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 Viholy. "The architecture category presented a hard choice," said juror and 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

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**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 Viholy 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 RFP, 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

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 space, it is a question that requires an architectural answer.

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**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...

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**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...
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://wwwhumanities.uc.edu//remembering_id/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 to ask how 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 graces 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 explain 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

JACQUES DERRIDA DIES AT 74

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 beliefs 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/Timber Press, 2000), and is now completing a third volume on Johnson's late works.

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 downtown 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."

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Happy Birthday to Us

THANKS FOR BEING PART OF OUR FIRST YEAR OF PUBLICATION. KEEP SENDING STORY IDEAS, SHARING YOUR PROJECTS, SOUNDING OFF, GOSIPPING, 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 NUPIALS

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 L.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 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 ecol-

DOWNTOWN PARK, UPSTATE LANDSCAPE

On September 30, the Battery Park City Authority's (BPACA) Teardrop Park opened, topped 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."

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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 $850,000. Condos and co-ops fared similarly, up to 41 percent. Downtown two-bedroom apartments took the cake, though, posting a median price of $1,083,000, up a whopping 64 percent last year.

Manhattan Apartments

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*Source: Cost Rental Data, Property Company"
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 starting 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

WWW.ARCHPAPER.COM

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 as 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 (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

THE NATIONAL DESIGN AWARD WINNERS ANNOUNCED continued from front page praise

Among architects, beat out continued from front page praise

surprisingly, William beat Interface and Burt Rutan for products. Less Roll Out the Barrel

Rodriguez for the fashion 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 Alvaro Siza; landscape designer Deborah Nevins; vice president of Oscar de la Renta Eliza Boiten; 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

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LOT-EK INSTALS 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, horri­ribly 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 1982 Expo 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 Workspaces, 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 salami­ed 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 pains­ed 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 high­definition 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.

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

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 6 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 large­st project 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 4.30.2004).

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 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 “ashes 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 debris to be re­sited 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
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 18 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 proposal is 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 tapers 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 first in the City Lights competition, SOM's design focused on eliminating glare with an angle of 20 degrees, which is similar to Dutch governments supporting younger practitioners—but we're thrilled to be included." ANDREW YANG

SNIP-WHO? 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 Genovese, 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 ikon5 Architecture of Princeton, New Jersey, and New York firms 1100 architect, Smith-Miller Hawthkinson, and Enrique Norton 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+Fino 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."

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 Snajdhar 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

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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 104 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 $500 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 corporeal 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-guess-it-demolition, is scheduled to begin in 2006. 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.

YOSHIO TANIGUCHI: NINE MUSEUMS

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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 from 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 Deitsch of Sunshine, 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. “R 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 Scialle, 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,” Scialle said. 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, etc. 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-
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.

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

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

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 Blaichman, 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."
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 93rd 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 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 co-mingling 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 highlight the Albers’ wilful 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 Anni Albers’ Necklace, ca. 1940, is composed of a drain strainer, chain, and paper clips (above); Anni and Josef in 1942 (below).

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 Delphi 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/year subscription; $495 introductory rate
www.citylaw.org

Ann Alten—CityLand.

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 FREE-LANCE WRITER.
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 15—December 20
Michael Webb, Peter Cook
What Happened to Drawing?
Columbia GSAPP, Wood Auditorium, 113 Avery Hall
November 15, 6:30 p.m.
**DIARY**

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

**NOVEMBER 18**
Ralph Lerner
12:00 p.m.
Pratt School of Architecture
302 Higgins Hall North
6:00 p.m., 1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.mexiconowfestival.org

**EXHIBITIONS**

**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

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

**THROUGH DECEMBER 18**
Terry Winters
Pratt Manhattan Gallery
144 West 15th St.
www.pratt.edu

**THROUGH JANUARY 2**
Christo and Jeanne-Claude
National Academy of Design Museum
1035 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

**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

**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 Hotchkiss and Aaron Betsky, director of the Netherlands Architecture Institute, the symposium has the potential to debunk the hype around 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, who will give the keynote address on November 12 at 6:30 p.m. For a complete list of events, see www.mad.org.
vulnerability of Pier Luigi Zonnestraal sanatorium, curtain wall of the year-old steel-and-glass frozen or re-adapted. "tive buildings of the 1960s wondered whether innova­ tionist groups. At the 2002 DOCOMOMO conference, in a presentation by Philip Godwin, architect Place Bonaventure with France Vanlaethem, how to update the 70-plus-in general) might have at Columbia and more inte­ nesse New York—such as Lincoln Center, the United Nations Headquar­ ters, and the City Center in Rochester—are in fact an importation of Oscar Niemeyer resulting from 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 preserva­ tion 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 preser­ vationist who ignored experimental architecture. Wigley’s statement could not be further from the truth. Fitch’s 1947 American Building: The Environmen­ tal Forces That Shape It broke new ground in the school of thought now known as sustainable architecture. He was a for­ mer editor of Architectural Forum and author of a monograph on Walter Gropius. In his seminal book Historie 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 preser­ vation 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 DOCO­ MOMO conference, in a different fashion. Liane Lefaivre Coauthors, with Alexander Tzonis, Critical Regionalism (PRESTEL, 2003).
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