The project to transform the 2,200-acre Freshkills landfill into a massive public park is slated for a round of public meet­ings in March. In the four months since the winner of the open competition—New York’s Field Operations—was named, its designers have been refining their original scheme in response to discussions with city officials and their growing familiarity with the site, according to Candace Damon, a partner with Hamilton, Rabinovitz & Aschuler, the city-appointed agency handling outreach for the project. Discussions have focused on establishing priorities about which areas of the site to develop first, how to improve access to and within the site, and a continued on page 4

Design to Transform Former Landfill Opens to Public Hearings

Fresh Scheme for Freshkills

In the aftermath of the World Trade Center attack, small, spontaneous memorials began appearing throughout the region and indeed, all across the country. None captured as much attention as the memorial on the actual Twin Towers site, but now that Michael Arad and Peter Walker’s Reflecting Absence has been unveiled—along with designs for the site plan, Freedom Tower, transportation hubs, traffic schemes, other key elements surrounding the actual site—other 9/11-related design projects might start getting some attention of their own.

Frederic Schwartz and Brian Tolle’s Portrait of Hoboken is an open steel structure that gives visitors views of lower Manhattan and Hoboken at various levels.

Few newspapers and TV stations took notice when the Hoboken September 11th Memorial (continued on page 2)

England may be losing yet another important architectural archive to North America. Harvard University is negotiating with Peter and Alison Smithson’s children to acquire the archives of the cofounders of Team Ten and godparents of English Brutalism, who are currently being remembered in a retrospective at the Design Museum in London.

The move of the Smithson archives highlights an ongoing dilemma for British architectural patrimony: Most of the major English institutions devoted to architecture or design do not have space for collections. For this reason, scholars must travel to North America, not England, to conduct research on Cedric Price, James Sterling and Michael Wilford (whose archives are housed at the Canadian Centre for Architecture in Montreal), or Reyner Banham (the Getty in Los Angeles). The Smithsons are the latest but probably not the last important English architectural archive to leave its homeland. Dennis Crompton, who has been seeking a home for the Archigram archives, claimed that even those English organizations that are willing to house collections want work to be donated. But with museums in Europe and the United States—not to mention private collectors—now willing to pay large fees for important architectural drawings and models there is little chance that this collection will stay in the U.K. Scholars would like complete archives placed in single institutions, but just as single art works are scattered around the globe, this may be exactly what is happening to the works of historically important architects.

In 2003 the Royal Institute of British Architects formed an alliance with the Victoria and Albert Museum to provide the space for important architectural drawings but so far have not had the funds to keep the country’s architectural heritage in its home. The National Building Museum in Washington, D.C., was created by Congress in part to be a repository of American architectural archives, but never acquired any important collections due to lack of funding.

All eyes will be on the Cooper-Hewitt National Design Museum on March 5th when the long-anticipated exhibition on Christopher Dresser opens. Shock of the Old: Christopher Dresser’s Design Revolution is the first significant museum retrospective on the 19th-century British proto-industrial designer. It’s also the first show fully initiated and developed during Paul W. Thompson’s three-year-long directorship of the museum and as such it will be closely scrutinized.

An article in the December 22, 2003, edition of The New York Times stirred up speculation about the museum’s mission and leadership. Concern focused on two issues: an abnormally high staff turnover (in the past two years more than 50 staffers have made their exits through those Babb, Cook & Willard doors) and an erratic exhibition program (several exhibitions have been cancelled and the National Design Triennial was extended for five months). Despite a considerable amount of rumor-mongering, there are legitimate queries about the grand vision that guides the acquisition and custody of more than 250,000 of the nation’s design objects, the interpretation of design for the general public, and the ways in which resources are made accessible for scholars.

“We’re trying to explain to the world that design is a huge subject, just give us time and we’ll try and ... continued on page 4
Not since the high-flying John Lindsay Administration in the 1960s has New York City seemed poised to engage design as public policy. The Queens Museum (discussed in our 2.04.2004 issue) and an open competition for new streetlights (deadline March 12) are heartening attempts of the city (both are sponsored by the Department of Design and Construction, or DDC) to raise the bar of design in the public sphere.

We have noticed that Mayor Bloomberg talks about design all the time, and not just with regards to the World Trade Center. Further, he has assembled a design-sensitive inner team that gives us reason to hope that New York's public works might at last receive the sort of design attention that is lavish on its private worlds.

He appointed Amanda Burden as Director of the Department of City Planning (she was made a member of the City Planning Commission by David Dickens) and last month named architect David Burney, who had such a strong record at the New York City Housing Authority, as Commissioner of the DDC. And the Mayor's office is pursuing an East River Waterfront plan that has Richard Rodgers and SHoP analyzing how to create a pedestrian esplanade or greensward along the city's eastern waterfront.

It's still too early to tell whether or not Bloomberg's administration has earned comparison with that of Lindsay, who in 1967 created the Housing and Development Administration to rethink Robert Moses' "towers in the park" model of public housing, and around the same time established the Urban Design Group, the nation's first government urban design agency. Bloomberg's initiatives seem heavily focused on a gentrified Manhattan, and lean toward large real estate projects (like the proposed new Jets stadium on the West Side). It's debatable whether these projects will benefit the entire city, or just the large real estate interests that seem to be behind every large city project. Only time will tell.

Here's another time-sensitive subject: Your subscription. Many of you have been receiving The Architect's Newspaper as part of our promotional launch but soon, much as we hate to, we will start to see to be behind every large city project. Only time will tell.

