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ON THE OTHER SIDE OF THE HUDSON RIVER,
ANOTHER WTC MEMORIAL TAKES SHAPE



COURTESY FREDERIC SCHWARTZ AND BRIAN TOLLE

NJ'S OWN 9/11 MEMORIAL

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

DESIGN TO TRANSFORM FORMER LANDFILL OPENS TO PUBLIC HEARINGS FRESH SCHEME FOR FRESHKILLS

The project to transform the 2,200-acre Freshkills landfill into a massive public park is slated for a round of public meet-



COURTESY FIELD OPERATIONS

ings 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 & Alschuler, 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

GSD TO HOUSE PETER AND ALISON SMITHSON ARCHIVES

SMITHSON'S LEGACY HOPS THE POND

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 UK. 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. **WILLIAM MENKING**



COURTESY LONDON DESIGN MUSEUM

CONTENTS

05 GRASSROOTS PLANNING ASSOCIATION GROWS IN BROOKLYN

08 THE LATEST TV REALITY SHOW MAKES OVER AN ENTIRE TOWN

11 TWO FOR TSCHUMI

03 EAVESDROP
15 CLASSIFIEDS

THOMPSON'S GOT THE TEAPOTS
BUT WILL THERE BE A PARTY?

Dressing Down

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

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EDITORS

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 lavished 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 Rogers 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 Lindsey, 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 debateable 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.

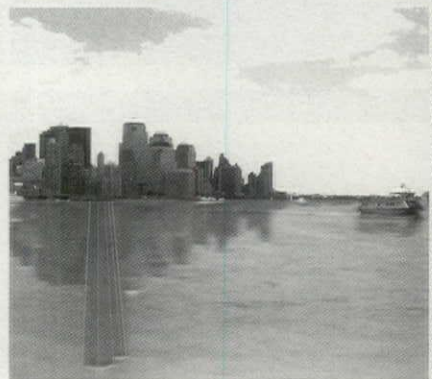
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NJ'S OWN WTC MEMORIAL continued from front page Fund kicked off its competition in April 2003, to design a memorial in honor of the 53 Hoboken residents whose lives were lost in the attack. Late last year, the jury—which included Emma Amos, Henry Arnold, Ann Bittenwieser, Ray Gastil, Donald Genaro, Monica Ponce de Leon, and Trevor Smith—named four finalist teams: architect Ralph Lerner and landscape Kate Orff; installation artist Krzysztof Wodiczko with architect Julian Bonder; architect Frederic Schwartz and artist Brian Tolle; and Janet Echelman, Jeanne Gang, Peter Heppel, and Domingo Gonzalez of the FLOW Group.

The memorial site is on Hoboken's Pier A Park on the Hudson River. The park, designed by architect Henry Arnold of landscape architecture firm Arnold Associates and Cassandra Wilday, director of Hoboken Environmental Services (who serve on the competition's jury and fund committee, respectively), commands spectacular views of lower Manhattan, in particular, of the skyline where the WTC towers once stood. The Hoboken September 11th Memorial Fund is comprised of victims' family members, city officials, and local residents, and was formed in December 2002. In January 2003 the fund hired Buff Kavelman, director of the National Design Awards program at the Cooper-Hewitt National Design Museum, to organize the competition.

The competition was phased, with the first step essentially an RFP, restricted to New Jersey, New York, and Connecticut residents with experience designing public space, built or unbuilt. The competition was publicized through the fund's own website, the Architectural League of New York, Percent for Art, and the networks of several local museums, galleries, and art consultants. About 100 teams responded. The jury reviewed all of the submissions, and in June 2003 selected ten semifinalist teams, awarding each \$2,500 to develop conceptual designs. In September, the schemes were unveiled and publicly displayed during Hoboken's Arts & Music Festival to raise community awareness and garner community response before the last phase of the competition. The roster was narrowed to four finalists in November. Each team received \$10,000 to refine its design. In March, Hoboken-based book publisher John Wiley & Sons will host a press conference to present the refined schemes. The jury is expected to select a winner in May. **JAMES WAY**

Semifinalist Mehrdad Hadighi's *Space of Reflection* used the former reflections of the Twin Towers on the Hudson River as the site for his team's memorial.



LETTERS

I love *The Architects Newspaper*. You're filling a real need—with style. **ROBERT IVY, ARCHITECTURAL RECORD**

We have just started receiving your paper and would like to commend you on your recent editorial commentary in which you implore us the architects to think and respond critically to our profession. Without true discourse, unfettered by emotion or salesmanship, how can architecture progress and develop? So keep up the good work, we're pleased that you have found the oomph to create this venue and to (hopefully) sustain it for a good long while. Thanks. **OSTAP RUDAKOVYCH AND YEN HA FRONT STUDIO, NEW YORK**

Congratulations on *The Architect's Newspaper*. It is a wonderful new addition to the architectural press, and indeed one that is long overdue. In a time when architecture and design is quickly becoming trendy—to say the least—it's great to see a publication that isn't afraid to

take a stand on the built environment, the architectural profession, and how design affects the lives of everyday people. We look forward to more West Coast coverage too.

ERIN CULLERTON, AIA SAN FRANCISCO

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CORNELL'S HOLLYWOOD MOMENT

THE
PERFECT
FLOP

Hollywood's latest acting architect is no Gary Cooper. Paramount Picture's new release, *The Perfect Score*, a teen flick about kids conspiring to steal the SATs, has as its protagonist a budding architect named Kyle who, with a wistful sigh, tells his guidance counselor, "When I was seven years old I built a house out of popsicle sticks... Ever since then I've wanted to attend the school that trains some of the best architects in the world—Cornell University." Good or bad publicity for Cornell? You decide. **DEBORAH GROSSBERG**

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 home'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—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 notoriously low employee morale. We hear it's been thinking about giving mood-boosting T-shirts to 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

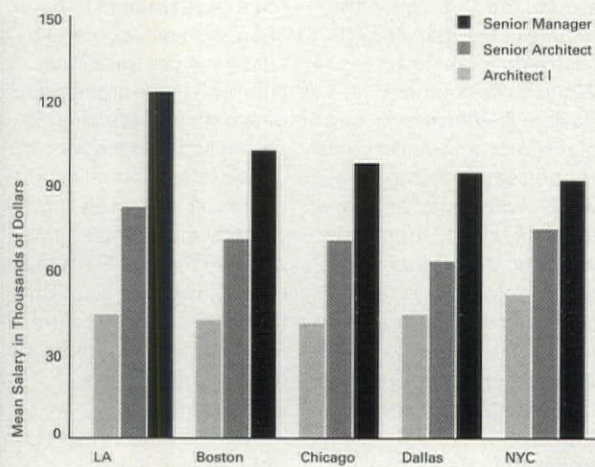
Less than a year after it launched its first New York store in SOHO, we hear **Design Within Reach** will open its fourth area showroom on 62nd Street at Madison (two others are in the Meatpacking District and Brooklyn Heights). The new uptown space, which we're told is scheduled to open in May (in time 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

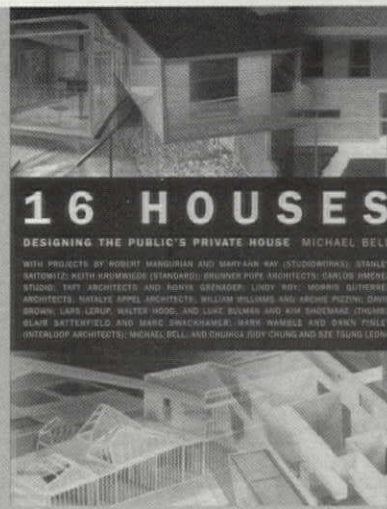
It sounds like Pasadena's Art Center College of Design is still frantically trying to finish the converted aviation facility—which once housed wind tunnels for Boeing, McDonnell Douglas and CalTech—that will host its inaugural Design Conference beginning March 18. "They're on a very tight deadline," 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 Segway 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: ACHEN@ARCHPAPER.COM

SALARY SLUMP
SENIOR ARCHITECTS IN NEW YORK FIRMS EARN LESS THAN THEIR COUNTERPARTS IN LOS ANGELES, BOSTON, CHICAGO, DALLAS, AND OTHER MAJOR CITIES. LOCAL ENTRY-LEVEL ARCHITECTS, MEANWHILE, EARN MORE.



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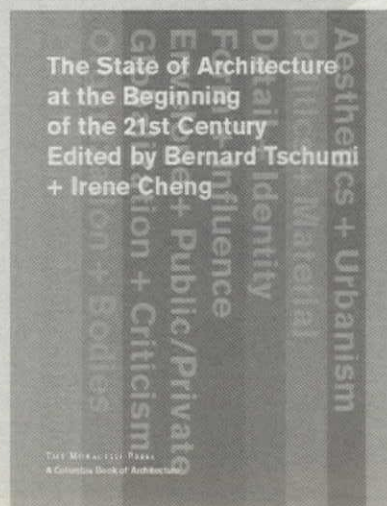


16 Houses: Designing the Public's Private House

Michael Bell

184 pages, 150 illustrations, 100 in color, \$40 paperback

Sixteen teams of architects were invited to design single-family houses for the Fifth Ward Community Redevelopment Corporation in Houston, Texas. The architects took on the mission of developing high-quality affordable housing, producing designs that were innovative not only aesthetically but also in terms of finance and production. This volume documents their proposals with striking renderings and photographs.



The State of Architecture at the Beginning of the 21st Century

Edited by Bernard Tschumi and Irene Cheng
136 pages, 80 illustrations, \$29.95 paperback

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CURBSIDE: PETER SLATIN

The selection in late January of Forest City Washington as the developer for the huge and hugely important Southeast Federal Center signals several changes now taking place in the private and public development landscapes. People, money, ideas, and the public interest are all in flux, and where they are going bears watching.

