

THE ARCHITECTS NEWSPAPER

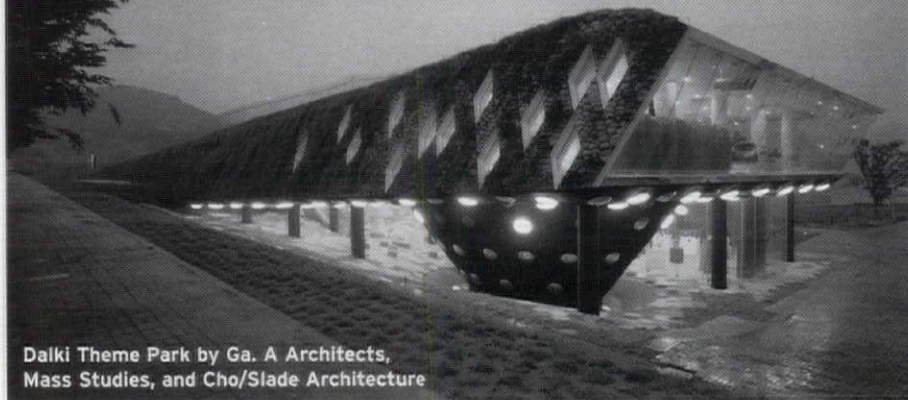
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31 PROJECTS BY 25 NEW YORK FIRMS ARE HONORED

AIA-NY ANNOUNCES 2004 AWARD WINNERS



Dalki Theme Park by Ga. A Architects, Mass Studies, and Cho/Slade Architecture

COURTESY CHO/SLADE ARCHITECTURE

On September 20, the New York chapter of the AIA announced the winners of its annual design awards. After a long day of poring over almost 400 submissions, which are restricted to AIA New York members or New York State-licensed architects practicing in New York City, jurors presented their winning selections at the Center for Architecture. The winners were notified at the day's end, and many were present at the awards symposium. (For a list of winners, see page 4.)

While some of the winning projects in the Architecture category won't surprise anyone—Richard Meier's courthouse in Islip and Jubilee Church in Rome, for example—juror Brigitte Shim was full of praise for the inventiveness and range of work she and fellow jurors Rick Joy and Merrill Elam saw. "I was pleased to see so many low-budget

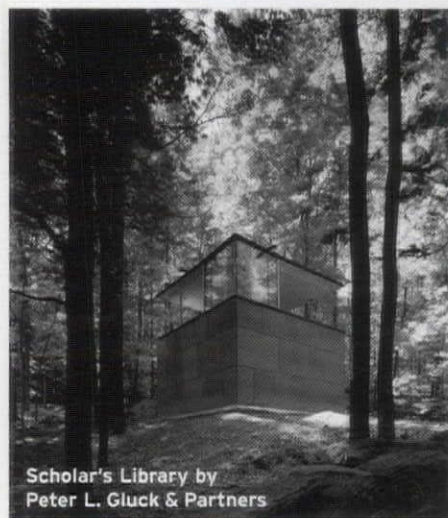
projects for non-profits," she commented. "It is very challenging to do, and these projects were handled well." Their admiration was not limited to work done for under \$200 per square foot. After Joy presented Peter Gluck's Scholar's Library, a tiny box in the woods in upstate New York for a private client, he added "Not only do I want one of these, but I wish I had designed it myself."

The jurors for the Interiors and Projects categories were not quite as effusive, however, and in the lively question and answer period moderated by Anthony Vidler, members of the two groups gently criticized the quality of the submissions they had seen. "Fifteen years ago, the Projects category [for unrealized or theoretical projects] would have been the strongest of the three," said juror Karen Van Lengen, "but that has changed entirely. The other two are stronger, and that speaks about the culture we're in." Fellow Projects category juror Peter Papademetriou expanded on that thought, adding, "There is a notion that ideas can make architecture, but making can also foster ideas that evolve as you get real."

As for the Interiors category, juror Riccardo Roselli said, "The winning projects are an exception to the general level we saw today—many others seem to be fighting the same battles of good taste, and not taking particular efforts to say something new in architecture of interiors."

None of this mild-mannered politesse for Projects juror Pascal Quintard-Hofstein, however. In the Q&A period, he took the opportunity to make an impassioned denunciation of the

continued on page 4



Scholar's Library by Peter L. Gluck & Partners

COURTESY PETER L. GLUCK & PARTNERS

OPPONENTS' PETITION TO HALT CITY REVIEW PROCESS DENIED

HUDSON YARDS STILL ON TRACK

The Hudson Yards Development Plan went forward with a public hearing on Thursday, September 23, after a judge ruled against a group of Far West Side residents and businesses that sued the city and Metropolitan Transit Authority to halt review of the project. The suit, filed in the State Supreme Court in Manhattan on August 26, centered on the Draft Generic Environmental Impact

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STATEN ISLAND DEDICATES 9/11 MEMORIAL



MASAYUKI SONO / LAPSHAN FONG

Postcards From the Edge

Staten Island delivered its residents some solace on the third anniversary of 9/11, dedicating a memorial to the 268 local victims of both the 1993 and 2001 World Trade Center attacks. Over 4,000 people crowded the St. George shoreline esplanade adjacent to the Staten Island Ferry Terminal to witness the unveiling of Masayuki Sono and Lapshan Fong's design, entitled *Postcards*. The design was selected from 179 international entries to an RFP issued by Staten Island Borough President James P. Molinaro in January 2003.

Sono, an architect at Voorsanger & Associates Architects in Manhattan, arrived at his concept serendipitously. As part of his routine design process, he uses postcards to build parti models. During one fateful session, he came to the image of a postcard form flexing toward downtown Manhattan. "Postcards evoke a tangible, personal correspondence between loved ones," said Sono. "It's this connection the design strives for." The young designer extended the postcard concept further by placing the name, date of birth, place of occupation, and facial profile of each victim on individual panels of thin white granite, which Sono calls "stamps."

The scale and shape of the twin "postcards," which resemble wings, was an engineering concern in light of the wind on its riverfront site. The Economic Development Corporation, which owns the memorial's site, contracted NEB, a Portsmouth, Rhode Island, company that designs and builds boats, to fabricate the sturdy resin composite structure.

"Postcards is the first memorial of this magnitude to be completed in New York," said Molinaro, who expedited the process by approving \$2.7 million of his own budget to fund the project. GUNNAR HAND

KARIM RASHID DESIGNS SLEEK NEWS BOXES FOR MADISON AVENUE



STREET CLEANING

They may not qualify as Public Menace #1, but the brightly colored plastic newspaper stands that dispense offerings from *The Onion*, *The Learning Annex*, *The Village Voice*, and countless other free publications have incurred enough ire for blocking corners, collecting trash, and being, well, ugly, that their days are numbered, at least on Madison Avenue. On September 28, a sleek gray harbinger of the future will land on the sidewalk in front of the Issey Miyake store on Madison at 75th Street. It's the first of 75 boxes to be installed and represents the culmination of several years of work by Councilor Eva Moskowitz (District 4) and the Madison Avenue

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COURTESY KARIM RASHID STUDIO

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EDITORS

Architecture is label-obsessed. Like an insecure *nouveau riche*, seeking legitimacy via association with the right brands, the right style, architecture constantly strives to be on this side of chic, daring, avant-garde. Modernism, postmodernism, deconstructivism, minimalism, blobism, regionalism, digitalism. (Givenchy, Paco Rabanne, Comme des Garçons, Armani, Prada, Issey Miyake.) Meanwhile, architecture's commentators—journalists, critics, historians, curators—are forever at pains to identify the last or next big thing, aware of the need to update continually whatever's *au courant*.

For the 9th International Architecture Exhibition of the Venice Biennale, director Kurt Forster focused on one "movement," the widespread trend toward organic, biomorphic form-giving, gathered under the rubric of *Metamorph*. The quantity of compelling projects that Forster has culled from around the world adds up to a provocative polemic—though admittedly one that already seems historic, and that is ultimately limited by its emphasis on architecture's formal properties.

Our reviewer, Richard Ingersoll, traces Forster's agenda to his own close personal history with Peter Eisenman and Frank Gehry ("From the Belly of the Whale," page 8), while Esra Erkans observes in her essay ("The Golden Lion Goes to Africa," page 9) that alternative voices at the Biennale were found mostly in the national pavilions. Peter Cook, director of the British pavilion, also alludes to architecture's closed circuit. In the catalogue accompanying his pavilion's presentation, he reminds that, not too long ago, all the "in" architectural ideas seemed to emanate from "a certain architectural network in the United States [which took] selected French philosophers, [found] tectonic links, and then [discussed] these issues by way of rather complicated American verbiage." He goes on to comment that even "straightforwardly talented building architects [were drawn] into the game," threatened with "reputational void" if they didn't play along. Publications and institutions have been—and continue to be—all too compliant in advancing elite trends.

Metamorph does not capture a prevailing Zeitgeist as much as it offers a narrative to understand one of architecture's primary recent evolutions. But it leaves out much that people have come to expect of the Biennale, particularly, the work of young architects. One upcoming effort that might address some of the curiosity left unsatisfied by the Biennale is Archilab, a conference that will be held Orléans, France, from October 13 to 15, accompanied by an exhibition that will be on view through December 30. Critic Bart Lootsma has devised this year's theme, *The Naked City*, for the endeavor that was launched by France's regional government in 1999 with the mission of exploring experimental architecture. Rather than look for a single way in to contemporary architecture, Lootsma is seeking "more ways out," in his words. From the looks of the program (www.archilab.org), he's invited dissimilar voices whose collected efforts probably won't add up to any coherent movement or trend. But they'll hopefully get at the broader range of forces—technological, ecological, socio-political, et cetera—shaping architecture today. **WILLIAM MENKING AND CATHY LANG HO**

Brian Carter

State University of New York at Buffalo
School of Architecture and Planning

Founded: 1969

of students: 446 undergrad., 244 grad.

Dean since: 2003

The School of Architecture and Planning at Buffalo is founded on the idea that design has few boundaries. It is also a place where research has long been viewed as an integral part of design. Having worked in practice with Arup in London prior to coming to teach in the United States, I am very interested in that history and committed to working with the faculty to advance those ideas. The presence of Reyner Banham, John McHale, and other broad and deep thinkers at the school throughout the years focused those views and continues to inspire our work. These traditions are providing us with extremely strong foundations off which to build a range of programs that address contemporary issues.

At Buffalo we have the only accredited architecture program in the 64-campus SUNY system. Consequently ours is a large school with accessible programs that serve broad and diverse communities. It is also located in a city with an outstanding collection of buildings designed by eminent architects—Sullivan, Wright, H. H. Richardson, Albert Kahn, the Saarins, Gordon Bunshaft and many more—and set within an elegant and liveable city plan devised by Joseph Ellicott and advanced by Frederick Law Olmsted.

Though once prosperous, the city is now reconsidering itself in a postindustrial setting. The inspired patronage that shaped the city is not only still alive and well but is supporting our research and teaching and helping us create an ambitious program of lectures, exhibitions, and publications while promoting the design of new buildings in the region. This provides us with a vital context in which to educate both architects and planners. At the heart of the school are our accomplished research centers, which work on urban design, community development, universal access, and virtual architecture. Meanwhile, the design and fabrication of award-winning small works by faculty and students provide an important part of our educational agenda that also creates vital new spaces and facilities within the university and the city.

These ideas are particular yet not parochial. Our location at an international border prompts us continually to project the work we're doing in Buffalo into the wider world of contemporary architecture in ways that are always redefining center and edge.

Degree Programs

New Jersey Institute of Technology

BArch

BS in Architecture

MArch I

Master in Infrastructure Planning

PhD in Urban Systems

State University of New York at Buffalo

BS in Architecture

BA in Environmental Design

MArch I

MArch II

Master in Urban Planning

MArch/MBA

MArch/Master in Urban Planning

MArch/Master in Media Study (beginning Fall 2005)

Left Out

In our feature Deans List (15.9.7.2004), we left out two important schools, the New Jersey Institute of Technology and the State University of New York (SUNY) at Buffalo. We hope these interviews make up for their omission.

Urs P. Gauchat

New Jersey Institute of Technology
School of Architecture

Founded: 1973

of students: 653 undergrad., 89 grad.,

31 post-grad.

Dean since: 1990

One of the hallmarks of NJIT is a commitment to an engagement with the real world. Students get an insight into the political processes that make things happen, and it is

exciting for them to be a part of real, funded projects and not just paper exercises. This can also help economic development in the region. We are a state university and one of our roles is to provide expertise to the state. At the same time, we are not competing with professionals. Our neutrality as an academic institution can help inform the debate on the pros and cons of a complex political situation, and then officials can proceed as necessary. It is an extraordinary experience for students to talk with players and decision makers.

Another aspect of our real world engagement is our large population of adjunct professors who are practicing architects. The direction of the school is influenced by the combination of full-time faculty who do more academic research, and these younger practitioners. The involvement of the

emerging generation of architects means we can never pretend that the nature of practice isn't changing, and makes sure that we know where the profession is headed. Our adjuncts are all very eager and smart and marvelous role models. The relationship between faculty and students is almost collegial.

For many of our students, without NJIT, they might not be studying architecture. It is a real vehicle for social mobility. When you are dealing with Harvard students, for example—I taught there for several years—they typically come in thinking that they are a success, and will continue to be successful. Here, the students come with enormous drive, talent, and eagerness, and we have to make sure that they leave here with aspirations and confidence commensurate with their talents—an aspiration to play a key role in something larger.

CORRECTION

The article "What Went Right" (Issue 15.9.21.2004) erroneously stated that the Stari Most bridge in Mostar was destroyed by Serbs. In fact, it was blown up by Bosnian Croat forces. We deeply regret the error.

OVERHEARD IN VENICE

Last month, we headed to the Venice Architecture Biennale's opening weekend and, when we weren't pondering the ins and outs of Metamorph-ing (the exhibition's theme), we managed to hear another funny story about **Zaha Hadid**. The London-based firecracker was at a Venice dinner that included Guggenheim director **Thomas Krens** where, among other things, her planned Taiwan outpost for the museum was being discussed. At one point, we're told Krens made an off-color comment that prompted Hadid to banter back "I'm going to cut off your balls and feed them to you!" We love her.

