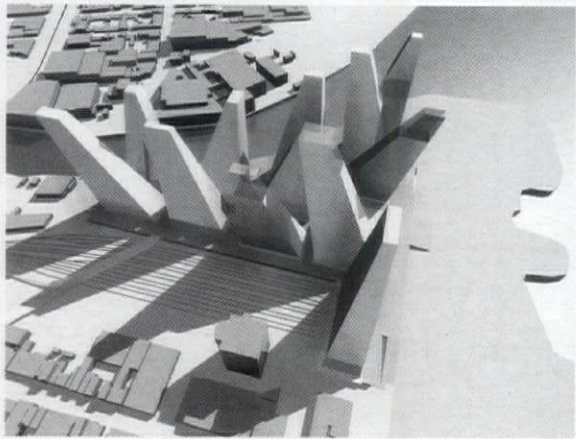


THE ARCHITECTS NEWSPAPER

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COURTESY MVRDV, LEESER AND STOSS

FINALISTS UNVEIL DESIGNS FOR OLYMPIC VILLAGE

VILLAGE VANGUARDS

NYC2012 unveiled the five finalist designs for its proposed Olympic Village at a press conference on March 10th in Grand Central Terminal's Vanderbilt Hall. Principals from the five participating teams were all on hand to present their projects to house 16,000 Olympians (and later 18,000 New Yorkers) on a 73-acre peninsular site located at the geographical center of New York in Queens West, also called

Hunters Point. Mayor Michael R. Bloomberg, Queens Borough President Helen Marshall, founder of NYC2012 Daniel Doctoroff, and NYC2012's director of planning Alexander Garvin also spoke.

All five groups proposed tall buildings surrounded by open space, but the forms and layouts of the projects vary radically. The most succinct plan is *Weaving Village on the Beach* by the

collaborative team of Rotterdam-based MVRDV, Boston-based StoSS Landscape Urbanism, and New York's Leeser Architecture. The team squeezed its buildings on a small corner of the site, raising the village's density above Manhattan's average while halving the size of the city grid. Twelve 450-foot towers taper and tilt to open up views, and sometimes connect or "kiss" at their pinnacles. In their scheme, the remainder of the site becomes an expansive urban beach. Thomas Leeser explained, "We wanted to create a super-dense New York condition, rather than a 'towers in the park' or suburban campus model because there's a low percentage of public spaces in the program and the site is in the heart of the city. Compacting the density meant creating the possibility for social interaction and urban experience."

Los Angeles firm Morphosis' proposal concentrates height in a cluster of towers near the northern edge of **continued on page 4**

MOHSEN MOSTAFAVI VOTED OUT OF HIS JOB AS CHAIR OF THE ARCHITECTURAL ASSOCIATION

Wanted: New Chair

Last month, the chairman of the Architectural Association (AA), Mohsen Mostafavi, was voted out of his job leading London's prestigious school, putting yet another of the world's top architectural education jobs on the market. The overthrow came at the regular five-year review meeting in which the chair must be ratified by the school community. Mostafavi has been in the position for ten years and is widely credited for stabilizing the school, particularly its business footing.

In an apparently emotional speech during the meeting, he let it be known that he would take the job for a further five years. But unexpectedly heavy voting from the 600-strong school community turned against him: He was voted out by a narrow margin, just 211 to 200. Mostafavi has agreed to stay in place until Summer 2005, giving the school time to form a search committee, which will consist of three nominees from the school's elected governing council, three from its staff, and three from the student body.

The AA, which has produced such cutting-edge talents as Rem **continued on page 2**

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STEVE DOUBLE

PETER COOK RAVES ABOUT HIS FELLOW LONDONER AND EX-AA'ER

ZAHA WINS PRITZKER

I'm going to gush. This time the Pritzker has gone to a real designer, a real leader. At last we can move past the gray period that kept incanting we had passed the age of heroic architects. Now we have a full-blooded heroine. Zaha Hadid is deft and insistent, her visions clear and unmitigated. We do not have to make allowances for her products. They are special and haunting.

Not long ago, I saw her exhibition in Vienna. I was (to use a London term) gob-smacked, silenced by the theatricalism of her presentation—first the projections, then the rockery of models, then the train of drawings. **continued on page 2**

BUSH APPROVES LOAN OF \$1.2 BILLION LOAN—WITH INTEREST



COURTESY UNDC

UN Capital Master Plan

A loan from the U.S. would allow the UN to renovate its facilities and build a new building, just south of the existing UN campus.

In a surprising turn of events, the Bush administration has offered the United Nations a \$1.2 billion loan to renovate its headquarters complex in New York City. If approved by the U.S. Congress and accepted by the UN General Assembly, the loan would allow the international body to rehabilitate its rapidly deteriorat-

ing Secretariat tower and other facilities, which suffer from overcapacity and an antiquated safety infrastructure.

There is one catch, however: The 25-year loan comes with a 5.54-percent interest rate, which means that the UN would ultimately pay \$1.3 billion in interest. And while the loan, which is included in the president's 2005 budget proposal, has to be approved by Congress, there are already indications that the UN could reject the offer.

In a March 5th report, Secretary-General Kofi Annan recommended that the UN "explore other funding opportunities, including contributions from public and private sources."

Other sources might include splitting the cost among member states or having the UNDC (United Nations Development Corporation), a New York State public entity that owns many of the UN's office buildings, float bonds. "I have heard speculation that if the UNDC has the ability to do so, it could get lower rates on the open market," said Steve Dimoff, vice president of the United Nations Association.

The loan offer is an almost 180-degree reversal from the Bush administration's position a year ago, when disagreements with the UN Security Council over the war in Iraq, not to mention the burgeoning U.S. budget deficit, **continued on page 4**

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EDITORS

In this issue we feature a comparison of the nine cities bidding to host the 2012 summer Olympic games, focusing on the role that architects, planners, engineers, and designers play in the plans.

According to Jacques Rogge, the International Olympic Committee (IOC) president, the 2012 games should be simple, humble, and compact—a welcome attitude considering the bloated media-circus character of recent Olympics. Rogge's emphasis on downsizing the games has encouraged competing cities to play up the small scale of their plans. "Compact" might be the buzzword for the 2012 Olympic planners, but a claim like "within city limits" coming from a city as large as Rio de Janeiro or London has little meaning. Most cities' response to the IOC's call for modesty is taking the form of plans to make maximum use of existing facilities. Still, nearly all the cities (except Havana) have proposed fistfuls of new structures. New York's proposed 9 new facilities begin to look restrained compared to Rio's and Leipzig's 19, Paris' 18, Istanbul's 14, and London's 13.

So where does New York stand? The bookies put our chances around 8 to 1, tied with Madrid and well behind London and Paris, the favorite to win. It's widely perceived that the IOC thinks it's Europe's turn to for games, since the United States played host in 1996 (Atlanta) and again in 2002 (Salt Lake City).

How likely is it that New York's massive plans for Olympic development in Manhattan, Queens, and Brooklyn will ever be realized? Was the Olympic Village design contest just another ideas competition doomed to remain unbuilt, recorded in history books alone? And do New Yorkers even want the Olympics? Of the nine bidding cities, public support is lowest in New York, at only 73 percent. Even the notoriously testy populace of Paris managed to drum up 75 percent.

Of course development will happen in New York regardless of our Olympic success (e.g., the Jets Stadium), but it will probably come significantly more slowly. In Atlanta, 30,000 low-income housing residents were reportedly evicted to make way for its Olympic Village. Although New York's plan is to take over a gentrifying industrial area for its Olympic Village, they city must acknowledge that its valuable manufacturing base is being slowly eroded.

And what about architects? Will designers serve as willing participants in gentrification or will they offer truly sustainable alternatives to Olympic-mania? **WILLIAM MENKING AND CATHY LANG HO**

ZAHA WINS PRITZKER continued from front page Exhausting and irrefutable proof of worth and depth. Evidence piled upon evidence of talent sustained from her years as a student at the Architectural Association to last week's crowning prize.

Zaha has arrived at that special position occupied by Frank Gehry and few others, which is what Pritzker should be about but hasn't always been—ideas, dynamism, and motivation, which should never be evaluated by mere efficacy. Zaha's low threshold for boredom and quick response (reminiscent, sometimes, of John MacEnroe on the court); her inability to suffer fools or the overly sensitive; and her accurate one-liners on other architects remind us that sweet reasonableness rarely gets you to good architecture. On behalf of London, we congratulate her and continue to breathe a great sigh of relief that Columbia University did not whisk her away.

PETER COOK

WANTED: NEW CHAIR continued from front page Koolhaas, Zaha Hadid, Bernard Tschumi, and others, was becoming regarded as overly conventional in recent years. Many have criticized it as "homogenized" and "all a bit polite" compared to what it had been in its glory years (no matter how financially unstable) under Alvin Boyarsky in the 1970s and '80s. As an independent school, the AA is outside the battles currently besetting architectural education in the UK, with professional bodies (like the ARB/RIBA accreditation system) demanding an emphasis on basic design skills over the sort of experimentation for which the AA is famous. Many hope to see the mercurial role of the AA reborn, returning to its original purpose, to serve as a sort of laboratory for ideas, and leaving other institutions to comply with professional and educational requirements.

With Columbia and Harvard also without leaders, the landscape of architectural education appears to be in seismic mode. **KESTER RATTENBURY**

LETTERS

BRAVO

The Architect's Newspaper is exactly what we've needed for ages: a regular reminder that design professionals can be thoughtful, opinionated, authoritative, and fun. And, as a graphic designer, I particularly appreciate that Martin Perrin's design does more with two colors than most of us do with six. Congratulations.

MICHAEL BIERUT, PARTNER
PENTAGRAM DESIGN, NEW YORK

THE WHOLE STORY

I was very pleased to see our project, the StoryCorps StoryBooth, featured in your issue of 3.9.2004. We wanted to note, however, that you failed to give credit to a fourth and crucial member of the design team that helped Sound

Portraits realize our vision in Grand Central Terminal. The StoryBooth design process was a truly collaborative effort. Eric Liftin of MESH Architectures was an important participant from the earliest conceptual phase of the project through its completion. Thank you.

DAVID M. REVILLE, DIRECTOR
SOUND PORTRAITS PRODUCTIONS

WAY OVER

A fellow architect just sent me Michael McDonough's "Top 10 Things They Never Taught in Design School" (2.17.2004). I had been telling this friend that American architects are over-professionalized (I worked abroad for ten years). This article was a clever take on what I have been trying to explain. Thanks. **JEREMY KARGON, BROOKLYN**

TALKING BACK

Delighted to read Kester Rattenbury's article on our revitalization project in the UK (2.17.2004). It is exciting, unusual, and truly seeks to get TV working in support of improving neglected public space and featuring outstanding architectural and urban design.

Just to be clear though, the revitalization of Castleford is being delivered by a partnership of local and national agencies. They are providing the capital funding for a project spearheaded by Channel 4. The capital work will cost some £5 million (almost U.S. \$8 million), paid for by these agencies, and is being followed by TV cameras, editorially independent and working with a much smaller budget.

The Castleford Project is a proper piece of work, funded by government agencies, non-departmental government agencies, charities and trusts. Through the project, the broadcaster, Channel 4, is expressing its position as a cultural patron, as well as a partner and force for change in the public realm. Time was that the media would just observe and report upon the world. TV is now redefining its relationship with its audience and its material. The Castleford Project is part of that. It would be great if something similar could take place in the U.S.

DAVID BARRIE, DIRECTOR,
THE CASTLEFORD PROJECT, AND
EXECUTIVE PRODUCER,
TALKBACK UK

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TSCHUMI'S GREEK TRAGEDY

No stranger to controversy, **Bernard Tschumi** is now involved in a big, fat Greek mess. Last month, officials in Greece's newly installed center-right government initiated criminal proceedings against the jury that selected the former Columbia dean's design for Athens' new Acropolis museum. The suit, which doesn't name the architect, alleges that the design threatens antiquities at the site. Tschumi insists the building, which he estimates is only 25 percent finished and which will largely rest on stilts above an existing archaeological excavation, poses no harm and that a Greek court earlier agreed. "It's the right wing fighting the left, and attacking the project because it was initiated by the previous government," Tschumi says. "The design has nothing to do with it, but nothing in Greece is simple."

MAU WANTS GREEN, REM WANTS GLAM

It seems **Bruce Mau** and **Rem Koolhaas**—the duo behind *S,M,L,XL* and other projects—are parting ways. Recently, Mau told us why he split with the Dutch architect last year over the commission they won in 2000 to design Toronto's 600-acre Downsview Park, which is expected to break ground this fall. "When we started, he was already famous, but then he just went through the roof," explains Mau, who's now working with **Frank Gehry** on a museum of biodiversity in Panama City, "and for him the project went way down the list, while for me it was the most important." Wanting to get his attention, Mau says he offered Koolhaas the project's lead, but the latter still chose to move on to greener pastures. "There's always drama between Rem and me," Mau joked, adding, "He can be obsessive about everything. How can you possibly be worried about letterhead when you have to design a new city in China?" Meanwhile, at last month's Manhattan launch of his new magabook (part magazine, part book), *Content*, Koolhaas was spotted hitting up *W* fashion glossy editor **James Reginato**. "Rem went straight for the jugular," our snoop reports, "and said 'I would like to do something with your magazine that would be very radical.' Jim turned around and said, 'Radical? For *W*? What could he possibly mean?'"