The announcement underscores the growing of national development firms such as Forest City, the Related Companies, Boston Properties, and Vornado Realty Trust, all of which were involved in the bidding for the site, a 55-acre stretch of land along the Anacostia River in the District of Columbia. Interestingly, Forest City and Related are also vying, through their West Coast affiliates, for the closely watched, 3.2 million-square-foot Grand Avenue redevelopment project in downtown Los Angeles. These companies, whether privately or publicly held, and whether based in New York or elsewhere, are keenly interested in major urban opportunities and can easily build anywhere.

These large businesses can partner with each other or with each other's partners, in financing, design or construction. In the L.A. competition, for example, Related's equity partner on the just-opened Time Warner Center, Apollo Realty Advisors has passed over Related to back a bid by

Weintraub Financial Services that also includes Vornado. Another Time Warner team member, Bovis Lend Lease, is partnering with a third party on Grand Avenue. While these entities mix and match, so do the dollars they will use to build, which come from large institutions, smaller opportunity funds, and even private individuals.

As developers go after these major undertakings, they have learned the value of having a brand-name architect leading their efforts. In Washington, Forest City has tapped Robert A. M. Stern; Forest City Ratner has placed Frank Gehry front and center for its 21-acre, arena-centered proposal in Brooklyn. In L.A., Related returned to its Time Warner Center architect, David Childs of SOM, along with Elkus Manfredi. This apparent change in attitude toward design as part of a prospective team's "value proposition" is real—and encouraging.

But are these agglomerations of big development and big design creating the Wal-Marts of national development, snuffing out smaller design firms as well as entrepreneurial, risk-taking small developers? This change in development attitudes is worthy watching. The development industry may be learning to talk the talk of design, but it has yet to prove that it's paying more than lip service.

MORE PETER: WWW.THESLATINREPORT.COM

FRESH SCHEME FOR FRESHKILLS continued from front page and concrete timeline for the entire project.

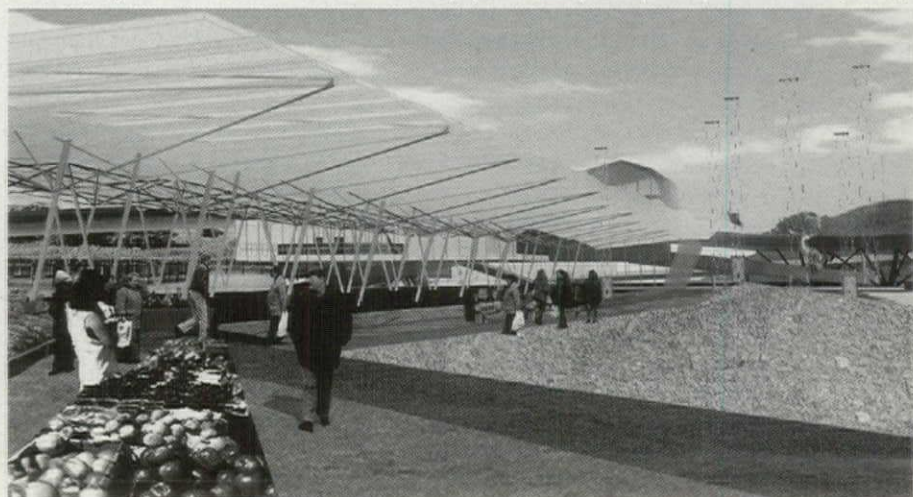
Field Operations is now working to complete Fresh Kills End Use Master Plan, which will be presented in a series of public meetings that are aimed at soliciting community input. "The Master Plan will provide a strategic blueprint for the creation of a scenic, ecological, and recreational amenity on Staten 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 a 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.

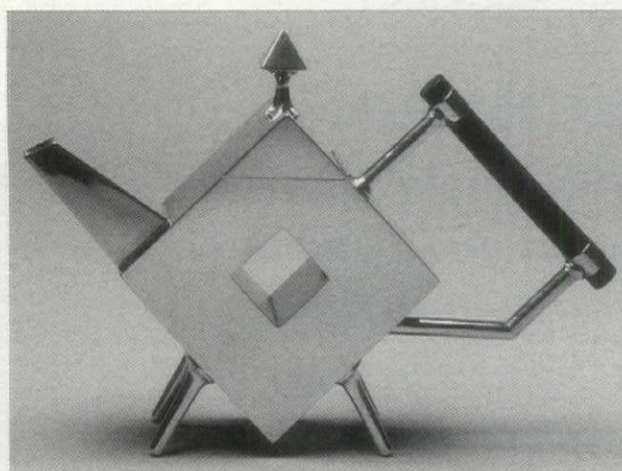
In Mayor Michael Bloomberg's State of the City address last month, he noted that the transformation of Fresh Kills—once the country's largest trash dump—would result in the nation's largest park, far surpassing the 843-acre Central Park, which was created 150 years ago. For updates on meeting dates,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

ALEX DAVIDSON

Fresh Kills park will include vast natural areas, sports fields, lakes, trails, and markets (below).



COURTESY FIELD OPERATIONS



Dresser teapot. c. 1879.

um's first floor devoted to the work produced before Dresser's important trip to Japan in the late 1870s, which inspired him to investigate pure forms and begin stripping away ornament.

The combined auras of 300 plus of Dresser's finest objects will be magnificent in itself. And the often-challenging Georgian-style Carnegie mansion, in this case, will provide an appropriately domestic and intimate setting for this small-scale show.

It's hard to discern who is actually at the curatorial helm of *Shock of the Old*. The official line is that it is organized collaboratively by a team that comprises Thompson, Barbara Bloemink, curatorial director, Steven Van Dyk, chief librarian, and Cynthia Trope, collections manager in the Product Design and Decorative Arts Department. A talented bunch, no doubt, but none of them Dresser experts.

And that's where Michael Whiteway comes in. Whiteway is a Dresser expert. He's written numerous articles and edited books on Dresser including the catalog being published in conjunction with the show. He also curated several exhibitions

including one at Palazzo della Triennale in Milan (2001–02). The *Shock of the Old* press release acknowledges Whiteway as a "consultant to the exhibition" (none of the curatorial team is named), the press office refers to him as an "advisor to the checklist," and Thompson's catalog introduction positions him still more ambiguously as being "in a league of his own." When asked about Whiteway, Cooper-Hewitt staff members were obviously at pains to downplay his role. "What I'm supposed to tell you is he's a consultant," said one closely involved with the exhibit.

Why all this tiptoeing around the elephant in the middle of the mansion? If such a major collector—Whiteway's company Haslam & Whiteway is one of the foremost dealers and connoisseurs of Dresser's work—were listed as curator of this show, Thompson would be transgressing one of the most deep-set ethical codes of museum practice. As Sarah Nichols, curator Decorative Arts at the Carnegie Museum of Art explains, "In the U.S. having a dealer curate a show is not considered quite the

thing. Particularly when it's a dealer who's curating an exhibition in his field. Monographic shows do a lot to increase the value of the subject's work."

Thompson is emphatic on this topic: "We've been very clear about Michael's role and we've checked with the Association of Art Museum Directors and the Smithsonian general council for ethics on the issues," he said. "We've been absolutely scrupulous. Everything is from private collections, museum collections and archives. You have to be so careful in this institution."

Perhaps at a time when the museum is under such close observation, it would have been prudent to have been even more careful by taking a more traditional approach to the organization of this show. According to Thompson, this was not an option because until recently Dresser was given short shrift by museums—"it was not until the late 1970s that museums began acquiring his work"—and therefore, to his knowledge, "there are just not many Dresser scholars around."

There is one, however. Her name is Cheryl Robertson, and for a time it

was her proposal for a rigorously researched assessment of Dresser that was under consideration at the Cooper-Hewitt. There was an understanding or "gentleman's agreement," as Robertson put it, between the Cooper-Hewitt and the Carnegie Museum that the two would collaborate on the first Dresser show.

Thompson's un-collegial decision to "scoop" the show by deciding to produce it solo a year earlier than the Carnegie could, ended that understanding. Robertson never heard from the Cooper-Hewitt again.

Of the Cooper-Hewitt's decision to work with Whiteway, Robertson commented, "It would make your life very easy, wouldn't it, as a museum director, to just be able to go to the major dealers. Why aren't museums all over the country jumping on that bandwagon?"

Many in the design community care deeply about the Cooper-Hewitt. The hope remains that—with the Dresser show and the many promising exhibitions and initiatives in the pipeline—Thompson can turn the tide of uncharitable feelings surrounding the museum.