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LIBESKIND CAN'T MEASURE UP

After watching much of his control over Ground Zero slip away, we hear Daniel Libeskind may have recently had trouble seeing his audience. Speaking at last month's unveiling of Santiago Calatrava's proposed Lower Manhattan transit hub, organizers apparently neglected to provide the frisky, pint-sized designer with what's become his equivalent of a child booster seat: a height-lifting wooden box that's hoisted him up to the podiums of prior WTC-related affairs. "You just saw this little head peeking out," gasps one bemused onlooker. "It was the ultimate indignity." Referring to a synchronous video projection, another adds: "They had to readjust the camera angle so it looked like he was seeing over the podium—but he wasn't." However, better views may soon be available at Libeskind and wife Nina's new Tribeca loft, which we've learned is nearing completion with a living room that will look out onto the planned Freedom Tower. "But that's not the reason they're moving there," insists the house's designer, Alexander Gorlin. "They wanted to be within walking distance of their [Rector Street] office."

COOPER-HEWITT’S STRANGE INTUIT

For the price of a house in much of the U.S., you can get a new reception desk at the Cooper-Hewitt. We've learned the federally funded museum—which whose recent budget woes led to the cancellation of several shows—spent no less than $159,000 on its new admissions desk (installation included). Its spokeswoman assures us that the circular metal and glass counter's predecessor wasn't ADA compliant and that its replacement, which she says was complicated to install in the landmarked building, was properly submitted to a three-way bidding process. (Note to designers and contractors: reception desks for public institutions may be a good business to branch into.) Meanwhile, the museum is trying to tackle its grumpy workers and that it recently planned a staff karaoke night and organized outing to see The Last Samurai, both of which, alas, were later cancelled. No word on whether this was because no one turned in their parent permission slips.

DESIGN WITH MORE REACH

Less than a year after it launched its first New York store in SOHO, we hear Design Within Reach will open its fourth area showroom on 62nd Street at Madison Avenue (two others are in the Meatpacking District and Brooklyn Heights). The new uptown space, which we're told is scheduled to open in May (in time for ICFF), is part of a continuing breakneck expansion that's expected to see over a dozen more outlets nationwide this year.

CONFERENCE TAKE OFF

It sounds like Pasadena's Art Center College of Design is still frantically trying to finish the converted aviation facility—which once housed wind tunnels for Boeing, McDonnell Douglas and CalTech—that will host its inaugural Design Conference beginning March 18. "They're on a very tight deadline," acknowledges conference organizer Chee Pearlman, "and will probably be working down to the wire." In its first installment, the conference—which some have already speculated is poised to compete with the legendary but struggling Aspen Design Conference—will feature a brainy roster of speakers from Seagate inventor Dean Kamen, Nobel laureate David Baltimore, and Dutch designer Hella Jongerius to architects Greg Lynn, Thom Mayne, and Frank Gehry, who will be unveiling an as-of-yet undisclosed new project (but we can guess what it might look like). Those who tend to space out at such gatherings will be tickled by Jet Propulsion Laboratory head Charles Elachi, who we've learned will be toting along full-scale prototypes of NASA's Mars rovers.

LET SLIP: ARCHEN@ARCHPAPER.COM
Fresh Scheme for Freshkills continued from front page and concrete timeline for the entire project.

Field Operations is now working to complete Fresh Kills End Use Master Plan, which will be presented in a series of public meetings that are aimed at soliciting community input. "The Master Plan will provide a strategic blueprint for the creation of a scenic, ecological, and recreational amenity on Staten Island that will benefit local residents and all who visit New York," said City Planning Director Amanda Burden. Field Operation's principal James Corner added, "It is extremely important that public works project the size of Fresh Kills undergo as broad and comprehensive public outreach effort as possible. This is important not only for the incorporation of public needs, desires and feedback in the masterplanning and design process, but also because the project will inevitably need substantial public support, champions, and stewards to ensure its long-term success."

In the March meetings, attendees will break into work groups to mull over the plan and make suggestions.

In Mayor Michael Bloomberg's State of the City address last month, he noted that the transformation of Fresh Kills—once the country's largest trash dump—would result in the nation's largest park, far surpassing the 843-acre Central Park, which was created 150 years ago. For updates on meeting dates, go to www.nyc.gov/freshkills.

ALEX DAVIDSON

Fresh Kills park will include vast natural areas, sports fields, lakes, trails, and markets (below).
A rezoned Greenpoint and Williamsburg would allow new low-scale buildings near the neighborhoods, and mid- to high-rises near the water.

Brooklyn Office, "We analyzed every inch of every block to fine-tune our plan," which she characterized as "a crazy quilt of zoning."

Affordable housing advocates figure prominently among the scores of community groups now mobilizing for action. Families in both neighborhoods have median yearly incomes of about $27,000, compared to the five boroughs' average of $38,000, according to Leena Shambag of Pratt Institute Center for Community and Environmental Development (PICCED). The rezoning proposal offers opportunities for affordable housing under Mayor Bloomberg's New Housing Marketplace plan. Myer advised that waterfront developers apply for "80-20" bond financing which requires that 20 percent of units be affordable. Cathy Herman of housing advocacy group Los Sures thinks the city could go further: "We would like to see 40 percent of housing units on private land and 50 percent on city-owned land designated as affordable housing." Said Joe Weisbrod of Housing First, "City Planning hasn't looked into any of the standard zoning requirements that promote affordable housing."

The height and bulk restrictions on waterfront developments constitute further points of contention. The proposal limits massing along the neighborhood edge to the tallest existing buildings in the area, six-story loft conversions. But John Conaty of Standard Architects, a Williamsburg firm, reads the requirements differently: "City Planning is proposing mega-buildings—65 feet tall along the neighborhood edge, 350 feet tall on the riverside, 600 feet long, and 200 feet wide—that will block off views and access to the waterfront." Brad Lander of PICCED echoed the sentiment, "A wall of skyscrapers is not exactly welcoming to the community."

