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DWELL PREFAB HOME WINNER
NEARS COMPLETION

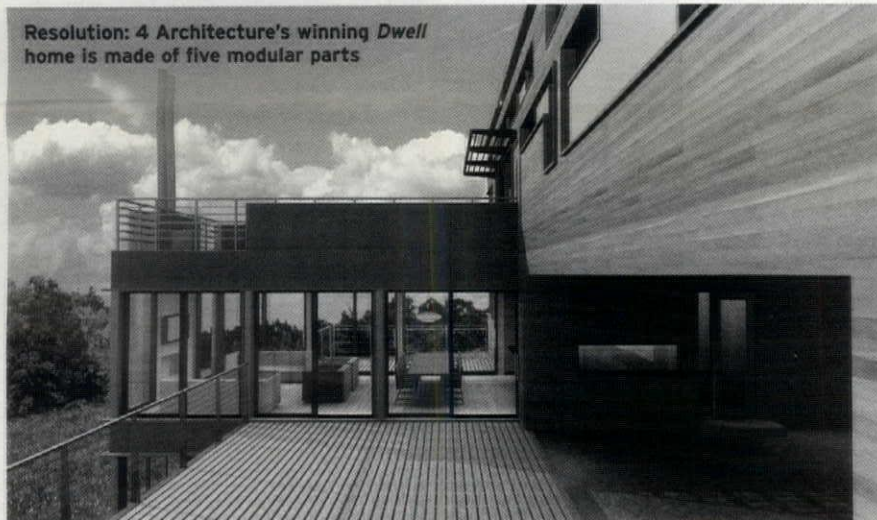
Unpacking Prefab

Contemporary design has made its mark on almost every facet of mass-manufactured goods in competitive consumer economies—from toothbrushes to furniture to cars. The exception, of course, is the house, despite the efforts of progressive architects over the past century to devise the domestic equivalent of a Volkswagen auto or an Eames chair.

Architects and the general public have not given up on the promise of prefab. Just over a year ago, *Dwell* magazine organized a competition for a prefabricated house for a couple, Nathan Wieler and Ingrid Tung, who

pledged to build the winning entry. The only limits were a budget of \$200,000 and size of 2,000 square feet. The winning scheme, a 2-bedroom, 2.5-bath home by New York firm Resolution:4 Architecture, began design development last June and is scheduled for completion this July. True to type, the bulk of the house's construction—comprised of five modular pieces—required only two weeks in the factory to fabricate. Gaining familiarity with fabrication, complying with state and local building codes, and dealing with general contractors constituted the project's greatest hurdles, consuming nearly ten months of the process. The house's assembly on its rural site, in Pittsboro, North Carolina, began in April. The house is coming in on budget, though with concessions (like cheaper fixtures), which the clients and architects accept as part of the endeavor's R&D. **continued on page 5**

Resolution: 4 Architecture's winning *Dwell* home is made of five modular parts



COURTESY RESOLUTION: 4 ARCHITECTURE

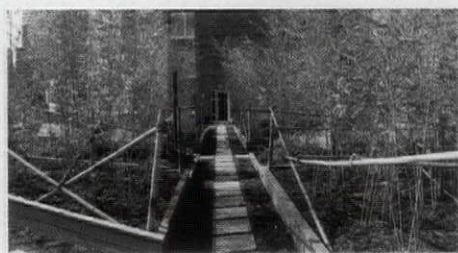


COURTESY MATHIEU LALANDE

In 1949 Marguerite Dollander asked her friend and former art school classmate Jean Prouvé to design a modest vacation house for herself and her husband, Roger, on a lush site, a former vineyard, near the beach of St. Clair on the Côte d'Azur. The nearest town is Lavandou, between Toulon and St. Tropez. The couple had honeymooned on the sunny coast before the war.

Villa Dollander is textbook Prouvé, with a straightforward L-shaped plan that opens to a garden where Marguerite remembers Prouvé's brothers camping out. The steel structure and aluminum roof were fabricated **continued on page 4**

PROUVÉ GEM IN SOUTH OF FRANCE
FOR SALE



COURTESY BALMORI ASSOCIATES

BALMORI'S GREEN ROOF GARDEN
IN BATTERY PARK CITY WINS
EXCELLENCE AWARD

RAISING THE ROOF

The last residential component of Battery Park City, the Solaire, designed by Rafael Pelli who heads Cesar Pelli and Associates' New York office, has earned numerous awards and media attention as the most sustainable residential highrise in the country. On top of a LEED Gold rating, an Environmental Business Leadership Award from the Natural Resources Defense Council, and a Top Ten Award from the AIA Committee on the Environment (COTE), the Solaire, completed last September, nabbed an award of excellence from Green Roofs for Healthy Cities (GRHC), a Toronto-based network promoting the environmental benefits of green roofs. Landscape design firm Balmori Associates received the award on June 3, at the GRHC's second annual Greening Rooftops for Sustainable Communities Conference in Portland, Oregon. The Solaire is the only New York project among six winners, which include the **continued on page 4**

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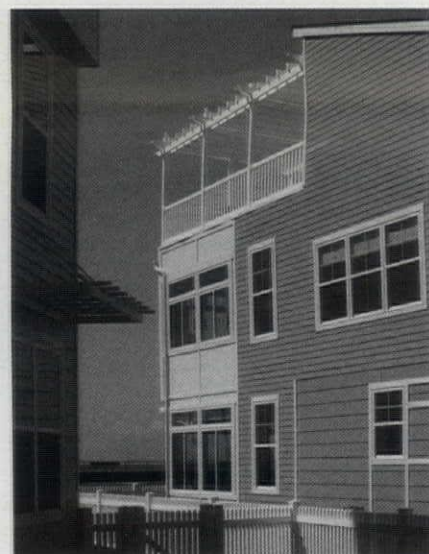
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COURTESY EHRENKRANTZ ECKSTUT & KUHN ARCHITECTS

WHITNEY REVIVES EXPANSION PLAN

On Again?

The space-starved Whitney Museum of American Art recently admitted that it has plans to expand beyond its 1966 Marcel Breuer building on Madison Avenue, a decision that surprised no one who remembers that the museum announced—and then scrapped—previous visions by Michael Graves and Rem Koolhaas of a grander Whitney. What irks some architects is that the latest Whitney blueprint will be by Italian superstar Renzo Piano.

News of Piano's selection from a list of architects considered by the Whitney was hinted at in *The New York Times* on May 19, but Piano's priority reached the other architects with whom the Whitney was talking the night before, in an email from the museum's director, Adam Weinberg. The message warned all those architects not to disclose the new developments, according to one architect who has **continued on page 2**

NEW HOUSING FOR SALE IN
FAR ROCKAWAYS

OCEAN VIEWS, 45 MIN. FROM MANHATTAN

On June 3, the New York City Department of Housing Preservation and Development (HPD) made available applications for 1,100 condominiums in Queens' newest development, Arverne by the Sea. When complete, the community will consist of 2,300 mostly market-rate residential units in a mix of for-rent and for-sale condos, one- and two-family houses, and midrise apartment blocks located on 100 acres facing the Atlantic Ocean in the Rockaways. So far, 27 two-family homes have been built and sold for between \$395,000 and \$495,000, and 121 more are under construction. Mayor Michael R. Bloomberg welcomed the community's first homeowners at a ribbon cutting ceremony on May 25. **continued on page 3**



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Throughout the modern age, one persistent challenge for architecture has been how to systematize its production in order to make it more accessible to a greater number of people. Early on, this challenge was addressed through the standardization of the basic units of construction—from the discrete beam, stud, window, or panel to entire systems for structures, walls, floors, mechanics, and more. The toolbox approach led, naturally, to explorations of total prefab—a factory-built, assemble-on-site building. With predecessors like Buckminster Fuller, Walter Gropius, Jean Prouvé, Albert Frey, Archigram, and many others, a new generation of architect-inventors has not given up on the dream of achieving the balance of utility and affordability that so many other mass-market products have managed to pull off.

Ironically, one inevitable consequence of pioneering design work is that it immediately gains in status—and value—and thus is seldom truly accessible to a large audience. Look at the furniture designs of the Bauhaus and Charles and Ray Eames. Or the beachfront house designed by Prouvé—a plum example of his factory approach to building (page 1)—which will surely attract buyers motivated by a collector's impulse above all. The winner and finalists of *Dwell* magazine's prefab house competition (also on page 1) have told us that they have been fielding plenty of inquiries from prospective buyers, but continue to struggle to keep costs significantly lower than the average architect-designed home. Some architects have turned to an ample and affordable ready-made industrial product—the shipping container—as a way to eschew the high initial investments required to implement the manufacture of an entirely new product (page 8).

More recently, the challenge of systematizing the production of architecture has been addressed by the creation of representational tools. Though CAD is pretty much industry standard, there is vast room for improvement in how data is transmitted among architects, engineers, fabricators, and builders.

Moreover, digital technology has gone further, shaping the way architects convey their ideas to both their clients and the public, as Ed Manning discusses in *Shoptalk* (page 15). Still, in his mind, architectural animations could do more than simply represent, and strive to engage emotions. Why not? It's what we have come to expect of the filmic form. And it's what we've always expected of architecture. **WILLIAM MENKING AND CATHY LANG HO**

ON AGAIN? continued from front page
been tracking the Whitney's plans.

The current building campaign gathered steam after the post-9/11 recession led to the scrapping of the \$400 million Koolhaas plan and the departure of former director Max Anderson, a Koolhaas supporter. The museum revived its ambitions with a list of seven firms that includes David Chipperfield Architects and Herzog & de Meuron. Its aim was to select and pay two or three of the firms for detailed designs, and then award the project to one of them. Shifting course, the Whitney added more names to the list. Then Piano joined the mix, after one architect on the list praised his Menil Collection as an exceptional design.

Piano's selection makes this his fourth current project in Manhattan. The others are *The New York Times* headquarters at Times Square, a master plan for Columbia University, and the renovation and expansion of the Pierpont Morgan Library. Like the Morgan Library redesign, which demolished an award-winning 1991 courtyard by Voorsanger Architects, Plan Piano for the Whitney will replace Richard Gluckman's 1998 renovation.

"That happens," said one architect of one renovation consuming another, but he was annoyed that a museum devoted to American art was so eager to pass over emerging American architects to hire a European star. "Any architect could do a great job on that corner," he said.

"There's plenty of room. The problem is you have to keep the facades of these mundane brownstones," citing landmarked buildings south of the museum, acquired by the Whitney some years ago.

Given the ambition of doubling the museum's size on the Whitney's current block, the museum's leaders were shy about discussing it. Weinberg did not return calls for comment.

In a June 3 interview with this writer on another subject, the Whitney's trustee and principal benefactor, Leonard Lauder, stressed the museum's need for more space: "How do you display the works of art that have been acquired or given to you by generous donors in a museum whose walls are basically the same as they were almost 40 years ago, except for an expansion a few years ago onto the fifth floor?"

Lauder floated an alternative—leaving Madison Avenue. "If we can get more space where we are, then of course we'd prefer to stay there, because home is home. If it turns out that, for whatever reason, we're not able to get more space, then we may have to move. DIA moved from Chelsea to Beacon. I'm not saying we're going to Beacon, because that hasn't been contemplated. But the Whitney is today in its third home. There's nothing sacrilegious about moving homes if there's no room in the home," he said.

Insiders discount Lauder's suggestion that the Whitney might simply decamp if its needs can't be met on Madison Avenue. But they're not ignoring him. Sources say Lauder is expected to pay the full cost of the expansion, estimated at \$200 million.

DAVID D'ARCY

LETTERS

UNFAIR PLAY

As a member of the Columbia search committee that nominated Zaha Hadid as dean, I contest the gross distortion of Laurie Hawkinson's role in the process (*EavesDrop*, Issue 07_4.20.2004). Laurie wholeheartedly supported Zaha, even as her catapulting career last summer eradicated the time commitment to the GSAPP that she'd initially promised. More importantly, the critique reveals the limited (and aggrandized) understanding of the whole process. A Columbia search committee is, at best, merely advisory to the university's provost and president, who are the only ones who negotiate terms with a candidate. In addition, committee deliberations are supposed to be confidential, allowing open debate internally. This breach erodes any confidence in the individuals who spread such malicious and incorrect gossip.