ALICE TWEMLOW

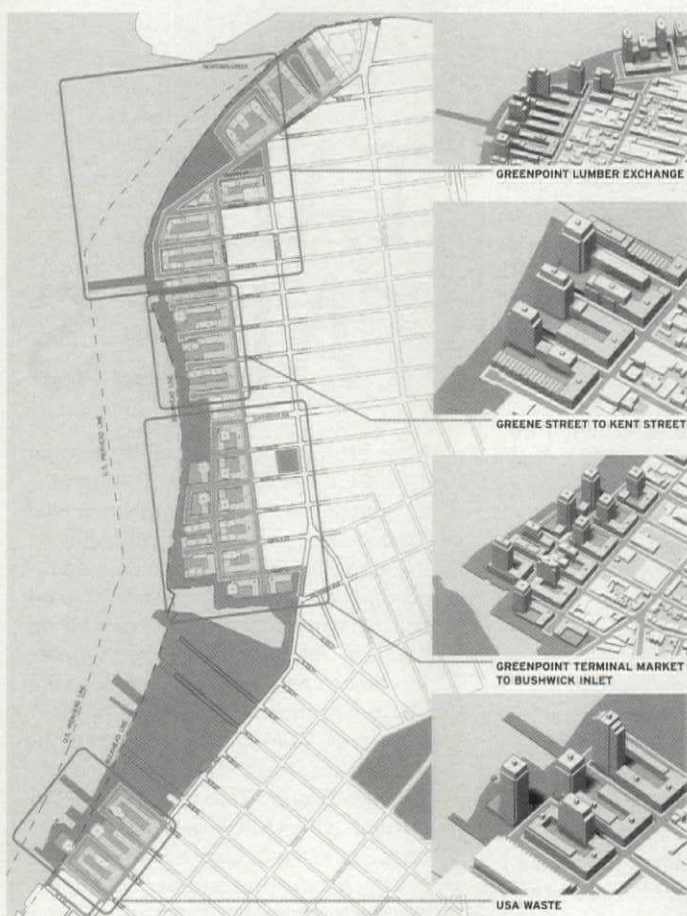
DRESSING DOWN continued from front page subject, just give us time and we'll try and tell as much of the story as we can," said Thompson. He cautioned, "We shouldn't be judged by just the current show." To demonstrate the variety of the upcoming program, he cited examples such as interpretations of the museum's collections by invited celebrities such as novelist Kurt Andersen and Dutch product designer Hella Jongerius, and an exhibition on Josef and Annie Albers.

Thompson is clearly excited about the Dresser show, describing it as "dear to my heart." In *Newsweek's* special design issue last fall, Thompson is pictured with his reflection in an 1875 iron

and glass Dresser hallstand. The image signals more emphatically than words could the way in which his fortunes are entwined with those of this show.

"Dresser isn't just another Victorian designer," said Thompson. "He was very forward-looking and Nicholas Pevsner singled him out as a pioneer of modern design." And yet *Shock of the Old* does not unquestioningly embrace the teleological view of the Dresser story that Pevsner's 1930s assessment invites. "We're showing that in form, ornament, and material he shocks, but in other ways he doesn't," Thompson explained. The show will be largely chronological in its organization, with the muse-

COURTESY COOPER-HEWITT NATIONAL DESIGN MUSEUM



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 between 15 and 35 floors, with lower six-story developments closer to neighborhoods. Said Regina Myer, director of City Planning's

A rezoned Greenpoint and Williamsburg would allow new low-scale buildings near the neighborhoods, and mid- to highrises 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 Shanbhag 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 Weisbord 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 what opens up the waterfront 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 be able 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 late 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**



ALLIED WORKS RELEASES NEW DESIGN FOR TWO COLUMBUS CIRCLE

The Portland, Oregon, firm Allied Works recently presented a refined plan for the renovation of the 1964 Edward Durell Stone building at Two Columbus Circle, set to house Museum of Arts and Design (MAD). Allied Works' original design, to replace the porthole-windowed marble facade with thin "woven" terra cotta panels and glass columns, has had preservationists up in arms since it was released in April 2003. In November the Preservation League of New York State named the building one of "Seven to Save," but Brad Cloepfil, principal of Allied Works, chose not to address the ruckus in his refinement of the design. He said, "I believe in preserving buildings of merit, but I don't think Two Columbus Circle is one of them." He added, "The redesign is an elaboration on April's design. [It transforms] a solid stone wall [that] is isolating and excluding [into something] permeable, providing natural light and views." **DG**

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CONCRETE WAVES AT ROCKAWAY BEACH

The first permanent skate park in Queens, Rockaway Beach Skate Park, broke ground on February 2nd at Beach 92 Street and Shorefront Parkway. Council Member Joseph Addabbo allocated \$600,000 for the creation of Rockaway Beach's Skate Park, which will replace the temporary \$5,000 skate park in Queens' Forest Park. Landscape Architect Jon Jadosich designed a variety of "street" elements including steps, curbs, and grinding rails. The skate park will also feature ramps, quarter pipes, half pipes, and platforms. Resident Engineer Janusz Mikrut is overseeing the construction. The project is expected to be complete in Fall 2004.

REPRESENTING NEW YORK

Architect Louise Braverman's Chelsea Court is the only New York metropolitan area project to be included in the National Building Museum's exhibition *Affordable Housing: Designing an American Asset*, opening on February 28th. Braverman's gut renovation of 105 West 17th Street provides 18 studio apartments for previously homeless and low-income tenants. The project was awarded a 2003 AIA New York State Design Award of Merit.

THREE NEW PROJECTS IN SOUTH BRONX

Mathews Nielsen Landscape Architects will work with the New York City Economic Development Corporation (EDC), 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 Urbitran 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 168th 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 \$8.5 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 1984. 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.

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

TALL TALES

It has been said many times: September 11, 2001, is the epic event of our time, an epochal moment that will be mulled for decades to come. But unlike, say, the assassination of John F. Kennedy—a single, horrible 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 original 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 Penguin. 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? It's not something the city has ever done. And how do the familiar, messy mechanisms of New York development deform to accommodate a body count? Did they at all?"

Suzanne Stephens and Ian Luna are working 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 hatched by some of the most fertile minds in the business. In addition to the official

Pier C Park in Hoboken features a native plant palette and links to a circular volleyball court.



COURTESY MICHAEL VAN VALKENBURGH ASSOCIATES

PIER WITHOUT PEER

When is a waterfront pier not a pier? When it's an island—like the one Michael Van Valkenburgh Associates envisions for the City of Hoboken. Lead designer Peter Arato's \$18 million design for Pier C hugs the shoreline; an undulating walkway connects to a tree-filled, hilly island with playground and promenade.

The approved design is in permit stage, according to City of Hoboken project manager Cassandra Wilday. Former director of environmental services, Wilday herself designed the neighboring Pier B park, with slanting rows of trees across its original footprint, which is 700 feet long and 300 feet wide. "But Pier C collapsed before we could stabilize it," she explained. "We could start from scratch. There was no reason to drive new pilings. And the further you go out from shore, the more expensive it gets."

Scheduled to open 2005, the island appends a sand volleyball court enclosed by netted steel. "We have a young, active population, a lot of 20-somethings, in Hoboken," said Wilday. "This was something people have been asking for." **MIA AMATO**

DAVID BURNEY LEAVES THE CITY'S HOUSING AUTHORITY TO LEAD DEPT. OF DESIGN AND CONSTRUCTION

Bloomberg's New Design Chief

In January, Mayor Michael Bloomberg appointed David Burney as Commissioner of the Department of Design and Construction (DDC). Since 1990 Burney directed the Design and 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 & Gandelsonas, George Ranalli, Caples Jefferson, and Pasanella + Klein Stolzman + 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 is 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 construction firms on how get involved in the public bidding process. More workshops are planned.

CATHY LANG HO



COURTESY CITY HALL

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 on 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.

