

THE ARCHITECTS NEWSPAPER

13—7.27.2004

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

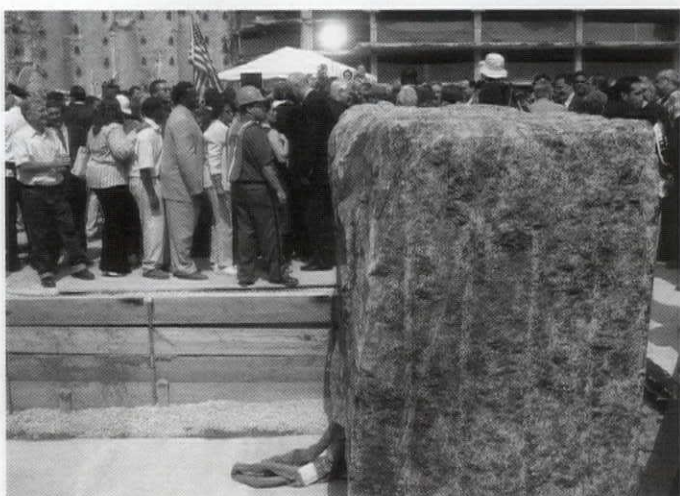
\$3.95

CORNERSTONE LAID, CONSTRUCTION BEGINS

Freedom Tower Breaks Ground

Skeptics held their breath and politicians considered their futures as the 20-ton cornerstone for Larry Silverstein's Freedom Tower was lowered onto its temporary wooden platform, 10 feet above its final resting place. The granite stone was inscribed with the words "To honor and remember those who lost their lives on September 11" and as a tribute to the enduring spirit of freedom."

The phrase "enduring spirit of freedom" was engraved in all-caps, twice the size of the commemorative words, in a physical marker of the political game the World Trade Center reconstruction has become. Under Sunday's cover of night, when all the officials and photographers were long gone, the stone was lowered from its plinth to its underground resting place, where it



ALEX FRANGOS

will become invisible as construction continues. It will not hold any structural weight.

Despite lingering doubts as to

the progress of the building's design, the groundbreaking did carry more than symbolic weight:

Construction **continued on page 2**

ARCHITECTURE-CENTRIC PUBLIC HIGH SCHOOLS SPRING UP ACROSS NYC

NEVER TOO EARLY



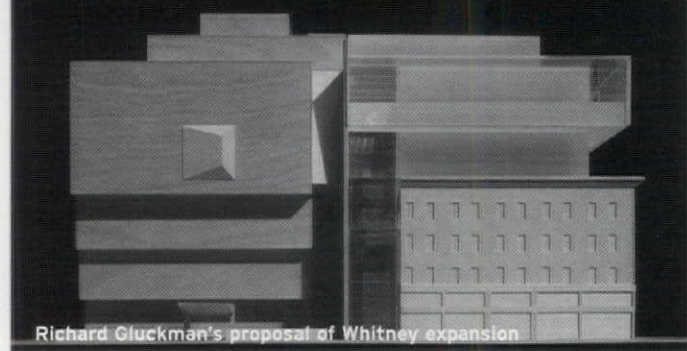
High School for Architecture and Urban Planning in Queens by Arquitectonica

COURTESY ARQUITECTONICA

New York teenagers will have increased opportunities to study architecture in the near future as the city completes its plan to create five new public high schools devoted to the field over the next two years. Four schools—the Williamsburg High School for Architecture and Design, the Urban Assembly School of Design and Construction in Manhattan on West 50th Street, and the East and West Bronx Academies for the Future—will begin classes this fall, and another, the High School for Architecture and Urban Planning in Ozone Park, Queens, will open its doors in 2006. The five new design-themed magnet schools follow on the heels of two others—the Academy of Urban Planning in Bushwick and Pablo Neruda Academy for Architecture and World Studies in the Bronx, which opened last fall.

All but one of the seven **continued on page 6**

WHITNEY LEADS ARCHITECTS ON, THEN DUMPS THEM



Richard Gluckman's proposal of Whitney expansion

JOCK POTTLE © ESTO

THE BIG TEASE

The twists and turns in the Whitney Museum of American Art's seemingly endless search for an architect is a practitioner's worst nightmare. In "On

Again?" (Issue 10_6.8.2004), David D'arcy reported that the museum jettisoned its original and amended shortlists to extend the job to Renzo Piano last month.

Richard Gluckman, one of the six architects involved in the Whitney's first interview process in 2001 that led to Rem Koolhaas' selection, has spoken out about what he considers the confused manner in which the Whitney conducted its search. (Others on the first list were Norman Foster, Jean Nouvel, Peter Eisenman, and Steven Holl.)

According to

Gluckman, who completed an extensive renovation of the Whitney in 1998, the museum asked him to submit a detailed design in 2003 when it became apparent that Koolhaas' \$400 million project was far more than it wanted to pay.

Gluckman was asked to design a more realistically priced alternative that met several criteria. The museum wanted the addition to maximize gallery space while respecting the height of the Marcel Breuer-designed building and preserving the facades of the adjacent

continued on page 4

CONTENTS

03 REVIVING JOHNSON RELIC

05 FOUR VISIONS FOR THE HIGH LINE

08 HOW THE FAR WEST SIDE WILL BE WON

14 PERRIAND'S PLACE

03 EAVESDROP

04 CURBSIDE

15 CLASSIFIEDS

ANNE PAPAGEORGE LEAVES DDC FOR LMDC

WTC MEMORIAL MOVES FORWARD

The Lower Manhattan Redevelopment Agency recently named Anne Papageorge as the design director for the World Trade Center Memorial, *Reflecting Absence*. Equipped with a landscape architecture degree from CUNY College of Environmental Sciences and Forestry, as well as a business degree from Baruch College, Papageorge most recently served as deputy commissioner in the city's Department of Design and Construction (DDC). She has held a number of posts at the DDC over 18 years, including acting commissioner, and has overseen the department's annual \$1 billion budget. In addition to developing sustainable guidelines for city buildings, her notable projects include the Queens Museum and City Lights competitions.

"I think it's a great opportunity to work on a large-scale urban project which will have a lasting impact on Lower Manhattan," said Papageorge. "I'm very excited." **ANDREW YANG**

LONDON ARCHITECT WITHDRAWS FROM CONTROVERSIAL TRIBECA TOWER

Foster Bows Out

Foster and Partners has announced that it has resigned from the team designing proposals for the 35-story Resnick Tower in New York (see "Foster Builds in Tribeca—or Not," Issue 10_6.8.2004). The project team claims it has reached an amicable agreement with developer Scott Resnick over the future of the scheme, a controversial residential development on a city-owned lot **continued on page 2**



PUBLISHER

Diana Darling

EDITORS

Cathy Lang Ho
William Menking

ART DIRECTOR

Martin Perrin

ASSISTANT EDITORS

Deborah Grossberg
James Way

ADVERTISING SALES

Jonathan Chaffin

EDITORIAL INTERN

Paula Lehman

MARKETING INTERN

Lori Macdonald

TECHNICAL CONSULTANT

Keith James

MEDIA CONSULTANT

Paul Beatty

CONTRIBUTORS

PHILIPPE BARRIERE / ARIC CHEN /
MURRAY FRASER / RICHARD INGERSOLL /
JOE KERR / LIANE LEFAIVRE / JAMES PETO /
LUIGI PRESTINENZA PUGLISI / KESTER RATTENBURY /
D. GRAHAME SHANE / PETER SLATIN /
GWEN WRIGHT / ANDREW YANG / PETER ZELLNER

EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / RAUL A. BARRENECHE /
M. CHRISTINE BOYER / PETER COOK /
WHITNEY COX / ODILE DECQ / TOM HANRAHAN /
SARAH HERDA / CRAIG KONYK / JAYNE MERKEL /
LISA NAFTOLIN / SIGNE NIELSEN /
JOAN OCKMAN / HANS ULRICH OBRIST /
KYONG PARK / ANNE RIESELBACH /
TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN

GENERAL INFORMATION: INFO@ARCHPAPER.COM

EDITORIAL: EDITOR@ARCHPAPER.COM

DIARY: DIARY@ARCHPAPER.COM

ADVERTISING: SALES@ARCHPAPER.COM

SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM

PLEASE NOTIFY US IF YOU ARE RECEIVING
DUPLICATE COPIES.THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT
NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF
THE ARCHITECT'S NEWSPAPER.

VOLUME 02 ISSUE 13, JULY 27, 2004

THE ARCHITECT'S NEWSPAPER IS PUBLISHED 20 TIMES A YEAR, BY
THE ARCHITECT'S NEWSPAPER, LLC, P.O. BOX 937, NEW YORK, NY 10013.
PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER:
SEND ADDRESS CHANGES TO: THE ARCHITECT'S NEWSPAPER, CIRCULATION
DEPARTMENT, P.O. BOX 937, NEW YORK, NY 10013. FOR SUBSCRIBER
SERVICE: CALL 212-966-0630, FAX 212-966-0633, \$3.95 A COPY,
\$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL
\$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2003 BY THE
ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

EDITORS

The New York Times' recent announcement that Nicolai Ouroussof would assume Herbert Muschamp's post as architecture critic is quintessential good news/bad news. No one seems sorry to see Muschamp leave the job, even within the paper. As Clay Risen (who also contributes to *The Architect's Newspaper*) wrote in his sharp, obituary-like front-page story in the July 19 edition of *The New York Observer*, Muschamp's transition is "a relief to a new crop of editors unwilling to defend, as their predecessors did, the critic's iconoclasm and obscurantism." For readers, his writing wavered between incisive and incomprehensible, socially minded and narcissistic. In any case, the roller-coaster ride seemed interminable.

The bad news is, as Peter Slatin laments in *Curbside* (page 4), that the *NYT* conducted a narrow search to fill this important post. The *NYT* remains the most influential newspaper in the country, and its power to shape the priorities of the profession—and the perception of architecture among a broad audience—is unrivaled. It's a shame that more of the talented journalists and critics who have been writing consistently and conscientiously about architecture in New York and beyond weren't given a shake.

But more importantly, the appointment of a new critic doesn't fix the larger problems of the *NYT's* treatment of architecture. First, Muschamp clearly suffered from poor editing. Will his successor be similarly left to his own devices? Second, the paper's scattershot reporting on the field must be blamed for our heightened expectations of Muschamp's columns. The "newspaper of record" does cover architecture routinely (especially so since 9/11) but it has never had a dedicated architecture beat. And when stories do appear, they tend to be sifted through a trend filter. This is perhaps a legacy of Muschamp, whose analysis of architecture brought it ever-closer to fashion and further from dull but crucial matters such as financing, land use, ecology, community-building, zoning, and so on.

The *NYT* is rumored to be interviewing candidates for a staff architectural writer, which is great news. But what will these changes at the *NYT* mean? Will we see more coverage of architecture as a complex nexus of countless, complicated spheres, from real estate to politics to technology and more? Fingers crossed.

One last word: We are taking the rest of the summer off, to refresh and prepare for a busy fall. Look to our fall issues to bring you news about Architecture Week, DOCOMOMO's conference, the reopening of MoMA, not to mention the countless new architecture lecture series, exhibitions, and books.

See you in September! **WILLIAM MENKING AND CATHY LANG HO**

FREEDOM TOWER BREAKS GROUND

continued from front page of the tower's foundation began on the Tuesday following the ceremony.

The atmosphere was one of frantic relief. Governor George E. Pataki had set what Quentin Brathwaite, deputy director of planning of the Port Authority of New York and New Jersey, termed an "extremely aggressive schedule," beginning with Pataki's pressure on the starkly different Childs and Libeskind camps to come up with a design for the tower by December. In response to rumblings of a politically significant overlap between the groundbreaking and the Republican Convention (August 30 to September 3), Pataki completed the numerical symbolism of the site by choosing July 4, Independence Day, continuing the White House's motif of tenuous connections between September 11, freedom, and, as he said at the ceremony, "attacks on our way of life."

During the pomp-filled cornerstone-laying ceremony, business around the site carried on as usual: the PATH trains periodically interrupted the incongruous, prearranged bagpipe music as they roared through the temporary station while commercial airplanes flew disturbingly low, a reminder of the Towers' loss. But there were signs of the day's significance outside the tightly controlled site, where only media, family members, and an assorted panoply of invited guests made up the surprisingly meager crowd allowed to witness the ceremony. A group of protestors from the Westerboro Baptist Church of Topeka, Kansas, held up horrific signs ("Thank God for 9/11") while bomb-sniffing dogs checked every entrant's bag. This writer observed one arrest.

The political spectacle within the site was a culmination of the subtle takeover of power that began with the selection of Libeskind's masterplan. The dais was divided into two sections. On the left stood the public players, such as newly press-happy Michael Arad—later seen schmoozing like a pro, with baby Nathaniel on his arm—and the grimly smiling Libeskind, whose control of the site has been steadily eroded. On the right stood the power-holders of the moment—Skidmore, Owings & Merrill architect David Childs and developer Larry Silverstein. The division did not go unnoticed. According to gossip, the event's publicists had attempted a last-minute switch, to seat Childs and Libeskind next to one another to avoid further rumors of their rocky relationship. Though the event was geared at assuaging doubts about the construction of the Freedom Tower, skepticism persists. Silverstein is running out of money, and the building is as yet untenanted. What the cornerstone will ultimately sit under is anyone's guess. **EVA HAGBERG**

Spread the news.