GWENDOLYN WRIGHT, PROFESSOR,
ARCHITECTURAL HISTORY
COLUMBIA UNIVERSITYWHERE ARE MODERNISM'S
GUARDIANS?

A small masterpiece, the Richard Feigen Gallery (1967–69) on the Upper East Side, designed by Pritzker Prize winner Hans Hollein, is being disfigured while local preservationists look on.

It's a pity the New York chapter of DOCOMOMO (Documentation and Conservation of the Modern Movement) could not have done more to intervene. The chapter of the international nonprofit, devoted to protecting modernist works, was alerted two months ago that the project was in danger. DOCOMOMO's local representatives apparently contacted the Landmarks Preservation Commission and

researched the legality of the work being done but—finding that building permits had already been issued—concluded they could do nothing to save the building. In early June, a wrecking crew began to dismantle the facade. Who knows what is going on inside.

This is particularly disturbing as the local chapter of DOCOMOMO is preparing a big conference in September at Columbia University. This suggests that the organization is equipped to deal with the legacy and preservation of modern architecture on academic terms, but is ineffective when it comes to real-world struggles. Welcome to the Ivory Tower. This is just another example of a total lack of leadership in the field of architecture.

LIANE LEFAIVRE, CHAIR,
ARCHITECTURAL HISTORY AND THEORY
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EAVESDROP IS ON VACATION.

The Arverne development, facing the Atlantic Ocean, features several new public parks.



OCEAN VIEWS, 45 MIN. FROM MANHATTAN
continued from front page

The Arverne development, centered on a new town plaza created at the 67th Street stop on the A train, is the fruit of the HPD's 2000 RFP for the area that was a resort in the 19th century, named after its first developer, Remington Vernam, or R. Vern, as he signed his name. At the turn of the century, Arverne was home to a thriving community of wealthy vacationers from New York City. The community boasted Coney Island-esque attractions including a theater on a pier, an amusement park, and numerous hotels. Following a series of fires and overzealous speculation in the late 1910s and early 1920s, the area began to decline. In the 1950s, white flight, spurred on by the erection of low-income housing on neighboring plots, completed its demise. As part of a 308-acre parcel of land, Arverne was designated by the city an Urban Renewal Area in 1964. The site was cleared as part of the renewal plan in 1969 and then lay dormant until the HPD took it up again in the late 1980s.

The HPD's first attempts at development in the 1990s flopped due to the tanking of the real estate market. A new RFP was ordered in 2000 and was won by the team of Benjamin-Beechwood, which bought the Arverne parcel from the city for \$8.3 million in 2001. The developers intend to spend a total of \$100 million on infrastructure and community facilities at Arverne, which include a YMCA, a school, a transportation center, and 10 acres of parks.

Benjamin-Beechwood tapped Ehrenkrantz Eckstut & Kuhn Architects (EE&K) to execute the project's master plan and architectural design. EE&K sited detached buildings in a tight-

knit, pedestrian-friendly network of streets that radiate from the main drag, Ocean Way. The plan bears resemblance to New Urbanist town Seaside, Florida, according to Peter Cavaluzzi, Arverne's lead designer, with most amenities within walking distance. Residents would have a 45-minute commute to Manhattan by train.

The buildings speak a beach house vernacular, with simple, white-painted wood-grained fiberboard siding, roof decks, and a variety of pitched roofs that creates some visual interest. For the community, the Cape Cod look provides a welcome change from the neighboring development of 12-story brick housing slabs. "The community didn't want rows and rows of crappy ugly boxes," said Jonathan Gaska, district manager of Community Board 14 (which includes Arverne) and adjunct professor of urban studies at Queens College. "We think [EE&K's] design is nice—it's beachy and return to the heyday of the Rockaways."

Alternative plans were proposed in a design invitational put on by the Architectural League of New York in 2001 titled *Arverne: Housing on the Edge*. The league invited four research-oriented teams of architects—CASE, a Dutch research foundation, and the architecture schools at City College, Columbia University, and Yale—to respond to HPD's RFP with the aim of sparking the debate over housing development. Rosalie Genevro, the executive director of the league, wrote in the invitational's exhibition catalogue, "Every so often, a shock to the system, in the form of ideas that are radically different than accepted practice, can provide a useful jolt that opens up awareness of the enormous number of other ways of doing

things." The proposals varied in focus, some choosing to concentrate on planning and others on housing typology, but all provided contemporary approaches to housing that contrast with EE&K's traditionalist design.

EE&K's architects agreed that the league's program had a positive impact on dialogue and publicity surrounding the project, but criticized the projects for lack of feasibility. "Though the Architectural League's schemes were presented after our design for the site was complete, they helped to engage the question of the two-family prototype in the public and raised the general level of expectation," said project architect Eric Fang. "But the alternative proposals were too removed from real market forces and real development."

Gaska also thought the show had mixed results. "In a classroom setting, the proposals were beautiful to look at," he said, "but some were too esoteric, and others just weren't feasible."

Unlike most New Urbanist communities, Arverne's clientele is expected to be largely working and middle class. Gaska said, "We want Arverne to be populated with cops, teachers, firemen, and other government workers—a solid middle class with a vested interest in the Rockaway community." As many as 240 condos could be set aside for low-income families, with prices starting at \$175,000, and units are being sold in a lottery weighted toward Queens District 14 residents.

HPD plans to issue an RFP for 1,500 additional units of mixed-income housing in the East End of the Arverne renewal zone in late 2004, and 200 more are on the boards for the Water's Edge community. **DEBORAH GROSSBERG**

L.A.'S GRAND AVENUE TAKES THE SAFE ROUTE

Bland Ave.

Under the banner "Re-Imagining Grand Avenue: Creating a Center for Los Angeles," the ongoing effort to revitalize Los Angeles' downtown is on the public stage again. Last week, the Grand Avenue Committee (GAC) and the quasi-public Joint Project Authority selected two developers, from an original field of eight, for the proposed 3.2-million-square-foot regional center at Bunker Hill, near the Walt Disney Concert Hall. In making its selection the GAC roundly eliminated the Frank Gehry-led team that included Harry Cobb, Daly Genik, Jean Nouvel, Zaha Hadid, and Brad Pitt, leaving Forest City Development and the Related Companies still in the running. The initial field of some 60 architects and planners has been reduced to AC Martin Partners, Calthorpe Associates, Thomas P. Cox Architects, Civitas, and the Project for Public Spaces working for Forest City; and Skidmore Owings and Merrill, Morphosis, Elkus/Manfredi, Gustafson Guthrie Nichol, Levin & Associates, and Suisman Urban Design for the Related.

Despite, or perhaps exactly because of, the optimism surrounding **continued on page 7**



Above: In 1950 the City Planning Authority developed a masterplan that called for Bunker Hill to be completely cleared and replaced by a series of 20-story-high public apartment blocks arranged around octagonal-shaped courtyards. **Below:** An aerial image taken in 1973 shows that the area has undergone extensive grading, eradicating many historic structures (though some were moved to the Heritage Square Museum).

COURTESY LOS ANGELES TIMES AND CPA/CRA

CALATRAVA'S FIRST BRIDGE IN THE U.S.



COURTESY TURTLE BAY EXPLORATION PARK

NATURAL BEAUTY

Santiago Calatrava's bridges have done wonders for Bilbao, Seville, Venice, Buenos Aires, and now Redding, California. The \$23 million, 700-foot-long Sundial Bridge—Calatrava's first bridge in the United States—spans the Sacramento River and is part of the Turtle Bay Exploration Park, a 300-acre nature preserve that includes walking trails as well

as a museum and arboretum. The bridge opens to the public July 4.

Whether in urban or natural settings, Calatrava's bridges consistently enhance their landscapes. In the case of the Sundial Bridge, the client's mission is to revitalize and conserve the area, which had deteriorated over the past 30 years due to gravel excavation

and dam constructions upriver. The bridge is a great symbol of the area's restored vitality and a perfect frame for a spectacular environment.

The design responded to the requirement that no pillars or supports could touch the riverbed, which is an important salmon habitat. The bridge's cable-stayed structure hangs from a 217-foot-high pylon made of 580 tons of steel.

The deck of the bridge is also unusual, even for Calatrava. "It's one of the few times I have used a space frame for a deck," he said. He did so to allow maximal transparency. The space frame is layered with a series of steel ribs, which holds planes of translucent glass in place. The reason for the glass deck was to minimize the shadow it would cast on the water, which would affect the salmon eggs being laid below. The space frame is also the source of the bridge's lighting. "At night, it's like a carpet of light," said Calatrava. **CLH**

HONORS

The **New York Landmarks Conservancy** presented its **13th Annual Lucy G. Moses Preservation Awards** to the Biltmore Theatre, Kehila Kadosha Janina Synagogue, 780 West End Avenue, South Street Seaport Museum, Verizon Building (West Street), and Washington Square Arch (Manhattan); Packer Collegiate Institute Middle School and Brooklyn Historical Society (Brooklyn); and Curtis High School (Staten Island). In addition, the **Preservation Organization Award** was awarded to the High School for the Preservation Arts in Brooklyn and the **Preservation Leadership Award** was awarded to **Joan Maynard**, founder of the Weeksville Society in Brooklyn.

The **AIA** recently announced the recipients of its **2004 Emerging Professionals Awards**. AIA Pennsylvania was named Emerging Professionals Component of the Year. The title of Emerging Professionals Program of the Year went to the Young Designers Professional Development Institute at the Boston Society of Architects, and an honorable mention in the category was awarded to Groen Hoek: East River Community Boathouse Competition by AIA New York. The Emerging Professionals Mentorship Award went to **Grace Kim** of AIA Seattle for her work with the AIA national Mentoring Task Group. **Matt Ostanik** of AIA Iowa received the Associate AIA Member of the Year Award. Honorable mentions in the same category went to **Emily Eastman** of AIA New York and Jason Dale Pierce of AIA St. Louis. Recipients were honored at the AIA National Convention and Design Expo in Chicago, June 10.

The **American Academy in Rome** awarded its 108th annual **Rome Prize** to 28 winners, including **John Hartmann**, partner at Freecell Architecture and professor at NJIT; **Michael A. Herrman**, architect at Ateliers Jean Nouvel; **Peter Lynch**, head of the architecture department at Cranbrook Academy of Art; **Allan Wexler**, professor at Pratt Institute School of Architecture; **Sarah Kuehl**, associate at Peter Walker and Partners; and **Jon Piasecki**, president of Golden Bough Landscape Architecture. The prize provides room, board, stipend, and studio to live and work at the academy.

The **National Building Museum's 2004 Honor Award** went to the **U.S. General Services Administration** on June 3, at a gala in Washington, D.C.

The **American Academy of Arts and Letters** awarded Vienna-based architect **Hans Hollein** its \$5,000 **Arnold W. Brunner Memorial Prize in Architecture**, and honored Cambridge-based **Preston Scott Cohen** and New York-based **Marion Weiss** and **Michael Manfredi** with its \$7,500 **Academy Awards in Architecture**.

Atelier BUILD was recently chosen by the **Canada Council for the Arts** as the 2005 recipient of the **Prix de Rome** architecture award.

Three winners of the **International Berkeley Prize Essay Competition** were announced on June 3. **Angela Nyka** of Iowa State University won the \$3,000 first prize, **Barak Levy** of the Technion in Israel took home the second place prize of \$1,250, and **John Rea** of Virginia Polytechnic Institute got \$750 for a third place finish. Two honorable mentions, to **Dylan Sauer** of the University of Cincinnati and **Sandra Thomson** of Dalhousie University, were also awarded. The **Berkeley Travel Fellowship**, awarded to one of the 11 essay prize finalists, went to **Adriano Pupilli** of the University of Sydney to be used for travel and study in Barcelona.

The second annual **ArchVoices Essay Competition** has announced two winners and three honorable mentions. First prize of \$981 and a set of ARE study materials from Kaplan went to **Shahana Dattagupta** of Seattle-based NBBJ Design. **Tamara Redburn** of Williamston, Michigan-based Fanning/Howey Associates, Inc., won second prize, a 15-gigabyte iPod and a \$400 credit for ARE materials.