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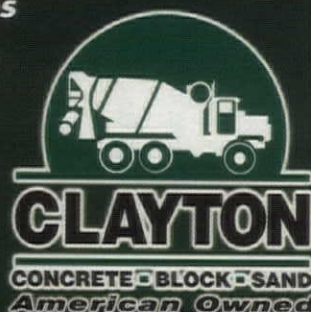
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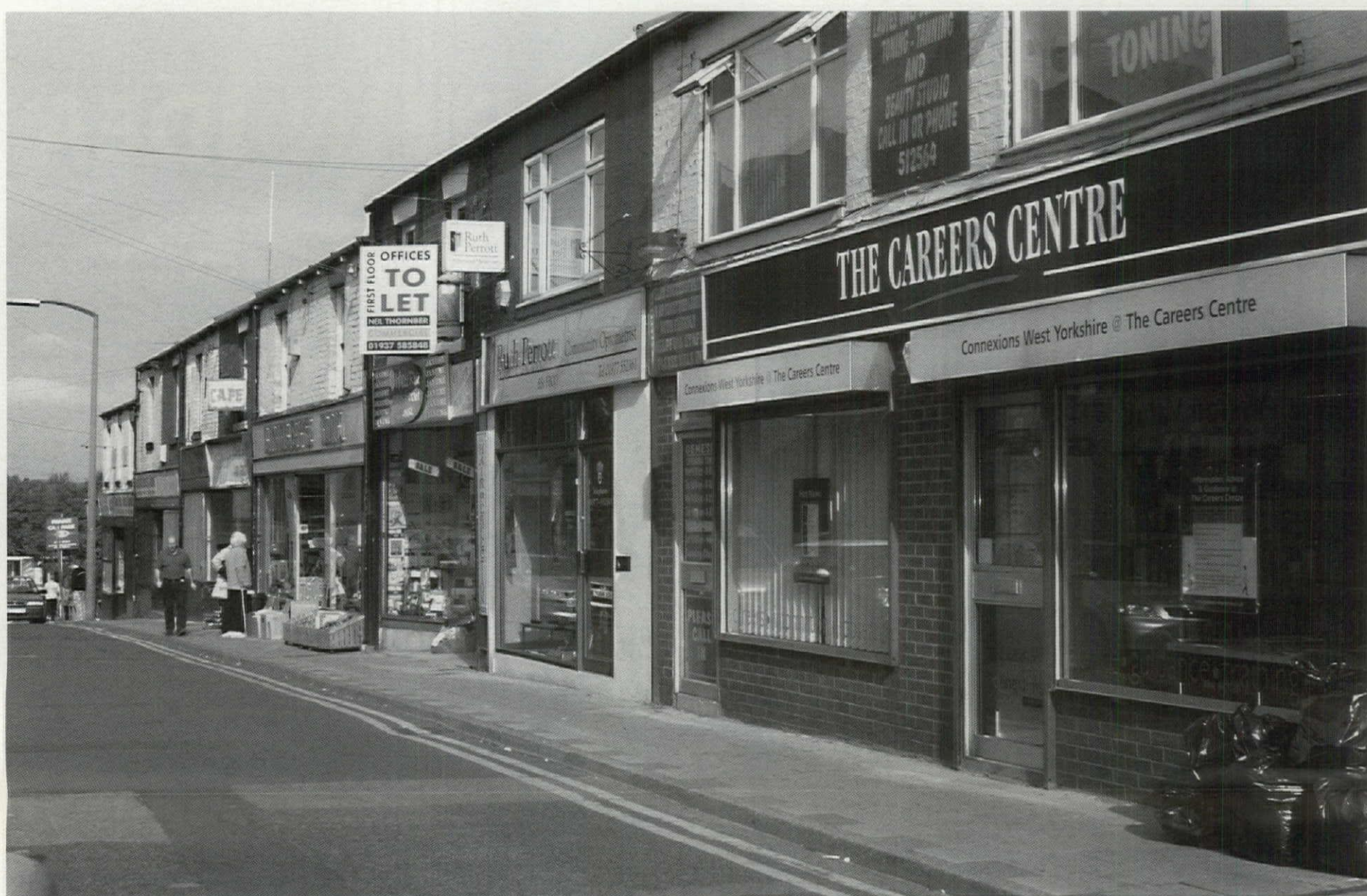
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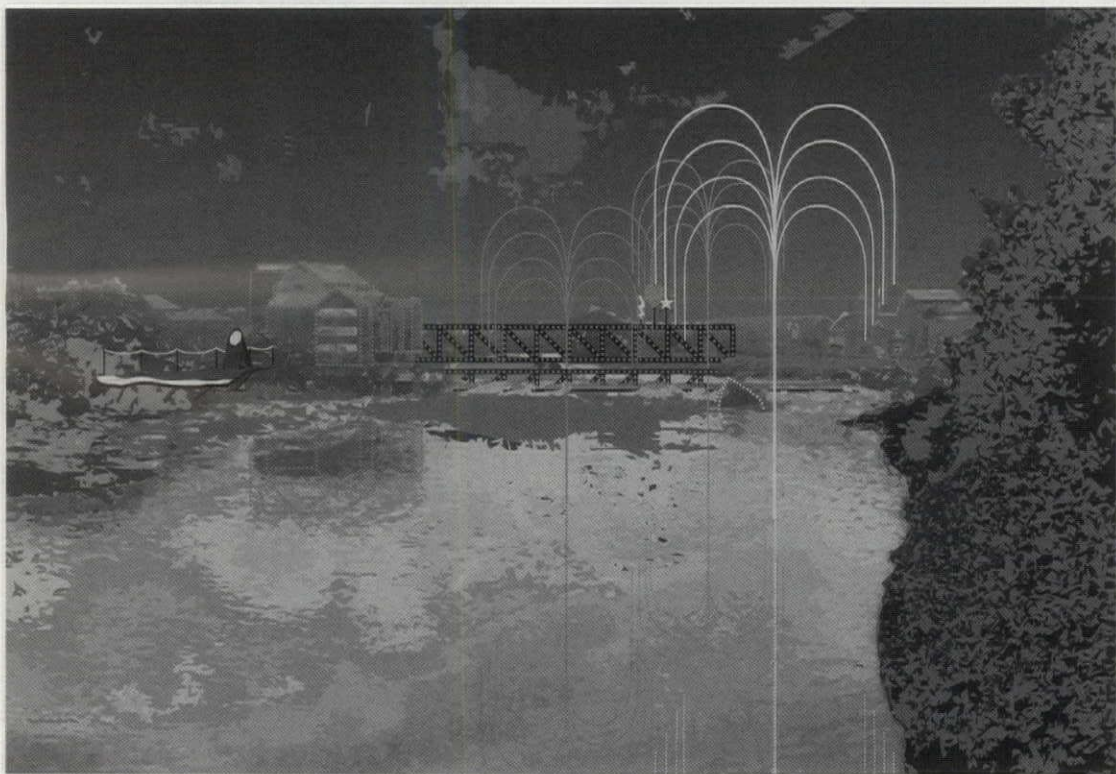




Lights, Camera, Design, Action!

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 "ringmas-

ter" 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 shortlist included top young London firms such as Fat; Alex de Rijke of dr.m.m; 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, Whitby 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 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-potato-chip-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**

Top: Whitby Bird's 100-meter bridge connects the old town on the north to new developments on the south. **Middle:** Fat proposed lighting the local landmark, an old flourmill. **Below:** Sarah Wigglesworth re-programmed one of the town's main streets to expand its public spaces.



The shortlist included top design firms, who agreed to participate despite the minimal fee and the risk of getting voted off the telly.

LIGHTS, CAMERA, DESIGN, ACTION! continued from previous page architectural advisers did their best to keep many of the other schemes (like those by Fat or Letts Wheeler) among the favored, but after a huge discussion—mainly off camera and without the architects—the community made its own choice.

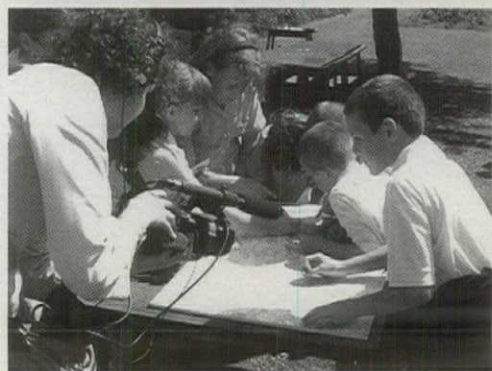
No matter how much Talkback hates the makeover tag, the project is shaped by some of the demands of television, concerning, for example, time, scope, budget, visibility, not to mention drama. The nature of the production set up its own bureaucratic maelstrom, i.e., tension between design management and project management (i.e., the producers). The architectural ringleaders, on the side of flexible, lateral-thinking design, struggled against the producers' desire for a fast-track schedule. In Barrie's mind, however, TV's demands coincide with those of the public, which would hate to experience the real world's endless public procurement process. "Two years ought to be quite long enough for a small project like this," he said, "quite long enough to do things like upgrade an underpass." His point is well taken: The participating architects are anxious, of

This winter, architects and camera crews descended on Castleford, bent on bringing improvements.

course, about progress. The selected schemes are now being developed, with the winners working together on a general strategy that links their ideas. But as of yet, contracts have not been sorted and the time schedule is ebbing away. There's even talk of delaying broadcast for six months.

Regeneration: The Castleford Project is a welcome alternative to the current, hugely complex, and slow forms of regeneration and, given the size of its audience, potentially influential on a grand scale. Of course, there are dangers with this model, such as the possibility of TV producers foisting their own comic or cruel agenda on their unsuspecting subjects. *The Castleford Project* opens a new range of questions about how democracy works in the age of television, when TV itself becomes akin to the client, local authority, representative of the community—and chronicler—rolled into one.

KESTER RATTENBURY IS A CRITIC AND TEACHER BASED IN LONDON.



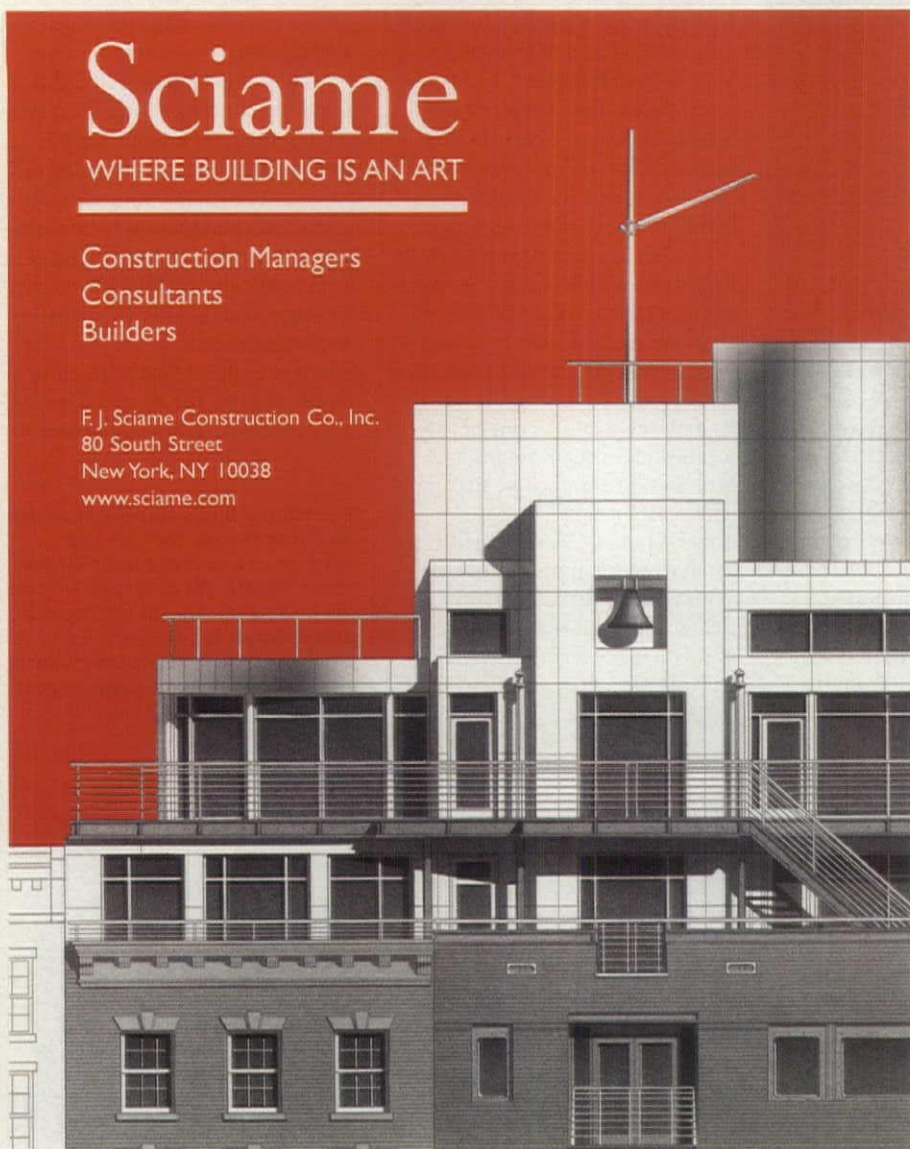
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THE TSCHUMI MANIFEST- SCHRIFTS