If you agree that a timely, reliable newspaper is just what the local profession needs, here's what you can do to help us:

- Please ensure that every RA you know (friends, colleagues, relatives) has signed on to receive the paper (www.archpaper.com). As you know, we send the newspaper free of charge to Registered Architects in the New York tri-state region.
- For non-registered architects, other design professionals, and designers outside the NY tri-state region, we encourage firms to take out institutional subscriptions that can be shared among all employees.
- Give us your feedback. Share your stories with us. Rant. Rave. Don't be shy.

FOSTER BOWS OUT continued from front page three blocks north of the Ground Zero site.

The firm decided to resign after the project became increasingly embroiled in discussions with local authorities and community members. Community Board 1 rejected the initial design in April, and asked that the 353-foot-tall tower be reduced in height by a third.

It is understood that Foster has agreed that elements of its designs can be used if the project's development continues with another practice. "We have decided to go our separate ways," said a spokesperson from Foster and Partners. "But I can assure you that it is a completely amicable split."

ED DORRELL

SUBSCRIBE@ARCHPAPER.COM

COOPER-HEWITT EXORCIZES MAILER DAEMONS

The Cooper-Hewitt has had its difficulties in the past few years, but we had no idea how serious its e-mail problem was. And we're not talking about viruses or spam. It seems a bout of "emailitis" recently prompted the design museum's administrators to schedule a somewhat infantilizing employee workshop on e-mail "do's and don'ts." With an excruciatingly thorough, 13-slide PowerPoint presentation obtained by EavesDrop, staffers were instructed on such matters as how to use the Reply-All function ("judiciously") and the proper length of a subject line ("2-3 words"). Reminded that "E-mail is NOT an outlet for emotion," they were also told to "Avoid unnecessary replies" such as "Thank you" and "You're welcome." And in case you're wondering, before sending any messages, one should ask oneself: "Does it make sense?" "Some of this is obvious," acknowledges the museum's rep, **Jennifer Northrup**, who put the presentation together. "But a lot of staff said they appreciated it and saw the need." The presentation was subsequently e-mailed to workshop attendees (and then to us...oops!), with a note admonishing them to "review it again and implement changes to [their] email habits." It also announced yet "another meeting in September to evaluate our collective emailitis." There was no update on proposed potty training classes.

SCI-ARC'S UNHAPPY LOT

There's perhaps nothing worse than depriving Angelenos of their parking spaces. Especially when a big bad developer is to blame, and the victims are a bunch of architecture students who don't seem to like what said developer wants to build. Indeed, things are getting ugly between the Southern California Institute of Architecture (SCI-Arc) and developers **Richard Meruelo** and **Daniel Villanueva**. As first reported two weeks ago in the *Los Angeles Downtown News*, Meruelo and Villanueva plan to build two residential highrises on a 15-acre parking lot adjacent to the school, currently used by SCI-Arc students and staff. They're also reportedly trying to buy the land on which the school itself sits (which it currently leases). Needless to say, SCI-Arc doesn't like either proposal—one faculty member we contacted disparagingly describes the towers as "Miami-style"—and filed suit to block the latter. The developers' response? In a classic tit-for-tat, they erected a fence around the parking lot, which locals have since dubbed the "Berlin Wall." "They built it right against the building," the outraged instructor says, "so we not only lost our parking, but we couldn't even exit the building on that side." We're told the fence has since been moved a few feet, but the battle rages on.

MOVE OVER, KARIM

We hear **Hani Rashid** and **Lise Anne Couture** of **Asymptote**, who are also designing the main installation at this fall's Venice Biennale, are working on a top-secret project for Alessi. Rashid confirms that a collaboration with the celebrated design manufacturer is currently in its prototyping phase. However, he would only say that it will be "an extension of what Alessi is known for" that also ventures into new territory, just as the kitchenware- and tabletop-maker has done with recent forays into bath fixtures and small appliances. When asked whether the commission has sparked any sibling rivalry with his ubiquitous brother, **Karim**, Rashid chuckled, "No, he's a very busy guy and has lots of other clients."

LET SLIP: ACHEN@ARCHPAPER.COM

BREAK DOWN

IN 2003, \$34.6 BILLION WAS SPENT ON NEW CONSTRUCTION IN THE STATE OF NEW YORK. RESIDENTIAL BUILDING CLAIMED THE BIGGEST SHARE OF INVESTMENT—31.5 PERCENT, OR \$10.9 BILLION. CONSTRUCTION DOLLARS GOING TO EDUCATIONAL FACILITIES CAME IN SECOND AT \$5.6 BILLION, EXCEEDING COMMERCIAL DEVELOPMENT'S \$4.2 BILLION. HERE ARE THE TOP TEN SPENDERS:

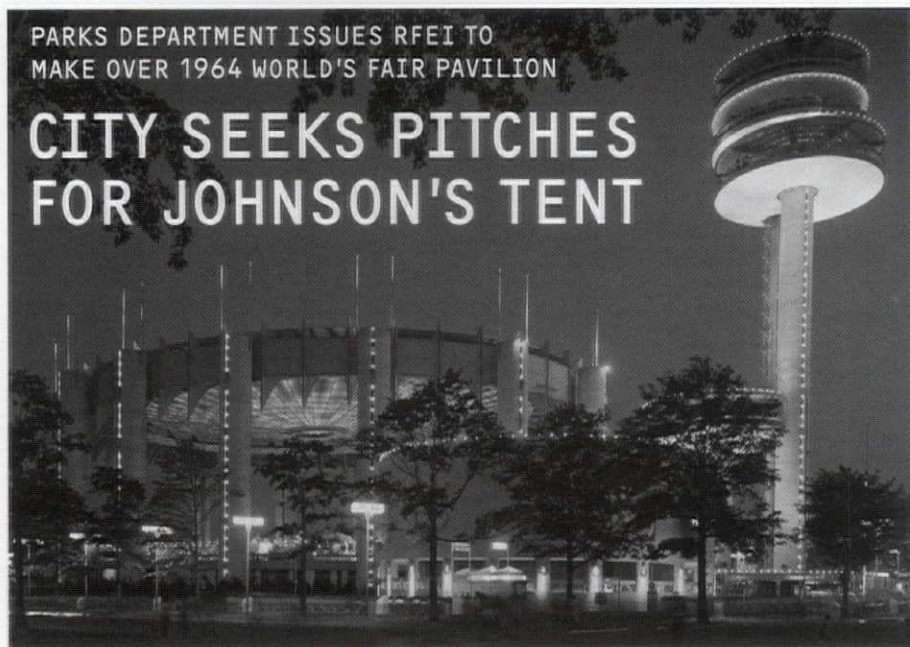
Construction Type	Percent of total construction	Dollars spent
1 Residential	31.5	\$10.9 billion
2 Educational	16.3	\$5.6 billion
3 Commercial	12.2	\$4.2 billion
4 Highways & Streets	8.7	\$3 billion
5 Governmental	7.3	\$2.5 billion
6 Power	6.8	\$2.4 billion
7 Medical	4.7	\$1.6 billion
8 Miscellaneous Public	2.9	\$991,600
9 Communications	2.8	\$990,300
10 Manufacturing	1.7	\$601,700
Other*	4.9	\$1.7 billion
Total	100	\$34.6 billion

* Includes categories that account for less than 1.5% of total construction: Religious, Amusement, Conservation, Military, Sewers, Water Supply, and Transportation.

SOURCE: GLOBAL INSIGHT INC.

PARKS DEPARTMENT ISSUES RFEI TO MAKE OVER 1964 WORLD'S FAIR PAVILION

CITY SEEKS PITCHES FOR JOHNSON'S TENT



EZRA STOLLER © ESTO

The New York City Parks Department has issued a Request for Expressions of Interest (RFEI) from architects for a project to stabilize, renovate, and adaptively reuse the New York State pavilion designed by Philip Johnson for the 1964 World's Fair in Flushing Meadow Corona Park, known as the Tent of Tomorrow. The oval structure appended by three slim towers topped with observation decks was most recently made famous by the movie *Men in Black* but has

deteriorated since its last incarnation as a roller rink in the mid-1970s. "The site has a great deal of history and potential and we'd love to keep it alive," said Parks spokesman **Ashe Reardon**. "We want to get as many brains behind this as we can."

Part of what prompted Parks to open up an RFEI was the receipt of a number of proposals for the site over the past few years. One plan, by **Frank Campione** of **CREATE Architecture Planning &**

Design, suggested transforming the structure into a glass-enclosed air and space museum. According to **Reardon**, another reason why the request is happening now is that a recent engineering study commissioned by Parks found that an adaptive reuse of the structure could prove as economically feasible as demolition. The budget for the project has not been set.

Expressions of interest are due August 11.

DEBORAH GROSSBERG



Department of
Design & Construction

City of New York

Michael R. Bloomberg
Mayor

David J. Burney, AIA
Commissioner

New York City's Department of Design & Construction is implementing several initiatives as part of a program to pursue excellence in design and construction, and will present them to the community at this event.

They include:

- Quality-based selection
- Two-stage submission procedures
- Peer participation on juries
- Increased use of smaller firms
- Open RFPs
- Optimized project assignment
- Negotiated fees

OPEN HOUSE

Design & Construction
Excellence Initiatives

Center for Architecture
536 LaGuardia Place
New York, NY

The Department of Design & Construction delivers roughly \$1 billion-worth of work in New York City every year. Designing for DDC gives you a direct impact on the city in which you live.

3:00 — 6:30 pm
Tuesday August 3, 2004

for RFP information visit:
www.nyc.gov/buildnyc

So why is Daniel Libeskind suing Larry Silverstein?

It's about money, of course, and you can read all about it in *The New York Times*. But while that tug of war may get its due from the very gray lady, the newspaper appears to be moving away from exploring the intersecting circles that foreshadowed this turn of events long ago.

While Bronx cheers have greeted both the announced departure of Herbert Muschamp from his dizzying perch atop the world of architecture criticism at *The New York Times*, and word of the imminent arrival in his place of the unloved-in-L.A. Nicolai Ouroussoff, now with *The Los Angeles Times*, there have also been unhappy sounds about recent changes in the section covering the Dark Side of Architecture: real estate.

It's not that there isn't enough coverage. After all, the Sunday Real Estate section has expanded greatly. But the expansion is entirely given over to residential features, leaving the paper's coverage of the commercial real estate world at a virtual standstill. While columns like "The Hunt" and "Big Deal" have been added to the section's stalwarts, "Habitats," "Your Home," and "If You're Thinking of Living In..." the commercial beat, now ingeniously called "Square Feet," rotates weekly between retail and office-market coverage. In addition, a residential development column that appeared weekly on Fridays has been dropped altogether, despite the sharp increase in multifamily construction throughout the city and region.

Commercial real estate coverage has not vanished. There is still ongoing reporting on Ground Zero's real estate drama, as well as the sharp reporting of Charles V. Bagli and David W. Dunlap's wonderful "Blocks" column. And on Wednesdays, Business Day offers a column on the national commercial real estate scene—a column that makes self-obsessed, parochial New York real

estate folks grumble, but is nonetheless well done and typically more worth reading than the commercial coverage has been on Sundays.

It feels like a double-whammy for anyone serious about architecture and/or real estate. As far as the former goes, the NYT has blithely listened to its brilliant but power-puffed critic in choosing his successor, setting the stage for a Muschampian dynasty. Ouroussoff is qualified—he can meet a deadline and he knows the parlance of the realm. But wouldn't it have been more rewarding to mount a full-scale search for someone to fill this important post, extending its reach beyond the usual suspects? And as for the world of commercial real estate, it does appear that the newspaper of record is happy to cede this territory—coverage of the billions of dollars worth of bricks, mortar, and debt traded in the city and region each year—to the newspaper of discord, the *New York Post*. At the same time, the NYT is flashing a huge, sheltering smile for the brokers and agents who sell and lease apartments, condos, and homes, as well as for the designers and decorators who make them cozy and camera-ready.

Meanwhile, commercial real estate has grown in reputation, size, and speed, becoming an important part of the national and international capital and debt markets. More and more young men and women are seeking advanced degrees—of which more are being offered—in real estate from institutions such as NYU, Columbia, Baruch, and Fordham because they recognize its importance in the future of the city and the region.

In short, *The New York Times* is passing on a dual opportunity, which is also a responsibility—to expand the architectural debate, zoom in on the real estate discussion, and illuminate the too-often unhappy connection between the two.

PETER SLATIN IS THE FOUNDER AND EDITOR OF WWW.THESLATINREPORT.COM.

THE BIG TEASE

continued from front page
Madison Avenue brownstones, which would be claimed in the expansion. The new design should also maintain the existing retail space while incorporating a proper theater.

Gluckman developed a detailed proposal addressing these requirements, adding about 65,000 square feet of space. Whitney officials promised him inclusion in a group of up to ten architects, from which two or three would be invited to participate in design charrettes

before the museum would make its final selection. This was the last word he heard on the subject until the press announced that Piano was given the job.

The second shortlist was never made fully public, though it was rumored to include David Chipperfield, Herzog & de Meuron, Tod Williams Billie Tsien, and Smith-Miller + Hawkinson.

