

THE ARCHITECTS NEWSPAPER

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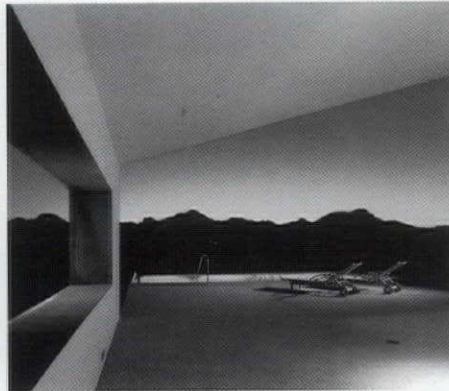
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JAMES POLSHEK AND RICK JOY TIE FOR ARCHITECTURE PRIZE

NATIONAL DESIGN AWARD WINNERS ANNOUNCED

The fifth annual National Design Awards, presented at a gala ceremony at Cooper-Hewitt, National Design Museum on October 19, held its share of surprises this year. In an unprecedented tie, Rick Joy and

Polshek Partnership both won the award in the architecture category, prevailing over the other two finalists, Joseph E. Spear and Rafael Viñoly. "The architecture category presented a hard choice," said juror and



JEFF GOLDBERG © ESTO

Polshek Partnership's William J. Clinton Presidential Center, in Little Rock, Arkansas, 2004 (left) and Rick Joy's Tubac House, Tubac, Arizona, 2001 (above).

design critic Ralph Caplan, whose classic book *By Design* (Fairchild Books, 2004) was re-released in September. "The finalists—and ultimately, the two winners—are so different in what they do," Paul Thompson, Cooper-Hewitt's director, concurred, "The jury chose to honor Joy, an emerging talent, alongside the Polshek partnership, a firm with a distinguished track record."

Even more unexpectedly, fashion designer Yeohlee Teng, whose flexible, low-maintenance clothing for "urban nomads" consistently wins high **continued on page 4**

RFP KICKS OFF MAYOR'S DESIGN EXCELLENCE PROGRAM

DDC Guarantees Contracts to 33 Firms

The New York City's Department of Design and Construction (DDC) announced the recipients of the first contracts for its Design Excellence initiative, an open RFP that offered large and small offices the chance at city contracts worth several million dollars. Contracts were awarded to 33 firms, which will work with the DDC within the next two years. Recipients ranged from large offices such as Skidmore, Owings & Merrill and Rafael Viñoly to small firms such as Slade Architecture and Weisz + Yoes. There was no requirement as to where firms were based, but all had to be licensed to practice in the state of New York. While guaranteed a city job, firms will still have to go through a process to be matched with a compatible project, which will vary from renovating existing facilities

to designing buildings from the ground up.

The program is the first step in a broader initiative by DDC commissioner David J. Burney, who was brought over from the New York City Housing Authority in January 2004 by Mayor Michael Bloomberg to handle the DDC's annual \$1 billion building budget. The Design Excellence program, announced by the mayor's office in July, kicked off with this open RFQ, which is meant to increase the involvement of the city with both large and small innovative firms with the goal of improving the design standard of built projects citywide. "Our ongoing outreach efforts are generating expressions of interest from firms not commonly associated with city work," stated Burney in a release issued in mid-October.

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PETER EISENMAN REMEMBERS A FRIEND

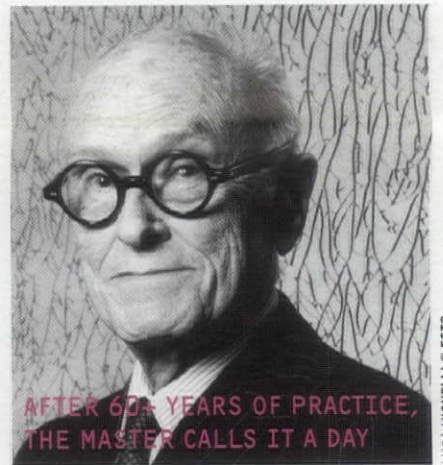
Jacques Derrida Dies at 74



COURTESY STANFORD UNIVERSITY PRESS

The question has often been asked, Can the deconstruction of an

abstract condition such as language have any relevance to a material practice such as architecture? It is a question that, in fact, is its own answer. Given that architecture has been the acknowledged locus of the metaphysics of **continued on page 2**



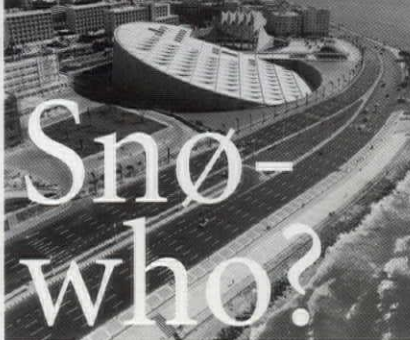
AFTER 60+ YEARS OF PRACTICE, THE MASTER CALLS IT A DAY

LUCA VIGNELLI © ESTO

PHILIP JOHNSON RETIRES

When I first met Philip Johnson about a dozen years ago, he was fond of saying he would like to retire to Rome at age 100—if he wasn't too busy with work. This month, at 98, the noted architect finally announced his official retirement and turned over the reins of his practice to his managing partner, Alan Ritchie. Rather than decamp for Italy, though, Johnson has chosen to remain in New Canaan, **continued on page 2**

Bibliotheca Alexandrina in Alexandria, Egypt



JAMES WILLIS / COURTESY SNOHETTA

WTC MUSEUM DESIGNER IS LITTLE KNOWN HERE, BUT NOT FOR LONG

When the LMDC announced on October 12 that it had selected two architects to design the cultural buildings on the World Trade Center site, the fact that Frank O. Gehry and Associates was one of them didn't come as a big surprise. Gehry's earlier refusal to enter the masterplanning competition had once seemed odd, though as the process unfolded and grew more contentious, it looked like clear-eyed prescience. The second firm, Snøhetta, was more of **continued on page 6**



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EDITORS

The death of Jacques Derrida last month (remembered in this issue by his friend, Peter Eisenman) reminds us that theory and architecture still have a stormy relationship. The scandalously dismissive obituary by Jonathan Kandell in *The New York Times* just goes to show that an anti-theory bias pervades the mainstream. (See www.designobserver.com and http://www.humanities.uci.edu/remembering_jd/ for the subsequent protest launched by designers and academics against the NYT).

Fortuitously timed, the Fall/Winter issue of *Harvard Design Magazine* addresses the driving motivation of "forty-something reflective designers," whom William S. Saunders describes in his editor's letter "tired of talk and theory." The same issue contains an essay by George Baird, architecture dean at the University of Toronto, entitled "'Criticality' and Its Discontents," in which he notes, "Today, criticality is under attack, seen by its critics as obsolete, as irrelevant, and/or as inhibiting design creativity." He takes a close look at the attempts of a current crop of architectural theorists, including Stan Allen, Robert Somol, Sarah Whiting, Michael Speaks, Sylvia Lavin, to achieve "a truly robust and durable new professional stance."

Of course the key to this debate is how this new generation defines a "critical practice." Ultimately, one has the sense that this new group has not substantially added to the debate that was detonated by its preceding generation, led by Eisenman in the United States and Manfredo Tafuri and Rem Koolhaas in Europe. With some exceptions, it seems that "critical architecture" remains largely in the realm academic hair-splitting, sorely lacking social or political engagement. Stan Allen grazes the subject in Baird's article when he urges architects to get beyond the avant-garde to make use of "popular culture and the creativity of the marketplace."

Tafuri used theory to expose the projects of avant-garde architects as games played by a select group, never really with the power to actually influence anything. With exactly half of this country inexplicably, blindly behind George W. Bush, how long can architects continue to accept such a marginal role?

WILLIAM MENKING AND CATHY LANG HO

PHILIP JOHNSON RETIRES continued from front page Connecticut. Considering his half-century of dedication to the Glass House and its 40-plus acres of hills, trees, and pavilions, that seemed inevitable.

Johnson worked steadily through his 90s, and through 2003, he was still holding meetings at his Seagram building office, often taking lunch downstairs at the Four Seasons, which he designed in 1959. In 2004, he moved his business transactions to the Glass House. Ritchie, who has been working with Johnson for almost three decades, maintained, "The firm will continue its design legacy." It will also keep its name, Philip Johnson/Alan Ritchie Architects, and its design ethos: the senior associate at the firm, John Manley, cut his teeth with the master on the Seagram building itself, and has worked with Johnson almost ever since. Projects continue, most recently with the opening of the Metropolitan, a residential tower on the Upper East Side and one of the last projects in which Johnson was heavily involved.

Only time will decide the true legacy of Johnson, whose career has spanned the beginnings of modernism in the United States—from his early visits to the Bauhaus and his seminal work with the Museum of Modern Art—to the many design directions he explored over his 70-plus years in the field. For those who found his departure from traditional modernism surprising, it should be noted that Johnson proudly spoke of his ongoing design evolution, which is part of his philosophical makeup. He often quotes Heraclitus: "Change is the only constant."

In recent years, Johnson became enamored of non-rectilinear geometries, perhaps due to the influence of current trends, but also because of his firsthand knowledge of European architecture of the 1910s and 1920s, when clean geometry competed with an alternative vision: Expressionism. Johnson loves the work of that period, especially the curvilinear Friedrichstrasse towers proposed by Mies and the fanciful drawings of designer Hermann Finsterlin. Johnson's sculptured late work in the New York area, such as his Glass House Visitors Center (also known as Da Monsta) and his clock at Lincoln Center, are at once new and historic, like the man himself. Along with his works, writings, and belief in the proposition that architecture and art are inextricably linked, the quality for which he might be best remembered is his ability to combine past and present in new and elegant ways.

HILARY LEWIS HAS COAUTHORED TWO BOOKS ON JOHNSON, INCLUDING *THE ARCHITECTURE OF PHILIP JOHNSON* (BULFINCH/TIME WARNER, 2002), AND IS NOW COMPLETING A THIRD VOLUME ON JOHNSON'S LATE WORKS.

JACQUES DERRIDA DIES AT 74

continued from front page presence for 500 years, that very fact should be the most important to be questioned in architecture.

When Jacques Derrida raised the question in philosophy and its language, he also permitted us to question presence, meaning, dialectics—all of those presumed truths that have sustained architecture for these many years.