Meanwhile, both Hadid and **Daniel Libeskind** were looking awfully cute and cuddly as they gave each other a big hug and kiss in the lobby of the Hotel Danieli, where *Architectural Record* was hosting a party. Earlier that day, Libeskind provoked gasps when, at a press briefing for the American pavilion, many learned for the first time that the State Department had appointed him the country's first Cultural Ambassador for Architecture. "I guess he's owed it, after what happened to him with Ground Zero," one well-known architect conceded. "Talk about America losing prestige abroad!" others uncharitably snarked.

Also the subject of chatter was **Rem Koolhaas**, who was conspicuously absent in both the exhibition and in person, and **Peter Eisenman**, who was widely rumored to have been allotted somewhere between \$180,000 and \$250,000 for his installation in the "Episodes" section of the Italian pavilion. (Eisenman's office says the actual figure is closer to \$120,000). This prompted some to speculate that the expenditure may have busted the budget for a planned but nixed installation of the entire pavilion by **Hani Rashid** and **Lise Anne Couture** of Asymptote, who nevertheless pulled off their design of the Biennale's main Arsenale exhibition hall. In either case, it was somewhat ironic when, just before a breakfast awarding Asymptote the \$67,000 Kiesler Prize, Eisenman, who had just won the biennale's Golden Lion award for lifetime achievement, was overheard jokingly offering Rashid half of his own prize for half of Asymptote's. The Golden Lion has no monetary component.

CHEAP, BUT NOT CHEERFUL

Like many architects, we are easily lured by events with lots of free drinks (see also above). So we sympathize with the thirsty freeloaders who recently went to the AIA's Center for Architecture for the opening of its exhibition about the General Services Administration's Design Excellence Program, only to find that they had to pay \$5 for "plastic cups of cheap, warm wine," as one put-off attendee put it to us. "How tacky is that?!" To make matters worse, the hosts were charging \$10 for a GSA-financed book that was supposed to be free.

Pamela Puchalski, the AIA New York's deputy director for programs, tells us the latter scandal resulted from a publishing house mix-up by which the GSA's complimentary books were mistaken for those that the Center had ordered and paid for. As for the \$5 drinks? The organization's executive director, **Rick Bell**, acknowledges that the move was the equivalent of taxing pork rinds in Texas, but reminded us of both the number of free events the AIA offers and the budgetary constraints of nonprofits. Fair enough. But despite architects' fondness for boxes, they certainly don't want their wine coming out of them.

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HUDSON YARDS STILL ON TRACK

continued from front page

Statement (DGEIS) for the Hudson Yards project, certified by the city in June. Required by law, such a study estimates a project's traffic, waste, and noise, air, and water pollution impacts and proposes mitigation strategies.

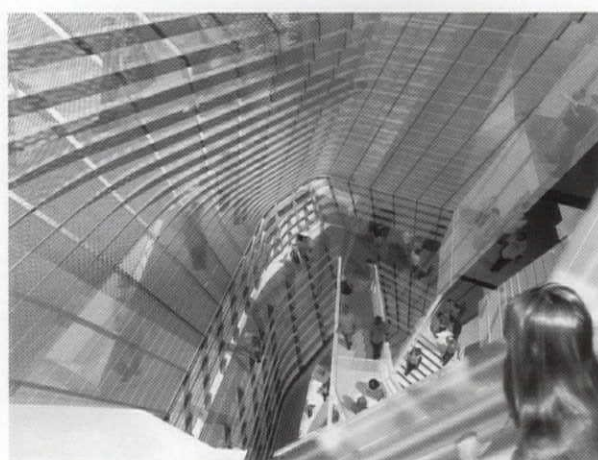
The complainants—among them the Hell's Kitchen Neighborhood Association and Madison Square Garden—claimed that the Hudson Yards DGEIS is flawed and incomplete, preventing meaningful public participation. The petitioners hoped that the court would enjoin the September 23 hearing, but Judge Herman Cahn ruled on September 21 that judicial consideration of the legality of the environmental review process is appropriate only after the City Planning Commission decides to adopt the statement. He also indicated that the September 23 hearing was a sufficient forum for the public to voice objections to the draft statement.

The city's Hudson Yards plan would

include zoning changes and the creation of several "special districts" to spur high-density commercial and residential development along major corridors in Hell's Kitchen, currently a low-scale mixed-use neighborhood. Also covered in the DGEIS are an expansion of the Javits Convention Center and the construction of a stadium for the New York Jets on a platform above MTA-owned rail yards between 32nd and 34th Street. Advocates of the plan, including members of construction unions, faced off at Thursday's hearing against opponents whose concerns included not only environmental impacts but also the plan's lack of affordable housing provisions, displacement of businesses in the area, and the soundness of project financing.

The City Planning Commission expects to approve a final EIS by November 12 and has set a tentative date of November 22 for a vote on the project. Opponents are then expected to take further legal action, an avenue left open by the September 21 ruling.

LAURA WOLF-POWERS



COURTESY COOPER UNION

NEW DESIGN BY MORPHOSIS EXPANDS COOPER UNION'S ARCHITECTURAL HOLDINGS

THE MAYNE EVENT

The Cooper Union for the Advancement of Science and Art manages to float the tuition for 900 architecture, engineering, and art students each year largely through return on its shrewd investments. Cooper's real estate, like the Chrysler Building and the neighboring luxury apartment tower by Gwathmey Siegel, now under construction, will soon be joined by a work by Morphosis Architects. Last month, principal Thom

Mayne unveiled the design of a bulbous, 9-story, \$120 million academic building on Third Avenue and 7th Street. When completed in 2008, the building will house Cooper's engineering school, while the current engineering building (just north of the site) will be razed and the lot leased to developers.

The new structure will replace a two-story academic building, so securing a zoning variance was a priority

to Cooper. The project went through the Uniform Land Use Review Process before the design phase started; Mayne had to stay within an already-approved zoning envelope to prevent community conflict.

Morphosis' design is a negative image of the neoclassical Foundation Building across the street. The two are nearly identical in height and bulk, but the stone-clad Foundation Building is heavy and opaque while Morphosis' perforated steel and glass design is light and translucent.

For Mayne, the building's transparency exposes the energy of the student life within. The inner atrium, cut through by lighted stairways, will be visible from 3rd Street. The building's motorized, movable steel skin is meant to encourage a dynamic interaction with the building's users and its environment, though Mayne has not yet decided whether the screens will be controlled by students and faculty or by computerized environmental response. "It's like changing clothes according to the seasons," said Mayne.

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AIA-NY 2004 AWARDS

ARCHITECTURE

Jurors: Merrill Elam, Rick Joy, Brigitte Shim

Honor Awards

Weiss House, Cabo San Lucas, Mexico
Steven Harris Architects

Local Union 580, Long Island City, New York
Daniel Goldner Architects

United States Courthouse and Federal Building, Central Islip, New York
Richard Meier & Partners Architects LLP, with Spector Group

Jubilee Church, Rome, Italy
Richard Meier & Partners Architects LLP

Heritage Health and Housing, New York City
Caples Jefferson Architects

Museum of the Earth at the Paleontological Research Institution, Ithaca, New York
Weiss/Manfredi Architects

Little Sisters of the Assumption Facility, New York City
Peter L. Gluck and Partners, Architects

Scholar's Library, Olive Bridge, New York
Peter L. Gluck and Partners, Architects

Merit Awards

Apple Store Soho, New York City
Ronn timer Riley Architect and Bohlin Czerwinski Jackson

David L. Lawrence Convention Center, Pittsburgh, Pennsylvania
Rafael Viñoly Architects PC

Armstrong Avenue Visitors Center, Lancaster, Pennsylvania
Audrey Matlock Architect

Dalki Theme Park, Seoul, South Korea
Ga. A Architects, Mass Studies, and Cho/Slade Architecture

INTERIORS

Jurors: Jeremy King/Riccardo Roselli, Patricia Conway, Charles Terry Shook

Honor Awards

Angelo Donghia Materials Study Center, New York City
Christoff: Finio Architecture

Canal Street Penthouse, New York City
Rogers Marvel Architects

East End Temple, New York City
BKSK Architects

Zankel Hall, New York City
Polshak Partnership

Center for Architecture, New York City
Andrew Berman Architect

Merit Awards

Yuen Loft, New York City
DESAI/CHIA Studio

BOX Studios, New York City
Deborah Berke & Partners

PROJECTS

Jurors: Peter Papademetriou, Karen Van Lengen, Pascal Quintard-Hofstein

Honor Awards

ARB Bank Headquarters, Riyadh, Saudi Arabia
Skidmore Owings, and Merrill LLP

Aqua Center, Aalborg, Denmark
Christoff: Finio Architecture

106 Greenwich Street, New York City
Leven Betts Studio

University of Michigan Museum of Art, Portland, Oregon
Allied Works Architecture

Merit Awards

William Paterson University Student Center, Wayne, New Jersey
Gruzen Samton Architects Planners

Six Theoretical Exercises – Houses and Garden
Paul J. Amatuzzo

European Central Bank, Frankfurt, Germany
Skidmore, Owings, and Merrill LLP

Pratt Institute Design Center, Brooklyn, New York
HMA, Hanrahan Meyers Architects

Stephen Gaynor School/Ballet Hispanico, New York City
Rogers Marvel Architecture

Perth Amboy High School, Perth Amboy, New Jersey
Fox & Fowle Architects

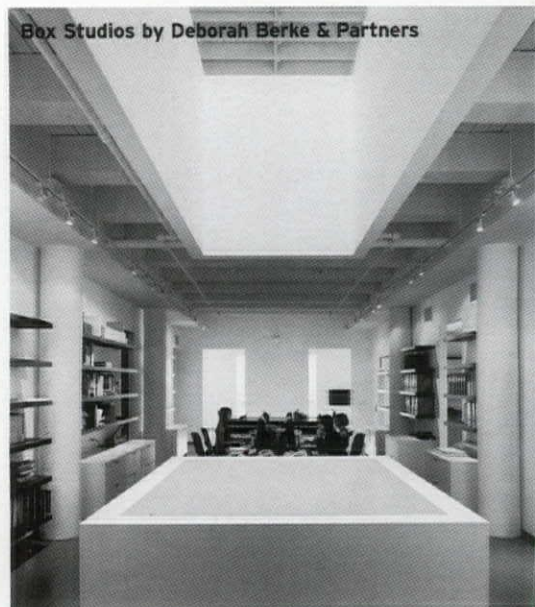
Sustainable Technologies Research Park, Syracuse, New York
Swanke Hayden Connell Architects

World Cultural Center, New York City
THINK

AIA-NY 2004 AWARD WINNERS continued from front page quality of some of the work he and his fellow jurors saw, and what he didn't want to see in the future. Citing a corporate project "that I can't describe, because I do not want to promote it," he decried "magazinish" (the mix-and-match, integrity-free method of choosing pretty details from magazines), "clientism" (subservience without invention), and cultural amnesia, all of which the mystery project presumably had in spades.

"If precedent holds, a lot of these projects will go on to win at the national level," said Illya Azaroff, who co-chaired the awards committee with chair Tina Meliti-Céas. "Competition in New York is so tough."

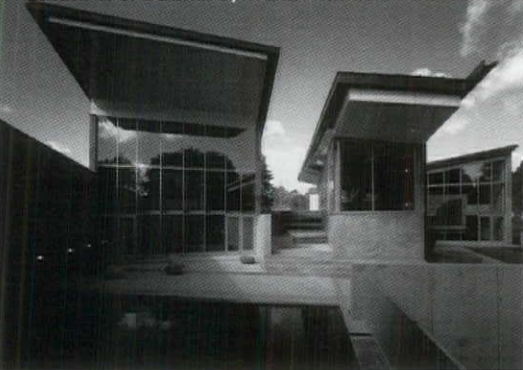
ANNE GUINEY



World Cultural Center by THINK



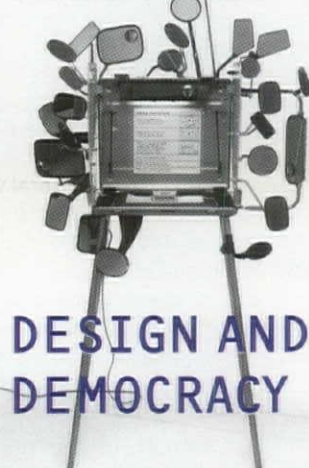
Museum of the Earth by Weiss/Manfredi Architects



Perth Amboy High School by Fox & Fowle Architects



DESIGNERS REINTERPRET THE VOTING MACHINE



DESIGN AND DEMOCRACY

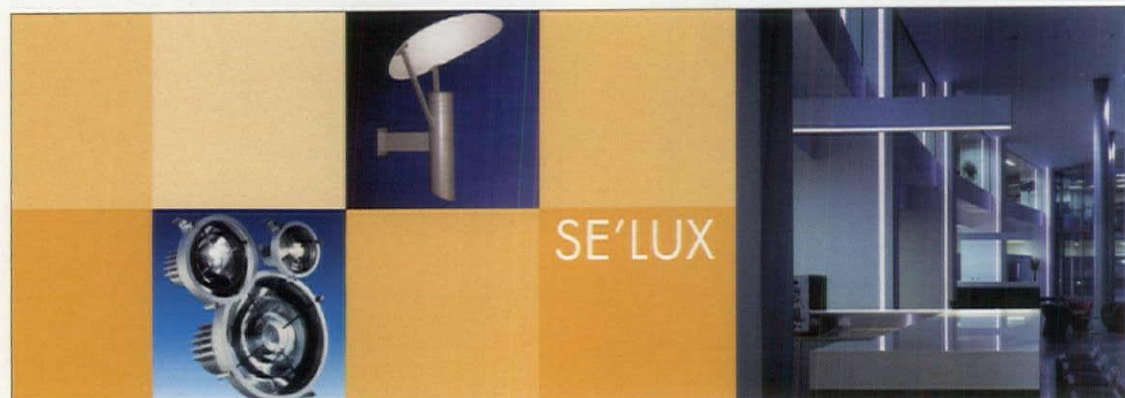
Visit the polls early this year at Parsons School of Design, where the exhibition The Voting Booth Project will be on view beginning October 7. The show consists of a collection of nearly 50 artworks commissioned from architects, artists, and designers, each riffing on the Votomatic—the flimsy, confusing voting machine made infamous by producing hundreds of inconclusive "hanging chads" on Florida ballots in the 2000 presidential election. According to Paul Goldberger, Parson's dean and one of the show's organizers, the show seeks to highlight how good or bad design can make a difference in society.