Open space is another contested territory. Greenpoint and Williamsburg currently have open space ratios (OSR) of 0.5 acre per 1,000 people. The rezoning proposal will increase the OSR to about 0.6—an improvement that is still well short of City Planning's general recommendation of 2.5. The current OSR is 1.5 in Brooklyn, and 3.5 in the five boroughs.

Much of the open space would be located along the waterfront but parks advocates question the workability of a continuous waterfront park developed by private owners. Under the proposal developers will be required to create a publicly accessible section of waterfront park if and only if development occurs. Myer agreed, "It's impossible to know how long it will take to make the waterfront park continuous, but sections will be viable soon, and the infrastructure will be in place to capitalize on development when it does occur." Joseph Vance of the Greenpoint Waterfront Association for Parks and Planning doubted that funds for the rest of the new parks will materialize if NYC2012's bid for the Olympics falls through, but Myer insisted, "The city's commitment is there regardless of the Olympics."

Gillespie, like many, is fearful that the city's plans will advance before the community's concerns are addressed. Part of the motivation for uniting the area's numerous action groups is to hire planning professionals to draft alternate plans before the city's proposal enters the Uniform Land Use Review Process, a seven-month public review procedure which, according to Myer, will start by later this spring. For its part, the Department of City Planning has conducted and scheduled a number of public hearings to receive feedback on its plans.

DEBORAH GROSSBERG

COMMUNITY GROUPS UNITE IN RESPONSE TO GREENPOINT-WILLIAMSBURG REZONING PROPOSAL

ZONE DEFENSE

The New York City Department of City Planning's Greenpoint-Williamsburg Rezoning proposal, introduced to the public in June 2003, has inspired Brooklyn's vast number of neighborhood groups to coordinate efforts. The as-yet-unnamed grassroots planning association met for the first time in January. Members agree that the rezoning proposal will be beneficial for the rapidly gentrifying mixed-use neighborhood, but are concerned in particular about some of its guidelines for affordable housing, height and bulk restrictions, and open space creation. Said Peter Gillespie, one of the instigators of the new association and founder of Neighbors Against Garbage, "We want this organization to reach out to businesses, churches, political representatives, community boards, artist organizations, and manufacturers."

The rezoning initiative would mix medium- to high-density residential districts (rated R6 and R8) along the waterfront, which is now zoned for manufacturing. Along the river, buildings could rise to 15 and 35 floors, with lower six-story developments closer to neighborhoods. Said Regina Myer, director of City Planning's
PIER WITHOUT PEER

When is a waterfront pier not a pier? When it's an island—like the one Pier C Park In Hoboken features a native plant palette and links to a circular volleyball court.

Three New Projects in South Bronx

Mathews Nielsen Landscape Architects will work with the New York City Economic Development Corporation, Sustainable South Bronx, and The Point CDC to design South Bronx Greenway, a new waterfront greenway through Hunts Point and Port Morris neighborhoods. Also in Hunts Point, Mathews Nielsen will work for the EDC with Urbilantes Associates to improve streetscapes and signage and will work with the Gaia Institute to develop a sustainable greenway corridor leading to the Bronx River along Lafayette Avenue.

Man Jailed for Defrauding Lmdc

On January 22, Allen Klein, a 30-year-old British citizen, was sentenced to six months in prison for defrauding the LMDc's Residential Grant Program. To obtain a Two-Year Commitment-Based federal grant, Klein certified in his application that he lived and intended to continue living in lower Manhattan. After being approved for $12,000 in grant money, Klein relocated to Florida. The LMDc suspected Klein no longer lived in Manhattan when his grant checks were returned.

Vitra U.S. Names New Ceo

Vitra announced the appointment of Guy Geier as the new Chief Executive Officer of Vitra, Inc., U.S. Trained as an architect and space planner, Geier worked in management with architectural and design firms for over 20 years. He was the president of the Hillier Group's New York architectural practice and in 2002 joined NBBJ as principal in its New York office.

Armory Makeover

The Armory Track and Field Center at the 16th Street Armory in Washington Heights opened a new Hall of Fame and Learning Center designed by New York's Lee H. Skolnick Architecture + Design Partnership. In addition to over 15,000 square feet of exhibition space, Skolnick's $5.5 million design includes restoring the exterior and interior of the historic structure, built in 1909 as a National Guard training center. The Armory became a sports venue in the 1920s and was converted to a homeless shelter in 1994. Today, it serves as a community center, a technology and learning center, an Olympic-quality training and competition venue, and a shelter for 200 homeless men.

David Burney Leaves the City's Housing Authority to Lead Dept. of Design and Construction

In January, Mayor Michael Bloomberg appointed David Burney as Commissioner of the Department of Design and Construction (DDC). Since 1990, Burney directed the Design Capital Improvement Division of the New York City Housing Authority (NYCHA), the largest and arguably most architecturally progressive housing authority in the country. During Burney's tenure, NYCHA commissioned work from Agrest & Gadelosnias, George Ranalli, Caples Jefferson, and Piscennel + Klein Stolzaln + Berg. The DDC manages $4 billion in capital construction projects for 22 "client agencies," such as the Department of Transportation, the Police Department, Fire Department, and more. It provides in-house and private consultants and contractors for the design and construction of anything from schools to libraries, correctional facilities to cultural institutions. "One thing I am committed to in making sure quality design is brought to all of the city's projects, large and small," said Burney, an architect himself.