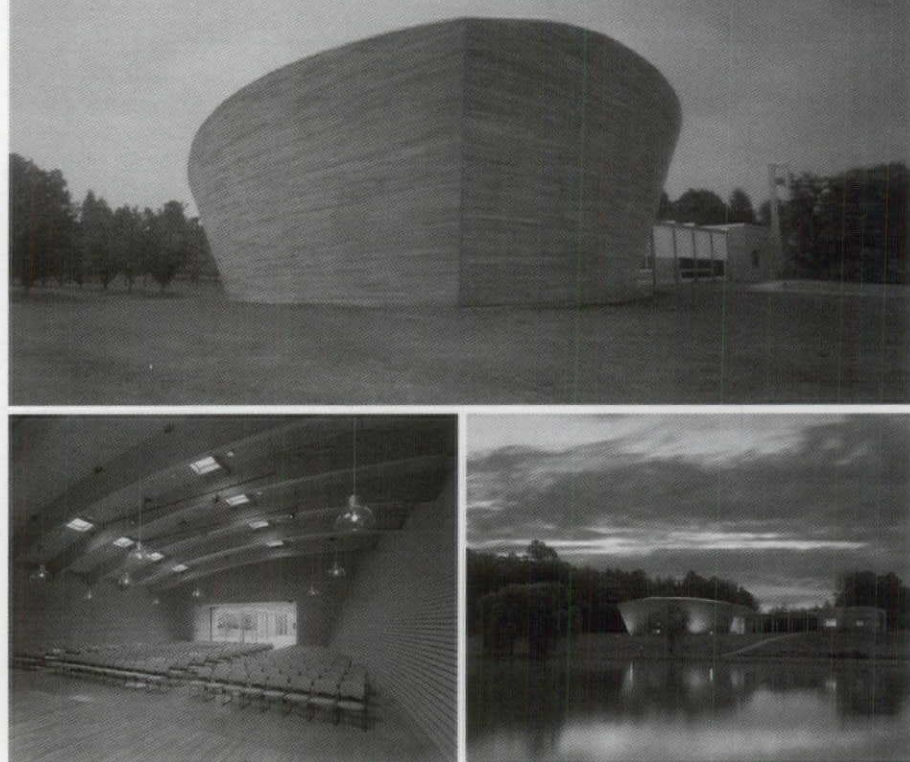
"Losing to Renzo is nothing to be ashamed of," Gluckman declared, but he is nevertheless unhappy with how he was treated by the museum. He believes Piano

was hired not necessarily because he could do the best job but because he is an easier sell to funders. Though Gluckman was paid for his work, that is understandably upset that he was bypassed without having had the opportunity to present his designs to the museum or its board of directors.

But remember, the Whitney previously commissioned Michael Graves and Koolhaas to develop designs, only to drop them. Will Piano see the project through? Stay tuned.

WILLIAM MENKING

MAYA LIN COMPLETES SECOND PROJECT FOR CHILDREN'S DEFENSE FUND



TWO-TIMER

With memorials, earthworks, and sculptures far outnumbering her architectural designs, Maya Lin's second major commission from the Children's Defense Fund (CDF) Haley Farm Freedom School—and one of her few buildings—was dedicated last week. The 6,100-square-foot Riggio-Lynch Chapel shares its 157-acre rural Clinton, Tennessee site (the former estate of Pulitzer Prize-winning author Alex Haley) with her design of the Langston Hughes Library, completed in 1999. The CDF, founded in 1973 by Marian Wright Edelman, is devoted to children's care and education.

The project is actually two buildings and an exterior court, set on the banks of a pond. The larger, more poetic of the two buildings is a 3,400-square-foot chapel—a timber construction with smooth curves that meet in a monumental prow shape thrusting into the bucolic landscape. Inside, the chapel's exposed wood beams and walls and concrete floors keep the space spare and serene.

The second, smaller 1,100-square-foot structure is a strongly contrasting stolid block of bare concrete masonry units. Housing a bell pole, meeting rooms, and service functions, it provides a utilitarian counterpoint to its organic twin. A 1,600-square-foot covered walkway with a straightforward wood-and-steel-framed trellis links the two buildings and extends the functions of both buildings outdoors.

Bialosky + Partners of New York, the architect of record, previously worked with Lin on the 1990 Rosa Esman Gallery in Manhattan and the Weber Residence in Williamstown, Massachusetts. Edwina von Gal of East Hampton, New York, was the landscape designer.

The chapel joins some of Lin's other major projects—including the Vietnam Veteran's Memorial in Washington D.C. (1982), the Civil Rights Memorial in Montgomery, Alabama (1989), and the Women's Table in New Haven, Connecticut (1993)—in addressing social and political issues of our generation, such as civil, women's, and children's rights.

The non-denominational chapel is named after benefactor Leonard Riggio, founder and chair of Barnes & Noble, and William Lynch, former deputy mayor of New York City. Both are members of CDF's board. In honor of the dedication, the Knoxville Museum of Art will present Maya Lin's *Designs for East Tennessee* through September 19. **JAMES WAY**

FOUR FINALISTS UNVEIL DESIGNS FOR THE HIGH LINE

HIGH TIME

Field Operations and Diller Scofidio + Renfro propose program spaces such as an open-air cinema.

After a 2003 ideas competition eliciting 720 entries, a \$15.75 million commitment from City Council, City Planning rezoning plans, and an RFQ in March that elicited 52 responses, the steering committee of the Friends of the High Line (FHL), chaired by City Planning Commissioner Amanda Burden, has presented the master plans of the four finalist teams. Each team tackled the idea of how to transform an urban industrial artifact into a contemporary public amenity.

The Field Operations and TerraGRAM groups presented landscape-intensive plans sensitive to sustainability. TerraGRAM, a working name for the collaborative team including Michael Van Valkenburgh Associates, D.I.R.T. Studio, Beyer Blinder

Belle, Architecture Research Office, James Turrel, among others, exhibited the least abstract and most pragmatic plan, proposing a complete process for ecological renewal.

Field Operations, working with Mathews-Nielsen, Piet Oudolf, Olafur Eliasson, Diller, Scofidio + Renfro, and Buro Happold, created an urban ecology of water, marsh, and land that weaves through the city. The team hopes to excise portions of the High Line and insert glass-bottomed pools along the structure to provide a connection between the new intervention above and the frantic streets below.

Steven Holl Architects and Hargreaves Associates plan a more straightforward park and recreational facility. Working with Guy

Nordensen Associates, the team also plans to remove pieces of the High Line to allow light and access to the street below. Holl plans for public artworks and hopes to integrate the project with buildings along the 1.5-mile route.

Zaha Hadid, whose team includes Balmori Associates, Skidmore, Owings & Merrill, Creative Time, The Kitchen, and the Public Art Fund, presented a more formally expressive plan. The team warps the surface of the High

Line to create programmable spaces, and also plans an entirely new building that would provide access to the High Line and house educational and cultural activities.

The proposals will contribute to the selection of a team, not a commitment to a design or plan. The FHL and city hope the plans will also help to engage the community. The developed master plans will be on view at the Center for Architecture through August 14. **JW**

U.S. PHILANTHROPISTS FUND RESTORATION OF ANDRÉ LE NÔTRE GARDEN

HISTORIC GARDEN BLOOMS AGAIN

For over a century, an extraordinary garden within the world's most spectacular garden has been lying in a state of total disrepair. However the garden Trois Fontaines Bosquet (Three Fountains Grove) was reopened to the public last month. Deep within Versailles it is a re-creation of a garden designed by the great landscape designer André Le Nôtre between 1677 and 1679 as part of King Louis XIV's construction campaign for Versailles. The king, who famously rarely left his palace and garden, is also given partial credit for the garden's design.

During the French Revolution and the subsequent July Monarchy the palace and its gardens were abandoned. In the last century, the ravages of two world wars and lack of maintenance left the Bosquet little more than a neglected clearing in the middle of the woods. But the American Friends of Versailles, whose efforts trace back to John D. Rockefeller's post-World War I patronage of the palace, launched a program in 1998 to restore the garden back to its Louis XIV-era glory. Texas philanthropist and historic garden buff Catherine Hamilton spearheaded the \$4 million restoration of the Bosquet.

Hidden behind a high privet hedge, the garden is composed of a series of three successive terraced lawns that follow the natural

slope of the site. The terraces are linked by a series of rocky waterfalls. A ramp built for the aging king makes it perhaps the first handicap-accessible landscape.

Each terrace has its own water basins and playful jet fountains. All three fountains differ in form, dimension, and water effect. The uppermost fountain is a small round pool decorated with a wide shower composed of 140 jets. The central square fountain features a tall jet in each corner and six jets on each side, which intermingle to simulate an arched vault. The lower basin, large and octagonal in shape, is surrounded by amazing bulbous rockwork with carved *fleur-de-lis* patterns and has large Mediterranean seashells lining its interior to create heightened audio effects when hit by eight water jets. **WILLIAM MENKING**



COURTESY FRIENDS OF VERSAILLES

MANHATTAN

Janovic Plaza - East Side
212.645.5454

MANHATTAN

Janovic Plaza - Soho
212.627.1100

ROSLYN HEIGHTS, NY

Willis Paint
516.484.2721

SOUTHOLD, NY

Southold Paint
631.765.3113

WAINSCOTT, NY

Janovic/Paint House
631.537.9700

ENGLEWOOD, NJ

Eagle Paint & Wallpaper
201.568.6051

GREENWICH, CT

McDermott Paint
203.622.0699

DARIEN, CT

The Paint Center/Rings End
203.656.7553

THE PINNACLE OF THE DUTCH ART OF PAINT-MAKING.

Formulated with great care using only the finest ingredients, our paints produce complex living colors that enhance any environment.

Please call **1.800.332.1556** or visit our website for product information, retailer locations or home delivery: **WWW.FINEPAINTSOFEUROPE.COM**



COLUMBIA DEAN SAGA ENDS

It's official: Mark Wigley has been named dean of Columbia University's Graduate School of Planning and Preservation. Wigley has been serving as interim dean since last fall.

STRAND EXPANDS

Hacker-Strand, the art and architecture extension of Strand Books, closed its doors last month when its lease expired at its 57th Street location. Its contents, however, will be incorporated into its 828 Broadway location, now undergoing expansion. Art and architecture books, the number one and two best-selling categories, respectively, will be located on the 11,000-square-foot second floor. The expansion will be completed in September when the Strand's tagline will change from 8 to "18 miles of books." Strand Books, founded in 1927, continues to be family owned and operated.

SUING SILVERSTEIN

Studio Daniel Libeskind (SDL) is suing Silverstein Properties for \$843,750, the sum Libeskind claims he is owed in architectural fees. The lawsuit, filed with the State Supreme Court on July 13, also seeks legal fees and punitive damages. SDL arrived at the sum as one-fourth of 1.5 percent of \$1.5 billion, the estimated cost of the Freedom Tower. Silverstein wants to see time sheets rather than the construction cost-based fee and claims that SDL has already been paid \$2.25

million by the LMDC and Port Authority. SDL is seeking additional fees for its collaboration with Skidmore, Owings & Merrill.

MAYOR'S 2005 BUDGET

The City of New York has released its \$47 billion budget allocations for 2005. The Department of Buildings received \$670,000 to hire approximately 12 additional construction inspectors. Parks & Recreation received \$7.286 million for seasonal employees. City Planning was allocated \$335,000 to fund zoning reforms. The New York Water Taxi was subsidized \$125,000 to maintain ferry service from the 69th Street Pier/Brooklyn Army Terminal to lower Manhattan. Hells Kitchen Neighborhood Association received \$5,000.

RIVERSIDE RENOVATIONS

Parks & Recreation reconstructed Riverside Drive Walkway from 79th to 87th streets. The \$1.45 million project restored the original 1875 Frederick Law Olmsted design. Work included new paving, cobble tree pits, street curbing, historically appropriate City Hall-style benches, and Riverside Park lampposts. Riverside Park, which stretches from West 72nd to 125th Street, is one of only eight officially designated scenic landmarks in New York City.

FLOWER POWER

The Save Gansevoort Market Task Force is collaborating with the Flower Market Association of New York City to conduct

a feasibility study for relocating the flower market from its current location around 6th Avenue and 28th Street to the Meatpacking District. Washington Square Partners, the Environmental Simulation Center, AKRF, and Capalino+Company will conduct the study. The Flower Market has been in its current area for more than 120 years but zoning changes increasing residential growth has been edging out the florists.

NAVY YARD SWELLS

On July 14, Mayor Michael R. Bloomberg announced a five-year, \$71 million project to extend the Brooklyn Navy Yard's 3.5-million-square-foot industrial park westward. The plan will improve the Yard's infrastructure, allowing for the creation of a privately funded \$60 million, 560,000-square-foot manufacturing, industrial, and retail development. One building is already under construction, with others slated to be built over the next few years.

HHPA SPLITS

Hugh Hardy, Malcolm Holzman, and Norman Pfeiffer, the founding principals of Hardy Holzman Pfeiffer Associates (HHPA), are going their separate ways on August 1, and will each lead their own companies. H3 Hardy Collaboration will remain in HHPA's Manhattan offices. Holzman, along with HHPA partner Douglas Moss, will lead Holzman Moss Architecture, in Manhattan. And Pfeiffer will remain in Los Angeles, directing Pfeiffer Partners with HHPA partners Stephen Johnson and Jean Marie Gath.