The show was inspired by hotelier Andre Balazs' unusual collection of several dozen Votomatics, which he picked up at a Florida flea market. Each Votomatic folds up and is contained within a metal attaché case. Goldberger convinced Parsons to take on the show and invited editorial and design consultant Chee Pearlman to be guest curator. "The booth is a quizzical object," she said. "It's remarkably low tech—brilliant and dumb at the same time." The chad controversy arose from the voting machine's patterned plastic tray, which confounded voters when they attempted to position their ballots before punching out their votes.

Participants, including Frank Gehry, Richard Meier, SHoP, Polshak Partners, Diller + Scofidio, and David Rockwell were each given the same Votomatic. As might be expected, the results vary wildly. Robert A. M. Stern's *20/20 Hindsight* (pictured) adorns a Votomatic with rearview mirrors, "to trigger a moment of reflection and put voters back in the driver's seat." Milton Glaser proposed a gold-leafed case labeled "Fragile" and "Contains Democracy."

The pieces will be auctioned on October 27, to benefit Parsons and Declare Yourself, a non-partisan voter awareness group. The show will be up through the election. **DG**

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ARCHITECTURAL WRITER—AND PUBLISHER—UNDER FIRE

MIT Press has demanded compensation from McGraw-Hill for infringing MIT's copyright on *Pietro Belluschi: Modern American Architect*, by Meredith L. Clausen, a professor of architectural history at the University of Washington. Portions of Clausen's monograph are reproduced, without acknowledgment, in *Structures of Our Time: Thirty-one Buildings That Changed Modern Life* (McGraw-Hill, 2002), by Roger Shepherd, a professor of fine arts at the Parsons School of Design, in New York.

Shepherd, who has admitted the duplication, said that McGraw-Hill destroyed all unsold copies of the book last year.

In addition to seeking unspecified reparations from the publisher, Roger L. Conover, MIT Press's executive editor, has asked Shepherd to apologize to Clausen. Most of the section on the Equitable Savings and Loan building in Portland, Oregon, in Chapter 5 of Shepherd's book is taken verbatim or with small changes of wording from Chapter 6 of Clausen's study, "The Equitable Building and the Postwar Boom." No acknowledgment to Clausen appears anywhere in the book.

Shepherd acknowledged the plagiarism and said that there were "a variety of reasons why some chunks of that book ended up in a book of mine from two years ago."

"None of them, I have to say, are reasonable," he continued. "That is, they're reasons but not excuses."

Asked to elaborate, Shepherd said, "It had something to do with one of the research assistants I had hired, and the pressure I was under during 9/11." He said that some of Clausen's book "had been put in as rough stuff, meant to be rewritten, and it remained in."

"There's really no excuse," he said.

Shepherd said that it is not the first complaint that McGraw-Hill has received about *Structures of Our Time*. About a year ago, he said, Princeton Architectural Press contacted the publisher about passages from one of its books that had been incorporated into Shepherd's volume.

Kevin Lippert, publisher of Princeton Architectural Press, confirmed that the press had complained to McGraw-Hill. But he also indicated that material from not one but three of the press' titles had "appeared without attribution or permission" in *Structures of Our Time*.

"McGraw-Hill went so far as to recall the book," including the remaindered copies, said Shepherd. "It's shredded them."

April Hattori, McGraw-Hill's vice president for communications, confirmed that the press had received a complaint about *Structures of Our Time* in 2003, but said that the book had not been withdrawn because of the plagiarism charge. "For business reasons," she said, "it was taken out of print."

Copies of the book remain in circulation, however. Clausen said that in late June, she

received an e-mail note from a British reader "with a good eye and a keen memory" who noticed overlaps between Shepherd's book and hers, and "said that he was appalled."

At first, Clausen said, she was not particularly concerned: "I didn't get around to doing anything until a couple of weeks later." Then she examined a copy of Shepherd's book. "I was just amazed," she said.

Encouraged by a lawyer to pursue the matter, she prepared a document comparing the two volumes. She cites 19 passages from *Pietro Belluschi: Modern American Architect*—including several long paragraphs—that also appear in *Structures of Our Time*. (Clausen's book was reissued in 1999 and remains in print.)

At times, the wording varies slightly. Someone identified as "an all but ideal client" in Clausen's account "proved to be the ideal client" in Shepherd's telling. Sentences appear to have been copied intact, then altered for punctuation. In each case, Shepherd's book follows exactly the sequence of information and argument presented in Clausen's work, including her quotations from primary sources, without adding new material.

"This is about as clear a case of copyright infringement as I've seen," said William Strong, a lawyer in Boston who is representing MIT Press. "It isn't just plagiarism, though a lot of people don't get that distinction." Plagiarism includes a variety of ways of appropriating another work without giving credit—for example, by paraphrasing it without acknowledging the source.

"Plagiarism is a moral violation," said Strong, "but it's not illegal."

Reproducing the actual words appearing in a copyrighted text, however, is legally actionable. It is a matter to which Strong has devoted close attention over the years, as author of *The Copyright Book: A Practical Guide* (MIT Press), now in its fifth edition.

Clausen said she had had qualms about seeking remedies, at least at first. "I don't like inflicting pain or suffering on anybody," she said, "and I knew this would certainly have some sort of impact" on Shepherd.


Apparently the last straw came when she learned that *Structures of Our Time* was on the list of recommended readings for an introductory architecture course at her alma mater, the University of California at Berkeley.

"Knowing that students were going to be reading Shepherd's work, and thinking that it was he who came up with the insights and the connections, that was really painful," she said. "I thought of all those hours I had spent interviewing Belluschi before he died, traveling back and forth from Seattle to Portland, largely at my own expense."

Paul Goldberger, dean of the architecture school of Design and architecture critic for *The New Yorker*, said that he had not heard about the plagiarism charges against his faculty member. "Without knowing the specifics," he said, "I can't comment more, except to tell you that we take this very seriously, not at all casually or lightly."

For his part, Shepherd said that he is now writing a letter to Clausen. "I'm going to tell her I have remorse for this, and that I take total responsibility. And in fact, I'm probably not going to be able to write any more books. It's really a tragedy, probably the worst thing I've ever done. Nevertheless, it's being addressed." **SCOTT MCLEEMEE**

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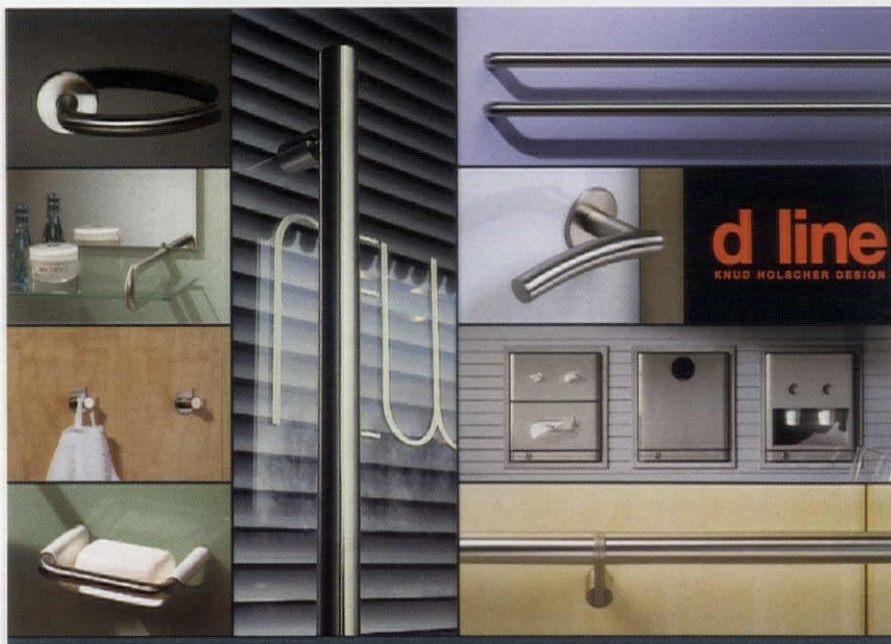


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THE ARCHITECT'S NEWSPAPER OCTOBER 5, 2004

INTERNATIONAL BUILDING CODE SPREADS THROUGH TRI-STATE REGION

CODE DEPENDENT

In August, Pennsylvania became the latest state in the New York area to implement the International Code Council's (ICC) construction code, fulfilling a nearly 90-year goal for architects across the state. Maureen A. Guttman of AIA-Pennsylvania said, "The Pennsylvania chapter of the AIA was founded in 1909 with the express purpose of passing statewide construction legislation. We're finally instituting a code that's easy to understand and execute." Under the uniform code, architects, engineers, designers, contractors, and code enforcement officials are required to adhere to one comprehensive model, as opposed to separate, often poorly integrated versions.

The ICC was formed ten years ago when three regional U.S. code organizations—Building Officials and Code Administrators International, Inc., the International Conference of Building Officials, and the Southern Building Code Conference International, Inc.—merged in an effort to standardize the language, format, and content of building codes for the entire country. Since then, it's been up to individual states,

cities, and counties to pass, administer, and fund the code switch. Many communities have adopted at least sections of the ICC code, often enacting alterations. According to Guttman, Pennsylvania's enactment of the code differed from the national standard: "Pennsylvania is unique because we enacted 11 out of the 14 ICC codes with minor or no modifications."

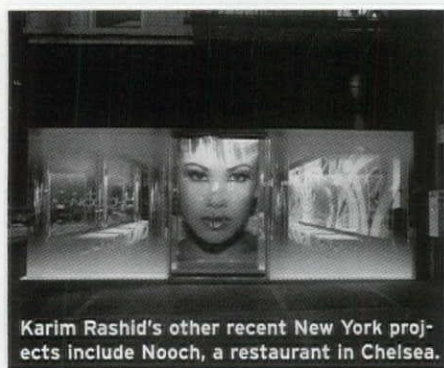
The state of New York passed an adapted version of the ICC code in 2002, but New York City was exempt from the process due to its size and complexity, as well as the timing of the bill's passage, one year after 9/11. "The city is a different animal," said Barbara Rodriguez of AIA-New York. "Excluding the city gave the ICC code a better chance of passing through the state legislature." However, New York City is currently pursuing its options to opt in on the bill. New Jersey passed the uniform code in 2002, and Connecticut, which currently only enforces the residential section of the code, is anticipating its full adoption by mid-2005.

Detractors of the uniform code argue that unfunded mandates put too much

pressure on already strained local community budgets. Many communities are attempting to rectify this problem by lobbying for state-financed education and training. Supporters say the code will eventually save money by saving time and energy now spent researching and implementing differing codes across counties. For example, a construction company could stock code-compliant materials in bulk rather than buying them project by project.

Although the code's financial benefits remain to be seen, one potential advantage is a leveling of the playing field among developers, who will no longer gain by crossing state lines to build more cheaply in zones with fewer regulations. The code can thus prevent local governments from accepting less safe structures in exchange for the economic benefits of development. As Diane Harp-Jones of AIA-Connecticut argued, "Public health and safety is what this is all about. When all the codes of a region speak the same language, the people living in its buildings are the ones who benefit the most."

GH



Karim Rashid's other recent New York projects include Nooch, a restaurant in Chelsea.

STREET CLEANING continued from front page Business Improvement District to make the avenue's street furniture as elegant as the stores that line it. Moskowitz insisted that the arguments against the existing boxes are not purely aesthetic. "I've seen them falling into crosswalks, occupying space in bus shelters," she said. "And if a paper goes out of business and the box gets abandoned, it becomes a security issue."

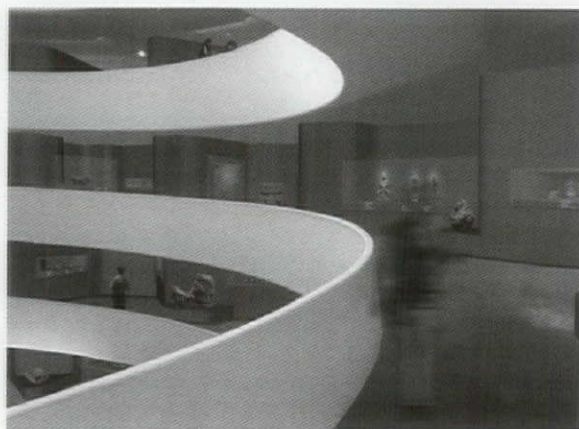
Karim Rashid designed the new model, which has three or four compartments, depending on whether publications are free or paid. The box is molded out of a durable high-grade fiberglass and finished with automotive paint. The boxes will maintain their clean appearance by remaining free of advertisements, though they will bear the logos of the publications they are dispensing. Rashid's experience in designing mailboxes

for the Canadian postal system and manhole covers for New York City made him a natural choice for the project. "My agenda was to make it elegant, unobtrusive, and contemporary," Rashid said.

The pilot program costs \$475,000, and the city is footing the bill. Moskowitz said that getting funding for the legislation passed—2002's Sidewalk Safety and Beautification Act—was not easy, in large part because the newspaper industry protested. "There was tremendous fear about regulating the newspaper industry. They tried hiding behind the First Amendment, but we can't let a narrow commercial interest trump the larger public interest," Moskowitz said she ultimately got the industry's endorsement for the act by bringing them into the discussion. The new boxes will accommodate both paid and free papers, because while the city can regulate distribution, it can't make distinctions based on content. The Madison Avenue BID promises that all publications that want space will get it.

Not everyone is on board though. The September 22–28 issue of *The New York Press*, which is in part distributed via those offending plastic boxes, went so far as to name Moskowitz as one of its "50 Most Loathsome New Yorkers," and cited this legislation as one of the reasons. Maybe they'll soften up a little when they see the new Rashid boxes.

AG



COURTESY TEN ARQUITECTOS AND J. MEEJIN YOON

FOR UPCOMING AZTEC SHOW, THE GUGGENHEIM'S SERPENTINE GALLERY GOES FOR THE SOFT LOOK

The Plumed Serpent Wears Gray

With commissions to design the Visual and Performing Arts Library in Brooklyn, a 42-story office-hotel-residential tower in Harlem, and another massive multiuse complex in Los Angeles, Mexican architect Enrique Norten has become a player on the world architectural scene. Now that the Guggenheim Museum is discussing a satellite branch with the Mexican city of Guadalajara, where Norten is in charge of the master plan for a huge cultural and business center, there's talk that he might be a favored contender for that juicy museum commission. The Guggenheim's choice of Norten's TEN Arquitectos, in collaboration with J. Meejin Yoon, to design the exhibition for the New York blockbuster *The Aztec Empire*, opening October 15, certainly augurs well.