INDEX Architecture

Edited by Bernard Tschumi and
Matthew Berman (MIT Press, 2003), \$29.95

The State of Architecture at the
Beginning of the 21st Century

Edited by Bernard Tschumi and Irene Cheng
(Monacelli Press, 2003), \$35.00

Was the reign of Bernard Tschumi as dean of Columbia's School of Architecture, Preservation and Planning, 1988–2003, as significant as that of Walter Gropius at Harvard's GSD, 1938–1951? They run parallel histories: a bona fide leader of the European avant-garde takes charge of an important American school. If Gropius ushered in Functionalism, Tschumi surely should be remembered as the chaperone of Digitalism. The two volumes under review seek to legitimate Tschumi's efforts, but alas he has not been served by a glossator of the caliber of Sigfried Gideon.

Index is a bit closer to the Manhattan phone book than the Counter-Reformation's great list of forbidden books. Following Rem Koolhaas' penchant for alphabetical order, which is really Roland Barthes' idea of avoiding a linear discourse, some of the thoughts and works of some of the people who taught at Columbia during the Tschumi years have been gathered under rubrics such as "autocaps," "blob," "catastrophe," "global," "narcissism," "waiting." Not many are words that spark one's imagination about architecture, but I was anxious to find out what would be under "history," since it is so conspicuously absent from most of the texts. Here, Kenneth Frampton, whose noteworthy contributions to Critical Regionalism have been completely overlooked by his colleagues, is allowed a single paragraph to argue that architectural history should be subsumed into cultural history.

It would be very difficult to learn from this sourcebook exactly what the buzzwords of current studios mean, and the projects that are illustrated, even the ones that have been constructed, don't reveal enough to be understood in terms of architecture. What emerges is a look, mostly, at the twisty-turny forms generated by computers. The only other time Frampton is allowed a paragraph, it yields the perfect description of the contents of *Index*. Look under "crisis": "The crisis of the architectural academy is at least in

some measure a reflection of the crisis facing the profession. In this context we may posit the thesis that the more the practice of architecture becomes removed from the needs of society as a whole, the more it tends to become an overly aestheticized discourse that addresses itself to the spectacular preoccupations of an arriviste class. Inside architectural schools this discourse is often served by a mystifying theoretical eclecticism, drawn largely from other disciplines, and removed from the basic conditions 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 reproduced in the book, with 56 authors limited to two pages each. Unfortunately this festschrift often seems more like a college yearbook (replete with horrible headshots) than an avant-garde catalyst.

The participants were put into eight categories, or mazes, that were created by combining two architectural conditions. Each author was then asked to riff. The proximity of Ground Zero, both geographically and chronologically was thought to add a twinge of immediacy, or "reality" to the process.

Maze one: Aesthetics and Urbanism. Frampton appears again, this time to complain that the sprawling city is not pretty and not worth fighting for. Winy Maas claims that urbanism is unfashionable but very interesting considering impending problems of growth, mobility, climate change. Stan Allen and James Corner understand urbanism as an emergent horizontal field with bacterial connotations. Wolf Prix thinks architecture should be like an urban "transistor" 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 a response to the idea of what makes a good life. Michael Sorkin grieves the reciprocity of war and urbanism in lieu of concerns for sustainability, access, defense from surveillance, and culture.

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 like something else. Wiel Arets shows a chicken coop in Holland. Jesse Reiser and Nanako Umemoto showed a model for a project based on the abstractions of a weather diagram.

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 1828 pamphlet *Im welchem Style sollen wir bauen?* is still 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 computer-generated designs alienate form from function. Frank Gehry, reminiscing on childhood, observes "you won't brake your mother's back if you step on a crack." Odile Decq 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. Jeffrey Kipnis predicts that the poststructuralist interest in difference will be replaced by a radical use of "same theory." Peter Eisenman finds disaster a "useful metaphor" for a condition between expression and creation. Karl Chu promises that "we are moving into a post-human era, when new forms of bio-machinic mutation of substances and values may lead architecture beyond the confines of anthropology."

Maze five: Envelope and Public/Private. Dean Tschumi reduces architecture to "vectors 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 information 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 private, are eroded." Greg Lynn shows a coffee pot and a housing project, each given a sense of infinite mutation through the application of calculus. Rem Koolhaas claims that China attracts "endless carpetbaggers" and then shows a huge highrise project he designed in Beijing.

Forgive me if I pass over maze six, Globalization and Criticism; maze seven, Organization and Bodies; and maze eight, Electronics and Perception. The participants and statements were no more or less interesting than the others. I don't know if the experiment was a success or not. Apparently, there was no cannibalism, sexual perversion, or autism induced by the over-crowding. But there is a limit in terms of communication. I've dropped enough names and tag lines to get across the point that architecture during the age of Tschumi, despite strong denials, has been a struggle over representation, above all, of the self.

RICHARD INGERSOLL IS AN ARCHITECTURAL HISTORIAN AND CRITIC.

A GUIDE TO URBAN REALITY

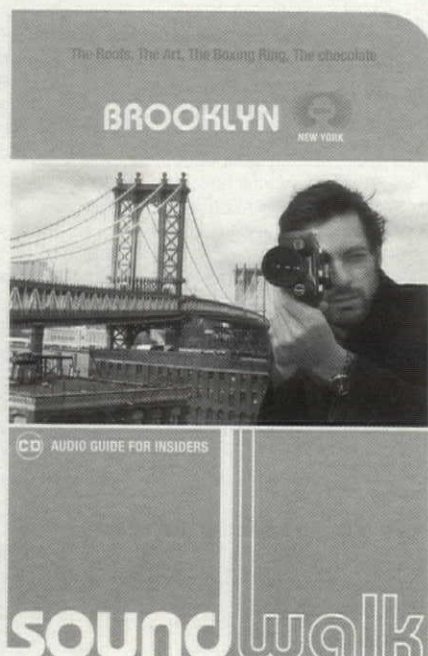
Soundwalk NYC

Produced by Stephan Crasneanski
and Michel Sitruk (Oversampling, Inc.),
\$12.95 each

"Look to the right there's a big wall. There used to be a club upstairs. It was an S&M bar. They used to do what they call golden showers there and it used to rain down the wall... It used to leave streaks, change the paint, go straight down to the neighbors." On the sixth and latest installment of Oversampling's *Soundwalk NYC* series, art therapist Ivy Bernhard gives listeners a personalized tour of her neighborhood, the Meatpacking District. Like its predecessors in the series, this CD promises to give an alternative, insider view to the city's diverse neighborhoods.

Parisian Stephan Crasneanski released the first *Soundwalk* CD in March 2002, to pay tribute to the hidden charms of his adopted neighborhood, the Lower East Side. He later founded Oversampling with Michel Sitruk, another Parisian, to create "audio guides" that offer a new approach to urban tourism. Each CD is narrated by a longtime local resident. For example, Def Jam cofounder Original Jazzy Jay takes us to his 'hood's erased landmark, the "Welcome to the Bronx ... Home of the Zulu Nation" mural that was lost during Giuliani's urban "clean-up" program. In bustling Chinatown, native Jami Gong points to a door held open by a lavender string that leads to a stairwell of a sweatshop. Unlike traditional guidebooks that travelers use to look for specific information, *Soundwalk* offers an ambling, accidental, and textured experience that can surprise tourists and New Yorkers alike.

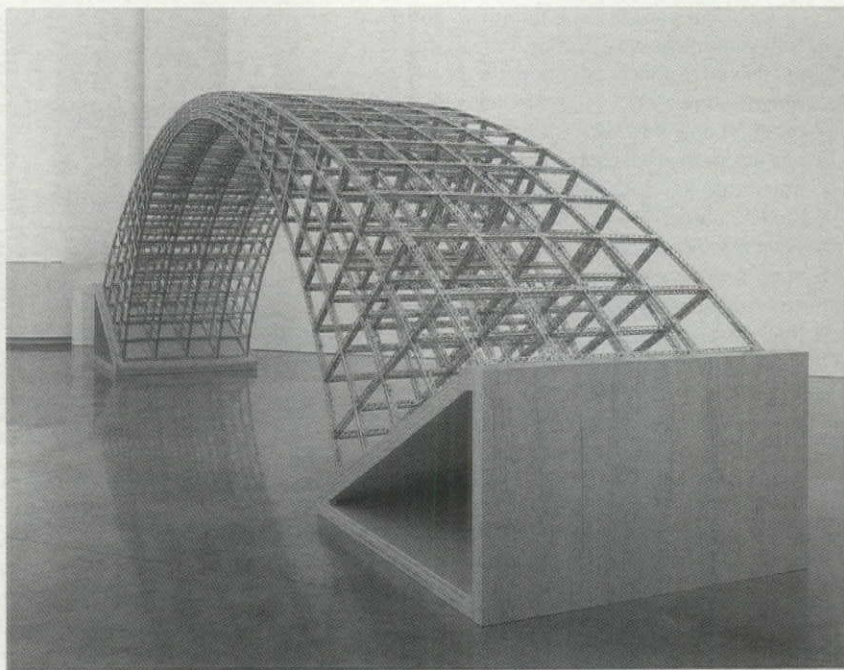
The Meatpacking District edition is weakened by its narrator, who is not as dynamic as, for example, playwright Timothy "Speed" **continued on page 14**



If Gropius ushered in Functionalism, Tschumi surely should be remembered as the chaperone of Digitalism.