NEVER TOO EARLY continued from front page schools were created under the New Century High Schools Initiative (NCHSI), which, with \$30 million of funding from the Bill & Melinda Gates Foundation, the Carnegie Corporation of New York, and the Open Society Institute, transforms large high schools into multiple small schools meant to inspire learning through hands-on, theme-based approaches. "What's different about NCHSI schools is that they're small enough that no child slips through the cracks. The students are motivated by interesting themes, they learn by doing, and they're exposed to non-academic partners like design professionals," said Lorraine Whitman, executive director of the Salvadori Center, a nonprofit educational organization that uses engineering as a teaching tool and trains public school teachers to do the same. The Salvadori Center has partnered with the Pablo Neruda Academy and the Bronx Academies.

Design magnet schools are not new in New York—two 10-year-old institutions, the Renaissance Charter School in Queens and the School for the Physical City in Manhattan, base their studies on investigations of the city—but NCHSI has helped to foster a trend of themed schools, which, though small, still serve around 400 students each. About 10 percent of the initiative's small schools are architecture-related, a percentage Whitman chalked up to statistical likelihood. "All these schools had to have a theme, and architecture was an obvious candidate," said Whitman. "But you could also say there's something in the air since 9/11, with people caring

October 6-7, 2004
Baltimore Convention Center
Baltimore, Maryland

Raising the Bar with
NeoCon® East

Building on the momentum of its 2003 debut, NeoCon® East returns to Baltimore in full force to set the stage in celebration of the interior design, architectural and facilities management industries of the Mid-Atlantic region. NeoCon East resonates sophistication and innovation through its spectrum of offerings.

NeoCon® East

Inspiring Solutions for the
Design and Management of the
Built Environment

featuring:



BUILDINGS SHOW

HIGHLIGHTS:

- 200 exhibitors
- 30+ CEU-Accredited Sessions
- Association Forums
- IIDA Keynote Speaker, sponsored by *Interior Design* magazine
- ASID Research Seminars
- Best of NeoCon® Awards Gallery, sponsored by *Contract* magazine
- Student Day
- Keynote Speaker Shashi Caan, sponsored by *Metropolis* magazine
- Exclusive Tours
- The Buildings Awards & Reception
- Spotlight on Product Designers
- IIDA Booth Design Competition
- IFMA Workshop and State of the Industry
- Association Pavilion
- FocusOnDesign™ Digital Arts Technology & Design Conference
- Special Events

Visit www.merchandisemart.com/neoconeast to find discounted travel options and to register for seminars, association forums and special events.

For more information,
call 800.677.6278.

www.merchandisemart.com

The Blue Room is coming
For more information, contact:
info@archleague.org

SATURDAY SEPTEMBER 18
BEAUX ARTS BALL 2004
GOVERNORS ISLAND



The Architectural
League of New York
Save the date

more and more about architecture and design." Lawrence Pendergast, principal of the Urban Assembly School agreed, "In my 15 years of teaching, I've encountered more and more kids who are excited about this subject. The idea is to hook them on a theme that appeals to them."

The one school not developed under the NCHSI—the High School for Architecture and Urban Planning—was conceived separately as a response to extreme overcrowding in its Queens district, and will add almost 900 new classroom seats. It is also the only one of the group starting in a new building. In 2000 the School Construction Authority (SCA) commissioned STV Incorporated for the project, though once the school's focus on architecture was determined, STV brought in Arquitectonica to develop the overall concept, which uses the building as a teaching tool. "We expressed the specialized spaces in different materials—the auditorium in precast concrete panels, the cafeteria and art room in corrugated metal, the gym in glass block, the library in colored porcelain panels, and the classrooms in bright red brick," said Bernardo Fort-Brescia, principal of Arquitectonica. "The message is not only about materials but also about programming. We wanted to tell the students that architecture, unlike other artistic professions, is also about function and content." The school is also one of the first buildings planned by the SCA since a recent overhaul of its programmatic requirements aimed at lowering construction costs. As a result, the school bid in at \$300 per square foot, significantly lower than the previous average bid of \$425.

The Queens school's architecture theme came about at the suggestion of educator Sally Lai Young, a Department of Education consultant to architects designing public schools. "I'm the educator who sits with architects as they develop their designs," said Young. "I became fascinated with architecture as a theme for the school due to its interdisciplinary nature, and urban planning seemed a natural addition to help teach about the importance of the surrounding community." Still in the planning stages, the school's principal and faculty will be picked closer to its 2006 opening.

The new schools may or may not serve as feeders to college-level architecture programs, but educators argue that that's not the point. "We're not focused on turning out a cadre of architects," said Whitman. "The exciting thing is to get kids to understand how the built world influences their lives." **DEBORAH GROSSBERG**

Design magnet schools are not new in New York but NCHSI has helped foster a trend of themed schools, about 10 percent of which are architecture-related.

A GEM OF AN IDEA

GLASSTONE™

EXCLUSIVELY FROM CLAYTON BLOCK

The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in the new GlasStone™ from Clayton Block. Engineered for use in virtually any indoor or outdoor application, GlasStone™ units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.



New Jersey Chapter

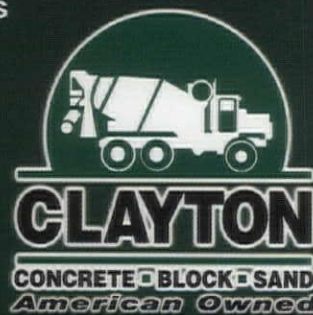
For more information,
click or call Clayton today.

1-888-452-9348

www.claytonco.com

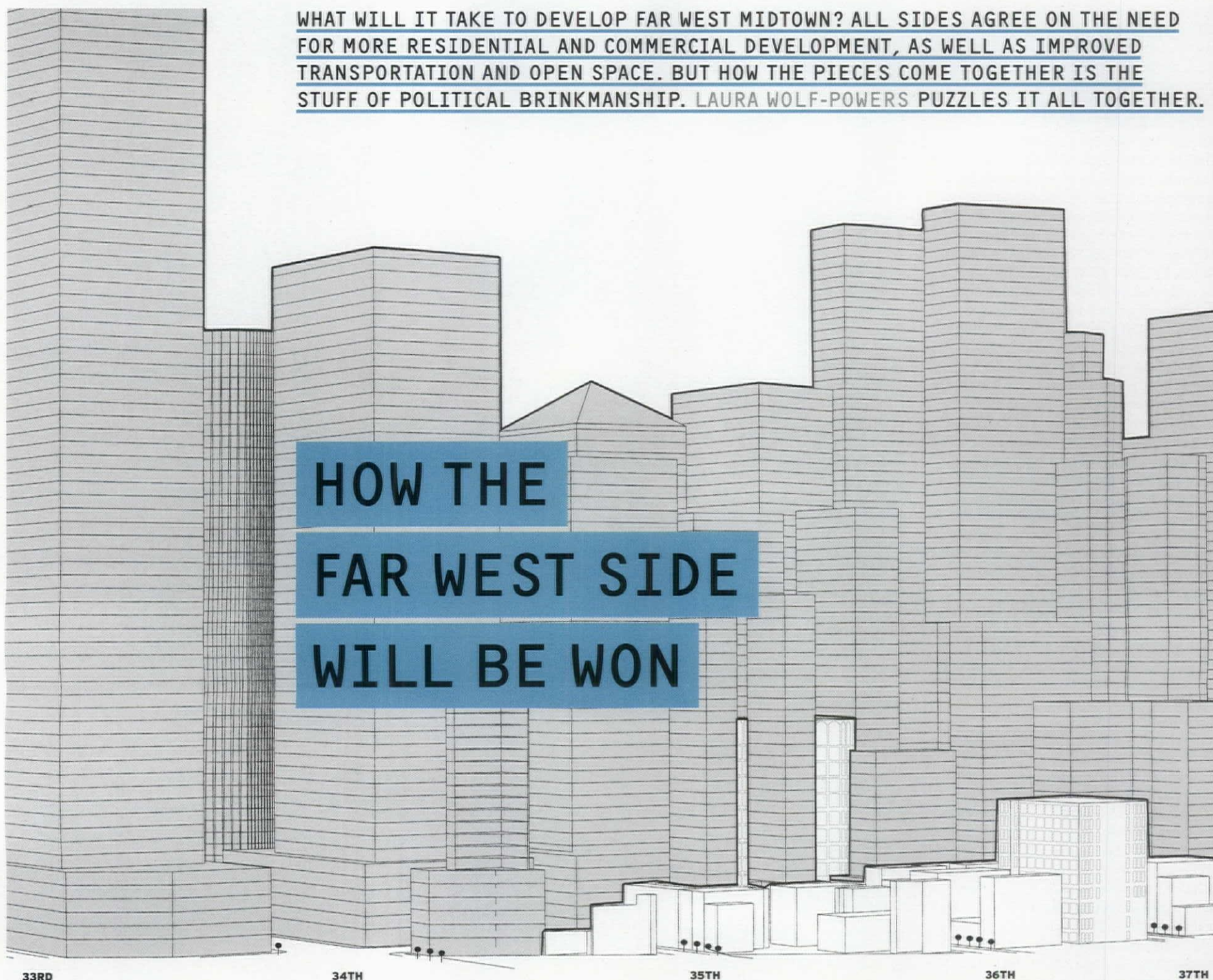
P.O. Box 3015 • Lakewood, NJ 08701

Locations
throughout
New Jersey
to serve you



WHAT WILL IT TAKE TO DEVELOP FAR WEST MIDTOWN? ALL SIDES AGREE ON THE NEED FOR MORE RESIDENTIAL AND COMMERCIAL DEVELOPMENT, AS WELL AS IMPROVED TRANSPORTATION AND OPEN SPACE. BUT HOW THE PIECES COME TOGETHER IS THE STUFF OF POLITICAL BRINKSMANSHIP. LAURA WOLF-POWERS PUZZLES IT ALL TOGETHER.

HOW THE FAR WEST SIDE WILL BE WON



POTENTIAL DEVELOPMENT UNDER THE CITY'S PLAN

Here are the indispensable pieces of the Far West Side development puzzle: an expanded Jacob K. Javits Convention Center; the westward extension of the midtown business district; the new residential development the market is craving; usable open spaces that connect the city with Hudson River Park; the vitality and scalar integrity of the South Hell's Kitchen neighborhood.

Here's the piece with the uncomfortable fit: a stadium facility that anchors the city's bid for the 2012 Olympics, linked to a major transit investment, the extension of the #7 subway line. The Bloomberg administration, digging in its heels, says plans to transform the Far West Side will go nowhere without it. Its

opponents argue that a stadium-free solution, one that relies on zoning changes and the Javits expansion to spur phased growth in the area, will promote better development at lower cost to taxpayers and with far less disruption to the existing city fabric.

This is the backdrop for the jigsaw of design and politics that is Far West Midtown. Three solutions—one by Cooper-Robertson Architects on behalf of the Department of City Planning, one by Meta Brunzema Architects endorsed by Manhattan Community Board 4 and a neighborhood-based coalition, the Hell's Kitchen/Hudson Yards Alliance (HKHYA), and a third by Robert Geddes, which is

sponsored by the Newman Real Estate Institute at Baruch College—would produce different urban environments for those who live and work in the district. Because of the fiscal as well as the design ramifications of the city's proposal, which may go forward as early as this month, the debate over Hudson Yards has mushroomed into a super-issue that engages elected officials and citywide planning groups as well as local residents, developers, and property owners. A season of political brinksmanship awaits them all.

The city's Hudson Yards Plan is ambitious and monumental, full of large buildings and sweeping gestures that embody City Planning Commissioner Amanda Burden's

vow to "get ahead of the curve" in anticipating and shaping new large-scale development. But this monumentality has also run the city's plan into trouble. Though it makes sense to place a large-footprint structure in what is already a super-block corridor from 30th to 34th streets between 7th Avenue and the river, the proposed stadium is so overwhelming as to diminish the quality of the streets and spaces that surround it, according to Rob Lane, director of design programs at the Regional Plan Association (RPA). "[Though the plan does] a really good job of animating the base of the stadium," he said, "there is still a question of whether people can be comfortable in these spaces given

