

THE ARCHITECTS NEWSPAPER

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MUSEUM



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PHYLLIS LAMBERT WINS 7TH VINCENT SCULLY PRIZE

The National Building Museum has awarded its seventh Vincent Scully Prize to Phyllis Lambert, the founding director and chair of the board of trustees of the Canadian Center

for Architecture (CCA) in Montreal. The announcement closely follows the November ceremony for the sixth recipient, the Prince of Wales, who was selected earlier this year for the prize but was unable to receive it until his recent U.S. tour.

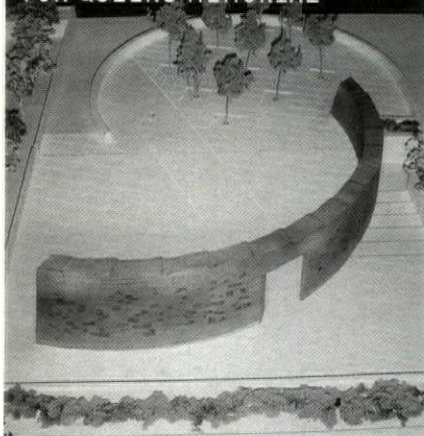
In addition to her CCA duties, Lambert, once referred to by *Canadian Interiors* magazine as "our undisputed grand doyenne of architecture," is an accomplished author, a leading advocate for low-income housing and neighborhood revitalization, and a trained architect who designed Montreal's Saidye Bronfman Centre and led the renovation of Los Angeles' Biltmore Hotel.

"Lambert has gotten people to consider the built environment through the CCA, her writing, and her practice," said architect David Schwarz, who chairs the Scully Prize jury. "Her activities in educating the public singled her out."

Lambert is most famous, however, for her role in selecting Ludwig Mies van der Rohe to design the Seagram Building in New York, one of the 20th century's most celebrated structures. The daughter of Seagram's head Samuel Bronfman, Lambert was working as an artist in Paris when, in 1952, she learned that her father was considering hiring the capable but conventional Emery Roth & Sons to design a new Park Avenue headquarters. To her dismay, her father seemed set against pursuing an architecturally distinguished design—his building committee even rejected an

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WINNING DESIGN CHOSEN
FOR QUEENS MEMORIAL



GUNNAR HAND

FLIGHT 587 MEMORIAL

On November 16, Mayor Michael R. Bloomberg announced the winner of the Flight 587 Memorial competition. Freddy Rodriguez, a Dominican Republic-born New York artist, was awarded the \$2 million project, which will be located at the ocean end of Beach 116th Street in the Rockaways. Flight 587 crashed in the Belle Harbor neighborhood of Queens on November 12, 2001, just one month after 9/11. The memorial honors the 265 victims of the crash, most of whom were Dominican.

Rodriguez bested 68 proposals that responded to an open RFP issued by the city last spring. His proposal includes a central wall that will be inscribed with the victims' names and a quotation from Dominican poet Pedro Mir: "Afterwards I want only peace." The wall will also include portals for visitors to leave objects. The memorial opens up to a plaza that Rodriguez hopes will evoke a happy gathering place for family and friends. The project is to be completed in Fall 2006.

GUNNAR HAND

PARKS DEPARTMENT KICKS OFF
DESIGN EXCELLENCE PROGRAM

PARKS GET BOOST

The New York City Department of Parks and Recreation (DPR) will be using more and more outside designers from now on: On November 21, it released a list of eight landscape architectural firms that were granted the Requirements Contract for Landscape Architecture Consulting Services. In October, the DPR released a similar list of six firms that were awarded the Requirements Contract for Architectural Consulting Services. The pre-selected firms have been offered two-year renewable contracts, guaranteeing millions of dollars of work.

The pre-selected landscape firms are Donna Walcavage LA & Urban Design, Thomas Balsley Associates, MKW & Associates, MPFP Urban Design, Nancy Owens Studio, Quennell Rothschild & Partners, Abel Bainson Butz, and Mark K. Morrison Associates. The architecture firms are Architecture Research Office (ARO), BKS Architects, Rogers Marvel Architects, Sage and Coombe Architects, Smith-Miller + Hawkenson Architects, and Kiss + Cathcart Architects. According to Jonna Carmona-Graf, assistant director of architecture for capital projects with the DPR, "These pre-approved firms will essentially compete with one another for DPR contracts." For the architectural projects, which range from renovating existing buildings or designing new parks facilities, contracts may have budgets of up to \$4 million.

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COURTESY ROCKWELL GROUP

ROCKWELL GROUP TO BUILD ARTS
CENTER IN EX-STEEL FACTORY

POST-INDUSTRIAL PROGRESS

ArtsQuest, an ambitious performing arts nonprofit, recently selected the Rockwell Group to design SteelStax, a multiple-venue facility around a colossal industrial site in Bethlehem, Pennsylvania. The organization decided three years ago that the area needed a performing arts, education, and media facility.

In late spring, a Request for Qualifications (RFQ) was issued to top design firms throughout the country. According to Kim Plyler, director of marketing and public relations at ArtsQuest, about 60 firms responded. Three

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10-11

WANTED: CURATORS

AN EXAMINATION OF THAT RARE BREED—
THE ARCHITECTURE AND DESIGN CURATOR

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AT GREENBUILD, LEED COMES
UNDER SCRUTINY

USGBC DOES SOME SOUL- SEARCHING

The U.S. Green Building Council's (USGBC) fourth annual GreenBuild conference highlighted the increasing importance and awareness of sustainable design, but during the event, it became clear that the membership organization still has a long way to go if its LEED (Leadership in Energy and Environmental Design) rating system is to become influential on a large scale. The conference, held November 9-11 in Atlanta, was the largest GreenBuild to date with more than 500 exhibitors and approximately 10,000 attendees, including architects, interior designers, and product manufacturers.

Morning plenary sessions featured speakers including Janine Benyus, the nature sciences writer, innovation consultant, and author of *Biomimicry: Innovation Inspired by Nature* (William Morrow, 1997); Interface CEO Ray Anderson; and environmentalist Paul Hawken, author of *The Ecology of Commerce* (Harper Collins, 1993) and co-author of *Natural Capitalism* (Little Brown, 1999). Andres Duany of Duany Plater-Zyberk turned up his rhetoric meter to 11 in a morning session about sustainable urban design. In his first GreenBuild appearance, the New Urbanism guru proselytized about the need for connected communities. He was a hit among the

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EDITORS

By virtue of their rarity, architecture and design curators wield an enormous amount of power. By virtue of its longevity and prestige, the specific position at the Museum of Modern Art has been by far the most influential and important, not only to the profession but—given the museum's historic educational mission—the academy as well. "The job is important enough that it should turn over once in awhile," said Terence Riley, who is leaving the post in March, after 14 years of service.

Riley's accomplishments at MoMA both contributed to and coincided with a shift in architecture and design curatorship. The curator's role is considerably different from what it was in Philip Johnson's day. Curators in recent decades have had to wrangle with an increasingly nebulous conception of what architecture encompasses. Moreover, though architecture has always had its celebrities, the era of the "starchitect" has never been more pronounced. Curators must reconcile the pressure of creating shows with mass appeal and of uncovering or demystifying new talents or trends. The media explosion has challenged curators' ability to be fresh. "There are so many more magazines and people are generally more aware of architecture and design," observed independent curator Donald Albrecht. "But museums by nature work slowly. Shows are often criticized for not showing anything new, but that's not the only thing shows are about, of course."

Curators also confront the difficulty of showing, collecting, and preserving works that are increasingly created in digital media, which still seem less immediate and revealing than sketches and models. If these representational issues makes architecture seem too removed from the real world, then the product-based nature of design exhibitions brings the applied arts uncomfortably close (for some) to unwholesome consumerism. But, as Joseph Rosa, architecture curator at the Art Institute of Chicago, pointed out, "If design shows are being confused with consumerism, it's because stores have copied museums."

Also, there are simply many more museums today, each seeking ways to distinguish itself, or niches to dominate. Museums without architecture and design departments are mounting shows. And as architecture's reach expands and blurs with other practical and creative disciplines, museums are rushing to explain it. The Whitney's focus is the territory where architecture crosses over with art. The Guggenheim, too, has announced that its future senior architecture curator will join its non-departmental organization, and contribute to an open-ended array of shows, "enriching our own interior conversation about contemporary culture," as Nancy Spector, curator of contemporary art at the Guggenheim, put it.

In other words, architecture and design curatorship has moved far beyond the simple formalism privileged by the MoMA in its early days. As today's prominent architecture and design curators (featured on page 11) strive to de-aestheticize their subjects and place them in broader cultural contexts, the standing of the design professions can only improve.

As we send you this issue—our last of 2005—we'd like to thank all our readers and advertisers who have supported us throughout the year. Our next issue, January 18, is devoted to your favorite sources and services. Please take the time to answer our survey at www.archpaper.com.

PARKS GET BOOST continued from front page

In September 2004, Mayor Michael R. Bloomberg initiated his Innovative Procurement Task Force. The group developed recommendations to integrate quality design into new contracts. Previously, a fee-based procurement process preferred low-bidders or in-house involvement. As part of the same initiative, the Department of Design and Construction (DDC) launched its higher-profile Design Excellence program last year, which pre-certified 33 architecture firms to receive contracts from the city.

The parks department followed suit, opening up its projects for bid by some of New York's most talented firms. The RFPs for architectural and landscape consulting services, issued last spring, received over 50 responses for each. "Most firms tended to shy away from these programs in the past due to the massive amounts of paperwork, but the new RFP opened up the process a lot," said Stephen Cassell, principal at ARO, one of the pre-selected architecture firms.

Firms were selected based on several performance criteria. Mary Pazan, the department's chief of management services, explained, "When we looked at firm portfolios, we weren't looking for styles so much; rather, we wanted to see innovative design methodologies, experience with urban spaces, the incorporation of landmarks, the employment of sustainable techniques, design solutions that addressed multiple problems, and responsiveness to budgets."

The DPR also issued two RFPs as part of its design excellence initiative. In December 2004, the department awarded Belmont Freeman and Joel Bargeman a \$4.5 million contract to renovate and expand Recreation Center 59, on 59th Street and 10th Avenue, and in February 2005, Toshiko Mori and Associates was commissioned to design a new \$1.75 million visitor's center in Poe Park in the Bronx. Both projects will begin construction next summer.

To explain the Parks Department's sudden burst of building activity, Pazan said, "The mayor has made parks a priority." The agency's budget in 2006 is \$900 million, increased from \$500 million the year before.

Soon, the firms will vie for projects including a \$1 million comfort station in the Owl Hollow Park section of Fresh Kills; a \$500,000 station in Devoe Park in the Bronx; and a \$900,000 visitor's center in Conference House Park on Staten Island. The DPR is currently compiling a list of landscape architectural projects to bid out, and plans to issue a new round of RFPs next spring.

GUNNAR HAND

POST-INDUSTRIAL PROGRESS continued from front page

ArtsQuest narrowed list to 12 firms. "We asked [the shortlisted firms] for concept renderings," said Plyler. "While most were pretty straightforward, we received some radically different responses." ArtsQuest, along with local community leaders and artists, reviewed the proposals and announced

their selection of the Rockwell Group on November 11.

David Rockwell, founder and CEO of the Rockwell Group, said he was interested in the project because of its magnificent context, the Bethlehem Steel property. "We were thrilled about the site," he said. "It's an incredible relic of industrial grit, a monument of heroic scale."

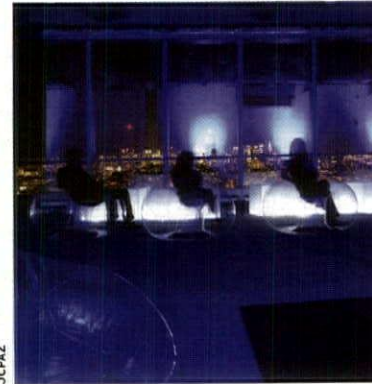
To draw attention to the uniqueness of the

site, the firm plans to create several mixed-use buildings around the site's iconic centerpiece, the Bethlehem Steel Electrical Furnace. Describing the new buildings as "a necklace around the center," Rockwell stated that "we wanted to use the existing building as a conceptual engine."

While flexible, the original program called for one large festival hall continued on page 3

THE
ARCHITECT'S NEWSPAPER
thanks

- Ted Hathaway and Susan Trimble, Oldcastle Glass
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- All our sponsors for their generous donations
- And the writers and critics who made our last issue so successful



IT SHAKES A VILLAGE

The far West Village is a real estate goldmine—when it's not caving in on itself, that is. Last year, the construction of the area's third **Richard Meier** tower caused top-to-bottom cracks next door at 163 Charles Street, the home of art dealer **Kenny Schachter** and his wife **Ilona Rich**. Things got so bad that the couple moved out and sold the house to developer **Barry Leistner** before heading to London. Now, it seems Leistner—who demolished the house to make way for another condominium, by architect **Daniel Goldner**—has added another tile to a giant game of dominoes. Work on his project has caused the adjacent house of photographer **Jan Stoller** to tilt by about an inch, with the façade of his carriage house cracked to the brink of collapse. Neither Stoller nor Goldner's office wanted to comment, but Stoller has one consolation: Work has stopped on the project, and a recent downzoning may reduce its eventual height from eight stories to three.

DECK THE HOLL

Last month, we were in the otherwise tranquil town of Helsinki and checked up on Kiasma, which is not a geriatric malady, but rather the contemporary art museum that **Steven Holl** completed in 1998. And we were shocked. Don't get us wrong; while it didn't appear to have been built to the highest standards of craftsmanship, we actually liked the building. But it seems not everybody does, since it looked as though someone had taken a baseball bat to its exterior glass wall. Yes, you heard right: a large section of the museum's western facade, spanning perhaps 20 or 30 feet, had been smashed in dozens (dozens!) of places—bringing new meaning, perhaps, to Holl's oft-cited "porosity." "It's due to vandalism," confirmed Holl's rep, who looked into the matter after we, um, broke the news to her. The damage is being repaired, she added, and should be fixed by mid-January. Entirely irreparable, however, is **Charles Gwathmey's** new Astor Place tower. (Sorry, we just had to slip that in.)

FROM THE ZAHA FILES

We've said it before, and we'll say it again: We love **Zaha Hadid**. Not just for her various morphologies—interpret that as you like—but for stories like the one we recently heard when the L.A. architect **Clive Wilkinson** was in town for his induction into *Interior Design* magazine's Hall of Fame. Flash back to London, 1980. Hadid is teaching a unit at the Architectural Association with **Rem Koolhaas** and **Elia Zenghelis**. Wilkinson is a student of theirs, but decides to transfer to **Peter Cook** and **Ron Herron's** unit mid-year. Now it's the school's end-of-year party. Hadid spots Wilkinson, and the wounds of rejection open afresh. "You stupid nitwit," she tells him. "If you had stuck with our unit, you would have gotten Honors." The 6-foot-4 Wilkinson, wearing a white suit and drinking a pint of Campari (give him a break; it was almost still the '70s), replies, "Who cares?" Wilkinson's aloofness rips a new hole in Hadid's fiery heart. In retaliation, his red Campari goes flying across his white suit. Onlookers are stunned. A legend is born.

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PHYLLIS LAMBERT WINS 7TH VINCENT SCULLY PRIZE continued from front page
unsolicited proposal by Frank Lloyd Wright.

His daughter, however, had other ideas. Earlier that year she had met Eero Saarinen at a dinner party, during which he drew up a short list of architects he thought should get the Seagram job. Only two received his unalloyed recommendation: Le Corbusier and Mies. Lambert passed these recommendations on to her father, who took her advice to heart and selected Mies for the project, which was completed in 1961.