Two weeks ago, the DDC hosted a workshop aimed at advising small architectural and design firms on how to get involved in the public bidding process. More workshops are planned.

Cathy Lang Ho

SEPTEMBER 11TH SPAWNED A MAELSTROM OF ARCHITECTURE- AND ARCHITECTURAL WRITING

It has been said many times: September 11, 2001, is the epic event of our time, an epochal moment that will endure for generations to come. But unlike, say, the assassination of John F. Kennedy—a single, horrific act forever fixed in our collective memory, the story of 9/11 continues to unfold every day. The simple fact that something is being built on the site means that the saga of 9/11 is far from over. Altering the landscape of the disaster area is a hugely resonant act.

The new Ground Zero will be the prism through which future generations will understand the event.

Which makes for a rather daunting architectural project. And a helluva story.

Just as architects pushed and shoved for the chance to design the new World Trade Center, authors are lining up to tell the tale of September 11. Of the main protagonists, Daniel Libeskind has already begun preparing an autobiography for Penguion. No doubt other key players will soon offer their wisdom to the reading public.

Architectural writers are (naturally) contributing to the literature of the rebuilding. The New Yorker's Paul Goldberger is working on a book that is tentatively titled Up From Zero. "It will be a mix of criticism and narrative, analyzing the architectural and planning issues at Ground Zero, and telling the story of the most significant intersection of architecture and politics in our lifetimes," he said. Random House, which purchased world rights in June 2002, will publish the book in Fall 2004.

Brooklyn-based writer Philip Nobel is finishing work on Sixteen Acres: The Outrageous Struggle for the Future of Ground Zero, which is slated for an August 2004 release from Metropolitan Books, a division of Henry Holt. Granta has already snapped up British rights.

"I'm looking at the problems of the reconstruction from the widest point of view, with an emphasis on the political pressures on the site," said Nobel. "What does it mean when New York is asked to build an American symbol? Is it not something the city has ever done. And how do the familiar, messy mechanisms of New York development decomm to accommodate a body count? Did they all?"

Suzanne Stephens and Jan Luna are working on a volume that will enshrine the designs that won't be built. Imagining Ground Zero: Official and Unofficial Schemes for the World Trade Center Competition, to be published jointly by Rizzoli and Architectural Record, where Stephens works as an editor, will include illustrations of a wide variety of schemes that missed the most fertile minds in the business. In addition to the official
LMDC entries, the book will include proposals that were submitted to entities like The New York Times Magazine, New York magazine, and the Max Protetch Gallery 2002 exhibition A New World Trade Center. "It's a visual compendium that is meant to be a historical document," said Stephens. And some of the designs are quite fantastical. "It is really interesting to see all these things," she said. "They really are amazing. Whether they are practical or not, at least there's a vision there."

With a forward written by Record editor Robert Ivy, Imagining Ground Zero will be released in the Fall 2004.

 Plenty of writers without an architectural bent are also writing about WTC-related developments. Among them is Justin Berzon, a recent journalism school graduate with a muckraking website (www.justinberzon.com). Berzon has already completed his book, which he is currently shopping to publishers. The book's title, like the author, pulls nary a punch: The Ground Zero Rebuilding Scandal.

He argues that a far-from-democratic selection process excluded the large majority of Americans who oppose the current designs for the site. "My book investigates the behind-the-scenes politics, unreported motivations of special interests, and strings secretly pulled by bureaucrats from 9/11 up to the unveiling of the Freedom Tower design," said Berzon, who supports rebuilding the twin towers. "I don't want to give too much away, but the operative words here are bribery, misappropriation of funds, and fraud."

The process of understanding 9/11 will continue beyond this batch of books—just as the process of understanding the murder of the nation's 35th president continues to this day. But the difference in how these two events are remembered has everything to do with architecture. It's impossible to look upon the Texas School Book Depository, the corner Elm and Houston Streets, and that grassy knoll without being transported to the moments when the gunshots were fired.

The ongoing transformation of the WTC site means it will always be a different September 11, 2001, in lower Manhattan—one with meanings thrust upon it by the structures that will be built there. And that is surely worth a book or two. PETER DUFFY

Just as architects pushed and shoved for the chance to design the new World Trade Center, authors are lining up to tell the tale of September 11.
Lights, Camera, Design, Action!

The UK's newest TV makeover program is tackling something more complicated than someone's wardrobe or living room. Kester Ratternbury goes behind the scenes for the made-for-TV revitalization of an entire town.
Those who call television the new public realm probably don’t have reality-based makeover shows in mind. But they might change their minds after viewing the latest wave of British public programming. Last summer, UK viewers voted on which of a range of derelict buildings—presented on TV over several weeks—they wanted to restore, with the full support of the English Heritage, the government agency devoted to maintaining the country’s built heritage. Next October’s Regeneration: The Castleford Project takes an even bigger step into the workings of democracy and design when Castleford, a town in Yorkshire, is revitalized for TV broadcast. This is not fly-on-the-wall documentary-making. The revitalization, called “regeneration” in British parlance, of Castleford is created by and for TV. It is produced by Talkback Productions for the BBC’s Channel 4 (the UK’s alternative public programming channel), which put £5 million (almost US $8 million) into the series (though only £100,000, or US $150,000, into the projects). Talkback spearheaded the partnership of local and national public and public-private regeneration bodies, which provided the capital funding for this project. They identified the town, found key local people, and helped them form into community groups. They brought in experts to advise the citizenry and the local city council on how to select and work with the designers, advise on the regeneration, and manage the project. And they are pushing the whole project through for completion for a Fall 2004 broadcast. In fact, they assumed the role of the leading local authority. Except that they’re filming everything, and this time next year, they won’t be in town.