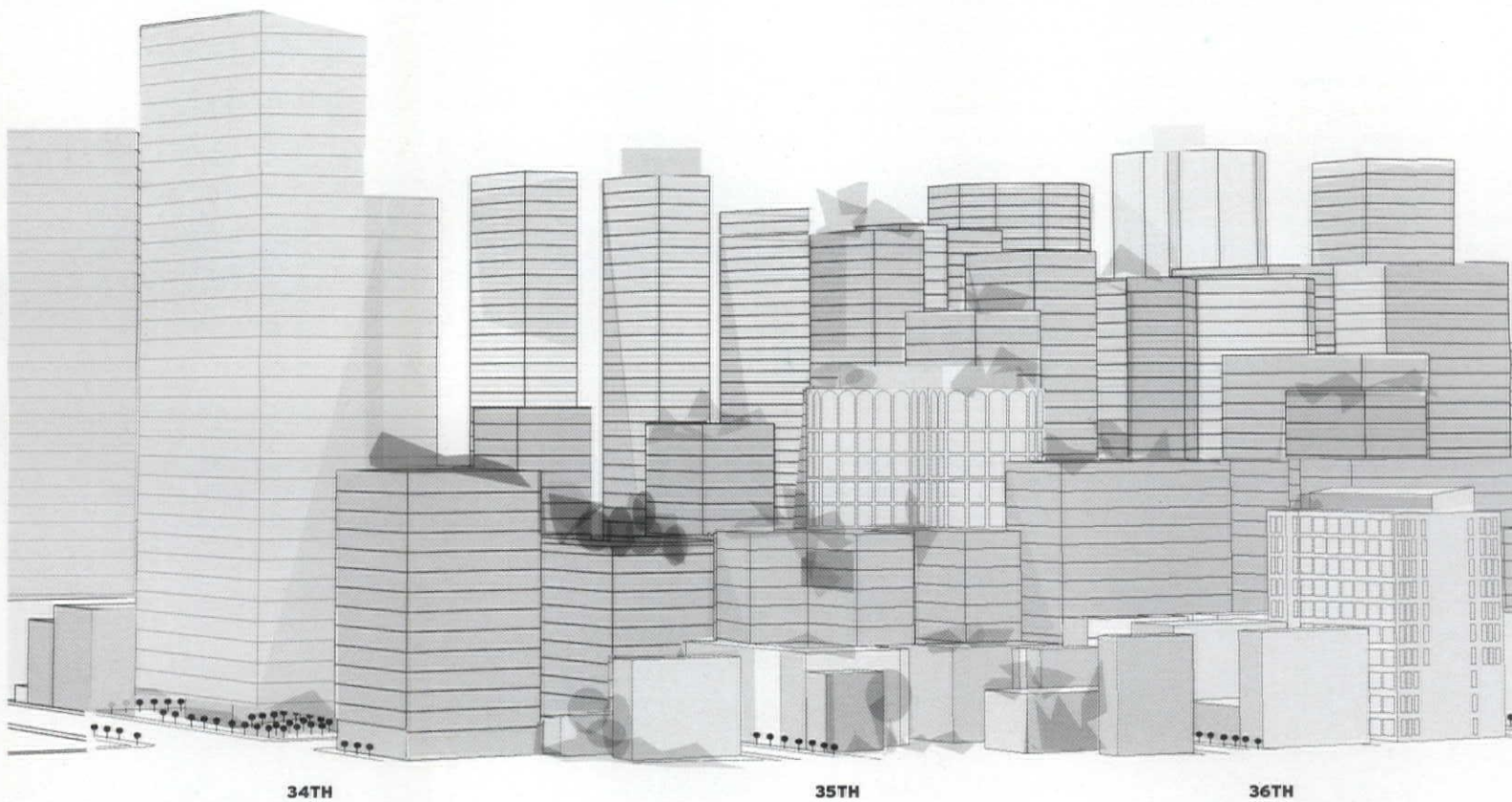
their sheer walls." The RPA dealt the city a blow in a report last week opposing the stadium on both design and fiscal grounds.

The city's proposal to expand the Javits Center northward, blocking view corridors and waterfront access at 39th, 40th and 41st streets, has also drawn fire. But neighborhood groups are most upset about a rezoning of 10th and 11th avenues in the 30s, a move that would pave the way for a north-south wall of office towers that, with FARs of 24 or more, could result in buildings with as much as 2 million square feet, as high as 90 stories. The proposed rezoning is already a compromise: Under pressure, the city agreed to increase density only moderately in



COURTESY DEPARTMENT OF CITY PLANNING

The two axonometric drawings (below) depict a view along 11th Avenue that shows potential development under the city's plan (opposite page) and under an alternative plan endorsed by HKHYA, a coalition of local community groups (this page). The low, white buildings in the foreground are existing structures. Both plans focus commercial development along the western edge of the area, though the city's plan allows a much higher scale. Hudson Rail Yards as it exists today (above left) and the city's proposal to extend the Javits and build a stadium over the western portion of the rail yards (above right).



COURTESY META BRUNZEMA ARCHITECTS

POTENTIAL DEVELOPMENT UNDER HKHYA'S PLAN

Hell's Kitchen east of 10th Avenue and maintain residential zoning in that part of the neighborhood. Still, for the grassroots community group Hell's Kitchen Neighborhood Association (HKNA), the Cooper Robertson plan amounts to a template for uniform building mass, type, and program that would leave the community without the waterfront connection it has sought for so long, and choke out the residential and industrial uses that give the neighborhood its mixed, gutsy character.

Community responses to these concerns are expressed in Brunzema's scheme, a collaboration with planner Daniel Gutman. Brunzema, who lives and works in a five-story

townhouse on West 35th Street, asserted, "We see the neighborhood as a place with its own rhythm of scales and building programs—not a tabula rasa." The plan adds only moderate density above 34th Street, putting most new bulk on the 34th Street east-west superblock, including the rail yards. (Both HKHYA and the city allow for about 40 million square feet of new development, though the community would prefer less).

To accomplish this, the HKHYA alternative excises the stadium from the western rail yards and expands the Javits Center southward in its stead. The plan accommodates desired development by allowing for residential and commercial tow-

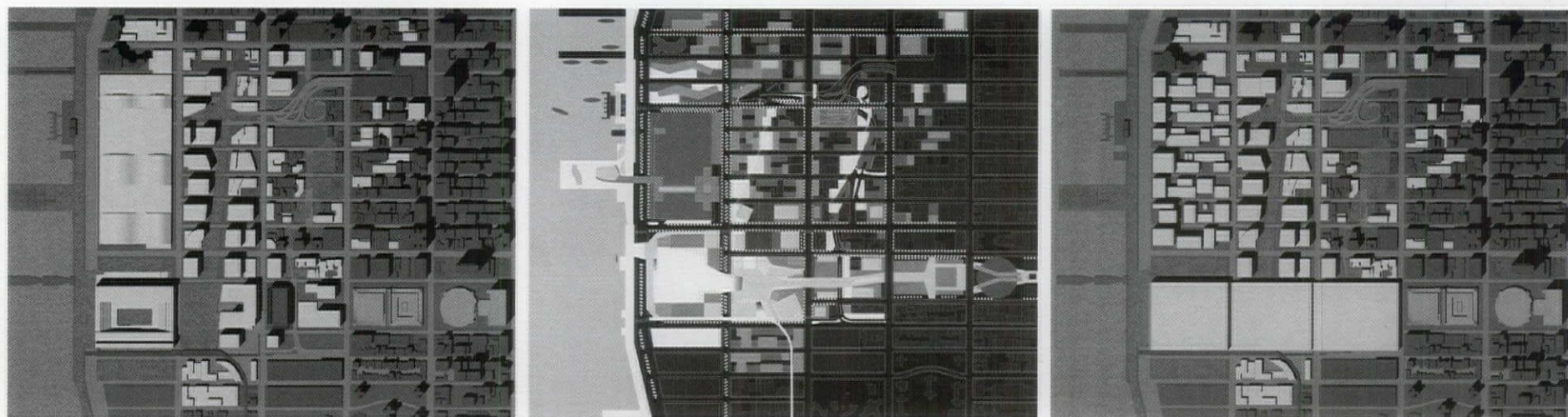
ers atop the convention center extension, perched on the periphery of the building. A public park, on the rooftop amid the towers, provides a connection from the blocks to the east (also fully built-out commercially) through to the Hudson River. Critics have praised the plan's move to concentrate bulky new development on an east-west corridor that is already large in scale, and applauded its transformation of odd-shaped publicly owned sites into innovative, organic open spaces (including several abutting Lincoln Tunnel on-ramps). However, the idea of a 10-acre park on the roof of the south-expanding Javits has drawn skepticism. "You would have these enormous towers meeting a vast

open space without much relief in terms of massing," said the RPA's Lane, who also points out that park users would have to ascend 32 feet from 11th Avenue—and 60 feet from Hudson River Park—in order to access the space.

Brunzema's plan has a much simpler flaw in the eyes of the city: It rejects the stadium and the #7 extension, the official *sine qua non* for a new Far West Side. The city also maintains that, under the HKHYA-endorsed design, the Javits would lack needed contiguous floor space. The design is nonetheless a powerful statement of how Far West Midtown development could be more flexible and sensitive to context if City Hall's obsession—the stadi-

um—were removed from the mix.

A third alternative, a study sponsored by Newman Real Estate Institute at Baruch College, claims to let disputants have it all. This so-called "dream scheme," spearheaded by Robert Geddes, dean emeritus of the Princeton University School of Architecture, would demolish the existing Javits Center, reconnect the street grid to the river from 34th Street northward, and build an entirely new convention center on the superblock corridor, where it would cover both the eastern and western rail yards. According to architect Chuck Lauster, the newly appointed director of the Pergolis Gallery at the Newman Institute, both a sports stadium and up to



The city's plan (left) features an expanded Javits and new stadium, and concentrates commercial development along 10th and 11th avenues and along an east-west superblock between 30th and 34th streets. It cuts a mid-block boulevard between 10th and 11th avenues, featuring a swath of open space. HKHYA's plan (middle) also puts development along 10th and 11th avenues, but concentrates bulk on an east-west superblock that includes the rail yard. A pedestrian network links small parks and a green space on the roof of the Javits. It omits the stadium entirely. The Newman Real Estate Institute's study (right) places a new convention center over the rail yards, and allows the possibility of a stadium on its roof. It focuses mixed development on the old Javits site.

10 million square feet of office space could be built on the roof of the convention center. Advocates say that if city and state officials would jettison the Javits—a young building in good structural condition but an admitted eyesore—New York could have a waterfront greenway, high-density development potential, and a stadium all at once. Many view the Javits “flip” as an outrageously expensive nonstarter, and the proposal does not prevent monolithic office development on 10th and 11th avenues. Nevertheless, stranger

compromises have been struck in this town.

Far West Midtown's fate depends on the interface of design solutions with fiscal and political ones. RPA's opposition to the stadium has been damaging. Neighborhood activists now have powerful allies in West Side property owners, including Madison Square Garden owner James Dolan. But the city claims that if activists defeat the stadium—by persuading the State Assembly to block it or through litigation—there will be no redevelopment, not even

a rezoning of the area. A political observer close to the issue predicts “a complete reshuffling of the deck” on the West Side if the city stops campaigning for a Manhattan stadium and sets its Olympic sights on Queens. In the aftermath of such a reshuffle, could former combatants sit across from one another and discuss the distribution of density, the role of east-west connectivity, the relationship of a city to a river? We may yet find out.

LAURA WOLF-POWERS TEACHES CITY AND REGIONAL PLANNING AT PRATT.

Because of the fiscal as well as the design ramifications of the city's proposal, the debate over Hudson Yards has mushroomed into a super-issue that engages elected officials and planning groups as well as local residents, developers, and property owners.



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

The man who brought architecture to everyone.

Samuel Mockbee
and the Rural Studio
Community Architecture

May 22–September 6, 2004
NATIONAL BUILDING MUSEUM



401 F Street NW
Washington, DC
202.272.2448 / www.NBM.org
Red Line, Judiciary Square Station
Free Admission Open Daily

ONE WOMAN'S PLACE

Charlotte Perriand: An Art of Living
edited by Mary McLeod
(Harry N. Abrams, 2003), \$65.00

The much-anticipated book *Charlotte Perriand: An Art of Living*, edited by Mary McLeod, sets a refreshing example at a moment when the ubiquitous formats for architectural publications have grown tired. Monographs have long been challenged for their limited ability to generate critical and contextualized analysis of an architect's body of work. Anthologies of loosely connected, randomly matched scholarly and critical essays are also beginning to seem less satisfying than books with a focused and coherent argument.

By contrast, the editorial strategy of *Charlotte Perriand* succeeds in creating a comprehensive and meaningful narrative in reconstructing the life and work of the modernist French designer. Though the book consists of contributions from seven different authors, McLeod, the book's editor and professor of architecture at Columbia University, ensured that each focused on a different moment in Perriand's career, and assembled the articles in chronological order. While this allows less room for tensions and discussions between different viewpoints usually expected in books with multiple voices, it provides a diverse but integrated, detailed account of the designer without chronological gaps or repetitions.

Perriand is now well known as the woman designer whose name had been omitted from the canon, despite her important contributions to the design of the three famous tubular steel chairs previously attributed to Le Corbusier alone. McLeod's book does far more than simply undo this exclusion, although such feminist motivation initiated the research. The book does not value Perriand only on the condition of her collaboration with famous architects and artists, such as Le Corbusier, Fernand Léger, and Jean Prouvé. That would have affirmed the very notion of the "star male architect" the book intends to challenge. Instead, it explores Perriand's career as a whole, and aspires to "help provide a fuller and more nuanced understanding of French modernism," as

McLeod writes in the book's introduction, by exploring marginalized topics such as collaboration, dialogues with "non-Western" countries, the design of kitchens and bathrooms, and engagement with political movements, ethnology, and vernacular culture.

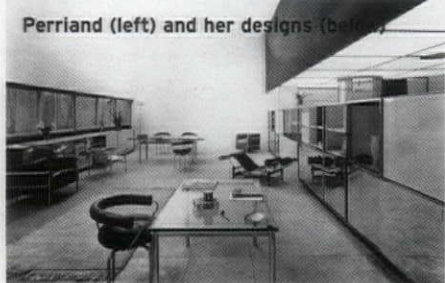
Each article deals with a specific period or theme in Perriand's career, such as her work before joining Le Corbusier's office, which challenges the common opinion that she learned modernism from the master (Esther da Costa Meyer); her collaboration with Le Corbusier in the late 1920s and the mutual influences between the two designers (McLeod); her departure from the architect's office and involvement with the radical Popular Front movement in the 1930s (Danilo Udovicki-Selb); her productive years in Japan in 1940 and 1941 that not only contributed to the design culture in the country but also reshaped her own artistic sensibilities (Yasushi Zenno); and her collaboration with Prouvé in the late 1940s and 1950s (Roger Aujame).