The building immediately achieved iconic status, but like all great buildings its significance is multifaceted. For some, its beauty lies in the purity of its structural expression; for others, it ushered in the era of modernist skyscrapers designed by top-shelf architects.

For Lambert, its importance revolves not around the building itself but the space in front of it, designed to break the monotony of Park Avenue's hulking towers and provide a

place for people to meet and relax. "One of the most important things about the Seagram Building is its plaza," said Lambert, whose Scully Prize lecture, on the building and its impact on the urban environment, will be included in a book she hopes to publish in 2007. "It changed the view of the city."

Lambert's selection reflects the prize jury's focus on diverse careers centered more on advocacy and education than on practice. Indeed, the only other practitioners to receive the award, the teams of Robert Venturi and Denise Scott-Brown and Andres Duany and Elizabeth Plater-Zyberk, are at least as well known for their writings as they are for their design work.

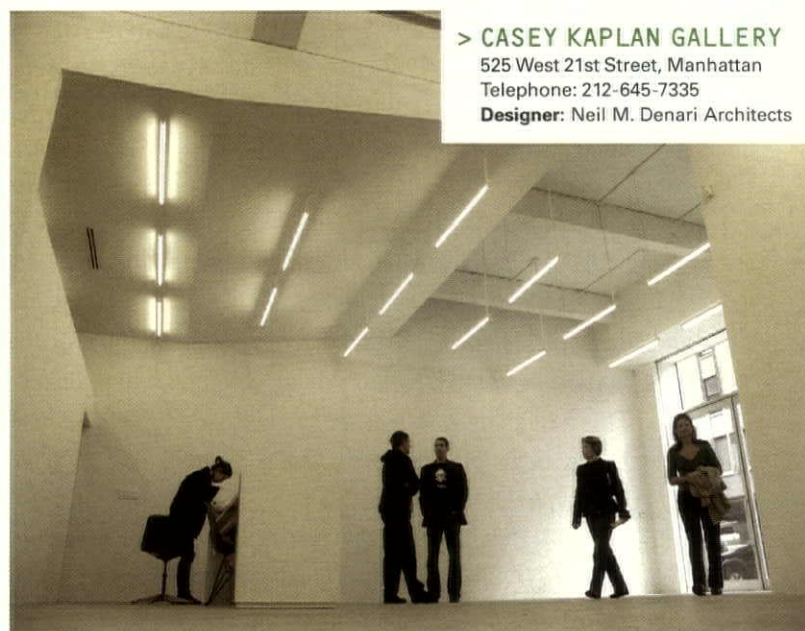
"There are a lot of awards for single projects and prizes for a singular career," says NBM Director Chase Rynd. "We're looking at something more multifaceted." The 2006 Vincent Scully Prize will be awarded on January 19 at the National Building Museum in Washington, D.C. **CLAY RISEN**

POST-INDUSTRIAL PROGRESS ing the number of buildings by encouraging shared spaces, such as a theater and cinema, or rehearsal spaces and educational facilities—in order to keep the entire center vibrant.

Rockwell proposed consolidating the program—reduc-

ing the number of buildings by encouraging shared spaces, such as a theater and cinema, or rehearsal spaces and educational facilities—in order to keep the entire center vibrant. While the proposal is in early planning stages, the firm is on a fast schedule with a mid-January deadline for design. Plyler hoped that the complex would be finished in time for a performance festival in the summer of 2008. **JAFFER KOLB**

OPEN > GALLERY



> **CASEY KAPLAN GALLERY**
525 West 21st Street, Manhattan
Telephone: 212-645-7335
Designer: Neil M. Denari Architects

The Casey Kaplan Gallery is the first Manhattan project for the Los Angeles-based studio Neil M. Denari Architects (NMDA), which is also designing a slim-fit, 13-story building on 23rd Street, next to the High Line. NMDA left the two large exhibition spaces of the 4,700-square-foot gallery—a former taxi garage—almost untouched: plain walls, concrete floor, exposed beams. (The whole operation was done in nine weeks at a cost of \$80 per square foot.) The primary architectural intervention is a curving dropped ceiling over the entry, a formed surface that pulls one into the gallery space. Fluorescent tubes imbedded in the ceiling spread a homogeneous, oversaturated light that seems to flatten the whiteness of the space. This rough industrial space is quite uncommon in the Chelsea art galleries district. "I am impressed by how many people said today, 'Well, it's not Richard Gluckman,'" said Marc I. Rosenbaum, NMDA's local architect. **OLYMPIA KAZI**

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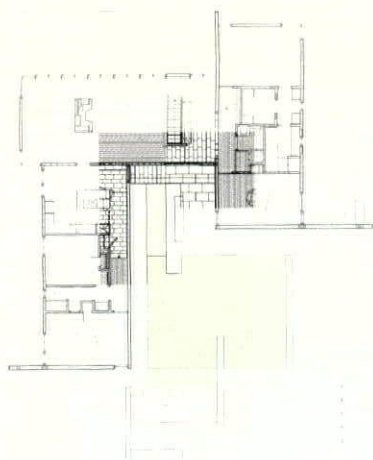


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Until fairly recently, most of the 16-person firm Architecture Research Office's (ARO) work has been residential. The firm is clearly switching gears with three projects at Princeton University, one each at Colorado College, New York University, and Brown, and a contract with the New York City Parks Department through their Design Excellence program (see "Parks Get Boost," page 1). "We'll always want to do houses," said principal Stephen Cassell, "but we made a conscious decision to try to shift focus. Institutional work requires different approaches than residential does—you also have to look at architecture on a social level."

Their two highest-profile projects—the 1998 U.S. Armed Forces Recruiting Station in Times Square and their work in 2002 as architect of record on the Prada store in SoHo by the Office of Metropolitan Architecture—may have paved the way for the switch. "Prada was technically challenging, and we developed a lot of competencies on it," said principal Adam Yarinsky. "It proved that we can do complex, large-scale projects." But not every building has a budget like the \$42 million dollar Prada Store or the luxury of a long schedule, and ARO knows that they will be working under tighter constraints from now on. "The challenge with institutional work is to sustain inventiveness within projects of limited budget and scope," said Yarinsky of their current projects. "I think it is important to frame a design problem in terms under which it can be implemented, without major compromise."



1



MARTHA'S VINEYARD RESIDENCE

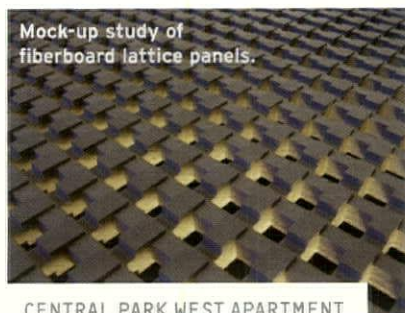


WESTON PERFORMING ARTS CENTER

2

3

Mock-up study of fiberboard lattice panels.



CENTRAL PARK WEST APARTMENT



Axonometric plan of Central Park West apartment with fiberboard lattice panels.

4



PRINCETON UNIVERSITY SCHOOL OF ARCHITECTURE ADDITION AND RENOVATION

1 MARTHA'S VINEYARD RESIDENCE

For a wooded site with an expansive view of the ocean on the coast of Martha's Vineyard, ARO developed a simple design that works within the contours of the glacially formed landscape. Two bars with private spaces are connected by one with public rooms; together, the three form a C-shape that defines an entry courtyard. On the outside of the C-shaped plan, other, smaller outdoor living spaces protected by extensions of the house's walls look towards water and woods. The central living spaces are clad in zinc panels that run vertically. For outer walls, ARO riffed on the traditional board-and-batten pattern with horizontally hung cedar siding, providing an interesting contrast with the zinc.

2 WESTON PERFORMING ARTS CENTER

In 2003, ARO won an invited competition to design a performing arts center that would be a part of the local public middle school in Weston, Connecticut. Since the town plans to use the center for community events as well as academic ones, ARO developed a proposal to distinguish the entrances for both constituencies. Students will access the 24,000-square-foot hall through a link to the school, while the public will enter via a grander entrance off of a new plaza. From this plaza, the auditorium, which is wrapped in finely plywood and stained red, will be visible through the glazed lobby space that surrounds it. The rest of the exterior will be clad in metal shingles. The project is expected to go forward as fundraising progresses.

3 CENTRAL PARK WEST APARTMENT

About five years ago, Yarinsky and Cassell decided to buy a laser-cutter for the office. While the staff generally uses the machine for modelmaking, they have also harnessed its abilities to transform materials like paper and cardboard. As Yarinsky explained, it encourages them "to take prosaic materials and make them rich," i.e., to cut them into forms that would be almost impossible to do by hand. They exhibited a laser-cut paper wall at Artists Space in 2000, which led them to a client who wanted them to apply similar ideas to an apartment in Emery Roth's San Remo at 145 Central Park West. They are now renovating the entire 2,500-square-foot space though the most distinctive feature by far is a series of 18 medium-density fiberboard panels—some sliding, others fixed—which have been carved by a computer-numerically controlled milling machine into a lattice whose pattern varies in density over their 9-foot height. The screens are set into a ceiling track with LED lighting that rakes down their surfaces to accentuate the variations in pattern, density, and light in each.

4 PRINCETON UNIVERSITY SCHOOL OF ARCHITECTURE ADDITION AND RENOVATION

Cassell and Yarinsky are in the process of renovating the School of Architecture at Princeton, a particularly appropriate project as both spent many years there, Cassell as an undergrad and Yarinsky as a graduate student. "I actually like the building," said Yarinsky of the existing building—a 1963 brick and concrete block by Fisher, Nes, Campbell Architects—though he admits it does have a few drawbacks, such as the underused main lobby that links the classroom and studio wing with the administrative wing. After construction is complete in 2007, it will be a triple-height space with an upper-level lounge, with fritted glass and minimal mullions that permit views to a green beyond. As part of the renovation, ARO brought the woodshop back into the building, saving it from its current exile near the football stadium, a ten-minute walk away. Because of this act, Yarinsky laughed, "It doesn't matter what we do, [the students] will like it."

ARO is working on two other projects at Princeton, which is in the middle of a major building initiative. By the end of next year, the university will have added 1.6 million square feet of facilities and 500 additional students. The firm is part of the masterplanning team, which is led by Beyer Blinder Belle Architects and includes Michael Van Valkenburgh Associates. The team is still in the early phases of work, but is charged with evaluating the projects already underway, and planning for future growth by densifying the existing campus.

To accommodate new students, Princeton has created another residential college called Whitman, which was designed by Dmitri Porphyrios in a neo-Gothic style and is currently under construction. ARO is designing the new college's master's house, which will be across the road from the Porphyrios project. While the house is still in development, it's safe to say that ARO's design will not be neo-Gothic.



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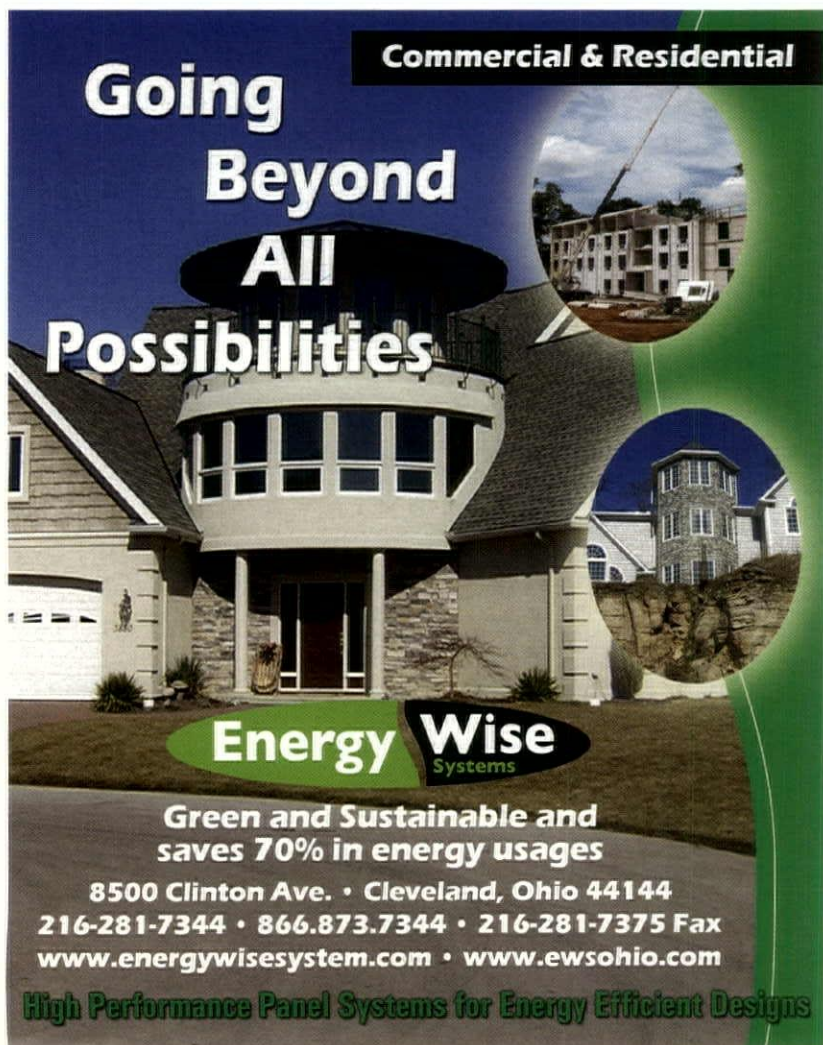
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MONEY SECURE, MTA LOOKS TO GET ROLLING

Transit Bond Passes

Leave it to the MTA to make billions in new money seem grim. Voters on Election Day endorsed granting \$1.45 billion to the MTA as part of a \$2.9 billion bond issue. Less than two weeks later, the agency reported a billion-dollar surplus, largely the benefit of stubbornly low interest rates and surprisingly high real-estate tax revenue. Yet the board adopted its 2006 budget on November 16 in a somber mood. Every dollar the MTA expects to receive in the next year has been earmarked for critical projects and pension obligations.

The MTA will split the new bond money in thirds, among general upkeep, progress on a Second Avenue line, and a rail link from Penn Station to Grand Central. Director Katherine Lapp proposed assigning much of last year's unexpected surplus to funding pension costs, arranging two years of discount Yuletide MetroCards, and adding security cameras and seat locks to buses and trains. These steps could improve the MTA's image with voters. That's important, because the MTA may call again for financial help in the next few years.

Big chunks of the MTA's revenue come from taxes and subsidies. It expects 43 cents of each dollar from fares and 14 from tolls. The rest comes from taxes and, to a lesser degree, subsidies. The bond act, which the state will repay through general taxes, will help the MTA begin work on major projects. "It's a beginning," said Richard Ravitch, who as MTA chairman in the 1970s saved the agency in part by promulgating a series of five-year capital plans.

Those plans never yielded a Second Avenue line, in part because state lawmakers wouldn't help the MTA cover other costs. So the MTA took on mounting debt. By 2009, the MTA expects debt service to eat 35 percent of all fare and toll revenues. It would take massive increases in ridership to plug interest gaps. "We need a new dedicated source of revenue, a piece of a new tax, something," said MTA board member Andrew Albert.

State politics make revenue forecasts rocky. Insiders say that Governor George Pataki, desperate to show off developments at Ground Zero as he eyes national politics, wanted to use the MTA to push through progress downtown. In the November 16 plan, the MTA ignored Pataki's public request to earmark \$250 million of its operating surplus to develop a rail link from JFK International Airport to Lower Manhattan.