DON'T VOTE FOR ZAHA

Last month, an (unauthorized) e-mail from the office of Santa Monica-based **Morphosis** made the rounds, asking recipients to vote for the firm's NYC2012 Olympic Village proposal in an online *Newsday* poll. "Evidently the sponsors of the competition are taking this poll seriously," the e-mail read, before warning, "Select the voting button carefully, it is easy to mark **Zaha Hadid's** scheme instead of ours." No word yet on who's favored to win Prom Queen this spring.

ANDO, SEX GOD

It's official: **Tadao Ando** is a playboy. The shaggy-haired designer is seen caressing a model (no, not that kind) on the cover of this month's Japanese edition of *Playboy*. Alongside stories on the Playboy Mansion and tips on becoming a lady's man, Ando is featured as the designer of a "man's dream house" in Malibu. "In Japan, they have two versions each month," confesses a *Playboy* reader. "One is more like pornography, but the other—with Ando—is more culturally oriented." Heard that one before.

LET SLIP: ACHEN@ARCHPAPER.COM

MIDTOWN GETS ANOTHER THEATER OPENING DAY



COURTESY URED ARCHITECTURE

A former hotel ballroom (then health club/Christie's showroom/gym) has been renovated into the 59E59 Theaters, named for its address. Leo Modrcin of uRED Architecture with Franke, Gottsegen, Cox Architects were behind the 11,000-square-foot gut renovation for the Elysabeth Kleinhans Theatrical Foundation. On a 36-x-100-foot site nestled between two imposing highrises, the new \$7 million theater complex is intended for not-for-profit performing arts productions.

The architects opened the façade with a syn-copated rhythm of vertical mullions holding triple-layered wire safety glass. The building's steel structure remains exposed (uninsulated because the building is less than 40 feet tall) in a small reveal between the façade and the adjacent vertical circulation which doubles as the building's lobby. The aluminum grating stairs and landings lead to exposed concrete floors and one of three theaters, stacked one above the other. At the top of the stair, a wind-dowed office is projected into the space, overlooking the lobby much as a director's booth overlooks a stage.

In a part of town that is notorious for its massive buildings, the theater is refreshingly bare and exposed. **JAMES WAY**

COURTHOUSE BECOMES CLASSROOMS

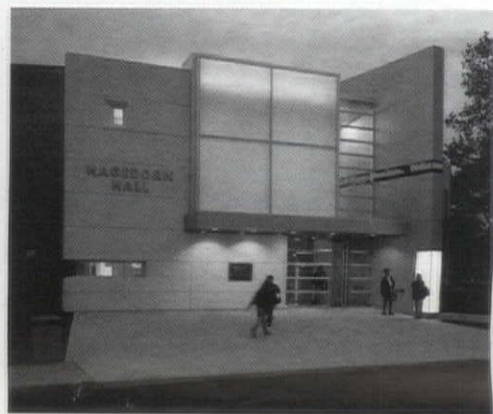
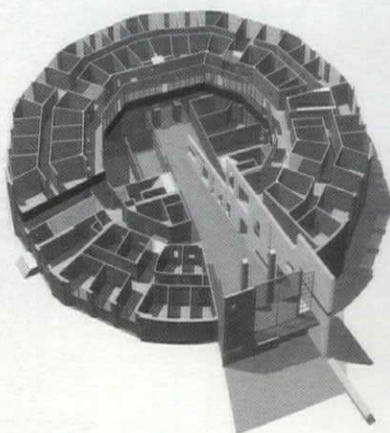
Thanhauser + Esterson + Kapell Architects (TEK) recently converted a former courthouse into Hagerdorn Hall, a 63,000 square-foot university building for the School of Education and Allied Services at Hofstra University in Hempstead, Long Island. The three-story \$10 million renovation added a new entry, a curriculum materials center, counseling rooms, classrooms, offices, and computer labs.

The design challenge was that the circular 1960s federal courthouse "was disorienting—you couldn't tell if you were com-

ing or going, especially without light in the interior ring," said Ward White, creative coordinator at TEK.

TEK focused most of its design attention on the entry sequence, improving the connection between the exterior and interior. The entry axis is anchored with an aluminum-composite panel "media wall" featuring a programmable LED ticker that announces public information and orients visitors. Entrance lobby walls are embedded with touchscreen monitors, providing building information and Internet access. Located off the lobby are a cyber-lounge and café, partitioned by a semi-transparent, dual-sided projection surface.

The architects also created new "conversation spaces" along the building's perimeter, which funnel light into the building's core and "add an ambience of interaction," according to Dr. James Johnson, dean of the School of Education and Allied Services. **JAMES WAY**



BRIAN ROSE / COURTESY TEK

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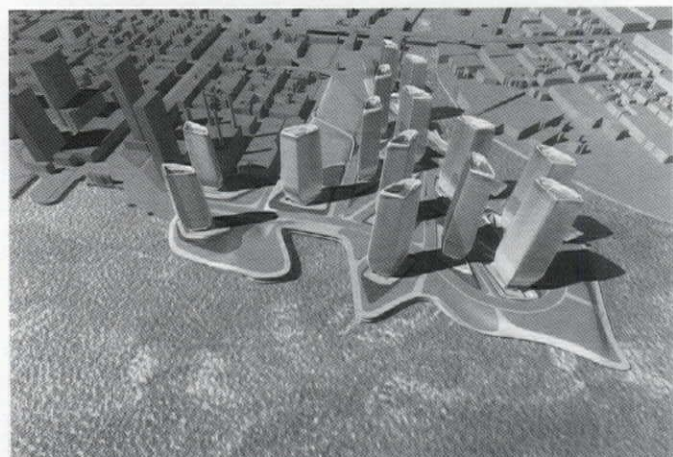
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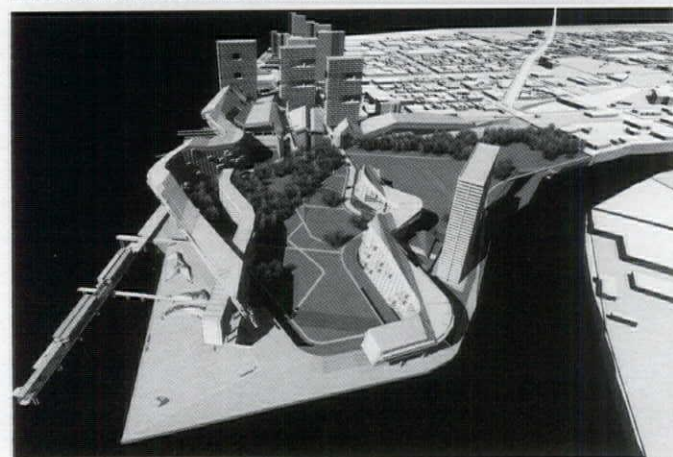
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For the schedule (topics and speakers) and AIA continuing education credits details, & registration form, contact Susan E. Schur, Hon. AIA, Conference Co-Organizer/Co-Chair, Tel: 617-623-4488; e-mail: ses_tec_con@msn.com



COURTESY ZAHA HADID ARCHITECTS



COURTESY MORPHOSIS

Zaha Hadid's proposal (top) draws from the "towers in the park" idea. Morphosis' plan (above) promises to create a large waterfront park.

VILLAGE VANGUARDS continued from front page of the site, merging the village with existing neighborhood structures like the LIRR's newly renovated Long Island City terminal. Along the eastern and western boundaries, the towers give way to horizontal, twisting buildings or "ribbons" canted 14 degrees to increase solar access. "The undulating ribbon structure [is] visually rich and porous, depicting a connective tissue that will be a powerful symbol of the Olympic Games," according to Morphosis' proposal. A 43-acre park—promising to be the largest urban waterfront park in the five boroughs—runs between and often underneath the giant ribbons, 80 percent of which are elevated four stories above grade.

The project by Copenhagen-based Henning Larsens Tegnestue is the most fragmented of the designs, with five separate "cities" meant to interlock like the rings of the Olympic logo—Pier City, Olympic Valley, Olympus, Water City, and Olympic Forest. Olympus constitutes the central iconic element of the village with five 35-story spiraling glass towers featuring hanging gardens. Water City resembles Venice, with canals lined with gleaming white boxy five to six-story buildings. Pier City's 12-to-14-story structures have courtyards and stretch over the water along piers. Olympic Valley mixes the typologies of Pier and Water Cities, and the Olympic Forest, based on Central Park, contains 8-to-10-story buildings with greenhouse entrances and community gardens. The plan focuses on recreation and leisure in an urban setting, and the designs of the five mini-cities reinforce their individual theme-park motifs.

Smith-Miller + Hawkinson Architects collaborated with Ralph Lerner Architect, Shigeru Ban Architects, Dean Maltz Architect, and D.I.R.T. Studio to produce a proposal with six components: a park, a ring of paths through the park, five slender towers, an extension of the local street pattern across the site, a transit hub, and a system for sustainability. The plan is the most straightforward and least expressive, though it is accompanied by deeper technical and financial details than some of the other proposals, indicating the team's emphasis on planning and feasibility.

Zaha Hadid proposed a "constellation" of 14 glass skyscrapers tapered toward their bases and slightly sunken into an undulating landscape shaped to accommodate parking and other common spaces below ground. "[The] plan...evol[ed] out of the modernist dream of 'towers in the park,'" according to Hadid's proposal. In her scheme, "the textured ground...provides a rigorous framework without the spatial rigidity of the traditional grid."

NYC2012 anticipates that the Olympic Village will be financed with \$1.5 billion of private investments along with \$120 million in government funding for land acquisition and site improvements, some of which has already been spent. The winning design will be announced in May. **DEBORAH GROSSBERG**

UN CAPITAL MASTER PLAN continued from front page made it unlikely that the president would waste political capital on the project, known as the UN Capital Master Plan.

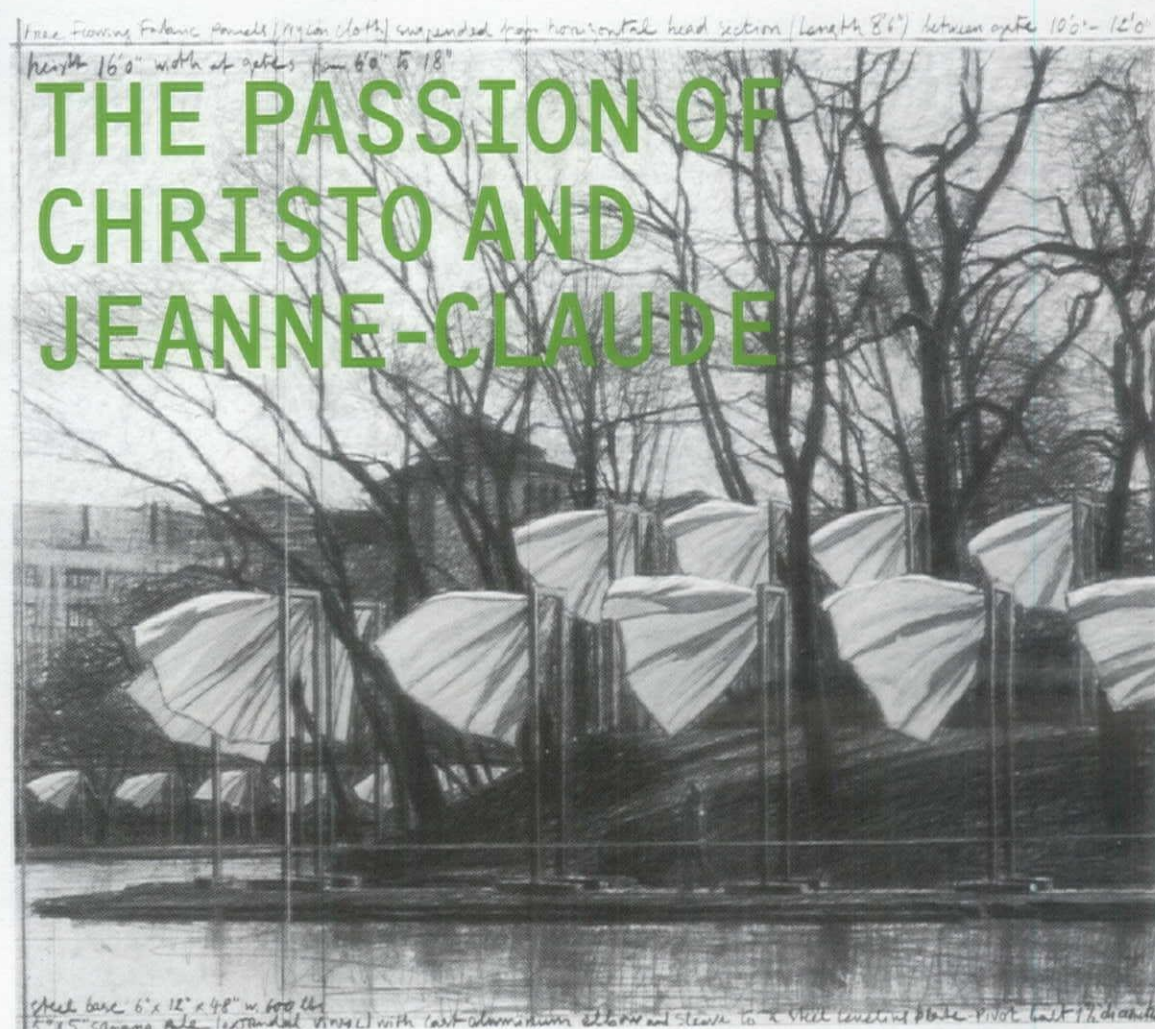
A year later, however, the UN is poised to play a vital role in rebuilding Iraq, and many see the loan as a peace offering.