Following Koolhaas' penchant for alphabetical order, which is really Barthes' idea of avoiding a linear discourse, *Index* compiles the thoughts and works of some of the people who taught at Columbia during the Tschumi years.

The State of Architecture often seems more like a college yearbook (replete with horrible headshots) than an avant-garde catalyst.



COURTESY GAGOSIAN GALLERY

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 *Curved Bridge* (pictured above) is meant to "test the aesthetic and mechanical boundaries of its model parts."

Chris Burden
Gagosian Gallery, 555 West 24th Street, Manhattan. Through February 28

LECTURES

FEBRUARY 17
Jacques Herzog
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

FEBRUARY 18
Greg Wyatt
From Model to Monument
12:00 p.m.
National Academy of Design Museum
1083 5th Ave.
www.nationalacademy.org

Steven Holl
Compression
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

FEBRUARY 19
Jill Pearlman
Joseph Hudnut: Improbable Modernist
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/buell

The Culture of Encounters
7:00 p.m.
Lower Manhattan Cultural Council
142 Pearl St., 2nd Fl.
www.lmcc.net

FEBRUARY 23
Marc Mimram
Structure and Architecture
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

Stanley Saitowitz
Expanded Architecture
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York St., New Haven
www.architecture.yale.edu

FEBRUARY 24
Daniel Libeskind
Building Places from Memories
8:00 p.m.
Princeton School of Architecture
McCosh 50, Princeton
www.princeton.edu/~soa

Kenneth Frampton and Dietmar Eberle
Baumschlager – Eberle Architects
5:00 p.m.
Cooper Union
Foundation Building
Cooper Sq.
www.cooper.edu

FEBRUARY 27
Frédéric Migayrou
Non Standard Architecture Principles
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Preston Scott Cohen
Ken Smith
Architectural League Emerging Voices
6:30 p.m.
Scholastic Auditorium
557 Broadway
www.archleague.org

FEBRUARY 26
Ed Feiner
Public Architecture: A Tradition is Reborn
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York St., New Haven
www.architecture.yale.edu

Technology Horizon: What is the Future of Office Technology
4:00 p.m.
Humanscale Showroom
11 East 26th St.
www.bdeonline.biz

FEBRUARY 29
Samuel D. Gruber
American Synagogue: A Century of Architecture and Jewish Community
6:30 p.m.
Cooper Union
Albert Nerken School of Engineering
Wollman Auditorium
51 Astor Pl.
www.cooper.edu

MARCH 3
Greg Lynn
Intricate Form
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

MARCH 3, 10, 17, 24
Urban Genealogy: An Introduction to Researching Buildings in NYC
6:00 p.m.
Urban Center
457 Madison Ave.
212-935-3960

MARCH 4
Barry Bergdoll
Yankee Portables: Marcel Breuer and Vernacular Discourses from Budapest to Boston
6:30 p.m.
Columbia GSAPP
114 Avery Hall
www.arch.columbia.edu/buel

Lorcan O'Herlihy
Larry Scarpa
Architectural League Emerging Voices
6:30 p.m.
Lighthouse International
111 East 59th St.
www.archleague.org

MARCH 8
Peter Halley
An Artist's Architecture
6:00 p.m.
Princeton University
Betts Auditorium
www.princeton.edu/~soa

SYMPOSIA

FEBRUARY 24
Meet the Construction Chiefs
5:30 p.m.–8:00 p.m.
La Maganette Ristorante
3rd Ave at 50th St.
www.pwcusa.org

FEBRUARY 26–28
Technology and Tradition in Japanese Contemporary Architecture
Speakers: Fumihiko Maki, Kazuyo Sejima, Sanford Kwinter, Waro Kishi, Kengo Kuma, Shigeru Ban, et al.
Japan Society
333 East 47th St.
www.japansociety.org

MARCH 5
Economic Development Corporation Industry Study
8:30 a.m.–10:00 a.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

MARCH 5–6
Design Intelligence: The Expanded Field
Peter Eisenman, Stan Allen, Elizabeth Diller, Jesse Reiser, Terence Riley, et al.
Princeton School of Architecture
www.princeton.edu/~soa

EXHIBITIONS

FEBRUARY 19–MARCH 27
Richard Barnes
Animal Logic
Henry Urbach Architecture
526 West 26th St.
www.huagallery.com

FEBRUARY 19–APRIL 17
Moved: Works by Frederick Kiesler, Tony Smith, Mark di Suvero, et al.
Hunter College
Times Square Gallery
450 West 41st St.
www.hunter.cuny.edu

FEBRUARY 21–MARCH 26
Monika Goetz
Grenzbereiche
New York University
Deutsches Haus
42 Washington Mews
www.nyu.edu/deutscheshaus

FEBRUARY 25–MARCH 9
Baumschlager – Eberle Architects
Of Regional and International Projects 1996–2002
Foundation Building
Cooper Sq.
www.cooper.edu

FEBRUARY 26–APRIL 3
Lynda Benglis
A Sculpture Survey
Cheim & Reid
547 West 25th St.
www.cheimread.com

FEBRUARY 27–APRIL 11
Point of View: A Contemporary Anthology of the Moving Image
New Museum of Contemporary Art
583 Broadway
www.newmuseum.org

FEBRUARY 27–APRIL 17
Sol LeWitt
Structures 1962–2003
PaceWildenstein
534 West 25th St.
32 East 57th St.
(ends March 27)
www.pacewildenstein.com

MARCH 2–MAY 30
Staging the Orient: Visions of the East at La Scala and the Metropolitan Opera
Daresh Museum of Art
580 Madison Ave.
www.dareshmuseum.org

MARCH 5–MAY 19
Singular Forms (Sometimes Repeated): Art from 1951 to the Present
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

MARCH 5–JULY 29
Shock of the Old: Christopher Dresser's Design Revolution
Cooper Hewitt
National Design Museum
2 East 91st St.
ndm.si.edu

MARCH 13–APRIL 17
Thomas Demand
303 Gallery
525 West 22nd St.
www.303gallery.com

CONTINUING EXHIBITIONS

THROUGH FEBRUARY 21
Chermayeff & Geismar Inc. Forty Years of Design
Cooper Union
Arthur A. Houghton Jr. Gallery
Herb Lubalin Study Center of Design and Typography
Foundation Building
7th St. and 3rd Ave.
www.cooper.edu

Rebuilding: A Study Exhibition of the World Trade Center Site Proposals, Commentaries, Responses
Urban Center Galleries
457 Madison Ave.
www.archleague.org

Recovery: The World Trade Center Recovery Operation at Fresh Kills
New-York Historical Society
West 77th St. and Central Park West
www.nyhistory.org

Christina McBride
Miller/Geisler Gallery
511 West 25th St.
www.millergeislergallery.com

THROUGH FEBRUARY 23
Rogers Marvel Architects Open Storage
Parsons School of Design
25 East 13th St., 2nd Fl.
www.parsons.edu

THROUGH FEBRUARY 27
Computer Graphics and Interactive Media Faculty Exhibition
Pratt Schaffer Gallery
200 Willoughby Ave., Brooklyn
www.pratt.edu

THROUGH FEBRUARY 28
Pia Dehne
Naked City
Deitch Projects
76 Grand St.

Chris Burden
Gagosian Gallery
555 West 24th St.
www.gagosian.com

THROUGH MARCH 1
Jem Southam
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

THROUGH MARCH 4
Richard Pare
Parsons School of Design
Donghia Gallery
25 East 13th St., 3rd Fl.
www.parsons.edu

THROUGH MARCH 6
Helena Almeida
Inhabited Drawings
Drawing Room
40 Wooster St.
www.drawingcenter.org

LIST YOUR EVENT DIARY@ARCHPAPER.COM

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

THROUGH MARCH 13
Barry Flanagan
Sculptures
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

Treasure Maps
apexart
291 Church St.
www.apexart.org

THROUGH MARCH 14
Toshiko Mori on Frank Lloyd Wright: Designs for FLW's Martin House Visitor Center
SUNY Buffalo
Albright Knox Art Gallery
1285 Elmwood Ave., Buffalo
www.ap.buffalo.edu

Gerardo Rueda
Retrospective
Chelsea Art Museum
556 West 22nd St.
www.chelseaatmuseum.org

THROUGH MARCH 17
Keith Bendis
Living in a Theme Park: Satirical Drawings of the People and Architecture of New York
Urban Center Galleries
457 Madison Ave.
www.mas.org

THROUGH MARCH 20
Plane and Elevation
Art in General
79 Walker St., 6th Fl.
www.artingeneral.org

Andrea Robbins & Max Becher
Haim Steinbach
Sonnabend Gallery
536 West 22nd St.

THROUGH MARCH 27
Adam Kalkin, Jim Isermann, Martin Kersels, Aernout Mik, Tobias Rehberger, Haim Steinbach
Suburban House Kit
Deitch Projects
76 Grand St.