In the 1990s, Norten made a name for himself in his native Mexico City by eschewing the folkloric color-saturated modernism of Luis Barragán and Ricardo Legorretta for a sleek, translucent minimalism. His was the kind of "anyplace" architecture then gaining favor as suited to the "anywhere" urban conditions of the dawning millennium. (Norten's hip glass-wrapped Hotel Habita, the city's first "design hotel," would look equally at home in Rotterdam.) Though sinking, choking, teeming, and occasionally quaking, Mexico City had

world capital ambitions, so it quickly embraced Norten's trendy, increasingly signifier-free architecture as its own.

But no Mexican artist, not even Norten, works entirely without metaphor. His design of the display wall for *The Aztec Empire* is inspired by Quetzalcoatl, the plumed serpent god of Aztec myth. Sheathed in charcoal gray felt, the serpentine structure will wind its way up the museum's spiral galleries, its dark, undulating form imbuing the interior with a shadowy mystery through which visitors may glimpse remnants of a once magnificent civilization. It's fitting that an abstraction of an Aztec divinity should shape the show's design. Religion informed Aztec culture, and abstraction defined their art and ceremony. The Aztecs were constantly performing religious rites and sacrifices in order to maintain their harmonious relationship with the natural world.

Thomas Krens, the Guggenheim's director, came up with the idea for the show last year after seeing the exhibition *Aztecs* at London's Royal Academy of Art. No doubt needing a box-office draw to compete with the imminent unveiling of the new MoMA, he immediately contacted Felipe Solís Olguín, the London show's co-curator, and director of the Museo Nacional de Antropología in Mexico City. Within months, Solís Olguín put together *The*

Aztec Empire, an exhibition of some 440 objects, culled from public and private collections in the United States and Mexico, which will be the most comprehensive survey of Aztec art and culture ever assembled.

Some of the show's most important pieces were only recently discovered in the archaeological excavation of the Templo Mayor (Great Temple), part of the sacred district of the Aztec capital, Tenochtitlan, now downtown Mexico City. These include a life-sized clay eagle warrior and a ritual offering of a miniature greenstone, with tiny mother of pearl fish, one of the show's several never-before-exhibited artifacts.

A major challenge for Norten was to design a display system that could fluidly accommodate an array of variously scaled works. Unlike previous Aztec exhibits, this show will present these pieces as aesthetic objects, not archeological artifacts. Its conception is as minimalist as its display. There will be no diagrams, models, or maps, nor any indication of the colorful splendor that defined Aztec life—just the objects themselves.

Ever since the late 18th century, when Mexicans began to seek an identity beyond their Spanish colonial heritage, they have regarded the Aztecs with special fascination. Like their ancestors whose greatness derived in part from their genius for cultural assimilation, they have welcomed new ideas and influences, transforming them to suit their own needs. There is a caution in such openness, though. Legend has it the Aztec ruler Montecuhzoma first welcomed Cortés because he thought the Spaniard might be the legendary god king Quetzalcoatl returned.

Will the new vogue in minimalist architecture prove another false god for the Mexicans? It's too soon to say. In the meantime, New Yorkers should feast their eyes on the brilliant artifacts of a people who, with rare imagination, pageantry, and confidence, oriented themselves to both the earth and the cosmos.

MARISA BARTOLUCCI

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THE LATEST WTC LIST

Last month, the LMDC announced two shortlists of architects to design the 300,000-square-foot museum and 275,000-square-foot performing arts complexes planned for Ground Zero. Two firms—Polshek Partnership Architects and Moshe Safdie and Associates—made it on both lists. Four other teams made it on the museum list: Pei Cobb Freed and Partners; Robbrecht en Daem Architects with Pasanella + Klein Stolzman + Berg Architects; Shigeru Ban Architect + Frei Otto with Dean Maltz Architect; and Snøhetta. Meanwhile, eight more were picked for the performing arts development: Bing Thom Architects with Meyer/Gifford/Jones Architects; Gehry Partners; OMA with LMN; Rafael Viñoly Architects; Schmidt, Hammer & Lassen with Adamson Associates Architects; Studio Daniel Libeskind; TEN Arquitectos and H3 Hardy Collaboration Architecture; and Tod Williams Billie Tsien Architects. The future tenants—the Drawing Center and the International Freedom Center in the museum and the Joyce Theater International Dance Center and the Signature Theater Center in the performing arts venue—will make their final architect selections early October.

THE WTC STORY NEVER ENDS

The Deutsche Bank Building at 130 Liberty Street is finally coming down. The LMDC finalized its \$90-million purchase of the 40-story structure in late August, and is preparing for demolition by studying environmental impacts.

CLASSICISTS GET FOOTHOLD IN MIDTOWN

The Institute of Classical Architecture & Classical America opened a new, 2,700-square-foot national headquarters at the General Society of Mechanics and Tradesmen building at 20 West 44th Street in September. The facility was renovated pro bono by Robert A. M. Stern Architects.

PINCHING PENNIES

Brooklyn homeowners are irate, but this time it's not because of another arena or big-box development. Due to a spike in anonymous tips phoned in to the Buildings Department's hotline, the agency has issued hundreds of Canarsie and East Flatbush residents building code violations, ranging from illegal construction to improper placement of washers and dryers.

THE CENTER UNDERGROUND

The Vietnam Veterans Memorial Fund picked Polshek Partnership Architects from a pool of 39 firms in a national competition to design a \$40 million Vietnam Veterans Memorial Education Center in Washington, D.C. The facility will be sited directly beneath Maya Lin's Vietnam Veterans Memorial. Lin served as an adviser to the jury that selected Polshek's design, a collaboration with exhibition design firm Ralph Applebaum Associates.

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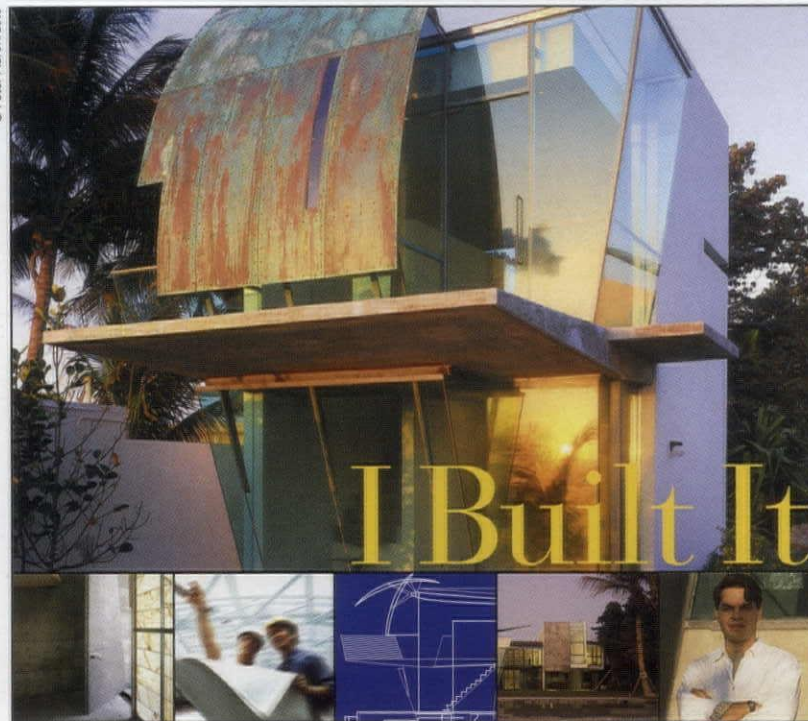
MILLIONS OF MOTHS FLY TO THEIR DEATHS

DON'T GO INTO THE LIGHT

On September 11, millions of moths added a sinister spark to Tribute in Light, the Municipal Art Society and Creative Time's annual World Trade Center memorial designed by John Bennett, Gustavo Bonevardi, Richard Nash Gould, Julian Laverdiere, Paul Marantz, and Paul Myoda. Swarms of moths left cometlike trails as they dove into the heat of the memorial's skyward spotlights. "There was smoke and a strange smell. Above, birds and bats were feasting on them," said photographer Stefano Giovannini. Maureen Sullivan of Creative Time said, "The Audubon Society determined that the moth and bird influx was due to the absence of the moon. The creatures were flocking to the brightest light source." **DC**

COURTESY STEFANO GIOVANNINI

© Peter Aaron/Esto



GOLDEN BEACH HOUSE: CARLOS ZAPATA, DESIGNER, PRATT '84 "At Pratt, there was no single, distinct point of view about architecture. Often the views of different professors were totally opposed to each other, which forced you to develop your own voice and form of expression. They constantly challenged us to reassess our preconceived notions about what made for good design."

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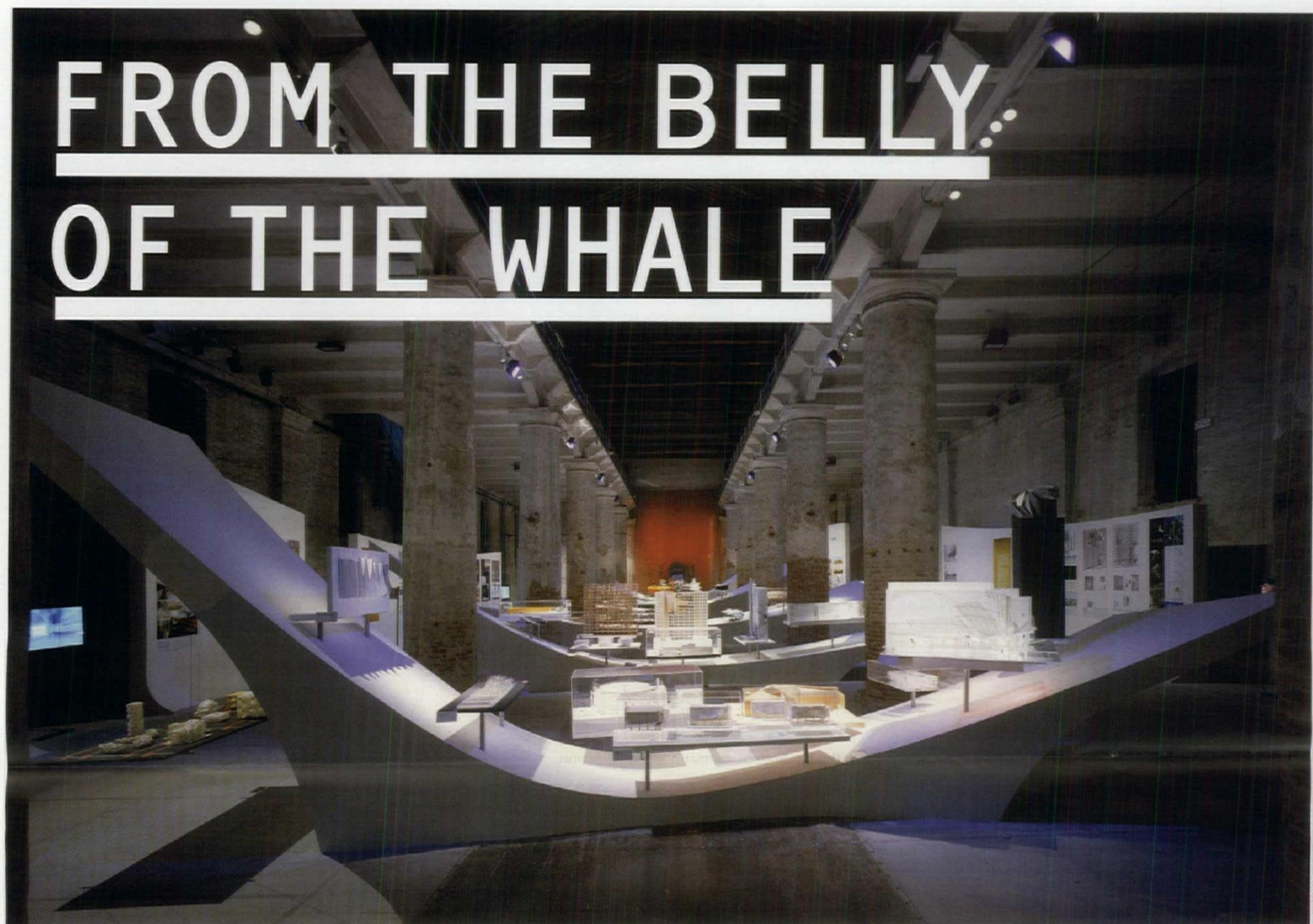
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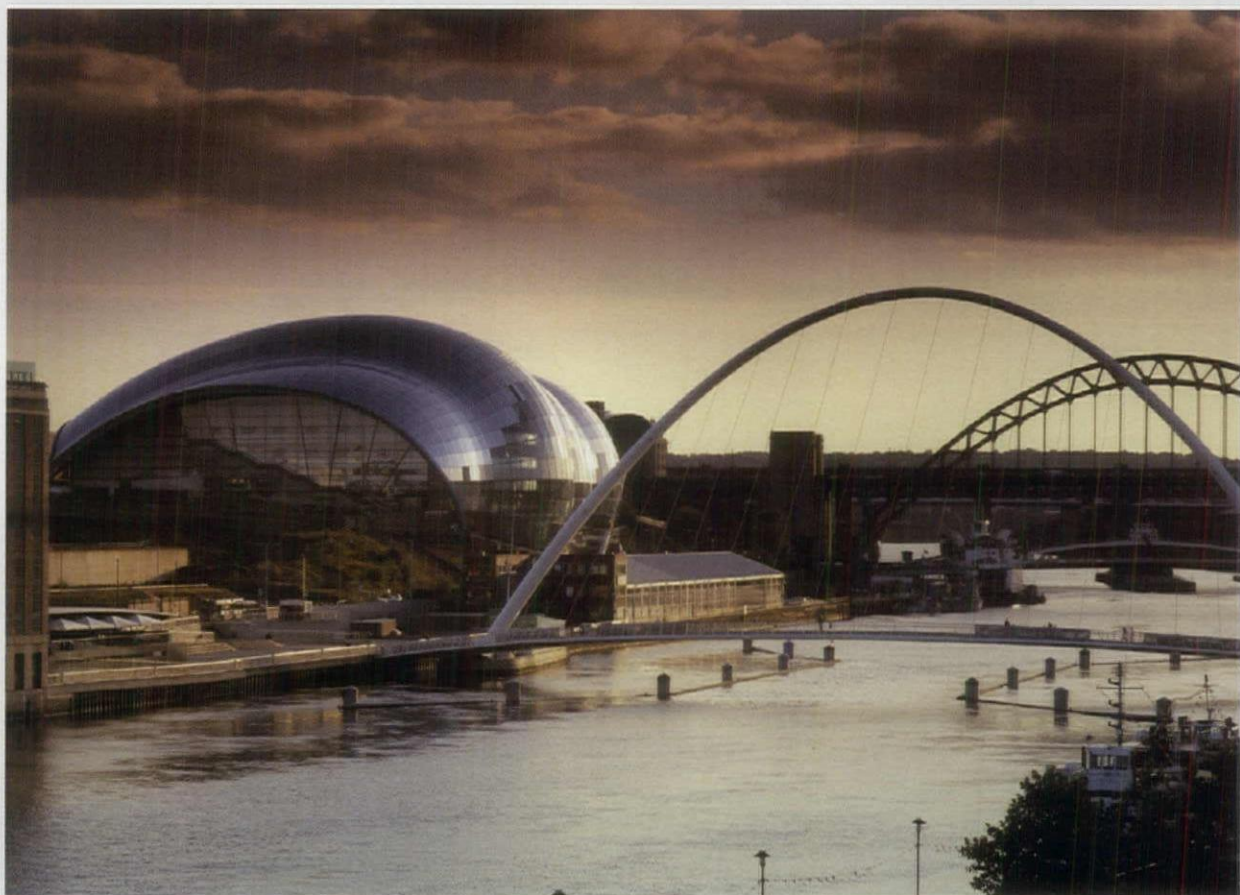
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FROM THE BELLY... OF THE WHALE