This did not mean that architecture would not be, would not manifest presence in its being, but that it would no longer have to thematize that presence. Truth was no

longer necessarily in what was seen. The world as evidenced in the advances in computation and developmental biology is clearly becoming more intelligent; we live in a smart universe. Architecture can ill afford to remain ignorant of these changes. Derrida opened these possibilities for us to question and consider in architecture.

Derrida published *Of Grammatology* in 1968, but it was not until 1978 that it appeared in English. It was another ten years before his thinking was literally manifested in the exhibition *Deconstructivist Architecture*

at the Museum of Modern Art in 1988. No matter how problematically conceived, the show had the effect of changing the then pastiche, kitsch face of postmodern architecture forever, banishing it to an exile that can be witnessed today at the Venice Biennale, where much of the work on display can with some degree of accuracy be traced to the thinking that was opened up in 1988.

However fashionable it may be to run away from old ghosts, replacing each succeeding year with a new style, perhaps only now the specter of Derrida, given his untimely

passing, will be understood precisely because it frees us from the timeliness of fashion. For me, Derrida was always such a ghost, but also a real person, a person who would risk sharing an idea and a coffee with someone who came to understand only through misreading—misreading not as Derrida intended but rather because I knew no better. Can we miss someone who was different—who was never there? Jacques, we will try.

PETER EISENMAN, THE NEW YORK ARCHITECT, WORKED WITH JACQUES DERRIDA IN 1987 ON A PARK PROJECT FOR LA VILLETTE IN PARIS.

Happy Birthday to Us

THANKS FOR BEING PART OF OUR FIRST YEAR OF PUBLICATION. KEEP SENDING STORY IDEAS, SHARING YOUR PROJECTS, SOUNDING OFF, GOSSIPING, AND MOST IMPORTANTLY, SUBSCRIBING!

HERE WE GO AGAIN...

Geesh, will people please stop sending us gossip about the Cooper-Hewitt? Just to recap, there was that tidbit we reported about a Dennis Kozlowskian \$159,000 that the museum spent on a new admissions desk. And a proposed karaoke night that was meant to boost employee morale (yikes). Then there was that in-house PowerPoint presentation on e-mail etiquette (example: "E-mail is NOT an outlet for emotion"), a copy of which happened to land in our inbox. And now we're told that, in an effort to stop further leaks, the museum temporarily shut down the e-mail accounts of at least two employees, simply because we were listed in their address books. We wonder what that did for morale. Apparently not much, because the stories keep coming—like about how the new Chief Financial Officer, **Ellen Ehrenkranz**, allegedly insists on being called "Ms. Ehrenkranz." Just as sassy is curatorial director **Barbara Bloemink**, who we've learned has a "Vegas showgirl-style makeup table (with lighted mirror)" in her office, along with shelves of shoes for which museum workmen recently built concealing cabinet doors. We actually think this makes them both kind of fab. But we were disturbed by the museum's Orwellian crackdown on those e-mail accounts (and not because we got our scoops from them—we didn't). That's just creepy.

NOTABLE NUPTIALS

The die-cut flowers were brought out for the October 16 wedding of Dutch-born design superstar **Tord Boontje**, 36, and his longtime partner and collaborator, glass artist **Emma Woffenden**, 42. With the help of a double-decker bus, guests at the London civil ceremony, at the Peckham registry office, were shuttled to a reception at the Royal College of Art, where the two met in 1994. That was followed by a shindig at an art gallery which, according to friend and hip London designer **Ab Rogers**, "was full of their work, as well as a live band, lots of champagne, dancing and children. It was a very daytime affair." He continues, "I could send you very torrid photos of Tord's stag party, but he would never speak to me again"...If you've noticed an inexplicable bounce in **Julie Lasky's** step, it's because she also got married—though secretly. That's right, on August 25, the 44-year-old *I.D. Magazine* editor-in-chief eloped with former *Wall Street Journal* reporter and freelance writer **Ernest Beck**, 52. The two clandestinely tied the knot, both for the first time, at City Hall. "We got married to expedite the adoption process," Lasky explains. Yep, they're also in the process of adopting a baby girl from China. But why elope? "There's no amount of pomp and circumstance that beats the pleasure of a two-minute ceremony," Lasky says... Meanwhile, we've learned that the previously confirmed bachelor and golden-maned man-about-town **Christopher Mount**, 41, is finally engaged—or, rather, engaged to be engaged. The former Museum of Modern Art design curator and current Parsons director of public programs is planning to pop the question to girlfriend **Stephanie Emerson**, 36, who will leave her job ahead of publications at the Los Angeles County Museum of Art to move to New York. "I don't know," Mount said when we asked when he would make it official. "Soon. By Christmas. Yeah, by Christmas."

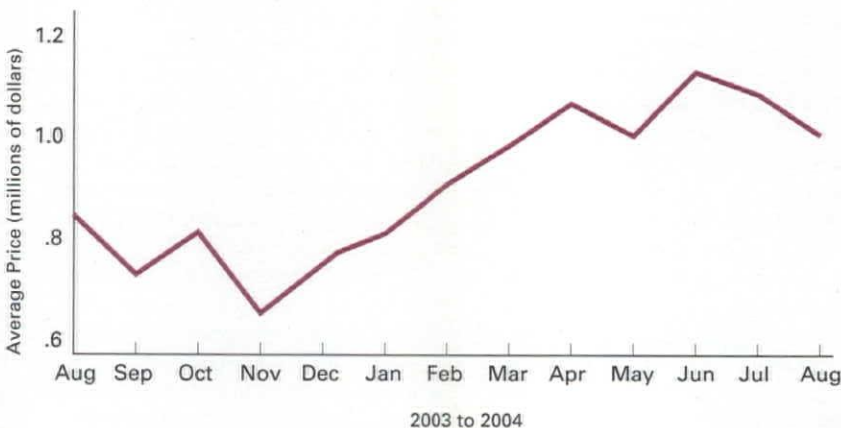
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THROUGH THE ROOF

Housing prices skyrocketed last year, with the average cost for a Manhattan apartment reaching \$1,001,363 in August 2004, up 19 percent since the previous August. Had the \$42 million Time Warner Center penthouse not sold in 2003, the increase would have been even more dramatic.

In fact, the median price jumped 33 percent over the same period, topping off at \$650,000. Condos and co-ops fared similarly, up 13 to 41 percent. Downtown two-bedrooms took the cake, though, posting a median price of \$1,063,000, up a whopping 64 percent last year.

Manhattan Apartments



TEARDROP PARK OPENS



gy, introducing a craggy bluestone divider that splits the park into two asymmetric spaces. Hamilton and Marcel complemented Van Valkenburgh's bluestone wall with rock formations that Hamilton refers to as "geologic sections."

The project is nestled between three, and soon to be four, 200-foot-tall residential towers—the Solaire (designed by Cesar Pelli & Associates, completed 2003), 20 River Terrace (Gruzen Samton, 2001), Tribeca Green (Robert A. M. Stern Architects and Ismael Leyva Architects, 2005), and an as yet unnamed building by Cesar Pelli that has just begun construction. The southern portion of the park is shaded for much of the day, though to compensate, the designers have created an active children's play area with a tall slide and sand-box landing. A north sloping lawn makes the most of the daylight it receives. A water and sound installation throughout the site completes the design, perceptually reconnecting park-goers with the site's history on the Hudson River. **GUNNAR HAND**

DOWNTOWN PARK, UPSTATE LANDSCAPE

On September 30, the Battery Park City Authority's (BPCA) Teardrop Park opened, topping off a \$17-million, five-year design and construction process with a day of fun and exploration for neighborhood children. Michael Van Valkenburgh Associates in collaboration with artists Anne Hamilton and Michael Marcel sought to create a space that would "vigorously activate the imagination of parkgoers," according to Van

Valkenburgh. "The project is about experiencing space and materiality through movement."

Since the park and virtually all of Battery Park City sits on landfill, Van Valkenburgh saw the park as an opportunity to revisit naturalism. "Teardrop Park is a conscious exaggeration of nature—a hypernature, if you will," said the designer. Drawing on the landscape of upstate New York, Van Valkenburgh emphasized regional geology and ecolo-

VITSOE

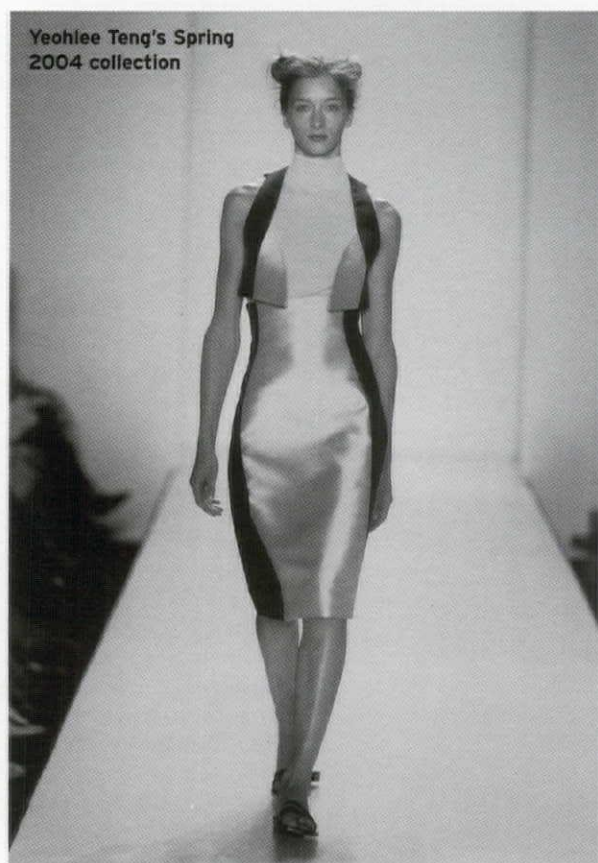
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Yeohlee Teng's Spring
2004 collection

DAN LECCA / COURTESY COOPER-HEWITT

**NATIONAL DESIGN AWARD
WINNERS ANNOUNCED**

continued from front page praise among architects, beat out Marc Jacobs and Narciso Rodriguez for the fashion design award. Other categories were also topped by little-known firms: @radical.media won the communications award, over MTV Music Television and Second Story; Yves Béhar beat Interface and Burt Rutan for products. Less surprisingly, William

McDonough + Partners' won in the environment design category, over Andropogon Associates and Ned Kahn.