Nevertheless, it may

have backfired. Observers are quick to note that, typically, host countries either pay all the costs or at least the interest on loans granted to build and maintain UN facilities on their territories. In March, for example, France offered a no-interest, 17-year, \$112 million loan to renovate UNESCO's headquarters in Paris.

The news of the loan comes on the heels of the UNDC's selection of Japanese architect Fumihiko Maki to design a 35-floor office tower on a city park just south of the UN complex. That project, which is now in a consultative stage, is also being held up by a dispute over the tax status of the bonds needed to fund it, as well

as an ongoing debate between the UNDC, the city, and the local community over how to compensate for the loss of the 1.3-acre park. The UN General Assembly is expected to make a decision on the loan in the next six months, or certainly before fall, when the renovation of its existing facilities is set to begin. **CLAY RISEN**



THE NEW YORK-BASED ARTISTS FINALLY REALIZE A PROJECT IN THEIR ADOPTED HOMETOWN

Next February, Christo and his wife Jeanne-Claude will erect 7,500 saffron-colored gates with matching banners in Central Park, covering 23 miles of pedestrian walkways. It has taken these international art stars some 30 years to execute an artwork in their adopted city. A show fully documenting the evolution of the project, called *The Gates*, will open on April 6th at the Metropolitan Museum of Art.

What took so long? After all, Christo and Jeanne-Claude have wrapped the Pont Neuf in Paris, the Reichstag in Berlin, and the coast of Little Bay, Sydney. In fact, few of these projects moved easily or speedily. Their complexity requires the engagement of hundreds of people from all walks of life in a discourse about the work and in its realization. The artists also finance the projects themselves through the sale of related artworks. All this "irrationality" turns their proposals into lightning rods for local social, political, and economic tensions. The Pont Neuf project took 10 years of political wrangling; the

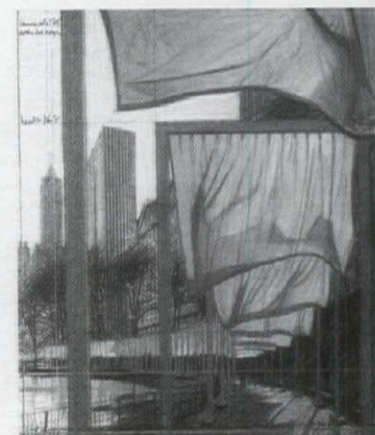
Reichstag project stretched on for 23.

Up until now, politics and economics have foiled the pair's proposed works for New York City. In 1966 they wanted to wrap two buildings in Lower Manhattan near the waterfront, but were refused permission. Two years later, civil unrest over the Vietnam War made it impossible to get insurance and city permits to wrap the Museum of Modern Art. A similar proposal for the Whitney Museum of American Art was shot down by the museum board, as was one to wrap the Allied Chemical building in Times Square.

When Christo and Jeanne-Claude first suggested *The Gates* for Central Park in 1979, financial woes had the city in a glum mood, and the park was in a fragile state. Believing it could not bear the brunt of the traffic the project would draw, the Parks Department rejected it.

When the art-collecting Michael Bloomberg became mayor, the situation changed. Upon receiving a scaled-down version of *The Gates* last fall, Bloomberg quickly lent

his support and the Central Park Conservancy and Parks Department followed with approvals. It's now hard to see what the city has to lose. The art project will employ thousands of New Yorkers in everything from the fabrication of the gates to their installation and maintenance; generate as much as \$5 million in tax revenues from visitor spending; attract international media attention; and bring some joy to a still stressed-out city. **MARISA BARTOLUCCI**



PHOTOGRAPH: WOLFGANG VOLZ. COPYRIGHT: CHRISTO 2003

THE BROOKLYN MUSEUM OF ART OPENS ITS NEW DOORS



COURTESY POLSHEK PARTNERSHIP ARCHITECTS

THE BMA'S LATEST SENSATION

It's been nearly two decades since Polshek Partnership Architects and Arata Isozaki conceived a master plan to renovate the Brooklyn Museum of Art (BMA). Finally, the most visible component of the BMA's lengthy makeover is almost complete. The new Eastern Parkway entrance opens to the public on April 17th.

Polshek Partnership Architects has been implementing the BMA's renovation in stages, including the addition of a 460-seat auditorium, curatorial offices, and 30,000 square feet of reno-

vated gallery space from 1991 to 1993. In 1998 the museum began a phased \$63 million capital construction campaign. Phase one ended in 2000 with a new south entrance, parking, and access routes. The second phase involved a remaking of the museum's 1893 Beaux-Arts façade.

The architects attached a 14,700-square-foot semicircular glass entrance pavilion to the classical façade. An exterior stairway flanks the pavilion and ascends to a second-floor exterior promenade from which an intricately detailed 4,200-square-foot skylight rises to meet the base of the third-story portico, a postmodern reminder of the original entry stairs that were removed in 1934.

The pavilion adds 8,900

square feet to the lobby and visually opens the building to the redesigned plaza, designed with landscape architect Judith Heintz. The MTA reoriented one of the entrances of its Eastern Parkway/Brooklyn Museum stop toward the new plaza, and incorporated architectural ornaments from the museum's collection into its revamped station.

The BMA's expansion has been a long time coming. When the 562,000-square-foot museum by McKim, Mead & White first opened to the public in 1897 it was at one-sixth of its intended size, cut back due to lack of funds. Nearly \$6 million of the budget came from a settlement reached by the city and the BMA over disputes sparked by the museum's 1999 *Sensation* exhibition. When Mayor Rudy Giuliani threatened to freeze the BMA's \$7.2 million annual operating budget and evict it from its city-owned home, the BMA countersued. In 2000 both parties agreed to settle out of court. The museum's renovations are far from finished. Sally Williams, public information officer at the BMA, said the museum plans to improve its climate control, add mechanical equipment, and expand its square footage even further.

JAMES WAY

HONORS

The **Salvadori Center**, a New York City educational program whose mission is "to introduce children to the beauty, wonder, and logic of architecture and engineering as a way of helping them master mathematics, science, the arts and humanities," awarded **Santiago Calatrava** with its **Founder's Award for Excellence in Design**.

The **University of Notre Dame School of Architecture** awarded its second annual **Richard H. Driehaus Prize for Classical Architecture** to **Demetri Porphyrios**, founder of the London-based firm Porphyrios Associates, on March 20th. The prize honors "major contributions in the fields of classical architecture and historic preservation."

Donlyn Lyndon, editor and co-founder of the urban planning journal *PLACES* and a practicing California architect, received the **American Institute of Architects California Council's 2004 Lifetime Achievement Award** on March 18th. The national branch of the institute also recently added seven new honorary, non-architect members to its ranks: **Mary E. Fenelon, Charles E. Hamlin, Paul K. Heilstedt, Robert C. Lautman, Karen Lewand, David Littlejohn, and Lloyd N. Unsell, Jr.**

Richard Tomasetti, co-chairman of the Thornton-Tomasetti Group, was elected to the **National Academy of Engineering**, the highest professional distinction accorded to an engineer. He has served as design principal for hundreds of structurally significant projects, including 5 Times Square, Times Square Tower, Terminal One at JFK International Airport, the World Financial Center, and Plaza 66 in Shanghai (China's tallest concrete building).

The **Precast Concrete Institute (PCI)** has named the **LaGuardia Airport** runway extension, completed in 1966, to its list of the top 50 precast concrete projects of all time.

The **American Institute of Architects** elevated 81 members to the **College of Fellows**. For the complete list, go to www.aia.org.

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CITY PLANNING COMMENTS ON WTC

The City Planning Commission (CPC) recommended changes to the WTC site plan in a March 8th letter to the LMDC. The New York State Urban Development Corporation Act requires the LMDC to refer its WTC plan to the CPC, which suggests restoring Dey and Cortlandt Streets; encouraging street life with minimum sidewalk widths, transparency controls, and sky lobbies (to free ground-floor space for retail); and preserving light and air flow with setbacks. If the CPC disapproves of the plan, the LMDC Board of Directors will need a two-thirds majority vote to override CPC's recommendations. LMDC's board will address CPC's modifications in an upcoming meeting.

BRONX MUSEUM EXPANDS

A new \$11 million wing for the Bronx Museum of the Arts is scheduled to open late 2005. The 16,000-square-foot project by Arquitectonica will add galleries, an auditorium, classrooms, and a media lab. The project is the first phase of what the museum hopes will eventually replace the museum's existing building.

CONSERVING IRAQ

The Getty Conservation Institute and the World Monuments Fund have joined forces to form the GCI-WMF Iraq Cultural Heritage Conservation Initiative. The group is working with the Iraqi Ministry of

Culture and State Board of Antiquities and Heritage and UNESCO (United National Educational, Cultural, and Scientific Organization) to halt and repair damage to Iraq's cultural heritage, including architectural and archeological sites.

BAIRD BACK TO TRUE BLUE

George Baird is leaving Harvard to return to his alma mater, the University of Toronto, where he has been named dean of the Faculty of Architecture, Landscape and Design. Baird will begin his four-year term on July 1st, and replace Larry Wayne Richards who held the position for over seven years.

WILL BLANTON BLOW IT AGAIN?

The Jack S. Blanton Museum of Art at the University of Texas at Austin has hired landscape architect Peter Walker and multidisciplinary artist Mel Chin to collaborate on a 72,000-square-foot plaza and garden. In 1998 the Blanton hired Herzog & de Meuron to design a new gallery and support buildings only for the architects to resign a year later due to irreconcilable artistic differences. The job was picked up by Boston-based Kallmann McKinnell & Wood Architects and is under construction, slated to open in late 2005.

SAVING THE GREEN

In an attempt to control urban sprawl New Jersey State approved a bill in a 37-

to-2 vote on March 22nd that would allow municipal governments to buy development rights from farms and undeveloped areas. The municipalities could then designate preservation areas and control growth by selling development rights in targeted areas.

PARK OR ASTRO-PARK?

Parks & Recreation broke ground at Hester and Canal Street Field in the Sara D. Roosevelt Park. A new synthetic turf field and state-of-the-art practice track will replace the current asphalt field. The \$3 million improvements are part of a 14-park rejuvenation plan in Lower Manhattan.

DESIGN TRUST

Deborah Marton has been named the executive director for the Design Trust for Public Space. Marton brings expertise in planning and design strategies with a focus on land reclamation, natural systems, and urban ecology. She played a key role in developing the winning scheme for the Fresh Kills Landfill Master Plan with Field Operations.

FOSTER GOES TO THE CAPITAL

The Smithsonian Institution has selected Foster and Partners to design a glass enclosure to cover a 28,000-square-foot courtyard at the Patent Office Building, which houses the Smithsonian American Art Museum and the National Portrait Gallery. The glass enclosure is estimated

to cost \$30 million and is part of a larger \$216 million renovation. The Commission on Fine Arts and the National Capital Planning Commission will review the developed design this summer for approval. Construction is slated to be complete in time for the museum's reopening on July 4, 2006.

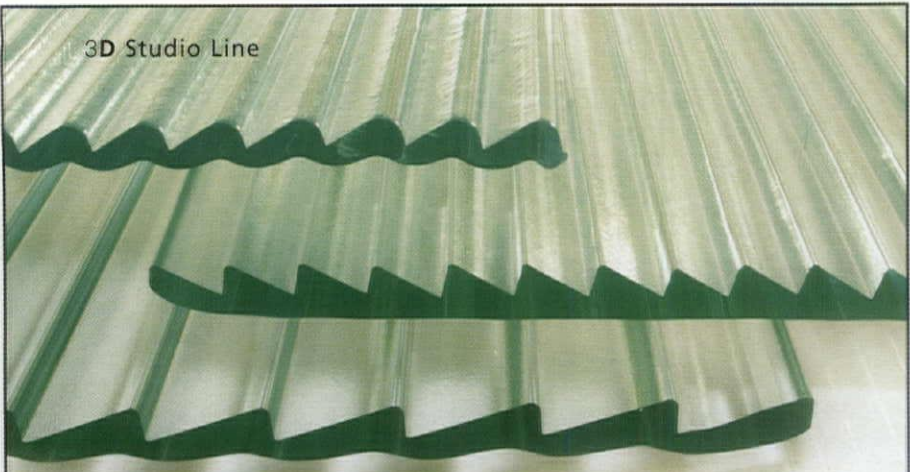
FORD'S FIVE

The Ford Calumet competition has selected Carol Ross Barney, Jeanne Gang and Mark Schendel, Brian Strawn and Karla Sierralta, Martin Felsen and Sarah Dunn, and Kevin Yim as its phase one winners to design an environmental center including exhibit, research, educational, and site management facilities. The winner will be announced April 22, 2004.

