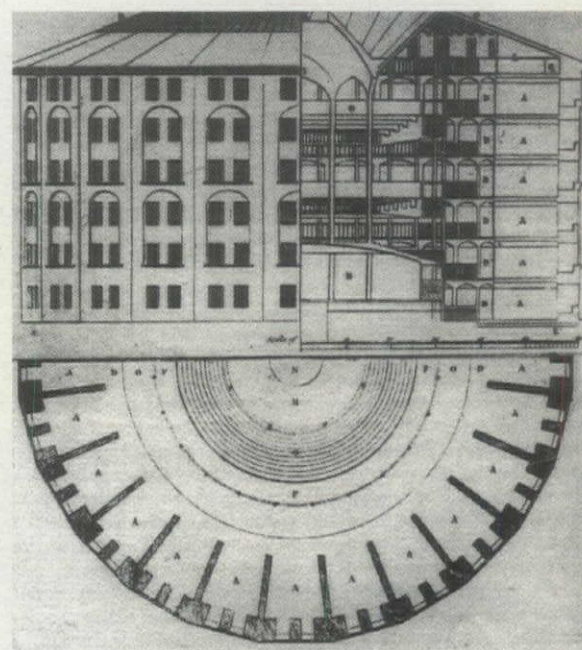
All this begs the question of how to balance concerns for security and liberty without tipping the scale toward an unreasonable level of control and paranoia. Nowhere is this more apparent than here in New York City, which has had its climate control set to a permanent high since 9/11. Tourists are forever firing off cameras and loitering with intent to stare at most of the city's sights, any of which could be deemed worthy of inclusion on some loony terrorist list. Case in point: When Al-Qaeda suspect

Ramzi Binalshibh was arrested in Pakistan, his laptop contained photos and descriptions of the Brooklyn Bridge and the Statue of Liberty. Student project? Tourist memorabilia? Probably not!

It must be said that security efforts have achieved a remarkably high degree of transparency. Except for during massive public events like presidential visits and parades, most of us assume that, most of the time, no one is looking. Just how far this is from the truth lies in the fact that New York City is the most monitored in the country, with no less than 7,200 surveillance cameras, according to *Wired* magazine. (England, however, leads the world with 1.5 million police surveillance cams. The average British citizen is being caught on tape every five minutes). But surveillance is gradually becoming accepted as a part of daily life. Grainy cam shots have been absorbed into the language of mainstream films, television shows, and websites, often used to emphasize that the protagonist is somewhere he or she shouldn't be and that we are watching things we shouldn't, whether in Baghdad or Paris Hilton's bedroom. It's part privilege and part trespassing.

Surveillance can be benign voyeurism or more pernicious, along the lines of Jeremy Bentham's famous Panopticon. How do we know if the cameras are fake or not, and what chances are we willing to take? The city has become a vast department store or Las Vegas casino, and we take it all in stride. From ATM machines to convenience stores to reality TV shows—we are tolerant of being watched (indeed, some of us encourage it!). Just after 9/11, the Pentagon's Defense Advanced Research Projects Agency, or DARPA, launched the Total Information Awareness project, aimed at developing advanced data mining and information discovery tools to allow it to track the general public's activities and report on suspicious terrorist-like patterns that might emerge. The project was renamed the Terrorism Information Awareness program in May 2003, to eliminate any Orwellian overtones (the logo was also changed, with a simple swish of type replacing its old image of a single unblinking eye). Meanwhile, security agents might soon be wielding technology such as facial-recognition software and artificial intelligence that can predict if a person's movements fit a known criminal pattern. Does one have to be paranoid to see the convergence of all these technologies? Will these technologies make our daily lives safer or will we be continually looking over our shoulder, wondering who is watching us and why?

Bob Balke, principal of Thompson Ventulett Stainback and Associates, an architecture, interior design, and planning firm in Atlanta, recently told *Southeast Construction* magazine, "Architects have always had to design a building as if it's on fire. Now you have to think



The outside world is becoming more like Jeremy Bentham's Panopticon (above), where prison inmates never knew whether or not they were being watched.

about how to prevent the bad guy from getting in [and a building] needs to resist a blast in terms of [both] structure [and] skin design, so that while the skin may be beyond repair, it still won't shatter so that it devastates the people inside."

In order "to prevent the bad guy from getting in," there must be a way to determine who the bad guy is. And this responsibility has been increasingly shunted onto architects. Maya Lin's public art project for the new U.S. Federal Courthouse in Miami is a massive earthwork that doubles as a security perimeter. An undulating landscape that's over 60,000 square feet, it holds allusions to magnetic fields, in the sense of both attraction and repulsion. Is this the future dual identity of architects—as builders and security providers? We have to slow the bad guy down long enough to determine if he's a bad guy and then take the appropriate action. We are now in a state of what Paul Virilio has called "scientific and technological preparation," or "the war for preparation for war." How ironic that the quest for "liberty" has put liberty itself at its highest risk.

**KEITH JAMES IS A PERIPATETIC DILETTANTE IN THE TECHNOLOGICAL ARTS.**

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