Analysts say that the idea makes scant economic sense. According to Nyessa Pranger, campaign director for the public interest group the Straphangers Campaign, "It's a \$6 billion project that would help a couple thousand people a day." The group regularly urges the MTA to ease crowding on subways and buses. "Compared with Second Avenue and East Side Access, the benefit per number of riders is worlds apart." Still, the MTA earmarked \$100 million of its new bond money to "facilitate initial elements" of a JFK-Lower Manhattan rail link.

For now, the MTA has won voters' support. But changes in Albany—and handwritten signs about weekend route changes—could erase that goodwill, too. **ALEC APPELBAUM**

HONORS

The **U.S. Green Building Council** selected the newest recipients of its annual **Leadership Awards** on November 4. An award was presented to one individual and one organization in each of six categories: for community, the **Kresge Foundation** and **BNIM Architects' Bob Berkebile**; for education, the **Croxtton Collaborative** and **Traci Ryder**; for organizational excellence, **Advancer Architecture** and **Ross Spiegel** of **Fletcher-Thompson**; for research, **Advanced Energy Design Guide for Small Office Buildings** and University of Oregon professor **G. Z. Brown**; for advocacy, **Global Green** and **Battery Park City Authority CEO Tim Carey**; and for the LEED award, the **New York State Energy Research and Development Authority** and **Paul von Paumgarten** of **Johnson Controls**.

At the International Masonry Institute's annual **Golden Trowel Awards** on November 17, **H³ Hardy Collaboration Architecture** was lauded with the best of community award and the grand prize.

On November 3, New York-based artist **Tara Donovan** was presented with the inaugural **Calder Prize**, a biannual prize from the **Calder Foundation**. The artist, known for her use of common industrial materials in her installations and sculptures, received \$50,000 as well as assistance in placing a major work in a major public museum.

Devroux & Purnell Architects received an **Award of Excellence** for its Potomac Electric Power Company headquarters in the nation's capital. The **Washington, D.C. Marketing Center**, a joint program of the D.C. Economic Partnership and local business and development interests, bestowed the honor on November 2.

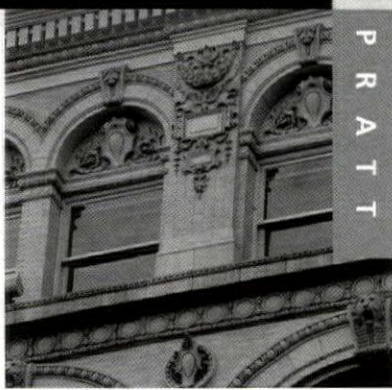
The Council of the **Royal Institute of British Architects** announced its **International Fellows** on November 30. The awards will be presented February 15 to: **Bernard Tschumi**, **Massimiliano Fuksas**, **Wolf Prix**, **Shigeru Ban**, **Peter Eisenman**, and **Rafael Viñoly**. Viñoly's firm has just awarded a research grant to **Joseph Hagerman**, a student at Columbia University's Fu Foundation School of Engineering and Applied Science. Hagerman will research environmental performance and green roofs while in residence at the firm.

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AT DEADLINE

COCO BROWN PASSES AWAY

On November 23, real estate executive Harry "Coco" Brown, Jr., died in his Manhattan home. He was 71. Brown, a former theater producer, is known for his innovative development in Sagaponack, in which he enlisted 34 architects to design one house each. Noted architects included Richard Meier (who served as the project's creative advisor), the late Philip Johnson, Richard Rogers, Peter Eisenman, and Richard Gluckman. While all 34 homes have been fully designed, only one, by Gisue and Mojgan Hariri, has been completed. Four have been sold, and eight are currently under construction. The homes, which are between 2,000 and 5,000 square feet, sell for less than \$3 million, generally under both the size and cost of the average Hampton estate.

STRIKING GOLD

Goldman Sachs broke ground on their new 43-story headquarters in Lower Manhattan on November 29. Located at the intersection of the West Side Highway and Vesey Street in Battery Park City, the \$2.4 billion building designed by Henry Cobb of Pei Cobb Freed and Partners Architects, will house the investment banking firm at least until 2028. The building is receiving \$100 million in city and state tax breaks and cash grants, as well as

\$1.6 billion in tax-free Liberty bonds to fund the project. The building will be completed in 2009.

PRESERVING PRATT

Last month, the Pratt Institute was awarded a \$175,000 Campus Heritage grant from the Getty Foundation to develop a historic preservation master plan for its main campus in the Clinton Hill neighborhood of Brooklyn. The announcement follows the designation of the Pratt Institute Historic District earlier this year—which includes all 36 buildings on the Brooklyn campus—by the National Register of Historic Places. Pratt has hired Ehrenkrantz Eckstut & Kuhn to complete the plan, which will include a conditions survey, construction feasibility and analysis, historic preservation and review, and recommendations for restoration and long-term maintenance. The plan will be finished early next year.

MORE MARTHA

Martha Stewart Living Omnimedia has tentatively announced the launch of its newest publication to be called *Blueprint*. The magazine intends to fill a niche the media company believes is under served: 30-something first time homebuyers. *Blueprint* will cover renovation and furnishing tips as well as entertainment, fashion, design, and even travel. The magazine is anticipated to launch sometime May with a circulation of 200,000 to 250,000.

USGBC DOES SOME SOUL-SEARCHING

continued from front page already-converted green choir. Some urban designers in attendance who were already familiar with Duany, though, were disappointed that he and the Congress for the New Urbanism (CNU) are closely tied to the development of LEED-ND, a rating system for neighborhood development which will be released in draft form in 2007. Many voiced hope that the system will encompass qualities of simply smart, urbane urbanism and not necessarily the CNU's traditional neighborhood mantra.

In a provocative and surprisingly candid session on the state of USGBC and LEED, Rob Watson, known as the founding father of LEED, stepped over the USGBC party line. Watson, a senior scientist with the Natural Resources Defense Council and chair of the LEED Steering Committee, said the council has grown in membership and raised awareness of sustainability as expected, but the market penetration of LEED has not accelerated quickly enough. To date, nearly 400 million square feet (or about 3,000 projects) have been registered with USGBC to become LEED certified, but Watson noted that that constitutes only about 6 percent of new commercial construction nationally. And LEED-certified projects account for only about 1.5 percent of the nation's construction. Watson said that the adoption of LEED needs to reach 25 percent of the new construction market soon for USGBC to be more than a niche organization.

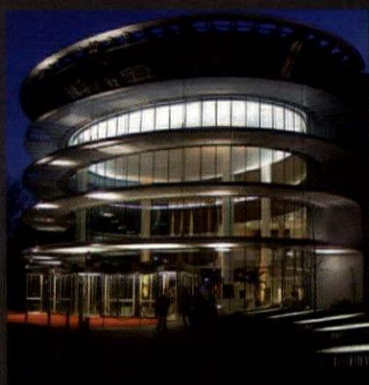
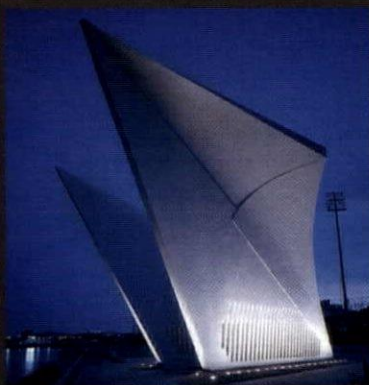
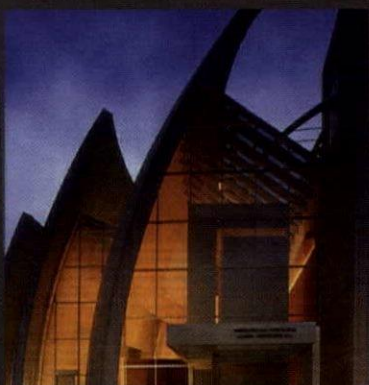
USGBC currently has six ratings systems in use or development: LEED-NC for new commercial construction and major renovations; LEED-EB for existing buildings operations; LEED-CI for commercial interiors;

LEED-CS for core and shell projects; LEED-H for homes; and now LEED-ND. Watson indicated that this is too much, too soon, in USGBC's development. "We're doing too much simultaneously," he said in the session. "There's no way an organization can deliver all that."

USGBC has had a bit of a wake-up call recently. First, the organization faced significant financial troubles early in the year, though Watson noted the problems have been dealt with. Then, independent authors Auden Schendler and Randy Udall published an extensive article, "LEED Is Broken, Let's Fix It," in which they point to the complexity, cost, and bureaucratic requirements of LEED as hindrance to broader implementation of the system. Watson said the article (a portion of which appears on www.grist.org) roused the USGBC board of directors and led to the user-friendly refinements found in LEED 2.2, released at GreenBuild.

LEED 2.2 features a simplified registration system, lowered costs, and improved standards of sustainability. The application process, still rigorous but easier to understand, is now entirely online. Version 3.0, which will be in development in 2006, will be the first version to address regional issues in sustainable design.

One of the stranger GreenBuild moments was the Thursday evening USGBC Leadership Awards Celebration, when soul diva Leela James performed. One word described the scene as members of the predominantly white, middle-aged audience got their groove on: awkward. On her web site, James says, "You can't fake or buy soul." The crowd proved that one cannot fake soul, but James' soul apparently has a price and USGBC paid it. **JOHN CZARNECKI**



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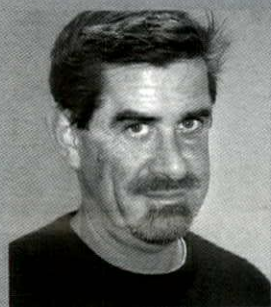
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THE END OF AN ERA



AFTER 14 YEARS, TERENCE RILEY HAS RESIGNED AS CHIEF CURATOR OF ARCHITECTURE AND DESIGN AT THE MUSEUM OF MODERN ART. WE LOOK AT HIS LEGACY—AND AT THE HISTORIC SIGNIFICANCE OF THE MOMA CURATOR POSITION.

Terence Riley is the last in a succession of chief architecture curators at MoMA anointed by Philip Johnson, and the first to have broken away from Johnson's stranglehold on the ideas, movements, and talents that the museum would promote.

When Riley arrived at MoMA, he was a fresh, 37-year-old architect who had worked briefly at Marcel Breuer & Associates and James Stewart Polshek & Partners before starting his own partnership with his Columbia classmate John Keenen, in 1984. Riley is looking forward to returning fulltime to his practice, K/R, when he leaves MoMA in March. It was his status, as a practitioner, that he feels won him Johnson's approval. When he was hired by MoMA, he had only three curatorial credits, having directed the Columbia University Architecture Gallery from 1989 to 1991. At MoMA, he oversaw more than a dozen exhibitions, large and small, and introduced talents like Herzog & de Meuron, Kazuyo Sejima, Van Berkel & Bos, and many others to a broader public. And as one of his lasting legacies, he shepherded the museum through its recent expansion.

He took a few moments to chat with us about his time at MoMA.

What was the MoMA like when you arrived?

I was fortunate enough to come to the MoMA in 1991. I would say I was more fortunate than my predecessors, Stuart Wrede and Arthur Drexler in his last years as curator, who were at MoMA when postmodernism had an edge and so clearly, in architecture, stood in contradistinction to what MoMA had been about. Institutionally, during that period, it was very hard for MoMA to contribute or lead in any sense. I graduated from Columbia in 1982, at the height of postmodernism. Certainly by the late 1980s, with Bernard Tschumi's Parc de la Villette and Rem Koolhaas' winning entry in the ZKM competition, one sensed "a renewed adhesion to the spirit of the age," to borrow a phrase from Tony Vidler. I was lucky to be able to give shape or coherence to that moment, that renewed vigor.

Did you have a personal objective when you started at MoMA?

I was unhappy with the caricature of modern architecture that had been promoted by Charles Jencks, Tom Wolfe, and others, and going further back, the self-censored modernism that figures like Sigfried Giedeon promoted—they emphasized only the machine metaphor. They were so anxious to find *the* solution, *the* style. Johnson was part of that.

The shows I curated at Columbia, on Paul Nelson [1990] and Iacov Chernikov [1991], showed other types of modernism. And the purpose of my International Style show [1992] was to demonstrate the reductivism of the original show, which was done at the cost of a lot of other routes to modernism. Johnson came to see the Nelson show, even though he told me he thought he was a bad architect. He said to me, "So, you want to be a museum man, eh?" I instinctively said, "No, I'm an architect." I believe that was, unthinkingly, the correct answer.

How has the role of an architecture and design curator changed since you started at MoMA?

Museums are more accepting of architecture and design. Today, so many institutions are using architecture to leverage their position in the world—how can they not be interested in the power of

and interest in architecture? Architecture has also benefitted from the unbelievable number of shelter magazines out there. I hate to say it but magazines like *Wallpaper* and *Surface* do drive people to us. We try to invite a broad audience into the museum, because it's good for the profession and for the academy.

In the titles of all of my shows—*Light Construction* [1995], *The Un-Private House* [1999], *Tall Buildings* [2003]—the word "architecture" never appears. A bookseller once told me that if you put "architecture" in a book's title, they put it in the architecture section and the general public thinks it's a specialty they won't understand. I wanted to make sure that people were getting the right signals, that these were exhibitions they could be interested in. Only the next show, *On-Site: New Architecture in Spain* [which opens in February], has "architecture" in its title, because I couldn't think of how else to name it.

Much of the criticism directed at architecture exhibitions seems to focus on the way architecture is displayed in a museum setting.

Architecture exhibitions will always be about simulacra or media. But I don't think any new media ever replaces old media; it just redefines how you use them. In *The Un-Private House* there were photographs, drawings, models, as well as 3D animations and interactive tables. I've tried not to be ideological about media. As an architect, of course, I feel that nothing tells you more than a model—it gives you a god's eye view, an understanding [of a building] as an object. Unlike video animations, models allow people to use their own body and eyes to absorb a project at their own pace. You need a judicious mix of media and judicious mix of messages.

Do curators have an obligation to respond to or reflect what's going on in architecture?

I like when a show mirrors or has a close relationship to what's going on—and obviously the edge of that should be where is it going to go. It's a case of keeping the rudder in the water and an eye on the wind. My shows have tended to have a mix of built works and unbuilt works, which has left space for people to criticize me—to say that I'm not into theory, that I've never done a show like *Deconstructivist Architecture* [1988], which was all drawing and models and no built works. But I think buildings *can* be intellectual and embody ideas. Having built works alongside unbuilt works legitimizes the latter, especially among the general public, which can quite easily dismiss the unbuilt, for the wrong reasons.

What kind of person do you think will succeed you?

I think for various reasons a practitioner's background is important—someone who sees architecture as something that's built rather than as forms to be interpreted. Most architects, by virtue of their education, are historians of a kind. I don't know what it is in architectural education that makes architects think they can do anything—building, theater design, teaching, writing, curating.

If I was to say anything to my successor, I would say that part of being successful in this job is getting used to having your pants pulled down and being spanked in public. It can be really humiliating. But you have to blow it off. At the end of the day, you're in a dialogue. Not everyone sees things the same way.

POSITION IS POWER

JAYNE MERKEL

The fate of a lot more than who will be the next Chief Curator of Architecture and Design at the Museum of Modern Art has been hanging in the balance since Terence Riley announced last month that he was going to resign from the position he has held for 14 years: That role has been the primary force able to confer star status on architects (or deny it) and to define new directions in architecture, whether they exist or not.