INTERN PITT

Brad Pitt has signed on as an informal intern at Frank O. Gehry and Associates where he will be a cinema, sporting venue, and restaurant design advisor. He also hopes to develop and hone CAD skills during his acting hiatus. The two recently participated in a symposium to discuss the Grand Avenue project, a \$1.2 billion revitalization plan for Los Angeles. Pitt has had a long-standing interest in architecture. Last year he and Rande Gerber, entrepreneur and bar-meister, reportedly discussed design ideas for a new hotel or bar. From 1999 to 2001 he designed his home in collaboration with Graft, a young Los Angeles design firm, which he found with a posting at SCI-Arc.

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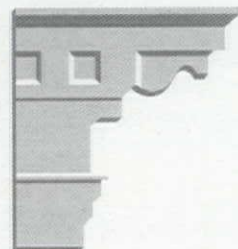
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QUEENS NEIGHBORHOOD GETS
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JAMAICA SHAKES UP

The newly opened AirTrain JFK station in Jamaica, designed and built by Slattery/Skansa, Koch/Skansa, Perini Corporation, and Bombardier Transportation for the Port Authority of New York and New Jersey, is serving as a catalyst for development in Queens. The Department of City Planning, along with the Greater Jamaica Development Corporation (GJDC), is producing a comprehensive study of the area, with the goal of producing a master-plan later this year. The plan will involve creating a special business district and rezoning about 420 blocks to encourage commercial and residential development. The proposal will be the first large-scale urban plan for the area since 1961. "The 1961 zoning was achieved by a broad-brush technique that didn't take local concerns into account," said John Young, director of the Queens office of the Department of City Planning. Jamaica today is scarred by a glut of decaying buildings, empty lots and brownfields, created in part by suburban flight and the decline of manufacturing in the area.

But Jamaica's roots as an immigrant community are fueling its rebirth. Many local business owners, most of them immigrants, have been building businesses that are thriving on import-export traffic, taking advantage of the area's proximity to JFK and, so city planners anticipate, the new AirTrain. Aid from local, state, and federal sources have helped the region to catch hold of more airport-related commercial business. "This area has the potential to expand its commercial role and remain a preeminent municipal hub," Young said.

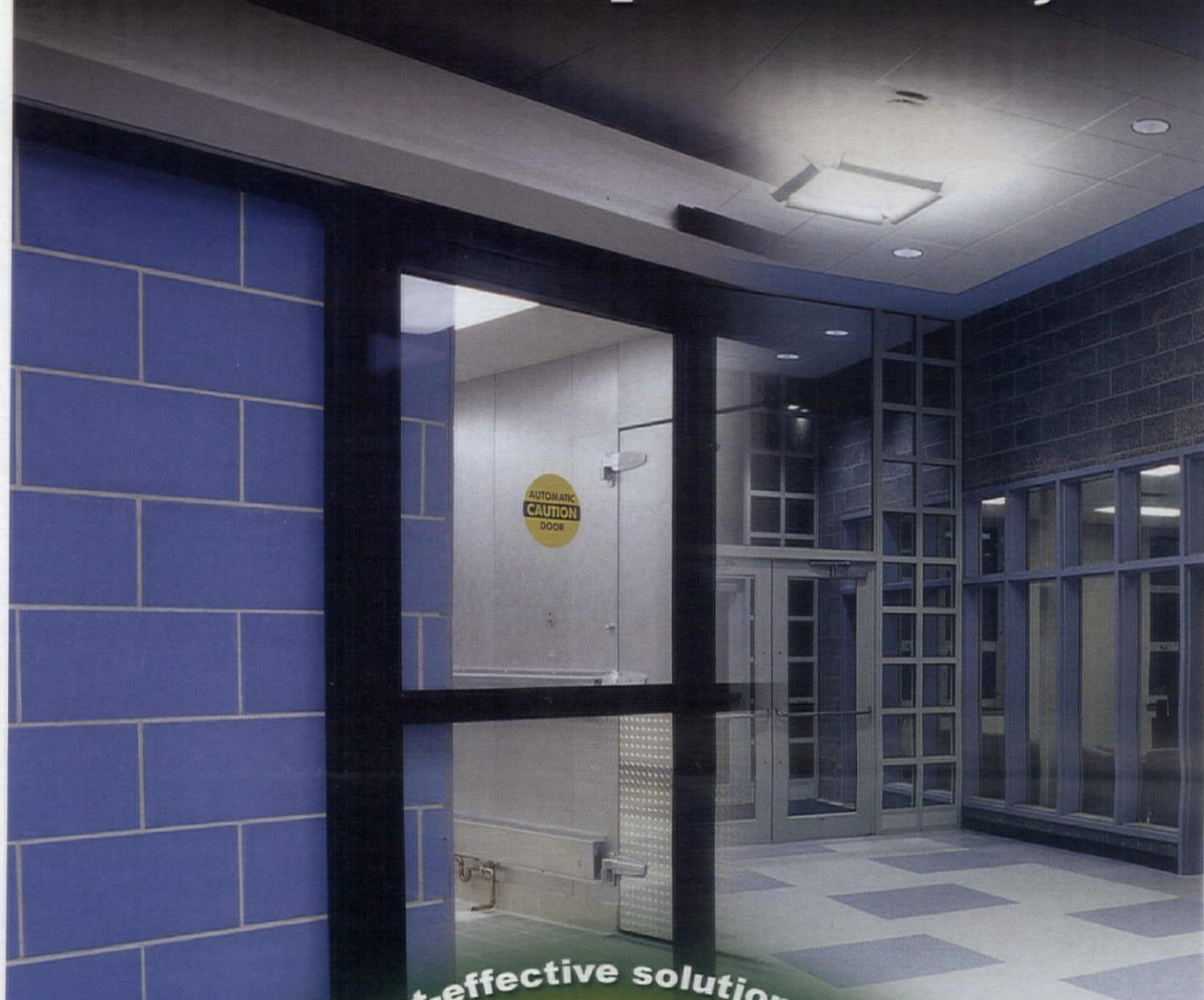
Existing plans include the creation of an "airport village," JFK Corporate Square, a complex of new offices, hotels, retail, parking, and open space along Sutphin Boulevard and Archer Avenue. A 10-story hotel above the new LIRR terminal is also in the works. Real estate developer LCOR, Inc., the firm responsible for Terminal Four at JFK, is partnering with the GJDC to build a 16-story, 500,000-square-foot office building designed by Fox & Fowle on a site opposite the AirTrain station. Most of the companies moving into the area will receive tax incentives from the state and federal governments for doing so. Queens still suffers from a dearth of privately funded development. Almost 85 percent, or \$249 million, of total construction in Queens since 1975 has been supported by public funds. **JOHN PARMAN**

JFK Corporate Sq. to spur Jamaica's rebirth



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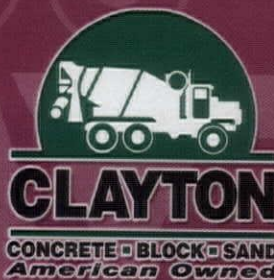


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Game Plan. The world's most glamorous cities are vying for the 2012 Olympic Games. Here's a look at New York's competition.

The 39 cities that have hosted the summer and winter Olympic Games for the past century have taken a mixed approach to the task, reflecting the issues of their times more than the particularities of place or the universality of the event. The famous—or infamous—Berlin Olympics of 1936, awarded to the German capital before the Nazis came to power, became an opportunity for Adolf Hitler to demonstrate to the world, in an Albert Speer-designed stadium, the efficiency of Nazi Germany. In 1984 Los Angeles reused many facilities built for its 1932 Olympics, dressing up the city in banners and public art projects, like an Archigram *Instant City*. With its real urban problems papered over for two weeks, L.A. pulled off an event that was considered a triumph of corporate sponsorship and patronage, reflecting the Reagan era as much as the movie *Wall Street*. The organizers of the L.A. games predicted theirs would become the model for future Olympics,

since it made a profit of \$223 million, but other cities haven't been as lucky. Atlanta barely survived its 1996 stint, reportedly losing hundreds of millions of dollars, though it did add over 5,000 units of low-cost housing to the city in the process.

Today, the competition has become a war of battling trophy buildings by star architects, with New York City leading the way (see page 1 and Issue 2.3.2004). Historically, the Olympics have proven to be capable of spurring the creation of public amenities like parks, housing, and sports facilities. The latest strategy is the use of celebrity designs as a wedge to open neighborhoods to gentrification, for example, bringing spectacular housing by the likes of Zaha Hadid and MVRDV to Queens, one of the most mixed-income residential and manufacturing areas of the city. It's worth noting that all the 2012 bids (except Havana's, which has not been made public) call for 70 to 80 percent of their budgets to come from private investment

and 20 to 30 percent from public resources.

Leipzig's bid includes an 80,000-seat stadium designed by Peter Eisenman that can break down and be downsized or carted away, leaving open space and parks more appropriate to the scale of the small Saxony village. Leipzig is the anti-Los Angeles of the Olympics, offering a pleasant, small town experience—a new approach that may prove that the Olympics does not have to be the great invasion feared by residents. Havana is also playing up the modest Olympics angle, carrying its anti-commercial, anti-big platform to the extreme by barely publicizing its bid. Every plan, in fact, is notably restrained, responding to the International Olympic Committee's (IOC) call for quick commutes and sustainable development.

On May 18th, the IOC will announce which of the nine bidding cities have been accepted as official candidates. The host city for the 2012 games will be named on July 6, 2005. The contenders:



HAVANA

Nowhere near able to match its rivals' investments in architectural or infrastructural projects (or even a website) to enhance its Olympic bid, Havana is, unsurprisingly, banking on high-minded social ideals to make the cut. The Cuban Olympic Committee (COC), headed by Jose Ramon Fernandez, who is also the vice-president of Cuba, points out that the Olympics have never been held in the Caribbean and only once before in Latin America (Mexico City, 1968). Many feel it's about time the games are awarded to a developing country.

Furthermore, Fernandez argues that the country deserves to be awarded the Olympics for its sporting achievements. Cuba consistently performs well at international sporting events (for example, winning 11 gold, 11 silver, and 7 bronze medals at the Sydney Olympics)—far out of proportion to the size of the island's population of 11 million. "The priority should be athletic merits, not a nation's wealth or sponsors or television," he said in a press conference announcing the city's bid. Cuba is promising a modest, dignified, non-commercialized Olympics that restores emphasis on athletes.

Cuba uses sport, like the former Soviet bloc countries did, as a way to promote its socialist ideals. For this reason, the country actually has decent existing sports facilities. It even has an Olympic Stadium,

built for the Pan American Games in 1991. Havana is the frequent host of conferences, is well experienced at organizing large-scale events, and has quality hotel accommodations as a result of its thriving tourist trade.

Havana's downfall will be its weak transportation system. The charm of the 1950s tail-finned Chevys, well-educated taxi drivers, and diverse buses (donated from countries around the world, still bearing original destination signs such as Oslo, Maastricht, Edmonton) will surely not be enough to convince the IOC to make the dream of Fidel Castro, an avid sportsman, come true.

ISTANBUL

Istanbul is the only city in the world to straddle two continents, and its 2012 Olympic bid, themed *The Meeting of Continents*, plays up this unique condition. The city's bid argues that Istanbul's symbolic role as a bridge between Islamic and Judeo-Christian culture is especially appropriate given the current state of world affairs.

Istanbul yearns to reclaim its status as a superpower city. Its bid marks the city's fourth consecutive attempt at hosting the Olympics. An 89 percent approval rating further proves Turkey's determination, but the city's relatively weak infrastructure continues to place Istanbul as a long-shot contender. The city's chances have improved

since its last bid, however, due to the 2002 completion of the 80,000-seat Ataturk Olympic Stadium and a brand new subway system that is still in the process of expanding.

The \$120 million Ataturk was designed by Michel Macary and Aymeric Zublena, the same French architects responsible for the Stade de France, Paris' key Olympic stadium, in collaboration with local architect Doruk Pamir. The architects opted for an open top to the concrete brut design after the Stade faced serious humidity problems due to its closed-roof construction. Still, the stadium shelters 54,000 spectators, 36,000 of whom are protected on the west side by a monumental canopy in the shape of a crescent, the symbol of Turkey. The dramatic semi-circular roof is suspended between two 60-meter poles set over 200 meters apart, serving as yet another metaphor for Istanbul's role as the link between Europe and Asia.

LEIPZIG

Leipzig, a city in Saxony known for its Renaissance and Baroque buildings and classical music venues, is an unusual Olympic contender. Its compact historical center and quiet residential suburbs could be a plus for the 2012 bid, though. "The IOC wants simple and compact games and we are perfectly suited for that," said bid manager Peter Zuehlsdorff.

The Leipzig proposal, which is

based on a 2001 feasibility study by Albert Speer, Jr., features flexible designs by a number of big-name architects, including Peter Eisenman, Dresden-based Peter Kulka, and Berlin-based Barkow Leibinger Architects. Kulka's project connects various sports arenas with transparent, cloudlike structures and numerous bridges crossing Leipzig's river basin. After the games, Kulka's stadium will be "melted down," leaving a smaller arena. Eisenman's stadium is also designed to be downsized after the games, leaving an arena more appropriate for Leipzig's population of 500,000. Assembled out of movable modules, the stadium will provide seats for 80,000 during the Olympics, and can be downsized to a stadium for 20,000 once the games are over. Or the whole thing can be taken apart and relocated after the games.

