

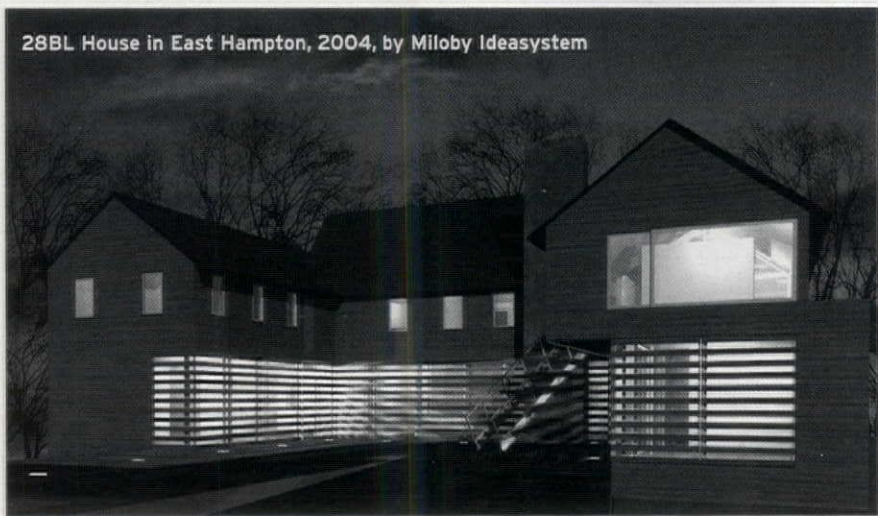
THE ARCHITECTS NEWSPAPER

08 5.11.2004

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ARCHITECTURAL LEAGUE NAMES WINNERS OF YOUNG ARCHITECTS FORUM

THE NEXT GENERATION

The Architectural League of New York recently announced the six winners of its 23rd Annual Young Architects Forum competition, which is accompanied by a lecture series and exhibition at the Urban Center. This year's contest asked entrants to address how they produce "symbols of cultural value and spaces for cultural production..."

that interpret social and pragmatic concerns." The winners were chosen among 93 submissions.

The competition is open to architects who have been out of school for less than ten years. Whereas the League's Emerging Voices competition identifies architects whose built work articulates a unique, compelling language, the Young

Architects award showcases talents who are just beginning to build. For this reason, the architects' portfolios are filled with theoretical projects.

On May 6th the first two winners presented their work. Tom Wiscombe of Los Angeles firm Emergent is no stranger to New York. Last summer he won the "Urban **continued on page 4**

FAR WEST VILLAGE SAYS NO TO MORE GLITZY TOWERS

Village Voice

Waving signs and chanting "The Village is not for sale," several hundred people gathered at the corner of Charles and West streets on Sunday April 18th to protest new highrise projects in the Far West Village, an area increasingly popular among developers and their big-name architects. Protesters expressed fears that the area, which reaches the waterfront and falls just outside the landmarked Greenwich Village and Gansevoort Market Historic districts, is in danger of morphing into a Miami-style strip of glitzy glass condominiums.

"Since 1995 sixteen new highrises have been built," Greenwich Village Society for Historic Preservation **continued on page 2**



COURTESY PETER AARON / ESTO

New dimensions for 40-year-old Sert building at Harvard University

LEERS WEINZAPFEL'S RENOVATION LIGHTENS UP JOSEP LLUIS SERT'S SCIENCE CENTER

SPLICING SERT

Josep Lluís Sert designed three buildings on Harvard University's campus while dean of the Graduate School of Design from 1953 to 1969. His final project was the 291,000-square-foot Science Center (begun in 1968, completed in 1972). Last month, Boston-based Leers Weinzapfel Associates completed a \$22 million renovation of the building, aimed at alleviating its serious overcrowding problems.

Over 38,000 square feet of Sert's blocky original underwent renovation. The building also gained 27,000 square feet in three additions, which were planted on its stepped roof. "Siting the project was easy because the site was full," said partner Andrea Leers. "Vertical was the only way to go." Each segment of the building's E-shaped plan received an addition of one or two stories in height, designed to preserve the variegated roofscape of Sert's architecture.

The additions are skinned in translucent cast channel glass, contrasting sharply with the weightiness of Sert's concrete structure while bringing light within. The additions are defiantly independent yet duly respectful of Sert's modernism. **JAMES WAY**

RENOWNED STRUCTURAL ENGINEER LEAVES FREEDOM TOWER PROJECT

Guy Walks

Guy Nordenson has left the building. The New York-based structural engineer, who also holds an associate professorship at Princeton University, quietly left the Freedom Tower project in December.

The question of authorship has run through the entire WTC process and takes no back-seat here. While Daniel Libeskind won the LMDC-organized competition to redesign the site, the twisted shape of Freedom Tower has been largely attributed to David Childs. At the building's public unveiling on December 19th, Childs himself said SOM developed the tower's torque as an architectural reiteration of the deformation of Lower Manhattan's street grid. He did not reference Nordenson's input, although the engineer was a member of the conceptual design team hired by Larry Silverstein and, more importantly, had developed a remarkably similar twisting tower scheme for *The New York Times Magazine's* September 2002 story featuring alternatives to the designs then being developed by Beyer Blinder Belle for the LMDC. Herbert Muschamp, who produced the story, wrote: "[Nordenson's proposal] is not a formal design but an idea for how a skyscraper could be torqued to make it structurally sound, even at very great heights." **continued on page 2**

07-10

NYC DESIGN FOCUS

THE LOCAL SCENE PREPS FOR ICFF

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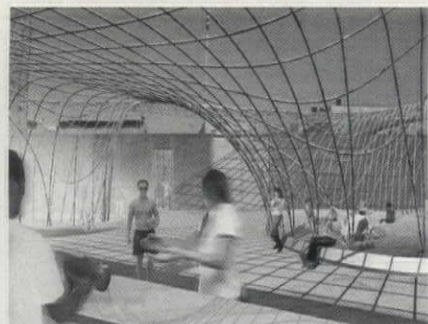
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COURTESY P.S.1 CONTEMPORARY ART CENTER

P.S.1 NAMES WINNER OF 5TH ANNUAL YOUNG ARCHITECTS CONTEST

MADE IN THE SHADE

Eric Bunge and Mimi Hoang of New York firm nARCHITECTS beat out four other finalists—Griffin Enright Architects (Los Angeles), Michael Meredith (Toronto), SERVO (New York, Los Angeles, Stockholm, Zurich), and DegreZero Architecture (Brooklyn, Paris)—to win MoMA and P.S.1 Contemporary Art Center's fifth annual Young Architects Program competition. Addressing the consistent "urban beach" theme of the competition, nARCHITECTS' \$60,000 project, *Canopy*, proposes an undulating lattice that will create plays of shadow across the museum's courtyard and define roofless rooms for summer leisure. "nARCHITECTS' design is both extravagant in form and light in conception," said Terence Riley, Philip Johnson Chief Curator of Architecture and Design at MoMA. On view from June 27th through September 5th, *Canopy* is made of fresh-cut bamboo that will fade from green to tan over the course of the summer. **DEBORAH GROSSBERG**

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The International Contemporary Furniture Fair (ICFF) has become the most important trade fair for contemporary home furniture and furnishings in the United States. But following the more established and larger fairs in Stockholm, Paris, Cologne, and most importantly Milan—all held in the months just preceding ICFF—why do more than 450 exhibitors and 17,000 design professionals still come to the Javits every May? By now, the latest and edgiest designs have already made their dramatic debuts. ICFF's attendees can't be coming just for the parties (though they are lively enough; see page 10 for our picks). The city's role as a media and design center is a major draw, as is the sheer size of the American market, attracting high-level players from around the world. Even the masters of furniture design—the Italians—arrive in force. They might introduce their exciting new prototypes in Milan, but when their objects are in production, they want to sell to America.

There is an undeniable curiosity about what American designers have to offer. Many American furniture designers work within the tradition of Charles and Ray Eames, true design originals who, along with George Nelson, Harry Bertoia, and the others at Herman Miller and Knoll in the postwar years, ushered in the golden era of American furniture design. One gets the sense at ICFF that the contemporary American furniture scene is filled with boutique operations, countless small makers who produce goods in small batches, often in garage/workshop types of settings—all in pursuit of the same valid (and elusive) goals that motivated the Eameses: simplicity, beauty, affordability.

Lacking the small and mid-sized craft-based factories that fortify the furniture industries in Italy, Germany, and Scandinavia, American designers are left either to produce their designs themselves (hence their fresh-off-the-workshop-floor feel and hefty pricetags) or to hope for a licensing agreement with a large company. The latter is the primary ambition of most ICFF exhibitors, which perhaps explains why so many of them seem to be moonlighting from other jobs (like architecture!). Indeed, a fair percentage of first-time exhibitors at ICFF base their decision to participate on a single product design, a breakthrough (to them) invention. Often their companies didn't exist before the product was designed; only a few will continue to exist after it sells (or doesn't).

Is it any surprise that many of these small makers turn out to be architects? Ever meet an architect who didn't have a chair or some furniture design bursting to come out? In this issue, we feature the dabbings of Frank Gehry, Winka Dubbeldam, Laurinda Spear, Dean Maltz, Jennifer Carpenter, Rob Rogers, and Jonathan Marvel, among others. ICFF has grown in the last 15 years to provide an important platform for these efforts. **WILLIAM MENKING AND CATHY LANG HO**

VILLAGE VOICE continued from front page
(GVSHP) executive director Andrew Berman announced to the crowd, "and we're aware of five new ones [in the works]." These include a planned 12-story building at 423 West Street and a luxury condo to be built on the site of the Superior Printing Ink Company, a 33,000-square-foot lot at Bethune and West 12th Street. Another example of what Berman calls the "domino effect" of "inappropriate" development in the area is Zaha Hadid's planned project for art dealer Kenny Schachter, which will replace the 1830s house at 163 Charles Street—a site that directly abuts another controversial development, a third Richard Meier tower.

Although Costas Kondylis' Morton Square drew boos and hisses, the crowd reserved special ire for Meier's buildings, which many say are out of context with surrounding 19th-century brick townhouses. Though Berman described himself as a Meier fan, he said the West Street towers' rear facades "literally and figuratively turn their back on the neighborhood." Resident Alan Strauss summed up the sentiment of the protesters with a sign that read "Richard Meier, Go Away."

The protest, organized by the GVSHP, the Greenwich Village Community Task Force, and the Federation to Preserve the Greenwich Village Waterfront and Great Port, was a call for zoning changes and historic landmark protection. "The West Village is a great place to live because it's lowrise, human-scaled, and historic," State Senator Tom Duane orated. "Mayor Bloomberg, we won't let you ruin it!"

Local activists have already had some success. On April 20th, the Department of Buildings overturned last year's ruling that would have permitted the construction of a 32-story tower by Jean Nouvel at 848 Washington Street.

Rachaele Raynoff, press secretary for the Department of City Planning, said that her agency has not received an application to rezone the area, although it is aware of the issue.

Organizers are planning a second rally on the steps of City Hall on May 23rd.

ABBY RABINOWITZ

GUY WALKS continued from front page

The press release issued by the LMDC at the December unveiling of the Freedom Tower also makes no mention of Nordenson. It states: "The idea of creating the world's tallest tower was first proposed by Daniel Libeskind in his plan for the World Trade Center site, *Memory Foundations*, and given form by design architect David M. Childs of Skidmore Owings and Merrill."

However, the SOM press release of the same date mentions the contributions of Childs, Nordenson, and the current engineer of record, Cantor Seinuk: "As it rises, the building torques to meet and disperse the ever-present prevailing winds off the Hudson, a structural response to the conditions of this site begotten by the collaboration between Childs and renowned structural engineers Guy Nordenson and the Cantor Seinuk Group."

SOM and Cantor Seinuk declined comment. Because of the delicacy surrounding current negotiations with Silverstein, Nordenson, too, preferred to remain silent. **EVA HAGBERG**

LETTERS

OOPS

It was good to see the recent article "Glass Goliath" (3.23.2004). There was one small item that was not accurate, however. I would like to point out that there is no relationship between the silicone sealant used in the wall and the cable sizes or the overall structural stability of the wall.

JAMES CARPENTER
JAMES CARPENTER DESIGN ASSOCIATES

CORRECTIONS

In Issue 4.20.2004, we misspelled the name of landscape architecture firm Abel Bainnson Butz (not Bannison).