For 75 years, ever since Philip Johnson and Henry-Russell Hitchcock started research for the 1932 exhibition, catalogue, and book that came to be known as *The International Style*, MoMA has been creating reputations and identifying trends more successfully than any critic, magazine, book, school, or other institution. Though the show was called

Modern Architecture, International Exhibition, it described a particular kind of modern architecture which, like the paintings and sculpture the museum was showing at the time, was assertively geometric and came mostly from Europe. The catalogue's title, *Modern Architects*, implied a wider reach than it had, since the technologically advanced skyscrapers of the age were not included. And although the exhibition had a section on housing, selected by Lewis Mumford, the overall emphasis was on aesthetics. No wonder the show is usually called *The International Style*, the title of the book published by Johnson and Hitchcock that same year, minus Mumford's material. What had begun in Europe as a social movement was presented as a style. Hitchcock and Johnson even redrew Mies van der Rohe's 1929 Barcelona Pavilion and 1930 Tugendhat House to emphasize the abstract, geometric qualities that they had identified as characteristic of the style.

Four years ago, Riley and Columbia

University architectural historian Barry Bergdoll redressed that distortion in MoMA's *Mies in America* show by exhibiting original drawings for both buildings along with the ones that had been displayed in 1932, noting the earlier alteration in the exhibition and catalogue. That public institutional admission was only one of a series of decisions Riley made that showed he was his own man. When he was hired, in 1991, after he had organized an exhibition at Columbia University on the history of the International Style show, it was widely assumed that he was Johnson's personal choice and, as such, Johnson's influence would continue.

Johnson had been a potent force at MoMA for years. The stars of the International Style show were given exhibitions again and again (ten on Mies, nine each on Le Corbusier and Wright). Johnson's friends Peter Eisenman, Charles Gwathmey, Michael Graves, John Hejduk, and Richard Meier made their debuts as *Five Architects* in 1969. When Johnson

was flirting with postmodernism, MoMA published Robert Venturi's *Complexity and Contradiction in Architecture* as the first and only Museum of Modern Art Papers on Architecture (1966) and held *The Architecture of the École des Beaux-Arts* exhibition (1976), when Arthur Drexler was curator. And when Johnson lost interest in the movement, he guest-directed the *Deconstructivist Architecture* show (1988), an event that not only helped counter the classicizing influence of the postmodern movement but also advanced the careers of all the participants—Eisenman, Frank Gehry, Zaha Hadid, Rem Koolhaas, Daniel Libeskind, Wolf Prix of Coop Himmelb(l)au, Bernard Tschumi—by suggesting that they were the heirs of Russian constructivism and practitioners of a new style, rooted in history and modernism at the same time. They all denied that there was any such thing as "decon," none louder than Eisenman who touted deconstructivist philosophy as an **continued on page 14**

THE CURATORIAL LANDSCAPE

The role of the architecture and design curator has expanded considerably since the Museum of Modern Art (MoMA) forged the position, shortly after its founding in 1929. Though still only a handful of collecting institutions in the United States have dedicated architecture and design departments (MoMA, San Francisco Museum of Modern Art, Heinz Architectural Center at the Carnegie Museum of Art, the Art Institute of Chicago, and the Cooper-Hewitt, National Design Museum), architecture and design are cropping up in exhibitions more frequently and with greater depth in a range of venues, from furniture stores

to art galleries, international art biennials and special interest institutions, like the Museum of the City of New York and the Studio Museum in Harlem.

There's a great demand at this moment for architecture and design curators, a job that's evolving in pace with the fields to which it's devoted. Several major curatorial posts in the U.S. are currently vacant: MoMA is seeking a chief curator to replace Terence Riley, who will leave in March, as well as a curator to fill the position left by Peter Reed, who was promoted within the museum last summer. The SFMoMA has been curator-less for nearly six months,

since Joseph Rosa left to assume the architecture curator position at the Art Institute of Chicago. Rosa, for his part, has announced his intention to hire two associate curators to fulfill the Art Institute's ambition to expand to include design and for its exhibitions to be international in scope. The National Building Museum claims that it still intends to hire a chief curator, though it's been a more than a year since Howard Decker abruptly resigned from the post. The biggest news is that the Guggenheim is looking to hire a senior architecture curator, having recently hired a junior curator to assist contemporary art curator Germano

Celant in producing a massive retrospective on Zaha Hadid, scheduled to open June.

We decided to look at the most prominent and prolific architecture and design curators in this country today, to gain a sense of how architecture and design are exhibited. (Aaron Betsky, based in the Netherlands, is an exception, but his career as a curator was established in the U.S.) The work of the curators presented here diverge from the propagandizing, taste-making role distinguished by Philip Johnson. Design curatorship has come a long way, but clearly, the field remains wide open.

MUSEUMS

DONALD ALBRECHT

Independent Curator
Education: BArch, Illinois
Institute of Technology (1974).

Donald Albrecht is unique as a prolific independent producer of exhibitions and publications. He has dozens of exhibitions to his credit, including the important traveling retrospective of Charles and Ray Eames (Vitra Museum, 1997), *World War II and the American Dream* (National Building Museum, 1994), *New Hotels for Global Nomads* (Cooper-Hewitt, 2003), and an exhibition on Enrique Norton (Museum of the City of New York, 2005).

The scope and mix of his exhibitions are made possible by his independence:

Unencumbered by an institution's mission or collection, he can pursue ideas as they interest him, finding venues as appropriate. Or, often, he is recruited by institutions for specific projects. Presently, he's working on seven shows, including retrospectives on Eero Saarinen, Moshe Safdie, and Dorothy Draper.

Curious and energetic, Albrecht's shows are always strongly grounded in social history. Rather than privilege the formal aspects of objects, Albrecht emphasizes their cultural resonance. (Who else would do a show on the air conditioner?) Moreover, his exhibitions are always notable for their dynamic installations. For example, his forthcoming show, on sustainable residential design that will open at the National Building Museum in the spring, includes a full-scale mock-up of a living room and kitchen showcasing green products.

PAOLA ANTONELLI

Curator, Department of
Architecture and Design,
MoMA (since 1994)
Education: MA in Architecture,
Milan Polytechnic (1990).

Paola Antonelli made a great first impression as a curator at MoMA with her exuberant, eclectic exhibition *Mutant Materials* (1995). Though she had previous shows under her belt as an independent curator—at the Triennale in Milan, the Tokyo Design Forum—her American debut initiated her reputation for having a catholic perspective on what constitutes and drives design. Microscopic, monumental, metaphoric, real, or fantasy—for her, design seems to have limitless boundaries.

If her shows share one characteristic, it's tremendous gusto. She's distinguished herself as a curator with a keen eye, pithy tongue, and profound heart. Her conviction that design gives shape to people's lives suits the context of MoMA, which has a historic mission to educate and lift tastes. Her open attitude has resulted in appreciably quirky, and sometimes risky, selections—for example, her jam-packed current exhibition, *SAFE*, includes a UN refugee tarp, camouflage cream, and a baby buggy.

Antonelli began her career as an architect and architecture journalist, with editorial stints at *Domus* (1987–91) and *Abitare* (1992–94). Her thematically strong shows have always included architectural as well as artistic components, perhaps because of her Italian roots. In Italy, art, architecture, and design are easily regarded as overlapping territories.

AARON BETSKY

Director, Netherlands Architecture Institute (since 2000)
Education: BA in History,
Yale University (1979);
MArch, Yale University
(1983).

Aaron Betsky has forged connections with just about every architect worth knowing on the planet. He made himself a player on the architecture circuit early in his career, most notoriously feeding the *Deconstructivist Architecture* show to Philip Johnson in 1988. He was even up for the MoMA curatorship before it went, somewhat surprisingly, to Terence Riley in 1991.

Betsky rooted himself in the Los Angeles architecture scene, working in the offices of Frank Gehry and Hodgetts + Fung as well as coordinating lectures and exhibitions at SCI-Arc. All the while, he wrote exhaustively for just about every magazine around—*Metropolis*, *Blueprint*, *ID*, *Metropolitan Home*. In fact, Betsky was thought of primarily as a magazine writer before he landed the position of architecture and design curator at SFMoMA in 1995.

Betsky's shows, articles, and books have run the gamut in topic and tenor (athletic shoes, queer space, Dutch design). His detractors say that his always-topical exhibitions put glitz over depth. But under Betsky, the SFMoMA's profile grew, as did the authority of his department. It was Betsky, too, who added "digital projects" to the department's official heading.

Betsky's high energy level has charisma that has already lifted the profile of the NAI.

K. MICHAEL HAYS

Adjunct Curator of
Architecture, Whitney
Museum of American Art
(since 2000)
Education: BArch, Georgia
Institute of Technology
(1976); MArch in Advanced
Studies in History and
Theory of Architecture, MIT
(1979); PhD in Architecture,
Art, and Environmental
Studies, MIT (1990).

K. Michael Hays was brought on as adjunct architecture curator by former Whitney director Maxwell Anderson, a strong proponent of architecture. The Whitney decided from the outset not to compete with MoMA, choosing to focus on architecture that is closely related to art. Though the architecture programming has been low key, Hays, who teaches architectural history and theory at Harvard, frequently consults with director Adam Weinberg and his fellow curators on how architecture enters the other arts. For example, Hays' voice is seen in the last Biennial, which featured several works with a strong architectural dimension.

Under Hays' direction the museum has organized two intelligent exhibitions—one on John Hejduk (2002) and the other on Diller + Scofidio (2003), co-curated by Aaron Betsky. Hays also launched the lecture series *Architecture Dialogues*, featuring artists as well as architects. He is now working on a show on Buckminster Fuller and his interactions with artists such as Jasper Johns and Robert Smithson. The Whitney does not have an architecture collection but hopes to start one.

BROOKE HODGE

Curator, Department of
Architecture and Design,
Museum of Contemporary
Art, Los Angeles (since 2001)
Education: BA in Art History,
Queens University, Kingston,
Ontario (1983); Masters in
Architectural History,
University of Virginia (1989).

Brooke Hodge's curatorial efforts are well-balanced between architecture and design, historical and contemporary subjects. While director of exhibitions and lectures at Harvard's GSD (1991–2001), her shows were primarily monographic, devoted to historical figures like Gio Ponti, as well as contemporary architects such as Kazuyo Sejima and Zaha Hadid.

Though the LAMoCA has mounted architecture and design exhibitions in the past, it did not formalize the curator position until Hodge's 2001 appointment. She quickly focused on topics dear to Angelenos' hearts: cars and Frank Gehry. Her first two shows looked at the work of automobile designer J Mays and of the region's most famous architect. The latter, which came a mere two years after the Guggenheim's all-rotunda blowout, seemed superfluous. But Hodge is learning how to balance catering to a mass audience and creating challenging shows. Her background in art and architecture, penchant for the interdisciplinary, and extensive bicoastal networks will hopefully enrich her contribution as a guest co-curator of the 2006 National Design Triennial at the Cooper-Hewitt.

MATILDA MCQUAID

Exhibitions Curator and Head
of the Textiles Department,
Cooper-Hewitt, National
Design Museum (since 2002)
Education: BA in Art History,
Bowdoin College (1979);
Masters in Architectural
History, University of Virginia
(1990).

Matilda McQuaid went pretty much straight from her studies, in art history, to working in the Architecture and Design Department at MoMA. During her 15 years there, she curated several shows on architecture and design including, with Terence Riley, *Towards the New Museum of Modern Art* (1997), a presentation of ten architects' participation in a charette on the MoMA's expansion; *Structure and Surface* (1998), on contemporary Japanese textiles; and the magnificent installation of Shigeru Ban's *A Paper Arch*, spanning the sculpture garden (2000).

In 2002, McQuaid joined the Cooper-Hewitt, National Design Museum, as head of exhibitions, and quickly inaugurated *Solos*, a lively series of full-scale building installations that brought shipping containers and polymer-skin pavilions to the museum's pristine lawn. Her exhibitions show off her ability to display arcane technology in alluring ways. Though the Cooper-Hewitt has suffered recently from organizational and leadership problems, McQuaid's consistently strong contributions, such as her recent, acclaimed *Extreme Textiles* show, have given the institution a much-needed air of confidence.

JOSEPH ROSA

John H. Bryan Curator of
Architecture and Design,
Art Institute of Chicago
(since September 2005)
Education: BArch, Pratt
Institute (1984); MS in
Architecture and Building
Design, Columbia University
(1990); PhD candidate,
Columbia (1990–94).

Joseph Rosa gets around. Not only has he occupied the majority of the architecture curator jobs in this country, but his shows cover a vast, unclassifiable territory. His previous exhibition subjects include Piranesi and Lauretta Vinciarelli (both 1992) while he was director at the Columbia Architecture Galleries; and photographer Camilo Jose Vergara's series *The New American Ghetto* (1996) while he was head curator at the National Building Museum. While curator at the Heinz Architectural Center, he produced *Folds, Blobs, and Boxes* (2001). Then, at SFMoMA, he mounted shows on industrial designer Yves Behar (2004) and graphic design firm 2x4 (2005). He began his new job, as curator at the Art Institute in Chicago, in September.

His grounding as a practitioner (he worked at Gwathmey Siegel and Eisenman/Robertson) comes through in his exhibitions, even when dealing with trendy subjects. For example, in *Folds, Blobs, and Boxes*, he showed that non-Cartesian architecture predates the advent of digital tools, emphasizing a continuum of ideas and processes in architectural practice.

ALTERNATIVE SPACES

NED CRAMER

Curator, Chicago Art
Foundation (since 2002)
Education: BA in Architecture,
Rice University (1994).

Cramer was specifically hired to energize the exhibition program at the Chicago Architecture Foundation (CAF), whose bread-and-butter activity had always been city tours. During his tenure, the CAF has mounted fewer but more thorough and contemporary shows, such as *A Century of Progress* (2004), devoted to the experimental architecture of the 1933–34 Chicago World's Fair. One of Cramer's most valuable initiatives has been to put Chicago's architecture and culture into a national and international context. While that has also meant a subtle shift away from the CAF's long-time focus on historic preservation, local observers say that his interest in exhibiting younger, more innovative Chicago architects has had an invigorating effect on the local architecture scene.

EVAN DOUGLIS

Principal, Evan Douglas
Studio (since 1991)
Education: BArch, The
Cooper Union (1983);
MArch, Harvard GSD (1990).

Following notable predecessors Terence Riley and Joseph Rosa, Evan Douglas served as director of Columbia's architecture galleries, from 1995 to 2003. With shows like *The Work of Paul Virilio* (1997) and *ARCHtourism* (2002), Douglas' interests are clearly diverse, though his shows tended to focus on innovative materials and technologies. Rather than simply show drawings and objects, Douglas allowed an exhibition's design to express the ideas on display. For example, to convey the mass-fabrication-oriented works of Jean Prouvé in his 2004 monograph show, Douglas created a CNC-milled kit of parts to form a sensuous landscape.

Recently, Douglas has been focusing on his practice and on his duties as undergraduate architecture chair at Pratt.

SARAH HERDA

Executive Director, Storefront
for Art and Architecture
(since 1998)
Education: BA in English
Literature, Mills College
(1995); Masters in Urban
Design candidate, City
College of New York.

From a brief stint as a curator for 2AES, a small, nomadic organization in San Francisco, to her current job at the innovative, hole-in-the-wall gallery Storefront for Art and Architecture, Herda is well versed at pulling together shows in a pinch and on a dime. During her seven years at Storefront, she has overseen 40-plus shows, including *Urban Renewal: City Without a Ghetto* (2003) and, recently, *Can Buildings Curate?* More important than any individual exhibition she has brought to Storefront (many of its shows are organized by independent curators), Herda has helped to stabilize the institution, increase its public profile, and attract interest and support from varied quarters.

ZOE RYAN

Senior Curator, Van Alen
Institute (since 2000)
Education: BA in Art History,
University of Sussex (1998);
MA in Art History, Hunter
College (2005).