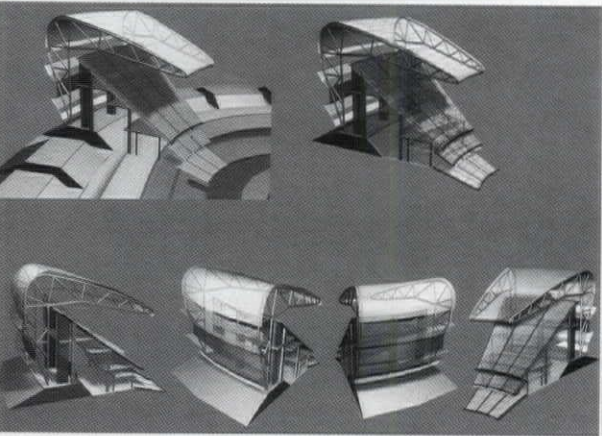
The Olympia Pavilion, designed by Barkow Leibinger, will function as a "sign" and "traffic knot," according to the architects, a highly visible marker located on an important thoroughfare leading to the main Olympic grounds. The pavilion, which will house exhibitions during the games and later serve as a sports museum, has a dynamic, irregular façade, wrapped with textile "ribbons." If Leipzig wins the Olympic bid, the facility could be built as early as 2006, to act as a media center for the FIFA World Cup.

LONDON

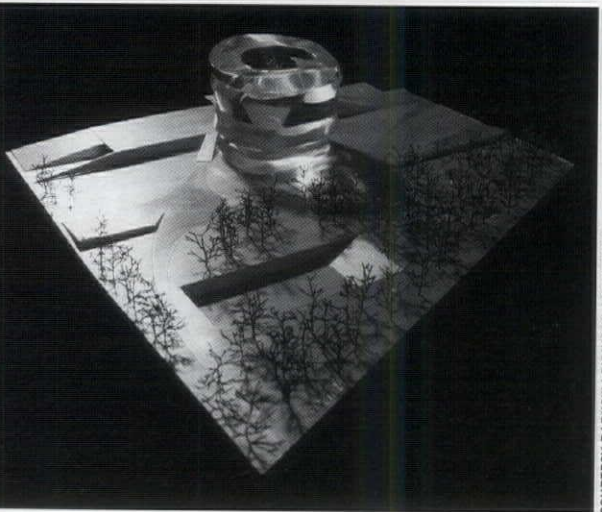
London's 2012 bid follows the Barcelona model of Olympic development. The bid proposes a scheme in which the games serve as an engine to spur city improvements, leaving behind a sustainable legacy after the games. Keith Mills, chief executive of the bid, was quoted in the *Telegraph* as saying, "There will be no white elephants at the London games. We'll build what we need and no more."

Though London's planned new venues have not yet reached the design stage, Foreign Office Architects completed the master plan for the project, situating 70 percent of all venues within a 500-acre park 13 kilometers outside central London in the Lower Lea Valley, a river flood plain and run-down light industrial area. The park, designed by EDAW, an international urban design and planning firm, will restore the flood plain by removing existing river walls. London-based Allies and Morrison Architects and HOK Sport are also involved with the London bid.

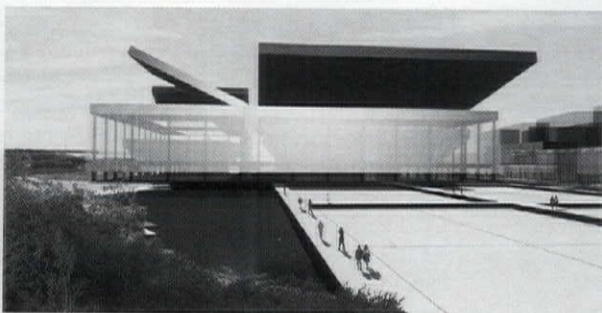
An Olympic stadium, velodrome, aquatic center, and media center will be built along the valley in a plan that takes into account Richard Rogers' Millennium Dome, situated 5 kilometers away, which will be recruited to serve as an Olympic venue. Norman Foster's new Wembley Stadium, dubbed



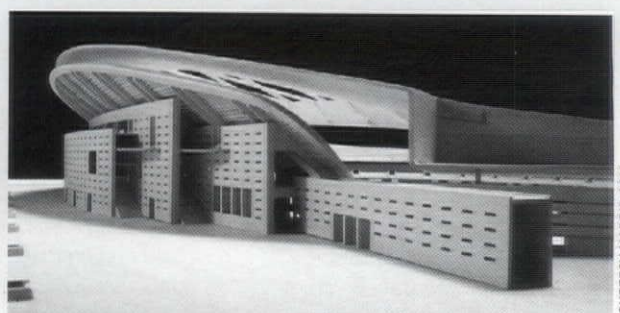
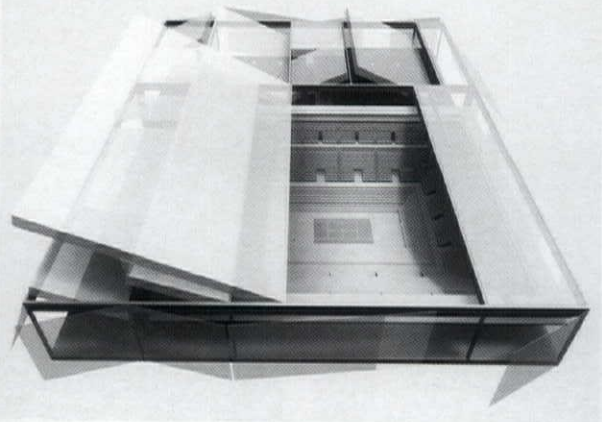
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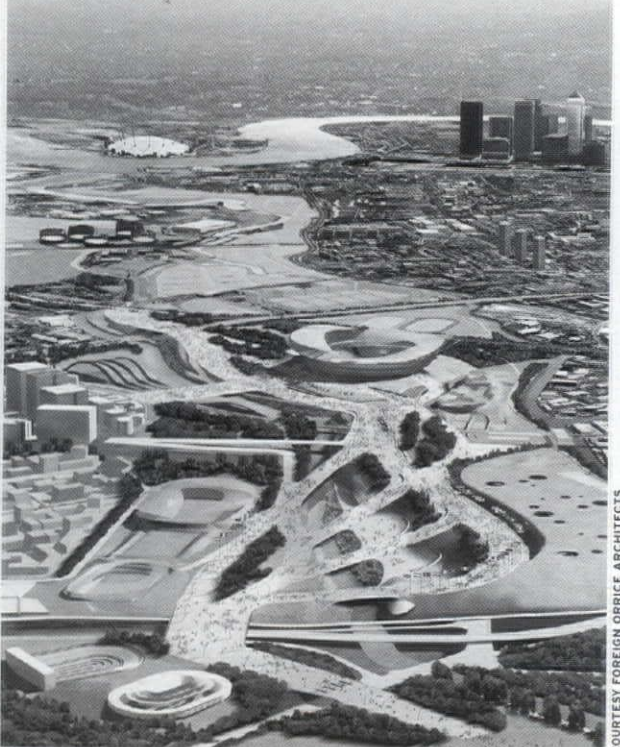
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Peter Eisenman's stadium for Leipzig (opposite) is composed of modules (left, top) that allows it to be downsized or disassembled completely. Leipzig also asked Barkow Leibinger to design an information center (left, bottom). Dominique Perrault's design of the Olympic Tennis Center in Madrid has been nicknamed "the Magic Box" (center, top and bottom). Cruz & Ortiz is designing the enlargement of La Peineta stadium in Madrid (right, top). The team of Foreign Office Architects, EDAW, HOK Sport, and Allies and Morrison won the competition to prepare the master plan for London 2012 (right, bottom).

"The Church of Football" with its curved, partially retractable roof, will be completed in late 2005 and will serve the 2012 games.

The key to the success of London's plan will be a reorganized transport system capable of shuttling visitors from central London out to the valley. Rail infrastructure already exists but new stations will be needed. The city's bid hopes that 90 percent of visitors to the Olympics will be able to commute by train, given London's congestion problems and corresponding steep tolls for motor transport. Athletes will be housed within walking distance from most venues in the valley, though commutes to distant venues like Wembley could be daunting.

MADRID

Madrid's bid for the Olympic Games of 2012 comes at a time when the city is already immersed in an extensive process of urban transformation, spurred by economic prosperity and heavily dependent on designs by signature architects. Pei, Cobb, Freed & Partners, Foster and Partners, Rubio & Álvarez Sala, and César Pelli are building new office towers. The city's cultural institutions are being enriched by Herzog & de Meuron's Caixa Forum, Jean Nouvel's addition to the Reina Sofía Museum, and Rafael Moneo's extension of the Prado Museum. And more projects are working toward fortifying Madrid's historic urban center, such as the reconstitution of the Prado axis by Álvaro Siza and the expansion of open space with new parks such as La Gavia by Toyo Ito. Finally, Madrid is seeing its residential panorama enlivened with new dynamic proposals by international architectural studios like MVRDV, David Chipperfield Architects, and Morphosis, in collaboration with local Spanish teams.

As is the case with other bidding cities, staging the Olympics will give Madrid the chance to develop new sporting facilities and upgrade existing ones. Won by an international competition in 2002, the new Olympic Tennis Center by Dominique Perrault is conceived as a multipurpose "magic box" with dozens of indoor and outdoor courts, and cultural spaces. Seville-based Cruz & Ortiz is expanding La Peineta stadium, which they designed in 1994. The stadium's new neighbor will be an aquatic center by Juan José Medina, also won by competition.

The proposed projects are supported by Madrid's highly developed transportation networks, soon to be enhanced by the new terminal of the Madrid-Barajas Airport by Richard Rogers and Estudio Lamela. Though the airport is just 12 minutes from the city center via the underground metro, the airport expansion includes plans to link it to all the Olympic venues, as well as the commuter train system and the regional High-Speed Train (AVE).

MOSCOW

The year 2012 would mark the 100th anniversary of Russia's participation in the Olympics. According to the Moscow bid, the city hopes to use the opportunity to introduce "a new and democratic Russia" to the world. The city last hosted the games during the Communist era (1980). The city's previous experience could benefit its bid by proving it is capable of hosting the games, but it could also be damaging if the IOC considers the 32-year interlude as too short to merit a double-play.

Moscow's bid concept, *Olympic River*, builds on the social and cultural importance of the city's river by situating many of its developments along its waterfront. Most of the city's venues served

as Olympic facilities in 1980, like the Luzhniki, Krylatskoe, and Olympiskiy complexes, but some new projects are planned as well, including a new 200-acre Olympic Village and a 17,000-suite residential-style Media Village. Moscow also boasts a strong transportation infrastructure, starring an excellent subway system that meets 90 percent of the city's commuting needs, carrying six to eight million passengers daily. The city also plans to create a fourth ring road and a number of new expressways before 2012.

PARIS

With its compact plan, high-quality transportation facilities, and substantial experience with hosting world-class sporting events, Paris is the bookmakers' favorite for the 2012 Olympics, even though public approval for the project is low (compared to other cities), at 75 percent. The Parisian plan situates the majority of its Olympic venues in two clusters, one to the north of Paris, centered on the Stade de France in St. Denis, built for the 1998 World Cup; and the other in the 16th Arrondissement, home to the Roland-Garros Stadium, built in 1928 and upgraded in 2000. The Olympic Village, to be designed by French architect François Grether, is situated in Batignolles, on a 50-hectare site that is 6 kilometers from each cluster. It includes a 10-hectare park, which will be constructed regardless of the success of the city's bid.

Most of the sports venues Paris plans to use for the Olympics already exist, though the city is planning to start construction on five new stadiums in 2009. Three of them will be located within the two clusters: the Dome, for volleyball, the SuperDome, for artistic gymnastics and basketball, and the Aquatics Centre. The other two will be outside the city: the Velodrome,

in St-Quentin-en-Yvelines, and the Shooting Centre in Versailles. The plan also makes clever use of historic landmarks. The Eiffel Tower's foundations are slated to be transformed into a beach volleyball court, the Château de Versailles' grounds will become a cycling track, and the historic Longchamp racecourse, built in 1857 and upgraded in 1966, will house equestrian events. According to the Paris 2012 bid, the rest of its new construction will be for temporary use only.

RIO DE JANEIRO

Rio's bid claims "passion" is the most abundant resource the city can offer the Olympic Committee: "Passion for nature, the environment, life, sport, excellence, and the future." Indeed, Rio 2012 is playing up the city's festive reputation, emphasizing "music, dancing, street performances...[and the] spirit of celebration" on its website.

Rio's Olympic theme, *One Village, One City, One World*, alludes to the city's planning strategy which fits all of its venues within the city limits, not more than 20 kilometers apart, in four separate zones: Barra, Sugar Loaf, Maracanã, and Deodoro.

The Barra region constitutes "the jewel in Rio's Olympic crown," according to the Rio 2012 website. Situated on one of Rio's lagoon beaches, the area is one of the city's fastest growing, which means developers will have no trouble marketing its residential and commercial real estate after the games are over. Barra will house a number of new venues which are already under construction for the 2007 Pan American Games, including a new Olympic stadium with an 80,000-seat capacity. A linear park, the Olympic Boulevard, will extend along Barra's beachfront, linking the new Olympic Village with the ring

road to Sugar Loaf and Maracanã. Sugar Loaf, another white sand, clear water paradise 20 kilometers away from Barra, will house mostly outdoor events like beach volleyball, canoeing, cycling, and sailing in mostly existing or temporary facilities.