Contemporary Art and Furniture Design in Dialogue
Senior & Shopmaker Gallery
21 East 26th St.
www.seniorandshopmaker.com

THROUGH APRIL 4
Smartwrap
Aleksandra Mir: Naming Tokyo (Part III)
Institute of Contemporary Art
University of Pennsylvania
118 South 86th St., Philadelphia
www.icaphila.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
Isidro Blasco, Ana Linnemann, Juliane Stiegele, et al.
In Practice Projects
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

THROUGH APRIL 23
Jean Prouvé:
Three Nomadic Structures
Columbia University
Arthur Ross Gallery
Buell Hall
www.arch.columbia.edu

THROUGH APRIL 24
Harlemworld:
Metropolis as Metaphor
Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

THROUGH APRIL 25
Significant Objects from the Modern Design Collection
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

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

THROUGH MAY 1
Albert Hadley
Drawings and the Design Process
New York School of Interior Design
170 East 70th St.
www.nysid.edu

Richard Sigmund
Pacific Coast Highway
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

THROUGH MAY 9
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 MAY 16
Corporal Identity-Body Language
Museum of Arts and Design
40 West 53rd St.
www.americancraftmuseum.org

THROUGH JUNE 13
Walter De Maria
The New York Earth Room, 1977
Dia:
141 Wooster St.
www.earthroom.org
The Broken Kilometer, 1979
Dia:
393 West Broadway
www.brokenkilometer.org

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

THROUGH JUNE 27
Golden Fantasies: Japanese Screens from New York Collections
Asia Society
725 Park Ave.
www.asiasociety.org

TRADE SHOWS

FEBRUARY 25 - 27
Brooklyn Home Expo: Solutions for Living and Working
New York Marriott at the Brooklyn Bridge
333 Adams St., Brooklyn
www.brooklynhomeexpo.com

FILM & THEATER

FEBRUARY 25 & 26
Barcelona in 48 Hours
Dance Theater Workshop
219 West 19th St.
www.barcelonain48hours.com

FEBRUARY 27 - MARCH 4
Waterfront: A Journey around Manhattan in 18 Films
Gramercy Theatre
127 East 23rd St.
www.moma.org

CONTINUING FILM & THEATER

THROUGH MARCH 7
Bernardo Bertolucci Retrospective
American Museum of the Moving Image
35th Ave. and 36th St., Queens
www.ammi.org

UNLIMITED ENGAGEMENT
Private Jokes, Public Places
(Oren Safdie)
Center for Architecture
536 LaGuardia Pl.
www.private-jokes.com

EVENTS

FEBRUARY 21
Walking Tour: The Role of NYC's Regional Centers in the 21st Century: The Bronx Hub and Environs
1:00 p.m.
Meet at NY National Bank
3rd Ave. and 149th St.
www.mas.org

FEBRUARY 24
Meet the Construction Chiefs
Paul Anderson, Peter Zipf, Frank Sciamme, Richard Wood, Andy Frankl, Michele Medaglia
5:30 p.m.-8:00 p.m.
La Maganette Ristorante
3rd Ave. and 50th St.
www.pwcusa.org

FEBRUARY 29
Walking Tour: Rise of the New York Skyscraper: Downtown
2:00 p.m.
Meet at St. Paul's Chapel
Broadway, between Fulton and Vesey
www.mas.org

BEYOND

THROUGH MARCH 1
Non Standard Architectures
Centre Pompidou
Place Georges Pompidou
Paris
www.centrepompidou.fr

THROUGH APRIL 26
Ant Farm 1968-1978
Berkeley Art Museum and Pacific Film Archive
2625 Durant Ave., Berkeley
www.bampfa.berkeley.edu

THROUGH MAY 3
From House to Home: Picturing Domesticity
Pacific Design Center
8687 Melrose Ave., West Hollywood
www.moca-la.org

COMPETITIONS

New Jersey September 11, 2001 Memorial
Registration Deadline:
March 1, 2004
The State of New Jersey issues this RFP for a national, open, two-stage design competition for a Memorial Park design commemorating the events of September 11, 2001 in Liberty State Park. Designers are asked to communicate events of the day, capture feelings of loss, and celebrate the strength and resolve the events evoked.
www.state.nj.us

New York State Council on the Arts Grants
Deadline: March 1, 2004
The Architecture, Planning and Design Program of the New York State Council on the Arts (NYSICA) has announced that grants are available for architects, landscape architects, planners, designers, and scholars through the Independent Projects Category. Grants up to \$10,000 to realize specific projects are available to New York State residents who submit projects through a non-profit sponsoring organization.
www.nysca.org

City Lights Design Competition
Registration Deadline:
March 12, 2004
New York City's Department of Design and Construction and the Department of 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 Bergtraum, Amanda Burden, Elizabeth Diller, Peter Eisenman, Paul Marantz, Guy Nordenson, Anne Papageorge.
www.nyc.gov/buildnyc/citylights

Prix Ars Electronica 2004
Deadline: March 12, 2004
Prix Ars Electronica 2004 is accepting entries for the following categories: computer animation/visual effects, digital music, interactive art, net vision, and digital communities.
www.aec.at

The James Stirling Memorial Lectures on the City
Deadline: March 15, 2004
Canadian Centre for Architecture, Cities

Programme, and Van Alen Institute: Projects in Public Architecture sponsor this competition for proposals for the inaugural James Stirling Memorial Lectures. The lectures will be a forum advancing advance practical knowledge and critical theoretical debate on urban design and architecture in the built environment.
www.cca.qc.ca

New Entrances and Lobbies
Deadline: March 18, 2004
Seward Park Housing Corporation invites RFQ from architects to design entrances and lobbies for four of its Lower East Side buildings. Each shortlisted firm will receive a \$5,000 honorarium for renovation schemes that preserve existing murals. Call (212) 979-1480.

ArchVoices Second Annual Essay Competition
Deadline: March 19, 2004
ArchVoices invites students and young professionals to submit a 500-word essay addressing the theme of young professionals shaping the architectural environment and how architectural institutions shapes them. Jury: Denise Scott Brown, Gordon Chong, Shannon Kraus, Kate Stohr.
www.archvoices.org

City Crossing
Registration Deadline:
March 31, 2004
The international design competition brief calls for designers to redevelop a four-block area for pedestrian and vehicular circulation, and to reinforce the intersection's role as a historic, cultural, and commercial center in the city of Winnipeg. The city intends to build the winning design with a budget up to \$10 million. Entrants must have a registered architect on the team. Jury: Robert N. Allsopp, Donald K. Carter, Thomas Fisher, Daniel Friedman, Jane Perdue.
www.winnipeg-design-competition.org

CALL FOR SUBMISSIONS
The *Journal of Interior Design*
This refereed publication invites submissions from educators, designers, anthropologists, architects, historians, psychologists, sociologists, and others whose work concerns interior design.
www.idec.org



PROFESSIONAL WOMEN IN CONSTRUCTION presents

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PLAZA CONSTRUCTION - PORT AUTHORITY OF NY & NJ - SKANSKA USA BUILDING, INC. - TISHMAN CONSTRUCTION - TURNER CONSTRUCTION - WASHINGTON GROUP

Event Sponsors: Gig Werks Digital Solutions - MSD Visuals

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Professional Women In Construction 315 East 56th Street, NY, NY 10022 t: 212.486.7745 f: 212.486.0228 email: pwcusa1@aol.com website: www.pwcusa.org

Does Black Architecture Exist?

Black Boxes: Enigmas of Space and Race
Yale School of Architecture
Art & Architecture Building, Hastings Hall
180 York Street, New Haven
January 16-17

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 Yeung, 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 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 redemption rather than denunciation of the classical ideal, and appealed to black communities to value their built heritage, citing Harlem as an example.

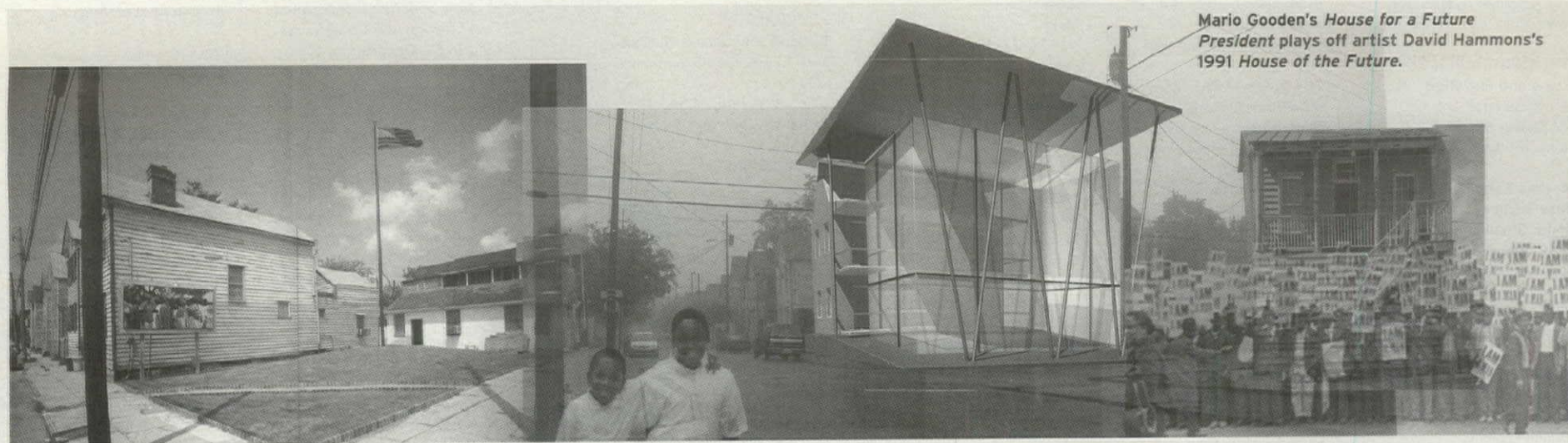
Robert Farris Thompson, art history professor at Yale and the only white speaker at the conference, gave a history of African architecture and a compelling argument about its profound influence on American architecture. He cited the influence of plantation roundhouses and shotgun houses, and asserted 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 rap 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 basement auditorium of Paul Rudolph's 1963 Art and Architecture Building.)