Three awards were announced in advance. The lifetime achievement award went to graphic designer Milton Glaser; the corporate achievement award to Aveda Corporation; and the design patron award to chair of the New York City Department of City Planning Amanda Burden.

Besides Caplan, this year's awards jury included architect Álvaro Siza; landscape designer Deborah Nevins; vice president of Oscar de la Renta Eliza Bolen; director of the Sony Design Center Andy Proehl; and vice president for design for WGBH Public Broadcasting in Boston Christopher Pullman.

Since the National Endowment for the Arts slashed its Design Arts Program in the late 1990s and the Chrysler Design Awards' ten-year cycle came to a close in 2002, the National Design Award is increasingly regarded as the most prestigious award for designers in this country. It may not come with funding, but it remains the only official measurement of where design stands in the nation.

In its short five-year history, the program—originally launched as part of the White House Millennium Council—has already evolved substantially. Having paid its respects to the giants of American design in its early years (Frank Gehry, Peter Eisenman, I. M. Pei, Massimo and Lella Vignelli, Herman Miller, Apple, Tupperware), the program seems inclined a bit more each year to embrace less known or less mainstream talents.

DEBORAH GROSSBERG

PORK-LADEN TAX BILL WILL BENEFIT ARCHITECTS AND ENGINEERS

Roll Out the Barrel

On October 11, when Congress passed the American Jobs Creation Act of 2004, a benignly named \$136 billion corporate tax cut, critics were ready, charging that it was pure pork barrel politicking—a bonanza for corporate lobbyists. Two groups that won't be complaining, though are architects and engineers, who were among those singled out for a break. The types of firms eligible are sole proprietors, partnerships, LLCs, Subchapter S corporations, and C corporations.

Under the legislation, architecture and engineering firms will be considered manufacturers, making them eligible for the tax cuts. This new status will allow firms to deduct 3 percent of their net revenues on projects within the United States start-

ing in 2005, according to the AIA. By 2010, the deductible will have risen to 9 percent.

The original purpose of the bill was to bring the United States in compliance with World Trade Organization (WTO) rules. The U.S. had been subsidizing manufacturers of certain exports, a practice considered illegal by the WTO, which in turn led certain countries to impose high tariffs on some American goods. To rectify the situation, the act replaces subsidies with a tax cut, a strategy that doesn't incur censure from the WTO.

The AIA joined many professional and trade organizations in lobbying for inclusion in the legislation. Other beneficiaries include ship builders, domestic car dealerships, and importers of ceiling fans. **AG**



COURTESY FOX & FOWLE ARCHITECTS

NEWLY DESIGNED ROOSEVELT STATION IN QUEENS OPENS

MTA GREENS ITS LINES

With 468 stations throughout its five-borough system, the Metropolitan Transit Authority (MTA) considers the newly renovated Roosevelt Avenue Station, a three-level subway station in the Jackson Heights neighborhood of Queens, one of its most architecturally significant. As part of its capital improvement cycle, which is renewed every five years, the MTA focused its attentions on one of the busiest subway stations, with an eye towards green design.

"Unlike a lot of this type of work, three primary levels—the above-grade historic elevated line, the grade-level, and the track level—had to be redone," said Dan Kaplan of Fox & Fowle, the principal architects in charge of the renovation, working with the MTA's in-house architectural team and engineering consultants at Vollmer Associates. The station sees an average of 115,000 commuters a day, making it the largest outer-borough station and the fifth-largest in all of the five boroughs of New York. "It was a rabbit warren of a building built in the 1930s," Kaplan explained.

Turning the rabbit warren into an open, light-filled space was a tremendous project, and one that Kaplan said could not have been done without former Queens Borough President Claire Schulman. The plot of land between the elevated railway and the below-grade tracks was purchased at Schulman's initiative, with her own city funds, and turned over to the MTA for redevelopment. The land now houses a freestanding facility that acts as three things: a bus station, a retail building that engages the street, and what Kaplan terms a "head-house," a glass entry pavilion connecting the project on all its five levels (elevated track, mezzanine, grade, mezzanine, below-ground tracks).

The MTA wanted the project to adhere to considerations set forth in its Design for the Environment program, which considers energy efficiency, indoor environmental quality, conservation of water and natural resources, and pollution prevention. "Environmental sensitivity" doesn't come to mind when most New Yorkers think of the subway station (though "crowded," "smelly," "dirty," and "full of dog-sized rats" do). Fox & Fowle attacked the subway's negative perception head-on, and listened to a very vocal local community which requested air conditioning. While air-conditioning a tunnel that will ultimately connect to every single subway tunnel in Manhattan seems an impossible task (short of air-conditioning the entire system), the architects applied the ventilation principle of the chimney to allow the platforms to cool naturally. They designed openable, louvered windows in the head-house pavilion, which draws hot air up and out of the subway tunnels, dropping the inside temperature by five to seven degrees.

Other sustainability gestures include photovoltaic panels on the canopies over the buildings bus station, which power much of the lighting throughout the facility. Moreover, much of the existing structural steel was salvaged in the renovation, according to Stuart Lerner of Vollmer Associates, the engineers of record. The project recently earned top honors in the EPA's first Green Buildings Design Competition.

Those who never make the trek out to Queens will someday see the same range of environmental solutions in the 2nd Avenue Subway project, which Fox & Fowle is also working on. The project is slated to begin construction this year. **EVA HAGBERG**

LOT-EK INSTALLS TV-VIEWING PODS
IN JET BLUE TERMINAL AT JFK

ESPN ZONE

It's nice to know that the folks at the Port Authority and Jet Blue haven't given up on the idea of art installations at the airport after last month's debacle at JFK's Terminal 5. (For those who haven't heard, the art exhibition *Terminal 5*, horribly managed by curator Rachel K. Ward and generously sponsored by Jet Blue, was shut down by the Port Authority after a rowdy opening night party left the 1962 Eero Saarinen-designed landmark more distressed than it already was.) In October, architecture firm LOT-EK installed *TV-Tank* in Jet Blue's waiting area in Terminal 6, where it will remain for the next six months. ESPN, one of Jet Blue's partners, commissioned a reprise of the installation that first appeared at Deitch Projects in 1998—a series of individual TV pods fashioned from a 35-foot-long aluminum tank.

ESPN's advertising agency Wieden + Kennedy sought a strategy to extend the company's marketing campaign beyond traditional billboards and commercials. Former employee Justin Barocas saw LOT-EK's *Inspiro-Tainers*, a



conceptual project for the Museum of Modern Art's 2001 exhibition *Workspheres*, which transformed an airline luggage container into a thinking-working-lounging booth outfitted with a computer, telephone, DVD system, and video screen. With a padded interior that allowed users to sit, recline, and control their level of privacy, the piece spurred the agency to commission LOT-EK to create a vehicle to bring ESPN's actual product—its programming—to the public.

They revisited *TV-Tank*, which "everyone always said would be perfect for a waiting lounge," said LOT-EK principal Giuseppe Lignano. To create *TV-Tank*, the designers salami'd a cylindrical tank into eight slices, lining each with rubber tubing and fitting them with 13-inch color televisions. "When it was at Deitch Projects, it became the lunch lounge for all of SoHo," said Lignano. When one of the rings appeared in the Cooper-Hewitt's Design Triennial last year, the designers were pained to see it cordoned off.

The project is just one of the firm's many explorations into

the reuse and recontextualization of prefabricated industrial artifacts. "There are all these things around us but nobody knows who made them or where they came from," explained Lignano. "Cement mixers, shipping containers, oil tanks—they're generic but also have their own powerful forms and logic. Our idea is to recycle this intelligence."

ESPN's logo is emblazoned in red and white on the exterior of the new and improved *TV-Tank*, which boasts high-definition flat-screens to publicize the introduction of HDTV to ESPN. The channels will be locked to ESPN channels, naturally. While lounging in your own pod, you feel cozy in your own space, even though you might be lying inches away from perfect strangers who are reclined in the same position. Lignano compared the experience to going to a movie or more aptly, sitting on an airplane. "It recreates a strange situation that's more common in society—being in a public space and having an individual experience," he said. "It's personal and communal at the same time." **CATHY LANG HO**



COURTESY LOT-EK

Ashes to Ashes, Dust to...



EMOTIONS DOMINATE RECENT PUBLIC HEARING ON FRESH KILLS WTC MEMORIAL

After the tragedy of 9/11, the twisted, dull, gray ruins of the unthinkable implosion of 2,749 human beings and over 5 million square feet of building material were transported to the now defunct Fresh Kills Landfill in Staten Island. There, adjacent to the site where the FBI and New York's Fire and Police departments systematically sifted through tons of wreckage, a new WTC memorial is taking shape as part of the larger plan to convert the landfill into a 2,200-acre park. *Lifescape*, the master plan for the project designed by Field Operations, won by competition a year ago (see "Fresh Thrills," *AN* 4.20.2004).

In early October, a public hearing was held at Staten Island's Laurie Intermediate School, conducted by the Borough President James Molinaro and

the Department of City Planning (DCP) to present Field Operations' proposal and discuss the future of the recovery site. Field Operations has proposed a massive earthwork that recreates the size and form of the towers in elevated berms and plantings set in an open meadow. Said Field Operation's principal James Corner, who also chairs the landscape architecture department at the University of Pennsylvania's School of Design, "The simple, slow, duration of walking in a huge meadow open to the sky and horizon, walking on an upward incline—a 15 minute walk—then turning on axis with Lower Manhattan, and terminating with a full 360-degree view of the entire region and estuary on the highest point of the site, will help induce quiet reflection on the sheer scale of the event."

Candace Damon of the firm Hamilton, Rabinovitz & Alschuler, who was brought in by the DCP to direct the Fresh Kills Outreach Committee, indicated that the time-line to execute the master plan may not allow for further ideas for the memorial component. However, the area where the actual WTC materials lie remains "an open question," in Corner's words. Noting the significance of the site, Corner invited community members and family of victims to decide how the area should be treated, suggesting "a meadow or a woodland with a memorial garden." He reassured, "There is time to properly think about and develop this in the most respectful way."

Damon, however, warned, "It has been difficult for people to focus on design ideas when people have a strong emotional

Master-planners Field Operations proposes a massive earthwork as a memorial to the victims of 9/11, whose remains were laid to rest on the Fresh Kills site.