The Talkback team is led by the experienced TV producer David Barrie, and high-profile developer-architect Roger Zogolovitch, a former member of the government’s Urban Task Force and now a principal of his own development/regeneration firm, AZ Urban Development, based in London. Zogolovitch acts as the “ringmaster” of the designers, with regeneration expert Chris Brown of Igloo Regeneration (London and Manchester) advising. Talkback is dead serious about its intentions, and shrugs off claims that this is the biggest makeover in television history. “This is not makeover telly,” Barrie insisted. (They shook off a journalist from a tabloid by claiming it was a deeply worthy and boring urban regeneration program.) According to Barrie and his team, the project makes the community into clients. The program should expose and cut through the clogging mass of bureaucratic red tape that makes urban regeneration so problematic. It might also act as a model—for the 3 to 4 million-plus viewers they hope to attract—of how they, too, can motivate change in their own towns, and what quality of design they ought to expect. Talkback pulled in a top design shortlist despite the minimal fee (£1,000 or US $1,500 fees for the first phase) and the uncertainty of how the designers would be presented to the public, given the risk of getting voted off the telly. The short-list included top young London firms such as Fat; Alex de Rijke of dRmm; Sarah Wigglesworth Architects; Anthony Hudson of Hudson Architects; DSDHA; McDowell & Benedetti; Dept.: as well as Nottingham-based Letts Wheeler Architecture & Design; Leeds firm Allen Tod Architecture. Also recruited were veteran community architect Ted Cullinan of Edward Cullinan Architects, Whity Bird Engineers, and landscape design firm Parklife (all based in London). Early in the process, Will Alsop, Foreign Office Architects, and West 8 pulled out before filming began, this winter. Castleford is a great candidate for urban renewal. It is a former mining town with real problems, real character, and an economy that’s been depressed since the coalmines were shut down 20 years ago. It was a Roman town and, as one of the locals said, “if the Romans had built in stone, not wood, they’d be where York is now.” Run-down and under-funded, Castleford still has a small working industry, including a Flourmill, a Burberry factory, and a chemical plant right on the edge of town. It’s cheerful and lively, with classic urban problems such as a riverside you can’t get to, roads carving through the town, auto-centric business parks fueling the new economy but never designed to be part of the urban fabric. The program gives great focus to the many small towns in the UK which have been left behind and forgotten in the postindustrial age. All the short-listed proposals shrewdly mixed highly visible, highly achievable elements with strategic moves to re-engineer the long-term workings of the town of 38,000 inhabitants—assuming the pressure of the cameras could be used to break the usual logjam of competing interests. Ultimately, none of the schemes were hugely controversial, even if the way the architects drew or described them sometimes made them seem so. Fat, for instance, proposed a sensible, mild strategy that included lighting the old mill building, upgrading the old market gardens, moving the market, making a riverside walk, fountains and floating bridge. Unfortunately, their Vegas-style graphics and comically challenging presentation might have acted against them. Ted Cullinan’s Tiger Park, a park in the shape of a Tiger (in honor of the local football team) won the popular vote but was reluctantly dropped by cautious locals as too difficult to maintain. De Rijke’s Pringle potatochip-shaped market canopy fared similarly.

In the end, the community went for the gentlest of the schemes: Wigglesworth’s community riverside adaptations; Benedetti’s illumination running round the main pool of the river and his simple floating bridge (now to have an old barge as a central floating island); Allen Tod’s playground treehouses and “archaeological”remaking of local public space; DSDHA’s market redesign; and Parklife’s straightforward landscape upgrade that proposed to make the park safer and more engaging for all ages. The TV producers’ continued on page 10
The shortlist included top design firms, who agreed to participate despite the minimal fee and the risk of getting voted off the telly.
some measure a reflection of the crisis fac-
ing the profession. In this context we may po-
osit the thesis that the more the practical
architecture become was removed from the
needs of society as a whole, the more it
tends to become an overly aestheticized
discourse that addresses itself to the spec-
tacular preoccupations of an arriviste class.
 leadership in schools the context is
often is served by a mystifying theoretical
electricism, drawn largely from other disci-
plines, and removed from the basic condi-
tions and needs of environmental design.

The State of Architecture at the Beginning of
the 21st Century documents a conference
celebrating Tschumi's final year as dean,
for which each participant was asked to bring a
manifesto. Like a well-intended neurological
experiment, instead of white mice, a high
concentration of New York architects and
intellectuals and a few notable outsiders
were confined to close quarters in Avery Hall.
The uncomfortable density has been repro-
duced in the book, with 56 authors limited
to two pages each. Unfortunately this
featureless and chauvinistic was thought to add a
twinge of immediacy, or "reality" to the process.
Maze one: Aesthetics and Urbanism.

Frampton appears again, this time to com-
plain that the sprawling city is not pretty and
unassuming, ready to be made to look
handsome. Wolf Prix thinks
that urbanism is unfashionable but very
interesting considering impending prob-
ings and needs of society as a whole, the more it
interesting regarding impending prob-
lems of growth, mobility, climate change.

Frampton rejects architecture like an urban "tran-
sistor" that will "end up as infrastructure
built to maximize profits within the global economy."
Robert A. M. Stern pleads that
urbanism should not be an art movement
but an alternative, insider view to the city's
organization and bodies; and maze eight.