Trained in art history in her native England, Ryan arrived in New York in 1998 and quickly landed a job as curatorial assistant at MoMA. At the Van Alen, whose focus is the ever-so-fleeting phenomena of public space, Ryan curated, with then-director Ray Gastil, *OPEN: new designs for public space* (2003), a global survey of projects that illustrate the changing nature of public space. It was her first large-scale, traveling show. With her diverse interests—she writes comfortably about industrial and graphic design for magazines like *Surface* and *Blueprint*—Ryan has helped Van Alen to broaden the scope of its programs, such as *Variable City* (2004), which reprogrammed public space through dance.

HENRY URBACH

Founder, Henry Urbach
Architecture (since 1998)
Education: AB, History and
Theory, Princeton University
(1984); MArch, Columbia
(1990); PhD candidate,
Princeton (1992–95).

Founded in 1998, Henry Urbach Architecture (HUA) is one of the few galleries in Chelsea to show the work of contemporary architects. Leaning more toward emerging experimental designers than old-guard gallerist Max Protetch, Urbach has given architecture firms like freecell, LOT/EK, Roy, and many others a chance to show off their discipline-blurring efforts. He has also brought architecture-sympathetic artists into the fold, such as photographer Richard Barnes and media artist Marco Brambillo. However, HUA never became as commercially successful as Protetch's gallery, and its public exhibition program is currently dormant. Urbach is now focusing on independent curating projects.

PETER ZELLNER

Principal, Zellner/Planning
Research (since 2003)
Education: BArch, Royal
Melbourne Institute of
Technology (1993); MArch,
Harvard GSD (1999).

At Harvard, Zellner trained with Rem Koolhaas and did his thesis under the auspices of the Harvard Projects on the City. With former classmate Jeffrey Inaba, he runs VALDes, a collaborative devoted to researching suburbs. Since relocating to Los Angeles from New York two years ago, Zellner put together several group shows relating to both current and historical architectural movements in Los Angeles. As an unaffiliated curator, he has proven to be enterprising in creating the meticulously compelling exhibitions and finding venues for them, such as *Sign and Surface* at New York's Artists Space (2003) and most recently, *Whatever Happened to L.A.?*, at SCI-Arc.

RESEARCHED
AND WRITTEN BY
ANDREW YANG,
CATHY LANG HO,
JAFFER KOLB,
AND ANNE GUINEY

what gives



GIFTS

1 SOLIO AND SOLAR BACKPACK

Yes, we are always on the go, and we can't bear being disconnected. Harness the power of the sun for all your portable devices. The Solar Backpack from Voltaic Systems generates enough power to juice up cell phones, digital cameras, and the like, but not laptops, alas. The bag comes with a set of standard adapters and a battery pack to store unused power. \$325. (MoMA, 81 Spring Street.) The solar-powered Solio will also recharge cell phones, palm pilots, and your other gadgets. For iPods, one hour of sun light will power one hour of music. \$99. (www.solio.com)

2 HALLEY LAMP

Richard Sapper's Halley Collection for Lucesco does for LEDs (light-emitting diodes) what his 1972 Tizio Lamp did for halogens—it brings the

latest in lighting technology to the masses in an elegant design. Available as a compact task light, a desk lamp, and a floor lamp, Halley is energy-efficient and has a great range of movement, based entirely on counterbalanced components (no springs or knobs). \$510 to \$640. (Moss, 146 Greene Street.)

3 DEK (DESIGNER EMULATION KIT)

Now you can own a miniature of a design classic, with a simple DIY kit from New York designer Mark McKenna. Just punch out the parts, assemble, plug into a 9-volt battery, and small miniatures of Richard Sapper's Tizio Lamp, Achille Castiglioni's Arco Floor Lamp (pictured), Ingo Maurer's Lucellino come to light. \$26. (MoMA, 81 Spring Street.)

4 SUPPLE MOCHA CUPS

Ribbed and curvy, the Supple Mocha Cups designed by Greg Lynn for Alessi imbue bone china with a fresh tactility. \$70. (www.unicahome.com.)

5 MOD CABINET

Mod Cabinet's thumbprint-activated locking system marries contemporary pragmatism to a retro aesthetic. PDAs with Bluetooth can control access to the cool, stackable units, which were designed and fabricated by Brooklyn-based design and technology consultancy Glide. \$2,395. (www.glide-inc.com or Matter, 227 Fifth Avenue, Brooklyn.)

6 CLOUD LAMP

Continuing with his experiments with paper and lightweight materials, Frank Gehry has created the Cloud Lamp, made by Belux for Vitra. The

fiberlike polyester membrane comes as flat sheets that are snapped together and shaped around plastic rings; the lamp morphs according to its owner's whim. \$498 to \$698. (Design Within Reach, various locations.)

7 LEXON STICK SOUND

The Stick Sound by French company Lexon looks like a minimalist video-game joystick but is actually a radio. Toggle left and right to search for frequencies; up and down to control volume. \$48.50. (Industries Stationery, 91 Crosby Street.)

8 CREVASSE VASE

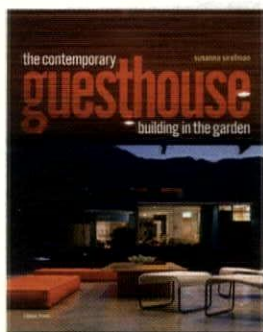
Zaha Hadid has brought her famous fondness for twists and torques to the Crevasse Vase, which she created for Alessi. The polished stainless steel vase is appealing individually or as a pair. \$220. (Special order, Conran, 407 E. 59th Street.)

9 SCALE PEN

For the over-accessorized architect, the Scale Pen designed by Shigeru Ban for acme studios is the perfect accompaniment to outré eyewear and intellectual scarves. Inspired by architects' classic triangular scale, this retractable ball-point pen is engraved on each of its three sides with different measurement scales. \$98. (MoMA Store, 81 Spring Street.)

10 LØVETANN

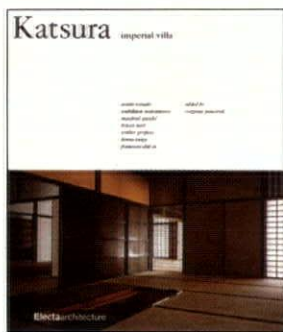
This season, why not give the biggest gift of all—a new home. The Løvetann, developed by Oslo-based firm Snøhetta, is the latest iteration of the prefab craze, based on modules that buyers can arrange at will. Flatpacked and shippable, Løvetann is buildable in 10 days. From \$276 to \$345 per square foot. (www.lovetann.com)



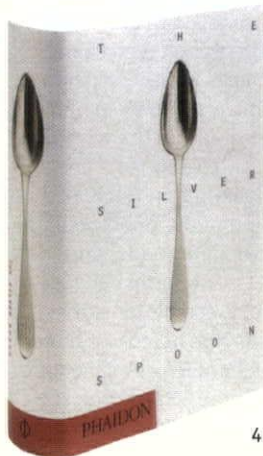
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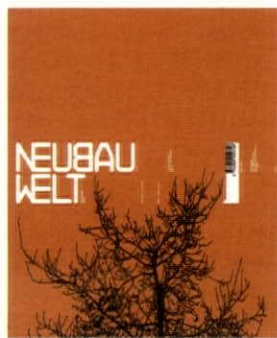
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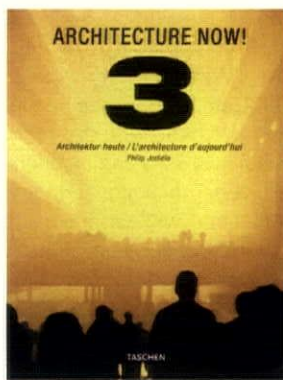
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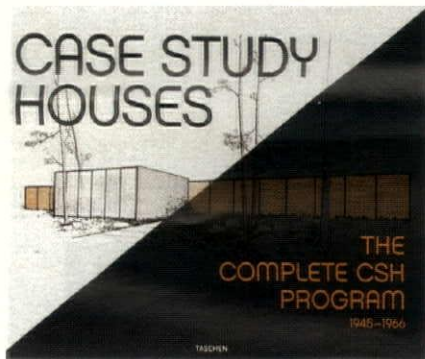
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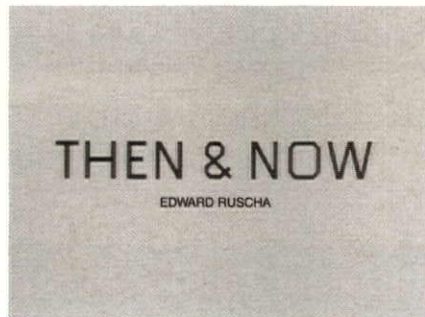
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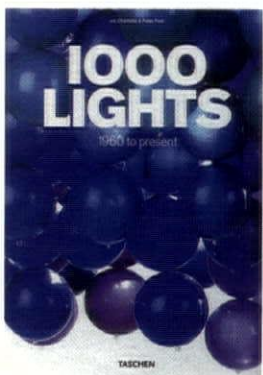
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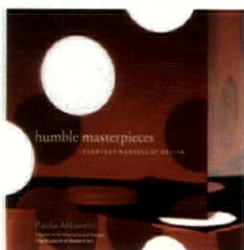
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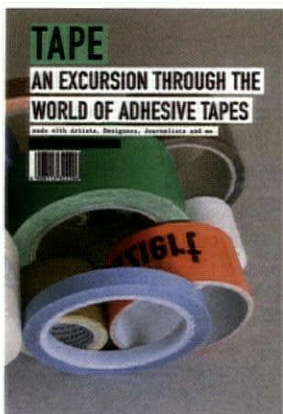
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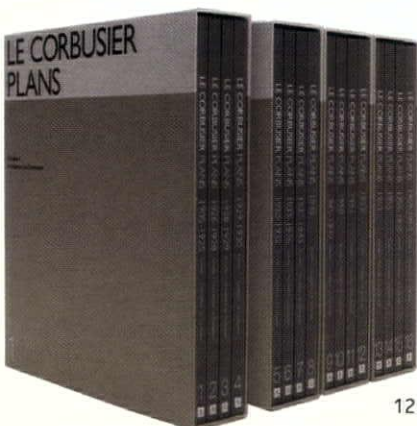
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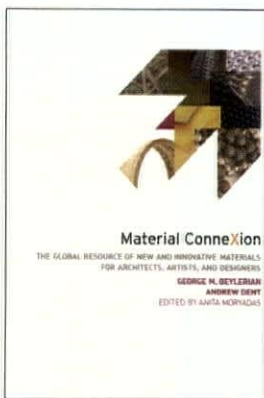
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13

BOOKS

- 1 **THE CONTEMPORARY GUESTHOUSE: BUILDING IN THE GARDEN**
Susanna Sirefman
Edizioni Press, \$45 (hardcover)

Though guesthouses are typically reserved in scale and program, the projects in this monograph are hardly restrained from a design standpoint. Featured are projects by Shigeru Ban, Shim-Sutcliffe, Toshiko Mori, and others.

- 2 **KONSTANTIN GRIC INDUSTRIAL DESIGN**
Edited by Florian Böhm
Phaidon Press, \$69.95 (hardcover)

This comprehensive monograph of young German industrial designer Konstantin Grcic shows a mechanistic aesthetic—seen in his famous ONE Chair and Mayday Lamp—that's as comfortable in an auto shop as in a living room.

- 3 **KATSURA: IMPERIAL VILLA**
Edited by Virginia Poncioli
Electa, \$79.95 (hardcover)

This new book on Katsura, the Japanese imperial villa, begins with an informative introductory essay by Arata Isozaki. An impressive number of images and drawings, as well as a collection of writings from architect-authors ranging from Bruno Taut to Kenzo Tange, offer a diverse analysis of the complex site.

- 4 **THE SILVER SPOON**
Philip Jodido
Taschen, \$39.95 (hardcover)

Originally published in Italy by *Domus* in 1950, *Silver Spoon*, a collection of regional and seasonal recipes from all over Italy, has finally been translated into English. The classic best-seller has been beautifully redesigned, with recipes organized by course and ingredient.

- 5 **NEUBAU WELT**
Stephan Gandl/Neubau
Die Gestalten Verlag, \$59 (hardcover)

A meticulous catalogue of things categorized by *neu* (objects), *bau* (humans), and *welt* (plants and animal forms) may seem like an odd gift. Inside, however, the silhouetted items—from hatchets to tittmice—offer an endlessly amusing diversity of forms. The book comes with a CD of images, which may be reproduced and edited at will.

- 6 **ARCHITECTURE NOW 3**
Philip Jodido
Taschen, \$39.99 (paper)

Architecture Now 3 may be the perfect book to give to friends who are less than savvy about established and rising architecture stars. The book presents thorough profiles of 27 contemporary practitioners from around the world—including the likes of David Adjaye, Carlos Zapata, Vito Acconci, Ken Yeang, Asymptote—complete with head shots of principals, full-length biographies, and notable works.

- 7 **CASE STUDY HOUSES: THE COMPLETE CSH PROGRAM 1945-1966**
Elizabeth A. T. Smith
Taschen, \$200 (hardcover with case)

The *Arts & Architecture*-sponsored brainchild of John Entenza has been revitalized in this grand tome. Thirty of the projects from the magazine's Case Study program are portrayed in stunning photographs, detailed drawings, and clear essays.

- 8 **ED RUSCHA: THEN & NOW**
Steidl, \$175 (boxed set, casebound)
ED RUSCHA: CATALOGUE RAISONNÉ OF THE PAINTINGS VOLUME 2
Edited by Robert Dean and Erin Wright
Steidl/Gagosian Gallery, \$200 (clothbound)

Two recent books confirm Ed Ruscha's place as one of the most important artists of our time. The second of a planned six-part volume, *Catalogue Raisonné* contains paintings from 1971 to 1982 as well as essays by Peter Wollen and Reyner Banham. *Then & Now* includes two sets of panoramas taken of Hollywood Boulevard, one in 1973 and the other in 2004.

- 9 **1000 LIGHTS: 1960 TO PRESENT**
Editors Charlotte & Peter Fiell
Taschen, \$39.99 (paper)

1000 Lights is an authoritative history of contemporary lighting design. A follow-up to *1,000 Lights: 1878 to 1959*, this volume traces more recent lighting trends, with over 1,200 lights representing movements from pop to postmodernism to high tech.

- 10 **HUMBLE MASTERPIECES: EVERYDAY MARVELS OF DESIGN**
Paola Antonelli
Regan Books-HarperCollins, \$22 (paper with case)

From the Dixie cup to the fortune cookie, nearly 100 commonplace objects are celebrated in MoMA curator Paola Antonelli's latest book, inspired by an exhibition she presented at MoMA Queens in 2004. The cleverly designed book features a small image of each object, accompanied by a large color photograph of a detail, and a brief blurb on the object's design history.

- 11 **TAPE: AN EXCURSION THROUGH THE WORLD OF ADHESIVE TAPES**
Kerstin Finger
Die Gestalten Verlag, \$36 (hardcover)

Clothes, graffiti, teapots, toys, plants, and other artifacts fill the pages of this book, dedicated to showcasing endless uses—artistic, jovial, and practical—of tape. The book features artists' as well as essays about the sticky subject.

- 12 **LE CORBUSIER PLANS**
Birkhäuser, \$2,100 per set, \$7,600 for all four
Extravagant, yes, but impressive. This digitized collection of over 35,000 plans, sketches, and documents from the archives of the Fondation Le Corbusier is being released in four sets. The first two have already been released; the remaining two will be published over the next year.

- 13 **MATERIAL CONNEXION**
George Beylerian and Andrew Dent
John Wiley & Sons, \$80 (hardcover)

It seems only fitting that *Material ConneXion*, the industry's megasource for materials, would produce an expansive catalogue presenting the latest in plastics, resins, metals, and other cool design building blocks. Where else will you learn the difference between light-degradable and biodegradable polymers?