In the EavesDrop column of Issue 4.20.2004, we reported that "Laurie Hawkinson could not be reached for comment" in reference to our item on Columbia University's dean search. Hawkinson was, in fact, reached after our deadline. The sentence should have been corrected to read that she referred us to the school's provost, as the search process was confidential.

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ZAHA REVEALS SOFT SIDE

Zaha Hadid, who's been known to address her employees with a colorful array of expletives, seems to have an equally charming relationship with her protégés at Yale. A chuckling onlooker reports that, at a recent open studio, the firebrand designer and Yale visiting professor was so unhappy with her students' progress that she informed her teaching assistant that "he should be shot." And then, "I saw her dealing with this pair of students," the source continues. "They were pointing to the bathrooms in their project's plan, and she was like, 'I don't need to know where the bathrooms are. Next you'll be telling me how to use the bathrooms!'" We're told the same students then wound up casually sitting at Hadid's feet (by choice, we assume) before asking if they could move to a more comfortable spot. "Comfortable? I'm not here to make you comfortable," Hadid snapped. "I'm here to make you uncomfortable!" An also-present Yale insider confirms that Hadid was a bit harsh that day, but chalks it up to pedagogic tough love. "She's so devoted to her students that, afterwards, on her way back from a lecture at Harvard, she made an impromptu visit," the associate says, "just to see how they were doing."

"IT'S GREAT, BUT..."

Before everyone gets too excited, we've learned that doubts are indeed being raised about the recently unveiled \$325 million plan by **Liz Diller**, **Ricardo Scofidio**, and their recently elevated partner **Charles Renfro** to redesign parts of Lincoln Center. At issue among preservationists are the proposed upheavals of Dan Kiley's early 1960s North Plaza and Pietro Belluschi's 1969 Juilliard School. "In general, we feel positive about the approach that Lincoln Center and the architects are taking," says **Kate Wood**, executive director of Landmark West, the organization that recently got Lincoln Center listed as eligible for the National Register of Historic Places (read: lengthy review process). "But I do concede the alterations they're proposing are pretty radical," she adds. Groups like Landmark West, DOCOMOMO, and the Historic Districts Council are still reviewing the plan and members we spoke with stress they don't necessarily have problems with DS+R's design. However, "two things are being lost here," one member explains, "and that's not to be taken lightly."

MOSS GROWS IN SOHO, SOHO GOES APE

Murray Moss is at it again. The highly influential SoHo retailer is adding another 1,800 square feet to his eponymous 7,000-square-foot design emporium on Greene Street. Moss tells us the new space—in an adjacent **Beyer Blinder Belle**-designed building now under construction—is going to be a venue for experimental works and installations that will be mounted in rotating five-week exhibitions, much like an art gallery. The expansion, Moss's second since 1999, is scheduled to open this fall and will boast "theatrical lighting, newly created by **FLOS**" and probably a "signature wall" installation by the Brazilian designers **Fernando and Humberto Campana**. Meanwhile, the fashionable Tokyo designer **Masamichi Katayama** has been tapped to design a boutique, also on Greene Street, for the hyper-trendy Japanese street clothier **A Bathing Ape**. The three-level, 3,100-square-foot shop, which is the first U.S. venture for both the label and architect, is also set to open this fall.

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ART MEETS FUN IN CENTRAL PARK

BETTER SKATE THAN NEVER

Years of tension between roller-skating enthusiasts and the Central Park Conservancy,

New York City police, and the Parks and Recreation Department skipped a beat

DJ booth at the Skate Circle between April 17 and May 4 as the artist assume vivid astro focus, a.k.a. **Eli Sudbrack**, and industrial designer **Rama Chorpash** transformed Central Park's Skate Circle into a disco roller rink. The lively collaborative installation, called *avaf8*, was sponsored by the Public Art Fund in conjunction with the Whitney Biennial. The artist carpeted the ground in hallucinogenic patterns, while Chorpash created a DJ booth with a nylon canopy recalling a figure-eight dance move. "It wasn't considered a DJ booth but a work of art," Chorpash explained. "You aren't allowed to build any structures in the park, period, so we really couldn't present it as one." **ARIC CHEN**

COURTESY RAMA CHORPASH

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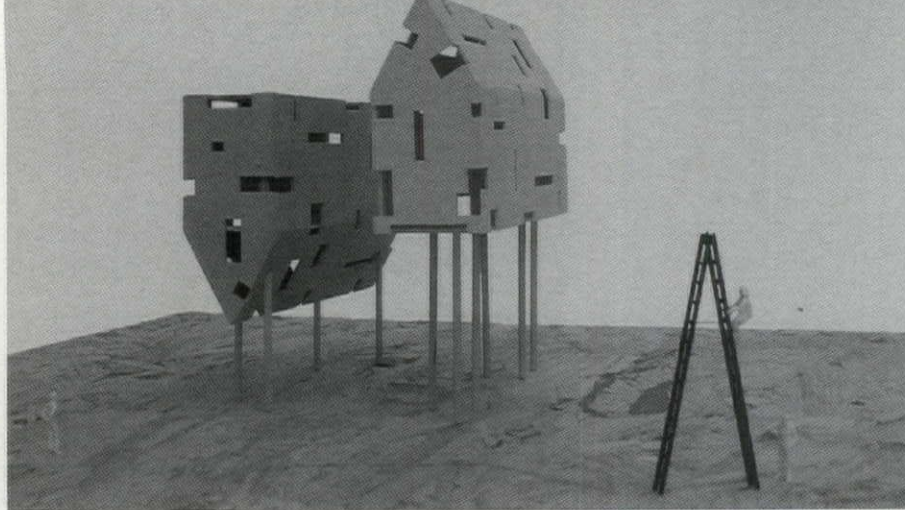


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Up Down House by Gail Peter Borden



COURTESY BORDEN PARTNERSHIP

THE NEXT GENERATION

continued from front page
Beach" contest at P.S.1 with his aluminum-and-steel canopied *Light Wing*. His recent work includes the *MicroMultiple House* in Los Angeles, which explores pre-fab construction methods.

Fernando Romero of Mexico City-based LCM lectured the same night, showing a conceptual project from 1999, *UFO*, a site-less spherical satellitelike house. He is currently working on four projects in Mexico City, including the Museum for Juan Soriano and two projects in El Paso, Texas—

the Immigration Museum and a competition-winning entry for the International Holocaust Museum.

The second forum, on May 13th, features Anthony Piermarini and Hansy Better Barraza of Boston-based Studio Luz. Their design for the *Diva Lounge*, a bar now under construction in Somerville, Massachusetts, features a bubble-wrapped room with free-floating restroom pods. The firm is currently designing a 13,000-square-foot fellowship center in Leominster, Massachusetts, and an orphanage school and clinic in Haiti.

Keith Mitnick, Mireille Roddier, and Stewart Hicks of Mitnick, Roddier, Hicks, based in Ann Arbor, Michigan, will lecture together about their work, including their winning entry in the competition to design the Spertus Institute of Jewish Studies in Chicago. They will also present their design of the 3,000-square-foot *LL House* in Yellow Springs, Ohio, which begins construction this spring.

The series concludes on May 20th with a lecture by Gail Peter Borden, of the Borden Partnership in Raleigh, North Carolina,

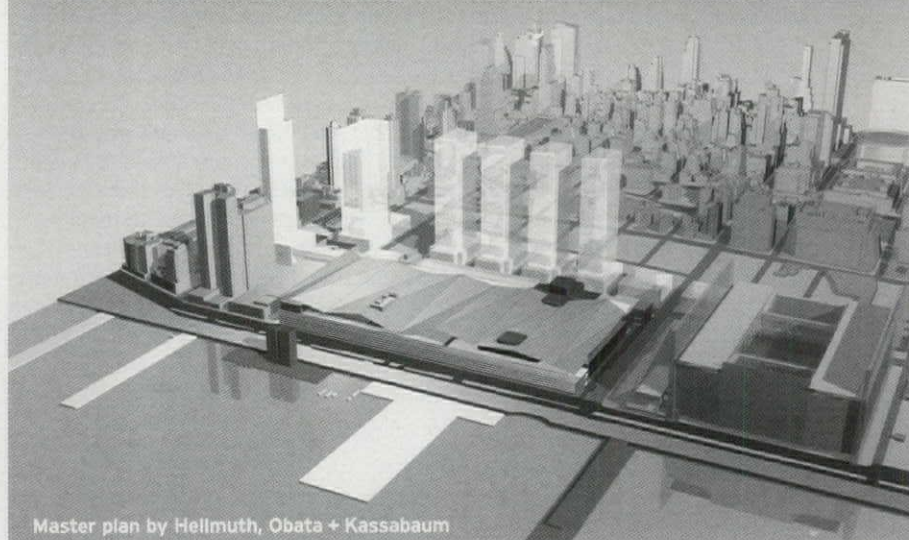
who was recently granted an artist's residency at the Chinati Foundation in Marfa, Texas. His firm is now working to partner with a nonprofit housing organization and construction firm in Raleigh to build six affordable single-family homes.

Also lecturing on the 20th will be Tobias Lundquist, who founded Miloby Ideasytem in 2001 with Milana Kosavac. The firm is the only New York winner, and recent recipient of the 6th Annual Solutia Design Award (in the interiors category) for its design of the

Lucini Italia offices in Miami. Its current projects includes a 6,000-square-foot house in East Hampton.

A catalog on the 2003 Young Architects Forum will be published by Princeton Architectural Press this summer. **JW**

REPORT ON RPA'S CONFERENCE ON THE REMAKING OF HUDSON YARDS



Master plan by Hellmuth, Obata + Kassabaum

COURTESY HELLMUTH, OBATA + KASSABAUM

THE FAR (WEST) SIDE

Mayor Michael Bloomberg and his deputy mayor for economic development, Daniel Doctoroff, are aggressively pushing forward with their plan to redevelop Manhattan's Far West Side, which is scheduled to begin early next year. But if the mood at a conference held last month by the Regional Planning Authority is any evidence, they are still a long way from selling it to the public.

The all-day conference, which drew more than 200 people to the Waldorf-Astoria, focused on the four key elements of the mayor's plan: extension of the subway's 7 line; rezoning for high-density residential and office space roughly between 31st and 43rd streets and between 8th Avenue and the Hudson River; a 400,000-square-foot extension of the Javits Convention Center; and a \$1.4 billion stadium which will house the New York Jets and, when not in use as a sports facility, provide additional convention space.

Doctoroff, who sat on a morning panel, presented the plan for the Far West Side—alternately known as the Hudson Yards—as a development panacea, one that both addressed the city's needs and provided new opportunities. "As we transition to an office-based economy, we project a need for 68 million square feet of new office space between now and 2025," he said. "The Hudson Yards is the only area where we can do that." At the same time, he said, the plan would help the city attract bigger conventions, premier sporting events, and the 2012 Olympic Games.

But virtually every other speaker expressed skepticism over one or several elements of the plan. The keynote speaker, former *International Herald Tribune* chair Peter Goldmark, asked whether spending the \$5 billion necessary to implement the plan was a good idea in the face of so many other pressing needs. And luncheon speaker Sen. Charles Schumer, though refusing to endorse

or criticize the stadium, expressed concern that a focus on the Javits Center and the stadium would divert attention from the more pressing need to expand the subway. "Extend the 7 line west and the Far West Side will flourish," he said.

Over the past two years, much of the criticism of the mayor's plan has come from the Hell's Kitchen Neighborhood Association, which has argued that a stadium in Midtown Manhattan was unfeasible. State Assembly Member Richard Gottfried, who represents the neighborhood, presented an alternative plan that, he said, would provide for the same amount of development while leaving out "the fantasy of a football stadium." Lucite models of both plans were on display at the conference.

An afternoon panel, moderated by Parsons dean and architecture critic Paul Goldberger, focused on the stadium itself, or what he called the "gorilla in the room." Thad Scheely, the Jets' vice president for development, noted that "all the leading [convention] show producers have lined up behind" the stadium. In contrast, Jonathan Bowles, research director for the Center for an Urban Future, said that the convention center and stadium would attract only a marginal number of new conventions, not nearly enough to justify the cost.

The most interesting comments of the day came from Brian Hatch, former deputy mayor of Salt Lake City who oversaw its 2002 Winter Olympics. Hatch said New York's bid, by emphasizing big-budget facilities and infrastructure construction, was counterproductive in light of the International Olympic Committee's newfound interest in conducting lower-cost, sustainable games.