The **Graham Foundation for Advanced Studies in the Fine Arts** awarded its January 2004 grants in May. The 64 recipients include: **306090**, \$5,000, for publication support; **Diana Agrest**, \$10,000, for *The Making of an Avant-Garde: The Institute for Architecture and Urban Studies 1967-1984*; **Architecture for Humanity**, \$7,500 for the publication, *Design Like You Give A Damn*; **Baruch College**, \$5,000, for the exhibition, *Underground Art, 1925-1950: A Centennial Celebration of the New York City Subway*; **City College of New York**, \$2,500, for research leading to publication of *turf*, an architectural journal; **Kingsley and Jerilou Hammett**, \$10,000 for research leading to publication of *The Suburbanization of New York: How the World's Greatest City is Becoming Just Another Town*; **Caroline Maniaque**, \$5,000 for the project, *A Primitive Modern Masterpiece: Le Corbusier's Jaoul Houses in Paris (1951-55)*; and **NYC2012**, \$5,000 for the design competition, Olympic Village Innovative Design Study. **WBEZ Radio** of Chicago took home the biggest grant, a whopping \$100,000, for enhancing its arts, architecture, and regional planning programming.



Aerial view of the roof garden of the Solaire, adjacent to the Hudson River

COURTESY BALMORI ASSOCIATES

RAISING THE ROOF

continued from front page
Ford Assembly Plant in Dearborn, Michigan, and the parking garage at Soldier Field in Chicago.

Green roofs are cropping up in cities worldwide, recognized for their ability to mitigate storm-water runoff and urban heat island effect. German cities have been leading the movement, though in North America, Chicago, Portland, and Toronto have made great strides in pushing local governments to provide incentives to builders and property owners to implement green roofs. In New York, various groups, including the Environmental Business Association (EBA), the Pratt Institute Center for Community and Environmental (PICCED), and the nonprofit Earthpledge, have been pushing for more awareness and support of green roofs. The Solaire, which actually has two roof gardens, has by far the largest green roof in the tristate region. The garden won in the "intensive residential" category, for its \$200,000, 5,000-square-foot terrace on the 19th floor. The building also has a 4,800-square-foot "extensive"—i.e., with less than six inches of mulch—green roof on the 28th floor which is not accessible to tenants.

Solaire's intensive green roof system consists of a carpet of sedum with self-sustaining shrubs and perennials as well as a bamboo forest that acts as a wind-screen. The plantings

absorb 70 percent of rainfall, which is filtered and deposited in a basement cistern for use in irrigating nearby parks. All the roof's plantings can handle harsh urban rooftop conditions like drought, strong winds, pollution, and solar radiation, and can adapt to shallow soil depths.

The roofs literally provide a breath of fresh air for the city where smog, an overabundance of concrete, and a lack of open space can raise summer temperatures by more than 5 degrees higher than those of surrounding suburbs. "The Solaire's green roofs stay cool due to water evaporating from the plants, thus taking care of overheating issues on the top floor," said Rafael Pelli, who is a member of the U.S. Green Building Council.

For proponents of green roofs, the 22.7-square-miles of rooftops in New York City represent a huge swath of the city's available landscape. "Roofs aren't very

inviting when they're paved with black asphalt. Green roofs, in contrast, are often a welcome sight," said Diana Balmori, principal of Balmori Associates. "But the design of green roofs still they have a long way to go. There are many richer possibilities, but costs add up quickly."

One way Balmori offset the high cost of an intensive terrace is to test the survival of unconventional rooftop gardens, such as bamboo, which have a higher tolerance for shallow soil depths. In other words, they can survive in "extensive" systems, which are cheaper. The designer also argues that green roofs recoup their costs to some extent given their environmental savings. "If you really count the benefit of lowering temperatures, saving water, cleaning water, retaining water in peak storms, and reusing water in times of drought," she said, "the added costs start to seem small." **PAULA LEHMAN**

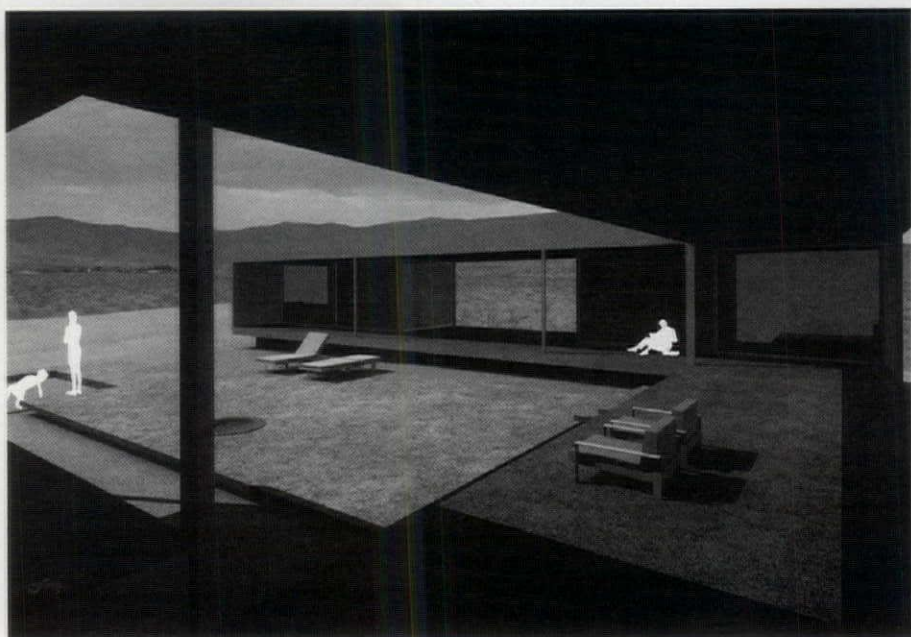
The roofs literally provide a breath of fresh air for the city where smog, an overabundance of concrete, and a lack of open space can raise summer temperatures by more than 5 degrees.

FOR SALE **continued from front page**

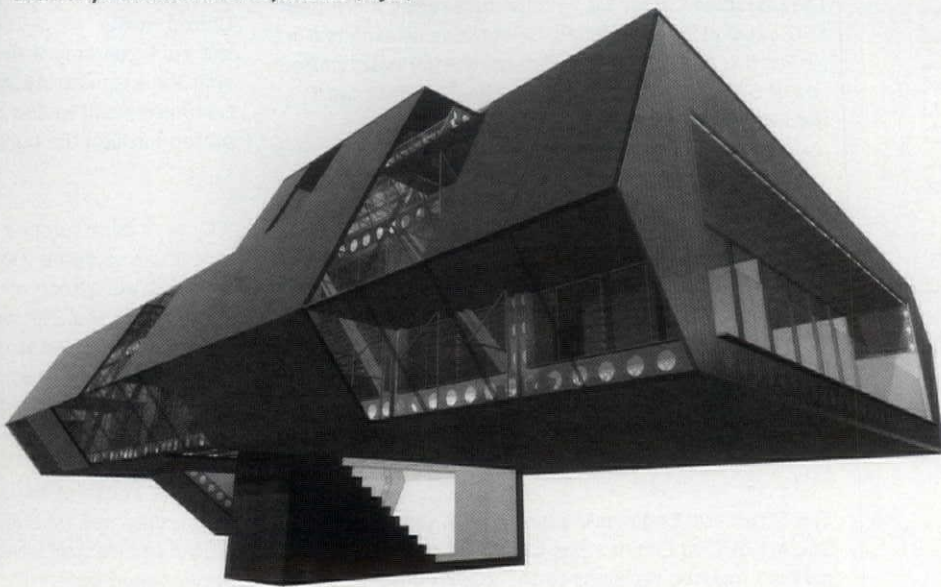
in Prouvé's factory in Nancy, and assembled on site. Back in its day, neighbors were worried that house—a genuine light construction—would be blown away by the wind.

The circulation for the 75-square-meter house—which has three bedrooms, one bath, a living room, and a kitchen—is the outdoor terrace. "It's a true summer house," said Mathieu Lalande, grandson of the Dollanders. "You have to go outside to reach the other rooms but you live outside most of the time here anyway."

The family decided to sell the house, after the recent death of its longtime caretaker. Interested buyers should contact Lalande at mat.lalande@laposte.net. **CLH**



Marmol Radziner + Associates' Desert Home (left)
and kOnyk architecture's Up!House (right)



UNPACKING PREFAB continued from front page

Many of the *Dwell* contest's 13 other finalists have also had some success with their prefab designs in the last year though are grappling with the same issues that mass-production-minded architects tried to balance for the last century: function, affordability, and value.

Custom, architect-designed homes average about \$400 to 500 per square foot, compared the \$150 to 200 per square foot that many of these designer prefab houses are

hitting. Ron Radziner, partner in Los Angeles firm Marmol Radziner + Associates, whose design costs about \$200 per square foot, was quick to point out that prefab may not be for everyone. "It's certainly not the least expensive option, which is the manufactured home," he said. New York's kOnyk architecture devised two models of prefab houses, one at 1,200 square feet and \$250,000, and another at 1,500 square feet and \$300,000.

Naturally, the expectation is that prices will drop once the design/

fabrication processes become more accepted and implemented. *Dwell* client Wieler's eponymous company, which builds and develops architect-designed houses, is now marketing two versions of Minneapolis-based Ralph Rapson & Associates' Greenbelt home (another *Dwell* finalist), and has managed to find a factory in North Carolina to produce the units at \$100 to 125 per square foot.

Certainly, designer prefab has been steadily attention. Resolution: 4 Architecture has sold 13 of its

prefab homes, all following the modular design typologies explored in its original *Dwell* submission. Another finalist, Rocio Romero, based in Perryville, Missouri, sold three of his 1,150-square-foot LV Homes. And both Radziner and Konyk said they received hundreds of inquiries following the competition, including some serious possibilities. Observed Konyk, "Designer-prefab houses are a natural outgrowth of Internet commerce, where you order something today and have it on your doorstep tomorrow."

Despite the seeming spike in interest, however, architects have a long way to go to claim the 95 percent of the built environment that isn't designed by them. Hopefully the "design for the masses" attitudes of Ikea, Design Within Reach, Target, and *Dwell*, which have been raising design awareness among the general public and making designer items more accessible to a wider consumer base, will extend beyond the stuff that fill our houses, to our very houses themselves. **JAMES WAY**

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CASH FOR CCA

The Canadian Center for Architecture raised more than \$500,000 at its annual ball, Celebration of Architecture, earlier this month. The gala, under the honorary patronage of Cirque du Soleil's founder Guy Laliberté, was themed "Architecture and Circus."

WHITE CITY PROTECTED

UNESCO formally declared Tel Aviv's White City a world heritage site on June 8. The White City was shaped by European immigrants who brought Bauhaus-influenced architectural ideals to Israel between 1931 and 1956. UNESCO adopted the World Heritage Convention treaty in 1972 to protect and preserve international cultural and natural sites considered of outstanding value.

WHAT DOES THE BRICK CODE WANT TO BE?

The Structural Engineering Institute of the American Society of Civil Engineers is calling for public comment on the proposed revisions to the 2002 editions of its Building Code Requirements for Masonry Structures and

Specifications for Masonry Structures. The standards and specifications are referenced extensively in the United States' model building codes. To participate in the public comment process from June 15 to July 29, visit www.seinstitute.org. The Masonry Standards Joint Committee will review and address all comments submitted through the public ballot.

25 YEARS OF SCOOPING POOP

"If you've ever stepped in dog doo, you know how important it is to enforce the canine waste law," said former mayor Edward Koch on June 2 at Madison Square Park to celebrate the 25th year of the Canine Waste Law, commonly referred to as the "pooper-scooper law." The public celebration was a reminder to New Yorkers to clean up after their dogs.

HOUSE FOR SAGAPONAC

The first house of the much-anticipated Houses of Sagaponac was finished this month. Hariri & Hariri's 5,000-square-foot contribution to the dream home development entered the market at \$2.95 million. Henry N. Cobb's design, the first to sell, pre-sold at \$2 million.