Deodoro and Maracanã are both inland sites in need of the type of economic rejuvenation the Olympics can ignite. Deodoro offers 5 million square meters of green rolling hills, which will be used for equestrian and shooting. Maracanã Stadium, the largest in the world and "the soul of Brazilian football," according to Rio's bid, will play a significant role in the region's plans, along with two new arenas. One of them, the \$166 million João Havelange Stadium designed by architect Carlos Porto, is currently under construction, also for the Pan American Games, and is scheduled for completion in 2005. The developers of the Havelange hired Minneapolis-based Ellerbe Becket as engineering consultants. The 45,000-seat enclosed structure will focus on environmental friendliness, with a roof designed to capture rainfall with which to water the grass field.

PRODUCED BY DEBORAH GROSSBERG, WITH CONTRIBUTIONS FROM ALEXANDER EISENSCHMIDT, CATHY LANG HO, WILLIAM MENKING, LAURA MULAS, KESTER RATENBURY, BÜKE URAS, AND JAMES WAY.

OLYMPICS ODDS

PARIS	13/8
LONDON	7/2
MADRID	8/1
RIO	8/1
NEW YORK	10/1
LEIPZIG	20/1
MOSCOW	20/1
ISTANBUL	50/1
HAVANA	100/1

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COURTESY ATATURK STADIUM



M. ROBINSON/COURTESY STADE DE FRANCE

Most of the 2012 bids emphasize the use of existing structures. The Ataturk Olympic Stadium (left), completed in 2002, is at the center of Istanbul's bid, just as the Stade de France (above), built for the 1998 FIFA World Cup, anchors Paris' proposal. Coincidentally, both were designed by the same French architects, Michel Macary and Aymeric Zublena.

LIVING TRADITION

Technology and Tradition in Contemporary Japanese Architecture
Japan Society, 333 East 47th Street
February 26-28, 2004

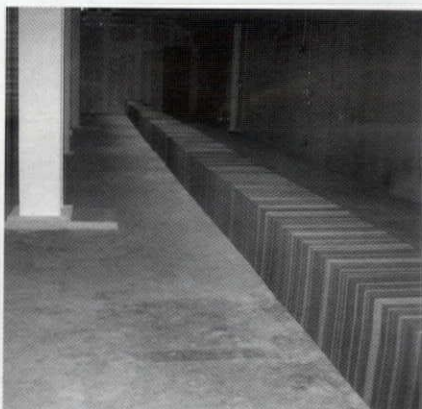
COURTESY TEZUKA ARCHITECTS, SHUHEI ENDO ARCHITECT INSTITUTE, JAPAN SOCIETY

Color-coded

Peter Wegner:
The Complete & Final Color Theory ...
Bohen Foundation, 415 West 13th St.
Through June 15

Peter Wegner's precise works are a perfect match for the raw spaces of the Bohlen, designed in 2002 by LOT/EK. His material and inspiration palette—household paint chips, plain sheets of colored paper, fonts—are as elemental as the metal boxes (recycled shipping containers) that house the Bohlen's offices and define its gallery space.

The range of Wegner's achievement with such simple building blocks is astonishing. In this show, as in previous works, Wegner draws on the endless and minutely shifting shades of household paint and their poetic, if abstract, labeling. His paper totems, *Wall-to-Wall Reds* and *Floor-to-Ceiling Blues*, are composed of outsized sheets of paper in gradating tones, stacked tight. They appear to hold up the ceiling and keep tension between the walls. His dissected, excised, re-ordered maps are meticulous as well as disorienting, in the most pleasurable way. **CATHY LANG HO**



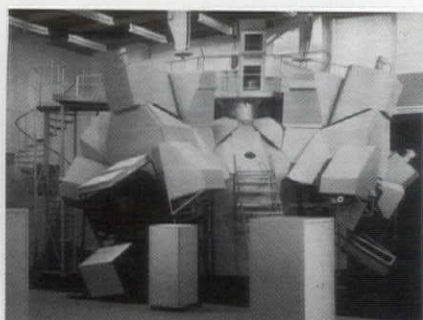
COURTESY BOHEN FOUNDATION

Model Shots

Thomas Demand
303 Gallery, 525 West 22nd Street
Through April 17

The eye fills in missing details. Thomas Demand's photographs of paper models confirm that fact. His new exhibition, while sparse, shows a broad range in terms of both methodology and subject matter. Portraits of models of the flight simulator used for the Apollo 13 astronauts and the kitchen from Saddam Hussein's hideaway (titled simply *Space Simulator* and *Kitchen*, stripping them of their histories) accompany reconstructions of more generic subjects, such as a lightbox, a sunlit forest. *Space Simulator* is the most prominent piece, and the most architectural, its form even responding to the gallery's faceted skylights above. Its flimsy chipboard spiral stairs gives its artifice away (contrasting with the unnerving realism of *Lightbox*). Most startling is the working machine, made of paper, in *Recorder*, a film loop of a reel-to-reel recorder playing a lost Beach Boys song fragment. Through this work, Demand takes on both reconstruction and reproduction, distilling his subjects and adding an unexpected poignant quality.

SARA MOSS IS AN ARCHITECTURAL WRITER.



COURTESY 303 GALLERY

As a testament to the appeal of contemporary Japanese architecture, a recent symposium on the subject, co-organized by the Japan Society and *Architectural Record* with the sponsorship of the Architectural League of New York, was sold out a month in advance and attracted attendees from all parts of the country.

Fumihiko Maki launched the symposium with a talk that detailed his projects built after winning the Pritzker Prize in 1993, most notably the Kaze-no-Oka Crematorium (Nakatsu, Oita, 1996) and Floating Pavilion (Groningen, Netherlands, 1996). However, he said surprisingly little about his four current projects in the United States. MIT is currently raising funds to build his design for an addition to its Media Lab building, and his Visual Arts and Design Center at Washington University is

Top: The Echigo-Masunayama Museum of Natural Science by Tezuka Architects. Below, left to right: Shuhei Endo's *Springecture B*; Terunobu Fujimori's tea house; Endo's *Growecture S*; and Hitoshi Abe's Miyagi Stadium.

breaking ground on April 14th. Maki has also been commissioned to design one of the WTC towers and the new United Nations building.

Ken Tadashi Oshima, an architect and fellow at the Sainsbury Institute for the Study of Japanese Arts and Cultures in London, discussed various architects' explanations of "Japanese space and temporal dimensions" to interrogate assumptions and expose historical and contemporary similarities. Architectural theorist Sanford Kwinter followed remarking, "Japanese space is an unnecessary mystification that is merely a hybrid of space-time," before launching into a theoretical exposition of the "in-between" that involves spatial transitions and temporal syncope. Shigeru Ban, whose paper buildings have outlasted their intended durations, approached

architectural temporality and permanence differently when he commented, "There is no difference; [temporality and permanence are] defined by the user." Furthermore, Takaharu Tezuka, of Tezuka

Architects in Tokyo, said there was a misconception of Japanese culture in placing emphasis on "temporality as the essence of Japanese architecture."

Several panelists addressed technology as the driving force for Japan's architectural production. Suzuki Hiroyuki, chair of the University of Tokyo Graduate School of Architecture, claimed, "Tokyo is constantly under construction" due to disasters throughout history. This allows continual urban and architectural renewal. "Each site stands alone and can be approached without the tethers of historical contextualism" said Hiroyuki.

Masato Araya, a leading structural engineer, was especially helpful in shedding light on the tradition of dialogic exchange between architects, engineers, and craftsmen, that has yielded innovative details, construction methods, and material uses. Such collaborations exist worldwide but in Japan credit and creativity are more readily shared among a project's participants.

Terunobu Fujimori, an

architect and historian, showed work that synthesized technology and tradition by using history as a material while avoiding postmodern quotation. Architect Shuhei Endo showed a series of projects that displayed a rigorous investigation of inexpensive industrial materials, such as corrugated steel, in methodical formal explorations.

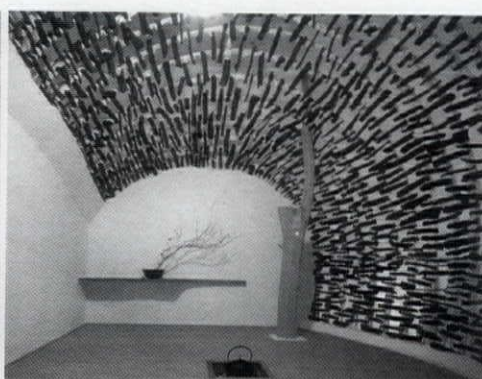
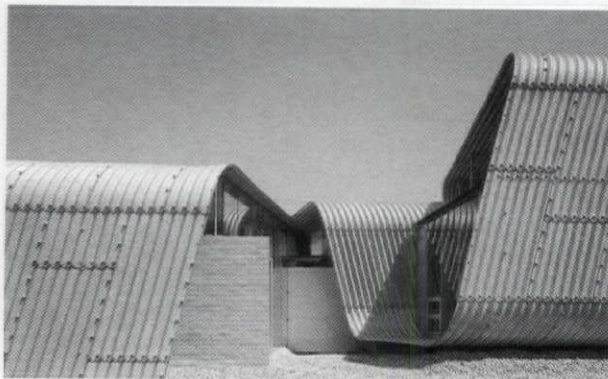
Throughout the symposium, issues of identity emerged in attempts to char-

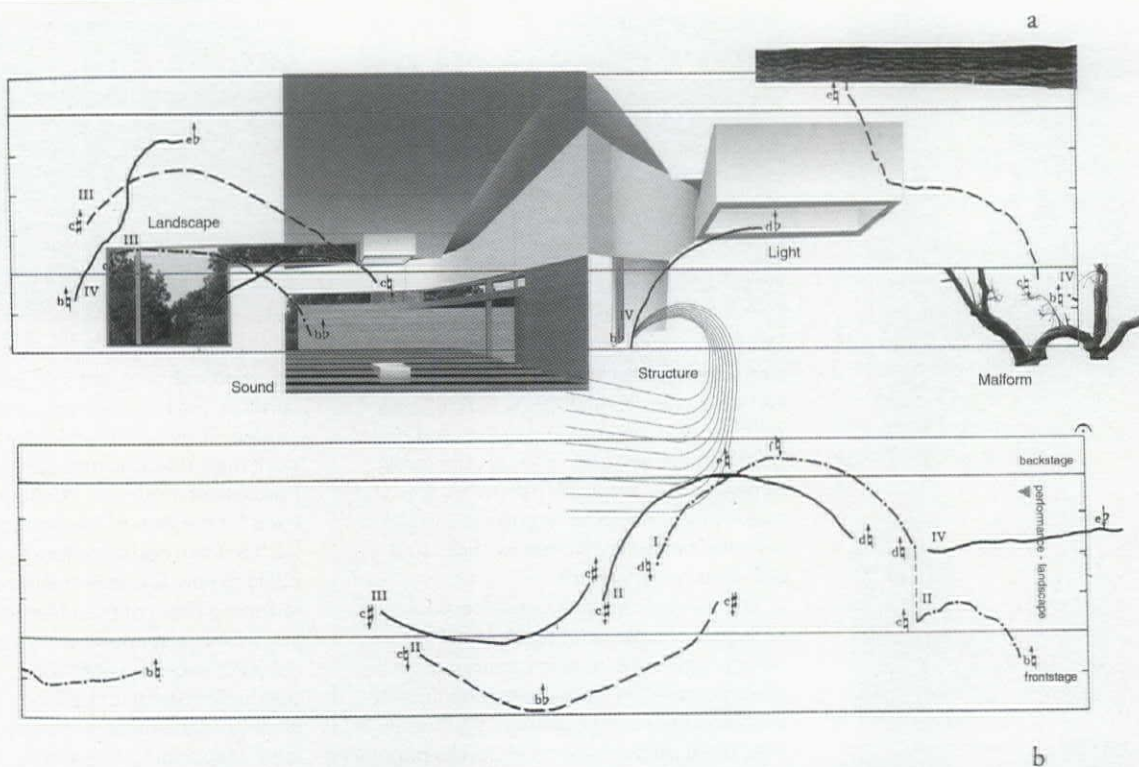
acterize "Japanese architecture," especially by non-Japanese panelists and attendees. In "Living Architecture Tokyo Style: Architectural Expression in a Fast-Paced World" both Mark Dytham and John Jay, foreigners living in Tokyo, displayed Tokyo as a kind of media wonderland that easily imports and exports ideas. But, Jun Aoki remarked, "Mark's and John's Tokyo looks like a foreign country to me, not just because I

work very hard in the office."

Kengo Kuma, Waro Kishi, and Kazuyo Sejima all explained their work in terms of technology and tradition. But when Paola Antonelli moderator of the final panel, "New Names, Future Fame in Japanese Architecture," asked panelists how their work related to tradition, Hitoshi Abe answered most succinctly: "Tradition is something you live in."

JAMES WAY IS AN ASSISTANT EDITOR AT AN.





New Sound, New York, a festival organized by The Kitchen and Cooper Union's Irwin S. Chanin School of Architecture, explores connections among music, architecture, and the visual arts in a series of installations, lectures, and performances throughout the city in April and May. (A piece by architect Victoria Myers, included in the event, is pictured above.) The highlight of the program will be *Resonating Frequencies: Dialogues on Architecture and Music*, a series of panel discussions organized by Christopher Tanney. The dialogues, held at Cooper, pair Phillip Glass with Thom Mayne (April 7); Laurie Anderson and Martha Schwartz (April 14); and Moby with Bernard Tschumi (April 21).