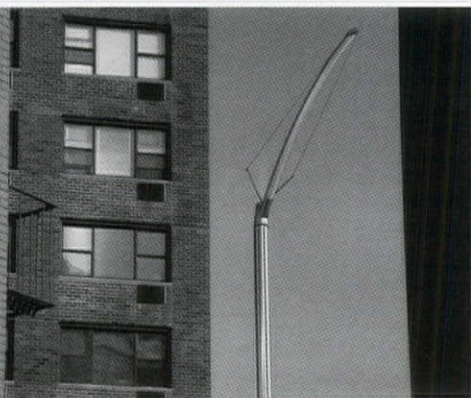
connection to the site. The meetings have changed in tone."

The planning workshops conducted by the DCP earlier this year were more successful in generating concrete design feedback from local residents and victims' family members. The most recent gathering, by contrast, was dominated by concerns from a group known as the WTC Families for Proper Burial, whose goal is to recover from the Fresh Kills landfill the "ashen remains, human tissue remains and bone fragments of those lost on September 11, 2001 and their right to a proper burial." On October 19, the group announced it had hired a lobbying firm to achieve congressional legislation or a Presidential Executive Order mandating that New York City extricate the million tons of remains mixed with Staten Island detritus to be re-sited at the Manhattan WTC Memorial. Mayor Michael Bloomberg has resisted the mandate as being too expensive, estimating it to cost \$400 million. Supporters of the move argue the cost is closer to \$10 million. The DCP would not comment on the matter, citing legal restrictions.

Corner would like to refocus the debate on possible solutions for the actual site. "The WTC materials area has been left blank to date," he said. "Its design may be determined as the design team meets with families and local groups to discuss ideas, desires, and appropriate forms of remembrance. A key difficulty with Fresh Kills as a whole has been getting people to look forward rather than back." **STEPHEN PERRELLA**

COURTESY FIELD OPERATIONS

Thomas Phifer and Partners' winning entry uses a high-performance LEDs, placed first in the City Lights competition. SOM's design (right, top) placed second, and Atelier Imrey Culbert's proposal (right, below) took third.



COURTESY THOMAS PHIFER; SOM; ATELIER IMREY CULBERT

NEW STREETLIGHT DESIGN SELECTED FOR NYC

STREETS LIGHT UP

On October 21, Thomas Phifer and Partners beat out Skidmore, Owings & Merrill (SOM) and Atelier Imrey Culbert to become the latest designer of New York City's most pervasive design fixture: the streetlight. Over 300,000 lights already grace the city's streets, 260,000 of which are the familiar cobra-head fixtures. The design competition, called *City Lights*, was organized by the New York City Department of Design and Construction (DDC) and the Department of Transportation (DOT) in an effort to develop a modern, even futuristic alternative to the city's specialty fixtures, many of which are period pieces. Tom Cocola of the DOT said, "Business Improvement Districts will soon be able to choose this new fixture, though, like the other specialty lights, they will most likely cost more than the \$2,500 cobra-heads." Phifer's design will be added to the DOT's Street Lighting Catalogue, a selection of about 15 specialty lamps that are specified for streets under construction or refurbishment.

The two-stage competition, coordinated by Ralph Lerner Architect and juried by Amanda

Burden, Elizabeth Diller, Peter Eisenman, and Guy Nordenson, among others, emphasized the architectural importance of street lighting. DDC commissioner and architect David J. Burney said, "An important part of our mission is to pursue the highest design quality for work in the public realm." The three finalists were chosen from 200 concepts submitted in May.

Phifer's winning design proposes an alternative to color-corrected high-pressure sodium lamps used by the cobra head streetlights, placing high-performance LEDs within a slender fixture arm that ties back to its tapering base with two thin stainless steel rods. The fluted base has T-shaped slots to accept add-on signage. Street signs, such as notices for street cleaning and parking, are typically added to lampposts with metal banding, but the Phifer team wanted to clean up the messy look with a solution that was integrated in its design.

For its entry, which placed second, the SOM team flattened and bent a steel tube into an elliptical cylinder to give it both strength and a graceful arc. The streetlight ends in a recessed

fixture whose asymmetrical reflector also casts light along the pole itself. The lamp casing is topped with photovoltaic cells that, the firm claims, can power an LED crosswalk sign with energy stored in embedded batteries. SOM designed its light to accept metal halide lamps, in addition to the typical sodium lamps which the firm disfavors for their poor color quality.

Atelier Imrey Culbert focused on eliminating glare with a design that suspends the lamp arm from a tapering curve at a height lower than that of current models, allowing for increased efficiency and less light pollution. The designers also created a low-maintenance bulb chamber that requires a few minutes rather than the more typical hour to change a bulb.

The contract for the manufacture of the new streetlights has not yet gone out to public bid.

Though the DOT can't predict when the new light might grace the city's streets, you can check out three-quarter scale models of the three finalist designs, along with concept drawings from other submissions, at the Museum of the City of New York through November 7. **DC**

DDC GUARANTEES CONTRACTS TO 33

FIRMS continued from front page

For the DDC's program, firms with 10 or fewer professionals were allowed to compete for jobs budgeted at \$5 million and less; while firms with more than 10 were allowed to bid for projects with contracts exceeding \$5 million. Peer jurors included Rosalie Genevro, director of the Architectural League; Mark Dubois of Ohlhausen Dubois, who sat in on the review for projects over \$5 million, which elicited 171 responses; and Todd Schliemann of Polshek Partners, who sat in on the review for projects under \$5 million RFP, which attracted 135 responses.

One project has already been assigned to a firm. Kiss + Cathcart Architects were awarded a \$25 million contract to design a facility in Canarsie, Brooklyn, for the Department of Environmental Protection, which carries a high standard of sustainability. The firm beat four other offices, including ikon:5 Architecture of Princeton, New Jersey, and New York City firms 1100 architect, Smith-Miller Hawkinson, and Enrique Norten of TEN Arquitectos.

"I'm pleased to see the city expanding their net to include more innovative and young firms," said Taryn Christoff of Christoff:Finio Architect, one of the recipients. "I don't know what made the city initiate this program—which seems similar to Dutch governments supporting younger practitioners—but we're thrilled to be included."

ANDREW YANG

SNØ-WHO? continued from front page

a surprise, if only because the Norwegian collective is so little known here, even though they have a massive library in Egypt to their credit and several major cultural projects underway. Their profile will undoubtedly rise, and fast: Principal Craig Dykers is already looking for workspace in the city that will allow clients, users, and other interested parties to follow progress on their work for the museum complex that will house the Drawing Center and the International Freedom Center.

Snøhetta took form when three friends—Dykers, who is American, the Austrian Christoph Kapeller, and the Norwegian Kjetil Thorsen—entered and won the competition for the Bibliotheca Alexandrina in 1989, and quickly convened a group to develop the design. The 1.25 million cubic foot building opened in Alexandria, Egypt, in 2002, and

the firm (now without Kapeller) began to work on another competition winner, the National Opera House in Oslo. The following year, they won yet another major prize in the commission to design the Turner Contemporary, a museum in Margate, England that will house the work of painter J. M. W. Turner. On their competition success, Dykers says "It is like being struck by lightning three times," says Dykers, "You hope it might happen once, but this is amazing."

The Bibliotheca Alexandrina, which required Snøhetta to grapple with history and an evolving culture, serves as good experience for the WTC project, though Dykers points out an crucial difference: "The Bibliotheca was a project about the future; though it had to relate to the past, it couldn't be a prisoner to it. Here, the history is still happening."

ANNE GUINEY

Contract winners

Department of Environmental Protection, Canarsie, Brooklyn
Kiss + Cathcart

Contracts \$5 million or less

Agrest and Gandelonas Architects
Andrew Berman Architect
ATELIER-Pagnamenta Torriani Architects Planners
Beyhan Karahan & Associates
Charles Rose Architects
Christoff:Finio architecture
CR Studio Architects
Dean/Wolf Architects
Frederic Schwartz Architects
The Galante Architecture Studio
Karen Bausman Associates
Keenen/Riley
Kiss + Cathcart
Locascio Architect
Marble Fairbanks Architects
Marpillero Pollak Architects
Michielli + Wyetzner Architects
Ohlhausen DuBois Architects
Prendergast Laurel Architects
Rietveld Architect
Sage and Coombe Architects
Slade Architecture
Stephen Yablon Architects
Weisz + Yoes Architecture

Contracts \$5 million or more

1100 architect
Ammann & Whitney
Arquitectonica
Fox & Fowle Architects
Gluckman Mayner Architects
Polshek Partnership Architects
Rafael Viñoly Architects
Skidmore, Owings & Merrill



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AIDS MEMORIAL: CALL FOR ENTRIES

The National AIDS Memorial Grove in Golden Gate Park, San Francisco, is currently hosting a design competition to build a complementary structural element to its award-winning landscape. The Grove is a tribute to all those whose lives have been affected by the AIDS pandemic. The final entries for the competition are due December 24, and the winner will be chosen in the spring of 2005. For additional information, see www.aidsmemorial.org.

MTA SPINNING ITS WHEELS

The financial situation for the Metropolitan Transportation Authority (MTA) is getting worse. Even after this year's massive round of cuts, including the closing of 164 subway token booths, the elimination of 14 percent of bus routes and half of all late-night services, increased waiting times for all buses and subways, and the slashing of three branches of the Long Island Rail Road, there will still be a \$700 million deficit in 2006, according to recent agency reports. While the MTA is seeking more city and state funding, Mayor Michael R. Bloomberg has challenged the authority to find a way to make the existing system more efficient without raising costs. However, if the MTA can't step up to the plate, New Yorkers could face two new fare hikes in 2005 and 2006.

SUSAN CHIN ELECTED PRES OF AIA-NY

Susan Chin, assistant commissioner for capital projects at the New York City Department of Cultural Affairs, has been elected the 2005 president of the American Institute of Architects New York Chapter. Chin is not only the first public architect elected to this post, but also the first Asian American to be so honored. As president, Chin plans to continue to focus special attention on the city's cultural heritage. "New York's dynamism and creativity has always derived from its immigrants and artistic and cultural community," said Chin.