The book's remaining two articles synthesize some continuous themes throughout Perriand's career. Arthur Rüegg demonstrates the evolving use of the bathroom throughout Perriand's career; and Joan Ockman theorizes the designer's contribution in terms of her life-long appreciation for ordinary objects and vernacular culture that made her a "selector and 'improver' of forms rather than ... an inventor."

The book also offers comprehensive documentation of Perriand's designs with high-quality images, recollections by colleagues, and a set of translations of her own texts. It deserves the highest praise for the writers' focused scholarly analyses.

One question remains, however, about the project's initial political and feminist aspirations. The book produces the overall impression of Perriand as a designer with a satisfying and fulfilling career. McLeod mentions in passing that "the objective of this book is not to present [Perriand] as a major architect of the scope of Le Corbusier or Frank Lloyd Wright." Yet why a gifted designer such as Perriand did not turn out to become a "major" figure in architecture is left unspoken. It was not only the exclusive canon but also the profession that must have blocked her opportunities. In other words, it is not only historiography but also history that is responsible for her omission. In order to celebrate her work and correct historians' omissions—which is perhaps the only effective strategy in paying debt to an artist hitherto ignored—the book sets a soft antagonistic tone for the ideological context of the profession or any other forces that might have diminished Perriand's chances. *Charlotte Perriand* stands as an exemplary work in demonstrating the contribution of feminist theories to historiography, as well as to a more complex comprehension of modernism.

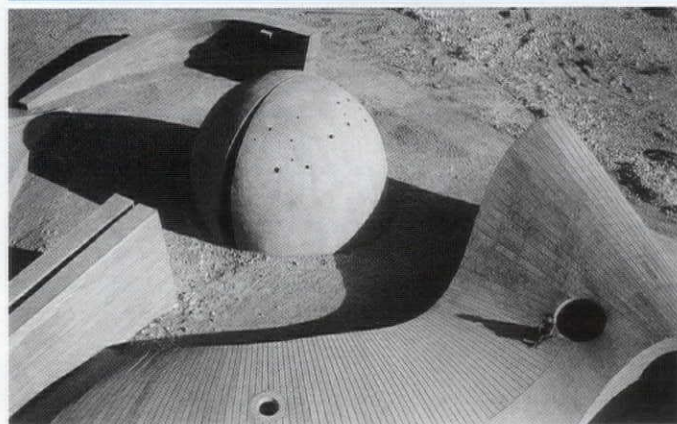
ESRA AKCAN IS AN ARCHITECT AND PH.D. CANDIDATE AT COLUMBIA UNIVERSITY.



COURTESY HARRY N. ABRAMS

Sculpting Spectacular Architecture

Architecture: Sculpture
Werner Sewing, with contributions from Erik Wegerhoff
(Prestel, 2004), \$70.00



COURTESY PRESTEL

Sculptural architecture avoids classical proportions and is a personal approach to form that denies categorization and style, claims Werner Sewing, a German architecture sociologist. In his book *Architecture: Sculpture* Sewing aims to present sculptural buildings "taken out of their pigeon holes of architectural theory, and perhaps liberated in the process." However, his introductory essay reins

Sculptor Dani Karavan's Negev Monument (1963-68) in Beersheba, Israel, is an inhabitable sculpture. Of the book's 40 projects, this is the only created by a non-architect.

sculptural architecture firmly within a history of expressive and monumental architecture—and has surprisingly scant references to sculpture or sculptors. The lone non-architecture image is a painting (not even a sculpture), *The Sea of Ice* (1823-24) by Caspar David Friedrich, illustrating Sewing's take on the romantic movement's "heroic

transformation" of architectural purpose into something more sublime.

The book's main section presents 40 post-World War II projects that bear out Sewing's thesis, and are generally geared at inspiring the public with formal extravagance or monumental austerity. It's no coincidence that a fair number of churches, museums,

and civic projects crop up. The projects are arranged chronologically according to completion, which is odd. For example, Frank Gehry's Walt Disney Concert Hall (1987-2003) precedes 19 other entries that were completed before last year. The projects are beautifully illustrated in crisp architectural photography, sketches, and drawings.

The author makes fleeting reference to the work of sculptors, however his comparisons lack depth and specificity. He uses the word "sculpture" 68 times, "sculptural" 123, "sculpturality" 16, and "sculptor" 7, though he only mentions a few specific works (as expected, Donald Judd, Sol Lewitt, Frank Stella, Richard Serra, as well as Borromini). His discussion of Santiago Calatrava's Oriente Railway Station in Lisbon doesn't even mention his sculpture studies. Ultimately, the book is a well-curated selection of stunning works linked by a vague argument.

JAMES WAY IS AN ASSISTANT EDITOR AT AN.

FALLING IN LINE

The Storm and the Fall
Lebbeus Woods
(Princeton Architectural Press, 2004), \$50.00

Though "pure trash" is not an uncommon evaluation in grad school crits, it's rare for an architect to publicly advertise such a condemnation of his own work, especially one from an online chatroom. But that's what Lebbeus Woods did at the Center for Architecture on June 21 at a talk about his new

book, *The Storm and the Fall*, an image-saturated explication of two installations of his work, the first at Cooper Union, the second at Fondation Cartier in Paris, both presented in 2002. His light-hearted self-deprecation made sense given his expressed disinterest in making architecture, which he

defines as different from, though bearing on, his recent installations and more famous obsessive drawings.

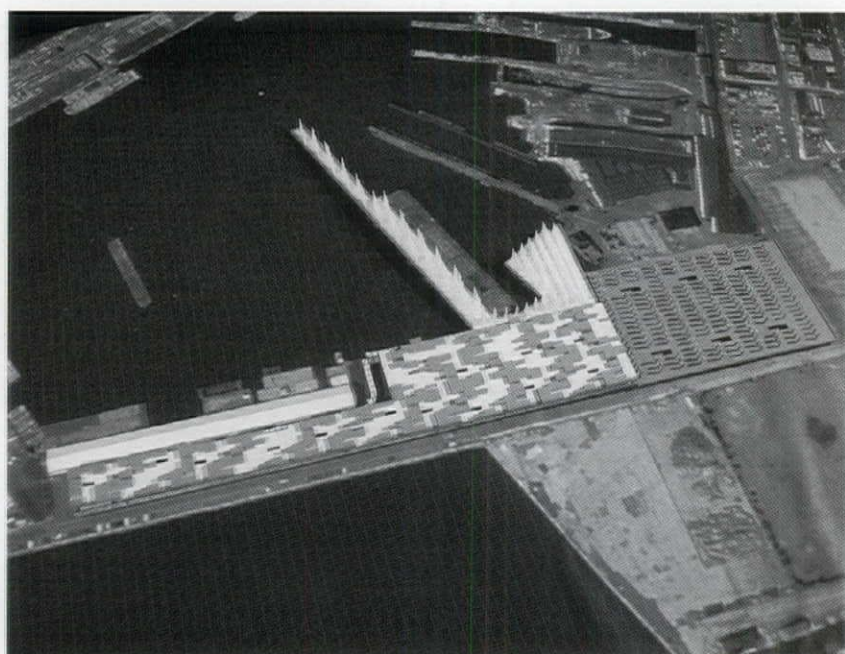
According to Woods, both installations were meant to "free [architecture] from the tyranny of the object," providing the alternative structure of the force field, a more interactive, connected structure, in its stead. *The Storm* is an abstraction of a field, while *The Fall* manifests the action of the twin towers on 9/11.

Woods used an iterative method **continued on page 14**



The Fall, installed at the Fondation Cartier (2002)

COURTESY PRINCETON ARCHITECTURAL PRESS



COURTESY SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE

Alternative proposals for the site of the proposed IKEA store in Red Hook grace the galleries of the Urban Center through mid-September, offering commentary on the operational concerns of the big-box retailer as balanced by those of the surrounding community. Projects range from a study of IKEA's catalogue nomenclature (*IKEA Delivers* by Joanna Lo) to a plan to accommodate the neighborhood's quirky activities, like late-night drag-racing (*IKEA 24:7* by Nathaniel Gorham and Kertis Weatherby) to a deformation of the typical big-box structure into a long "sandwich" of retail and housing (*Off, On, and Super-On* by Nartano Lim and Derek Metz, pictured above). The plans were developed by graduate students at the Syracuse University School of Architecture in a studio taught by Ben Pell and Ted Brown in 2003.

IKEAGRAMS

Urban Center, 457 Madison Avenue. Through September 15

LECTURES**JULY 27**

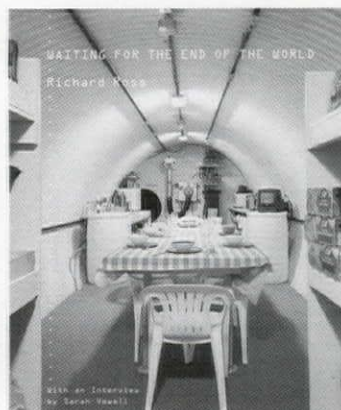
Robert Hammond, Dan Biederman, Kent Barwick, et al.

Defining Stadiums: New Districts and Open Space
8:00 a.m.Center for Architecture
536 LaGuardia Pl.
www.aiany.org**Negotiating the Public Process**6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org**JULY 28**Walter Hood
Uncommon Ground: Hybrid (neighbor) Hoods6:30 p.m.
Arsenal Gallery, Central Park
64th St. and 5th Ave.
www.nyc.gov/parks**JULY 29**David Burney, Christopher Albanese, Michael Deane, Daniel Kaplan
Developers Forum: Building a Greener New York8:00 a.m.
Yale Club
50 Vanderbilt Ave.
www.pwcusa.org**JULY 31**

Brigitte Boyer, Tomoko Askikawa, Ross Cisneros, et al.

Salad Expo III
4:00 p.m.
Artists Space
38 Greene St., 3rd Fl.
www.artistsspace.org**AUGUST 3**Christopher Grawburg
Basics of Commercial HVAC Systems8:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.hvactraininginstitute.com**AUGUST 10****Working with the Press**
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org**SYMPOSIA****JULY 28****NEXT: Business, Collaboration & Advocacy**
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org**EXHIBITIONS****JULY 30 – SEPTEMBER 27****Lee Bontecou: A Retrospective**
MoMA QNS
11 West 33rd St., Queens
www.moma.org**AUGUST 3 – NOVEMBER 7****Around Town Underground: Prints from the Collection of David and Reba Williams**
New-York Historical Society
2 West 77th St.
www.nyhistory.org**AUGUST 17 – NOVEMBER 31**Laurie Hawkinson, John Malpede, Erika Rothberg
Freedom of Expression National Monument
Foley Square
www.creativetime.org**SEPTEMBER 8 – OCTOBER 9****Building the Unthinkable**
apexart
291 Church St.
www.apexart.org**CONTINUING EXHIBITIONS****THROUGH JULY 29****Rudolf Stingel Plan B**
Grand Central Terminal
15 Vanderbilt Ave.
www.creativetime.org**Shock of the Old: Christopher Dresser**
Cooper-Hewitt, National Design Museum
2 East 91st St.
ndm.si.edu**THROUGH JULY 30****Ezra Stoller Ten Spaces Freecell Moist(s)cape**
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com**Year-End Exhibition of Student Work**
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu**THROUGH JULY 31****Sze Tsung Leong History Images**
Storefront for Art and Architecture
97 Kenmare St.
www.storefrontnews.org**Corvettes to Cuisinat: Alumni Work from Pratt's Industrial Design Department**
Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu**2004 Summer Exhibition**apexart
291 Church St.
www.apexart.org**Score: Action Drawing**
White Columns
320 West 13th St.
www.whitecolumns.org**Salad Days**
Artists Space
38 Greene St., 3rd Fl.
www.artistsspace.org**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****Next: The Future-Shaping Generation**
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 13****Seeing Other People**
Marianne Boesky Gallery
535 West 22nd St.
www.marianneboeskygallery.com**THROUGH AUGUST 14****Counter Culture**
New Museum of Contemporary Art
583 Broadway
www.newmuseum.org**4 Teams 4 Visions: Design Approaches to the High Line Master Plan**
Center for Architecture
536 LaGuardia Pl.
www.aiany.org**THROUGH AUGUST 15****The Unfinished Print: Prints by Rembrandt, Piranesi, Degas, Munch, and Others**
Frick Collection
1 East 70th St.
www.frick.org**Sensacional de Diseño Mexicano**
AIGA National Design Center
164 5th Ave.
www.aiga.org**THROUGH AUGUST 16****At the Ansonia Hotel: A Broadway Landmark Turns 100**
Urban Center Gallery
457 Madison Ave.
www.msa.org**THROUGH AUGUST 20****Felix Gonzalez-Torres, Bruce Nauman, Matthew Ronay, et al.**
Four-Ply
Andrea Rosen Gallery
525 West 24th St.
www.andrearsengallery.com**Texture City**
Van Alen Institute
30 West 22nd St., 6th Fl.
www.vanalen.org**THROUGH AUGUST 21****Whiteout: Spectrum, Reflections**
Felissimo Design House
10 West 56th Street
felissimo.com**THROUGH AUGUST 28****NYC Views**
Michael Ingbar Gallery of Architectural Art
568 Broadway
www.artnet.com/michaelingbargallery.html**Living Memorials Project**
Design Collaborative
Municipal Art Society
457 Madison Ave.
www.mas.org**THROUGH AUGUST 29****Dennis Oppenheim Entrance to a Garden**
Tramway Plaza
2nd Ave. between East 59th and 60th streets
www.nyc.gov/parks**Jack Lenor Larsen: Creator and Collector**
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org**Bernar Venet Indeterminate Lines**
Park Avenue Malls between 50th and 51st streets
www.nyc.gov/parks**THROUGH SEPTEMBER 2****Going Coastal: The Beaches of New York City**
Arsenal Gallery
5th Ave. at 64th St.
www.nyc.gov/parks**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 6****The Dreamland Artist Club**
Coney Island
www.creativetime.org