New Sound, New York

Lectures, performances, and exhibitions at various locations. www.thekitchen.org. Through May 16

LECTURES

APRIL 6

Norman Brosterman, Richard Kostelanetz, France Morin
On Simplicity:
From Belief to Practice
6:30 p.m.
Solomon R. Guggenheim Museum
Sackler Center
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

Johan Mårtelius
In Pursuit of a Modern Sacred Space: Lewerentz, Celsing, and the Swedish Experience
6:30 p.m.
Vassar College
206 Taylor Hall, Poughkeepsie
www.vassar.edu

APRIL 7

Brian McGrath
Urban Interface: Building Trans-local and Trans-disciplinary Knowledge
1:00 p.m.
Columbia GSAPP
201 Fayerweather
www.arch.columbia.edu

Diana Agrest
Object/Fabric/Field Displacements and Mutations
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

Francesco Dal Co

The Lesson of Raphael Soriano: Architecture and Economy of Means
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/buell

Thom Mayne, Philip Glass
Resonating Frequencies: Dialogues on Architecture and Music
8:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.cooper.edu

APRIL 8

Eric Lipton
City in the Sky: The Rise and Fall of the World Trade Center
12:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

William Katavolos
Experimental Structures
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

Dietrich Neumann
Architecture of the Night: Illumination for the Modern Metropolis
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

APRIL 12

Edwin Chan
@foga.com
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

Clive Dilnot
Cool Britannia? The Reawakening of Design
6:00 p.m.
New York Design Center
200 Lexington Ave.
www.bgc.bard.edu

Eugenia Ellis, Sian Loftus, Jonathan Massey, William Braham
Claude Bragdon: Multiple Perspectives on a Singular Figure
6:30 p.m.
Columbia GSAPP
300 Buell Hall
www.arch.columbia.edu/buell

Catherine Ingraham
Debate: Globalism and the Ethics of Architecture
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

APRIL 14

Matthew Coolidge
Interpreting Anthropogeomorphology: Programs and Projects of the Center for Land Use Interpretation
6:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

Winka Dubbeldam
From HardWare to SoftForm
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Martha Schwartz, Laurie Anderson
Resonating Frequencies: Dialogues on Architecture and Music
8:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.cooper.edu

APRIL 14, 28, MAY 12, 19
Decoding Zoning in NYC
6:30 p.m.
CUNY Graduate Center
365 5th Ave.
www.cuny.edu

APRIL 15

James Traub
The Devil's Playground: 100 Years in Times Square
12:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

Apples to Apples: A Dialogue about the RFP process
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Ed Mazria
Meeting Humanity's Greatest Challenge
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

Salvatore La Rosa, Ronald Bentley of B Five Studio
Two Houses
6:15 p.m.
Parsons School of Design
Donghia Center
25 East 13th St., 3rd Floor
www.parsons.edu/architecture

Justin Ferate
Nooks and Crannies of New York City
6:30 p.m.
Cooper Union
Albert Nerken School of Engineering
Wollman Auditorium
51 Astor Pl.
www.cooper.edu

APRIL 16

Jeffrey Kipnis
A Constructive Madness
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

APRIL 17

Joan Darragh, Matthew Postal
Architecture at Brooklyn Museum of Art
5:30 p.m., 8:00 p.m.
Brooklyn Museum of Art
200 Eastern Parkway, Brooklyn
www.brooklynart.org

APRIL 19

Julie Bargmann, D.I.R.T. Studio, Michael Kalil
Lecture on Natural and Technological Systems
6:30 p.m.
New School University
Tishman Auditorium
66 West 12th St.
www.parsons.edu/architecture

APRIL 20

Donald Friedman
Picking Up the Pieces
6:00 p.m.
General Society Library
20 West 44th St.
www.generalsociety.org

Jim Rasenberger
High Steel: The Daring Men Who Built the World's Greatest Skyline
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

Anne Wagner
Reassessing Minimalism
6:30 p.m.
Solomon R. Guggenheim Museum
Sackler Center
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

APRIL 21

Renzo Piano
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery
www.arch.columbia.edu

Bernard Tschumi, MOBY
Resonating Frequencies: Dialogues on Architecture and Music
8:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.cooper.edu

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SYMPOSIA

APRIL 9 - 10

Social xCHANGE

Pablo Castro, Jae Cha,
Teddy Cruz, et al.

Rhode Island School of Design
106 Bayard Ewing Building
231 South Main St., Providence
departments.risd.edu/depts/
socexchange/web

APRIL 15 - 16

Transparency: The Art and
Science of Building Design
James Carpenter, Werner
Sobek, Matthias Schuler,
Helmut Jahn, et al

Illinois Institute of Technology
Hermann Union Building,
Auditorium
3360 South State St., Chicago
www.iit.edu

APRIL 17

Power for the People
8:45 a.m.-3:00 p.m.

CUNY Graduate Center
365 5th Ave.
www.cuny.edu

EXHIBITIONS

APRIL 6 - JULY 25

Christo and Jeanne-Claude
The Gates, Central Park, NY
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

APRIL 17 -
SEPTEMBER 31

Noguchi: Sculptural Design
Noguchi Museum
9-01 33rd Rd., Queens
www.noguchi.org

CONTINUING
EXHIBITIONS

THROUGH APRIL 11

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

THROUGH APRIL 12

Barnard and Columbia
Architecture Faculty
elevenbyseven
Barnard Hall, 3rd Fl.
3009 Broadway
www.barnard.edu

Manhattanville:

Hidden in Plain Sight
City College Library
Convent Ave. and 138th St.
www.cuny.cuny.edu

THROUGH APRIL 14

CIMA Architects on Art
Cooper Union
The Great Hall Gallery
7 East 7th St.
www.cimaarchitects.org

THROUGH APRIL 17

Sol LeWitt
Structures 1962-2003
PaceWildenstein
534 West 25th St.
www.pacewildenstein.com

Preston Scott Cohen
New Building, Tel Aviv Museum
of Art and Other Forms
Thomas Erben Gallery
516 West 20th St.
www.thomaserben.com

Jean Shin

Frederieke Taylor Gallery
535 West 22nd St., 6th Fl.
www.frederiketaylorgallery.
com

Thomas Demand

303 Gallery
525 West 22nd St.
www.303gallery.com

The Yesmen,

The Atlas Group, et al.
The Future of the Reciprocal
Readymade
apexart
291 Church St.
www.apexart.org

THROUGH APRIL 19

David Piscuskas, Jurgen Reim
1100 Architects
Parsons School of Design
Architecture Gallery
25 East 13th St., 2nd Fl.
www.parsons.edu

THROUGH APRIL 23

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

The Colors of Berlin: Stadtblind

Van Alen Institute
30 West 22nd St.
www.vanalen.org

THROUGH APRIL 24

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

Dieter Roth:

Prints and Multiples
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

Francesca Gabbiani

Marianne Boesky Gallery
535 West 22nd St.
www.marianneboesky-
gallery.com

THROUGH APRIL 25

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

THROUGH APRIL 28

Perth Amboy High School
Design Competition
Architectural League
457 Madison Ave.
www.archleague.org

THROUGH APRIL 30

Haresh Lalvani
MorphoGenomics: The Milgo
Experiment in Shaping Surfaces
Municipal Art Society
457 Madison Ave.
www.mas.org

Carl Andre

Lament for the Children
Paula Cooper Gallery
534 West 21st St.
212-255-1105

Erieta Attali

Lucid Dreaming:
Eight Japanese Architecture
Works in Glass
Columbia GSAPP
Avery Hall
www.arch.columbia.edu

THROUGH MAY 1

Vito Acconci
Diary of a Body 1969-1973
Barbara Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

L.E.F.T

Suburbia Datahome
Artists Space
38 Greene St., 3rd Fl.
www.artistsspace.org

Richard Sigmund

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

Life Symphony Design

Review and Exhibition Part 3
Felissimo Design House
10 West 56th St.
www.felissimo.com

The Morrow Sound Cube
Listening Room

The Kitchen
512 West 19th St.
www.thekitchen.org

THROUGH MAY 8

Olivo Barbieri, Gabriele
Basilio, Guido Guidi, Mimmo
Jodice, Martino Marangoni,
Massimo Vitali, Silvio Wolf
Italy: Spaces and Places
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

THROUGH MAY 11

2004 Whitney Biennial
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

THROUGH MAY 19

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

THROUGH MAY 31

Illuminating Surfaces: Bisazza
and the Art of the Mosaic
UrbanGlass
Robert Lehman Gallery
647 Fulton St., Brooklyn
www.urbanglass.org

THROUGH JUNE 2

Architecture by Numbers
Whitney Museum of
American Art at Altria
120 Park Ave.
www.whitney.org

THROUGH JUNE 7

Roth Time:
A Dieter Roth Retrospective
MoMA QNS
11 West 33rd St., Queens
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.moma.org

THROUGH JUNE 15

Peter Wegner
Bohen Foundation
415 West 13th St.
212-414-4575

THROUGH JULY 29

Shock of the Old:
Christopher Dresser
Cooper-Hewitt
National Design Museum
2 East 91st St.
ndm.si.edu

THROUGH SEPTEMBER 26

Building a Collection
Skyscraper Museum
39 Battery Park
www.skyscraper.org

New York's Moynihan

Museum of the City of
New York
1220 5th Ave.
www.mcny.org

FILM & THEATER

APRIL 8

A Constructive Madness
(Jeffrey Kipnis, Thomas Bell,
Brian Neff, 2003), 63 min.
6:15 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

CONTINUING
FILM & THEATER
ONGOING

My Architect
(Nathaniel Kahn, 2003),
116 min.
Cinema Village
22 East 12th St.
Lincoln Plaza Cinemas
1886 Broadway
www.myarchitectfilm.com

EVENTS

APRIL 8

Career Day & Evening
12:00-3:00 p.m.
Pratt School of Architecture
302 Higgins Hall North
200 Willoughby Ave.,
Brooklyn
5:30-7:30 p.m.
Pratt Institute Manhattan
144 West 14th St., 4th Fl.
www.pratt.edu

Feedback

Alvin Lucier, David Behrman,
Nic Collins, Ben Neill,
Kato Hideki, James Fei,
Jim O'Rourke
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

APRIL 13

Herman Miller Inc.
Design Studio Visit
6:30 p.m.
Call for registration and
location:
212-849-8380

APRIL 14

Transportation Forum
8:00 a.m.-10:00 a.m.
Mechanics Institute
20 West 44th St.
212-486-7745

APRIL 15

anyware
Opalab + Cyberpipe,
Ubermatic, Société des arts
technologiques, et al.
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

APRIL 18

Bus Tour: Modern
Architecture and Urbanism
in Brooklyn
9:30 a.m.-1:00 p.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

COMPETITIONS

Shrinking Cities

Registration Deadline:
April 15, 2004
Archplus and Domus
magazines have organized an
ideas competition addressing
urban shrinkage. Detroit,
Germany's Halle/Leipzig,
Russia's Ivanovo, and
England's Liverpool/
Manchester are sites for
project proposals responding
to de-densification and ques-
tions of urban transformation.
Jury: Azra Aksamija, Reudi
Baur, Regina Bittner, Stefano
Boeri, Nikolaus Kuhnert,
Anne Lacaton, Philipp Oswalt,
Walter Prigge, George
Schöllhammer, Barbara
Steiner.
www.shrinkingcities.com

Broadway in Bloom

Deadline: April 16, 2004
The Broadway Mall
Association and HSBC Bank
USA sponsor this design
competition to re-landscape
the mall and crosswalk on
Broadway between 85th and
86th Streets.
Jury: John Emmanuel,
Roberta Gratz, Len Hopper,
Liam Kavanagh, Lynden
Miller, Wolfgang Oehme,
Saundra Parks, Elizabeth
Barlow Rogers.
www.broadwaymall.org

Design Excellence in Housing

Deadline: April 16, 2004
AIA New York Chapter and
Boston Society of Architects
cosponsor this housing
awards program. Architects
currently residing in New
England may submit any
housing project while other
architects may submit
housing built in New England.
All projects must have been
completed after January 1,
1997.
Jury: Scott Keller, Barbara
Skarbinski, Ilkka Suvanto,
Martha Werenfels, Peter
Wiederspahn.
www.architects.org

A New Home on the Range

Registration Deadline:
April 23, 2004
This ideas competition
sponsored by the AIA is for
a site with climatic conditions
similar to the Denver
International Airport. Designs
are for a prototypical 2,400-
square-foot single-family home.
Jury: David Brems, David
Greenbaum, Ed Hord,
Ronnelle Riley, Mark Rylander.
www.aia.org

American Society of Landscape
Architects 2004 Awards

Registration Deadline:
April 30, 2004
Professional categories
include design, analysis and
planning, research, and com-
munications. The Community
Service Award recognizes
pro bono services and the
Landmark Award, cospon-
sored by the National Trust
for Historic Preservation,
recognizes a project completed
15 to 50 years ago.
Jury: Frederick Steiner, F.
Christopher Dimond, Barbara
Faga, Richard Haag, Gary
Hilderbrand, Bill Marken,