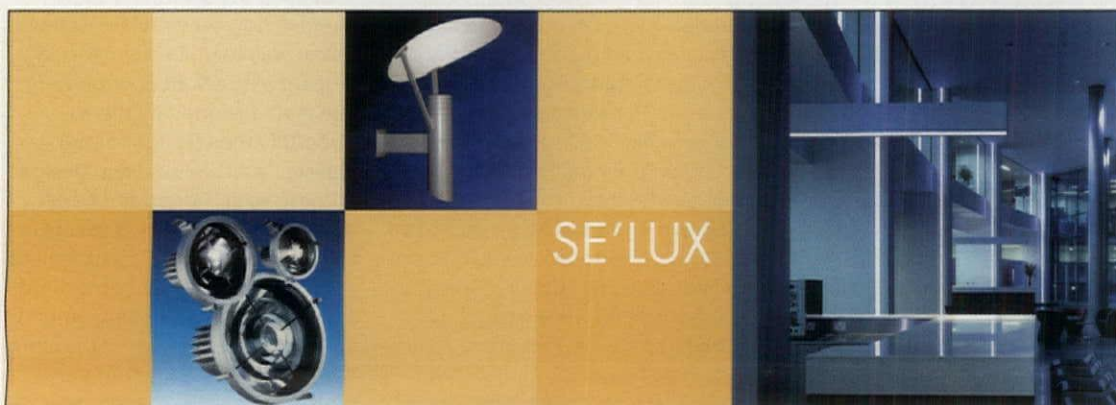
It is still under construction, along with residences by Stan Allen, Shigeru Ban and Dean Maltz, Samuel Mockbee, and Annabelle Selldorf.

COMMENT ON WTC CENTER

The draft recommendations for the World Trade Center Site Memorial Center released earlier this month are open for public scrutiny. Interested parties may view the recommendations and make comments through July 1 at www.renewnyc.com.

LIGHTS ON!

The Departments of Transportation and Design and Construction announced the selection of three finalists in the international City Lights competition: Atelier Imbrey Culbert (New York); Skidmore, Owings & Merrill (Chicago); and Thomas Phifer and Partners (New York). Three alternates were selected: Staubach + Kuckertz Architekten (Berlin); Christoff: Finio Architecture (New York); Leni Schwendinger Light Projects (New York). The finalists were selected from 201 submissions from 23 countries. Finalists will submit final designs by September 17. The winner will be announced in October.



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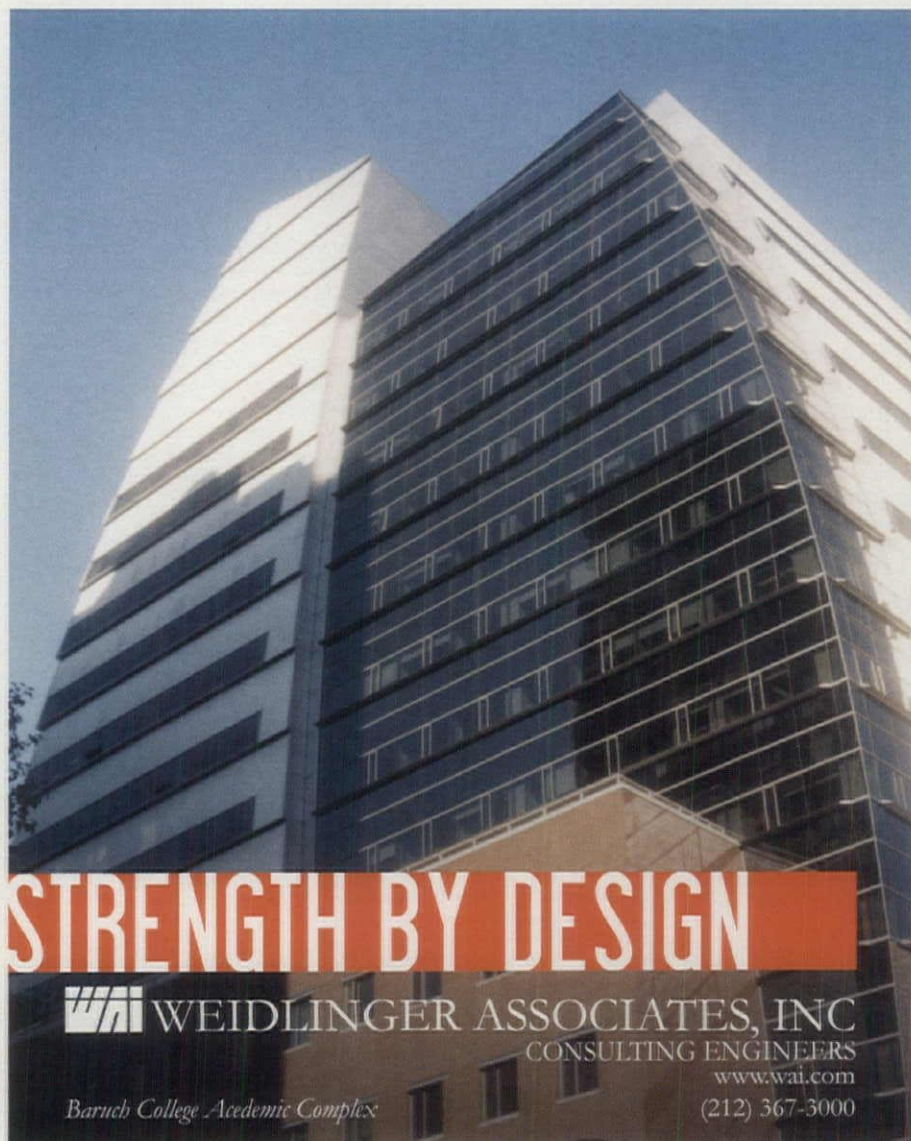
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BLAND AVE. continued from page 3

the project, there seems to be collective amnesia about the numerous failed "fresh" starts that Bunker Hill has seen over the last five decades. Tagged Redevelopment Area Number One by the newly established Community Redevelopment Agency in 1950, the area southwest of El Pueblo, L.A.'s historic center, has been subjected to annihilation, re-grading, and no less than five master plans in the last half century. Prior to 1950, the neighborhood was a community of 10,000 largely immigrant and minority residents living in squalid conditions in disintegrating Victorian structures. By the 1970s, most of the structures had been razed. Aside from a few lone towers, Bunker Hill was effectively the largest open construction site in North America.

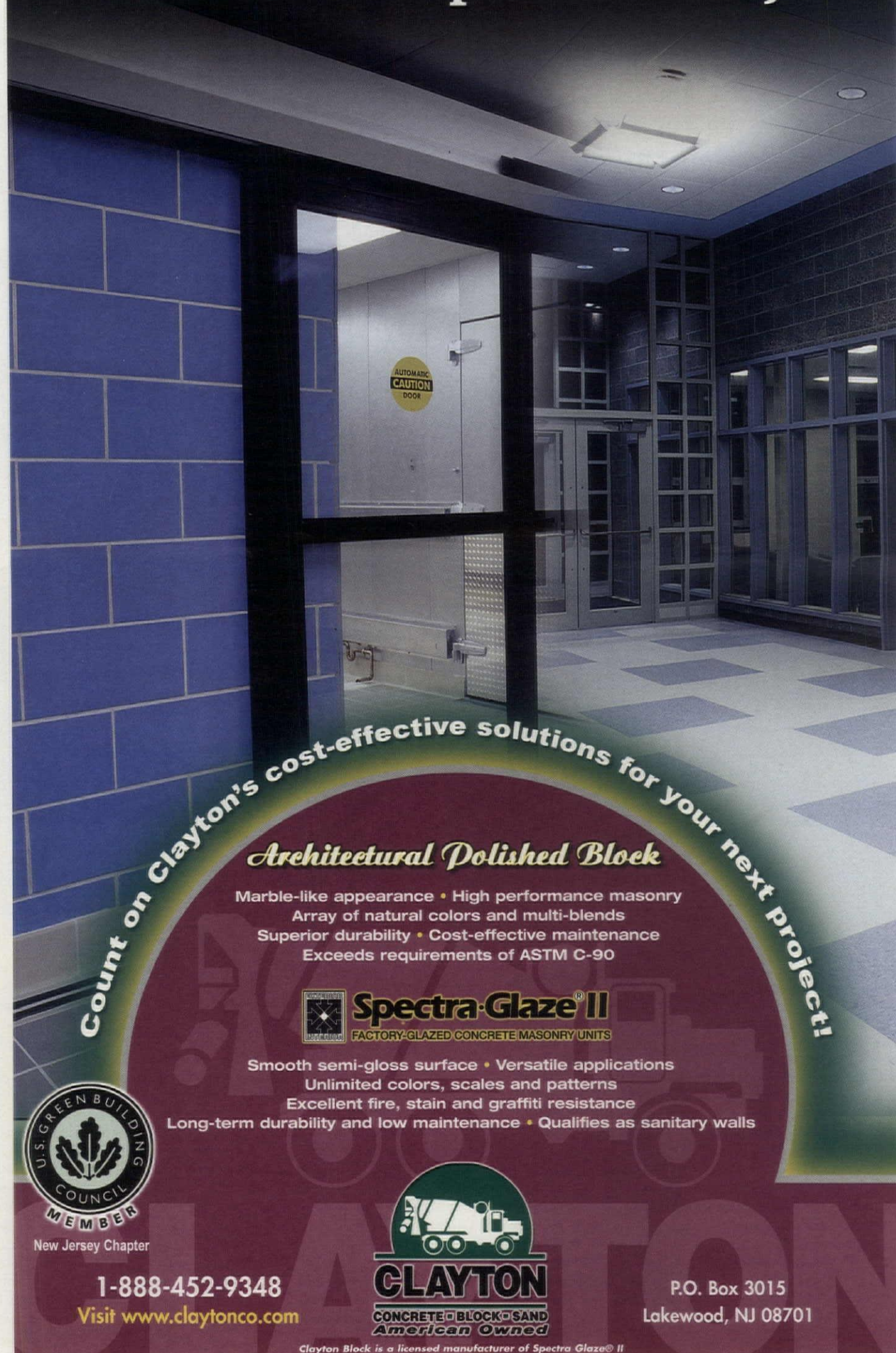
In the early 1980s, the southern half of the hill was the focus of a protracted competition that pit Canadian architect Arthur Erickson against the "L.A. All Stars"—a super-group made up of figures like Charles Moore, Frank Gehry, and Cesar Pelli. Erickson's winning scheme, the so-called California Center, presented a composition of several office towers linked by a plinth and arranged around a swirling shopping center at the site's eastern edge. Essentially, the parti emerged from a modernist urban gesture—tower blocks interspersed with excavated courtyards.

The L.A. All Stars' scheme, by contrast, abandoned the singular modernist gesture in favor of a sort of orchestrated, postmodern chaos. The team proposed an "exquisite corpse," or nine buildings, each designed by a different architect, loosely connected by a variety of public spaces developed by Moore and landscape architect Lawrence Halprin. In place of that promising and imaginative entry stands Erickson's banal scheme, a project so uninspired that, when invited to comment on the competition process, Rem Koolhaas declared that it "poignantly evokes what is no longer there: conviction, seriousness, invention...It is surprising that the image of downtown is presented...as merely an East Coast one sees through rose-tinted Polaroids."

The perpetual redesign, promotion, and marketing of Bunker Hill have become something of a local tradition, in line with L.A.'s infamous skill for manufacturing its future while destroying its history. However, the neighborhood's turbulent history makes a case for the return to something akin to urbanism, or at least the will to experiment with our accepted ideas about cities. Given the celebrated reemergence of downtown L.A. as a bona fide residential and cultural center—and the city's reputation as a font of architectural experimentation—one wonders whether the latest Grand Avenue Project will spark new prospects for downtown or if we will be treated yet again to the usual, quotidian developers' exigencies.

