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THOMAS GORDON SMITH SUCCEEDS ED FEINER AS NATIONAL DESIGN ADMINISTRATOR

GSA Names Classicist as Chief Architect

The General Services Administration (GSA), which oversees the construction and maintenance of federally owned buildings, has reportedly selected noted classicist architect and University of Notre Dame Professor Thomas Gordon Smith as its new chief architect. Smith will replace Ed Feiner, the first person to hold the position and the creator of GSA's Design Excellence Program, who retired in 2005 and joined the Washington offices of Skidmore Owings and Merrill shortly thereafter. The GSA annually oversees \$1.6 billion worth of construction, which includes courthouses and federal office buildings.

News of the selection, which is not yet official, was first reported on September 6 in the *Wall Street Journal*. While a spokesperson for the GSA would not confirm Smith as the new selection, one GSA insider said Smith's selection was a near certainty, while Smith himself told the *Journal* that he was "delighted" over the news. Smith did not return requests for comment from *The Architect's Newspaper*.

The former chair of **continued on page 7**

REM KOOLHAAS AND OMA UNVEIL DESIGN OF CORNELL UNIVERSITY'S NEW SCHOOL OF ARCHITECTURE



COURTESY OMA / CORNELL UNIVERSITY

OMA IN ITHACA

At a press conference in New York on September 20, Rem Koolhaas and his associate Shohei Shigamatsu of the Office for Metropolitan Architecture (OMA) presented their design of Milstein Hall, the future home of Cornell's College of Architecture, Art and Planning. The \$34 million building, a floating steel and glass box, will physically adjoin existing campus buildings Sibley Hall and Rand Hall, two buildings dating from the

OMA's addition will connect two existing campus buildings.

turn of the 20th century, which are currently separated by a parking lot. Plans for the new building include studio and exhibition spaces, a 300-seat auditorium, a library, and a roof plaza.

Just a day after *The New York Times* reported on OMA's residential project in Jersey City, New Jersey, Koolhaas confirmed that OMA would be re-establishing its New York office, where a limited number of staffers will work on Milstein Hall, the Jersey City project, and one other project, which the firm declined to name. Earlier this year, Koolhaas parted ways with former partner Joshua Prince-Ramus, who bought out most of the firm's U.S. projects and founded a firm called REX. **continued on page 8**

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RESIDENTS MAKE A PLAY FOR A BID IN SALE OF RESIDENTIAL HOUSING COMPLEX

STUY TOWN: \$5 BILLION O.B.O.

Since late-August, when *The New York Times* reported on Metropolitan Life Insurance's proposed sale of Stuyvesant Town and Peter Cooper Village for \$5 billion, an anguished cry has risen from this 80-acre, 11,200-unit housing complex just north of the East Village.

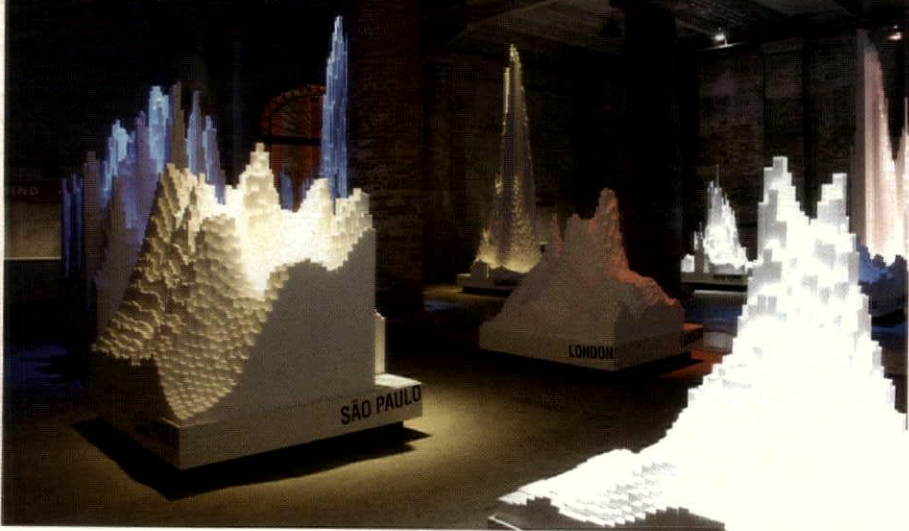
The attempt by tenants to place their own bid to buy one of the few enclaves of middle class housing left in Manhattan has been viewed by many in the real estate industry view as Sisyphean.

"The goal here is to unite the tenants to give them options and ensure the character of the neighborhood," said Daniel Garodnick, a lifelong resident of Stuy Town, city councilman representing the area, and mastermind **continued on page 5** Daniel Garodnick and fellow city council members at a press conference at City Hall.



WILLIAM NATRISTE

MIXED REACTIONS TO THE VENICE ARCHITECTURE BIENNALE
SEE STORY, PAGE 16



GIORGIO ZUCCHIATTI / COURTESY VENICE BIENNALE

ENGINEER AND ARCHITECT AWARDED PRESTIGIOUS JAPANESE PRIZE



COURTESY JAPAN ART ASSOCIATION

FREI OTTO WINS PRAEMIUM IMPERIALE

The German engineer and architect Frei Otto has been awarded the 2006 Praemium Imperiale Award for architecture. Now in its 18th year, the award is bestowed by the Prince of Japan to honorees in the categories of painting, sculpture, music, film, and architecture.