Janice Cervelli Schach, Susan
Szenasy, Carol Whipple,
Paul Mariott.
www.asla.org

Pleasanton Central Park

Registration Deadline:
May 1, 2004
The City of Pleasanton,
California, sponsors this
phased design competition
for a 300-acre park to include
a sports field, and consider
civic and wildlife amenities.
Jury: Galen Cranz, Michael Lee,
Donn Logan, Richard Haag.
www.ci.pleasanton.ca.us

Social Club for Suicide
Survivors (Returners' Club)

Deadline: May 1, 2004
Mastermind magazine spon-
sors this open ideas design
competition for an exclusive
club for suicide survivors.
The site can be any major
metropolis with a minimum
population of 2 million,
should be publicly visible and
convey the unusual nature
of the program.
Jury: Jacqueline Abrams,
Charlie Koolhaas, Kevin
McLeod, James Westcott.
web.mit.edu/arbona/www/ret
urnerscompetition.pdf

Campus Planning Awards
Program 2004

Deadline: May 24, 2004
Boston Society of Architects
and the Society for College
and University Planning
sponsor this program to
identify long term views of
educational campus building,
landscape, and infrastructure
design. Plans must have
been prepared within the past
ten years by a New England
design or planning firm.
Jury: Richard Dober, Geoff
Freeman, John Furlong, Carol
Johnson, Robert Simha.
www.architects.org

Exhibition of 9/11 Renderings

Deadline: June 1, 2004
Salmagundi Artists Club is
sponsoring a jury-selected
exhibition of renderings of
master plans and memorial
designs in response to the
World Trade Center attack.
Jury: Roger Black, Arthur
Rosenblatt, Robert Strong.
www.archpost911.info

Villeneuve and the Coeur
d'Herault

Deadline: June 1, 2004
This ideas competition is open
to students and professionals
under 35 years old. The pro-
gram is open to interpretation
and asks designers to make
proposals to create evocative
places at various scales.
www.lamanufacture
despaysages.org

West Kowloon Cultural
District

Deadline: June 19, 2004
Hong Kong Special
Administrative Region
Government sponsors this
invitation for proposals for
various cultural and
commercial facilities under
a 40-hectare masterplan for
an Integrated Arts, Cultural
and Entertainment District.
www.hplb.gov.hk/wkcd

THE ARCHI- BIO- DOC

My Father, The Genius
Directed by Lucia Small
(2002) 82 minutes
www.myfatherthegenius.com

In the 1970s, Los Angeles architect Glen Howard Small designed the Biomorphic Biosphere and the Green Machine, two experiments in sustainable architecture that were never built. A 1960s whiz kid and co-founder of the Southern California Institute of Architecture (SCI-Arc), Small bumped along from project to relationship since then, building a house or two along the way. As *My Architect* reminded us, Louis Kahn was anonymous for three days after his body

was found in the bathroom of Penn Station. For all but the beginning of his career, Small has been unknown, and would have remained so much longer if not for his daughter Lucia's film, *My Father, The Genius*.

At 67, Small retains his passion for architecture, although he's left two families to pursue it. Frank Lloyd Wright said he liked his buildings more than his children. So did Small, when he was on the way up. *My Father, The Genius* begins

with Small drafting a will asking his second daughter, Lucia, to film his life and work. Lucia, who never abandoned the man who abandoned his family, makes sure that her imperfect father is not forgotten.

Small was clearly ahead of his time, an environmentalist when ecology in architecture was left to hippie academics. He was a boyishly stubborn Howard Roark, but hardly a monk. A mix of Don Juan and Don Quixote, he couldn't resist a woman or a

fight. His daughters remember him calling them an obstacle to his career—until he left to crash into other obstacles. In her film, Lucia shows her father at SCI-Arc in the 1980s denouncing Charles Moore, Frank Gehry, and Thom Mayne. Small met his match when faculty member Michael Rotundi was named director in 1987. It wasn't long before Small was forced to leave.

Throughout the course of the film's making, which began in 1993, Small is liv-

ing on and off credit cards but still designing, finding clients, and scorning peers who build "crushed tin cans."

Made for \$70,000, *My Father, The Genius* intercuts interviews, archival footage, and Small's cartoony drawings with his perennial demands that structures and sites be attuned to the rhythms of nature. It doesn't hurt the filmmaker that her father's life is a ready-to-shoot melodrama, replete with piles of unbuilt plans, three daugh-

ters, and two ex-wives (he recalls wife #1 smashing a scratchy LP of a Frank Lloyd Wright lecture into a building model).

But he's more than a flake. Small's Green Machine (1977–80) is an ingenious eco-aware trailer park, comprised of modular residential cabins and common green space. It would exist in LA if the Reagan administration hadn't slashed its HUD funding, a mere \$2 million. Things could have been different. One built design can write you into history. If this fine film gets the attention it deserves, so can one daughter.

Since *My Father, The Genius* won best documentary prize at Slamdance 2003, it's been a *succès d'estime* on the festival and distribution circuit. Distributors are weighing its theatrical potential now that Nathaniel Kahn's *My Architect* nearly won an Oscar—and made money. Beyond the film, there's even hope for the architect. Glen Small has just won the first competition of his career, for a massive amphitheater in Nicaragua.

DAVID D'ARCY WRITES ABOUT
ART AND ARCHITECTURE FOR
THE ART NEWSPAPER.



Glen Small and his Green Machine (1977)

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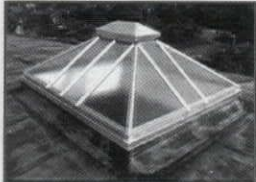
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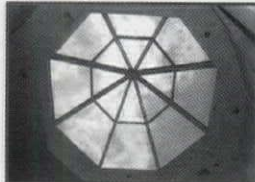


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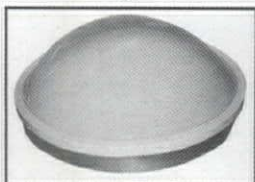
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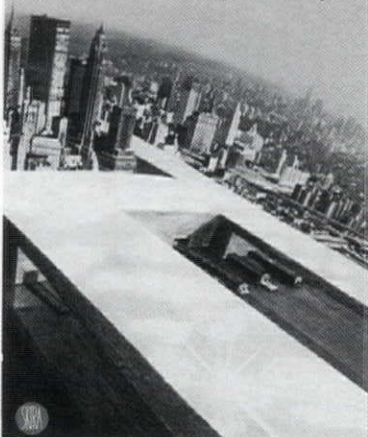
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MIND THE GAP

For most of its life, it was inconceivable that the Royal Institute of British Architects (RIBA) would ever have a presence in the United States. Born as it was in the 19th-century era of nation states and imperialism, the RIBA has become increasingly apparent during the last few decades. A major spur to change came with the arrival of the big American practices in London in the 1980s, leading as it did to the formation of the first-ever overseas AIA chapter. If the Yanks could do it, so could the Brits.

Thus in 1996 a British architect in California, Tim Clark, set up the first U.S. chapter of RIBA. He urged another expatriate, Jonathan Wimpenny, to set up a second chapter in New York. There are now two more chapters, one serving Chicago/The Midwest and the other for Boston/New England. Discussions about a fifth and possibly final chapter to cover the Southern states are in the works. Out of this

activity has emerged renewed dialogue between the RIBA and the AIA on issues such as reciprocal education qualifications and how to make it easier to set up as an architect. A previous "gentleman's agreement" was effectively ripped up at the start of the 1990s, leading to a period of rancor. Now, thankfully, a spirit of cooperation has broken out again, inspiring hope for a more fluid transfer of architect across the Atlantic.

As a signal of this more progressive approach, a fascinating symposium has just been held in the Center for Architecture. Well attended, the meeting was made up of roughly half Brits and half Americans. A range of speakers, including the current RIBA President, George Ferguson, talked widely about the benefits and potential pitfalls of extending the "special relationship" across the Atlantic. It was more of a symbolic event, stronger on feeling than details; the latter, after all, can

come later.

What was particularly remarkable was the open and positive atmosphere of the symposium. All seemed to realize that there are real benefits to be had from opening the architectural scenes in both Britain and the U.S.

Here a parallel might be drawn with the influx of foreign players that came into British soccer a decade or so ago. At first there were complaints of taking jobs away from British players, but now the benefits have worked through the system and no one wants to go back to what it was like before. Standards have improved dramatically and the game is more exciting than it's ever been. In the same sense, British and American architecture can only get better as a result of integration. This first gathering was a significant landmark on the road to greater cooperation.

MURRAY FRASER TEACHES ARCHITECTURE AT THE UNIVERSITY OF WESTMINSTER IN LONDON.

First US/UK International Architect's Symposium
Center for Architecture,
536 La Guardia Place
March 6, 2004

MIND THE GAP

For a British architect beginning to work in the United States, professional adjustments involve more than swapping centimeters for inches. The *First US/UK International Architect's Symposium*, an all-day conference organized by the RIBA-USA (Royal Institute of British Architects USA) in conjunction with the AIA New York Chapter and held at the Center for Architecture on March 6th, was partially intended to help ease transitional woes for British practitioners.

"We are here to learn from each other's experiences," said Jonathan Wimpenny, RIBA-USA vice president and event organizer, in his introduction to the day's events. Wimpenny, an English architect who has worked in New York since 1986, stressed the importance of strengthening ties between British and American architectural organizations. Likewise, AIA New York director Rick Bell and RIBA president George Ferguson focused on

commonalities: a mutual desire to shape a thoughtful built environment, encourage emerging talent, and increase diversity in the field. It wasn't until after the opening remarks that evidence of a cultural gap began to emerge.

"Have you heard our joke about the American commitment to sustainability? It must leave room for improvement," cracked Ferguson during a discussion of American building codes. (Ferguson quickly added that the joke also ran true for the UK.)

Vincent Chang, head of operations for Nicholas Grimshaw & Partners USA, shared the frustrations of designing a performing arts center in upstate New York. Among other problems, Chang said the project was hampered by a rigid timeline that resulted in "cycles of redesign" and "an unevenness in the acceptance of modeling techniques in the U.S."

Do British architects and engineers see their American counterparts

as more conservative and less tech-savvy? Structural engineer Tim Macfarlane criticized the way engineers are contracted in the U.S., saying, "Here architects gravitate toward using consultants not in a creative way but rather in a slimmed-down way." According to Macfarlane, this often results in less innovative design and an unwillingness to experiment with materials.

Still, practicing architecture in the U.S. has its advantages. "Planning in England is a nightmare—the planning commissions have so much aesthetic control," said Wimpenny. "Here you can build something with any aesthetic you like."

While cultural differences can be problematic, they are not ultimately prohibitive. The RIBA-USA website (www.riba-usa.org) notes that there are 700 architects in the U.S. with professional ties to the UK, indicating a clear measure of success for the cross-Atlantic conversion.

As conference attendee Christopher Gaylord of British firm Assael attested, "The only problem is not knowing whether there's something we can contribute."

ABBY RABINOWITZ IS A NEW YORK-BASED WRITER AND WORKS IN AN ARCHITECTURE FIRM.

Before he had breakfast, before his morning shave, even before his morning cigarette, the first thing Andy Warhol would do to begin his day was telephone his publicist. They would chat for over an hour about everything that had happened to, around, and because of his appearances the night before. Warhol's life was his art, the person and persona blended seamlessly into a total event. Publicity created Warhol and publicity maintained Warhol through his three-decade tenure as the darling of New York's downtown scene.

Guess what? Publicity can now create architects too! There is a new group of consultants that we architects have employed to place us and our products in the center of that glossy *W* magazine rack: the architectural publicist. Richard Meier's got one. Frank Gehry has definitely got one. Daniel Libeskind's got two. And it is true, while most architects could use a little help in the image department (I mean, really, how interesting is it to wear all black all the time?), it is only recently that architects have bought completely into this desire to lead publicity-centric lives, like celebrities.

Most members of this new breed of architectural publicists are nice, helpful folk, like Andrea Schwann, Claire Whittaker, and Susan Grant Lewin. They know lots and lots of people in the design-publishing world and they can get your product out there, in front of the right audience. It sure generates paranoid insecurity in those of us who don't have publicists. Absolutely, in a competitive market place, the only thing more gratifying than being Lindy Roy is being Lindy Roy's publicist.

In a strange twist, architects are agreeing to push the product as well, as witnessed by recent ads featuring Winka Dubbeldam for Panasonic Plasma TVs (just who is her publicist and how much does she pay them?), Jennifer Siegal for Hewlett Packard tablet computers, and OpenOffice for IBM. Still, nothing quite compares to Laurinda Spear pushing Hanes underwear by actually wearing it in print ads a few years back. And I know of a few architects who were approached to be on-air design advisors for *Queer Eye for the Straight Guy*. It seems that the public is now fascinated with all things architectural. Just count the number of *Vanity Fair*-like photo spreads of the Walt Disney Concert Hall (soon to be Comcast) in recent months (26 and climbing).

Like Warhol, we architects know the allure of fame and all its rewards. We, just like the rest of America, are feeding into the national obsession with notoriety in all things. Architects are *Entertainment Tonight*. Architects want to be famous, but unlike Warhol, I suspect it will be a fleeting 15 minutes (or even less if another Paris Hilton "secret" video surfaces on the Internet).

However, I do have this funny feeling perusing *The New York Times* these days: Am I reading about new projects by famous architects because the projects are significant? Or simply because their publicist was very, very good at placing their "product"?

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

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