"The dream of the IOC is to hold the games in Africa or South America," he said. The stadium, in that respect, "harms our bid by being costly, multiples more than any other [Olympic] stadium ever." **CLAY RISEN**

ADJAYE IN DENVER

The Museum of Contemporary Art in Denver selected English architect David Adjaye of Adjaye/Associates to design its new building. While the museum does not yet have a construction timeline, it hopes to have a grand opening by the end of 2006. Adjaye bested Gluckman Mayner, Snøhetta, TEN Arquitectos with Humphries Poli, Predock_Frane, and Rick Joy.

WTC MEMORIAL TEAM GROWS

On April 13th the LMDC named New York architecture firm Davis Brody Bond associate architect for Michael Arad and Peter Walker's WTC Memorial. The RFP, issued in March, elicited 17 proposals.

...AND IN ANOTHER PART OF NEW YORK

Frederic Schwartz has won the competition to design a memorial to honor the 109 Westchester residents who died in the 9/11 attacks. Beating 37 other entries in a quietly conducted RFP, his design, *The Rising*, is a sculpture comprised of 109 stainless steel strands that converge, intertwine, and rise to a height of 80 feet. It will be situated in Kensico Dam Plaza in Valhalla, and will be unveiled on September 11, 2005.

HIGH TIME FOR THE HIGH LINE

After receiving 52 responses to a March-issued RFQ, Friends of the Highline and the City of New York announced that seven teams have been invited to compete for the job of designing the master plan. Field Operations and Diller + Scofidio + Renfro; Zaha Hadid Architects and Thomas Balsley Associates; Steven Holl Architects; Latz + Partner and The Saratoga Associates; Rogers Marvel Architects and Gustafson Guthrie Nichol; and the collaborative teams of OpenMeshWork.ORG (OpenOffice, Mesh Architectures, and Work Architecture Company) and TerraGRAM (Michael Van Valkenburgh Associates, D.I.R.T Studio, and Beyer Blinder Belle).

NYC LIVE

On April 13th Mayor Michael Bloomberg announced the spring line-up for NYC-TV (channel 74), the official television network of the City of New York. This season sees the launch of two shows devoted to New York City's built environment. *Shaping the City* follows the C-Span approach, televising the public hearings of the City Planning Commission, led by Amanda Burden. The show premiered on April 19th and airs Mondays and Fridays at 10 a.m. Meanwhile, *Blueprint: New York City* gives an in-depth look at important

landmarks such as City Hall and Gracie Mansion. The show premiered on April 20th and airs every Tuesday at 10 p.m.

COLUMBIA DEAN SAGA

The search committee's job is done (for now). Just weeks ago, it finalized its list of candidates for the post of dean of the Graduate School of Architecture, Planning, and Preservation: Yung Ho Chang, Marc Angelil, and Mark Wigley. Now it's up to Columbia's president Lee Bollinger to decide what to do with the recommended contenders.

GREEN BUILDINGS BILL

New York City Council Speaker Gifford Miller and Council Member James F. Gennaro on April 21st introduced the Green Buildings Bill, which aims to encourage green practices in the construction and renovation of city-owned and city-funded buildings.

ACROPOLIS MUSEUM BACK ON

On April 7th Council of State, Greece's highest court, dismissed charges that the Acropolis Museum would damage antiquities during construction. The government assured museum backer Jules Dassin that construction would proceed. The council halted Tschumi's 94 million Euro project on March 11th.



MOSTAFAVI LANDS AT CORNELL

Jumping the Pond

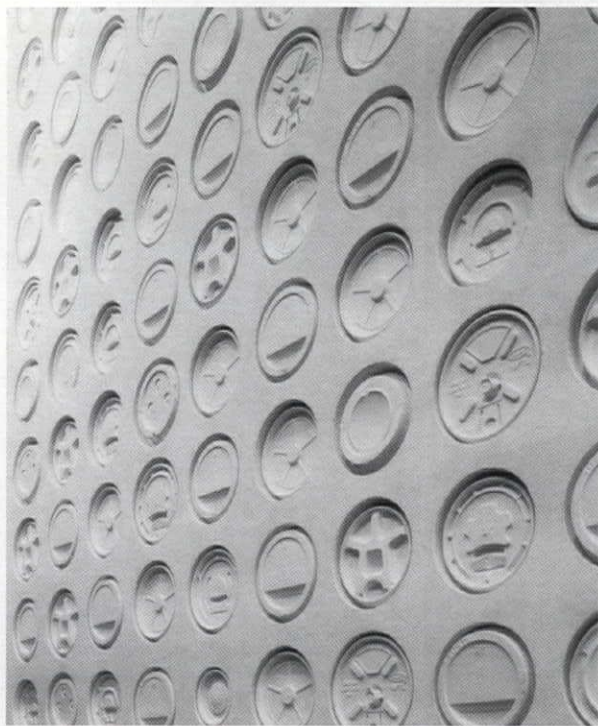
In Issue 4.6.2004 of *The Architect's Newspaper* Kester Rattenbury reported that Mohsen Mostafavi was leaving his post as director of the Architectural Association, which he held since 1995. In February, Mostafavi—who was nearing the end of his five-year contract—called for his customary review, five months before it was scheduled to occur. He lost the school's vote of confidence and opted not to declare his intent to renew his contract. Now it appears clear why Mostafavi requested the early vote: He was up for the job of dean at the College of Architecture, Art, and Planning at Cornell University. Just weeks after his departure from the AA was announced, Cornell confirmed that Mostafavi would join its faculty, beginning this July.

Why leave London and the AA for the considerably more provincial settings of Ithaca and Cornell?

It's a chance to work differently and to create a different atmosphere. What's interesting about Cornell is not only are planning and architecture together in the same college but also art, which leads to a great possibility of cross-fertilization. **The AA has often been viewed as a wild and experimental laboratory and Cornell as an intellectual bastion. How do the two differ in your mind, and how does this figure into your pedagogical ideas?** Before going to the AA, I was at Harvard, which felt like a median between the experimental nature of the AA and the theoretical leanings of Cornell. I will have to investigate this [issue] more closely once I get to Cornell. My initial impression is that Cornell has fantastic, bright students and faculty in a situation where one can develop an explicit structure for research-based work. It also seems more possible to be communal and collaborative across departments than in other institutions. **What do you hope to bring to Cornell?** Cornell has not been very visible lately, but in a short time can become a powerhouse of ideas. **JW**

SCHOLAR CATHERINE COOKE DIES IN CAR ACCIDENT

Catherine Cooke, a leading expert on Russian Constructivist architecture, died last month in a road accident in Cambridge, England. She was 61. In the 1960s Cooke studied architecture at Cambridge University, where she later taught. Her research on Russian design and planning theory became the basis of several books, including her major work, *Russian Avant-Garde: Theories Of Art, Architecture, and the City* (Academy Editions, 1995). Purged by Joseph Stalin in the late 1920s, the Constructivist movement was largely unknown in the world, even within Russia, until Cooke's book reasserted its importance to the debate on early modernism. She spent the last 30 years of her life unearthing key Constructivist documents and interviewing its surviving members, whom she met through Anatole Kopp, a Russian émigré and movement archivist who served as her mentor. In 1990 she authored the catalog for the exhibition at the Museum of Modern Art, *Architectural Drawings of the Russian Avant-Garde*. At the time of her death, she lived in Cambridge and taught at the Open University. She was also the chairperson of the UK chapter of DOCOMOMO. **WILLIAM MENKING**



LEWIS.TSURUMAKI.LEWIS DRAWS IDEAS FROM COFFEE SHOP'S OWN MATERIAL CULTURE

TINY CAFÉ, HUGE DESIGN

Last fall, Kevin Mancini and Payam Yazdani were scouting for potential locations for their Ini Ani Coffee Shop. They found a 350-square-foot space—a former fortune-teller's lair—on Stanton, near Essex, and their architects,

whose offices are around the corner, at roughly the same time. Lewis.Tsurumaki.Lewis (LTL) storefront office won the firm its first walk-in client.

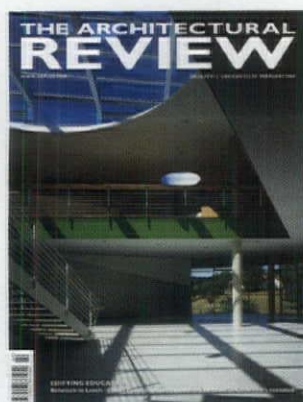
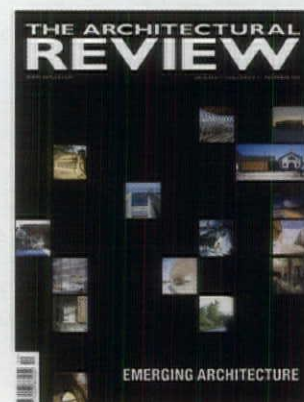
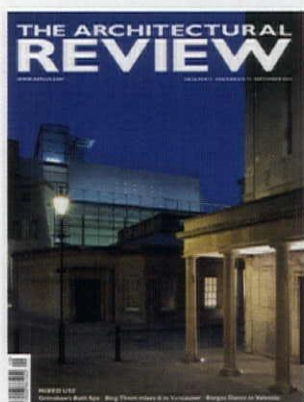
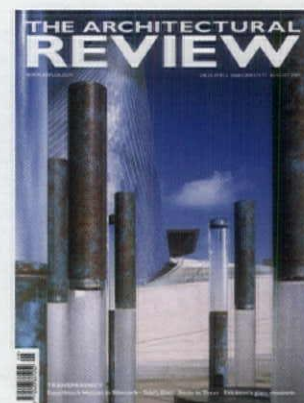
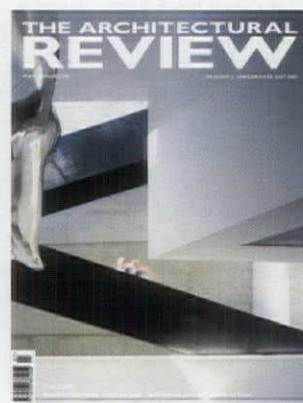
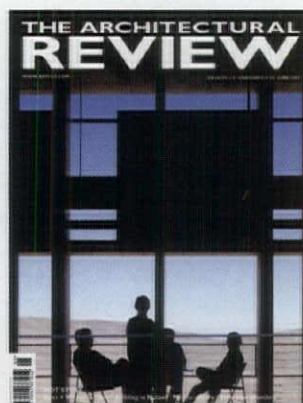
The project's \$40,000 budget forced several compelling design results. The



architects fabricated most of the elements in the café themselves (one advantage of being around the corner from the job site). The centerpiece is a cast-plaster wall imprinted with 502 of coffee lids, whose variety and pattern-making "reveal the beauty of the ordinary object, reconfigured," in Paul Lewis' words. The wall will perk up anyone on even the most bleary-eyed mornings.

The walls and partitions are given texture by stacks of 25,000 corrugated cardboard strips, held in a steel frame that was made in the architects' studio. Screw connections allowed it to be assembled rapidly on-site. The cardboard screen insulates the café's lounge area visually and acoustically. The architects also designed and built plywood benches, tables, and chairs, vaguely reminiscent of Gerrit Rietveld's 1934 Zigzag Chair. **JW**

THE ARCHITECT'S NEWSPAPER MAY 11, 2004



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NYC DESIGN FOCUS

ICFF
(INTERNATIONAL
CONTEMPORARY
FURNITURE FAIR)
JACOB K. JAVITS
CONVENTION CENTER
MAY 15-18

FRANK GEHRY: *Emeco and Heller*

SITTING PRETTY

Taking some time off from titanium, Frank Gehry has been dabbling with some new materials. Collaborating simultaneously with two notable furniture manufacturers, the blockbuster architect has created distinctly different designs. For Emeco, he has designed the all-aluminum Superlight Chair, which is super-strong, super-flexible, and super-comfortable. Inspired by Gio Ponti's Superleggera Chair, Gehry's simple design, a bent sheet draped on tubular frame, weighs in at 6.5 pounds. Since both skin and frame are light and slight, there is no way around his straightforward intent that "the sitter activate the chair." Productions experts at Emeco, best known for its indestructible aluminum Navy Chair, enjoyed the challenge of making the material as light and flexible as possible while maintaining its strength—three times that of steel. For those interested in collecting a set, the Superlight is stackable in an unconventional sense: the skin/seat unclips from the frame and can be piled, like Pringles potato chips. The chair will retail for about \$350.

Gehry's line of furniture for Heller, meanwhile, is almost the inverse of Superlight in appearance. Ultra-sculptural and monolithic, the seven-piece collection follows both the heft and curving fluidity of his recent buildings, while referencing their materials. Heller's founder and CEO Alan Heller touts the line as "architecture as furniture," pointing to the recognizable shapes and lines carried over from projects like Bilbao and the Disney Concert Hall.