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THE ARCHITECT'S NEWSPAPER DECEMBER 14, 2005

POSITION IS POWER continued from page 13 influence on his own work, was close to Johnson, and was the main personal link between the participants.

The *Deconstructivist Architecture* show did, however, rekindle interest in modern (or modernist) architecture, which was good for the Modern. The museum hadn't had an architectural blockbuster since Drexler's 1979 survey, *Transformations in Modern Architecture*. During the heyday of postmodernism, other institutions, such as the Cooper-Hewitt and the Architectural League of New York, shared the role of tastemaker. And MoMA, which had always undertaken historical exhibitions but mainly of modern masters, showed the work of Gunnar Asplund, Edwin Landseer Lutyens, Ricardo Bofill and Leon Krier as well as of Le Corbusier, Richard Neutra, and Mies as usual. Also during those years, the museum, which had always practiced what it preached, hired Cesar Pelli to design an addition, instead of Johnson who had designed the garden and the earlier new wings. (Philip Goodwin and Edward Durell Stone designed the museum's main building very much in the International Style, in 1939.)

It was only at the very end of the 1980s that younger modern architects' work reappeared on MoMA's walls. While Stuart Wrede was in charge (1986–92), there were exhibitions of Emilio Ambasz (a former MoMA curator), Steven Holl, Diller+Scofidio, and Tadao Ando, as well as of Mario Botta and Louis I. Kahn (his sixth at MoMA).

Riley's first show, in 1992, was the small *New Furniture Prototypes* by Frank Gehry. Then came his *Previews* series, with the Nara Convention Hall Competition Exhibition by

Arata Isozaki, Rafael Viñoly's Tokyo International Forum, Raimund Abraham's New Austrian Cultural Institute in New York, and the show, *Bernard Tschumi: Architecture and Event*.

Riley's *OMA at MoMA: Rem Koolhaas and the Place of Public Architecture* appeared at the end of 1994, around the same time *S,M,L,XL* was catapulting the Dutch architect to superstar status. The following September, *Light Construction* focused on thin-skinned, transparent and translucent buildings by more than 30 architects from ten countries. Works by Herzog & de Meuron, Jean Nouvel, Renzo Piano, Gigon and Guyer, Nicholas Grimshaw, Toyo Ito, Fumihiko Maki, Ben van Berkel, many of whom were little known in this country at the time, were shown along with those by well-known Americans, such as Johnson, Gehry, Holl, Tschumi and Tod Williams Billie Tsien, newcomers like Joel Sanders, Thanhauser & Esterson, and some visual artists. The premise of the show was rather elusive but Riley proved that he was willing to take risks and promote work different than his own. (Like previous heads of MoMA's architecture and design department—Johnson, Philip Goodwin, Drexler, and Wrede—Riley is a practicing architect, in partnership with John Keenen.)

During Riley's tenure, his department staged, as it always had, historical shows (on the United Nations, Alvar Aalto, Lilly Reich, Wright, Mies) as well as more unconventional presentations like *Fabrications* (1998), a three-museum event that invited architects to create site-specific installations (at MoMA, contributors were TEN

Arquitectos with Guy Nordensen, Office dA, Smith-Miller + Hawkinson, and Munkenbeck + Marshall) and *A Paper Arch* (2000) by Shigeru Ban, a grand latticed canopy for the museum's garden. Riley's ambitious *The Un-Private House* (1999) introduced a number of new talents (Michael Bell, Thomas Hanrahan and Victoria Meyers, Hariri & Hariri, Winka Dubbeldam) and ways of exhibiting architecture. The gallery was arranged as rooms to sit in, including a living room in front of a large video screen and a dining table with interactive electronic images projected at each place-setting.

Riley also played an advisory role when the museum began planning another addition to almost double its size. Most, but not all, of the architects invited to compete were ones whose work he had shown—Herzog & de Meuron, Holl, Ito, Koolhaas, Tschumi, Viñoly, Williams/Tsien. Also invited were Wiel Arets, Dominique Perrault, and Yoshio Taniguchi, who won the commission. The sensibilities Riley had highlighted in his shows were very much in evidence in the museum competition, while Johnson's friends were not.

Johnson's early emphasis on aesthetics, however has been dominant at MoMA in recent decades. The architecture shown at the MoMA, like the art, is chosen for artistic merit and originality first. From the museum's beginning, under its zealous first director, Alfred H. Barr, Jr., "the museum's staff saw their new institution as a populist one whose fundamental mission was to educate the general public about the developing culture of modernism," former MoMA curator Matilda McQuaid writes in an essay that appeared in the exhibition catalogue

Envisioning Architecture: Drawings from the Museum of Modern Art (Museum of Modern Art, 2002). Although it was "the first museum devoted to modern art, and the first general fine-arts museum to have a curatorial department devoted to architecture," writes Riley in his contribution to the same catalogue, the MoMA "was chartered as an educational institution, rather than a museum." The museum has always had extensive lectures, tours, and symposia to accompany its exhibitions.

Before World War II MoMA also actively tried to link "architects and potential clients," McQuaid notes in her essay. And because for a long time it was the only place where architecture was exhibited with art, MoMA's influence in the world of architecture may have been greater than its impact on painting and sculpture, which were shown in museums and galleries throughout the world. Placing architecture and design in a fine art museum privileges aesthetics, but it also allows a consideration of their personal, private, technological, handmade, and visionary aspects. At least partly because of MoMA's influence, these dimensions of architecture and design are being celebrated today at the Canadian Center for Architecture, Georges Pompidou Center, San Francisco Museum of Modern Art, Netherlands Architecture Institute, and a whole host of progeny the world over. But the Museum of Modern Art is still the mother ship, so it matters very much who takes Terence Riley's job and what he or she does with it.

JAYNE MERKEL IS A NEW YORK WRITER WHOSE MOST RECENT BOOK IS EERO SAARINEN (PHAIDON, 2005).

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DECEMBER

WEDNESDAY 14
LECTURE

Richard Guy Wilson
The White City, Gotham,
and the American Renaissance
8:30 a.m.
The Harvard Club of New York
27 West 44th St.
www.nypap.org

EXHIBITION OPENING
Pixar: 20 Years of Animation
Museum of Modern Art
11 West 53rd St.
www.moma.org

EVENT
American Society
of Landscape Architects
Holiday Party
HOT! LIVE! DESIGN! 2005
Times Square Awards
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.asla.org
www.timesquarealliance.com

THURSDAY 15
LECTURES
Bruce Mau,
Paul Goldberger
6:30 p.m.
Parsons The New School
for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

Neil Chambers, Robert
Watson, Gail Suchman
Talking Green: Green Policy
7:00 p.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.cuny.edu

EXHIBITION OPENING
Architecture and New York:
New New York, The Brooklyn
Bridge
Urban Center Gallery
457 Madison Ave.
www.archleague.org

FRIDAY 16
EVENT
Cooper Union Art Auction
Cooper Union
7 East 7th St.
www.cooperartsale.org

SATURDAY 17
EXHIBITION OPENING
Bryan Savitz
Rare Gallery
521 West 26th St.
www.rare-gallery.com

TUESDAY 20
EXHIBITION OPENING
Robert Rauschenberg
Combines
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

WEDNESDAY 21
EXHIBITION OPENING
Transformed by Light:
The New York Night
Museum of the City
of New York
1220 5th Ave.
www.mcny.org

THURSDAY 22
EVENT
New York Building
Foundation Theater Benefit
5:30 p.m.
Firebird Restaurant
365 West 46th St.
www.buildingcongress.com

WEDNESDAY 28
EVENT
Institute of Design and
Construction Open House:
Architect Registration
Examination Preparation
6:30 p.m.
The Institute of Design
and Construction
141 Willoughby St.
www.idcbrooklyn.org

JANUARY

THURSDAY 5
EXHIBITION OPENINGS
View Nine/Scene I
Mary Boone Gallery
745 5th Ave.
www.maryboonegallery.com

Mary Mattingly
Second Nature
Robert Mann Gallery
210 11th Ave.
www.robertmann.com

SATURDAY 7
EXHIBITION OPENING
Acute Zonal Occult Outer
Drawing Room
40 Wooster St.
www.drawingcenter.org

SUNDAY 8
LECTURE
Larry Liss
The Imagery of
Chess Revisited
3:00 p.m.
Noguchi Museum
9-01 33rd Rd., Queens
www.noguchi.org

TUESDAY 10
LECTURE
Hiroshi Kashiwagi
Japanese Modern Design
1920–1940: Rationalism,
Nationalism, and
Total Warfare
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

EXHIBITION OPENINGS
Anarchy to Influence:
Design in New York,
1974–1984
Parsons The New School
for Design
Arnold and Sheila Aronson
Galleries
66 5th Ave.
www.parsons.edu

Frederick Kiesler
Vision Machine
Cooper Union
Arthur A. Houghton, Jr.,
Gallery
7 East 7th St.
www.cooper.edu

WEDNESDAY 11
LECTURE
Kate Haley
Every Citizen a Soldier:
American Propaganda
on the Home Front
10:00 a.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

EXHIBITION OPENING
Green Towers in New York:
From Visionary to Vernacular
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

THURSDAY 12
LECTURE
Lewis Erenberg,
Stephen Polcari, Naima
Prevots, John Zukowsky
Made in America:
Nationalism and Culture
in the World War II Era
5:30 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

SATURDAY 14
EXHIBITION OPENING
Robert Adams
Turning Back
Matthew Marks Gallery
522 West 22nd St.
www.matthewmarks.com

WEDNESDAY 18
EVENT
Architectural League's 125th
Anniversary Benefit Dinner
7:00 p.m.
The University Club
1 West 54th St.
www.archleague.org

THURSDAY 19
LECTURES
Clifford Channin,
Marilyn Cohen,
Marianne Lomonaca,
Barbara McCloskey
The Visual Culture of War
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Neil Chambers, Robert
Watson, Gail Suchman
Talking Green:
Green Education
7:00 p.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.cuny.edu

FRIDAY 20
EXHIBITION OPENING
Jessica Bronson
Lombard-Freid
531 West 26th St.
www.lombard-freid.com

WEDNESDAY 25
SYMPOSIUM
Developers Forum:
Getting Bold in the Boroughs
General Society of
Mechanics and Tradesmen
20 West 44th St.
www.pwcusa.org

THURSDAY 26
SYMPOSIUM
SPSW: State-of-the-art Steel
Design for Seismic and
Blast Resistance
8:30 a.m.
McGraw-Hill Auditorium
1221 Avenue of the Americas
www.siny.org



COURTESY PINE ARCHITECTURAL LEAGUE

ARCHITECTURE AND NEW YORK:
NEW NEW YORK, THE BROOKLYN BRIDGE
December 15 through February 8
Urban Center Gallery, 457 Madison Avenue

With the face of the waterfront changing throughout New York's five boroughs, the timing couldn't be better for the Architectural League's exhibition on the proposed Brooklyn Bridge Park. The masterplan for the site, designed by landscape architecture firm Michael Van Valkenburgh Associates, covers 85 acres and includes collaborative designs by firms including James Carpenter Design Associates, Mathews Nielsen Landscape Architects, Pentagram Design, Margie Ruddick Landscape, and Maryanne Thompson Architects. The plan, which responds to the site's industrial history while introducing a new, natural landscape, proposes an integration of land and water through floating walkways, tidal marshes, and an area of the river designated for recreational uses. It has been met with both praise and criticism for its scale and the extent of its planned development.

Drawings and renderings of the masterplan and proposed development and construction, as well as a large-scale site model will present the dynamic project. The show is the fourth the Architectural League's *New New York* series, dedicated to showing new building projects in the city.



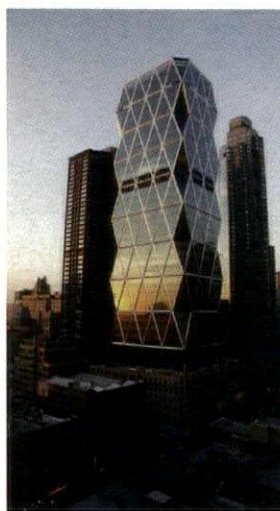
RALPH EGLESTON / COURTESY MOMA

PIXAR: 20 YEARS OF ANIMATION
Museum of Modern Art, 11 West 53rd Street
December 14 through February 6

MoMA's 20-year retrospective of computer animation pioneer Pixar demonstrates the museum's commitment to exploring emerging technologies and art forms. Organized by the Department of Film and Media, the show includes over 500 pieces of original art from such blockbusters as *Toy Story* (1995), *Finding Nemo* (2003), and *The Incredibles* (2004), including conceptual drawings, oil paintings, and sculptures, illustrating the extensive production processes behind the company's extraordinary animation style.

The exhibition also includes material from Pixar's more obscure short films, such as *For the Birds* (2000, early sketches, at left) and *Luxo, Jr.* (1986), a short about animated office supplies and the source of the company's trademark, a hopping desk lamp.

In honor of the show, and possibly to ensure future screenings, Pixar and its estranged partner, Walt Disney Pictures, have donated new 35mm prints of the films to the museum's permanent collection.



MICHAEL PICOTO / COURTESY THE HEARST CORPORATION

GREEN TOWERS IN NEW YORK:
FROM VISIONARY TO VERNACULAR
Skyscraper Museum, 39 Battery Place
January 11 through April 11

The Skyscraper Museum's newest exhibition focuses on the growing trend of tall green construction in New York. The show includes 14 buildings, divided into three groups—corporate, mixed-use, and residential—which allows the show's organizers to convey the differing motives behind sustainable building practices. For example, with residences, sustainability is a handy marketing tool; in office buildings, the use of environmentally safe materials, natural lighting, and other green technologies is regarded as a sign of good corporate citizenship and of a healthy workplace. The show includes the Solaire at Battery Park City by Rafael Pelli for the Albanese Organization, the Helena on West 31st Street by FXFOWLE Architects for the Durst Organization and Rose Associates, the Hearst Building on West 57th Street by Foster and Partners (pictured, left), and Cook + Fox's Bank of America Tower on 42nd Street. The exhibition will be accompanied by a nine-part lecture series, titled *How Sustainability Succeeds in Business*, which will be held at the museum.

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CIVIC BODIES

Sense of the City

Canadian Center for Architecture
1920 rue Baile, Montréal
Through September 10, 2006

West 8 inscribed rivulets into the sloping asphalt approach to the Jaarbeurs exhibition center in Utrecht. The pattern allows for drainage and conveys a variety of visual effects, from an aerial view of a wetland to a sun-cracked desert. Below: Madelon Vriesendorp's *Flagrant Délit* (1975).

Museums typically try to keep out the air pollution associated with urban living. But since October 26, the scent of rotting garbage and subway fumes has been wafting through the galleries of the Canadian Center for Architecture (CCA). *Sense of the City*, the show responsible for these unlikely sensations, is designed to challenge visitors to experience cities through our noses, ears, and other parts of our bodies.

The show, which will fill the CCA's main galleries for nearly a year, is the first effort of the center's new director, Mirko Zardini, since he assumed his post on November 1. Zardini has a background in the world of magazines, and is perhaps best known as the editor of the Italian publications *Casabella* and *Lotus International*. His editorial perspective comes through in the exhibition and its accompanying 350-page catalogue, which have a post-grunge, neo-modern style that is familiar to us from art-based magazines: lots of sumptuous images, edgy graphics, and pull-quotes. *Sense of the City* blasts visitors with non-traditional material, and compared to most CCA exhibits, is distinctly ahistorical.