Maze two: Politics and Material. Steven
Holl shows a cubic ice sculpture he designed in
Finland. Detlef Mertins reconsiders Mies and
concludes that materials are political "through their participation in the systems of
communication and consumption that constitute the developed world.
Toshiko Mori finds that new materials often derive from military research and are "stealthy";
and unassuming, ready to be made to look
Maze three: Detail and Identity. Laurie
Hawkinson shows a country house that is
conceived to satisfy an urban identity. Thom
Mayne shows a door handle that is different for entry and exit. Michael Bell showed
a project for the redevelopment of low-income
housing in Far Rockaway, Andrew Benjamin
thinks Heinrich Hubsch's 1928 pamphlet Im
weltrocken Styleollen wir
stil a liberating proposition. Sylvia Lavin thinks
architecture has become "cool," a category
that is more about surface than essence.

Maze four: Form and Influence. Mary
McLeod surmises that morphogenetic com-
puter-generated designs alienate form from
function. Frank Gehry, reminiscing on child-
hood, observes "you won't break your mother's back if you step on a crack." Odile
Deq shows a chair and spoke of specific
pleasures over universals. Alejandro Zaera-
Polo claims that his undulating Yokohama
Port Terminal is an exercise in typology.

Maze five: Environment and Private.
Dean Tschumi reduces architecture to "vec-
tors and envelopes": the former activate,
the latter define. K. Michael Hays recognizes
that computer-generated "blobs" have an
animated surface that relates well to the
concept of the continually changing infor-
mation of "total flow." Beatriz Colomina
proposes that much of modern architecture
was a pathological attempt to reproduce the X-ray and will be followed by efforts to
emulate the CAT scan. Zaha Hadid shows a
project in which she feels the "distinction
between skin and structure, public and pri-
"perimental toothpaste and a coffee
hot pot and a housing project, each given at
a sense of infinite mutation through the appli-
cation of calculus. Rem Koolhaas claims
that Chinese architects "endless carpetbaggers" and
then shows a huge highrise project he
designed in Beijing.

Forgive me if pass over maze six,
Globalization and Criticism; maze seven,
Organization and Bodies; and maze eight.

Richard Ingersoll is an Architectural
Historian and Critic.
Chris Burden, the performance artist who once had a professional marksman shoot him in the arm, has turned his attention to bridge construction. Of his seemingly drastic shift in interest from the corporeal to the real, Burden has said, "My work has gone from dealing with personal issues of power to external issues of power." His bridges, now on view at the Gagosian Gallery in Chelsea, are meticulously constructed from upwards of 200,000 parts from toy Meccano and Erector sets. Some are replicas of existing bridges, but others, such as the "Body Parts" series, are constructed from 200,000 parts from toy Meccano and Erector sets. Some are from the corporeal to the real. Burden has said, "My work has professional marksman shoot him in the arm, has turned his attention to bridge construction. Of his seemingly drastic shift in interest from the corporeal to the real, Burden has said, "My work has gone from dealing with personal issues of power to external issues of power." His bridges, now on view at the Gagosian Gallery in Chelsea, are meticulously constructed from upwards of 200,000 parts from toy Meccano and Erector sets. Some are replicas of existing bridges, but others, such as the "Body Parts" series, are constructed from 200,000 parts from toy Meccano and Erector sets. Some are from the corporeal to the real. Burden has said, "My work has..."
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February 24, 2004

La Magnanete Ristorante
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**EVENTS**

**FEBRUARY 21**

Walking Tour: The Role of NYC’s Regional Centers in the 21st Century: The Bronx Hub and Environments

1:30 p.m.

Meet at NY State Bank
3rd Ave. and 140th St.

**FEBRUARY 24**

Meet the Construction Chiefs

Suny Buffalo

**FEBRUARY 29**

Walking Tour: Rise of the New NYC Skyscraper: Downtown

2:00 p.m.

Meet at St. Paul’s Chapel
Broadway, between Fulton and Vesey

**BEYOND**

**MARCH 1**

Non Standard Architectures Centre Pompidou

Place Georges Pompidou Paris

**MARCH 5**

From House to Home: Picture Domesticity

Pacific Design Center

8888 Melrose Ave., West Hollywood

**COMPETITIONS**

**THROUGH MARCH 7**

Bernardo Bertocchio Retrospective

American Museum of the Moving Image

36th Ave. and 36th St., Queens

**THROUGH APRIL 25**

The Architecture, Planning and Transportation sponsor an international design competition for new streetlights. The winning design and its variations will light areas in the five boroughs. Competitors are to respond to the city's diverse architecture and urban landscape. Jury: Judith Bergstram, Amanda Banner, Elizabeth Diller, Peter Eisenman, Paul Marantz, Guy Nordenson, Anne Pogatch, and Anne Papageorge.

**THROUGH MAY 10**

New Entrances and Lobby Design: Lower East Side buildings. Each shortlisted firm will bring their own vision of renovation schemes to preserve existing murals. Call (718) 797-1460.

**THROUGH APRIL 23**

Three Nomadic Structures

**THROUGH MAY 1**

New Entrances to High-Rise Buildings.

**THROUGH APRIL 4**

Smartwrap

Alexandra M. R. Manning

Tokyo (Part III)

Institute of Contemporary Art

University of Pennsylvania

118 South 36th St.

Philadelphia

www.icapil.org

**THROUGH APRIL 8**

James Welling

Agricultural Works

SUNY New Paltz

Samuel Dorsky Museum of Art

75 South Manheim Blvd.

New Paltz, NY

www.newpaltz.edu/museum

**THROUGH APRIL 11**

Ilya and Emilia Kabakov

The Empty Museum

Ildiko Blazso, Ana Linnemann,

Juliane Stiglitz, et al.