Made of metallic silver resin, the roto-molded sofa, easy chair, bench, coffee table and three different sized cubes are designed to be used either indoors or out. The sleek surface of the hollow forms has been formulated so that the sofa and the easy chair will have more give than the twisted cube units. Heller explained that both the company and the architect were "very interested in process and working with the newest technology to determine what you can invent, just as Frank does with his buildings."

Both Emeco and Heller displayed prototypes of Gehry's designs at Milan's 2004 Salone Internazionale del Mobile, and will present them at ICFF. The real articles will be available to design-hungry consumers this summer.

A documentary on the design process of the Superlight Chair, *Ping Pong* by Eames Demetrios, will be shown on Friday, May 14th, at 8:30 p.m. at the Center for Architecture, 536 La Guardia Place.

TRACEY HUMMER IS A NEW YORK-BASED WRITER AND EDITOR.

HARRY ALLEN, SERGEI HASEGAWA, AND
MAGNE MAGLER WIGGEN: *ICFF Commissions*

SHOW PIECES

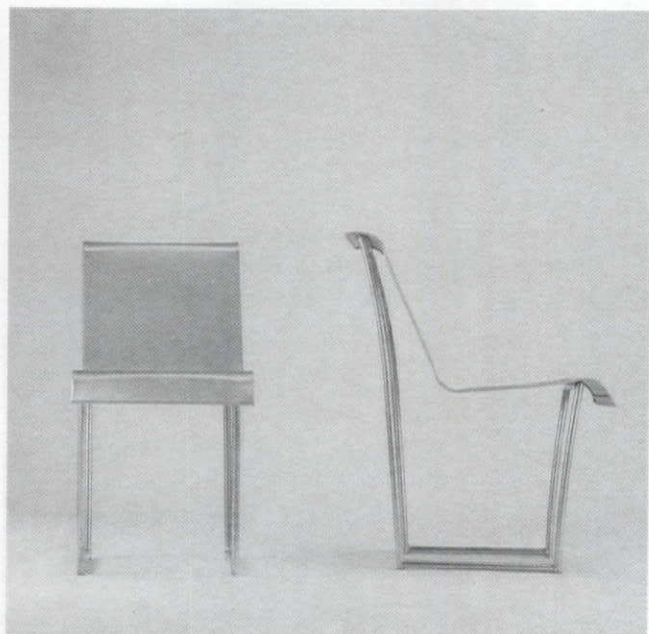
For the past several years, the organizers of ICFF have commissioned hot designers to spruce up the 110,000 square feet of the Javits Center during the four-day event. This year, in addition to displays by 450 exhibitors, visitors will see a newsstand designed by New York industrial and interior designer Harry Allen; a bar by industrial designer Sergei Hasegawa of Brooklyn-based pure-kitchen; and the "ICFF Connector," a passageway linking showroom floors, designed by multidisciplinary design firm Magne Magler Wiggen (MMW) of Oslo.

Allen's newsstand, a bulbous 16-foot-tall, 18.5-foot-wide heptagonal pavilion—dubbed "the igloo" by his studio—will be constructed out of expanded polystyrene foam panels Allen spotted at Home Depot. He picked the panels for their high strength-to-weight ratio as well as their humble origins as wall insulation. "The form followed the material and the function," he said. "The structure needed to have six stations for magazine sales reps to interact with the public and a door to get inside, hence the seven sides." Allen's construction methods were also straightforward. The panels are light enough to be hand-carried through the front entrance and structural enough to require a minimum of joinery—only tape and biscuit joints will be needed for its assembly.

Meanwhile, Hasegawa has designed a bar with a countertop made of Richlite, a paper-composite board with a high recycled material content. The board is sturdy enough to be used in boats and skateboard ramps. Hasegawa's design incorporates a curved surface, echoing a skater's beloved halfpipe.

MMW took a jet-set prefab approach in its design for the ICFF Connector. The firm created a white wormlike form made of fabric and ringed with orange pneumatic pipes. Shaped by air pressure, the three-piece structure knocks down easily—so easily, in fact, that the designers report that they will transport the structure's three pieces from Norway in their personal luggage. The special textiles workshop of outdoor clothing manufacturer Helly Hansen provided the material—a watertight canvas typically used for offshore diving suits—and will fabricate the structure's sections. "The project's concept derives from *Per Gynt*, Henrik Ibsen's play about travel," said Hallstein Guthu of MMW. Each of the structure's three sections has a sound and lighting theme inspired by the play.

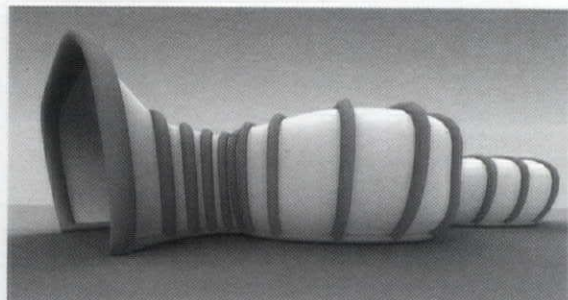
DEBORAH GROSSBERG IS AN ASSISTANT EDITOR AT AN.



COURTESY EMECO



COURTESY HELLER



COURTESY MAGNE MAGLER WIGGEN



COURTESY HARRY ALLEN

GRAFTWORKS: *West Village roof deck*

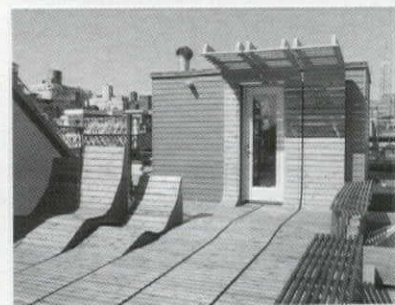
RAISING THE ROOF

Architecture morphs into furniture in a roof renovation by Graftworks Architecture and Design, a New York firm founded in 1999 by Lawrence Blough and John Henle. The architects skinned the 1,100-square-foot roof of this West Village brownstone with strips of cedar slatting that peel up to form a hint of a canopy and curvy chaise lounges. The same slats continue toward the roof's edge, twisting out to conceal planters and to offer a subtle safety barrier. Blough and Henle arrived at this strategy as a way to avoid cluttering the small terrace with traditional porch furniture.

For Graftworks, the deck's ruled surfaces relate to the city's skyline typology, specifically to the slatted wooden water towers that perch upon roofs across Manhattan. "The deck surfaces look like they've been unfurled from vertically sliced water towers," said Blough. The contents of the towers also plays into the design: Water sprays through wood slats at various points, providing a cooling mist just in time for summer. **DC**



COURTESY GRAFTWORKS



MATERIAL CONNEXION: *A Sampler*

MATERIAL WORLD

Clockwise from left: **Meshglass / MeshGlass:** Custom-designed mosaic glass tiles. **LIGHTBLOCKS™ / MB Wellington Studio:** Colored, light-transmitting plastics that are 50 percent lighter than glass, but have an impact resistance three times greater than safety glass; sheets can be molded, curved, slumped, cut, drilled, and carved, into textured, glossy, or smooth surfaces. **Lustralite® Series / MeadWestVaco:** Machine-made papers with the reflective properties and appearance of hand-made paper. **Palm Veneer / Adams Design Associates:** Sustainably produced palm wood veneer. **Mat Twist / Paola Lenti Srl:** Mats and seating surfaces made from woven high-tenacity climbing rope.

Materials Without Boundaries
ICFF, Jacob K. Javits Center, May 15-18

MAARTEN BAAS: *Smoke*

FEEL THE BURN

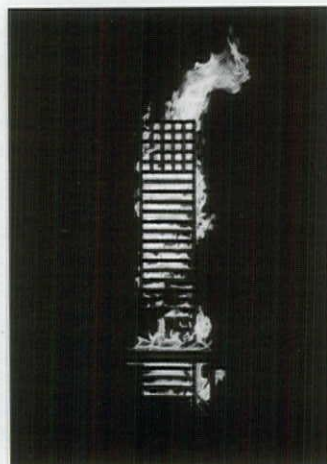
In past years, furniture at ICFF has been available in a range of flavors—cotton candy-colored, crunchy granola, spicy and Brazilian, stark and Swedish. This year, add BBQ to the list. On May 16th, Moss in SoHo unveils the exhibition *Where There's Smoke*, a solo show of new works by 26-year-old Dutch designer Maarten Baas who takes modern classics and burns them to a crisp.

The series at Moss will consist of furniture from several time periods—baroque chairs from the 18th century to 20th-century chairs by Gerritt Rietveld, Charles and Ray Eames, and Isamu Noguchi. The chronological journey continues with a Memphis shelf from the 1980s by Ettore Sottsass, works by Droog Design from the 1990s, and the 2002 Favela Chair by Humberto and Fernando Campana—all pieces Baas considers seminal in his education. Moss acquired each piece to be subjected to Baas' hand-torching and epoxy-coating treatment.

Sounding almost Loosian, the Eindhoven-based designer explains that the burning is his way of stripping away ornament and returning an object to its original function. "If I burn away the ornaments, the structure will still [function as a] chair," says Baas. By rendering such perfect objects imperfect, he diminishes their hands-off preciousness and brings them closer to their true purpose, as common tables and chairs.

"When [these pieces are] thrown on the fire," said Moss, "they release energy and propel us forward." While it remains to be seen whether Baas' blackened works are modernist interventions or pyromaniac obsessions, *Smoke* is sure to get people all fired up.

ANDREW YANG IS AN EDITOR AT PRINT AND WRITES ABOUT ART AND ARCHITECTURE.



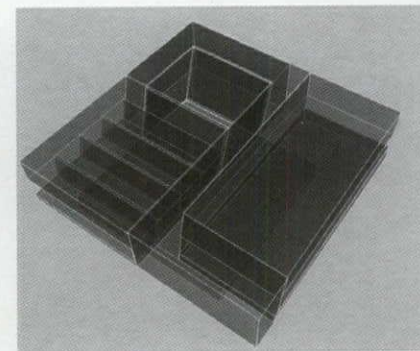
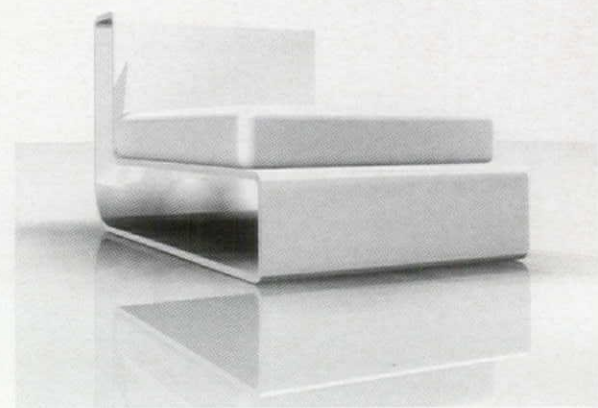
COURTESY BAS PRINCEN

DUNE: *12 New Works*

WONDER WOMEN

Dune, a contemporary furniture design collective founded in 1996 with a showroom in Manhattan and a manufacturing studio in Brooklyn, will introduce an all-female line-up for its 2004 collection, *Wonder Women*. The ensemble, on view during the ICFF at the Waterfront in Chelsea (formerly the nightclub the Tunnel), will feature furniture by a mix of 12 accomplished designers and architects.

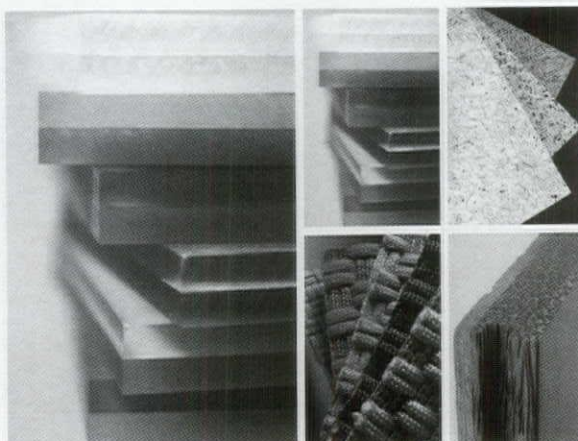
Winka Dubbeldam contributed Cumulus, a smoky acrylic coffeetable with translucent storage compartments for everything from magazines to fruit to wine bottles. Laurinda Spear of Arquitectonica designed Hollow Bed, a light and airy molded fiberglass form. Architects Victoria Meyers and Emanuela Frattini Magnusson will also unveil pieces for the collection, along with industrial designers Eva Zeisel, Lauren Leon-Boym, and Matali Crasset. **DC**



Top to bottom:
Laurinda
Spear's Hollow
Bed; Winka
Dubbeldam's
Cumulus Coffee
Table; and
Matali Crasset's
Chiara Chair.