Felecia Davis, assistant professor at Cornell University's architecture department, spoke about walking as a way to perform an

archaeological dig, uncovering a city's memory. "A walk becomes a section cut, linking places in a city," said Davis. She invoked M. A. "Spike" Harris' 1968 book, *A Negro History Tour of Manhattan*, and her Parsons' students' project of filming walking tours in Harlem.

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 Hammons' 1991 *House of the Future*, Gooden's *House for a Future President* proposed 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 Ashanti 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 Hammons's 1991 *House of the Future*.

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A GUIDE TO URBAN REALITY continued from page 11 Levitch whose lively personality brings life to his Time Square tour. A strong feature of all the CDs is their use of music—sound pieces that mix existing tunes, specially created tracks, and on-location sounds that try to capture the character of each neighborhood. The sound wafts in the background or between locations (the length of the walks between sites are timed perfectly).

The advantage of this format is that it can be more current than printed guidebooks. Every three months, downloadable updates are available on www.soundwalk.com, providing to-the-minute information such as the opening of a new restaurant, or streets to avoid due to construction. Next editions will focus on Little Italy and Harlem.

Soundwalk encourages us to look up and around instead of at our feet, to touch, smell, and learn what is behind the walls and doors of the city.

ATSUKO MIYAWAKI IS A GRADUATE STUDENT AT TISCH SCHOOL OF THE ARTS, NYU.

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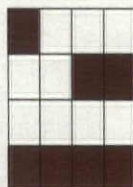
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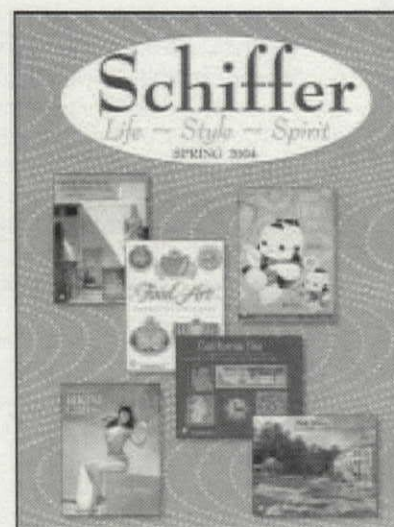


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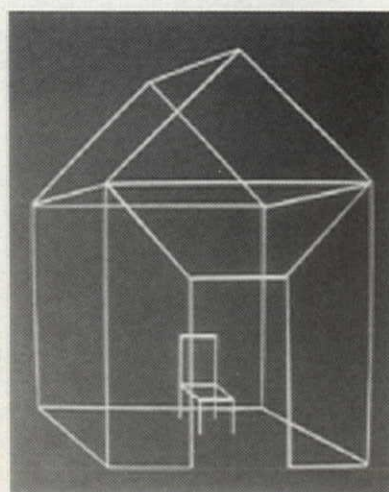


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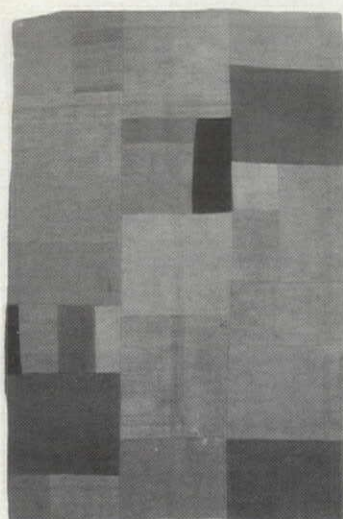
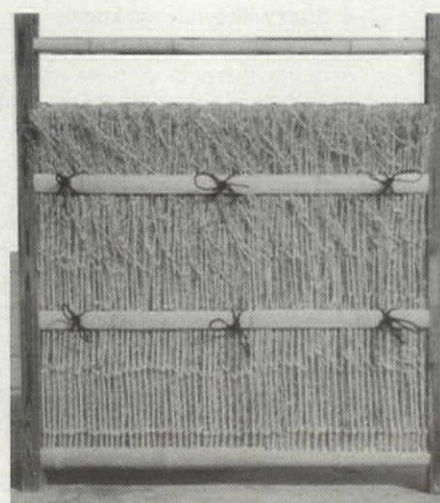
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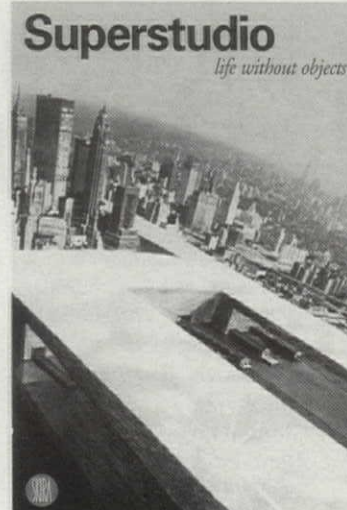
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This space was recently graced by the first-person account of a young practitioner on a fruitless, eye-opening prowl for meaningful employment. "Like hitting a brick wall," I remembered, "that abrupt transition between academy and street." I don't know if anyone can teach you this stuff, or if they have any inclination to. As the Irish say, I'll tell you somethin' for nothin'.

Top 10 Things They Never Taught Me in Design School

1 Talent is one-third of the success equation.

Talent is important in any profession, but it is no guarantee of success. Hard work and luck are equally important. Hard work means self-discipline and sacrifice. Luck means, among other things, access to power, whether it is social contacts or money or timing. In fact, if you are not very talented you can still succeed by emphasizing the other two. If you think I am wrong, just look around.

2 95 percent of any creative profession is shit work.

Only 5 percent is actually, in some simplistic way, fun. In school that is what you focus on; it is 100 percent fun. Tick-tock. In real life, most of the time there is paper work, drafting boring stuff, fact-checking, negotiating, selling, collecting money, paying taxes, and so forth. If you don't learn to love the boring, aggravating, and stupid parts of your profession and perform them with diligence and care, you will never succeed.

3 If everything is equally important, then nothing is very important.

You hear a lot about details, from "Don't

sweat the details" to "God is in the details." Both are true, but with a very important explanation: hierarchy. You must decide what is important, and then attend to it first and foremost. Everything is important, yes. But not everything is equally important. A very successful real estate person taught me this. He told me, "Watch *King Rat*. You'll get it."

4 Don't over-think a problem.

One time when I was in graduate school, the late, great Steven Izenour said to me, after only a week or so into a ten-week problem, "OK, you solved it. Now draw it up." Every other critic I had ever had always tried to complicate and prolong a problem when, in fact, it had already been solved. Designers are obsessive by nature. This was a revelation. Sometimes you just hit it. The thing is done. Move on.

5 Start with what you know; then remove the unknowns.

In design this means "draw what you know." Start by putting down what you already know and already understand. If you are designing a chair, for example, you know that humans are of predictable heights and weights. The seat height, the angle of repose, and the loading requirements can at least be approximated. So draw them. Most students panic when faced with something they do not know and cannot control. Forget about it. Begin at the beginning. Then work on each unknown, solving and removing them one at a time. It is the most important rule in design. In Zen it is expressed as "Be where you are." It works.

6 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.

7 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, or it will come around and bite you on the ass. The great Karmic wheel, however slowly, turns.

8 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 any more than it is set up to facilitate the worst. It doesn't depend on brilliance or innovation because if it did, the system would be undependable. 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.

9 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.

10 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. I 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 management 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 insure it. Somebody has to buy it. Respect those people. You need them. Big time.

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WTC REBUILDING STARTS MAKING SENSE

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 22nd Winter Garden unveiling of Santiago Calatrava's design for the PATH station was perhaps the last nail in the coffin of Daniel Libeskind's master plan for the site. The process is finished (maybe), the fighting done (for now), and the designs and the memory neatly wrapped up (as far as possible).

Libeskind began his design by unifying the intangible questions of memory and the concrete questions of reconstruction in his scheme *Memory Foundations*—a plan that emphasized the pit and the slurry wall, that reconsidered rubble as memorial. At the recent Winter Garden event, his official role was again reduced—

as it has been with every addition to the plan since his one-day apotheosis in February 2003.

Yet despite the fall of his plan and the resulting theories about who's actually running the show, one thing remains: his conflation of architecture with memory—the transference of memory to design, structure to memorial. There are now essentially three memorials planned for the site, which has come to be seen as sacred land itself.

There is the Freedom Tower, a riff on the anger immediately felt by many (and infamously drawn by some) after September 11, 2001—a "fuck you" to the terrorists. And for those more saddened than angered, memorial designer Michael Arad's footprint pools reflects—both literally and abstractly—the event. The memorial inspires a calm that is

absent from Freedom Tower's bold defiance. His design, *Reflecting Absence*, requires that the visitor do simply that: reflect on the absence of those lost.

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." A glass winged structure, sited in line with Libeskind's original "Wedge of Light" (perhaps the last concession to *Memory Foundations*), the train station is at once an uplifting expression and a functional object. At the project's unveiling, Calatrava, eschewing political words for more evocative communication, sketched his inspiration for the design during his presentation: a child releasing a bird. Continuing the thought, the Spanish archi-

tect sketched three views of the station, the silhouette of a bird (coincidentally the Port Authority's logo) superimposed on each.

While it is still impossible to know the intricacies of the process and to discern which players wrote this history, perhaps we should not be so quick to judge the LMDC for interfering. 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 one that has proven successful, at least in terms of preserving and building on the memory of 9/11. Everyone remembers the event differently and now everyone can memorialize it that way too.

EVA HAGBERG IS A NEW YORK-BASED WRITER.

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