In Practice Projects

Scuolterunet

44-19 Purves St., Queens

www.scuolterunet.org

**THROUGH APRIL 25**

significant objects from the Modern Design Collection

Museum of Art and Design

1000 5th Ave.

www.moma.org

Glass and Glamour: Studio Modern Moment

1930-1960

Metropolitan Museum of Art

1000 5th Ave.

www.metmuseum.org

**FEBRUARY 15-27**

Brooklyn Home Expo: Solutions for Living and Working

New York Marriott at the Brooklyn Bridge

333 Adams St. Brooklyn

www.brooklynhomeexpo.com

**FEBRUARY 25 & 26**

Barley's Art Museum and Pacific Film Archive

2625 Durant Ave., Berkeley

www.bampfa.berkeley.edu

**FEBRUARY 27-28**

Waterfront: A Journey around Manhattan in 16 Films

Gramercy Theatre

123 East 23rd St.

www.moma.org

**CONTEMPORARY FILM & THEATER**

**THROUGH MARCH 7**

Boccioni’s Materia: A Futurist Masterpiece and the Avant-Garde in Milan and Paris

Solomon R. Guggenheim Museum

Peter B. Lewis Theater

1071 5th Ave.

www.guggenheim.org

**THROUGH MARCH 16**

Corporal Identity - Body Language

Museum of Art and Design

40 West 35th St.

www.moma.org

**THROUGH JUNE 13**

Walter De Maria

Neuberger Museum of Art

1285 Elmwood Ave., Buffalo

www.sunybuffalo.edu

**THROUGH APRIL 11**

Steuhen’s Modern Moment, Glass and Glamour: Studio Modern Moment

1000 5th Ave.

**FEBRUARY 29**

City Lights Design Competition Registration Deadline: March 12, 2004

New York City’s Department of Transportation sponsors an international design competition for new streetlights. The winning design and its variations will light areas in the five boroughs. Competitors are to respond to the city’s diverse architecture and urban landscape. Jury: Judith Bergstram, Amanda Banner, Elizabeth Diller, Peter Eisenman, Paul Marantz, Guy Nordenson, Anne Pogatch, and Anne Papageorge.

**FEBRUARY 27-28**

Brooklyn Home Expo: Solutions for Living and Working

New York Marriott at the Brooklyn Bridge

333 Adams St., Brooklyn

www.brooklynhomeexpo.com

**THROUGH MARCH 10**

Virtual Movements: The Architecture, Planning and Transportation sponsor an international design competition for new streetlights. The winning design and its variations will light areas in the five boroughs. Competitors are to respond to the city’s diverse architecture and urban landscape. Jury: Judith Bergstram, Amanda Banner, Elizabeth Diller, Peter Eisenman, Paul Marantz, Guy Nordenson, Anne Pogatch, and Anne Papageorge.

**THROUGH MARCH 20**

People and Architecture of Wright: Designs for FLW’s 291 Church St.

www.icaphila.org

**FEBRUARY 24**

Meet the Construction Chiefs

Suny Buffalo

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Walking Tour: Rise of the New NYC Skyscraper: Downtown

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American Museum of the Moving Image

36th Ave. and 36th St., Queens

www.ammi.org

**THROUGH APRIL 25**

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**THROUGH MAY 10**

New Entrances and Lobby Design: Lower East Side buildings. Each shortlisted firm will bring their own vision of renovation schemes to preserve existing murals. Call (718) 797-1460.

**Architects Second Annual Essay Competition Deadline: March 19, 2004**

Architects invites students and young professionals to submit a 500-word essay addressing the role of young professionals shaping the architectural environment and how architectural institutions shape them. Jury: Danise Scott Brown, Gordon Chong, Shannon Kraus, Kate Stihr.

www.archvoices.org

**City Crossing Registration Deadline: March 31, 2004**

Architects invites students and young professionals to submit a 500-word essay addressing the role of young professionals shaping the architectural environment and how architectural institutions shape them. Jury: Danise Scott Brown, Gordon Chong, Shannon Kraus, Kate Stihr.

www.archvoices.org
Is there such a thing as "black architecture"? This question catalyzed Black Boxes: Enigmas of Space and Race, a two-day conference at Yale School of Architecture. After Jennifer Newsom, a second-year graduate student at Yale, heard one of her professors proclaim a lack of black architecture in this country, she "couldn't think of anything to counter his assertion... I knew nothing of my race's contributions to architecture, or of how culture and race influence what we build, where we build it, and why," as she wrote in an article in *Metropolis* online magazine in January.

With funding from Yale's new Thurman Ennis Memorial Scholarship, Newsom assembled ten prominent scholars to ponder the subject. Most speakers agreed that African-American architecture does exist, but its definition and usefulness as a category was disputed. Lecturers gave interpretations from a wide variety of perspectives, using history, pedagogy, preservation, and literature as analytical tools. Surprisingly few discussed or showed actual architectural projects even though the majority of the speakers were practicing architects.

Lesley Naa Norle Lokko, a Ghanaian architect, principal of Lokko Associates, and author of *White Papers, Black Marks*, opened the conference with a broad talk that focused on the lack of, and need for, an African and African-American architectural language. Lokko said, "Architecture is translation....[and] the weakest link is not between race and architecture or black and white, but rather between theory and practice, between thoughts and buildings."

Though other lecturers agreed that cultural barriers often kept African-American architecture underrepresented and undervalued in the profession, most focused on its current existence in society. Some also took issue with Lokko's emphasis on language rather than race. As Darell Fields, associate professor of architecture at Harvard's GSD, asserted, "Blackness is already embedded [in society]; one must only construct a means by which to see blackness within."

Michael Henry Adams, historian and preservationist, argued for a wider definition of what constitutes an African-American architectural tradition. Adams spoke out against Max Bond's view of preservation, protesting the idea that European architecture is a "heritage of oppression" which does not merit protection. (Bond was not present.) Adams argued, "The European tradition is as valid for African-Americans as the African tradition." He called for a redemtion rather than denunciation of the classical ideal, and appealed to black communities to value their built heritage, citing Harlem as an example.