COURTESY DUNE



COURTESY MATERIAL CONNEXION

WITH NEW TRADE FAIR BROOKLYN DESIGNS JUST OVER AND THE 15TH ANNUAL ICFF ABOUT TO KICK OFF, SPRING IS BLOOM TIME FOR NYC FURNITURE DESIGNERS. FROM THE LOOKS OF IT, SOME OF THE SHARPEST LOCAL TALENTS ARE TRADING HARD EDGES FOR CURVY CORNERS, AS WELL AS SOME CHEEK AND CHARM.

BENDING THE RULES

1 The 6-month-old company **Jondal &**, founded by Swedish-born designer Viktor Jondal, is searching for a distributor for his modular shelving system, Mr. Tall, Big, and Slim (TBS). A series of rounded rectangles and pill-shaped rubber-laminated molded plywood shelves, TBS was inspired by Legos though it takes its cues more from Charles and Ray Eames' House of Cards, with half-cuts that enable shelves to interlock in a range of configurations.

2 **Tobias Wong** became known recently for mischievously carving the outline of a gun into Karim Rashid's monograph, *I Want to Change the World*, and smashing Alvar Aalto's Savoy vases

in the process of using them as molds for concrete door stops. This year, he's continuing his cheeky appropriations by dipping South Sea pearls in black rubber and crystal chandeliers in industrial white plastic. "The coatings can peel off if or when necessary," said Wong.

3 **TRUCK** principals Jennifer Carpenter, Rob Rogers, and Jonathan Marvel of Rogers Marvel Architects call their work "product architecture." Carpenter explained, "We use materials and methods from our architecture practice to reexamine everyday objects and acts." This year at ICFF, TRUCK will unveil the U-Turn Table, so named for its two U-shaped legs that turn

in opposite directions. TRUCK also recently released a line of home objects for Studio Nova, including Link, an endlessly extendable candle-holder, and Figure 8, a wine rack.

4 **Ladislav Czernek**, a Czech-American designer from a family of carpenters, combines traditional wood craftsmanship with modern design in his b Chair. Made of Italian bent plywood with a black walnut veneer, the chair will be on view at Sublime American Design throughout ICFF. Besides his furniture business, Czernek runs Epoche Studios, a cabinet-making shop whose clients include Ali Tayar and Harry Allen.

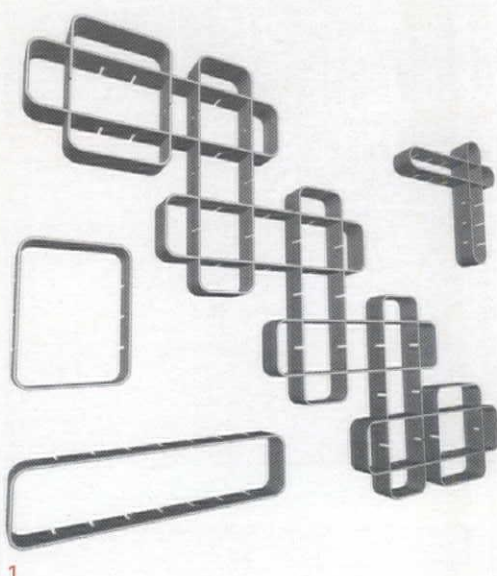
5 In creating the Halo Stool, to be

unveiled at ICFF, designer Joe Doucet of **Intoto** said, "I was searching for something that a sculptor would call beautiful and a mathematician would call elegant." The resulting molded white ribbon of polypropylene is inspired by a Möbius strip, though it actually doesn't incorporate the strip's signature twist. The stool's shape is, however, the source of its springy "give."

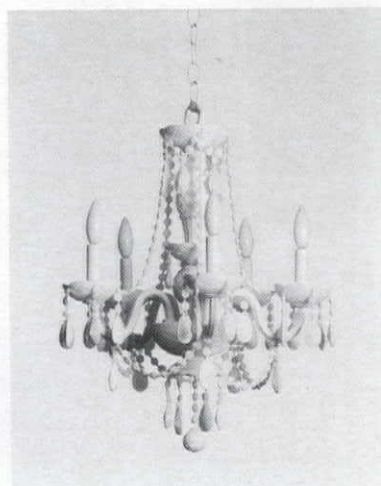
6 Pendant lights have never looked more intricate. **Dform** ingeniously transforms flat sheets of wood veneers into interlocking three-dimensional puzzles. The punch-patterned pieces pack flat and, when assembled, pop into shape, as bowls, drums, and spheres.

7 **Designframe's** Paperclip lamp is made of a single stainless steel rod, bent like its namesake to create a base, a resting crook to spool the excess of its bright orange cord, and a light socket.

8 Architect **Dean Maltz**, known for his local collaborations with Shigeru Ban including a house in Sagaponac and a finalist design for NYC2012's Olympic Village, has a new line of minimalist furniture called Moon, manufactured by the Italian company Klass. The group includes four modular seating units with curvy bent plywood seats on steel tube frames. The units can be combined in a range of configurations. **DE**



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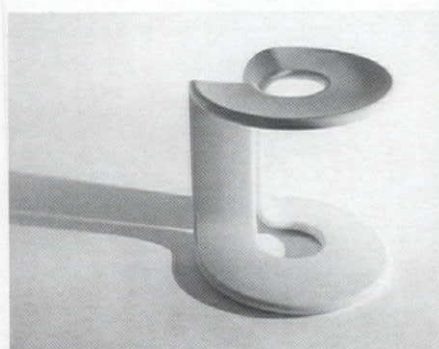
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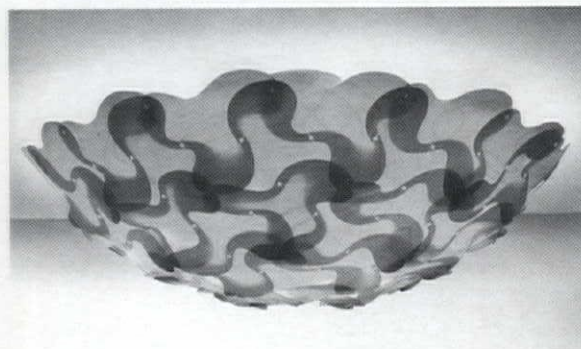
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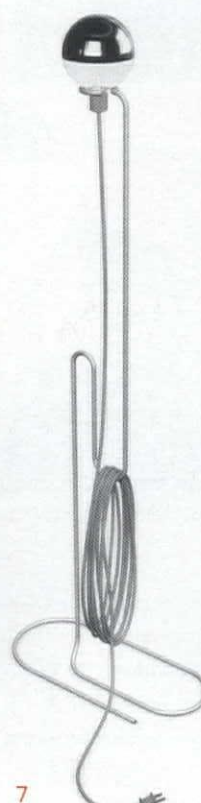
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7



8

ICFF PARTY PICKS

MAY 14

2004 National Design Triennial
6:30-8:30 p.m.
Crate & Barrel
611 Broadway
RSVP,
212-849-8425

Pre-ICFF Party: Emeco, Magis, Phaidon, Rowenta
6:30-9:00 p.m.
The Conran Shop
406 East 59th St.
RSVP,
rsvp2bde@aol.com

Core77 and Designboom's ICFF Kick-off Party
9:00 p.m.-2:00 a.m.
Club M1-5
52 Walker St.
RSVP,
www.core77.com

MAY 15

ICFF Opening Night Party Wonder Women: The Dune Collection 2004
7:00-9:00 p.m.
Waterfront (formerly The Tunnel)
222 12th Ave.
Tickets \$50,
www.icff.com

Where There's Smoke

7:00-10:00 p.m.
Moss
150 Greene St.
Invitation required,
info@mossonline.com

Javier Mariscal

7:00-10:00 p.m.
Design Within Reach
27 East 62nd St.

Joint Venture

2004: Williamsburg
7:00-10:00 p.m.
The Future Perfect
115 North 6th St.,
Brooklyn

Living Spaces

After Party
9:00 p.m.-2:00 a.m.
Volume
99 North 13th St.,
Brooklyn

MAY 16

I.D. magazine and Qui New York Design Brunch, Italianstyle
1:00-3:00 p.m.
Qui New York
601 West 26th St.,
1507
Invitation required,
rpatel@thinkpublicrelations.com

DWR Miniature Chair Contest

6:00-9:00 p.m.
Design Within Reach
408 West 14th St.

Noguchi at Vitra

6:00-8:00 p.m.
Vitra
29 9th Ave.

Tyler Hays

6:00-9:00 p.m.
BDDW
5 Crosby Street

Celebrate

American Design
7:00-11:00 p.m.
Sublime
26 Varick St.
RSVP,
rsvp6bde@aol.com

MAY 17

Toast to the Masters: An Italian Wine-tasting
5:30-8:30 p.m.
Cassina
155 East 56th St.
Invitation required,
rsvp@dwelldmag.com

Tour Abitare Italia

6:00-9:00 p.m.
Various locations
www.tourabitareitalia.com

Wow!Design

6:00-9:00 p.m.
Felissimo Design House
10 West 56th St.

DDC Collection / Surface magazine

6:00-9:00 p.m.
DDC
181 Madison Ave.
RSVP,
www.surfacemag.com/rsvp

Celebrating

Zanotta's 50th Birthday
7:00-10:00 p.m.
Moss
150 Greene St.
Invitation required,
info@mossonline.com

Tom Dixon

6:00-9:00 p.m.
Property
14 Wooster St.

Opening Party

6:30-9:30 p.m.
Interiorology
476 Broome St.

Citizen:Citizen

7:00-10:00 p.m.
248c North 8th St.,
Brooklyn

ICFF DESIGN HAPPENINGS AROUND TOWN

MAY 10 - JUNE 12

WOW!DESIGN: Harry Allen, Constantin Boym, Conduit, Design Matters, et al.
Felissimo Design House
10 West 56th St.
www.felissimo.com

MAY 14

Ping Pong: The Making of the Superlight Chair
Reception 8:30 p.m., screening 9:15 p.m.
Followed by discussion with filmmaker Eames Demetrios and Emeco CEO Gregg Buchbinder
Center for Architecture
536 La Guardia Pl.
RSVP@aiany.org

MAY 14 - JUNE 13

Konstantin Grcic Jungle
The Conran Shop
Bridgemark Plaza
406 East 59th St.

MAY 14 - JULY 14

Material Trends in Modern Italian Furnishings
Material
ConneXion
27 West 27th St.
www.MaterialConneXion.com

MAY 15 - 17

Downtown 2004: A New North, Design Academy Eindhoven, OneShot Studio
Chelsea Hotel
222 West 23rd St.
www.designdown-town.com

MAY 15 - 18

Wonder Women: Laurene Leon-Boym, Winka Dubbeldam, Laurinda Spear, Eva Zeisel, et al.
Dune
Waterfront
220 12th Ave.
www.dune-ny.com

Joint Venture

2004: Williamsburg
Highlights include:
Living Spaces:
Jason Miller, Sonic Design, Tobias Wong, et al.
Volume
99 North 13 St.,
Brooklyn
Citizen:Citizen:
Ian Stallard and Patrik Frederikson
248c North 8th St.,
Brooklyn
The Importance of Being Earnest:
co-lab*, Hauptman Products, Amplifier
Sustainable Living
242 Wythe Ave.,
Brooklyn
www.jointventure-design.com

Ninety Days

UN_FOLD
Diesel Denim
Gallery
68 Greene St.
ninetydays@hotmail.com

Triptych

Bodo Sperlein,
Neisha Crossland,
Alex Taylor
Salon Moderne
281 Lafayette St.

Ingo Maurer

New Work
Ingo Maurer
89 Grand St.
www.ingo-maurer.com

MAY 15 - JULY 31

Corvettes to Cuisinart: Six Decades of Diversity in Industrial Design
Pratt Manhattan
Gallery
144 West 14th St.,
2nd Fl.
212-647-7778

MAY 17 - JUNE 17

Kidrobot The Dunny Show
Visionaire
11 Mercer St.

ACCOMPANYING ICFF ARE SEVERAL LECTURES AND PANELS, HELD AT THE JACOB K. JAVITS CONVENTION CENTER. SEE WWW.ICFF.COM FOR MORE DETAILS.