CHRISTIAN RICHTERS / COURTESY ASYMPTOTE



MORENO MAGGI / COURTESY RENZO PIANO BUILDING WORKSHOP (LEFT); MARK WESTERBY / COURTESY FOSTER AND PARTNERS (RIGHT)

Asymptote conceived of the environmental design for the *Metamorph* exhibition, which occupies the Corderie dell'Arsenale (top). Renzo Piano Building Workshop's 2002 Parco della Musica in Rome (left) resembles three beetles. Foster and Partner's The Sage Gateshead in Northern England (above), slated to open in December, looks like a giant sea slug.

WITH THE THEME *METAMORPH*,
THE 9TH INTERNATIONAL ARCHITECTURE
EXHIBITION OF THE VENICE BIENNALE
IS AN AQUARIUM OF EXOTIC ARCHITECTURAL
CREATURES. RICHARD INGERSOLL ATTEMPTS
TO MAKE SENSE OF THE MÉLANGE.

It probably all began with a fish. Not Günter Grass' tale of the world-weary flounder, but Frank O. Gehry's love of wiggly marine life. The hundreds of models that recently washed up for the central exhibition of the 9th International Architecture Exhibition of the Venice Biennale, installed in the half-kilometer-long Corderie dell'Arsenale, appear like partially digested morsels of underwater creatures clinging to a series of colossal, stark white plaster ribs. Snack food for the Leviathan. The trend in architecture, privileged by the Biennale's mercurial director, Kurt Forster, oscillates between the desire to represent natural forms that have metamorphosed from the conventional notion of building and the desire not to represent at all, but to create random shapes through the accidents of computer "morphing." Thus the exhibition's syncretic theme, *Metamorph*. The ribbed installation, designed by the digitally endowed New York office Asymptote, breaks down the interminable axis of the column-lined hall by placing each exhibition platform laterally, forcing the visitor to meander in picturesque circuits. Each of the three dozen podia has an irregular streamlined shape that is different from but related to the ones nearest it. These sinuous ribbons are fascinating as sculpture, work fairly well for exhibiting the displays (though the flat bases of each of the models had to be adjusted to the platforms' irregular surfaces), and invest the space with a resounding metaphoric unity. Like most of the projects in the show, however, Asymptote's ribs demonstrate a lack of interest in constructional or structural determinants, approaching form as something that could be grown rather than built.

As Hani Rashid, principal of Asymptote and spokesman for a new generation of digital designers put it, "With the aid of computing ... a newly evolved architecture is emerging. ... It is within the grasp of architects and artists today to discover and evoke a digitally induced spatial delirium, where a merging of simulation and effect with physical reality creates the possibility of a sublime morphing from thought to actualization." Let us agree that the Vitruvian categories of commodity and firmness have

no place in this hallucinogenic purview. And even the third canonical objective, delight, is much abused. Those who visit the main exhibition of the Biennale will come away with a clear sense of a style—vaguely organic, neo-picturesque, and sublimely homely. Most of the projects also seem technically dubious and extremely expensive to build because of their awkward geometries. While there is an undercurrent of concern for the environment and many designs consciously simulate natural forms, there is no attempt to justify the works from a social, technical, or ecological point of view. Thus the show concentrates almost completely on a current taste—a new version of expressionism—that appeals to some of the cultural elite of advanced capitalism.

Forster, a Swiss-born art historian, the founding director of the Getty Center, and for two years the director of the Canadian Center for Architecture, came to the job with a formidable intellectual and institutional background. While one may take issue with the content of the Biennale, its concept has been convincingly displayed and given an excellent pedagogical armature in the three-volume catalogue. In some ways, the basis of the show was prepared by writer Marina Warner, who curated an art exhibition with a similar theme at the Science Museum in London in 2002. In her view, the taste for metamorphosis accompanies the anxious desire for self-transformation in an advanced technological society. Historian Juan Antonio Ramirez sees the trend in a more political light, especially after the events of September 11 in New York and March 11 in Madrid, declaring that "the nascent 21st century's love affair with pulverized ruins, relies on the demolition of democratic institutions. ... Any analysis of our social political reality would define the sides of the triangle in which we move as: lies, usurpation, and ruin."

Unfortunately the critical and skeptical insights of the catalogue are unable to shape the experience of the exhibition, which is by nature an endorsement of style. Forster has pursued a personal theoretical agenda that revolves around two of his close friends: Peter Eisenman, with whom he

founded *Oppositions* magazine in the 1970s and commissioned a project for an unbuilt house, Eleven-A, and Frank O. Gehry, for whom he has often acted as an intermediary or glossator. While recently the architectural styles of Eisenman and Gehry seem to be converging toward an organicist mode, their approaches to architecture are diametrically opposed. Eisenman's methods celebrate the autonomous capacity of geometry and computation to signify, while Gehry relies on artistic intuition and metaphor. Eisenman's line of thought has led to computer morphing, while Gehry's has led to an appreciation of zoomorphic and crystalline iconography requiring computer modeling to be realized. The formal results of each are intentionally monstrous with respect to architectural conventions and urban contexts, appealing to the aesthetic theory of the sublime.

Gehry is well represented at the Biennale with the show's largest model, of the recently completed Walt Disney Concert Hall in Los Angeles, a stainless steel-clad sibling of the Guggenheim in Bilbao. Eisenman, meanwhile, was given an entire room to make an installation about his work. The most interesting projects, both currently under construction, seem like ventures into land art: the City of Culture in Santiago de Compostela and the Memorial to the Murdered Jews of Europe in Berlin. In addition, Eisenman was honored with the Biennale's Lifetime Achievement Award. His built works, so often instant ruins, such as House VI or the Wexner Center at Ohio State, should serve as a parable for the *Metamorph* style: You can fantasize and digitize all you like, but that won't stop a building from leaking.

To give substance to the trend toward a new expressionist taste, Forster assembled a separate exhibition on contemporary concert halls. The peculiar demands of acoustical engineering and the monumental imagery often attached to these projects give them a particular iconic power in an urban setting. Like the museum, concert halls serve as a kind of scapegoat for the demise of civic life. To see so many together, one has little doubt that they adhere to the underlying taste of *Metamorph*. Starting with Jørn Utzon's Sydney Opera House and Hans Scharoun's Berlin Philharmonic, both designed in the 1950s, the 40 models of recent solutions demonstrate that the type has yielded some of the weirdest forms in architectural history. Acoustical engineering seems to have bestowed a functionalist precept for irregular forms that struggle against the orthogonality of most urban contexts. The **continued on page 10**



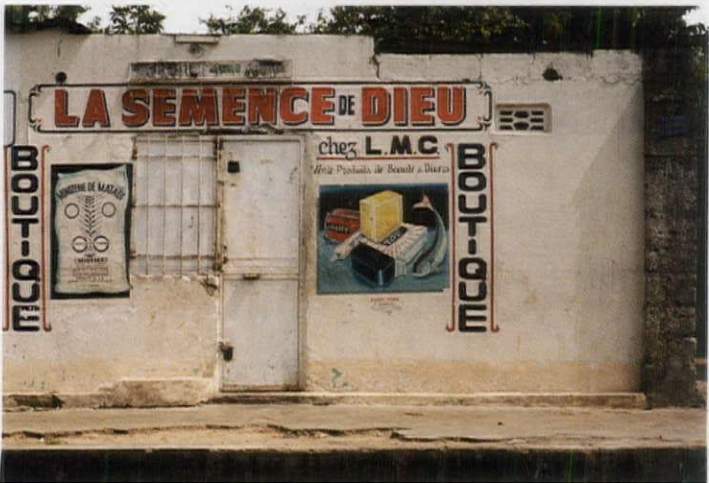
MARIE-FRANÇOISE PLISSART

THE GOLDEN LION GOES TO AFRICA, VIA BELGIUM

Older generations have observed that in the early days of the Venice Architecture Biennale, one looked to the general exhibition in the Arsenale for the field's best emerging ideas while the national pavilions scattered throughout the Giardini usually represented their countries' official status quo. But this idea has been gradually turned around, beginning with the 8th Architecture Biennale, themed *Next* (2002), directed by Deyan Sudjic, and continued by this year's *Metamorph*, directed by Kurt Forster.

Several intentional curatorial strategies made *Metamorph* more a didactic retrospective of an era than a place to preview new directions and approaches in architecture. Many of the projects that crowd the Arsenale are already well known from the pages of magazines or previous exhibitions—including some earlier Biennales. Those dating to the 1980s and 1990s serve to inscribe a few unifying evolutionary narratives. (In the Fall issue of *Log*, Forster cites 1980 as the "starting condition" of recent architectural transformations.) Forster goes back even further to flesh out *Metamorph*'s history, including, for example, the overlooked Uruguayan architect Eladio Dieste who created undulating structures nearly half a century ago. The exhibition design by Asymptote reinforces the show's retrospective feel. A dominant display structure—a series of twisting and torquing podia—successfully assimilates the occasionally distinct and new voices within one grand narrative.

It was in the national pavilions, then, where one could enjoy discovering alternative voices. Of particular note was the exhibition in the Belgium Pavilion and its accompanying catalogue, *Kinshasa: Tales of the Invisible City*, which presented original and extensive research on the capital city of the former Belgian colony. The compelling project—a gesture that would be akin to the American or British Pavilion aspiring to understand the cities of Iraq—earned the Golden Lion prize for best pavilion. The project's curators, Filip de Boeck and Koen Van Synghel, state that the exhibition displays "a specific urban reality which invites us to question and rethink classical urban paradigms." Theirs was a cross-disciplinary attempt, exploring the contribution of anthropology and documentary filmmaking to understanding architecture—and ultimately challenging its prominent values. The book critically reviews the official history of the Belgium government's domesticating policies of colonial space. Instead of focusing on the built forms of this colonial legacy, it directs attention to an invisible city that exists in the imagination of its citizens. With interviews with local writers and intellectuals, photographs by Marie-Francoise Plissart of local residents, street scenes, and the city's temporary architecture, and documentary films that treat the human body as the main "infrastructural unit" of the urban space, the exhibition fulfills its goal, to "interpret the city beyond its architecture and to transcend the prevailing narcissistic architectural critique." **continued on page 10**



The Belgium Pavilion, featuring photographs by Marie-Françoise Plissart of life in Kinshasa, shows that traditional strategies and typologies of architecture might not be the best answer to the challenges of the world.

THE GOLDEN LION continued from page 9 At the same time, the project in the Belgium Pavilion raised questions about the politics of representation. In the exhibition, Kinshasa was viewed through the lens of its ex-colonizer. As de Boeck acknowledges in the catalogue, this project runs the risk of being patronizing. In response, he withdraws any claims of representing an objective reality, and perceives Kinshasa as a city that "constantly remains out of focus." However, this insightful approach was not sufficiently explored in the exhibition design. The display could have taken more creative steps in reminding the audience that whatever they were observing was mediated by a Western author's gaze.

The Belgium Pavilion's strongest asset was its attempt to expand borders of representation. There are no countries east of Greece until Singapore (except Israel) or south of Italy (except Egypt) represented in the Biennale, which claims to be international. Similar attempts to rope in unrepresented parts of the world were undertaken by the Foreign program organized by the Institut für Auslandsbeziehungen (IFA) as part of the German Pavilion, and the Greek Pavilion, which exhibited the results of a workshop on the "green line" dividing the Turkish and Greek zones of Cyprus. The curatorial decisions of these pavilions will be consequential, however, only if they can stimulate the future inclusion of the many excluded nations and architects, allowing them to speak for themselves.