Sense of the City unfolds in six big rooms connected in an enfilade loop. The first room explains how animals' senses far surpass those of humans. Did you know that the eye of a

fly has 3,000 lenses? Each subsequent room is devoted to a different theme: "Nocturnal City," "Seasonal City," "Sound of the City," "Surface of the City," and "Air of the City."

These sections promote a range of ideas: In "Nocturnal City," a subway poster from a child-abuse nonprofit and Madelon Vriesendorp's erotic *Flagrant Délit* of 1975 (best known as the cover of Rem Koolhaas' *Delirious New York*) suggest that cities are more frightful, transgressive, and clandestine at night than during the day. "Seasonal City" is not really about all the seasons but primarily about winter, playing to its Montreal audience. It features the city's magnificent 1889 Ice Palace designed by architects Hutchison and Steele. Some sections work better than others; for example, in the "Sounds" section, 16 sets of headphones suspended from the ceiling invite visitors to appreciate the soundscapes of as many cities. It's a nifty, interactive feature, but after a while, recordings of garbage trucks, raindrops, honking cars, cathedral bells, ice cream vendors, and cooing pigeons sound the same in Vancouver and Amsterdam. In the "Surface" section, one can touch the black goo of real asphalt and see the textures of pavers, but this emphasis on roads and sidewalks (Zardini wrote a book in 2003 called

Asphalt) excludes a host of other urban feelings. It is disappointing, for example, that food plays a negligible role in a show about urban sensations.

The focus of *Sense of the City* is more anthropological than architectural, although buildings are part of the story. In addition to the Koolhaas bedroom scene, there's a drawing by James Stirling showing the ventilating ducts at the Staatsgalerie in Stuttgart, and a stunning 1958 photo by architectural photographer Ezra Stoller from inside CCA founder Phyllis Lambert's beloved Seagram Building. These disconnected images remind us of the rarely mentioned mechanical guts of famous buildings. In this regard *Sense of the City* is remarkably different from *Out of the Box*, a show Zardini organized as an independent curator for the CCA in 2004, a more straightforward exhibit on the output of superstar architects Cedric Price, Aldo Rossi, James Stirling, and Gordon Matta-Clark.

What's really startling about *Sense of the City* is how an exhibit about urban stimulation—about the ways cities frighten, disturb, delight, and chill us—can be so soothing. Low and changing lighting conditions in each gallery make the overall experience calming, almost like a visit to a spa. The change helps visitors through the different sensual dimensions of each space—the aromas in the smell gallery, the textures of the surface gallery, the tones of the city in the sound gallery. Low-level violet lighting in the gallery devoted to the city at night slows everybody down. "You slow down in order for your eyes to adjust," explained lighting designer Linnaea Tillett. "Otherwise you'd miss everything." She's right. It's dark.

Zardini claims that the show offers a new approach to urbanism that's less dependent on sight than the other senses. It's a worthwhile project because it does open our ears, noses, and miscellaneous body parts to ignored aspects of urban life, but the result is not nearly noisy, stinky, dark, tasty, or gooey enough to give us a real sense of the city.

ANNMARIE ADAMS IS A PROFESSOR AT THE SCHOOL OF ARCHITECTURE, MCGILL UNIVERSITY, MONTREAL.



COURTESY CANADIAN CENTER FOR ARCHITECTURE

THE ODD COUPLE

Charles Jencks and Peter Eisenman:
The New Iconic Building?
Columbia University GSAPP
Wood Auditorium, Avery Hall, October 26



The debate at Columbia University's Graduate School of Architecture, Planning, and Preservation last month for the launch of Charles Jencks' new book, *The Iconic Building* (Rizzoli), was a dialectical tango worthy of a Jack Lemmon/Walter Matthau skit. Prim and proper Jencks, the architect and author of the best-selling *The Language of Post-Modern Architecture*, faced off with an acerbic Peter Eisenman, whose views on the nature and value of icons are decidedly different from those of Jencks. The two provoked, teased, mocked, and ultimately gave each other a friendly pat on the shoulder.

In his opening salvo, Jencks declared, "The iconic building is here to stay." He showed a Byzantine-era religious image as an exemplar of the complex and immediate symbolic value of icons. The Eiffel Tower and Le Corbusier's chapel at Ronchamp aside, the phenomenon of global architectural icons has picked up steam only recently with the so-called Bilbao effect. Now that every civic leader seems to want one, iconic buildings have become ever more prominent in the media, which, after all, are their natural context. Some see architectural icons as formi-

dable cultural landmarks of our age, the true signs of Zeitgeist; others see them as signs of our collective disgrace. Jencks didn't take sides, though he is clearly fascinated by the trend. As he writes in the conclusion of his book, the new icons may well "usher in a new era of creativity and freedom."

Frank, Peter, Rem, Santiago, Zaha, Danny, Norman: these are the authors of the new iconic buildings. (If you don't know who we're talking about, you haven't been following.) Jencks argues these architects deal with "event buildings," i.e., the monuments of an age obsessed with media. If past monuments were expressions of social and religious ideals, and ultimately symbols of ruling ideologies, today, said Jencks, commercial forces and the quest for instant fame demand that architecture be "an amazing piece of surreal sculpture as well as something that appeals to a diverse audience." The new paradigm is what Jencks called "the enigmatic signifier," a "curious sign [that] suggests many meanings without naming any of them." Whether intentionally or not, such new architecture conjures up many symbols—a triumph of easy, seductive, pop fig-

ures. The symbolic richness (and shamelessness) of the new architectural iconicity is best captured by the "metaphorical analyses" of Dutch artist Madelon Vriesendorp, a series of sketches drawn for the book that reflect on iconic buildings. Jencks showed some of them at the lecture, including a rendering of Gehry's Disney Hall as a Marilyn Monroe figure, taking pleasure in the subway puff.

Not surprisingly, Eisenman disagreed. For him, Jencks' book is "dangerous to read." The problem, he said, is that Jencks doesn't qualify the properties of the enigmatic well enough. "I don't think Foster's building is enigmatic," he said, referring to Norman's Swiss Re London headquarters (nicknamed the Gherkin) which is featured theatrically on the book's cover. "Foster's is a pretty dumb building. Charles thinks well but he doesn't see well." Eisenman countered Jencks' every phrase, and finally exploded, "Multiple enigmatic? The worst example of all is Calatrava's buildings. The only enigmatic thing about Calatrava is his success." For Eisenman, Jencks' enigmas are way too obvious; an enigmatic building for him would be one that conceals its meanings, **continued on page 19**

Marina Abramovic performing *Entering the Other Side* (2005) and (below) reenacting Vito Acconci's 1972 piece *Seedbed*. Both events took place in the rotunda of the Guggenheim Museum.



RITE MINDED

Marina Abramovic: *Seven Easy Pieces*
Solomon R. Guggenheim Museum, 1071 5th Avenue
November 9 through 15

In all my years of visiting the Guggenheim Museum, I never saw its undulating walls and glazed dome as feminine erogenous zones until I stood on a circular stage in the middle of the rotunda listening with awkward intimacy to the projected moans and panted fantasies of the performance artist Marina Abramovic as she lay beneath the floorboards masturbating. With only her voice and suggested presence, Abramovic transfigured familiar architecture into erotic metaphor. Such is the sorcery of her art.

There would be all varieties of transformation during *Seven Easy Pieces*, Abramovic's punishing, enthralling seven-day rite of seven-

hour performances that ran from November 9th through the 15th on the museum's main floor. The series was itself a bold attempt at transgression—as it comprised the reenactment of six ground-breaking works by the early exponents of performance art: Bruce Nauman, Vito Acconci, Valie Export, Gina Pane, Joseph Beuys, and Abramovic herself. Through her performances, Abramovic has transformed these exercises in ephemera into documented art works. Legend recast as legacy. A fitting pursuit for an artist long fascinated by ritual.

The 59-year-old, darkly alluring Abramovic admits that early in her

career she might have had a negative view of such a project. "The work was supposed to be in the moment," she said. But over the years she, like some of her peers, came to feel that the relics from a performance—instructions, images, and objects—were themselves works of art.

She regrets, too, that as a young artist in her native Yugoslavia, she was unable to travel to see the performances being done elsewhere. Little was documented then or categorized later. It's taken her years to track down original materials and sources for these historic pieces. "It's a big mess," she said.

This dusty disorder has undoubtedly encouraged the casual pilfering of early performance art's concepts and imagery. Ten years ago, for example, Tilda Swinton created a sensation when she spent a week as a living work of art, sleeping in a glass vitrine in a work conceived by the artist Cornelia Parker. What bothers Abramovic is that neither the artist nor the media noted that several artists in the 1970s, including herself with her then-partner Ulay, and the

infamous Chris Burden, did similar pieces. And striking images from Abramovic's own performances are continually being appropriated by fashion photographers with no credit given. "We have lost an old-fashioned sense of morality," said this granddaughter of an Eastern Orthodox patriarch. "Everything is copied without thought."

Not that she's against these concepts being disseminated into the wider culture. She beams at the mention of the *Sex and the City* episode that recreated scenes from her 2002 performance at Chelsea's Sean Kelly Gallery, where she fasted for 12 days while living on a large shelf. The difference she's quick to point out is that the producers asked her permission and paid for the rights—which is what she has done in *Seven Easy Pieces*, and what she hopes a new generation of artists will do in the future.

In fact, her performance marathon seemed a bit of a dare to younger artists. While they have drifted to installations, tape loops, and other technical effects to mediate experience, Abramovic continues to push herself to physical and mental extremes in order to engage the audience directly. The series required her to stare down an audience while wearing crotchless pants and holding a submachine gun; to lie on a steel bed with candles burning beneath her; and to incise a pentagram into her belly with a razor blade, lie naked on a cross made of ice blocks, and then whip herself. Even reenacting Acconci's notorious onanistic *Seedbed* (1972) must have become a trial of unusual endurance as it stretched on for hours.

As mad, masochistic, and dated as these acts might seem when described, they almost all proved affirming, ecstatic experiences. Their altered context imbued them with fresh currency and meaning. As a Slav, Abramovic finds it significant that the series coincided with the museum's survey show of Russian art. To watch her bleed as she lay on an iron cross in view of an icon of the crucifixion was indeed galvanizing.

During the week I could not help thinking of last year's exhibit in the

same space, *The Aztec Empire*. Who else has explored blood and endurance rituals with as much conviction and artistry as the Aztecs? The ceremonial objects that were on show radiated a fearsome aura. The rapt engagement of Abramovic's audience, which swelled to more than 1,400 some nights, gave me a sense of the power those ancient Aztec rituals must have exercised over that society.

Today, we live in an era where public tests of endurance only occur on television shows like *Survivor* and *Fear Factor*. As the threat of losing life or limb is more theater than possibility, the ordeals suffered offer no transcendence, only crass celebrity and fortune.

Abramovic received no remuneration for *Seven Easy Pieces*. In fact, she contributed to its funding, endowing the series with a rare purity of intention.

Architecture always plays a critical role in ritual. It became the adversary on the first night in Abramovic's performance of Nauman's *Body Pressure* (1974) which consisted of a set of instructions requiring her to repeatedly press her face and body hard against a glass wall and then the floor. On the concluding night, Abramovic performed her latest piece, *Entering the Other Side*, in which she stood on a tiny platform about 16 feet high, resplendent in a shimmering blue dress that cascaded to the floor. It was if she had arisen from the "seedbed" of the stage. She had become the architecture. With her arms outstretched, she turned slowly from side to side, triumphantly regarding the audience. This was the artist as priestess. Through trials of will and the letting of blood, Abramovic gave new life to old art.

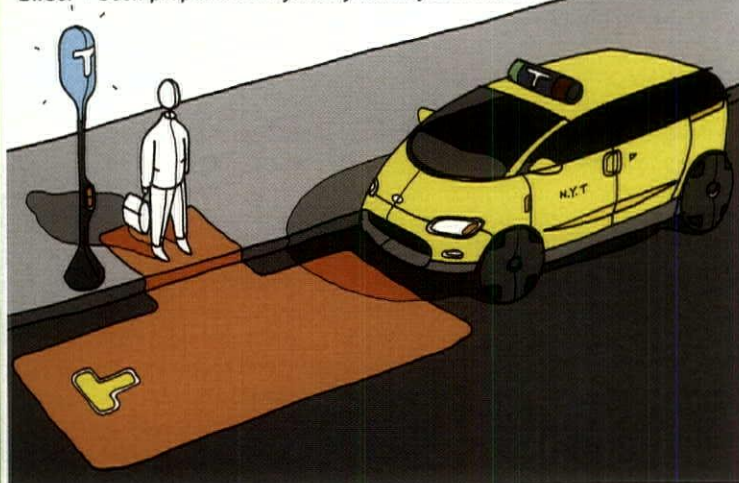
MARISA BARTOLUCCI LIVES IN NEW YORK AND WRITES ABOUT ART, ARCHITECTURE, AND CULTURE.



Checkered History

Designing the Taxi
Parsons The New School for Design
2 West 13th Street
Through January 15

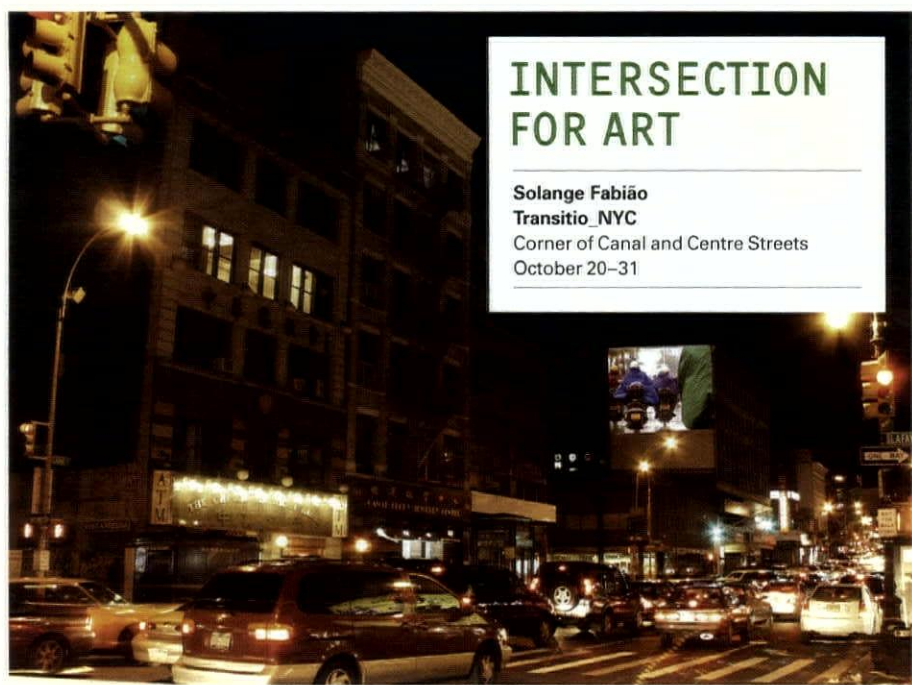
Birsel + Seck proposes designating loading and unloading taxi zones.



Whaddyagonnado? Fuggedaboutit! This eternal question and its inevitable answer summarize the sublime paradox of New York: In order to live in this, the greatest city in the world, locals claim, one must put up with a number of often transit-related challenges—mystifying MTA management, bikes lanes used as loading zones, Los Angeles-grade gridlock, and the insufferable back seats of 14,000 already-lousy Ford Crown Victoria sedans fashioned into taxis—that, taken collectively, render the city something less than great. Mediocrity, it seems, is the price of Greatness. And the unlivable, perversely, becomes a measure of the urbane.