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JUDD SQUARED: TWO VIEWS ON MINIMALISM

Donald Judd

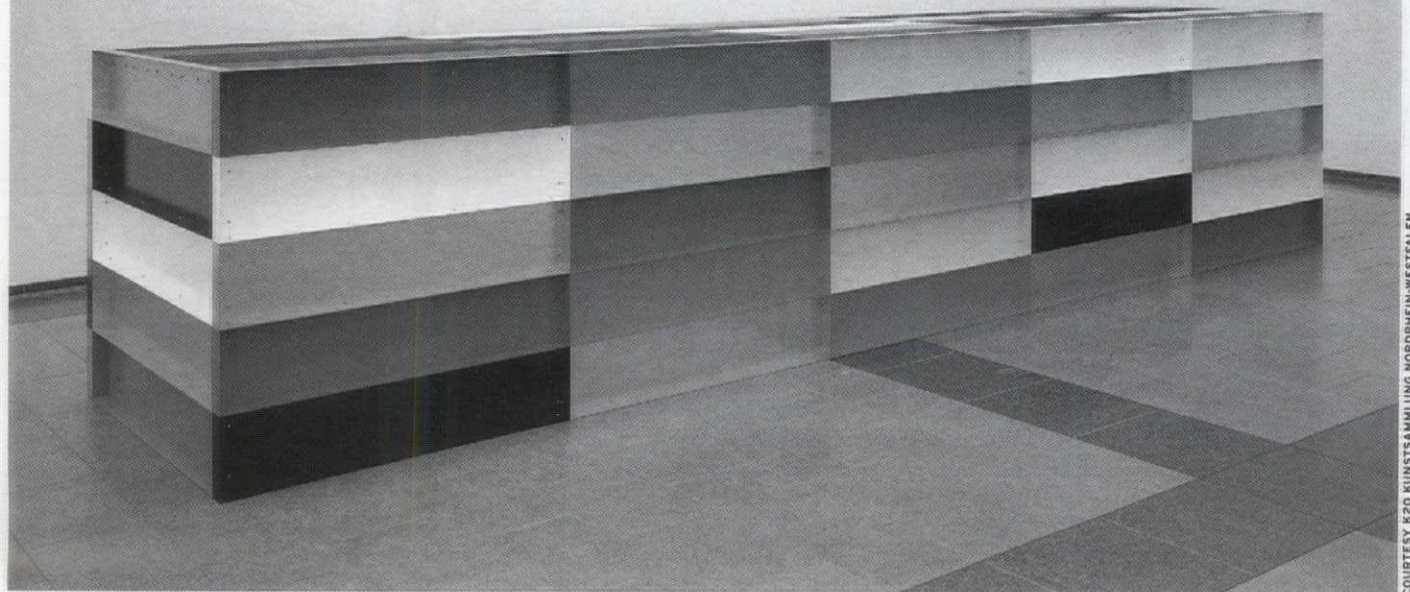
Tate Modern, Bankside, London

Closed April 25

Singular Forms (Sometimes Repeated):

Art from 1951 to the Present

Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York
Through May 19



COURTESY K20 KUNSTSAMMLUNG NORDRHEIN-WESTFALEN

Between 1971 and his death in 1994, Donald Judd bought almost half of the properties in Marfa, Texas, including a bank, a supermarket, an old ice factory, a hotel and an army barracks, and adapted each space for site-specific installations and single purposes such as sculpture, print-making, sleeping, and reading.

The journey to the remote town—200 long desert miles from the nearest airport—is an important part of the experience. This slowing down, compounded by waiting at a crossing for the colored freight containers of the Southern Pacific Railroad to clatter past, is necessary for looking at and thinking about Judd's work. Using boxes as his principal form and industrially machined sheet metal, plywood, and Plexiglas as his primary materials, Judd's sculpture explores volume, space, and time.

Those unable to go to Marfa can make the relatively easier hop across the pond to experience the artist's work. The Tate Modern in London has mounted the first substantial retrospective on Judd since 1988. (The show will open at the K20 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, in June.) The sensitively installed show at the Tate manages to distort the viewer's sense of time to somehow approximate the stillness of an afternoon in the small

Texan town overlooking the Chihuahuan desert. The slowing down is encouraged by the positioning of Judd's works and enables the proper contemplation of them. One needs time to appreciate this exacting artist's subtleties, whether it's the velvet texture of a piece of Corten steel, the resonance between two adjacent sections of colored enameled aluminum, or the relationship of a work to the wall, the floor, and the room.

Tate director and curator Nicholas Serota has attended carefully to Judd's many forthright views on the topic of installation. When installing the show's 40 pieces, which include paintings as well as the three-dimensional works, Serota has considered the importance of symmetry in Judd's oeuvre, the way his boxes correspond to and articulate the dimensions of a room, and the alignment of doorways to afford framed glimpses of pieces in neighboring rooms. In one instance, four boxes, made out of clear and colored anodized aluminum and Plexiglas, are positioned to reproduce as exactly as possible an installation Judd oversaw in Baden-Baden in 1989. It's this rigorous attention to detail that makes *Donald Judd* an immensely satisfying exhibition to behold.

By contrast, the Guggenheim

Museum's *Singular Forms (Sometimes Repeated): Art from 1951 to the Present*, which explores the minimalist impulse in contemporary art, is not about slowing one's pace for the contemplation of space. Instead, visitors are impelled past the show's 161 pieces, drawn largely from the museum's collection, by the downward slope of the Frank Lloyd Wright's spiraling ramp. This is no fault of curators Nancy Spector and Lisa Dennison, just a phenomenon of the space. The show was conceived to ascend the rotunda, but the majority of Guggenheim visitors begins at the top and descends. Seeing this chronologically organized show in reverse order means that one has to seek out the introductory panel for each section only after having completed it.

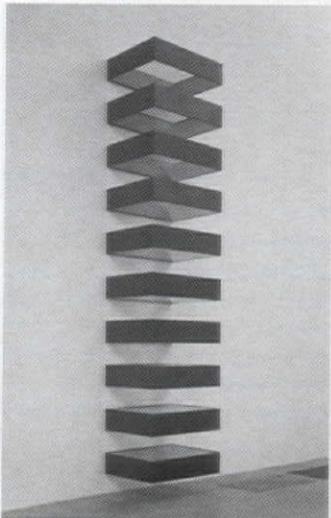
For better or worse, the show is completely reversible. Instead of beginning with a postwar prologue to minimalism, including the reductivist paintings and sculpture of Ellsworth Kelly, Robert Rauschenberg, Ad Reinhardt, Tony Smith, and Frank Stella, and proceeding through the minimalist, post-minimalist, and conceptual artists, most of us, then, begin with the works that reinterpret minimalism's legacy. This group includes a lesser-known piece by Damien Hirst called

Enameled aluminum and galvanized iron (above) and anodized aluminum and Plexiglas (below), both untitled works from 1990.

Armageddon, a 12-by-9-foot carpet of dead houseflies amassed as if caught in molasses, a dark and pungent commentary on mortality. Nearby, in a darkened corner, is an eerily "moonlit" mountainous landscape by Koo Jeong-a, composed of crushed aspirin.

Instead of space, then, this show emphasizes the physicality and sensuousness of the materials used to make the works. From Wolfgang Laib's yellow piles of hazelnut pollen and Meg Webster's enormous cone of salt to Felix Gonzalez-Torres' heap of

continued on page 14



COURTESY TATE MODERN

The Fabulous Bouroullec Boys

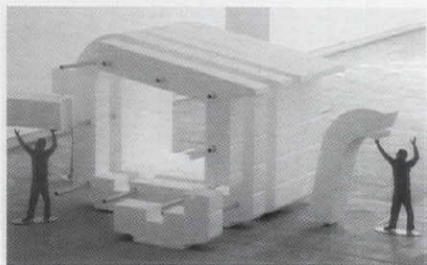
Ronan and Erwan Bouroullec
with texts by Ronan and Erwan Bouroullec,
David Toppani, Claude Aiello, and
Giulio Cappellini
(Phaidon, 2003), \$49.95.

The elusive Bouroullec brothers—dubbed "the newly crowned princes of design" by *Harper's Bazaar* and heirs to Philippe Starck's throne by the *London Times* magazine—will seem a little less enigmatic as a result of their newly published monograph and retrospective at the Los Angeles Museum of Contemporary Art, set to open in June. Though both book and exhibition might seem premature in these young French designers' careers—Ronan is only 33 and Erwan is 29—the two have been startlingly prolific since their project, the iconoclastic Disintegrated Kitchen, caught the eye of Giulio Cappellini at the Salon du Meuble in Paris in 1997.

Cappellini became their first client, to be followed by Issey Miyake and Rolf Fehlbaum of Vitra. Their designs for this powerful trio, whom they acknowledge as mentors, are collected in the book, along with dozens of prototypes and conceptual projects that, in fact, comprise the bulk of its contents. The book, organized and designed by the brothers, comes across just as they (and their work) do: honest, earnest, and restrained.

CATHY LANG HO IS AN EDITOR AT AN.

The designers demonstrate their interest in user-autonomy in their easy-to-assemble Polystyrene House (2002).



COURTESY PHAIDON

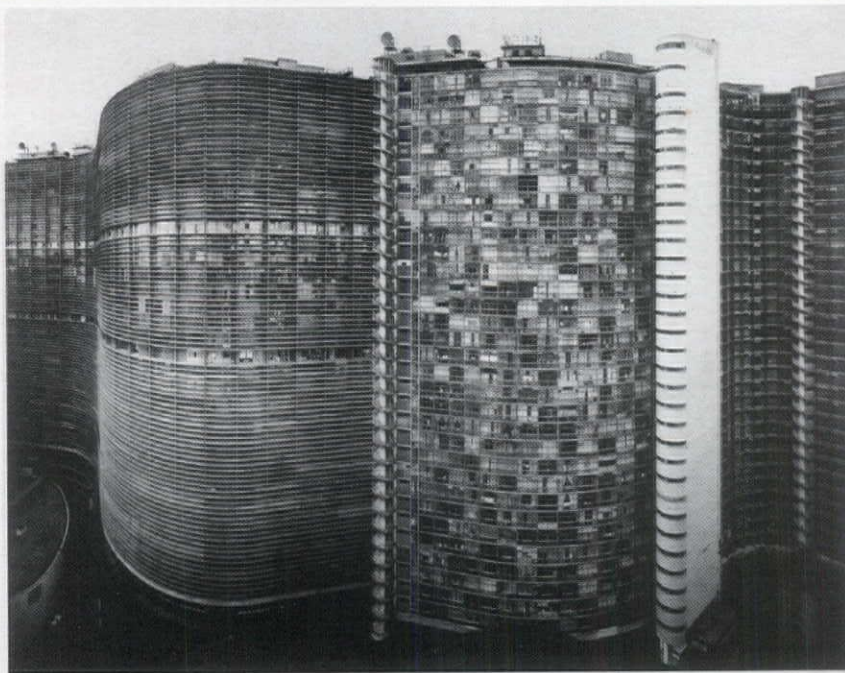
HIGHLY CHARGED SPACES

Get Off! Exploring the Pleasure Principle
Through September 15, 2004
Sex Among the Lotus
Through January 2005
Museum of Sex, 233 Fifth Ave.

The Museum of Sex recently unveiled two new exhibitions, *Get Off! Exploring the Pleasure Principle* and *Sex Among the Lotus*, as well as a complete gallery renovation by AMP Urban Studios. AMP's founder Preeti Sriratanana, who worked with Cleanroom on the museum's 2001 façade design, was commissioned to renovate the facilities taking the new exhibitions into consideration.

The exhibition *Get Off!*, about sexual expression in

continued on page 14



COURTESY MATTHEW MARKS GALLERY

German artist Andreas Gursky continues his explorations of contemporary reality with ten new luscious, large-scale portraits of mind-boggling environments or situations, from a garbage dump in Mexico City to a Madonna concert in Los Angeles. *Copan*, pictured above, features Oscar Niemeyer's 40-story residential tower in São Paulo, completed in 1957.