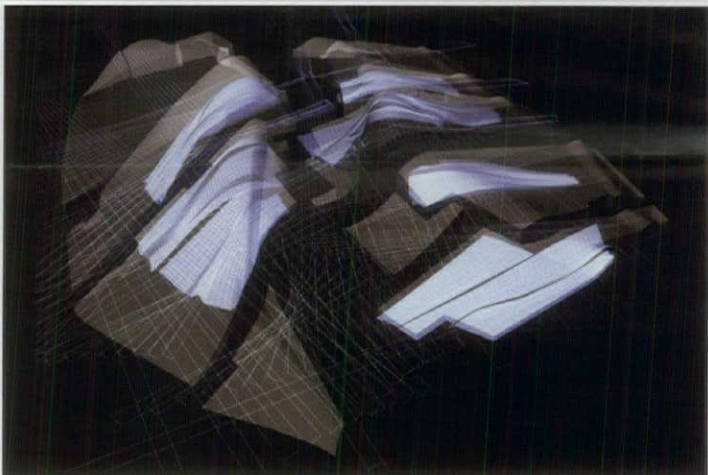
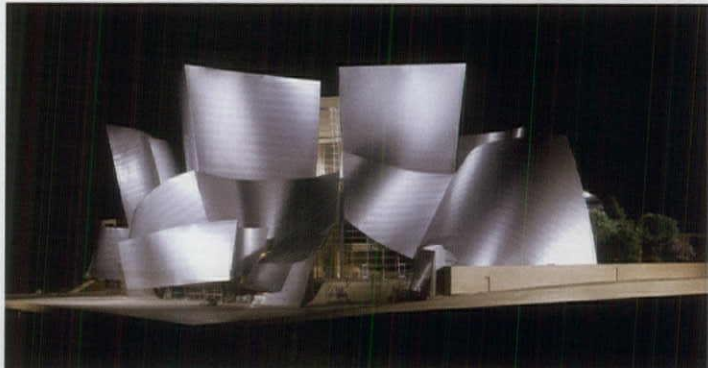
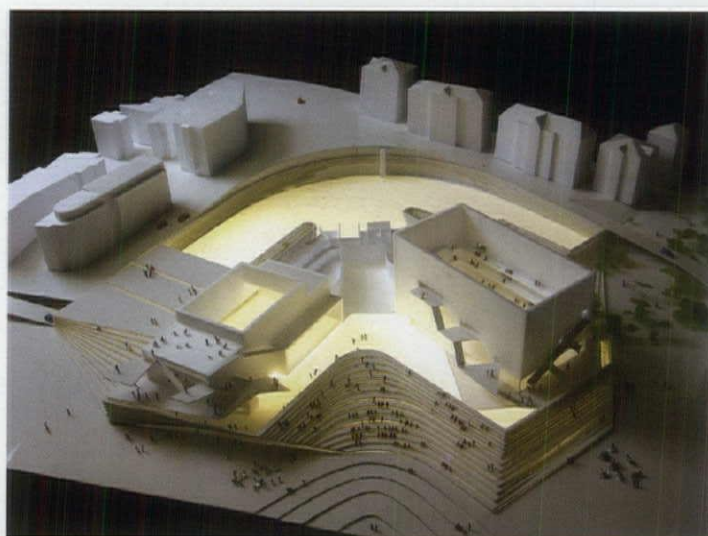
ESRA AKCAN, AN ARCHITECT AND SCHOLAR, IS A PH.D CANDIDATE AT COLUMBIA UNIVERSITY AND VISITING FACULTY AT PARSONS SCHOOL OF DESIGN AND PRATT INSTITUTE.

FROM THE BELLY OF THE WHALE continued from page 9

prize-winner in this part of the show, an unbuilt project for a two part concert hall in Stavanger, Norway, by the Danish office PLOT, is an ingenious solution that unites two monolithic parallel plates with steps that wrap around the base of the buildings and then continue as a louvered facade to the roof. The risers are translucent, allowing slats of daylight into the structure and at night creating a magical light box effect, like a Noguchi lantern. One can still recognize a humanist bias in the approach, especially when compared to other projects such as the Dutch office NOX's recently completed installation Son-O-House, which looks like guts spilled on a sidewalk. The trend in zoomorphic transformations and picturesque planning is evident even among the most technologically astute offices. Norman Foster's The Sage Gateshead music hall rests like a giant sea slug on the banks of the River Tyne and Renzo Piano's Parco della Musica in Rome resembles three beetles.

Despite being the largest international exhibition for architecture, the Biennale this year cannot be said to represent the world's architecture. And while there is no hierarchy or singling out of any particular nation, the curatorial concentration on the quirks of a particular aspect of high style is unavoidably discriminatory. The Biennale has always compensated for its elitism in the dozens of national pavilions, where each country assigns a curator to assemble a show. The pavilion prize went to Belgium, which presented an artist's and anthropologist's vision of Kinshasa, a modest consideration of Congolese vernacular adaptations in a situation far removed from the patronage necessary for the projects of *Metamorph*. A work of postcolonial guilt, it stood out from the rest of the Biennale as a reminder of architecture's misplaced priorities.

The Japanese pavilion was exceptional in its conceptualism, bringing together a myriad of images from pop culture surrounding the figure of the eternally adolescent and aimless computer nerd, christened Otaku. The chaotic but repetitious assembly of plastic toys and bright colored posters creates a convincing idea of how the trivial products, games, and junk of consumerism have become elements of contemporary urbanism. The other pavilion that caught my attention was Germany's, a fascinating photomontage mural that undulated from room to room, seamlessly blending 37 contemporary works of architecture into the landscape of sprawl. Has sprawl finally become beautiful? Finally, the U.S.



pavilion, which relies on private sponsors, showed the work of six offices, three of which are very morphy and three that are not.

The Biennale's juried prizes went to SANAA (Kazuyo Sejima and Ryue Nishizawa) for two works, the Contemporary Art Museum in Kanazawa, Japan, and the Valencia Institute of Modern Art in Valencia. Other awards were given to Foreign Office Architects (Alejandro Zaera-Polo and Farshid Moussavi) for its terraced, undulating hanging garden scheme for a car park at the Novartis campus in Basel, and Martínez-Lapeña and Torres for its design of an exhibition platform and photovoltaic tower at the new convention center area of Forum 2004, which covers Barcelona's water treatment plant.

The new expressionism of

Top to bottom: Stavanger Concert Hall by PLOT; Walt Disney Concert Hall by Frank Gehry; and Peter Eisenman's City of Culture in Santiago de Compostela.

Metamorph opens a perennial problem, not just of technique and social program but of aesthetics. Hybrid works such as many of those presented in the Biennale are misfits—linguistically closed, impractical to construct, and difficult to adapt to. Their meaning is circumscribed by their uniqueness of form, which greatly limits their chances to be understood. They are doomed to extinction as they are unable to cooperate with reality. Will we someday find ourselves rallying to save the architectural whales?

RICHARD INGERSOLL IS A CRITIC BASED IN ITALY. HIS LATEST BOOK IS *SPRAWLTOWN* (MELTEMI, 2004).

Those who visit the Biennale will come away with a clear sense of a style—vaguely organic, neo-picturesque, and sublimely homely.

Holy Battle

Frontline: Sacred Ground

Nick Rosen, producer, (PBS, 2004)

Tapes and transcripts available at www.pbs.org

Those who have been watching the development at Ground Zero closely know that the design for the Freedom Tower is a colossal compromise. While the building has been heralded for its structural and ecological innovations, as well as its form to some degree, there is something awkward about the way it reconciles the rational ideas of David Childs and his team at Skidmore, Owings, and Merrill (SOM) with the dramatic narrative

of Daniel Libeskind's master plan. Now, thanks to a somewhat soapy documentary by PBS' Frontline, we know just how unfortunate and unnecessary that compromise was, and how unlikely improvement seems to be.

The episode, "Sacred Ground," aired nationwide in September and will be rebroadcast (check local PBS listings). The one-hour episode is pretty evenly split along the lines of heroes and villains. In the

The Freedom Tower (rendered by dbox) has brought out the worst in almost everyone involved.



COURTESY FRONTLINE/PBS

heroes column are Daniel and Nina Libeskind, Governor George Pataki, and LMDC board member Roland Betts, while the villains are represented by WTC leaseholder Larry Silverstein, engineer Guy Nordensen, and chiefly Childs. The city—almost always shown at night, in fog, or through dark subway tunnels—is itself depicted as a treacherous character. Critic Paul Goldberger serves as a referee for the lay viewer, and the Libeskinds'

colorful attorney Ed Hayes adds a dash of big-city grit to the tale. Two relatives of victims provide emotional weight, throwing the arch-squabbles into an unflattering light.

The film's drama centers on Childs' refusal to work with Libeskind and to stay within the confines of the unconventional master plan—which delineates building heights and certain formal elements—in spite of repeated public statements to the contrary. The documentary includes a rendering for a 2,100-foot high tower Childs and Nordensen designed leering over Manhattan like Frankenstein.

But the story is more about personalities than architecture. Nina Libeskind seethes with anger, calling Silverstein, Childs, and SOM "liars" at least four times. Betts has the best lines of all: "I thought they [Silverstein et al.] would have behaved better, too. But they've behaved like assholes. Okay? I wish I had stayed in there and been a

referee in the active sense of chairing the meetings, and basically saying to David Childs, stop it. Grow up." Libeskind appears wounded, even childlike, in need of protection from a surprisingly earnest Governor Pataki. At the last minute Betts called in Pataki who, like a school principal, delivers discipline, forcing Childs to play nice and make some quick concessions.

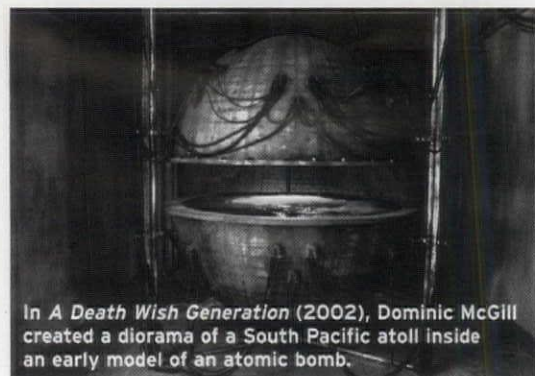
Frontline wisely chose to focus only on the struggle over the design of the Freedom Tower. Certainly with all the other buildings, constituencies, and personalities involved in the various projects now adding up to the World Trade Center site, "Sacred Ground" could be the first in a series. But if the petulant behavior seen here is any indication, the reputation of architects would be better served if the rest of the proceedings happened behind closed doors.

ALAN G. BRAKE IS A DESIGN CRITIC AND A FREQUENT CONTRIBUTOR TO *AN*.

THE BOMB IS BACK

Building the Unthinkable

apexart, 291 Church Street
Through October 9



COURTESY APEXART

In *A Death Wish Generation* (2002), Dominic McGill created a diorama of a South Pacific atoll inside an early model of an atomic bomb.

Today, military computers in Florida pilot airplanes to take out perceived enemies in Afghanistan. Cyberspace has transformed our sense of distance and space—just as the atomic bomb did in the 1950s. The exhibition *Building the Unthinkable* at apexart argues that the A-bomb was "less the result of a war between ideologies in the East and West than a conflict between the city and the landscape, between the center and the periphery." In fact, the show, curated by Christian Stayner, posits the weapon as America's most important public works project.

It is odd to think of a

bomb as a public works project, akin to the interstate highway system or Hoover Dam, though it's true, they were all created to serve the public and they function to mediate "conflicts between city and country." This take on public service establishes a curatorial framework to examine the important spatial and cultural shifts wrought by the bomb. Stayner has gathered the work of nine artists and architects that focuses on its "ability to transform" the physical, geopolitical, and cultural landscape.

The A-bomb's development included years of testing on the landscape of American West. Fake towns were built in

the desert, then subjected to actual blasts, to be studied after weapons were exploded. These tests left vast tracts of the West radioactive and off limits to visitors. In this exhibition, the Center for Land Use Interpretation (CLUI), a California research organization, continues its valuable documentation of the impact of humans on the land with an interactive map of the restricted 860,000-acre Nevada Test Site. The land is controlled, owned, and operated by the Department of Energy though it becomes accessible through this project. One can navigate through this eerily beautiful landscape of hazardous waste storage, conventional explosives testing, bomb craters, abandoned villages, and plutonium dispersal test sites.

The most powerful objects in the exhibition are two small boxes that are as stylish as the modern designs that emerged during the atomic age, which makes their sinister purposes all the more jarring. The first, Model #47 (Trinity Diorama), by the artist known as World Power Systems, is a seductively creepy device with tubes, wires, plastic dials, and meters, that replicates a bomb detonator. The second box is a bright toylike object by artist Gregory Green that is a

simulation of a real bomb, which he claims anyone can create from plans on the Internet and parts from children's toys.

Music emanating from the rear of the gallery is a video opera by composer Steve Reich and artist Beryl Korot, *Act 2 Bikini of Three Tales* (2002). Both the music and images loop, layer, and manipulate text taken from an online database about the history of the A-bomb, www.atomicarchive.com. Here Reich's serial music and Korot's numbered images count down the Bikini island bomb test that rendered the island radioactive. In a similar vein, Young-Hae Chang of Heavy Industries has created the video NUKO-REA, a graphically powerful description of an imagined nuclear war between North and South Korea. Text scrolls down the screen accompanied by a trancelike score, describing a horrific event in which people expire from radiation but automobile motors continue to purr.

These projects and images are all reflections of an earlier atomic age but since the U.S. just ripped up the Comprehensive Test Ban Treaty and is about to begin testing a new type of nuclear "bunker buster," this show could not be more timely or horrific. **WILLIAM MENKING** IS AN EDITOR AT *AN*.

A TOWERING COMIC

In the Shadow of No Towers, Art Spiegelman
(Pantheon Books, 2004), \$19.95

"I never loved those arrogant boxes," cartoonist Art Spiegelman writes of the World Trade Center in his new book, *In the Shadow of No Towers*, which chronicles his experiences on and after 9/11. "If not for all the tragedy and death, I could think of the attack as some sort of radical architectural criticism. It's not like I love the way my nose looks...I just don't want somebody ramming a damn plane into it!"

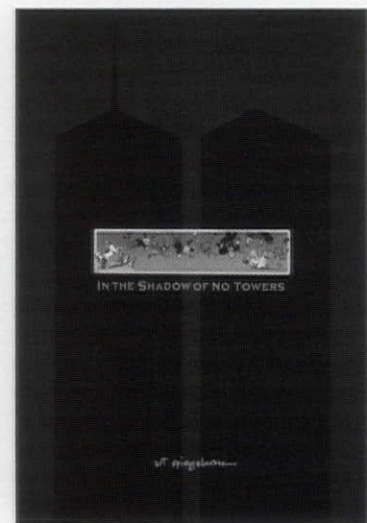
No Towers is iconoclastic and challenging, a soul-baring inner search and pungent rant that pulls no punches, especially when aimed at the Bush administration. Spiegelman, who lives downtown and watched the towers burn and fall, has extracted his painful memories of the event and his anger and worry about its aftermath to create huge, chaotic comic strip panels that are barely contained by the book's oversize cardboard pages.

The ten main panels, first published in 2002 as a serial in the German paper *Die Zeit* and the Jewish magazine *The Forward*, cascade chaotically down the page. If comic composition is like architecture, as Spiegelman claims in an essay in *No Towers*, then the artist built these panels as structures in mid-destruction. Even the narrative collapses after these works, ending abruptly and giving way to an essay about old comics and reproductions of some classic

strips that obsessed and influenced the author after 9/11.