In the 24 years since the last major effort to determine Bunker Hill's future, it seems as if L.A. has devolved from being the subject of wonder (think of Reyner Banham's paean to the city) to a place increasingly obsessed with replicating the picturesque and quaint. L.A. deserves an invigorated proposal that is unapologetic about exceeding our present expectations of urbanism. **PETER ZELLNER**

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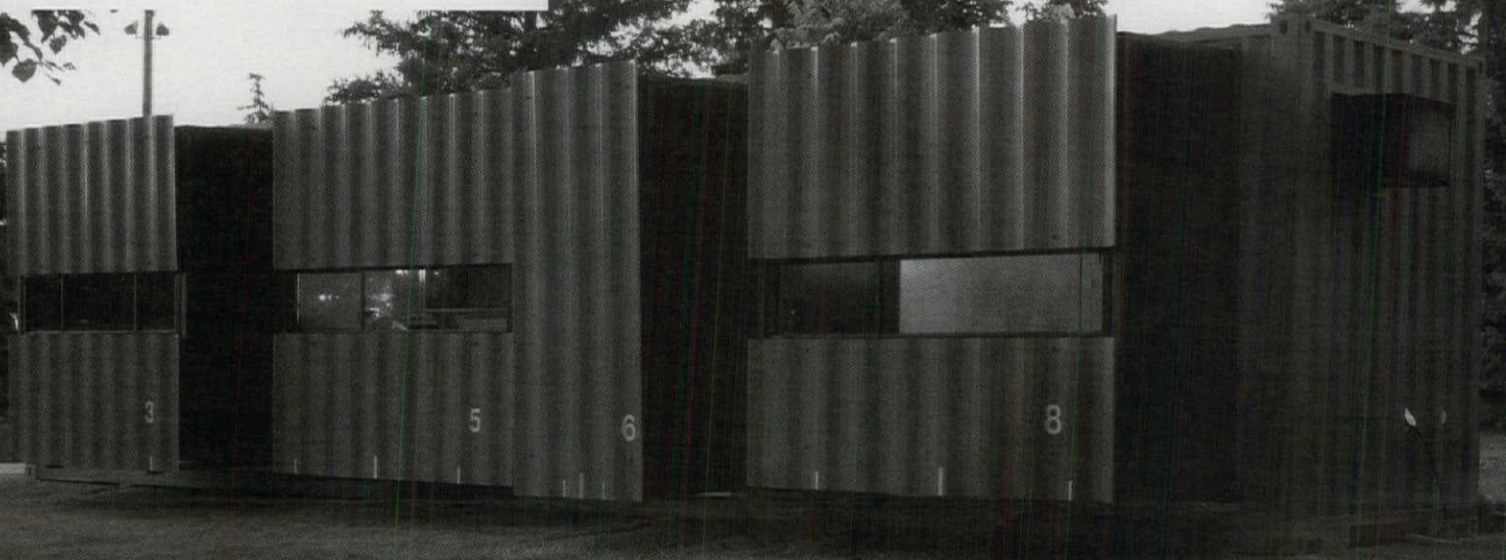
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WHY SOME ARCHITECTS
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As shipping containers begin to break out of Red Hook, Elizabeth, New Jersey, and the outer-borough rail yards that are their natural habitat, and show up on the Upper East Side's museum row, it is fair to ask: Why containers, and why now? The architectural zeitgeist has settled—at least for the summer—on the container as the building material of moment. In New York City, two projects are on display: Sean Godsell's Future Shack is currently in the garden of the Cooper-Hewitt National Design Museum, and LOT-EK's Mobile Dwelling Unit will open on July 1 in the Sculpture Court at the Whitney Museum of American Art. (Another container-based project, Adam Kalkin's Quik House, was installed this spring at

Deitch Projects in SoHo as a part of the gallery's exhibition, Suburban House Kit. It closed on March 27.)

LOT-EK's Mobile Dwelling Unit (MDU) is the prototype of what the firm imagines could be a moveable living space that would plug into a purpose-made vertical infrastructure dock in cities around the world. The 40-foot container is fitted out with zones for sleeping, living, bathing, cooking, and working. Once it is lifted into place and attached to the hypothetical dock, each zone could slide out, creating a useable series of rooms. When the occupants want to go elsewhere, they could undock or replace individual zone modules so that the MDU's profile is once again that of a standard container, and move on.

Godsell's Future Shack represents

a more Spartan approach to refitting a container for domestic uses than the MDU, but since it was conceived as a potential solution for housing refugees around the world, its rough and ready quality makes sense. The interior is clad with plywood sheets, and skylights provide interior light. A shed roof above the container is fitted with solar panels to provide electricity. Godsell had been working on the idea for several years, but since entering the Future Shack in the nonprofit group Architecture for Humanity's competition for housing refugees in Kosovo, the project has garnered notice and credibility.

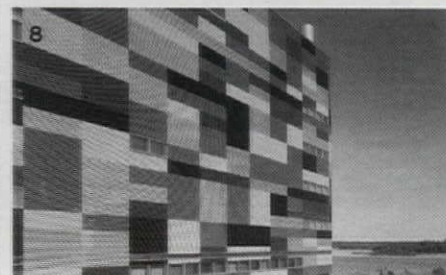
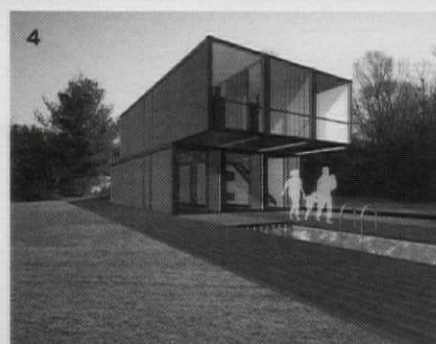
Kalkin's first container project was actually a performance piece, but since then, he has moved closer to the unglamorous concerns of

cheap housing. The tongue-in-cheek order form that accompanied his Deitch installation may have been the last gasp for the performative elements of his projects, because he says he is now developing ideas about containers as housing in Afghanistan.

These contemporaries clearly have some superficial similarities, but each seems to have used the shipping container as a vessel for decidedly different ideas. While Godsell's no-nonsense approach uses an abundant and inexpensive resource for its possibilities for speedy assembly and reasonably low cost to house people in need, Kalkin coyly references everything from Duchamp's multiples to 1950s ideas of modern living.

Meanwhile, LOT-EK's Ada Tolla explained part of her and partner Giuseppe Lignano's fascination with shipping containers stems from the fact that they embody a much larger global system. "It is not just an object that sits," she said. "It has connotations of Asia and Africa, and the infrastructure behind this network. We try to transport that network and its systems into architecture."

The abundance of shipping containers is a byproduct of a trade imbalance that means that many more arrive in the United States than leaves. In and around New York, shipping containers are as numerous and unwanted as pigeons, with thousands arriving every year. The costs for their shippers to have them



LOT-EK's MDU (1) is based on the concept that, around the world, there could be colonies of standard container docks where an urban nomad population could arrive and plug in its module houses. LOT-EK's Container Home Kit (4) is a prefab house in which containers can be linked to make a 2 or 4-bedroom house, while its Container Mall (5 and 7) is like a vertical flea market, in which each unit is occupied by a different retailer. Australian architect Sean Godsell developed Future Shack (2 and 4) to address housing for post-crisis refugees. Urban Space Management created Container City (3) on the Docklands in London, to provide affordable live/work space for artists (2000 and 2003). ARK-House Architects/Pentti Kareoja's AV Media School (8), located in Helsinki's former industrial waterfront, replicates the imagery of stacked shipping containers with its multicolored paneled corrugated steel façade (2002).

return, empty, runs up to \$900—which is not much less than the cost of buying them. From the windows of the PATH train to Newark, one can see yards with countless multicolored containers stacked high, waiting for freight that may never arrive. This glut has made them fairly cheap to buy: Depending on condition, a basic model begins at about \$2,000. People have been using shipping containers for things other than storage for a long time now—without the help of architects, thank you very much. The yard on the outskirts of Newark periodically doubles as an unofficial homeless shelter. An auto body shop in Williamsburg uses several containers to house everything from spare parts and offices to a pair of understandably irritable

Rottweilers who guard the lot at night. Seabox.com, the website of a container manufacturing and outfitting firm in East Riverton, New Jersey, shows pictures of containers tricked out as a shed with aluminum siding and Palladian windows, and in one truly impressive case, a mobile home for an elephant. Circus animals, guard dogs, and monkey wrenches are no longer the only ones to enjoy such accommodations though. Beyond LOT-EK, Godsell, and Kalkin, firms including Jones, Partners: Architects, Jennifer Siegal's Office of Mobile Design, and even typically mild-mannered Fox & Fowle have developed proposals—and in Siegal's case, actually built—for projects ranging from single-family houses to large-scale,

multi-unit developments. While Jones and Siegal have both used the boxes as the basis for prefabricated houses, Fox & Fowle's award-winning entry to a Boston Society of Architects ideas competition sketches out a development of 351 live/work units on a 18.5-acre brownfield site in Gloucester, Massachusetts. The plan is still more of a conceptual exercise than anything at this point, according to lead architect Mark Strauss. Strauss says that he chose containers as the building block because of their structural qualities and the chance to address the problem of their abundance. From a material standpoint, it is easy to see why the homely shipping container has seduced so many architects. They have a steel frame-

work that is not compromised when several are stacked up, and steel or aluminum cladding that can be modified or stripped away fairly easily. Containers are often insulated and waterproof, and come with wooden floors. There are international size standards, with the most typical modules being 8 feet wide, 8 feet and 6 inches high, and 20 feet long. The London-based real estate development and management firm Urban Space Management has demonstrated the practical and urbanistic potential of container-based buildings in Container City on Trinity Wharf in the Docklands. In creating artists' live/work spaces, they found the cost to construct a new building would have amounted to £120 per square foot—about

three times what artists typically pay for studio space. Containers were an affordable and structurally efficient alternative. The first Container City, completed in 2000, was so successful that two others have followed. According to both Ada Tolla and Mark Strauss, the short answer to the question of shipping container's sudden appearance in the spotlight is a straightforward one: Because they are there, and there are so many of them. Their long answers are more complex (and very different) but also suggest that shipping containers, because of the variety of ways architects (and people) approach them, may not always be relegated to their rusty piles along the waterfront. **ANNE GUINEY LIVES IN BROOKLYN AND WRITES ABOUT DESIGN.**

COURTESY LOT-EK; COOPER-HEWITT; NATIONAL DESIGN MUSEUM; MARTYN WILLS/URBAN SPACE MANAGEMENT; JUSSI TAINEN/ARK-HOUSE.

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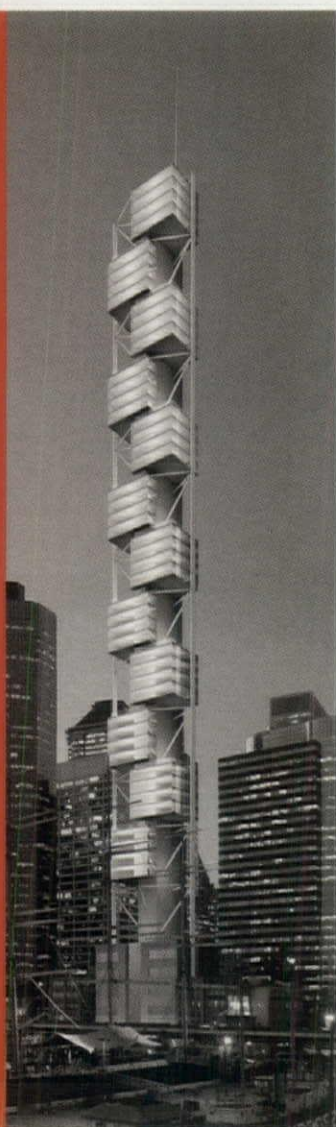
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Bryant "Hay Bale" House, 1993-1994; Mason's Bend, Hale County, Alabama. Photograph © Timothy Hursley

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Samuel Mockbee and the Rural Studio: Community Architecture
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Without traveling the lonesome roads of Hale County, Alabama, it would be nigh impossible to render the full spirit of Samuel Mockbee's Rural Studio, the design-build—well, "ministry" seems not too strong a word—he cofounded with professor D.K. Ruth at Auburn University in 1993. The architecture of humanism never found such raw, exuberant expression before the Rural Studio's houses made shelter of hay bales, tires, carpet tiles and yarn, sticks, and stones. And although the houses, along with the studio's public works—such as a senior citizen's meeting hall, a Little League baseball field, a park pavilion, an outdoor children's theater—are grounded in Mockbee's distinct brand of faith, it would be profane to call them "faith-based" projects, as that epithet is so cynically deployed today. If you set aside the global acclaim, the MacArthur Foundation

Samuel Mockbee with one of his paintings (1992); below, the Yancy Chapel, Hale County (1994–95).

grant, and the posthumous AIA Gold Medal that Mockbee received this year for this body of work, its epiphanies still outweigh its stated aims in the simplest, most practical of terms.