STIRLING GHERKIN

On October 16, London-based Foster and Partners was awarded the 2004 Royal Institute of British Architects' Stirling Prize for its design of Swiss Re's headquarters at 30 St. Mary Axe in London, whose rounded conical shape led to the building's pet name, the Gherkin. The 40-story highrise has been surprisingly well received by Londoners, who are known for their resentment of skyscrapers. The Gherkin beat five other shortlisted buildings, including projects by Peter Cook and Colin Fournier, Ian Ritchie Architects, Studio Daniel Libeskind, MacCormac Jamieson Prichard, and another work by Foster and Partners.

NYT FILLS ARCHITECTURE BEAT

Robin Pogrebin, a culture writer for *The New York Times*, was named the newspaper's first architecture beat reporter in mid-October. Her recent work includes a story that ran in June in the Arts & Leisure section of the paper, "The Incredible Shrinking Daniel Libeskind."

RED HOOK IKEA APPROVED

On October 12, the New York City Council voted to approve plans by Ikea, the Swedish big-box giant, to open a new store in Red Hook, Brooklyn. The \$80 million, 346,000-square-foot, three-story store would be built on a 23-acre site currently occupied by an industrial shipyard. With views toward the Statue of Liberty, the Verrazano Bridge, and downtown Manhattan, the new Ikea would be integrated into a waterfront park designed by Lee Weintraub Landscape Architects. Some neighborhood groups oppose the development, claiming it will cause traffic nightmares, put mom-and-pop stores out of business, and encourage other big-box stores to flock to the now quiet neighborhood. Other organizations approve, however, looking forward to potential new jobs.

JFK RAIL LINK LOSES FUNDING

The plan to connect John F. Kennedy International Airport with downtown Manhattan via rail was left high and dry on October 11 after a corporate tax bill that excluded a necessary funding provision passed through the Senate. The \$2 billion for the project were to be taken from the Liberty Zone funds awarded to New York after 9/11.

BRITISH INVASION

While American reality television tends to focus on testing the corporate limits of its human subjects, British "factual" programs seem more interested in testing the physical boundaries of buildings and spaces. *Demolition* the BBC's latest design series in which Channel 4 viewers pick the U.K.'s lamest building to be designated for—you guessed it—demolition, is scheduled to begin in 2005. The show is meant to build on the channel's popular *Restoration* series, in which viewers choose a diamond-in-the-rough building for the opposite fate.

Though "Demolition" will keep its distance, another Channel 4 design series is about to leap across the pond. TalkBack Productions' *Grand Designs*, a documentary-style show that follows individuals as they build or renovate their dream homes, will be brought stateside by Fremantle-Media North America. Production is to begin this fall, though it's still unclear which network will air the series.

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LIFESTYLES OF THE RICH (BUYERS) AND FAMOUS (ARCHITECTS)

WITH THE REAL ESTATE MARKET UP AND PUBLIC APPRECIATION FOR DESIGN SURGING, RESIDENTIAL BUYERS ARE WILLING TO PAY MORE FOR THE CACHET OF A BIG-NAME ARCHITECT—AND DEVELOPERS ARE CATERING TO THE NEW DEMAND. BUT ARE "DESIGNER BUILDINGS" ADDING QUALITY TO NEW YORK'S URBAN FABRIC OR JUST PADDING DEVELOPERS' POCKETS? ANNA HOLTZMAN FINDS IT'S A LITTLE OF BOTH.



Is residential real estate in New York finally catching up to its stylish inhabitants? The city seems to be going through a design boom: Richard Meier, Santiago Calatrava, Philippe Starck, Tsao & McKown, Winka Dubbeldam, Gwathmey Siegel, and Michael Graves have all recently made, or will soon make, their mark on the lower half of Manhattan. And there's talk of on-the-boards residential buildings by Frank O. Gehry and Christian de Portzamparc. The projects come with swanky names (the River Lofts, the Downtown), luxury amenities, and high-end price tags to boot.

If you suspect this designer craze is all about name-branding, you're right. "The draw of well-known architects for developers is obvious—they establish a certain price-point, like a designer label; they add status to a project," said Bassie Deutsch of Boymelgreen, the developer responsible for the Starck and Tsao & McKown buildings, both on the lower west side. But before dismissing this phenomenon as a superficial trend, one must take into consideration the bigger picture. As New York architect and developer Peter Moore put it, "any builder taking the risk of high design is a good thing"—whatever the initial motivation. And motives evolve. As Izak Senbahar, developer of the new Richard Meier tower on Charles Street, said, "It raises the bar. Everyone is working for profit, but when you drive around the city and see something beautiful and elegant, you're encouraged to do more of that."

Opinions vary on what has spurred this recent interest in design. "Perry Street, and the amount of press it generated, did a lot to create that awareness," said Meier, referring to the pair of gleaming residential towers he designed. Others see it as the result of broader influences: "The time was right for this," said Frank Sciamé, developer of the Calatrava-designed South Street tower, currently in the works. "Five years ago, we would have done a conventional tower." Ironically, it was the tragic events of September 11 that indirectly led him to select a visionary

architect for the project. "After 9/11, given the great buildings that were going up at Ground Zero and the fact that this site was [relatively nearby and] at the river's edge, we decided that it should also be a tangible symbol of Manhattan's recovery." What emerged was an unusual design by Calatrava comprised of 10 boxlike units that seem to float independently in the air.

Senbahar agreed that post-9/11, New Yorkers have a greater appreciation of good architecture. "So if you create something of quality, people will pay more for it," he said.

So why has it taken New York this long to wake up to design, when cities such as Miami and London started using architects to market residential buildings years ago? Senbahar posited, "In New York, apartments sell from the inside out. Layout is important." Meanwhile, façade is secondary. There's also a greater demand for real estate in New York, "so you have a captive audience," said Senbahar. "In Miami, you're talking about mostly second homes, so you have to entice the buyer with attractive buildings." He continued, "In construction, if you keep it simple, it's a lot easier." So when the real estate market was lower, developers preferred to play it safe by sticking with conventional designs that were cheaper to build. Now that the market is up, developers are taking advantage of the fact that buyers won't blink at higher price-tags—and are using the added value of design to compete with one another.

Dubbeldam, who designed the interiors and undulating curtain wall of the Greenwich Street Project, cringed at this sort of thinking. "Quality is not more expensive," she stated emphatically, "because it pays out more in the long run. It's better for the developer in the end." Dubbeldam is appalled by the majority of American developers, saying that "they have no consciousness about energy, no thinking about ecology...they think that architects are just fancy picture-makers."

Just how far developers are willing to involve architects in

their grand plans varies from project to project. In many cases, as with the now two-year-old 425 Fifth Avenue designed by Michael Graves for developer Trevor Davis of Davis & Partners, the exterior and interior designs are done by a high-level architect, but considerations such as floor layouts and interior detailing are determined by a combination of real estate consultants and contract architects.

The Sunshine Group is one such consulting firm. In addition to marketing, the group consults developers on pre-development planning, which architects to work with, apartment layouts, ceiling heights, number of bathroom fixtures, closet size, et cetera. Boymelgreen brought in Sunshine to consult on the Downtown, which in turn selected Starck to infuse the interiors and entryway with his signature playful style. Layouts and façade, however, were left to project architect Ishmael Leyva.

Some architects are pushing to increase the scope of their roles, however, and changing developers' minds in the process. In the case of Tsao & McKown's River Lofts, for example, Sunshine initially invited the architects to work on the project "to add our particular brand of lifestyle" to the interiors of the apartments, said Calvin Tsao. However, Tsao & McKown ultimately convinced the developer, Boymelgreen, to let them have a hand in the façade as well—with the support of Sherida Paulsen, then chair of the Landmarks Preservation Commission. When it came to the firm's next project with Sunshine and Boymelgreen, the Spring Street Lofts in SoHo, the architects were brought in at an earlier phase and were able to collaborate with the client in a much more organic way. "Rather than look askance at being called in as lifestyle gurus," said Zack McKown, "we saw it as an empowering position."

A rare few architects are getting in on development at the ground level. Dubbeldam was brought onto the Greenwich Street Project by developer Jonathan Carroll of Take One before he even had a site—in fact, Dubbeldam wound up find-



Opposite page: For Frank Sciamé's first real estate development, 80 South Street, Santiago Calatrava proposes "townhouses" floating in the air.

This page: The glazed curtain wall of the Greenwich Street Project by Winka Dubbeldam of Archi-Tectonics cascades to the street.



COURTESY TSAO & MCKOWN AND HYPERTEXTURE

Left: Terraces, French doors, skylights, fireplaces, Sub-Zero and Miele appliances, and spa-like bathrooms are among the amenities at the River Lofts, a combination restoration and new construction project by Tsao & McKown.

Below, left: The newest Meier tower, still under construction, echoes the first two completed in 2002, in design, luxury amenities, and price points.

Below, right: Charles Gwathmey's Astor Place is being touted by its developer, the Related Companies, as "Manhattan's first rotational, asymmetrical, sculptural building."



COURTESY RICHARD MEIER & PARTNERS AND DBOX



COURTESY THE 7TH ART

ing its location. In the case of Charles Gwathmey's Astor Place tower, the architect found himself in the unusual situation of starting out on the client side, as a board member at Cooper Union. Before signing on as the designer, he hired the developer, Related Companies, and selected the site himself. It was only later, after a series of unscripted events including Gwathmey leaving Cooper's board, that he was brought on as architect and was thus able to shape every part of the project, from the footprint to interiors.

What truly smart developers have come to understand is that taking architecture into consideration from the get-go can only benefit the value of their building in the long run. Senbahar chose Meier for Charles Street in deference to the Perry Street Towers, which were already built by developers Ira Drucker, Charles Blachman, and Richard Born when he came on the scene. He wanted to maintain a consistent aesthetic among a grouping of buildings that he believes may someday be landmarked. In improving the neighborhood, this move

also improves that which remains a developer's main concern: real estate values.