FOR COMPETITIONS LISTINGS SEE WWW.ARCHPAPER.COM

NEW from **PRINCETON ARCHITECTURAL PRESS****WAITING FOR THE END OF THE WORLD**

RICHARD ROSS

7 X 8.5, 128PP,
100 COLOR
\$19.95 PAPERBACK

"As a cultural idiom for our human quirks and paranoid tendencies, the bomb shelter is nearly perfect. An underground micro-version of our above-ground life, bomb shelters could pass for real residences. Sort of. There's more fresh food up here. *Waiting for the End of the World* features photographs Ross has taken of this subterranean world all over the planet." —CITY



Available from your local bookseller or www.papress.com

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 15

IKEAGRAMS
Urban Center
457 Madison Ave.
www.mas.org

THROUGH SEPTEMBER 18

Chip Hooper
California's Pacific
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

THROUGH SEPTEMBER 19

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

LOT-EK: Mobile Dwelling Unit

Whitney Museum of
American Art
945 Madison Ave.
www.whitney.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

Bruce Nauman, Ed Ruscha,
et al.
Hard Light
P.S.1 Contemporary Art Center
22–25 Jackson Ave., Queens
www.ps1.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

Curious Crystals of
Unusual Purity
Phoebe Washburn:
Seconds of Something
William Gedney, Christopher
Wool: Into the Night
P.S.1 Contemporary Art Center
22–25 Jackson Ave., Queens
www.ps1.org

THROUGH SEPTEMBER 27

Tall Buildings
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 3

Fred Sandback Prints
1971–79
Dan Flavin Art Institute
Main St. and Corwith Ave.,
Bridgehampton
www.diaart.org

THROUGH OCTOBER 10

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

Into the Storm: Expressions
in the American Landscape,
1800–1900

National Academy Museum
1083 5th Ave.
www.nationalacademy.org

THROUGH OCTOBER 17

Vasemania: Neoclassical
Form and Ornament:
Selections from the
Metropolitan Museum of Art
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

THROUGH OCTOBER 22

Teresa Hubbard and
Alexander Birchler: Single Wide
Whitney Museum of
American Art at Altria
120 Park Ave.
www.whitney.org

THROUGH 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

Subway Series:

The New York Yankees and
the American Dream
The Bronx Museum of the Arts
1040 Grand Concourse at
165th St., Bronx
www.bxma.org

THROUGH OCTOBER 30

Austria West:
New Alpine Architecture
Austrian Cultural Forum
11 East 52nd St.
www.acfny.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 2

Subway Series:
The New York Mets and
Our National Pastime
Queens Museum of Art
New York City Building
Flushing Meadows Corona
Park, Queens
www.queensmuseum.org

THROUGH JANUARY 9

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

THROUGH JANUARY 31

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

THROUGH FEBRUARY 13

All that Glitters Is Not Gold:
The Art, Form, and Function
of Gilt Bronze in the French
Interior
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH APRIL 18

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

FILM & THEATER

AUGUST 6

Open Views Outdoor
Film Festival
6:30 p.m.
Parade Ground lawn,
Governors Island
www.vanalen.org

CONTINUING FILM
& THEATER

THROUGH AUGUST 15

Paradise(Lost):
Los Angeles on Film
American Museum of the
Moving Image
35th Ave. and 36th St., Queens
www.ammi.org

THROUGH AUGUST 22

California Dreaming
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

THROUGH AUGUST 23

Bryant Park Summer
Film Festival
8:00 p.m.
40th St. and 6th Ave.
www.bryantpark.org

THROUGH SEPTEMBER 4

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

EVENTS

JULY 28

Municipal Art Society 13th
Annual Summer Boat Tour:
A "Blue Links" Look at
Ferry Terminals
6:00 p.m.–9:00 p.m.
Pier 83
42nd St. and 12th Ave.
www.mas.org

JULY 29

A Walk in the Park with
NYC Parks Commissioner
Adrian Benepe
6:00 p.m.
Museum of the City of
New York
1220 5th Ave.
212-534-1672 ext. 3393

JULY 30

Walking Tour: Downtown:
What's in a Name?
11:00 a.m.
Former U.S. Customs House
Broadway and Bowling Green
www.mas.org

AUGUST 3

DDC Open House
3:00 p.m.–6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

AUGUST 24

Meet the Architects
5:30 p.m.–8:00 p.m.
La Maganette Ristorante
3rd Ave. and 50th St.
www.pwcusa.org

FRIDAYS THROUGH
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

SATURDAYS THROUGH
SEPTEMBER 4

Warm Up 2004
3:00p.m.–9:00 p.m.
P.S.1 Contemporary Art Center
Courtyard
22–25 Jackson Ave., Queens
www.ps1.org

WITH THE KIDS

AUGUST 6

Castles in the Sand
12:30 p.m.–4:00 p.m.
Coney Island Beach
www.arbore@earthlink.net

THROUGH AUGUST 1

Kid Size: The Material World
of Childhood
Wadsworth Atheneum
Museum of Art
600 Main St., Hartford
www.wadsworthatheneum.org

BEYOND

JULY 31 – JANUARY 16

Lebbeus Woods:
Experimental Architecture
Carnegie Museum of Art
4400 Forbes Ave., Pittsburgh
www.cmoa.org

AUGUST 7 – 13

Image, Space, Object
Rocky Mountain College of
Art and Design
1600 Pierce St., Colorado
www.aiga.org/rocky
mountain2004

SEPTEMBER 8 –
DECEMBER 12

Ant Farm: 1968–1978
Institute of Contemporary Art
at the University of
Pennsylvania
118 South 36th St., Philadelphia
www.icaphila.org

THROUGH AUGUST 29

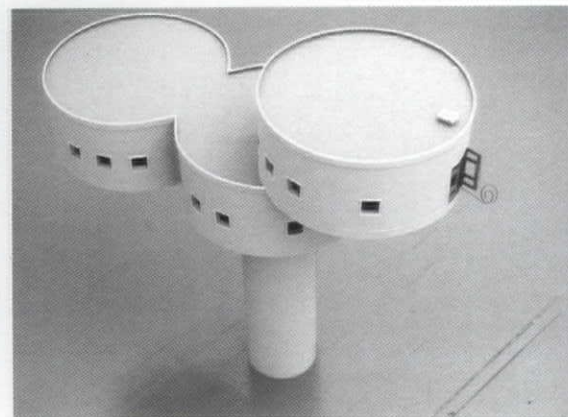
Yves Klein: Air Architecture
MAK Center for Art and
Architecture
835 North Kings Rd.,
West Hollywood
www.makcenter.org

THROUGH SEPTEMBER 6

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

Out of the Box: Price Rossi
Stirling + Matta-Clark
Architect's Books
Canadian Centre for
Architecture
1920 rue Baile, Montréal
www.cca.qc.ca

PREVIEW



FOUR-PLY

Andrea Rosen Gallery
525 West 24th Street
Through August 20

A new exhibit at the Andrea Rosen Gallery brings together 12 artists in a group show that explores the sculptural properties of paper. With works from 1965 to the present, the show is loosely organized into four sections, hence the title, *Four-Ply*. A conceptual minimalism group features text-based works of Felix Gonzalez-Torres, Bruce Nauman, and Robert Gober. A second section, including a Robert Rauschenberg cardboard box construction, a Linda Benglis handmade-paper form, and a *papier-mâché* sculpture by Niki de Saint Phalle, showcases works with an overtly material approach. Similar is the third collection of works by Eva Rothschild, Simon Periton, and Aric Obrosey that explores cutting and weaving, some with surprising detail and intricacy. The fourth group is devoted to representational narrative, including contributions from Ryan Johnson, Rachel Foulton, and Matthew Ronay (whose architectural exploration *Magic House* is pictured above). **JAMES WAY**



TEXTURE CITY

Van Alen Institute
30 West 22nd Street, 6th Floor
Through August 20

OPEN VIEWS 2: FILMS ON THE CITY

6:30 p.m.
Parade Ground lawn, Governors Island
August 6

The Van Alen Institute has big plans for August, with an exhibition entitled *Texture City* and its second annual film festival. Marc Boutin's *Texture City* is an interactive installation exploring the changing nature of the public realm. Previously exhibited in various public spaces in Rome, this is the first United States showing of Boutin's glass and steel models, as well as photographs, drawings, text, and audio recordings of the ambient sound in Roman *piazzi*. The exhibition emphasizes the multiple layers of activity and information in the urban environment.

The Van Alen has also organized *OPEN views 2: films on the city*, an evening of live music and independent short films on Governors Island, which opened to the public for the first time this summer. Curated in conjunction with Rooftop Films, the festival focuses on urban life in public space and is intended to get New Yorkers to experience new urban spaces. Marie-Françoise Plissart's *Occupation of the Ground*, shot entirely from Brussels rooftops (pictured above) is one of six films that will be shown. Tickets include round-trip ferry fare. To purchase tickets, go to www.vanalen.org. **JW**

Ultra-Tech Eco-Warrior

Show Me the Future:
Engineering and Design from Werner Sobek
Pinakothek der Moderne, Kunstareal München,
Barer Straße 40, Munich
Through August 28

Werner Sobek lives in a glass house and is a man of (lightweight) steel. His current exhibition, *Show Me the Future*, curated by Sobek with architectural historian Winfried Nerdinger in Munich's new Pinakothek der Moderne, skillfully persuades us of the structural engineer's progressive credentials. His zero-energy, lightweight glass house, R128 (Stuttgart, 2001), is borderline ascetic, free of curtains, sinks, wall switches. The bathtub migrates freely around the open bedroom, limited only by the snaking umbilical cords of supply and evacuation. Ultra high-tech, self-sufficient and environmentally friendly, the house can also be fully recycled. Here is the new engineer-architect—alchemist and Franciscan monk, computer nerd and eco-warrior, all wrapped into one. It's apparent that for him, transparency is all.

Sobek, still relatively unknown in American architecture and engineering circles, has had a presence in Chicago and New York (where he recently opened an office) and notable successes elsewhere (Lima, Bonn, Bangkok). Covering work since 1992, the show includes huge building projects he collaborated on with Helmut Jahn, such as the Sony Center in Berlin,

Sobek's theoretical house is a translucent shell that touches lightly on the land.

the Deutsche Post Tower in Bonn, and the Bangkok Airport. There isn't a single technical document—like a plan or a section—throughout. Instead, beautifully constructed models, full-scale building components, wall-sized video screens, and sophisticated computer animations present Sobek's buildings in an accessible form. Indeed, plans would show nothing; Sobek's work is precisely focused on the structural membrane between inside and out, an interface that, he implies, can be "beinahe nichts"—almost nothing—in the hands of the right designer.

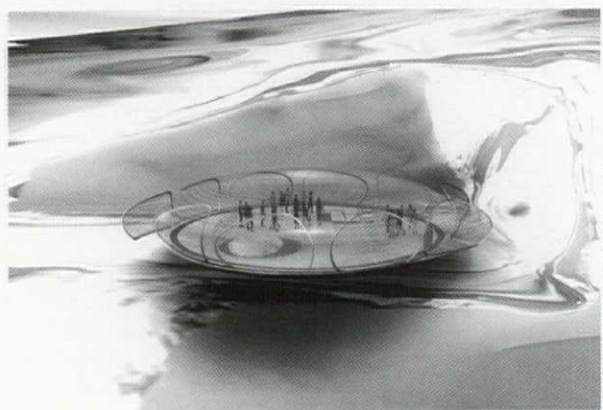
But if Mies is one subtext here, there are others. The show is divided into five sections: Structure, Adaptivity, Transparency, Materiality, and Design. Sobek heads the Institute for Lightweight Building Design and Construction (ILEK) at the University of Stuttgart (where he fills both the Frei Otto and Jörg Schlaich chairs). Among the most interesting products of ILEK, where Sobek and his team deploy state-of-the-art aeronautic and information technologies, is a glass-to-glass bond made of glass, which eliminates synthetic joints in curtain wall design; the slim "Stuttgart beam" that adapts to dynamic and short-lived loading conditions; and other experiments with glass that explore new structural capacities and

functionality. Glass, for Sobek, is a stratigraphic layering of reflective films, filtering devices, and translucent material, that can be adjusted in response to environmental demands. Chameleons of modern building, Sobek's walls change hue. Here, the engineer-architect re-infuses building with a new form of old-fashioned organic logic.

The final room holds theoretical projects that emphasize adaptability. A fully convertible office environment accompanies a second domestic design, R129. This shallow, domed circle, entirely transparent and free of interior division, is equipped with service pods that emerge from the floor. The entire shell can be clear, partially darkened, or completely opaque. Such an enclosure—synthetic material laminated to one millimeter of glass, with a low E-value, fully recyclable, emission-free, self-sufficient—makes it "possible to live in closest contact to surrounding nature in extreme comfort." Sobek's exhibition ends by noting that borders between interior and exterior "become blurred." Furthermore, the building is transportable, ready to be installed anywhere.