The National Building Museum's exhibition, *Samuel Mockbee and the Rural Studio: Community Architecture*, on view through September 6, assembles as full a sense of this phenomenon as has ever been articulated from a distance. And it does so without presenting him as an outsider curio. In three galleries containing 12 models and more than 100 photographs, the show elaborates the Mockbee prophecy in nearly every possible dimension, not least in the small house constructed of reclaimed carpet yarns in the central gallery. The collateral material fills in the broad margins around the built work and tries to penetrate the soul of Mockbee through his written lecture notes, photographs of the Alabama he prized by Walker Evans and William Christenberry,

a copy of *Let Us Now Praise Famous Men*, which he assigned to every one of his students, and, not least, his ecstatic paintings.

After seeing these items, it seems scarcely sufficient to have known Mockbee, the man, only by the buildings on which he collaborated. His canvases have a shocking, seductive, and grotesque richness that foils the earthbound lot of humanity with religious and natural fantasies. In one series, he imagines the redemption of Alberta and Shepard Bryant, who became residents of the first house the Rural Studio constructed, the Hay Bale House in Mason's Bend, Alabama. *Alberta's Ascension* shows Alberta Bryant, poised in her wheelchair in a flower-print blouse, facing the viewer while joining hands with an outlandish, large-breasted messenger whose charge it must certainly be to liberate her from hardship—the pair of cardinals perched in the picture would suggest as much. With architecture, Mockbee surely looked after her and her husband's need for shelter; through painting, he sought to deliver her the world he believed she deserved.

The balance of the show concerns not merely architecture, but the passion of architecture. Several of the projects are shown through models, but more vividly through collages of snapshots showing his students' immersion in their clients' lives—in one, a young man at a job site struggles to hold a goose in his arms while talking on his cell phone. At the risk of romanticizing its efforts, it seems that every one of the Rural Studio's undertakings constituted a big, unruly gathering in the backwoods, where huge baskets of vegetables cover the tables, porch dogs lie around randomly, and things are both coming together and falling apart as the discovery continues. To see this life is to wonder whether Mockbee, as flattered as he may have been by the world's accolades, didn't also find them faintly bewildering, for although what he wrought was the work of a genius, even a genius needs those things that any person can cultivate, namely empathy, patience, and persistence. It all seemed plain enough to him.

BRADFORD MCKEE LIVES IN WASHINGTON, D.C., AND HAS CONTRIBUTED TO THE NEW YORK TIMES, SLATE, AND OTHER PUBLICATIONS.



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The Internet, A Weapon Of The Revolution

My First Recession: Critical Internet Culture in Transition
Geert Lovink

(V2_/NAi Publishers, dist. by D.A.P., 2003), \$29.95

Uncanny Networks: Dialogues with the Virtual Intelligentsia
Geert Lovink

(M.I.T. Press, 2004), \$17.95

In two recent books, *My First Recession* and *Uncanny Networks*, Geert Lovink, a seasoned new media academic and activist, addresses Internet developments and new media culture. While *My First Recession* gives in-depth coverage of a broad spectrum of Internet topics, *Uncanny Networks* is a collection of interviews with various key players in Internet culture, mostly collected from the online mailing list, www.nettime.org, Lovink cofounded in 1995.

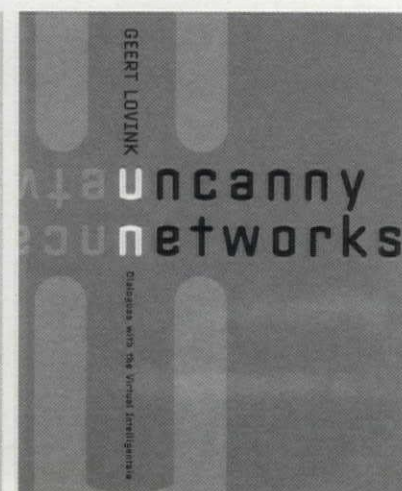
The first two chapters of *My First Recession* examine the separation of business and academia (artists and theorists) during the dotcom era's rampant commercialism and establishes Lovink's main question: How do we develop an Internet culture that engages artistic production, technological innovation, and cultural exchange, while establishing a morally responsible and economically sustainable culture?

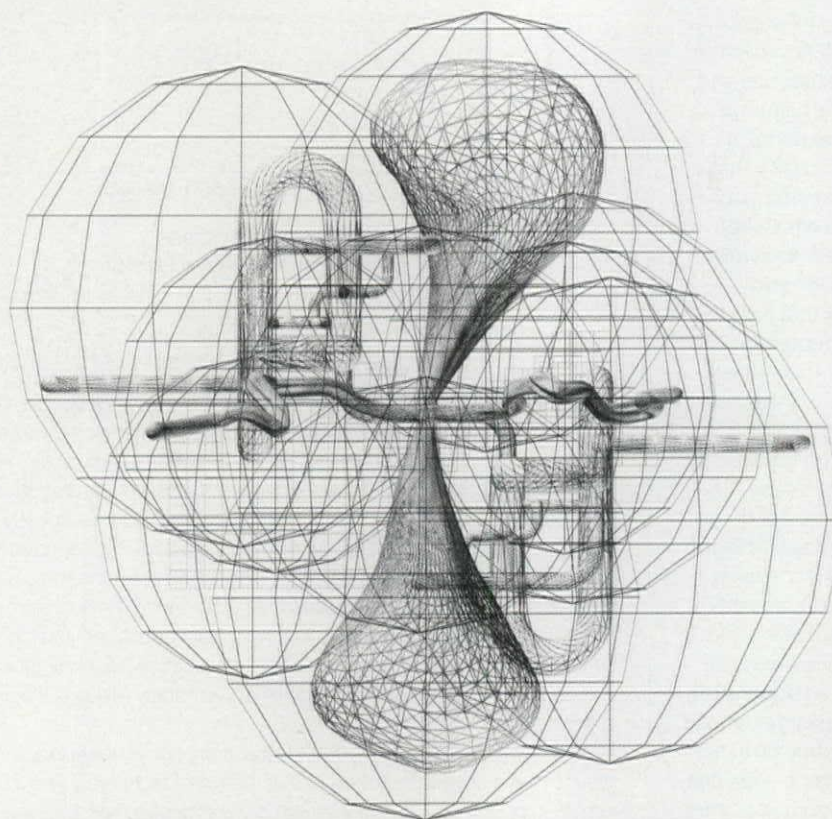
According to Lovink in *My First Recession*, social networks and Internet practices will shape the future role and form of technology, however, this is largely happening uncritically—in other words, passively by a general public and actively by corporate R&D. Lovink would prefer Internet technologies to become more regarded as a social and political tool by and for the masses. For example, he recounts how, in 1996 Slobodan Milosovic shut down B92, an oppositional radio station in Belgrade, forcing the station to use Internet web-cast technology to inform listeners of Milosovic's political defeat in the elections during social upheaval. The important aspect is that the news became available internationally.

Lovink goes so far as to claim that theorists who do not engage the Internet cannot be considered critical. He considers Manuel Castell's analytical insights—acute and enlightening though they may be—as failing to directly engage the material under investigation, namely Internet events, networks, and social relations. This is ironic given that many of the interviewees in *Uncanny Networks* are philosophers, writers, and theorists who inspire creative Internet practices while working in conventional or low-tech media—print and/or electronic publishing, email, mail lists. Such luminaries as Arthur Kroker discuss the fallacy of a virtual class and Kodwo Eshun speculates about online practices of philosophy, and visual and aural arts. Theorist-critics Slavoj Žižek, Gayatri Spivak, Mark Dery, Mike Davis, and Bruno Latour offer equally thought-provoking ideas.

The chapter most relevant to Lovink's central inquiry is *My First Recession's* "The Battle over New-Media Art Education," which examines the balance of practice and theory in autonomous and transdisciplinary pedagogies. Lovink briefly mentions architecture programs, specifically the Bauhaus, as spaces where pragmatic solutions and theoretical possibilities of new technologies and media are continually engaged. Donald Greenberg's Cornell University Program of Computer Graphics and Bernard Tschumi's paperless studio at Columbia come to mind as such contemporary influential examples. Lovink emphasizes the need to surpass offline visualizations and to address practical and social skills applicable to a wide set of general problems "of human presence in a phenomenal world"—a general humanitarian message that is apparent throughout *Uncanny Networks*.

Unfortunately the books do not have illustrations, which is surprising given that he discusses practices in largely visual fields. Even though *My First Recession* is academic and quote-heavy, both Lovink's books provoke questions about the emerging Internet culture that is increasingly inseparable from the "real world." **JAMES WAY IS AN ASSISTANT EDITOR AT AN.**





COURTESY AMERICAN MUSEUM OF THE MOVING IMAGE

Digital Avant-Garde: Celebrating 25 Years of Ars Electronica honors the world's largest institution for digital art with two exhibitions on view through July 18th, one at the American Museum of the Moving Image (AMMI), and one at Eyebeam. At AMMI, a group show titled *Interactions/Art and Technology* includes work by Tom White and David Small of MIT's Media Lab (*Interactive Poetic Garden*) as well as projects for the Ars Box, a stereoscopic 3D virtual environment developed for AMMI by the Linz-based arts and technology research center Futurelab. An abstract map of one such project, *CAVE* by Peter Kogler and Franz Pomassi (pictured above), depicts the labyrinthine corridors through which users interactively navigate within the Ars Box environment. Eyebeam's Prix Selection, a collection of groundbreaking interactive art installations from the past 15 years, includes Luc Courchesne's *Landscape One*, a 360-degree interactive park; Myron W. Krueger and Katrin Hinrichsen's *Videoplace*, an interface in which the user can manipulate his virtual doppelganger; and Jeffrey Shaw's *The Legible City*, a bike ride through Manhattan's "narrative architectures."

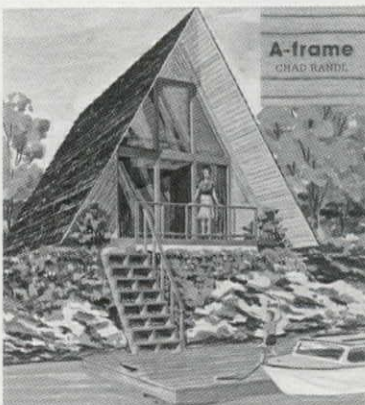
Digital Avant-Garde: Celebrating 25 Years of Ars Electronica
American Museum of the Moving Image, 3601 35th Avenue, Queens
Eyebeam, 540 West 21st Street
Through July 18

LECTURES

JUNE 22
Vito Acconci
Performing Architecture
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

JUNE 23
Professional Practice Roundtable
5:00 p.m.
AIA Connecticut
87 Willow St.
www.aiaact.org

JUNE 24
Monora Rossol
RESTORE Workshop on Design Parameters for Ventilation Systems
9:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.restoretraining.org



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In a fascinating look at the A-Frame phenomenon, Chad Randl tells the story of the "triangle" house from pre-historic Japan to its lifestyle-changing heyday in the 1960s. Part architectural history and part cultural exploration, *A-Frame* documents every aspect of A-frame living using cartoons, ads, high-style and do-it-yourself examples, family snapshots and even an appendix with a complete set of blueprints.