While the form of the book is striking and unique, Spiegelman's ideas will seem familiar to many of his readers. In one panel, Bush and Cheney ride a bald eagle, crying out "Let's Roll" while slitting the bird's throat with a box cutter. It is an unusually potent expression of a political opinion fairly common among liberal New Yorkers. But the book is really more a personal object than a public one.

Spiegelman, with his uncompromising introspection, has produced a cathartic work that, while not coherent or beautiful, is raw, powerful, and fresh. **GREGORY KATZ** IS A NEW YORK-BASED FREELANCE WRITER.



COURTESY PANTHEON BOOKS

I ♥ NY MORE THAN EVER

COURTESY COOPER-HEWITT, NATIONAL DESIGN MUSEUM

The fifth annual National Design Awards will be announced at a gala dinner in the Arthur Ross Terrace and Garden at the Cooper-Hewitt, National Design Museum on October 19. This year, lifetime achievement honors go to graphic designer Milton Glaser, creator of the "I Love NY" logo as well as hundreds of other logos, ads, posters, album covers, and corporate identities. Other honorees include chair of the New York City Planning Commission Amanda Burden (Design Patron Award), and the Aveda Corporation (Corporate Achievement Award). Four finalists—Rick Joy, Polshek Partnership, Joseph E. Spear, and Rafael Viñoly—are up for the architecture prize. Other award categories include communications, environment, fashion, and product design. Besides the nominees, expect to see honorary patron Laura Bush at the gala, along with chairman Richard Meier and vice-chairmen Beth Rudin DeWoody, Reed Krakoff, Murray Moss, and Deedie Rose. If the price of the gala tickets—\$1,000 to \$5,000 per person—scares you, go to the after-party instead.

Cooper Hewitt National Design Awards Gala Dinner and After-Party

October 19

Cooper-Hewitt, National Design Museum, 2 East 91st Street

Gala: 6:30 p.m.–9:00 p.m., \$1,000 to \$5,000

After-party: 9:00 p.m.–12:00 a.m. \$75 for museum members in advance;

\$100 for nonmembers in advance; \$125 at the door.

Go to www.nationaldesignawards.org.

Maxinne Leighton,
Michele Renda, et al.
Working with the SF 330:

An Update

5:30 p.m.

Center for Architecture

536 LaGuardia Pl.

www.smpsny.org

Monica Ponce de Leon
Figuring Configurations

6:15 p.m.

Yale School of Architecture

180 York St., New Haven

www.architecture.yale.edu

SYMPOSIA

OCTOBER 12 – 13

**4th Annual Empire Energy
and Environmental**

Exposition: **Clean and Green**

Gideon Putnam

24 Gideon Putnam Rd.,

Saratoga Springs

www.eba-nys.org

OCTOBER 13 – 15

Building Together:

**Partnerships for Successful
Community Development**

Mayor Michael Bloomberg,

David Shipler, et al.

Marriott Marquis

1535 Broadway

www.enterprisefoundation.org

OCTOBER 14

**Globalizing Cities and
Urban Imaginaries: Urban**

Africa, Cairo, and Istanbul

Andreas Huyssen,

Abdoulmalik Simone, et al.

2:00 p.m.–7:00 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

OCTOBER 16

Of Our Time:

Changing Attitudes in

Historic Preservation

Robert A. M. Stern,

Nina Rappaport,

Frances Morrone, et al.

9:00 a.m.–5:00 p.m.

New York School Of

Interior Design

170 East 70th St.

www.classicist.org

OCTOBER 18 – 22

Design 101

Steve Kroeter,

Barry Bergdoll, et al.

NYU Woolworth Building

15 Barclay St.

www.design101.info

EXHIBITIONS

OCTOBER 8 –

NOVEMBER 15

The Voting Booth Project

Parsons School of Design

2 West 13th St.

www.parsons.edu/votingbooth

OCTOBER 13 –

NOVEMBER 13

Place for the Self

apexart

291 Church St.

www.apexart.org

OCTOBER 13 – JANUARY 2

Christo and Jeanne-Claude:

The Würth Collection

National Academy of

Design Museum

1083 5th Ave.

www.nationalacademy.org

LECTURES

OCTOBER 5

**Brent Brolin, Steven Semes,
David Flaherty, et al.**

But is it Modern?**Contemporary Classicism**

6:00 p.m.

Bard Graduate Center

18 West 86th St.

www.bgc.bard.eduOCTOBER 5, 7, 12, 13,
19, 21**Thomas A. Hines****Modernism and Regionalism:****Los Angeles Architectural****Culture, 1900–1970**

6:30 p.m.

Columbia GSAPP

Buell Center

114 Avery Hall

www.arch.columbia.edu/buell

OCTOBER 6

Keller Easterling**Believers and Cheaters**

6:00 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu**Gisela Baumann,****Jonas Coersmeier of Büro**

6:00 p.m.

Pratt School of Architecture

115 Higgins Hall South

200 Willoughby Ave.,

Brooklyn

www.pratt.edu

OCTOBER 7

Cesar Pelli**The Architect's Vision**

6:00 p.m.

City College

95 Shepherd Hall

Convent Ave. and 138th St.

212-650-7118

OCTOBER 8

Phillip Lopate**The Enigma of Waterfront****Development**

12:30 p.m.

Columbia GSAPP

Buell Center

114 Avery Hall

www.arch.columbia.edu/buell

OCTOBER 11

Brian McGrath, et al.**The New Urban Ecology?**

6:30 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

OCTOBER 13

Gilbert Delgado**Crossing the Frontier**

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org/civicspirit**Elias Torres****Openspace Architecture**

6:30 p.m.

Cooper Union

7 East 7th St.

OCTOBER 14

Peter Schaudt,**Michael Stepper****Landscape and Urban Design**

8:30 a.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org/civicspirit**Gene Russianoff, et al.****MTA: Five-Year Capital Plan**

8:30 a.m.

Municipal Art Society

457 Madison Ave.

212-935-3960

Leslie Gill

12:00 p.m.

Pratt School of Architecture

302 Higgins Hall North

200 Willoughby Ave.,

Brooklyn

www.pratt.edu**Lars Spuybroek of NOX**

6:00 p.m.

Pratt School of Architecture

115 Higgins Hall South

200 Willoughby Ave.,

Brooklyn

www.pratt.edu**Thom Mayne****Phase II**

6:00 p.m.

City College

95 Shepherd Hall

Convent Ave. and 138th St.

212-650-7118

OCTOBER 16

Max Protetch,**Barbara Bloemink****Design + Art in the****Hudson Valley**

8:00 a.m.

Visit website for details,

www.cooperhewitt.org

OCTOBER 18

Nader Tehrani of Office d'A

6:00 p.m.

Pratt School of Architecture

115 Higgins Hall South

200 Willoughby Ave.,

Brooklyn

www.pratt.edu**Michael Manfredi,****Marion Weiss****Site Construction**

6:15 p.m.

Parsons School of Design

Glass Corner

25 East 13th St., 2nd Fl.

www.parsons.edu**Thom Mayne****Are There Any Questions?**

6:15 p.m.

Yale School of Architecture

180 York St., New Haven

www.architecture.yale.edu**Jean Gardner, Brian McGrath,****Michael Berke, et al.****Can Cities Be Sustainable?**

6:30 p.m.

CUNY Graduate Center

365 5th Ave., 9th Fl.

web.gc.cuny.edu/cepp**Jeff Kipnis,****Herbert Muschamp****The Use and Abuse of****Criticism, part 1**

6:30 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

OCTOBER 19

Bernardo Fort Brescia, James**Carpenter, Thomas Phifer****Miami: The Courthouse****as Urban Catalyst**

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org/civicspirit**Jan Kaplicky****otherworldly**

6:30 p.m.

Urban Center Books

457 Madison Ave.

www.mas.org**Brent Brolin****The Designer's Eye: A New****Way of Seeing Architecture**

6:30 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org**Colson Whitehead****The Colossus of New York**

6:30 p.m.

Cooper Union

Great Hall

7 East 7th St.

www.cooper.edu

OCTOBER 20

Diana Mendes, et al.**Transportation Forum: Lower****Manhattan Redevelopment**

8:00 a.m.

General Society of

Mechanics and Tradesmen

20 West 40th St.

www.pwcusa.org**Hugh Hardy**

6:00 p.m.

New York School Of

Interior Design

Arthur King Satz Hall

170 East 70th St.

www.nysid.edu**Jürgen Mayer H.****Activators**

6:30 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

OCTOBER 21

Edward Feiner,**M. Gensler, Jr., Robert Peck****First Impressions Program**

8:00 a.m.

William Caine,

Jennifer Gibson, et al.

Art in Architecture Program

12:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org/civicspirit

NEW FROM PRINCETON ARCHITECTURAL PRESS

THINKING WITH TYPE

A CRITICAL GUIDE FOR
DESIGNERS, WRITERS,
EDITORS, & STUDENTS
ELLEN LUPTON

7 X 8.5, 176 PAGES,
100 COLOR

OCTOBER 19 – MARCH 6
Romare Bearden at the Met
 Metropolitan Museum of Art
 1000 5th Ave.
www.metmuseum.org

CONTINUING EXHIBITIONS

THROUGH OCTOBER 8
Beyond Koreatown:
New Visions of 32nd St.
in Manhattan
 Gallery Korea
 460 Park Ave., 6th Fl.
www.koreanculture.org

Investigating Where We Live:
From Grit to Glamour
 Urban Center Gallery
 457 Madison Ave.
www.mas.org

THROUGH OCTOBER 9
Building the Unthinkable
 apexart
 291 Church St.
www.apexart.org

THROUGH OCTOBER 10
Illustrated Throughout:
Reconsidering the Role of
Photography in the Survey
of Modern Architecture
 Columbia GSAPP
 100 Avery Gallery
www.arch.columbia.edu

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

THROUGH OCTOBER 11
Matthew Baird and
Parsons Graduate
Architecture Students
Design Build 2004:
Common Ground
 Parsons School of Design
 Glass Corner
 25 East 13th St., 2nd Fl.
www.parsons.edu

THROUGH OCTOBER 19
Joan Firestone, Jan Lowrie
Fusion Prints:
The Gotham Series
 Cooper Union
 Great Hall Gallery
 7 East 7th St.
www.cooper.edu

THROUGH OCTOBER 20
Massimo Catalani
My Urbanity
 Gallery Qui
 601 West 26th St.
 212-343-8986

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 23
Lebbeus Woods, Kiki Smith
Firmament
 Henry Urbach Architecture
 526 West 26th St., 10th Fl.
www.huagallery.com

The Emergence of
Industriearchitektur in Berlin
1840–1910
 Columbia GSAPP
 100 Avery Gallery
www.arch.columbia.edu

THROUGH OCTOBER 24
War! Protest in America
1965–2004
Memorials of War
 Whitney Museum of
 American Art
 945 Madison Ave.
www.whitney.org

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

THROUGH OCTOBER 29
Doug Michels: Life and Work
 Pratt Schaefer Gallery
 200 Willoughby Ave.,
 Brooklyn
www.pratt.edu

Variable City: Fox Square
 Van Alen Institute
 30 West 22nd St., 6th Fl.
www.vanalen.org

THROUGH OCTOBER 30
Architecture and Revolution
in Cuba, 1959–1969
 Storefront for Art
 and Architecture
 97 Kenmare St.
www.storefrontnews.org

Reiser + Umemoto
Flux Room
 Artists Space
 38 Greene St., 3rd Fl.
www.artistsspace.org

The Riders and the
Rebirth of City Transit:
25 Years of Transit Advocacy
by the NYPIRG Straphangers
Campaign
 Urban Center Gallery
 457 Madison Ave.
www.mas.org

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

Candida Höfer
 Sonnabend Gallery
 536 West 22nd St.
www.artnet.com

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

THROUGH NOVEMBER 5
PSFS: Nothing More Modern
 Yale School of Architecture
 180 York St., New Haven
www.architecture.yale.edu

THROUGH NOVEMBER 7
Around Town Underground
 New-York Historical Society
 2 West 77th St.
www.nyhistory.org

THROUGH NOVEMBER 10
Civic Spirit: Changing the
Course of Federal Design
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org/civicspirit

THROUGH NOVEMBER 13
Wijnanda Deroo
 Robert Mann Gallery
 210 11th Ave., 10th Fl.
www.robertmann.com

Freedom of Expression
 National Monument
 Foley Square
www.creativetime.org

THROUGH NOVEMBER 19
Variable City: Fox Square
 Van Alen Institute
 30 West 22nd St.
www.vanalen.org

THROUGH NOVEMBER 28
Ant Farm
Media Burn,
The Eternal Flame
 International Center
 of Photography
 1133 6th Ave.
www.icp.org

THROUGH NOVEMBER 29
Rita McBride
Exhibition
 SculptureCenter
 44–19 Purves St., Queens
www.sculpture-center.org

THROUGH NOVEMBER 30
Vibrant Communities:
Green Maps of New York
and the World
 Urban Center Gallery
 457 Madison Ave.
www.mas.org

THROUGH DECEMBER 4
Tracing Tony Smith's Tau
Hunter College
 Bertha and Karl Leubsdorf
 Art Gallery
 Lexington Ave. and 68th St.
www.hunter.cuny.edu

Bob the Roman:
Heroic Antiquity and the
Architecture of Robert Adam
 New York School Of
 Interior Design
 69th Street Gallery
 161 East 69th St.
www.nysid.edu

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
Vanessa Beecroft,
Dan Graham, et al.
Terminal 5:
A Project for Air Travel
 John F. Kennedy Terminal 5
www.terminalfive.com

THROUGH FEBRUARY 27
Design + Art: Functional
Objects from Donald Judd
to Rachel Whiteread
Josef and Anni Albers:
Designs For Living
 Cooper-Hewitt, National
 Design Museum
 2 East 91st St.
ndm.si.edu

TRADE SHOWS

OCTOBER 21
Queens & Bronx Building
Association Trade Show
 5:30 p.m.–9:00 p.m.
 Terrace on the Park
 111th St. and 52nd Ave.,
 Queens
www.qbba.org

FILM & THEATER

OCTOBER 8
Movie Marathon
 6:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

OCTOBER 8–9
Recent Films by Peter Hutton
on The Floating Cinema
 6:00 p.m.–10:00 p.m.
 Waterfront Park, Hudson
 Waryas Park, Poughkeepsie
www.minettabrook.org