Andreas Gursky
Matthew Marks Gallery, 522 West 22nd Street. Through June 27

LECTURES

MAY 11

Anna Chave
Reassessing Minimalism
6:30 p.m.
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

Deborah Berke, Narciso Rodriguez
6:30 p.m.
Tishman Auditorium
66 East 12th St.
www.cooperhewitt.org

MAY 12

Opportunities and Challenges of Marketing and Securing Work in Asia
8:30 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Frederic Schwartz
New York Now
12:00 p.m.
India House Club
1 Hanover Sq.
www.indiahouseclub.org

Richard T. Anderson, Mark C. Zweig
The New York Outlook: Strategies for Today's AEC Firms
12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.servicepointusa.com/nycevent

Alan Fegeinberg, Hannah Smith, Peter C. Lippman
Diversity is the Norm: Pedagogy and the Built Environment
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Michael Hays, Preston Scott Cohen, Ben Nicholson
Perfect Numbers, Conflicted Forms
7:00 p.m.
Whitney Museum of American Art at Altria
120 Park Ave.
www.whitney.org

MAY 13

Anthony Piermarini, Hansy Better Barraza, Keith Mitnick, Mireille Roddier, Stewart Hicks
6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

MAY 17

Preparing and Responding to RFQ/RFP
7:30 a.m.
Union League Club
38 East 37th St.
212-777-7800

Donlyn Lyndon, Frances Halsband
Sea Ranch
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

MAY 18

Education of Architects in Business
8:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Franco Bertoni, Michael Gabellini, Marianne Stockebrand, Deyan Sudjic
An Economy of Forms: The Spirit of Reduction in Contemporary Architecture
6:30 p.m.
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

MAY 20

Young Architects Forum
Gail Peter Borden, Tobias Lundquist
6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

MAY 21

Tina Barney
Fashioning Fiction in Photography Since 1990
6:00 p.m.
MoMA QNS
11 West 33rd St., Queens
www.moma.org

MAY 24

Catherine McDermott
Totally Somewhere Else: Defining Cultural Diversity in 21st-Century British Design
6:00 p.m.
New York Design Center
200 Lexington Ave.
www.bgc.bard.edu

MAY 25

James Kallstrom, John Ulianko, Robert E. Selsam, Stephen T. Colo
Security and Terrorism: Securing Standards
McGraw-Hill Building
1221 6th Ave.
212-682-6800

SYMPOSIA

MAY 13

5th Annual New York State Affordable Housing Conference
8:00 a.m.-6:00 p.m.
Grand Hyatt
East 42nd St. and Park Ave.
www.nysafah.org/conference

Moving New York: Transportation Projects in the Metropolitan Area
8:00 a.m.-4:30 p.m.
John Jay Theater
899 10th Ave.
www.dcas.nyc.gov

MAY 14

The Future of the Sustainable Construction Industry: From Practice to Theory
9:00 a.m.-4:00 p.m.
CUNY Graduate Center
365 5th Ave.
www.cuny.edu

MAY 15

Sustainable Series 4: What Can I Do?
Noah Budnick, Steve Fahrer, Noah Budnick
8:45 a.m.-3:00 p.m.
CUNY Graduate Center
365 5th Ave.
web.gc.cuny.edu/cepp

MAY 19

NY+NJ Waterfront Conference
8:30 a.m.-6:30 p.m.
Call Metropolitan Waterfront Alliance for details.
800-364-9943

MAY 21

Forum: Citywide Policies and Programs
Mayor's Office of Environmental Coordination: Brownfields
8:30 a.m.-10:00 a.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

MAY 22

Sustainable Series 5: Corporate Social Responsibility?
Jeffrey Hollender, Judith Joyce, Tim Greiner
9:00 a.m.-5:00 p.m.
CUNY Graduate Center
365 5th Ave.
web.gc.cuny.edu/cepp

MAY 25-26

Quality Communities, Quality Coasts, and Smart Growth
Empire State Plaza, Albany
www.dos.state.ny.us

EXHIBITIONS

MAY 13-JULY 2

Luis González Palma
Hierarchies of Intimacy
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

MAY 14-OCTOBER 10

Solos: Future Shack
Cooper-Hewitt, National Design Museum
Arthur Ross Terrace and Garden
2 East 91st St.
ndm.si.edu

MAY 16-AUGUST 1

Treble: An Exploration of Sound as a Material and Subject in Contemporary Art
Sculpture Center
44-19 Purves St., Queens
www.sculpture-center.org

MAY 16-APRIL 18, 2005

Agnes Martin
...going forward into unknown territory...
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

MAY 21-JULY 30

Year-End Exhibition of Student Work
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

MAY 26-JUNE 26

Peter Noever
O.K., America!
apexart
291 Church St.
www.apexart.org

CONTINUING EXHIBITIONS

THROUGH MAY 15

Erik Schmidt
Recent Painting
Neal Rock
Work from the Polari Range
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

Jun-ichi Arai
One Thread to the Future!
Gallery Gen
158 Franklin St.
www.gallerygen.com

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 20

The Free Library
Riviera Gallery
103 Metropolitan Ave.
www.seeyouattheriviera.com

THROUGH MAY 22

Robert Yoder
Landmark
Charles Cowles Gallery
537 West 24th St.
www.cowlesgallery.com

THROUGH MAY 31

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

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SATURDAY, MAY 15
JAVIER MARISCAL
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10-11:30pm (by RSVP only)
Party: 11:30pm on...
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REACHVisit www.dwr.com/icff for more information.

Carl Stone
Kantipur
Diapason
1026 6th Ave.
www.diapaongallery.org

THROUGH JUNE 1
AutoPlastic: Wendell Castle
1968–1973
R 20th Century
82 Franklin St.
www.r20thcentury.com

THROUGH JUNE 2
Architecture by Numbers
Whitney Museum of
American Art at Altria
120 Park Ave.
www.whitney.org

THROUGH JUNE 5
René Burri
Utopia: Architects and
Architecture
Gallery at Hermès
691 Madison Ave., 4th Fl.
www.hermes.com

Tom Sachs
Connecticut
Sperone Westwater
415 West 13th St.
www.speronewestwater.com

Kevin Appel
Marianne Boesky Gallery
535 West 22nd St.
www.marianneboesky.com

Michal Rovner
In Stone
PaceWildenstein
534 West 25th St.
www.pacewildenstein.com

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 10
Monica Götz,
G. Scott MacLeod
Central Park: Two Views
Arsenal Gallery
830 5th Ave.
www.nyc.gov/parks

THROUGH JUNE 15
Peter Wegner
Bohen Foundation
415 West 13th St.
212-414-4575

THROUGH JUNE 19
Tracing Tony Smith's Tau
Hunter College
Bertha and Karl Leubsdorf
Art Gallery
Lexington Ave. and 68th St.
www.hunter.cuny.edu

Agnes Martin
Recent Paintings
PaceWildenstein
32 East 57th St.
www.pacewildenstein.com

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

THROUGH JUNE 20
179th Annual Invitational
Exhibition of Contemporary
American Art
National Academy of Design
1083 5th Ave.
www.nationalacademy.org

AIM 24
Portraits and Places:
Recent Acquisitions to the
Permanent Collection
Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.bxma.org

THROUGH JUNE 25
Anish Kapoor
Whiteout
Barbara Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

THROUGH JUNE 26
Rock's Role (After Ryoanji)
Art in General
79 Walker St., 6th Fl.
www.artingeneral.org

THROUGH JUNE 27
Andreas Gursky
Matthew Marks Gallery
522 West 22nd St.
Tony Smith
523 West 24th St.
www.matthewmarks.com

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

THROUGH JUNE 28
Cedric Buchet, Philip-Lorca
diCorcia, Nan Goldin, et al.
Fashioning Fiction in
Photography Since 1990
MoMA QNS
11 West 33rd St., Queens
www.moma.org

THROUGH JULY 1
Manhattanville:
Hidden in Plain Sight
City College Library
Convent Ave. and 138th St.
www.ccny.cuny.edu

THROUGH JULY 11
Marjetica Potrc
Urgent Architecture
MIT
List Visual Arts Center
20 Ames St., Cambridge
www.mit.edu/lvac

Useful Forms: Furniture by
Charlotte Perriand
Princeton University
Art Museum
Princeton University, Princeton
www.princetonartmuseum.org

THROUGH JULY 25
Christo and Jeanne-Claude
The Gates, Central Park,
New York
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH JULY 29
Shock of the Old:
Christopher Dresser
Cooper-Hewitt,
National Design Museum
2 East 91st St.
ndm.si.edu

THROUGH AUGUST 8
Dangerous Liaison:
Fashion and Furniture in the
18th Century
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH AUGUST 29
Bernar Venet
Indeterminate Lines
Park Ave. Malls between
50th St. and 51st St.
www.nyc.gov/parks

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

THROUGH SEPTEMBER 27
Humble Masterpieces
Santiago Calatrava's
Transportation Hub for the
WTC Site
MoMA QNS
11 West 33rd St., Queens
www.moma.org

THROUGH OCTOBER 31
O+A
Blue Moon
World Financial Center Plaza,
Battery Park City
www.creativetime.org

Andy Goldsworthy on the Roof
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH JANUARY 31
Shirazeh Houshiary, Pip Horne
Breath
Ritz-Carlton New York
2 West St.
www.creativetime.org

TRADE SHOWS

MAY 15–18
International Contemporary
Furniture Fair
Jacob K. Javits Convention
Center
655 West 34th St.
www.icff.com

EVENTS

MAY 13
Open House for Puerto Rican
Architects
8:30 a.m.–10:30 a.m.
Puerto Rico Federal Affairs
Administration New York
Regional Office
475 Park Ave. South
www.prfaa.com

MAY 15
Bus Tour: New Olympic City
9:30 a.m.–1:00 p.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

Walking Tour: One Block
Radius with Glowlab
2:00 p.m.–3:30 p.m.
See website for meeting place:
www.newmuseum.org

MAY 18
Daniel Libeskind,
Sheila Johnson
CITYarts 36th Annual Awards
Benefit and Silent Auction
Deutsche Bank Atrium
60 Wall St.
www.cityarts.org

MAY 19
AIA Staten Island 2004
Design Awards
11:30 a.m.
Hilton Garden Inn
1100 South Ave.,
Staten Island
718-667-6340

MAY 24
Professional Women in
Construction Golf Outing
Elmwood Country Club
850 Dobbs Ferry Rd.,
White Plains
www.pwcusa.org

MAY 26
openhousenewyork Benefit
Bumble and Bumble
415 West 13th St.
www.ohny.org

MAY 27
Design for Democracy
6:00 p.m.–11:00 p.m.
Maritime Hotel Ballroom
366 West 17th St.
www.downtownfor.com

BEYOND

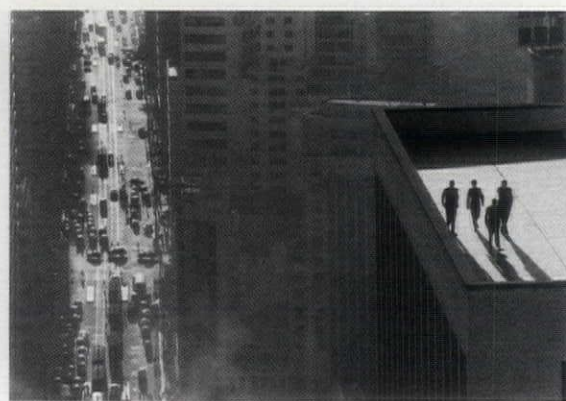
MAY 15–22
2nd Annual International
Architectural Biennale
Havana
www.fundacionamistad.org

MAY 22–SEPTEMBER 6
Samuel Mockbee and the
Rural Studio: Community
Architecture
National Building Museum
401 F St. NW, Washington D.C.
www.nbm.org

MAY 25
Design Source New England
World Trade Center
200 Seaport Blvd., Boston
www.seaportboston.com

THROUGH MAY 30
Learning from... Ruscha and
Venturi Scott Brown,
1962–1977
Canadian Centre for
Architecture
1920 rue Baile, Montréal
www.cca.qc.ca

PREVIEW



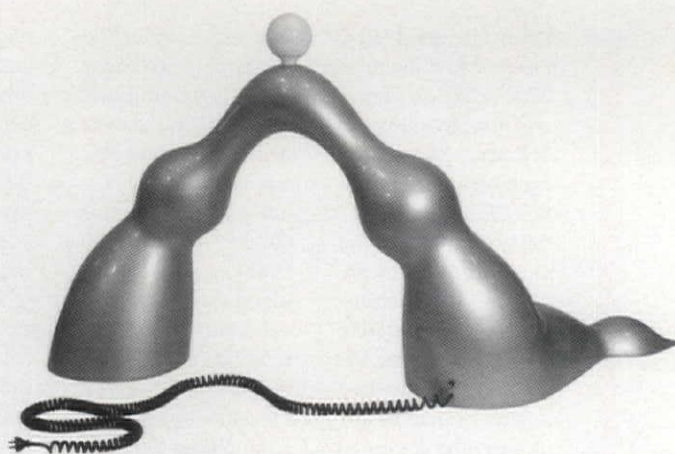
RENÉ BURRI
Utopia: Architect and Architecture
Gallery at Hermès, 691 Madison Avenue, 4th Floor
Through June 5

Magnum photojournalist René Burri approached architecture as he did all the subjects he documented during his half-century-long career—with a desire to “get close to the action” and capture “the pulse of life,” as Hans-Michael Koetzel observes in the magnificent, recently released monograph *René Burri* (Phaidon). Koetzel also curated the major retrospective on Burri's work recently on view at the Maison Maison Européenne de la Photographie in Paris, and a small-scale show *Utopia: Architect and Architecture*, now at the Gallery at Hermès.