Designing the Taxi, a project by the Design Trust for Public Space in cooperation with Parsons The New School for Design, resists this complacency. In workshops earlier this year, the project assembled what Parsons dean Paul Goldberger described as "a wide range of taxi stakeholders," including the Ronart Leasing Company, which is one of the city's largest taxi fleets, the National Resources Defense Council, and an eclectic selection of design firms. They have reimaged the taxi as infrastructural system, practical vehicle, and urban icon.

With such diverse contributors, the new proposals **continued on page 19**



INTERSECTION FOR ART

Solange Fabião
Transitio_NYC

Corner of Canal and Centre Streets
October 20–31

For a brief period in October, pedestrians and eastbound traffic on Canal Street who happened to look upward between 6:30 and 11:00 p.m. were treated to the striking sight of a video projected onto a building at the intersection of Canal and Centre, in the heart of Chinatown. It was an installation by Brazilian-born, New York-based visual artist Solange Fabião, who recorded the material from a taxi coursing through the Chinese cities Nanning and Shanghai. Many of the scenes projected above echoed the live scenes below: red tail lights of cars and motorbikes, processions of Chinese faces, storefronts emblazoned with Chinese characters. Whether one looked straight ahead or up, the scenes seemed to occupy a continuum, which said something about the ease with which some cultures are transplanted outside their native land.

Fabião started the series, called *Transitio*, in 2000, shooting a continuous video of the entire length of Broadway, also from a taxi. Last year, her Broadway footage was projected onto the City Center Dome in Beirut. *Transitio* is not complex or political (like Krzysztof Wodiczko's or Jenny Holzer's building projections) but offer, simply, a slice of a place and time that can shift one's awareness, for a moment. **CATHY LANG HO IS AN EDITOR AT AN.**

CHECKERED HISTORY continued from page 18 avoid the questionable fate of *The Taxi Project*, a 1976 exhibit curated by Emilio Ambasz at the Museum of Modern Art, which despite billing itself as offering "realistic solutions for today," showed high-end fantasies that were anything but. Many of the best ideas at Parsons, sensibly borrowed from other cities, are precisely not the sort of thing you can polish up and show at MoMA. Designers Birsell + Seck suggest designated loading zones, as seen in Hong Kong. Landscape architect Ken Smith envisions London-type dedicated taxi lanes and congestion pricing. Design consultancy Imagination proposes that subway Metrocards work in taxis, too, as in Zurich.

The ghost at the feast is, of course, the Checker. That purpose-built, high-riding, gas-guzzling behemoth became a rolling city landmark before being replaced by converted Chevy Caprices and Ford Crown Victorias in the 1980s and '90s. Pentagram proposes a modernized "New Checker" that resembles the currently fashionable 2005 Chrysler 300 sedan. Hybrid Product Design applies the familiar Checker yellow and checkerboard stripe to a vehicle that resembles the best of French science fiction. And in what is described as a gesture that "acknowledges the diversity of origins of New York cabbies, while also professionalizes their appearance," pedestrian rights group Citystreets applies the same pattern not only to an ear-flap-hat and nautical cap worthy of Judd Hirsch but to what appears to be a Sikh turban—an alarming conflation of the mundane and sacred.

One also laments the absence, among the graphic and industrial designers and architects who contributed to the show, of an actual automotive designer—perhaps J Mays, who as the inventor of the new VW Beetle and the new Ford Thunderbird might be able to teach New Yorkers about adding a little user-friendly functionality to legendary Greatness. But some locals would remain unconvinced. Overheard from one exhibit-goer was this response to the humane and sensible notions—from GPS systems to cupholders—on offer: "Where do they think this is, San Francisco?" Whaddyagonnado?

NEW YORK WRITER/DESIGNER THOMAS DE MONCHAUX TAKES THE SUBWAY.

THE ODD COUPLE continued from page 17 burying them within architectural form. "Iconic buildings," he added, "destroy the possibility of multi-coded design." A truly enigmatic building, for Eisenman, would demand more from the spectator, and would oblige him to think deeper. It would not surrender its secrets so easily, so impudently, but be an exercise in delayed gratification.

The debate was spirited, but there was also a sense of déjà vu. Both Jencks and Eisenman

continue a search they began some 30 ago, for complexity of meaning in architecture. Jencks imagines buildings as canvases for an eloquent, pop iconography; Eisenman searches for multi-coded, brainy scripts open to cross readings. Jencks grants the contemporary icons the benefit of an enigmatic doubt; while Eisenman declares that they are hopeless one-liners. The verdict is pending. **OLYMPIA KAZI IS A NEW YORK-BASED ARCHITECT.**

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Architect: Lehman-Smith &
McLeish, PLLC
Lighting Design Firm: SBLD
Studio
Photographer: Scott Brennan



2005 Lumen Citation

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Marantz Stone, Inc.
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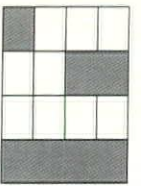
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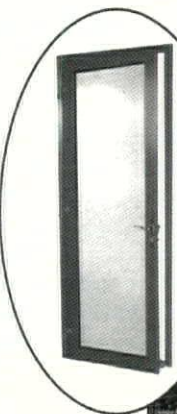
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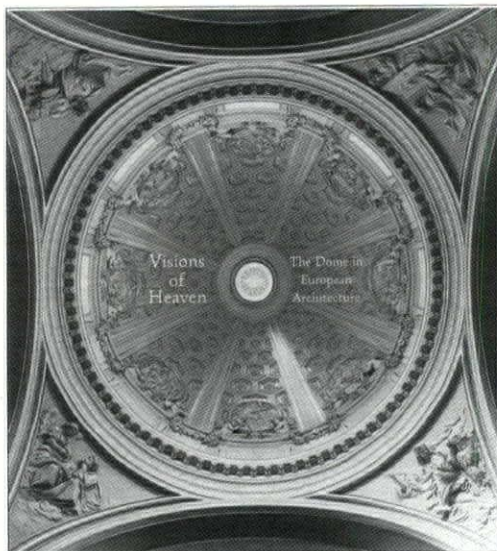


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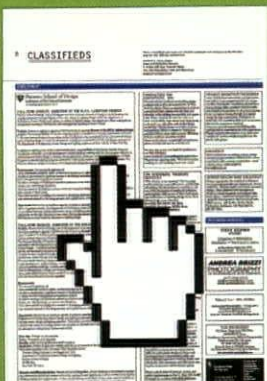
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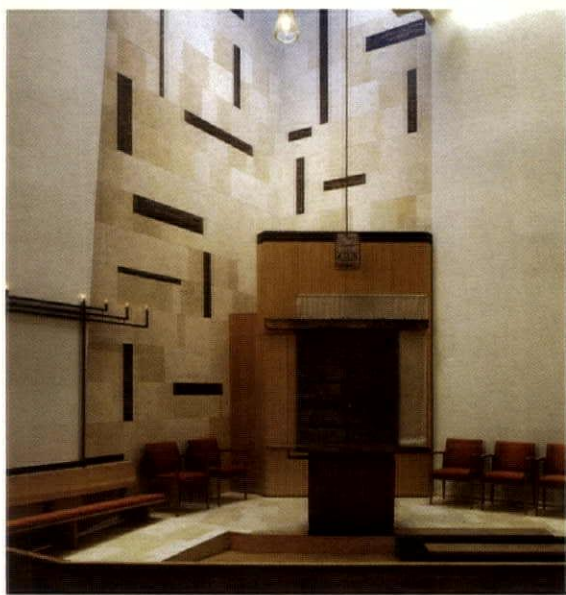
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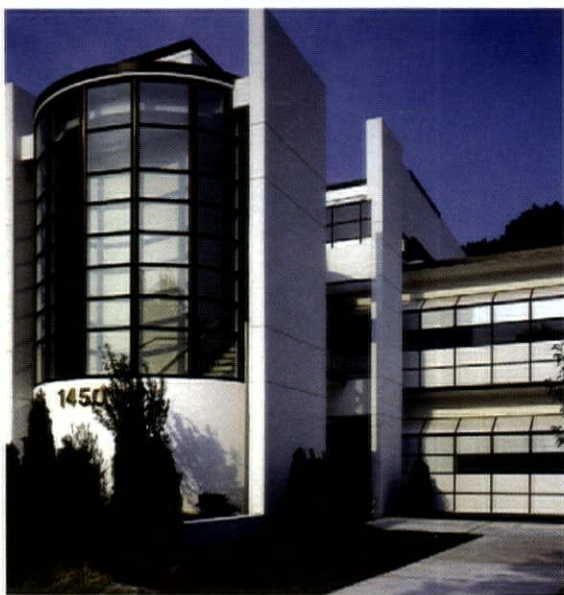
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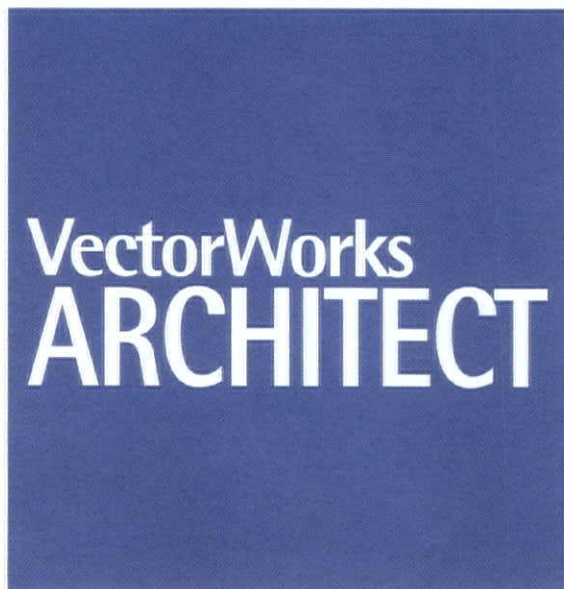
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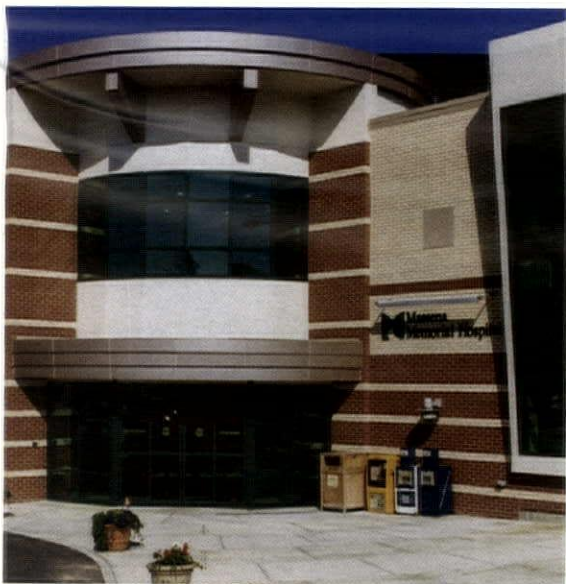
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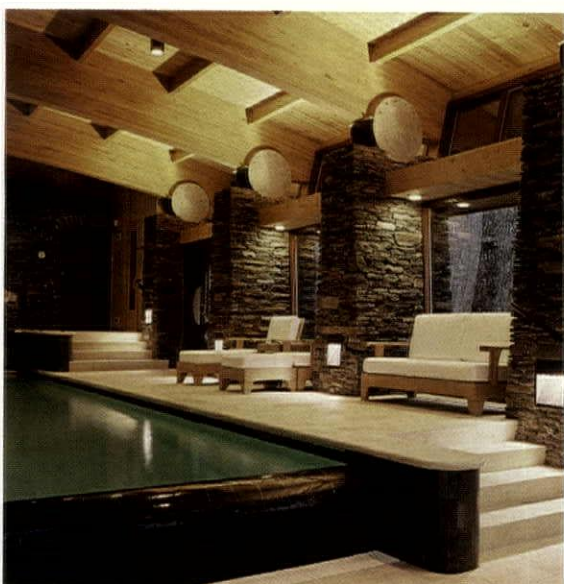
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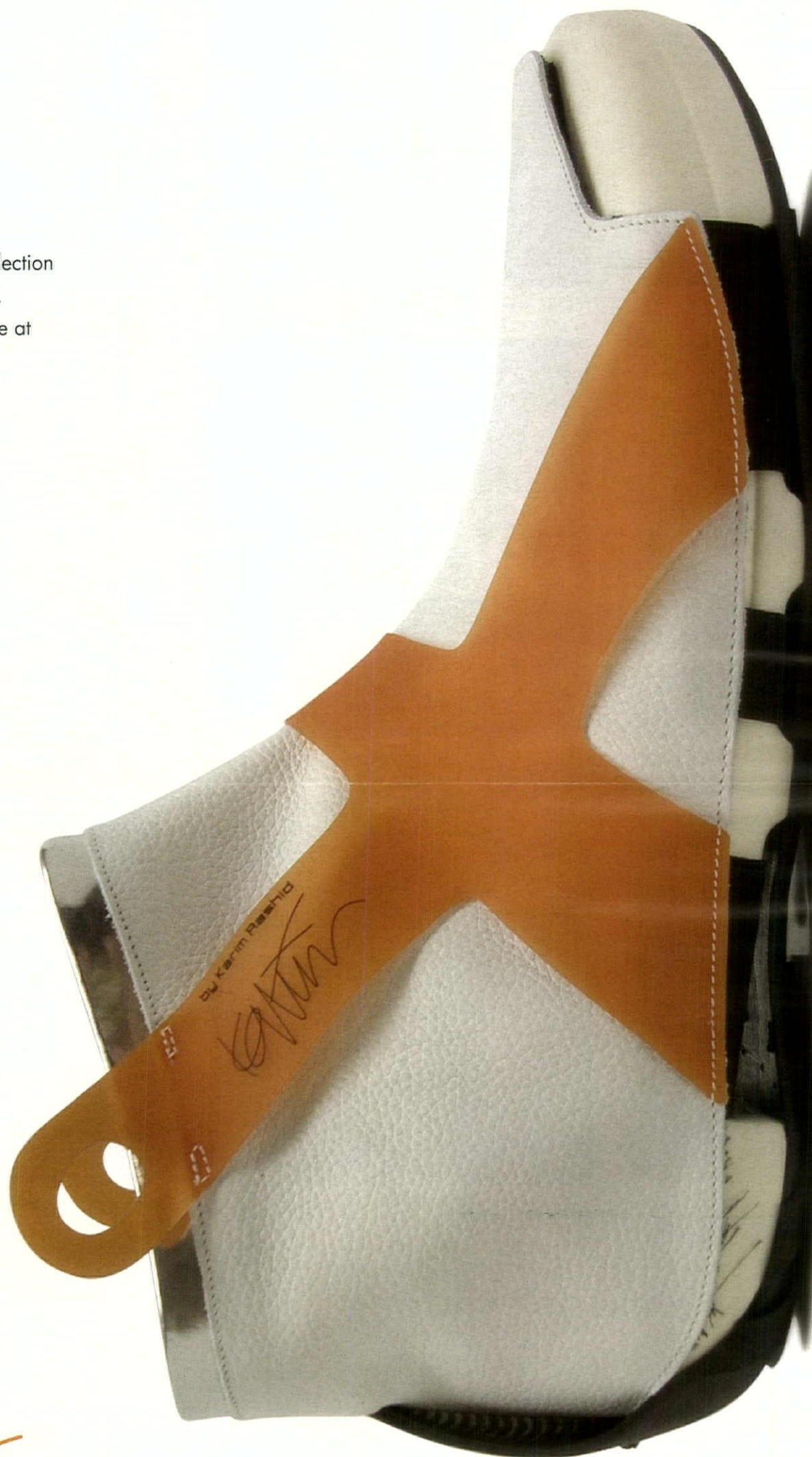
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