Robert Farris Thompson, art history professor at Yale and the only white speaker at the conference, gave a history of African architecture and a compelling argument about its profound influence on American architecture. He cited the influence of plantation roundhouses and shotgun houses, and asserted that the first skyscraper may well have originated in Africa in the form of multi-story burial markers. He also related the vibrant street and stoop life in African-American communities to the African cap platform, a large, flat porch-of sorts devoted to congregation and speech. Thompson remarked, to laughter in the audience, "If we did African 'call and response' in this square building, then it would begin to look a little round." (The meeting took place in the base ment auditorium of Paul Rudolph's 1963 Art and Architecture Building.)

Mario Gooden, principal of Huff & Gooden Architects and adjunct assistant professor at Columbia, gave a talk entitled "Made in America: There Is No Such Thing as African-American Architecture." Gooden was the only speaker to show his own work. Drawing from African-American artist David Hammon's 1991 House of the Future, Gooden's House for a Future President posed a home for a fictional black American president from the east side of Charleston, South Carolina. "The notion of house has been transformed to mean community," said Gooden. He also showed a project currently underway for a vacation home in Ghana based on Asante symbols with an umbrella roof for natural ventilation.

Though all the talks touched on some aspect of the theme, at the end of two days, the answer remained unclear. Newsom offered the disclaimer: "The conference wasn't meant to pose any exact definition, but rather to do the opposite—to show that black architecture is heterogeneous, not monolithic." For the sake of the conference's 100 or so attendees, her goal need not have been so modest. *Deborah Grossberg is an editorial assistant at AN*.

Mario Gooden's House for a Future President plays off artist David Hammon's 1991 House of the Future.
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The process of planning the reconstruction for the WTC site has been fraught with difficulty: infighting, a forced marriage, and above all, politics. The January 22” Winter Garden unveiling of Santiago Calatrava’s Garden was recently graced by the first-person account of a young practitioner who speaks of Arad’s memorial. Mayor Bloomberg spoke of Arad’s memorial at its unveiling, saying that its strength was in its openness to interpretation. It is the same with the entire site now. Three constituencies are satisfied: the angry have their rebuttal, the empty have their voids, and the optimistic have their “soaring” future. It has been a tumultuous process, and one that at times has stopped making sense. But it is Calatrava’s train station that fulfills a vision so popular it has become a process cliché, promoted by everyone from Rudy Giuliani to Larry Silverstein to representatives of the victims’ families: a “soaring memorial.”

The process of planning the reconstruction for the WTC site has been fraught with difficulty: infighting, a forced marriage, and above all, politics.

EVA HAGGERB IS A NEW YORK-BASED WRITER.

Don’t over-think a problem. The world is not set up to facilitate the best. It doesn’t depend on brilliance or innovation because it did, the system would be unendurable. It requires averages and predictables. So, good deeds and brilliant ideas go against the grain of the social contract by definition. They will be challenged and will require enormous effort to succeed. Most fail. Expect to work hard, expect to fail a few times, and expect to be rejected. Our work is like martial arts or military strategy: Never underestimate your opponent. If you believe in excellence, your opponent will pretty much be everything.

The process is finished (maybe), the fighting done (for now), and the designs and the memory neatly wrapped up (as far as possible).

Don’t forget your goal. Definition of a fanatic: Someone who redoubles his effort after forgetting his goal. Students and young designers often approach a problem with insight and brilliance, and subsequently let it slip away in confusion, fear, and wasted effort. They forget their goals, and make up new ones as they go along. Original thought is a kind of gift from the gods. Artists know this. “Hold the moment,” they say. “Honor it.” Get your idea down on a slip of paper and tape it up in front of you.

When you throw your weight around you usually fall off balance. Overconfidence is as bad as no confidence. Be humble in approaching problems. Realize and accept your ignorance, then work diligently to educate yourself out of it. Ask questions. Power—the power to create things and impose them on the world—is a privilege. Do not abuse it, do not underestimate its difficulty, it will come around and bite you on the ass. The great Karmic wheel, however slowly, turns.

The road to hell is paved with good intentions; or, no good deed goes unpunished. The world is not set up to facilitate the best. It doesn’t depend on brilliance or innovation because it did, the system would be unendurable. It requires averages and predictables. So, good deeds and brilliant ideas go against the grain of the social contract by definition. They will be challenged and will require enormous effort to succeed. Most fail. Expect to work hard, expect to fail a few times, and expect to be rejected. Our work is like martial arts or military strategy: Never underestimate your opponent. If you believe in excellence, your opponent will pretty much be everything.

It all comes down to output. No matter how cool your computer rendering is, no matter how brilliant your essay is, no matter how fabulous your whatever is, if you can’t output it, distribute it, and make it known, it basically doesn’t exist. Orient yourself to output. Schedule output. Output, output, output. Show Me The Output.

The Rest of the world counts. If you hope to accomplish anything, you will inevitably need all of the people you hated in high school. Once attended a very prestigious design school where the idea was “if you are here, you are so important, the rest of the world doesn’t count.” Not a single person from that school that I know of has ever been really successful outside of the school. In fact, most are the kind of mid-level manage ment drones and hacks they so despised as students. A suit does not make you a genius. No matter how good your design is, somebody has to construct or manufacture it. Somebody has to insulate it. Somebody has to buy it. Respect those people. You need them. Big time.

MICHAEL MCDONOUGH IS AN ARCHITECT AND WRITER BASED IN NEW YORK.