Luther Harris
Architectural One-Upmanship Among the 19th Century Rich
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Ed Ruscha
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

JUNE 25
William Haas, Jeff Mulligan
Hudson Yards Special District
8:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

JULY 20
Russel Shorto: The Epic Story of Dutch Manhattan, The Forgotten Colony That Shaped America
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

SYMPOSIA

JULY 12 - 16
Summer Design Institute, 10th Anniversary
Kurt Andersen, Ellen Lupton, Linda Yaven, Ralph Caplan, et al.
National Museum of the American Indian
1 Bowling Green
www.aiany.org

EXHIBITIONS

JUNE 22 - OCTOBER 24
David W. Dunlap
From Abyssinian to Zion: Photographs of Manhattan's Houses of Worship
New-York Historical Society
2 West 77th St.
www.nyhistory.org

JUNE 25 - AUGUST 16
At the Ansonia Hotel: A Broadway Landmark Turns 100
Urban Center Gallery
457 Madison Ave.
www.msa.org

JUNE 25 - OCTOBER 30
Austria West: New Alpine Architecture
Austrian Cultural Forum
11 East 52nd St.
www.acfny.org

JUNE 27 - SEPTEMBER 26
Mark Klett: Ideas About Time
Neuberger Museum of Art
735 Anderson Hill Rd., Purchase
www.neuberger.org

JUNE 30 - JULY 31
2004 Summer Program
apexart
291 Church St.
www.apexart.com

JULY 1 - 29
Rudolf Stingel
Plan B
Grand Central Terminal
15 Vanderbilt Ave.
www.creativetime.org

JULY 1 - SEPTEMBER 19
LOT-EK: Mobile Dwelling Unit
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

JULY 12 - 23
The American Dream Post 9/11
Salmagundi Club
47 5th Ave.
www.archpost911.info

JULY 15 - AUGUST 14
Team Visions
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

JULY 16 - SEPTEMBER 27
Tall Buildings
MoMA QNS
11 West 33rd St., Queens
www.moma.org

CONTINUING EXHIBITIONS

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

Peter Halley
Mary Boone Gallery
745 5th Ave.
www.maryboonegallery.com

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

Hans Accola
New Sculpture
Jason Oddy
New Photographs
Frederieke Taylor Gallery
535 West 22nd St., 6th Fl.
www.frederiketaylorgallery.com

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

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 JUNE 30
William Barclay Parsons and the Birth of the NYC Subway
New York Public Library, Science, Industry & Business
188 Madison Ave.
212-592-7000

Michal Rovner
In Stone
534 West 25th St.
Agnes Martin
Recent Paintings
32 East 57th St.
PaceWildenstein
www.pacewildenstein.com

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

THROUGH JULY 2
Midtown-West: Manhattan's Future
Steven L. Newman Real Estate Institute
137 East 22nd St.
www.newmaninstitute.org

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

THROUGH JULY 3
Jeff Feld, Tilo Schulz, Mungo Thomson, et al.
Repeat Performance
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

THROUGH JULY 8
Lisa Kereszi, Andrew Moore
Photographs of Governors Island
Urban Center Gallery
457 Madison Ave.
www.mas.org

THROUGH JULY 11
Useful Forms: Furniture by Charlotte Perriand
Princeton University Art Museum
Princeton, NJ
www.princetonartmuseum.org

THROUGH JULY 13
Larry Racioppo Keeping the Faith: Restoring Hope, Rebuilding Neighborhoods
Urban Center Gallery
457 Madison Ave.
www.msa.org

THROUGH JULY 16
Ezra Stoller
Ten Spaces
Freecell
Moist:scape
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

THROUGH JULY 18
Digital Avant-Garde: Celebrating 25 Years of Ars Electronica
Interactions/Art and Technology
American Museum of the Moving Image
35th Ave. and 36th St., Queens
www.ammi.org

Prix Selection
Eyebeam
540 West 21st St.
www.aec.at/nyc

THROUGH JULY 24
Playpen: Selections Summer 2004
Drawing Center
35 Wooster St.
www.drawingcenter.org

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

Latin American and Caribbean Art from the Collection of MoMA
El Museo del Barrio
1230 5th Ave.
www.elmuseo.org

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

THROUGH JULY 31
Sze Tsung Leong
History Images
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org

Corvettes to Cuisinart:
Alumni Work from Pratt's
Industrial Design Department
Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu

Christopher Büchel
Swiss Institute
495 Broadway, 3rd Fl.
www.swissinstitute.net

THROUGH 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

THROUGH AUGUST 6
Field of Depth:
Landscape as Metaphor
latincollector
153 Hudson St.
www.latincollector.com

THROUGH AUGUST 7
New Residential Tower at
80 South Street
Architecture, Energy,
Urbanism: Designing the
New Convention Corridor
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

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

THROUGH AUGUST 15
The Unfinished Print:
Prints by Rembrandt, Piranesi,
Degas, Munch, and Others
Frick Collection
1 East 70th St.
www.frick.org

THROUGH AUGUST 28
Burhan Dogancay, Lary
Osburn, Gary Schwartz, et al.
NYC Views
Michael Ingbar Gallery
of Architectural Art
568 Broadway
www.artnet.com/
michaelingbargallery.html

THROUGH AUGUST 29
Dennis Oppenheim
Entrance to a Garden
Tramway Plaza
2nd Ave. between East 59th
and 60th Sts
www.nyc.gov/parks

Jack Lenor Larsen:
Creator and Collector
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

THROUGH SEPTEMBER 5
Between Past and Future:
New Photography and Video
from China
International Center
of Photography
1133 6th Ave.
www.icp.org

Art Deco Paris
Ruhlmann: Genius of Art Deco
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH SEPTEMBER 13
Janet Cardiff
Her Long Black Hair:
An Audio Walk in Central Park
6th Ave. and Central Park South
www.publicartfund.org

THROUGH SEPTEMBER 6
The Dreamland Artist Club
Coney Island
www.creativetime.org

THROUGH SEPTEMBER 19
Constantin Brancusi:
The Essence of Things
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

THROUGH SEPTEMBER 20
Hands to Work, Hearts to
God: Saving the North
Family Shaker Site
World Monuments Fund Gallery
95 Madison Ave., 9th Fl.
www.wmf.org

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
Projects 81: Jean Shin
MoMA QNS
11 West 33rd St., Queens
www.moma.org

THROUGH OCTOBER 10
Solos: Future Shack
Cooper-Hewitt,
National Design Museum
Arthur Ross Terrace and Garden
2 East 91st St.
ndm.si.edu

THROUGH OCTOBER 31
Andy Goldsworthy on the Roof
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH JANUARY 9, 2005
Faster, Cheaper, Newer, More:
Revolutions of 1848
Cooper-Hewitt, National
Design Museum
2 East 91st St.
ndm.si.edu

THROUGH APRIL 18, 2005
Agnes Martin
...going forward into
unknown territory...
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

FILM & THEATER

JUNE 23 - 29
Premiere Brazil
Film Forum
209 West Houston St.
www.moma.org

THROUGH SEPTEMBER 4
Coney Island Saturday Night
Film Series
Coney Island Museum
1208 Surf Ave.
www.coneyisland.com

EVENTS

JUNE 22
Meet the Real Estate Industry
5:30 p.m.
La Maganette Ristorante
3rd Ave. and 50th St.
www.pwcusa.org

IDLNY Town Hall Meeting
6:00 p.m.
Knoll
76 9th Ave., 11th Fl.
www.idlly.org

JUNE 28
AIA Connecticut Chapter
Meeting
5:00 p.m.
Greens Farms Academy
39 Beachside Ave., Westport
www.aiact.org

JUNE 30
The Colonial Tavern:
An Architectural and Cultural
Perspective
4:00 p.m.
Webb-Dean-Stevens Museum
Main St., Wethersfield
www.aiact.org

SATURDAYS
JULY 3 - SEPTEMBER 4
Warm Up 2004
3:00 p.m.-9:00 p.m.
P.S. 1
22-25 Jackson Avenue,
Queens
www.ps1.org

FRIDAYS
JULY 9 - AUGUST 27
Design + DJs + Dancing
in the Garden
6:00 p.m.-9:00 p.m.
Cooper-Hewitt,
National Design Museum
2 East 91st St.
ndm.si.edu

BEYOND

JUNE 24 - SEPTEMBER 26
Massive Change: The Future
of Global Design Culture
Vancouver Art Gallery
750 Hornby St., Vancouver
www.vanartgallery.bc.ca

JUNE 25
Lucy Orta
Transgressing Fashion
6:00 p.m.
Victoria & Albert Museum
Cromwell Rd., London
www.vam.ac.uk

JUNE 27 - OCTOBER 18
Ronan and Erwan Bouroullec
Museum of Contemporary Art
250 South Grand Ave.,
Los Angeles
www.moca-la.org

THROUGH JUNE 27
MADA On Site: New
Architecture from China
Barcelona Centro Arquitectura
Calle Aragón 247, Barcelona
www.aedes-galerie.de

THROUGH JUNE 28
London Architecture Biennale
Clerkenwell, London
See website for venue
information:
www.londonbiennale.org.uk

THROUGH JULY 2
New City Architecture
Exhibition
Finsbury Ave. Sq., London
www.architecture.com

THROUGH JULY 3
Fantasy Architecture:
1500-2036
Northern Gallery of
Contemporary Art City
Library and Arts Centre
Fawcett St., Sunderland
www.architecture.com

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

Josep Lluís Mateo Architects,
Barcelona
Organic versus Inorganic
Aedes West
Else-Ury-Bogen 600, Berlin
www.aedes-galerie.de

THROUGH AUGUST 29
Yves Klein: Air Architecture
MAK Center for Art and
Architecture
835 North Kings Road,
West Hollywood
www.makcenter.org

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

THROUGH JANUARY 23
Liquid Stone: New
Architecture in Concrete
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org

PREVIEW



THE DREAMLAND ARTIST CLUB
Coney Island
June 12 to September 6

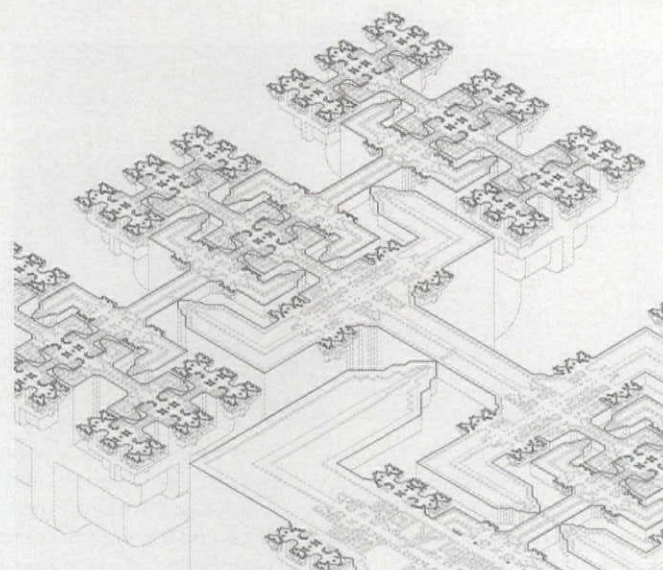
RUDOLF STINGEL
Plan B
Grand Central Terminal
15 Vanderbilt Ave.
July 1 to 29

The public art nonprofit Creative Time is overseeing ambitious facelifts on two New York landmarks this summer.

The Dreamland Artist Club, which opened June 12, consists of hand-painted signs and backdrops by more than 20 artists for the famous Coney Island theme park. Conceived by Steve Powers, the project salvages the remnants of the park's sign-painting tradition while freshening its public image. Spruced-up attractions include the Cyclone Rollercoaster as well as numerous stands along Jones Walk and the Bowery.

Meanwhile, on July 1, Italian artist Rudolf Stingel will install 27,000 square feet of pink and blue, floral-patterned wall-to-wall commercial carpet in Grand Central Terminal's Beaux Arts-style Vanderbilt Hall. The work, titled *Plan B*, is meant to comfort commuters while provoking them to ponder the design of public space, according to Stingel. Sponsored by Yves Saint Laurent, the exhibition will be presented by MTA Arts for Transit and Art Production Fund in addition to Creative Time. A twin installation of 7,500 square feet of carpeting will be on view at the Walker Art Center in Minneapolis from June 10 through August 7.