Le Corbusier was Burri's first architectural encounter: In 1950, while a student at the School of Arts and Crafts in Zurich, Burri hitchhiked to Marseille to photograph the Cité Radieuse, then under construction, for a class project. Over the next decade, he would continue to document this and other projects by Le Corbusier, including Ronchamp, La Tourette, Villa Savoye. Famously amiable and easy-going, Burri developed a sustained and intimate relationship with Le Corbusier, which allowed him to create images of great candor and compassion. He has no fewer than 3,000 negatives on Le Corbusier and his work.

He went on to photograph Oscar Niemeyer's Brasília in 1960, as well as the works of Marcel Breuer, Luis Barragán, Moshe Safdie, and more recently, Richard Rogers, and Mario Botta.

CATHY LANG HO



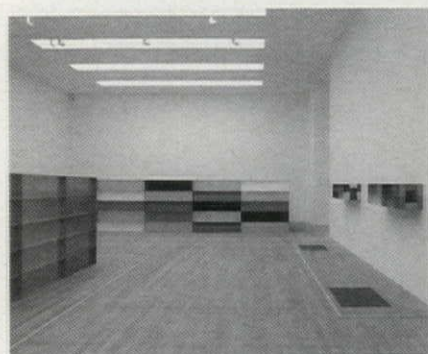
AUTOPLASTIC: WENDELL CASTLE 1968–1973
R 20th Century, 82 Franklin Street
Through June 1

There are many names associated with the height of adventurous, sensuous, 1960s plastic furniture—Verner Panton, Olivier Mourgue, Joe Colombo, Gaetano Pesce—but Wendell Castle isn't one of them. At the time, Castle, who was born in 1932 in Emporia, Kansas, was an established artist-woodworker but “wanted to be part of the ‘swinging’ spirit” promoted by European design magazines such as *Domus* and *Abitare*, according to Donald Albrecht in the slim catalog that accompanies the show he curated, now at the Tribeca furniture gallery R 20th Century. Even the crafts world of which Castle was part was celebrating the creative forms being unleashed by plastic. (In 1968 the Museum of Contemporary Crafts mounted the exhibition *Plastic as Plastic*.)

Castle jumped in, making hand-made furniture of fiberglass-reinforced polyester, “hot rod hued plastics in organic forms,” in Albrecht's words, which were exhibited in several museum shows. At one point, Castle even had a collection, the Molar Group, that was manufactured and sold by Beylerian, Ltd.

The collection at R 20th Century—unabashedly chubby, drippy, off-center, loud—were original prototypes in Castle's possession. The pieces remained an ensemble because none of them sold in their time. Castle's experimentations in plastic turned out to be short-lived. The oil crisis of the 1970s made the material prohibitively expensive. **CLH**

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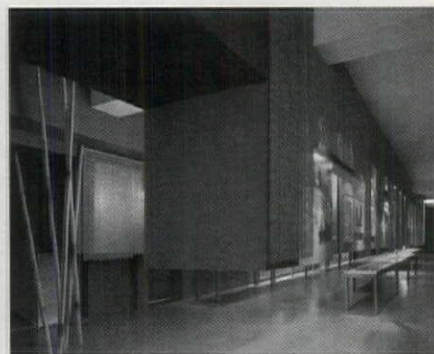
COURTESY TATE MODERN

Installation of Judd's work at Tate Modern.

JUDD SQUARED continued from page 11 wrapped candies and stacks of paper, to Dan Flavin's and Douglas Wheeler's orchestration of neon light, to Lawrence Weiner and Joseph Kosuth's dimensional wielding of language—it's substance rather than subtraction that intrigues. Also surprising in this exhibition of supposedly nonreferential works is the poetic narratives that surround their making.

Though only three works by Judd appear in the Guggenheim show—including an opulent horizontal six-unit wall piece made from light-conducting brass and red fluorescent Plexiglas (*Untitled*, February 1, 1973)—his presence is pervasive. His work is referenced in nearly every explanatory text in the show, and his influence evident in most of its offerings. For conditions that enable what Judd termed "extended looking," try to catch Serota's curatorial feat.

ALICE TWEMLOW IS A BROOKLYN-BASED DESIGN WRITER AND CURATOR.



COURTESY AMP URBAN STUDIO

Exhibition designers created a dark intimate space to present the exhibition *Sex Among the Lotus*

HIGHLY CHARGED SPACES continued from page 11 contemporary society, features disparate objects and media such as three massive bronze sculptures by Tom Otterness and a small collage by performance artist Carolee Schneemann. Rather than frame objects, the architecture reinforces the works' in-your-face sexual attitude. One enters the gallery through a shadowed corridor that turns to face a video projection of a larger-than-life vagina. This welcomes visitors into the 2,000-square-foot temporary gallery, which is given dimensionality by a 250-foot-long wall that hovers off the ground and undulates to create three nooks. One of the more surprising moves is the unveiling of previously shaded street-facing windows. AMP designer Dora Kelle created a louver effect, applying bands of translucent vinyl of varying widths to the now open window, allowing more natural light in the space and provoking passersby to

The exhibitions and their installation bring out the voyeur in us all.

peek through the cracks to see, for example, Karim Rashid's *Karimsutra*, a bulbous vinyl day bed accompanied by a poster with a matrix of sexual positions.

A comprehensive historical survey of Chinese erotica, *Sex Among the Lotus* is located in the upstairs gallery, which is devoted to annually changing scholarly exhibits. The gallery was transformed from a bombastically lit, sterile white box to a darker, more intimate space that is more appropriate to the materials on display, which include erotic paintings, antique sex toys, and even an X-ray of a mummified bound foot (a sexual fetish). The walls are fitted with niches, reminiscent of 25-cent video booths, displaying pornographic films. Grey vitrines with red and blue highlights (references to prostitution districts) contain stone-carved penises, bound-foot slippers, and other artifacts.

The exhibitions and their installation bring out the voyeur in us all.

JAMES WAY IS AN ASSISTANT EDITOR AT AN.

When I founded TRUCK Product Architecture in 2001 with Rob Rogers and Jonathan Marvel of Rogers Marvel Architects, our intention was to go beyond the typical role of the architect in furniture design—the custom piece—and design for a wider audience. We wanted to apply the design principles we used in architecture to make furniture and products that we ourselves want to buy: well-detailed and practical, yet also unexpected. It seemed logical that good architects would make good furniture designers. After all, we know how materials behave, how to detail a connection, how to design for modern life. We quickly learned there's a world of difference between construction and production.

One of the things I enjoy the most about practicing architecture is the give and take with a good client. Designing for production means giving up

this relationship. The end user is unknown, so I'm designing for an imaginary friend whose needs and desires are similar to mine. To get my design to this consumer, I must persuade a manufacturer that my product will sell. Then the manufacturer has to convince wholesale buyers of the same thing. Even if the pieces land in showrooms and stores, lots of people need to choose them over the competition. At each step of this process, I rely on sales teams and the product itself to communicate with the client/consumer. Good photography, clear graphics, and a compelling narrative can help at every stage.

Architects also don't have to deal with packaging and shipping products, a shockingly expensive, time-consuming, and sometimes harrowing activity for furniture designers who distribute their own work. Costs I considered

negligible in designing custom furniture for architectural clients can make big differences in production: A box that costs TRUCK five dollars can end up costing the consumer more than twenty.

When shipped, that box gets thrown on trucks, piled under other cargo, rolled up stairs. Even with high-quality, well-padded boxes, damage happens with alarming frequency. Needless to say, it hurts to eat those costs. Even worse, annoyed recipients of the damaged goods may not want to take a chance on your product again. Our solution? We don't pack and ship anymore. We work with companies that are much better at distribution than we are.

Just as we became aware that we weren't trained or even equipped to pack and ship, we also had to learn what materials and products made sense for the market we hoped to reach.

The first table TRUCK brought to a trade show was made of solid aluminum, birch plywood, and recycled leather—beautiful to look at but completely impractical to produce. When you believe in democratic design, it's tough to stand behind a \$2,000 coffee table.

I wanted TRUCK to make products that my friends could afford. So we pulled in help where needed. In addition to distribution, we needed help with production. We used what we have—inventive design informed by an architectural sensitivity toward how things are made—as a bargaining chip to gain ties with good manufacturing companies.

In working with large manufacturers

and distributors, I've learned that many think designers are difficult and not worth the money. We've had to convince them of the value of a good designer, and not just one with a celebrity name. The good news is that the country is becoming more and more design savvy and successful companies recognize that good design is essential, no matter what they make. Not only essential, but affordable: If a designer is compensated in royalties, the risk for manufacturers is very low. And everyone—the designer, manufacturer, and end-user—wins.

JENNIFER CARPENTER IS A COFOUNDER OF TRUCK PRODUCT ARCHITECTURE.

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Metal-morphosis

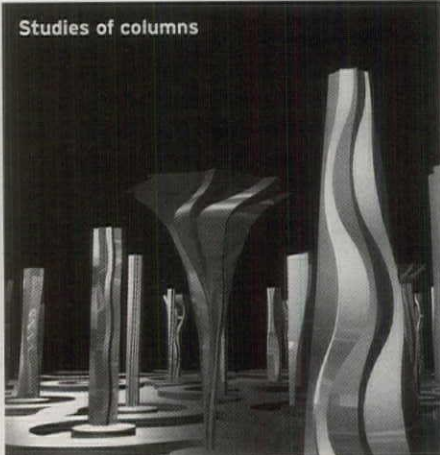
MorphoGenomics: The Milgo Experiment in Shaping Surfaces

The Urban Center
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What happens when an architect attempts to determine the genetic codes of the principles guiding architectural structure, form, and fabrication, and then applies them to product design? Architect Hareesh Lalvani has attempted to find out, and his results were on view at the Urban Center last month. According to Lalvani, the architectural forms displayed—ceiling and wall systems, doors, column covers, and trusses, in full and scaled models and drawings—differ from other architecture being generated on the computer. Most computer-born architecture, he believes, is designed "top down," by designers applying their own aesthetic sensibility to the creation of forms. By contrast, Lalvani's designs begin with a mathematical proposition—say, for example, force diagrams in a structural beam—which is rigorously and systematically modelled with a computer, allowing forms to grow out from their own inherent physical logic. The result, he believes, is a type of architectural nanotechnology, liberated from the designer—a new type of cyber-organic architecture.

The models in the exhibition were fabricated in the East Williamsburg metal factory of the Milgo Bufkin Company and funded by the first architecture grant ever awarded by the New York Office of Science, Technology, and Academic Research. This research has produced some compelling architecture products. The powerful full-scale *HyperWall* model shows the limitless possibilities of formed metal to create supple architectural surfaces. *Column Museum* is a fantastic collection of small-scale models that hint at the endless possible configurations of using Lalvani's techniques. His prototype of a drop-box for a private mail courier company is more beautiful than any on the streets. Though Lalvani's use of algorithms and genomes as sources of inspiration can be baffling, the results are stunning. An exhibition catalog will be available later this year.

WILLIAM MENKING IS AN EDITOR AT AN.



COURTESY HAREESH LALVANI / MILGO BUFKIN CO.

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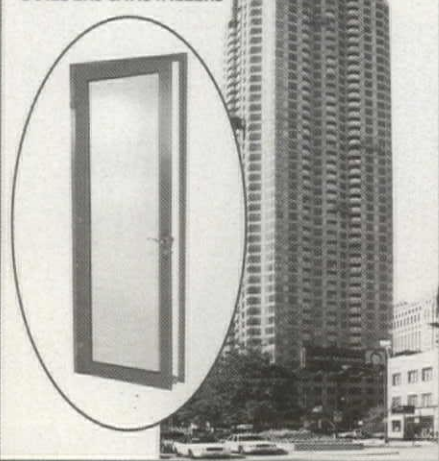
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