Here we are, all futurism aside, back to "classical" modernism, with a nod to contemporaneity (the "blur"). The reduction of boundaries between interior and exterior is an old theme—as is the siteless, transportable house and the belief in advanced technology. Sobek is, however, also a man of his time, and the rhetoric about living in harmony with nature also registers his evident awareness of this problematic notion. The house Sobek has built is a zero-energy building. The one he has not built (with nods to Buckminster Fuller and Le Corbusier) is meant to sit even lighter on the land, a translucent flying saucer delicately perched on its fragile host. How to square the ultra-high-tech engineer with the earnest ecologist? The old dreams of the power of modern technology have been taken out, dusted off, and revamped—ecology replacing social reform—for the new millennium.

CLAIRE ZIMMERMAN IS A PH.D. CANDIDATE AT COLUMBIA UNIVERSITY IN ARCHITECTURAL HISTORY.



COURTESY PINAKOTHEK DER MODERNE

Systems of Order

Architecture by Numbers
Whitney Museum of American Art at Altria
120 Park Avenue at 42nd Street
Closed July 9

Architecture by Numbers was a compact, concept-oriented show that focused on the relationship between architecture and mathematics. Although the exhibition, curated by the Harvard theorist K. Michael Hays, claimed to bring out the numerical dimensions of contemporary architecture, only two of the five protagonists, Preston Scott Cohen and Marsha Cottrell, may be said to realize the show's theoretical aspirations, even if they do not explicitly address its problematic of number.

Geometry reigns supreme in Cohen's universe. Whether he is utilizing the 17th-century projective techniques of French mathematician Gérard Desargues to chart the transformation of figures in colored ink on paper, or is translating these techniques into the latest digital languages, his work engages the paradox of a disembodied, quasi-Platonic architecture, marked by abstract flux. Cottrell's images, a

textured series resembling musical notation, initially seem to have nothing to do with Cohen's. Yet Cohen and Cottrell both map out the complex territories between orthogonal description and perspectival illusion, the first by using old projective methods in new ways, the second by establishing interferences between image and afterimage. Michelle Fornabai's dynamic sculptural forms are also characterized by visual and spatial indeterminacy: Rather than figuring numerical values in any literal sense, they dramatize geometrical relationships by generating luminous reflections.

Unlike Laura Kurgan, whose satellite photographs are refreshingly simple, though not directly related to the show's mathematical emphasis, Ben Nicholson hews most closely to the exhibition's stated theme. In his case, however, the results are disastrous: appropriating easily identified religious iconographies, Nicholson's hieratic musings are wrapped in an obscurantist fog. Caught in the trap of fixed meaning, his cosmologies, like all faux-naïf artifacts, are, in reality, highly contrived. As a result, they display none of the geometric (and, more generally, mathematical) ambiguity that continues to shape some of the more promising explorations in contemporary architecture.

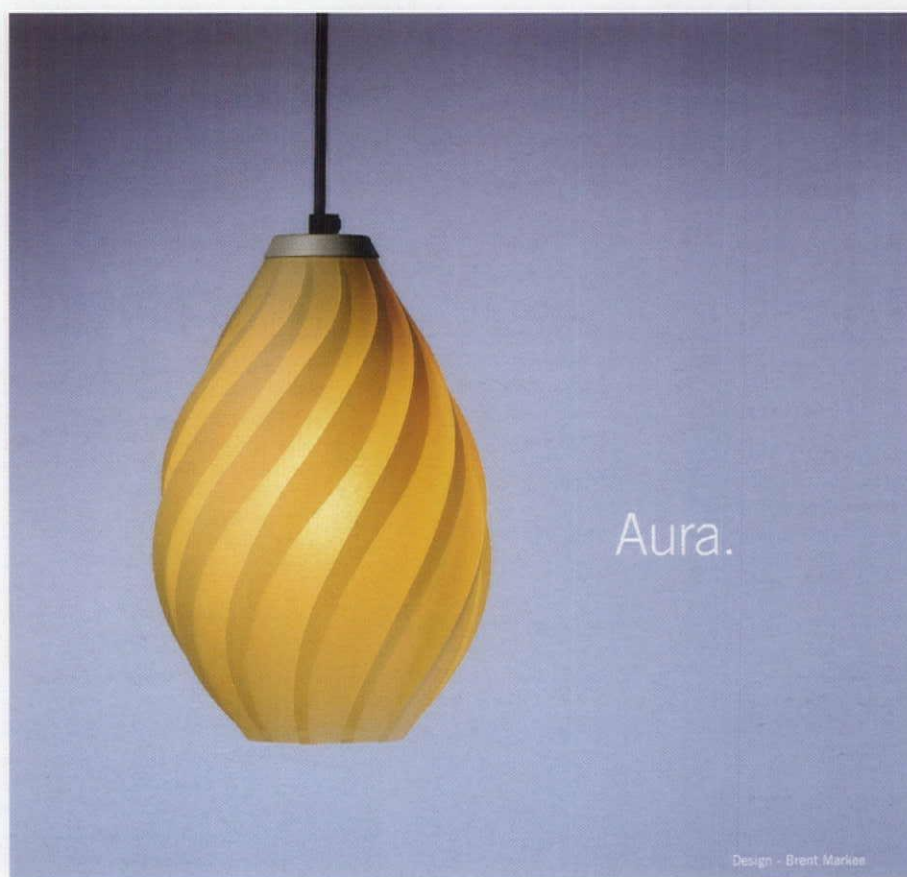
DANIEL SHERER TEACHES HISTORY AND THEORY AT COLUMBIA UNIVERSITY GSAPP.

FALLING IN LINE continued
from page 11 in designing and constructing the two installations, laying out simple sets of rules for materials, joinery, and rhythm. He sees the resulting structures as drawings, with

steel or wood dowels serving as basic linear elements. These "lines," as he calls them, frenetically bundle and diverge, anchored in a larger rule system. The copious installation photographs in the

book further blur the concept of the two-dimensional drawing and the three-dimensional field, flattening the installations into its pages.

DEBORAH GROSSBERG IS AN ASSISTANT EDITOR AT AN.



Design - Brent Markes

**100
watt**
network

RESOLUTE

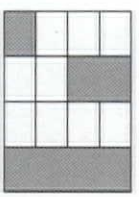
NEW YORK · SAN FRANCISCO · SEATTLE T [888] 477-9288 F [888] 882-9281 www.100watt.net

MARKETPLACE

THE ARCHITECT'S NEWSPAPER

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT
Jonathan Chaffin
Advertising Sales
P. O. Box 937 New York NY 10013
TEL 212-966-0630
FAX 212-966-0633
jchaffin@archpaper.com

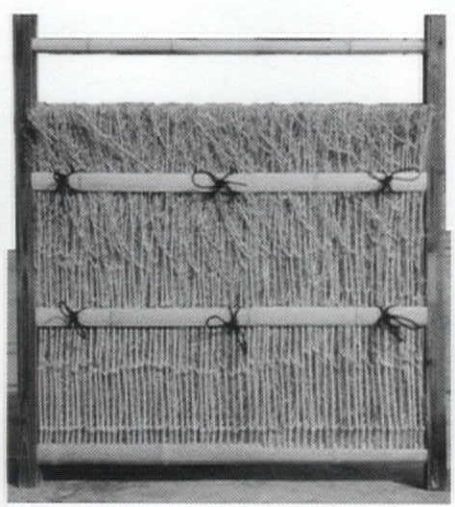


Bamboo & Rattan Works Incorporated

Tropical, oriental, Polynesian—we can help you get there. We can supply beautiful stock, natural, and custom-built fencing. We carry over 100 different sized bamboos and a large selection of wall coverings and thatch materials. Something for everyone and every budget.

Family owned and operated.
Established in 1880.

Telephone: 732-370-0220
Facsimilie: 732-905-8386



EMPLOYMENT

Fitch Foundation Part-time Executive Director

The James Marston Fitch Charitable Foundation seeks a part-time executive director. The position is available immediately. Compensation is \$25-35 an hour, depending on experience. The deadline to apply is August 15, 2004. Please send resumes by e-mail to Mary Dierickx, Chair at: fitchfoundation@aol.com.

The applicant should have a Masters Degree in historic preservation or a related field, plus 3 years' experience, or a BS and 6 years' experience. Experience should include not-for-profit fund raising and administrative work. Writing, word-processing computer skills and e-mail capability are essential. The applicant must be self-directed and able to work independently.

BUSINESS SERVICES

TAX PROBLEMS?

IRS Liens, Wage Levy, Non-Filer Bankruptcy, NYS Residency Audit

Call Bruce D. Kowal, CPA/MS Taxation
325 West 33rd Street #100, NY, NY 10001
email: taxproblem@kowalcpa.com
www.kowalcpa.com

CREATIVE SERVICES

Whitney Cox Architectural Photographer

143 Duane St.
New York, NY 10013
212-349-7894

Landscape Architect

Alessandra Galletti
143 Duane Street #5
New York, NY 10013
t. 212.732.4991
c. 646.373.6682

saylor + sirola

media environments
for
culture + industry

www.saylor-sirola.com
vox 212.966.8579
fax 212.431.9643
39 spring street third floor
new york new york 10012

Architectural Illustration

John Gibson
Exteriors-Interiors-Landscape
718 596 6992
jgibson63@earthlink.net

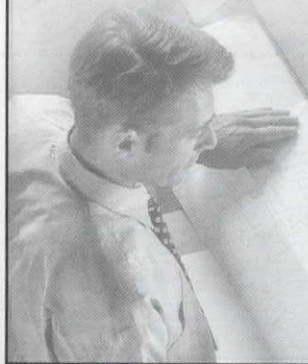
PLACE A CLASSIFIED AD

212-966-0630

JCHAFFIN@ARCHPAPER.COM

Now in New York

Digital Reprographics | Document Management | Facilities Management



- Large Format Bond Printing
- CAD Plotting
- Copying Services
- On-Site Services
- Electronic Document Management Services
- Fast, Professional Service

Service Point

11 E. 26th St., 10th Fl. | New York, NY | (212) 213-5105 | www.servicepointusa.com
Boston | Providence | New Haven | New York | Philadelphia | Washington DC

FALL ADVERTISING SCHEDULE

Issue 14_9.7.2004
Education
Closing August 19

Issue 16_10.05.2004
Architecture Week
Closing September 16

Issue 18_11.02.2004
Residential
Closing October 14

Issue 20_12.07.2004
Holiday Books/Gifts
Closing November 18

Book Early

To advertise your products and services in these issues contact Jonathan Chaffin, Sales and Marketing Manager: jchaffin@archpaper.com.

THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

Most of you have been receiving *The Architect's Newspaper* as part of our promotional launch. If you would like to continue receiving New York's only architecture and design tabloid **SUBSCRIBE** today!

Registered architects in NY tri-state area **FREE!** You must fill out the following information. *The Architect's Newspaper* is published twenty times per year.

- | | | |
|---|---|---|
| <input type="checkbox"/> Tri-state R.A. FREE!* | <input type="checkbox"/> U.S. \$39 | <input type="checkbox"/> U.S. Students \$25** |
| <input type="checkbox"/> Institutional \$149 | <input type="checkbox"/> Canada / Mexico \$75 | <input type="checkbox"/> International \$160 |

*Must provide RA number **Must provide proof of valid student I.D.
Mail this form with a check payable to: The Architect's Newspaper, LLC
The Architect's Newspaper, P.O. Box 937, New York, NY 10013
ref.1304

Name _____

Company _____

Address _____

City/State/Zip Code _____

Email _____

Phone _____

RA License Number _____

Credit Card Number _____

Credit Card Expiration _____

- INDUSTRY**
- ☐ Architecture
 - ☐ Contractor
 - ☐ Engineering
 - ☐ Interior Designer
 - ☐ Landscape Architect
 - ☐ Planning / Urban Design
 - ☐ Academic
 - ☐ Government
 - ☐ Commercial
 - ☐ Other

- JOB FUNCTION**
- ☐ Firm Owner
 - ☐ Managing Partner
 - ☐ Architect
 - ☐ Designer
 - ☐ Draftsperson
 - ☐ Technical Staff
 - ☐ Government
 - ☐ Academic
 - ☐ Intern
 - ☐ Other

- EMPLOYEES**
- ☐ 1-4
 - ☐ 5-9
 - ☐ 10-19
 - ☐ 20-49
 - ☐ 50-99
 - ☐ 100-249
 - ☐ 250-499

SAVE 51%
OFF THE COVER PRICE

- FIRM INCOME**
- ☐ Under \$500,000
 - ☐ \$500,000 to 1 million
 - ☐ \$1 million to 5 million
 - ☐ +\$5 million

Subscribe faster by faxing 212.966.0633 or visiting www.archpaper.com



Autodesk Revit. Because something designed for the job is better than something that isn't.

Only Autodesk Revit delivers true building information modeling.

No more coordination errors. True parametric modeling. 40% less production time. And that's before you get to the really cool part. Autodesk® Revit® is the only design software purpose-built for building information modeling. So it can help you gain, and keep, new clients—even in the most competitive business environment. Plus, it incorporates the compact, fast, secure DWF™ file format for viewing and publishing complex design data. And when you add the power of Autodesk Buzzsaw®, you bring new levels of collaboration and productivity to every phase of every project. Test drive the Autodesk AutoCAD® Revit® Series at www.autodesk.com/revitdemo

autodesk®