DEBORAH GROSSBERG



PLAYPEN: SELECTIONS SUMMER 2004
Drawing Center
35 Wooster Street
Through July 24

This summer's group show at the Drawing Center makes light of some serious science, playing on subjects like fractals, radio technology, and string theory in multimedia installations by 12 artists, most of whom are resident New Yorkers. The tech-savvy contributions include Brooklyn-based David Brody's large-scale wall drawings that portray recursive structures implying computer-generated growth (pictured above) and New York-based artist collaborative neuroTransmitter's "sound drawing" inspired by Nikola Tesla's wireless radio tower. Many artists in the show deal directly with space and architecture, including Alina Viola Grumiller, whose embroidered tents touch on issues of shelter and migration, and Alex Villar, whose performance videos reveal the choreography inherent in social spaces like ATMs, offices, and subway turnstiles. **DC**

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SEE WWW.ARCHPAPER.COM

JENCKS SPECULATES

The Garden of Cosmic Speculation
Charles Jencks (Frances Lincoln, 2003),
\$60.00

What do black holes, superstrings, and strange attractors have to do with architecture? Everything, claims historian, critic, and self-styled landscape designer Charles Jencks. Starting with his publication of *Architecture of the Jumping Universe* in 1995, Jencks has been making the case that contemporary science should be symbolically applied to buildings and landscape as a reflection of up-to-date understandings of the universe and of life. In his latest publication, *The Garden of Cosmic Speculation*, he asks, "What is a garden if not a miniaturization, and celebration, of the place we are in, the universe?" Jencks has also been (less convincingly) applying this theory to his own homes and gardens as well as a few others, mostly in the United Kingdom, where he lives. *The Garden of Cosmic Speculation* showcases his interpretive use of cosmology, theoretical physics, and chaotic dynamics in the design for a 30-acre garden at Portrack, his mother-in-law's estate in the Borders area of Scotland.



Jencks' Black Hole Terrace at Portrack

The garden takes the form of a vast expanse of undulating land peppered with scientifically inspired follies and mini theme gardens. A checkerboard terrace twists around a central vortex or singularity, ending in a tall twirling vortex sculpture representing the formation of the universe out of a black hole. Spiral-shaped earth mounds, inspired by DNA as well as Vladimir Tatlin's Monument to the Third International, rise above swirling swimming holes that echo the shapes of the Hénon Attractor, a chaotic orbit. (Jencks created a similar earth sculpture for the Scottish National Gallery of Modern Art, *Landform*, which cost £380,000 to build, though it recently won the 2004 Gulbenkian Prize, roping in

£100,000 for the museum.)

Cosmic Speculation, a coffee-table tome, provides clear explanations of the thinking behind the garden's designs as well as gorgeous color photographs detailing the project's transformations from season to season. Jencks began designing the garden in 1988 with his late wife, landscape architect Maggie Keswick, and both the garden and the book are dedicated to her memory. A certain sentimentality is woven into the garden's design as well as the book's narrative, personalizing the landscape and bridging the textual gap between theory and memoir.

Jencks' lengthy account of the project's history is punctuated with comments from his famous friends. Short interviews with

architect Daniel Libeskind and theoretical physicist Lee Smolin are accompanied by praise from James Watson, the co-discoverer of DNA. Jencks also consulted with such experts as Paul Davies (superstring theory), Steven and Hilary Rose (biology, sociology), and Sir Roger Penrose (algebraic geometry). Nonetheless, Jencks' interpretations of modern science are too literal. The Six Senses Garden includes giant steel statues of various body parts representing—you guessed it—the senses: a hand for touch, a pair of lips for taste, a nose for smell, an ear for hearing, an eye for sight, and, perplexingly, a woman contemplating a brain for intuition. Libeskind smartly shied away from commenting on Jencks' superficial approach, warning against "being facile in making comparisons to scientific thought."

More troublingly, some of Jencks' metaphors miss or mangle key elements of the metaphors on which they're based. The Fractal Terrace, for example, is a checked grid with tiles that deform as they move to one edge, but the deformation is more fractured than fractal. The main difference is that a fractal must be self-similar, repeating its form on many scales, whereas Jencks' terrace just breaks up the strict grid in a relatively unstructured pattern.

As Jencks admits, "The garden as a microcosm of the universe is quite a familiar idea." His argument for updating this age-old strategy is compelling, but his architectural applications seem contrived. The book ends up reading like a fluffy, if intriguing, exercise in self-promotion.

DEBORAH GROSSBERG IS AN ASSISTANT EDITOR AT AN.

Revisioning Postmodernism

half modern, half something else:
(Charles Jencks, *The Language of Post-Modern Architecture*,
first, second, third, fourth, fifth, sixth, and seventh editions)
Martin Beck
(Florian Pumhösl, 2003), \$12.00

In *The Language of Post-Modern Architecture* Charles Jencks famously asserts the death of modern architecture with the dynamism of the Pruitt-Igoe housing projects in St. Louis in 1972. Published in 1977, Jencks' book is credited for delineating the post-modernism debate in architecture.

It has been immensely popular in part because of Jencks' ability to synthesize the many terms, concepts, and theories that defined cultural criticism at the time. It remains in print today, after seven editions.

Artist Martin Beck noticed that Jencks has continually shifted the

terms and terrain of his postmodern argument over the course of these editions and the evolution of the movement. The slim publication *half modern, half something else* documents these shifts. Jencks first theorizes "the language of postmodern architecture" in editions one and two (published with a few months of each other). He then promotes the style in edition three, when the book blossoms as a publishing and architectural phenomena. By editions four and five, postmodernism peaks on an international stage and Jencks begins to historicize and synthesize its major elements. His polemic disintegrates by edition six, when the publisher turns *The Language of Post-Modern Architecture* into a coffee-table book and it's clear that the end of post-modernism as a compelling movement is near. In the last edition, number seven, Jencks changes the title of the book to *The New Paradigm*

in *Architecture* and attempts to update his argument, emphasizing new technology as a force in driving architectural movements, which only results in his argument becoming blurred.

Beck follows Jencks' lead and divides *half modern* into three sections. The first section simply reproduces the cover and title page of each edition, allowing Jencks' work to speak for itself. The second section presents photographs taken by six commissioned photographers (architecture, fashion, product). The final section is an interview with Jencks, in which Beck tries to get Jencks to discuss how his views on complexity and technology changed through the editions. Beck believes and tries to get Jencks to admit that his argument became increasingly technology-driven, akin to the approach of his mentor Reyner Banham, but unlike the Banham,

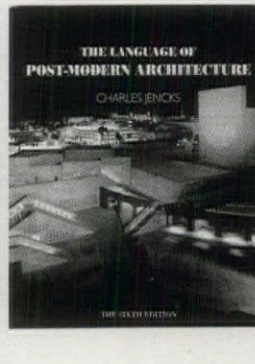
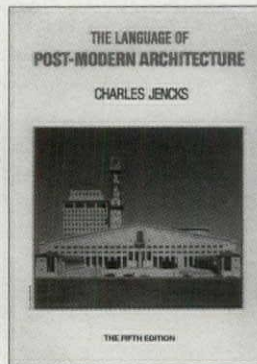
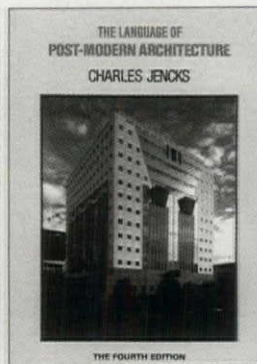
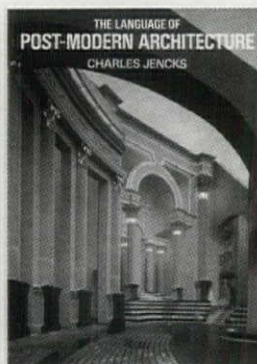
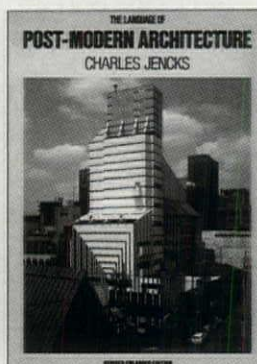
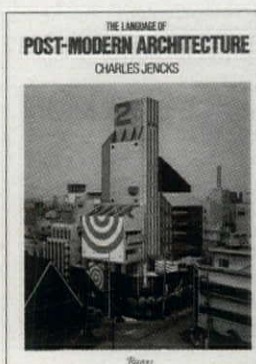
Jencks lost the edge that posited postmodernism as a project of democratic emancipation as its use of technology was primarily about the generation of new forms.

Beck's interest in Jencks and his various editions of the same book came to him, in fact, as he was researching Banham's 1984 *Scenes in America Deserta*. Beck claims that Banham did not want to take part in the postmodern movement—a movement he despised—and retreated to the America desert to avoid commenting on the work of his former student.

This book takes on a big subject in a clever way and shows how postmodernism's transformations—and those of how it was read—led the movement from its hopeful beginning to its current irrelevance.

WILLIAM MENKING IS AN EDITOR AT AN.

Jencks' book changed with every edition (chronologically arranged, from left to right)



The practice of architecture has been transformed by digital technology, primarily in its adoption of CAD software running on PC workstations. This technology has altered the way designs are presented to both clients and the public. Presentation renderings are, more often than not, output from a 3D graphics package, sometimes directly from a CAD application, other times through a stand-alone rendering program or comprehensive modeling and animation package. The use of digital visualization tools is only growing, especially for large-scale projects that have a significant public presence and also for smaller-scale work, especially interior design. The reason? Projects at extremely large or small scales have always been difficult for a physical model to convey.

We only experience the spatial nature of the world by moving through it—without movement over time, everything we see might as well be projected on a wall, as in Plato's cave. Observe the way people move around a physical model, or the way a CAD user will repeatedly rotate a model to understand it spatially. They are viewing a static construct in the only way that can unambiguously reveal its three-dimensional form. Only animation, as part of filmmaking in general, accommodates the dynamic, temporal-spatial nature of our mental construct of the world. Current technology enables an animation to be arbitrarily close to photographically realistic, to depict unbuilt forms with uncanny detail and precision, and to show those forms in their proper context.

So why are most architectural animations boring, unenlightening, and ugly? Because they are being made by architects, not filmmakers.

Typical architectural animations consist of walk-through, fly-throughs, fly-arounds, and drive-bys, all from a single point of view, usually in one continuous shot. They may have a sound track of some generic electronic music, and possibly some rudimentary title cards. The 3D computer model itself may be nearly schematic in its simplicity or obsessively detailed. The materiality, lighting, and rendering may be anywhere from the software's generic default settings to stunningly photorealistic. But almost with-

out exception, no matter how well crafted, these leave the viewer cold, unengaged, and unenlightened.

What's missing? Nothing important—just story, design, character, direction, editing, sound, graphics, and postproduction. In other words, the things that make watching a film not just bearable but enjoyable, memorable, and sometimes emotionally or intellectually stirring. Lacking these qualities, an animation of even the most engaging, dramatic, structured, lyrical, or exciting architecture will seem dry, flat, disorganized, and boring. Architecture and its audience have a common language developed over thousands of years, possessing grammar, syntax, and symbolism. The language of film and animation has had only a century or so to develop, but it is no less rich or well defined than that of architecture, and perhaps better understood. Most people watch films and television, and most would say that they get a good idea of what their experience of a place or event would be, even if they only see it on a screen—in a professional presentation. The same audience would be bored, disengaged, and possibly confused by a dry collection of images presented in an arbitrary sequence. Imagine the differing responses to a good documentary on New York's skyscrapers compared to someone's vacation snapshots of the very same buildings.

Any good architect will recognize that merely knowing how to use visualization tools is not enough. Without skill, experience, talent, and passion, no amount of technical expertise will result in anything anyone would wish to look at, let alone live in.

Instead of having the youngest, least experienced intern produce the visualizations, perhaps more architects should follow the example set by the United Architects team in the WTC competition, which brought professional graphic designers and filmmakers in the process. At the very least, it suggested that architects intending to produce animated visualizations should learn and employ the techniques that utilize the technology more fully.

ED MANNING IS A VISUALIZATION DESIGNER AND TECHNOLOGY CONSULTANT.

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Why are most architectural animations boring, unenlightening, and ugly? Because they are being made by architects, not filmmakers.

A full-page photograph of two soccer players in action on a green field. The player on the left wears a white and black striped jersey and black shorts, while the player on the right wears a blue jersey and black shorts. They are both reaching for a soccer ball on the ground. The background is a blurred crowd in a stadium.

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