Unfortunately, as Dubbeldam pointed out, the vast majority of developers are still stuck in the dark ages in terms of design. "I think [these high-design buildings are] just isolated projects," said Dubbeldam, "but I hope they can inspire overall change." Yet when it comes to the realm of affordable housing, even the optimistic have little hope that these high-end projects will inspire change. "Unfortunately," explained Senbahar, "whenever design requires a higher level of construction, it's reflected in the cost, and therefore it would be very difficult, especially with the high land prices in New York." Developer Moore lamented, "We still have a long way to go [towards better design for the city as a whole]. That's where the city should get involved. There's no even-handed aesthetic control. We need an aesthetic cop." **ANNA HOLTZMAN, A FORMER EDITOR AT ARCHITECTURE MAGAZINE, IS PRODUCING A DOCUMENTARY ABOUT SUBWAY MUSICIANS.**

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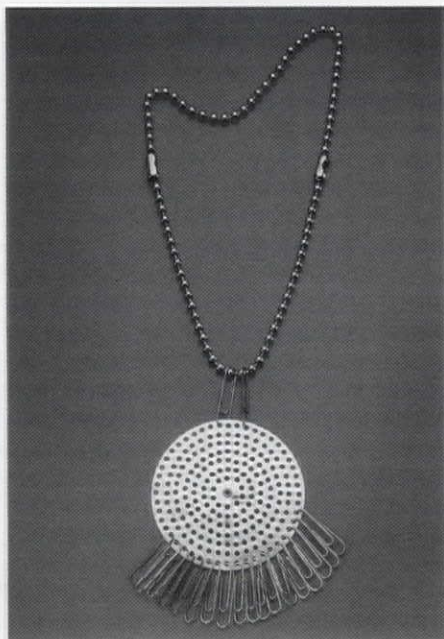
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DESIGN AND ART—LOVERS, TWINS, OR POOR COUSINS?

Josef and Anni Albers: Designs for Living
Design = Art: Functional Objects From Donald Judd to Rachel Whiteread
 Cooper-Hewitt, National Design Museum
 2 East 91st Street
 Through February 27

A man and a woman face each other—strikingly similar in appearance—eye-to-eye, nose-to-nose. They are lovers, perhaps, based on the ardent manner in which they gaze—or twins, separated at birth and united after years of searching. He grabs her with hands wide and firm around upper arm and shoulder, back slumped with desire. Her hands go to his chest in a move of affection or protection or both. Her posture is straight, alert. Although this black-and-white photo is just an incidental part of the Cooper-Hewitt's exhibition *Josef and Anni Albers: Designs for Living*—it is an image taken of the couple early in their life-long love affair—it serves as an unwittingly charged symbol of the relationship between art and design in the 20th century.

The question of whether design and art are passionate lovers, fraternal twins, or mirror images resounds throughout the Cooper-Hewitt's Carnegie mansion, which also plays host to an exhibition called *Design = Art* that explores the functional objects created by renowned minimalist and post-minimalist artists. In the context of the Albers show, curated by Nicholas Fox Weber and Matilda McQuaid, art and design are definitely lovers, joyfully comingling influences and methodologies with no seeming distinction made between the two. "Art is everywhere!" exclaimed Anni with an exuberance that transformed common materials such as bobby pins, paper clips, and sink strainers into jewelry that had all the presence of pre-Colombian artifacts. The exhibition's first rooms high-



light the Albers' willful blurring of art and design with a series of juxtapositions of Anni's watercolor-on-paper designs for textiles, their actualizations, and Josef's stained-glass color studies.

Although the couple believed only in expressing elements of the "universal and timeless" in their work, moments of quirky humor emerge from their modernist sobriety. Postcards from a Smoky Mountain landmark depicting

continued on page 14

Anni Albers' *Necklace*, ca. 1940, is composed of a drain strainer, chain, and paper clips (above); Anni and Josef in 1942 (below).



COURTESY COOPER-HEWITT, NATIONAL DESIGN MUSEUM

Where Past Meets Present

VIIIth International DOCOMOMO Conference:
Import-Export: Postwar Modernism in an Expanding World, 1945-75
 Various locations, New York City
 September 26-29, 2004

Founded by Dutchman Hubert-Jan Henket 20 years ago, DOCOMOMO's mission is spelled out in its acronym—Documentation and Conservation of the Modern Movement—to document and to conserve modernist works. This intent, aimed at maintaining a balance between academia and activism, would presumably place scholarly rigor in the service of conservation and, conversely, regard advocacy as a way to boost the field of architectural history and give it relevance in the real world. I can say this because I'm not Dutch, but there is something very Dutch about DOCOMOMO. The

successes of DOCOMOMO—for example, it rallied Delft students to the cause of saving Duiker, Bijvoet and Wiebinga's socialist utopian Zonnestraal Sanatorium (1929) and restoring it to a functioning hospital—go a long way in explaining why experimental architecture is still thriving in the Netherlands. Experimental modern architecture seems to thrive when the tradition in which it is rooted is kept alive and kicking.

Expectations of the 8th International DOCOMOMO conference—the first to be held in the United States—ran high, with its emphasis on postwar modernism. As

the buildings and neighborhoods of the postwar period begin to recede into history, their conservation is raising increasingly important questions. This is particularly true in New York City, where the fates of Lincoln Center and Edward Durrell Stone's 2 Columbus Circle are being discussed. Even the future of Eero Saarinen's Terminal 5 at JFK Airport remains a topic of debate.

The conference, which took place primarily at Columbia University's Graduate School of Architecture, Planning and Preservation (GSAPP), was an opportunity to air these very real issues in an academic forum. Unfortunately, this didn't happen. Since Henket left DOCOMOMO years ago to devote himself to private practice, it seems that the organization has veered more towards the ivory tower and away from contemporary practice. In this conference, conservation clearly played second fiddle to documentation. There were some exceptions, such as Zeuler Lima's paper, *Preservation as Confrontation*, on Lina Bo Bardi's conservation projects including her transformation

continued on page 14

NAVIGATING THE LAND

CityLand
 (Center for New York City Law, issued monthly), \$475/one-year subscription;
 \$400 introductory rate
www.citylaw.org

The jagged, unmapped reefs of the city's zoning approval process may sink fewer architectural projects this year, thanks to *CityLand*, a new publication and web-resource from the nonprofit Center for New York City Law at New York Law School. Debuting on October 15, *CityLand* is a monthly update on the latest land use decisions in New York City. It offers quick-reference charts listing proposals in the midst

of the zoning approval process, summarizing the more interesting decisions. It also refers readers to a searchable online database containing all past planning decisions. The newsletter and database pull together records from the five city agencies involved in determining the use and appearance of land in the city: the City Planning Commission, the Landmarks Preservation Commission, the Board of Standards

and Appeals, the Department of Buildings, and the City Council. Presently, these records are dispersed throughout the various agencies, necessitating architects or other professionals doing research to call or visit the agencies, sometimes having to interpret cryptic codes or filing systems themselves. *CityLand's* searchable database is a major improvement in how this vast amount of information is organized and accessed.

Big firms and developers may find it worthwhile to plunk down the bucks for the newsletter's convenient updates, but individuals will probably want to stick with the free on-line resource, which offers all the core utility of the publication and

more. The website's search engine allows users to sort decisions by neighborhood, street name, or type of project, which could come in handy when scouting for development trends or looking for models on which to base a zoning application. As the website evolves, it will surely be an excellent navigational aid for architects who must enter the treacherous waters of the city's Byzantine approval process. And, like the North Star and the setting sun, it's free.

GREG KATZ IS A NEW YORK-BASED FREELANCE WRITER.



COURTESY CITYLAND



Drawings by Archigram's Michael Webb will inhabit three Columbia GSAPP galleries this month in an installation designed by Thomas de Monchaux. "In developing some of the most radical architectural projects of the last half century, Webb uses drawing itself as a laboratory," said Columbia architecture dean Mark Wigley. "Each of the still evolving projects explores a different aspect of projective geometry and in so doing transforms the way we see architecture and the way architecture performs." The interactive installation, pictured above in a drawing by de Monchaux, will also feature models and computer animations. The exhibition will be supplemented by a November 15 debate between Michael Webb and Peter Cook entitled "What Happened to Drawing?"

Projection Primer: Drawings by Michael Webb
Columbia GSAPP, Buell Hall, Arthur Ross Gallery, 100 Avery Gallery
November 9—December 20

Michael Webb, Peter Cook
What Happened to Drawing?
Columbia GSAPP, Wood Auditorium, 113 Avery Hall
November 15, 6:30 p.m.

LECTURES

NOVEMBER 3

Richard Meier, Antoine Predock
No Official Style: Creating the Modern Courthouse
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org/civicspirit

Manuel DeLanda
Deleuze and the Use of Genetic Algorithms in Architecture
6:00 p.m.
Princeton School of Architecture
Betts Auditorium
www.princeton.edu/~soa

Bruce Mau
Massive Change: The Future of Global Design
6:30 p.m.
Fashion Institute of Technology
Haft Auditorium, Building C
West 27th St. and 7th Ave.
www.urbancenterbooks.org

Sylvia Lavin
The Conversation
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

NOVEMBER 4

Joan Goody, William K. Hellmuth, A. Eugene Kohn
Peer Review by Design Excellence Peers
8:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org/civicspirit

Enrique Norten
12:00 p.m.
Pratt School of Architecture
302 Higgins Hall North
200 Willoughby Ave., Brooklyn
www.pratt.edu

David Stravitz
New York, Empire City: 1920–1945
12:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

Martha Schwartz
Recent Work
6:00 p.m.
City College
95 Shepard Hall
Convent Ave. and 138th St.
212-650-7118

Peter Eisenman
What Is a Diagram?
6:15 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Greg Lynn, Lorcan OHerlihy, Joseph Giovannini
Neutra or Schindler? A Conversation on the L.A. Legacy Today
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Christo and Jeanne-Claude
Two Works in Progress
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.archleague.org

NOVEMBER 8

City Lights Design Competition: Winner's Lecture
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Ronald T. Labaco
Humanist by Design: Ettore Sottsass in the Face of Modernity
6:00 p.m.
New York Design Center
200 Lexington Ave.
www.bgc.bard.edu

Paul Lewis
Restricted Play
6:00 p.m.
Princeton School of Architecture
Betts Auditorium
www.princeton.edu/~soa

Eric Bunge, Mimi Hoang
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

Felicity Scott
End Games and Outer Limits
6:15 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Jose Sanchez, et al.
Software Anxiety?
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Nicholas Fox Weber, Eames Demetrios, et al.
Design Values
6:30 p.m.
Cooper-Hewitt, National Design Museum
2 East 91st St.
ndm.si.edu

NOVEMBER 9

Edward A. Feiner, Richard N. Swett, Maurice Cox
Of Our Time: Federal Design Excellence and Public Policy
5:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Julie Wosk
Woman and the Machine: Representations from the Spinning Wheel to the Electronic Age
6:30 p.m.
Cooper Union
Wollman Auditorium
51 Astor Pl.
www.cooper.edu