EVENTS

OCTOBER 5
Design-in Marathon
 8:30 a.m.–10:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org/architecture/week/designin.html

Freshkills Master Plan
Public Meeting
 7:00 p.m.–9:30 p.m.
 Rocco Laurie School
 33 Ferndale Ave.,
 Staten Island
www.nyc.gov/freshkills

OCTOBER 7
Heritage Ball 2004
 6:00 p.m.
 Chelsea Piers, Pier 60
www.aiany.org

Party@theCenter 2004
 9:30 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

OCTOBER 9–10
Open House New York
Weekend 2004
 Various locations
www.ohny.org

OCTOBER 13
Industry Forecast Breakfast:
Housing and Designing for
the Marketplace
 8:00 a.m.
 Club 101
 101 Park Ave.
www.smpsny.org

Rare and Historic
Greenwich Village Maps
 6:00 p.m.
 New York Public Library
 476 5th Ave.
www.gvshp.org

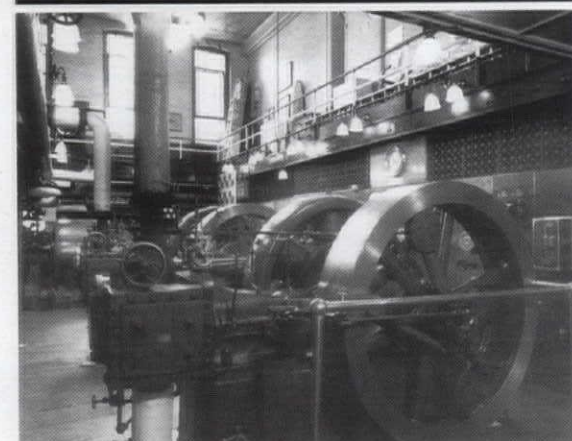
OCTOBER 14
IALD 35th Anniversary
 11:00 a.m.
 Center for Architecture
 536 LaGuardia Pl.
www.iald.org

OCTOBER 19
Cooper Hewitt National
Design Awards Gala
 6:30 p.m., 9:00 p.m.
 Cooper-Hewitt, National
 Design Museum
 2 East 91st St.
ndm.si.edu

WITH THE KIDS

OCTOBER 6
Play by Design
 10:00 a.m.–3:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

PREVIEW



DESIGN-IN MARATHON
 Center for Architecture, 536 LaGuardia Pl.
 October 5, 8:30 a.m.–10:00 p.m.

PLAY BY DESIGN
 Center for Architecture, 536 LaGuardia Pl.
 October 6, 10:00 a.m.–3:00 p.m.

HERITAGE BALL 2004
 Chelsea Piers, Pier 60
 October 7, 6:00 p.m.

PARTY@THECENTER 2004
 Center for Architecture, 536 LaGuardia Pl.
 October 7, 9:30 p.m.

OPEN HOUSE NEW YORK WEEKEND 2004
 Various locations around the city.
 See website for details: www.ohny.org
 October 9–10

As part of AIA New York chapter's second annual Architecture Week (through October 10), the non-profit organization openhousenewyork (OHNY) is opening 100 architectural sites in the five boroughs for public perusal on October 9 and 10 for OHNY Weekend 2004.

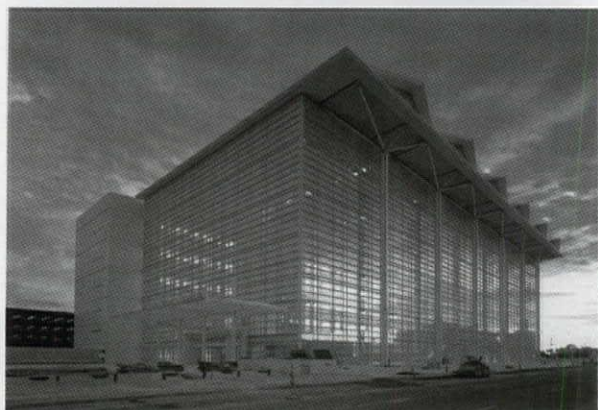
Though many OHNY sites, like the Center for Architecture, the Austrian Cultural Forum, and the Bohen Foundation, are always open to the public, there are also a fair number of private destinations, like fashion designer Narciso Rodriguez's studio, the last townhouse designed by Paul Rudolph, and the midtown offices of TEK architects. Highlights include anderson architects' rooftop tent offices in Chelsea (pictured above); the Old Quaker Meeting House built in 1694 and still in use in Flushing, Queens; a three-hour cruise exploring New York's maritime and industrial infrastructure; the newly completed and award-winning Little Sisters of the Assumption Family Health Service in East Harlem designed by Peter L. Gluck and Partners, Architects; and the Pratt Institute Power Plant, the longest-maintained electrical production station in the city (also pictured above).

Architecture Week also includes an event for the whole family—the October 6 session with Parks Department officials that gives elementary and high-school students the opportunity to design and build models of their ideal playgrounds (Play By Design). For those with as much stamina as curiosity, there's the 12-hour design dialogue at the Center for Architecture (Design-In Marathon) or the October 7 party double-header, beginning with the AIA NY and the New York Foundation for Architecture's annual gala at Pier 60, honoring, among others, Edward Feiner of the GSA and Bruce Fowle of Fox & Fowle Architects (Heritage Ball), and ending with a deejayed dance party that will transform the Center for Architecture into an "urban circus" for the evening (Party@theCenter).

FOR COMPETITIONS LISTINGS SEE WWW.ARCHPAPER.COM

FEDERAL CASES

Civic Spirit: Changing the Course of Federal Design
Center for Architecture, 536 La Guardia Place
Through November 10



© SCOTT FRANCES/ESTO

With Mayor Michael Bloomberg's recent announcement that New York City will soon overhaul its procurement processes for design services, the Center for Architecture's latest exhibition, *Civic Spirit: Changing The Course of Federal Design*, could hardly be timelier. The exhibition celebrates the first ten years of the GSA's Design Excellence Program, featuring renderings, intricate models, and photographs of 19 of the most notable projects commissioned through the program.

Since the initiating the Design Excellence Program in 1994, the GSA has made working for the government somewhat fashionable again. Formulated to

address the crippling effects of the government's intimidating qualification and submission process and an unflinching allegiance to the lowest bid without regard for the quality of design, the program has been fairly successful. Initially limited to federal courthouses, Design Excellence has been expanding its reach. *Civic Spirit* also showcases office buildings, border crossings, and research facilities. Perhaps more importantly, smaller, younger firms like Lake/Flato, Morphosis, and Smith-Miller + Hawkinson are prominently featured alongside more established names like Richard Meier and SOM.

The agency clearly has a predilection for exquisitely,

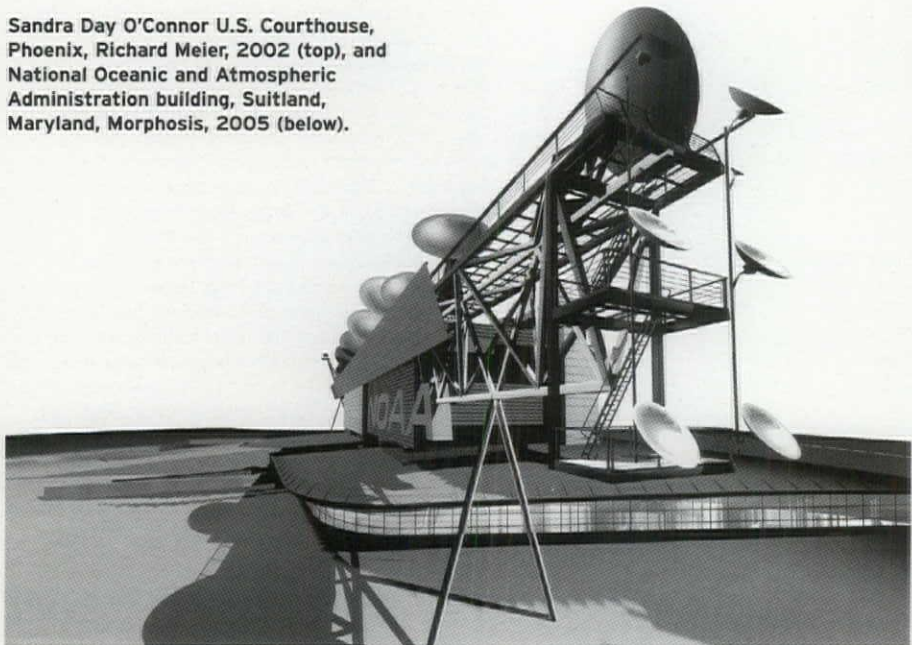
minutely detailed models—a preference brought into sharp relief by a beautifully abstracted model of Mies van der Rohe's Federal Plaza in Chicago, displayed in the first room. Well organized and prominently displayed, models of the GSA's proudest accomplishments form the heart of the exhibition. But a show like *Civic Spirit* has the potential to raise more fundamental questions of how decisions about public architecture are made, and the individual projects only provide an indirect answer. A fuller discussion of GSA's own program would have contributed immensely to the debate. Instead, issues such as the problems that initially compelled the GSA to create the Design Excellence Program or the direction of its future growth are condemned to obscurity in lengthy, poorly structured wall texts that litter the show in a disjointed manner.

Ultimately the texts, and with them the broader discussion of the how we as a society choose our public architecture, simply disappear, overshadowed by the celebration of the architecture itself.

The GSA and the Center for Architecture have planned a number of related public events (www.aiany.org/civicspirit) and hopefully these will address some of the exhibition's shortcomings. *Civic Spirit* deserves to be seen, but the GSA has done itself, and its audience, a disservice by not showing—and telling—us more.

JASON ANDERSON IS AN ARCHITECTURE STUDENT AT PRINCETON UNIVERSITY.

Sandra Day O'Connor U.S. Courthouse, Phoenix, Richard Meier, 2002 (top), and National Oceanic and Atmospheric Administration building, Suitland, Maryland, Morphosis, 2005 (below).



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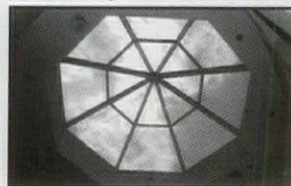
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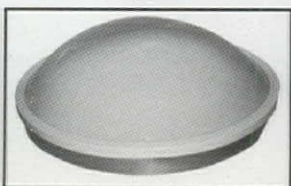
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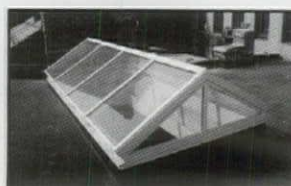
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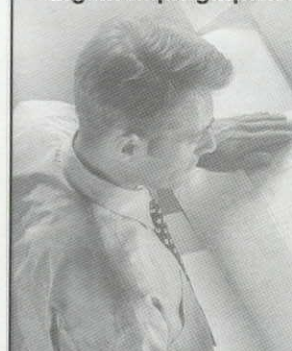
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INDEMNIFY MY SOUL!

I was recently sent two contracts by clients which had Indemnification clauses in them that had to be negotiated. Or rather I tried to negotiate out the indemnification clauses in them. This Indemnification thing is new to me. For those of you fortunate enough not to know what indemnification is, it means to secure against harm or loss, or in other words, to act as an insurance for a second party against a third. I submit this sample clause for your indemnification reading pleasure:

5.2 INDEMNIFICATION.

Notwithstanding anything to the contrary contained herein, Consultant shall be responsible for all injuries to persons, including death, or damage to property sustained while performing or resulting from the work under this Agreement, if and to the extent the same results from any act, omission, negligence, fault or default of Consultant or Subconsultants, or their employees, agents, servants, independent contractors or subcontractors retained

by Consultant pursuant to this Agreement. Consultant agrees to defend, indemnify and hold the Indemnitees harmless from any and all claims, judgments and liabilities, including but not limited to, claims, judgments and liabilities for injuries to persons (including death) and damage to property, if and to the extent the same results from any act, omission, negligence, fault or default of Consultant or its Subconsultants, or their agents, employees, servants, independent contractors and subcontractors and from any claims against, or liability incurred by the Indemnitees by reason of claims against Consultant or its Subconsultants, or their employees, agents, servants, independent contractors and subcontracts for any matter whatsoever in connection with the services performed under this Agreement, including, but not limited to, claims for compensation, injury or death, and agree to reimburse the Indemnitees for reasonable attorneys' fees incurred in connection with the above. Consultant shall be solely responsible for the safety and protection of all its Subconsultants, or the

employees, agents, servants, independent contractors, or subcontractors of Consultant or its Subconsultants, and shall assume all liability for injuries, including death, that may occur to said persons due to the negligence, fault or default of Consultant, its Subconsultants, or their respective agents, employees, servants, independent contractors or subcontractors...."

And my favorite clause of the entire contract:

This Article shall survive the expiration or earlier termination of this Agreement.

Now I might be misreading the subtle nuances of the finely crafted legal language of the contract, but doesn't this language suggest that if someone enters my completed project at any time in the future (forever, in fact) and dies of a natural heart attack, I have assumed full liability for their death (even when the contract itself dies of an early termination)? Call me old fashioned, but I used to think that acts of God were uninsurable...but I suppose it is my own fault...we architects have been playing God for so long, finally our clients believe us.

When I was in school we didn't even discuss the necessity of lia-

bility insurance coverage in our Professional Practice class, let alone this, but my narrow reading of this indemnification clause seems to require architects to insure their clients against knife attacks too! Now, I do not know when this indemnification mania became such a standard practice, but I find it amusing that my large institutional clients think that I am an insurance company on par with Lloyds of London. (Boy are they in for a wicked surprise... just let them try to make a claim against my immensely leveraged corporate assets!)

I always believe that the best contract language is language that allows both parties of a contract to have mutual benefit. In other words, if you want me to indemnify you, I would at least expect you to similarly indemnify me. I mean, at least there is the possibility that our mutual indemnification clauses would cancel each other out.

I do not know when some common sense will prevail in the broad acceptance of the standard AIA architectural contract language, but until that day I am contacting Lloyds of London about taking out some additional insurance against lightning striking my clients twice (just to be safe).

CRAIG KONYK IS AN UNDERINSURED ARCHITECT AND PRINCIPAL OF KONYK ARCHITECTURE.

Doesn't this language suggest that if someone enters my completed project at any time in the future (forever in fact) and dies of a natural heart attack, I have assumed full liability for their death (even when the contract itself dies of an early termination)?

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