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 protege, Thomas Phifer, won for two of his projects: the Taghkanic House in Hudson Valley, New York, and a Steelcase modular prototype.

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.

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

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 over its design, cost, location, and whether it would memorialize only Jews or include 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 publicly 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 60th anniversary of the end of World War II.

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 charming 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...
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 offered sustained, serious criticism—and, equally, of editors and writers who are willing to tackle tough 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 raffles you (Protest), or what turns you on (Fetish). We look forward to hearing from you.

WILLIAM MENKING AND CATHY LANG HO

DON’T SCAPEGOAT THE BUILDING

Congratulations on launching the new Architect’s Newspaper. 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.

Kudo 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 LMC and to Governor Pataki.

GIORGIO CAVALLERI, FAIA

GROUND UP ZERO

We appreciated the editorials in your 12.8.2003 issue regarding the World Trade Center Memorial debate. 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 compe­tion, with its goals delineated in ways so many have suggest­ed they should have been on September 12?? Then political­ly strong but poetically lacking punts 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

AIA HONORS BEST IN THE NATION

continued from front page

office building in Grand Rapids, Michigan. Pfifer 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.

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

Weiss/Manfredi Architects won for its pro bono design of the library at PS. 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 win three honor awards this year. Seattle’s Olson Sundberg Kundig Allen Architects was the only other firm besides Pfifer 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 withstand 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. CAZAREZ

Weiss/Manfredi’s award-winning library at P.S. 42, Pentagram assisted with graphics.
"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 Aking 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 Lifestyle 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 Lifestyle 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 28th 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 ignoble wrist-slap with "I guess it just forgot." The "K" 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 "unex-

aving recipients a "successful healthy experiential year" (wouldn't an "unex-

pensive") that this designer should not write!

A) While the sentiment seems right, when viewed in Narcissus' light, 'tis not) blobmeister also proclaimed "I want to love all the time, / Love everyone cally bankrupt, / There is a single human race," the uncannily self-aware (or

impact on the future, / The rebirth of time and space, / We are not aestheti-

poe poem entitled

morphic"

y now in talks with two non-gov-

architectural aid for humanitarian causes, is

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-

ermal 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 with the subject header "Iran Earthquake."

DEBORAH GROSSBERG

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SOLUTIONS FOR EMERGENCY SHELTER SOUGHT IN IRAN

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 26th earthquake that, according to a United Nations assessment team, claimed 28,000 lives and leveled 80 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-

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DEBORAH GROSSBERG

BUILDING PERMITS UP—THEN DOWN—IN 2003

Construction permits in the five boroughs experienced a bumpy ride last year. With only 6,385 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. 00

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• $10 million to 25 million
• $25 million and above

...
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 gauntlet 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 irascible 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 42nd Street Cora Cahen are also along for the ride as "resources" for the team. Originally—as with the runner-up team—the architect was to head the group for $1.25 million—unwieldy 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 final presentation to the GIPEC board, there was concern that their ideas were heading in too much of an "arty" direction; several key 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 the team's final presentation to the Board. 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.THEHATLITHRAPORT.COM, A WEB-BASED COMMERCIAL REAL ESTATE NEWS SOURCE.

In the final presentation of a once-independent island, there was concern that ideas were too "arty."
The Centre Pompidou to Build New Branch in Metz

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 Clerier (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.

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 (PDIMC), 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, resulting in a jump in claims. Though not required by law, the vast majority of architects insure their practices, according to Jones, at the national insurance average. "An architect's excise is justified since there's been no change in the number of claims filed."


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.

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. Graham 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 PS.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.


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.

For information and tickets visit japansociety.org or call 212-752-3015

Participants include:
Fumihiko Maki
Shigeru Ban
Jun Aoki
Richard Gluckman
Hitoshi Abe
Shuhei Endo
Takaharu Tezuka
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THE BEATEN PATH
Governors George Pataki and James McGreevey have announced that on January 22nd, 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 DJM + 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 LaTourrette, 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 52nd 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.

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

Top Architecture Programs
1 Harvard University (Masters)
2 University of Cincinnati (Bachelors)
3 Cornell University (Bachelors)
4 Rhode Island School of Design (Bachelors)
5 University of Oregon

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

The listings also include a directory of accredited programs and national salary estimates.

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 faring 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.

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 12th auction. More than half of the sum poured in at the 11th 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 Krucek, John Vinci, and Joseph Antonovich also donated to the cause. The modern 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 20th-century design, was the sale of a window from Frank Lloyd Wright’s Martin House in 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 29½- by 29½-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, and $400,000, was left unsold.

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 6th and 7th Streets, now occupied by the school’s two-story Hewitt Building. Mayne was selected over Zaha Hadid, Rafael 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.
The winning design recalls the classic British garden with its hedges, topiaries, and formal flowerbeds.

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 Gormley, all Brits, in winning the commission.
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.
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 dbox, referring to the Ground Zero memorial designer Michael Arad. "When he comes back, we'll have five days to do the animation. I'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, 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 we 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 and realistic as the images that have been used for entertainment and advertising."

Said Bannister of dbox, "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.
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 17th 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 14th 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-20th-century photographs of Julius Shulman and, going further back, the 18th-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. ("I feel 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.

"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.
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 Jimenez 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 Jimenez’s brick installation is nearly as beautiful. Houston-based Jimenez 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 PS. T’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.
Unplugged Architecture, a group show presenting new work by Atelier Raimund Abraham (A.R.A.), Asymptote, Winka Dubbedam, Wade Guyton, John Hedjuk, Marjetica Potr, and Glen Scatur, 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.

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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, Cristiano Toraldo di Francia, 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 organized as a manifesto for what became known as “the architecture of super-production; superconsumption; superinduction to superconsumption; the supermarket, superman and supergigs”—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, Superstudio for Art and Architecture, and until December 19th, 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 where 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 collaboration with each other, and their time together, their most well-known projects are divided between them: 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 pinicking 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 one in 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 posers 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, conceived 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 buildings 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 Frassonelli, abandoned architecture entirely for a period, turning to anthropological investigations of the relationship between people and objects. The Life of Zen, black-and-white photo-collages 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 codas 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, architecture can contribute to making the world a better place. —Sara Goldsmith is a Visiting Associate Professor of Architecture and Urban Design at Columbia University.
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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 $560,000 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—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. If he connected based on the $40,000 paid versus the goods delivered enabled then-LMDC Chairman John Whitehead to boost 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 it exactly that architectural competitions do? 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, or design study) to architects for a design study (not a competition) for the Olympic Village at Queens West. Not surprisingly, the talent flopped to the casting call: Steven Hoff (not selected), MVRDV, Zaha Hadid, Steven Holl-Smirne 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 business" (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 business. We risk being treated with as little care and respect as a Kmart BlueLight Specials.

CRaG KOnK IS PRINCIaL OF KONYK AND ADJUNCT ASSISTANT PROFESSOR OF aRChITECTURE AT COLUMBIA UNIVERSITY.

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Ramiz Binalishvili 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 became Las Vegas, 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 program, 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. Computer crime has also changed, with a simple switch 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 Ventulet 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..."