NOVEMBER 10

Fred Papert, Ken Lustbader
Preservation Sages and Stages: Politics
4:00 p.m.
Neighborhood Preservation Center
232 East 11th St.
www.neighborhoodpreservationcenter.org

Billie Tsien
5:30 p.m.
SUNY Buffalo
301 Crosby Hall
www.ap.buffal.edu

Marian Burleigh-Motley
Vienna Secession & Palais Stocklet
6:00 p.m.
New York School Of Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

Lindy Roy
Projects
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Anthony Alofsin, Wendy Evans Joseph, Frank Lloyd Wright
The Price Tower
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

Evelyn Trebillock, Daniel Lane
Frederic Church's Olana: Vision and Reality
6:30 p.m.
General Society of Mechanics and Tradesmen
20 West 44th St.
www.classicist.org

NOVEMBER 11

Robert Hillier
When Bigger Gets Better: A Cottage Industry Goes Corporate
6:00 p.m.
City College
95 Shepard Hall
Convent Ave. and 138th St.
212-650-7118

Theoharis David
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

David Mars, Jeffrey Day, Jessie Marshall, Linda Pollak
306090 07: Landscape Within Architecture
6:30 p.m.
Urban Center
457 Madison Ave.
www.archleague.org

NOVEMBER 15

Stephen Cassell, Adam Yarinsky of ARO
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

Henry Hildebrand
Seeing the Inside from All Sides: Interior Architecture and Interior Design as Dogma or Practice
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

Michael Webb, Peter Cook
What Happened to Drawing?
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

NOVEMBER 16, 18

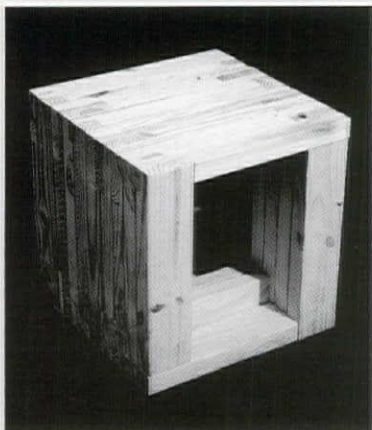
Richard Turnbull
Seen Through New Eyes: Photography and the Russian Avant-Garde in the Twenties
12:30 p.m.
Arts Consortium
1 East 53rd St.
www.moma.org

NOVEMBER 17
Gregg Pasquarelli
Projects
6:00 p.m.
Princeton School of Architecture
Betts Auditorium
www.princeton.edu/~soa

Matthew Postal
Sweet Sixteenth: Paris and the Modern Style
6:00 p.m.
New York School Of Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

Santiago Calatrava
Complete Works
6:30 p.m.
Fashion Institute of Technology
Haft Auditorium, Building C
West 27th St. and 7th Ave.
www.urbancenterbooks.org

Peter Cook
Blue or Green?
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu



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Raphael Lozano-Hemmer
**Anti-monuments:
 Performative Self-Repair for
 Public Spaces**
 7:00 p.m.
 Pace University
 3 Spruce St.
www.mexiconowfestival.org

NOVEMBER 17, 20
**Enrique Norten,
 José Luis Cortes, et al.**
**Mexico City Dialogues:
 New Architectural Practices**
 6:00 p.m., 1:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.mexiconowfestival.org

NOVEMBER 18
Ralph Lerner
 12:00 p.m.
 Pratt School of Architecture
 302 Higgins Hall North
 200 Willoughby Ave.,
 Brooklyn
www.pratt.edu

John Patkau
Town and Country
 6:30 p.m.
 Cooper Union
 Great Hall
 7 East 7th St.
www.archleague.org

SYMPOSIA

NOVEMBER 4
**Neighborhoods & the
 Expanding Institution**
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

NOVEMBER 6
**Dialogues on the
 Relationship Between
 Design and Art**
**Michael Bierut, Max Protetch,
 Rainer Judd, et al.**
 8:30 a.m.–5:30 p.m.
 Cooper-Hewitt, National
 Design Museum
 2 East 91st St.
ndm.si.edu

NOVEMBER 10
AIA NJ Design Conference
 The Mezzanine
 744 Broad St., Newark
www.aianj.org

NOVEMBER 12–13
**Anything Goes? Form and
 Function in a Fluid World:
 The First MAD New
 Technologies and Materials
 Conference**
**Zaha Hadid, Hani Rashid,
 Elizabeth Diller, et al.**
 Time Warner Center
 Screening Room
 10 Columbus Circle
www.madmuseum.org

NOVEMBER 13
**A Celebration in Honor of
 Robert Geddes**
**Stan Allen, Diana Agrest,
 Kenneth Frampton, Toshiko
 Mori, Anthony Vidler, et al.**
 Princeton School of
 Architecture
 Betts Auditorium
www.princeton.edu/~soa

NOVEMBER 19–20
**SOM Building Science &
 Design Research Symposium**
**Ian Ritchie, Carl Galioto,
 Andrew Hall, et al.**
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

**Writing About the Arts: The
 Critics, Craft & Education**
**Andras Szanto, Dana Giola,
 Mark Linder, et al.**
 Syracuse University
 Setnor Auditorium
 University Ave., Syracuse
artsjournalism.syr.edu

EXHIBITIONS

NOVEMBER 8–28
Eric Bunge, Mimi Hoang
Parsons School of Design
 Glass Corner
 25 East 13th St., 2nd Fl.
www.parsons.edu

NOVEMBER 9–FEBRUARY 13
Wild: Fashion Untamed
 Metropolitan Museum of Art
 1000 5th Ave.
www.metmuseum.org

NOVEMBER 9–DECEMBER 20
**Projection Primer: Drawings
 by Michael Webb**
 Columbia GSAPP
 Buell Hall, Arthur Ross
 Gallery, 100 Avery Gallery
www.arch.columbia.edu

NOVEMBER 11–24
**One Can: 12th Annual NYC
 Construction Competition**
 New York Design Center
 200 Lexington Ave.
www.canstruction.com

NOVEMBER 11–DECEMBER 3
Theoharis David
Drawing Architecture
 Pratt Higgins Hall Gallery
 200 Willoughby Ave.,
 Brooklyn
www.pratt.edu

NOVEMBER 12–FEBRUARY 20
**Klee: His Years at the
 Bauhaus (1921–1931)**
 Metropolitan Museum of Art
 1000 5th Ave.
www.metmuseum.org

NOVEMBER 15–FEBRUARY 4
**Light Structures: The Work of
 Jorg Schlaich and Rudolph
 Bergmann**
 Yale School of Architecture
 180 York St., New Haven
www.architecture.yale.edu

NOVEMBER 16–FEBRUARY 20
**Tunnel Visions: Subway
 Photos 1904–1908**
 New-York Historical Society
 2 West 77th St.
www.nyhistory.org

NOVEMBER 17–DECEMBER 22
**A Certain Tendency
 (in Curating)**
 apexart
 291 Church St.
www.apexart.org

CONTINUING EXHIBITIONS

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

THROUGH NOVEMBER 7
**City Lights: Works from the
 City Lights Design
 Competition**
 Museum of the City of New
 York
 1220 5th Ave.
www.mcny.org

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

THROUGH NOVEMBER 13
Donald Judd
Large-Scale Works
Robert Mangold
Column Paintings
 Pace Wildenstein
 534 West 25th St.
www.pacewildenstein.com

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

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

**Vito Acconci, Krzysztof
 Bednarski, Barbara Bloom**
Place for the Self
 apexart
 291 Church St.
www.apexart.org

THROUGH NOVEMBER 15
The Voting Booth Project
 Parsons School of Design
 2 West 13th St.
www.parsons.edu/voting-booth

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
 SculptureCenter
 44–19 Purves St., Queens
www.sculpture-center.org

THROUGH NOVEMBER 30
Mexico Now
 Various venues.
 See website for details.
www.mexiconowfestival.org

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

THROUGH DECEMBER 4
Karim Rashid
One-Off Prototypes
 Sandra Gering Gallery
 534 West 22nd St.
www.geringgallery.com

THROUGH DECEMBER 8
**Civic Spirit: Changing the
 Course of Federal Design**
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org/civicspirit

THROUGH DECEMBER 11
**Architecture and Revolution
 in Cuba, 1959–1969**
 Storefront for Art and
 Architecture
 97 Kenmare St.
www.storefrontnews.org

THROUGH DECEMBER 18
Terry Winters
 Pratt Manhattan Gallery
 144 West 14th St.
www.pratt.edu

THROUGH JANUARY 2
Christo and Jeanne-Claude
 National Academy of Design
 Museum
 1083 5th Ave.
www.nationalacademy.org

THROUGH JANUARY 9
**Frank Lloyd Wright: The
 Vertical Dimension**
 Skyscraper Museum
 39 Battery Pl.
www.skyscraper.org

THROUGH JANUARY 16
Isamu Noguchi
 Whitney Museum of
 American Art
 945 Madison Ave.
www.whitney.org

THROUGH JANUARY 17
Subway Centennial
 Museum of the City of New
 York
 1220 5th Ave.
www.mcny.org

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

FILM & THEATER

NOVEMBER 5, 12, 19
Edward Dimendberg
**Sunshine, Noir, and
 Architecture**
 7:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.arch.columbia.edu/buell

EVENTS

NOVEMBER 6
Open House
 11:00 a.m.
 Institute of Design and
 Construction
 141 Willoughby St., Brooklyn
www.idc.edu

WITH THE KIDS

NOVEMBER 21
**Create a City! Building
 Marathon**
 10:00 a.m.
 Center for Architecture
 536 LaGuardia Pl.
www.mexiconowfestival.org

BEYOND

NOVEMBER 16–18
Build Boston
 Seaport World Trade Center
 200 Seaport Blvd., Boston
www.buildboston.com

PREVIEW



PAUL WARCHOL / COURTESY CARLOS MIELE

**ANYTHING GOES?
 FORM AND FUNCTION IN A FLUID WORLD**
 Time Warner Center Screening Room, 10 Columbus Circle
 November 12–13

When you can make anything you can imagine, what should you make? That's the driving question behind the first in a series of conferences dealing with new technologies and materials at the Museum of Arts & Design (formerly the American Craft Museum), *Anything Goes? Form and Function in a Fluid World*. Organized by museum director Holly Hotchner and Aaron Betsky, director of the Netherlands Architecture Institute, the symposium has the potential to debunk the hype around blobby design though it could fall into the old role of promoting slick forms that lack substance. Said Betsky, "These new possibilities and techniques have opened up vast possibilities for creating forms, images, and spaces that we used to think of as only science fiction. This symposium is an opportunity to explore the fascinating issues that arise when confronted with this new reality."

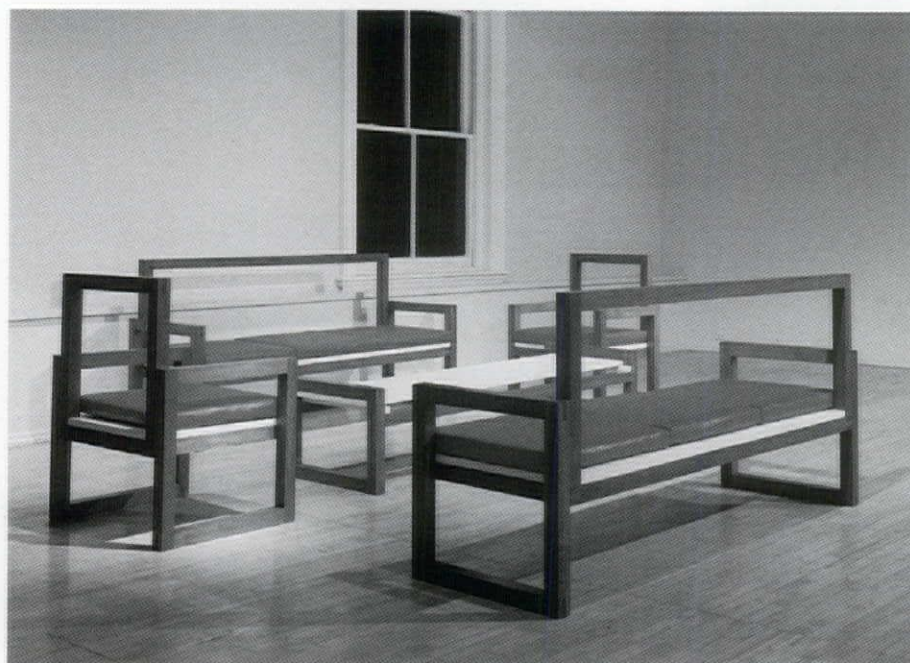
Speakers include Elizabeth Diller and Hani Rashid, whose 2003 Carlos Miele Flagship Store in New York is pictured above, as well as Marcel Wanders and James Dyson. Zaha Hadid will give the keynote address on November 12 at 6:30 p.m. For a complete list of events, see www.madmuseum.org.



RAPHAEL LOZANO-HEMMER / COURTESY MEXICONOW

MÉXICO NOW
 Various venues.
 See website for details: www.mexiconowfestival.org
 Through November 30

This November is Mexico month in New York. *méxicoNOW*, a citywide festival featuring the work of more than 100 contemporary Mexican architects, artists, filmmakers, writers, musicians, and performers in over 150 events at 30 venues, was organized with the intention of furthering cross-cultural exchange by the nonprofit Arts International. Architecture events include two panel discussions, led by Enrique Norten and José Luis Cortes, with emerging Mexican architects at the Center for Architecture, and a lecture by Mexican-Canadian artist Raphael Lozano-Hemmer, whose interactive public installation *Relational Architecture 1* is pictured above, at Pace University. Two related exhibitions—*Mexico City Dialogues* at the Center for Architecture and *Torolab* at Storefront for Art and Architecture—were originally scheduled to open during the festival but have been delayed, with new opening dates of December 15 and January 11, respectively. See the festival's website, www.mexiconowfestival.org, for further event listings.



© KEN SCHLES / COURTESY KIKI SMITH

DESIGN AND ART continued from page 11
a loopy mountaintop road so tickled Josef that he turned them into holiday greeting notes twice—both times painting over the road to form letters of the New Year's being celebrated. All evidence shows that the Alberses not only gave voice to their belief in the contiguity and coexistence of art and design, but also lived it. Toward the end of his life, the venerable chair of Yale's depart-

ment of design went so far as to compliment the five-year-old son of a friend when he commented that an overhead air vent in the Albers home looked an awful lot like the *Homage to the Square* paintings hanging in the living room.

For people who have admired Josef for his writings on color theory or his *Homage to the Square* paintings, the exhibition may come as a surprise. It is the first time that

Richard Tuttle's *Nature of the Gun* (1990) takes cues from gun design.

he and his wife's domestic objects have been shown under one roof.

Presumably more surprising is the assemblage awaiting visitors on Cooper-Hewitt's second floor. Out of the proverbial closet and into the living room come the art world's dirty secrets: example after example of functional objects conceived during a period of creative history in which design was considered the poor cousin—forget about lover or twin—of “high art.” That this is the first time in an American museum that such an exhibition has been mounted is testimony to the late 20th century's fraught relationship between art and design.

Donald Judd's spare rectilinear desks, tables, and chairs form the recognizable skeleton of the show, which is fleshed out with lesser known works by such artists as Scott Burton, Richard Tuttle, and John Chamberlain. To anyone who has followed the late 1990s re-emergence of conceptual design, this exhibition may not seem to make an obvious point. Indeed, though Cooper-Hewitt curators Barbara Bloemink and Joseph Cunningham try their best to point out the surprising nature of the exhibition—in one notable instance, actually arranging the “functional objects” in a space that was formerly Cornelia Vanderbilt's bedroom in a similar way as

her original furniture—the *épater* effect is largely lost on a generation of 20- and 30-somethings who have come of age with art/design conflationists such as Andrea Zittel and Hella Jongerius.

The show's highlights have much in common with the work of contemporary conceptual designers who seem, well, not as hung up on defining what exactly they are. Perhaps they realize, like Tuttle, that “sculpture and furniture are different intentions, but one piece can satisfy each.” Tuttle's stunning 1990 suite of wood-and-red-leather furniture entitled *The Nature of the Gun* certainly stands in for both, taking its conceptual and formal inspiration from gun design, which is based on a strict ratio of parts. The same is true of John Chamberlain's equally compelling *Tasted Snow*, a 23-piece porcelain setting from 1996 that is cast from different machine parts, including a transmission cover and flywheels.

There is one more photograph of Josef and Anni Albers that could act as an alternative symbol of the Cooper-Hewitt's twinned shows. In this one, Josef is once again clutching Anni, but this time they are side by side, and she is smiling, eyes rolled heavenward in an attitude of tolerance, amusement—and yes, even pleasure.

ANDREA CODRINGTON CONTRIBUTES REGULARLY TO I.D., METROPOLIS, AND CABINET. SHE IS CURRENTLY WORKING ON HER FIRST NOVEL.

WHERE PAST MEETS PRESENT continued from page 11 of a factory in Bahia into a health and culture club; and Réjean Legault who, in his presentation with France Vanlaethem, *Modern Montreal: Is a Heritage District Possible?*, wondered whether innovative buildings of the 1960s such as Place Bonaventure by Ray Affleck should be frozen or re-adapted.

One hallmark of previous DOCOMOMO conferences is the inclusion of practical, hands-on design issues. This year's conference included discussions by practitioners on the craft of conservation, but they were relegated to another venue (Baruch College), in a different part of town, on different days, with the yawn-inducing label “Technology Seminars.” If these sessions were held at Columbia and more integrated with the other sessions, architecture students (who were remarkably absent from the conference in general) might have shown up to find out about the nitty-gritty details of how to update the 70-plus-year-old steel-and-glass curtain wall of the Zonnestraal sanatorium, or to address the structural vulnerability of Pier Luigi Nervi's works, or to maintain the original colors of

Luis Barragán's houses—which were all on the program. Furthermore, conference organizers could have partnered more visibly with active local preservationist groups. At the 2002 DOCOMOMO conference in Paris, discussions were opened up by the involvement of the World Heritage arm of UNESCO.

Of the papers presented at Columbia University, few actually addressed the conference's central—and important—theme: the importation and exportation of modern architecture in an era of unprecedented globalization. One exception was Paul S. Byard's paper entitled *Brazilian New York* that eloquently argued that many of the chief modernist architectural icons that we have come to see as quintessentially New York—such as Lincoln Center, the United Nations Headquarters, and the City Center in Rochester—are in fact an importation of Oscar Niemeyer resulting from the Brazil-mania sparked by the 1947 Museum of Modern Art exhibition *Brazil Builds*, organized by Philip Godwin.

The narrow scope of the discussion was all the more surprising as it was held at Columbia, where the first academic historic preservation chair was established, in 1964 by James Marston

Fitch. Only one person mentioned Fitch and that was Mark Wigley, dean of the GSAAP, who dismiss him as a narrow-minded preservationist who ignored experimental architecture. Wigley's statement could not be further from the truth. Fitch's 1947 *American Building: The Environmental Forces That Shape It* broke new ground in the school of thought now known as sustainable architecture. He was a former editor of *Architectural Forum* and author of a monograph on Walter Gropius. In his seminal book *Historic Preservation: Curatorial Management of the Built World* (1982), he argued that the built world was a functional whole in which buildings of past and present must coexist as the foundation for the future.

The informed, balanced mind-set of Fitch was the expression of a period when the vision of experimental architecture and the preservation of historic fabrics were perceived not as mutually antagonistic but as part of a modern approach to architecture. Fitch would have been good to remember at the DOCOMOMO conference, in a different fashion. LIANE LEFAIVRE COAUTHORED, WITH ALEXANDER TZONIS, *CRITICAL REGIONALISM* (PRESTEL, 2003).

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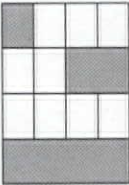
Baruch College Academic Complex

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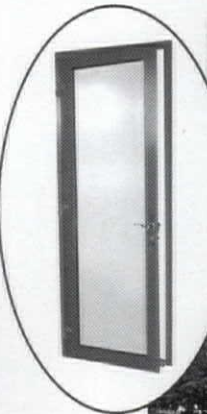


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- ☐ Contractor
- ☐ Engineering
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- ☐ Academic
- ☐ Government
- ☐ Commercial
- ☐ Other

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- ☐ Managing Partner
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