In recent years, very little has been written about Otto on this side of the Atlantic, but he was a frequent fixture in the international architecture scene of the 1960s and 1970s. He is one of the world's leading authorities on tensile and membrane structures, and has designed many buildings using these techniques **continued on page 11**



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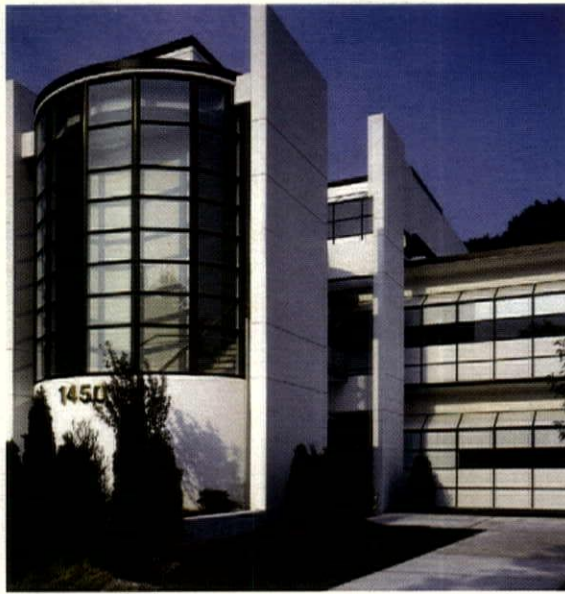
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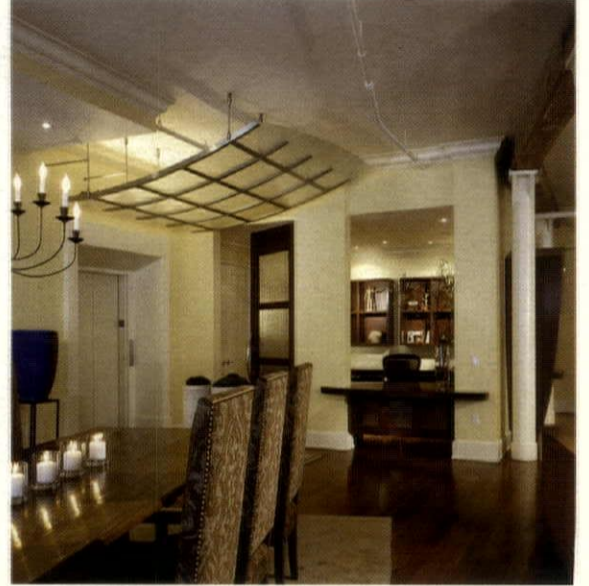
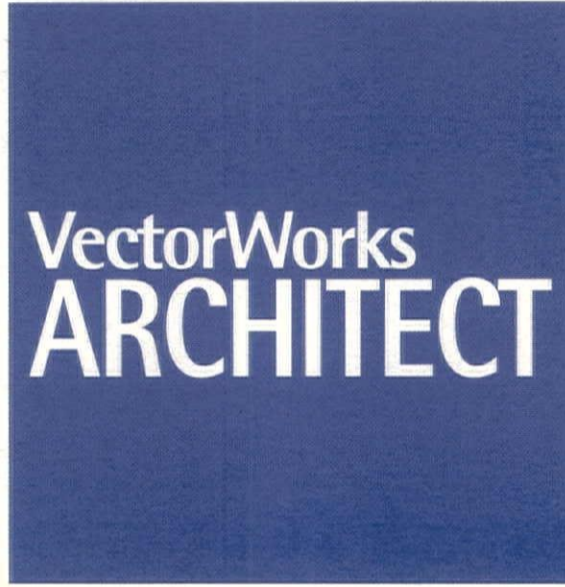


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photo by Michael Moran



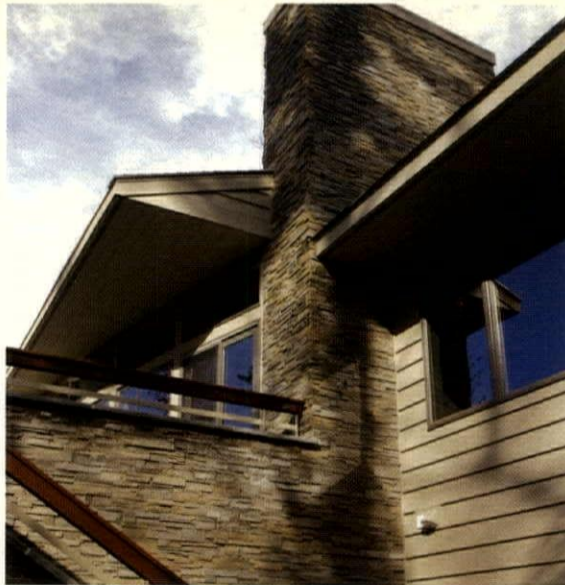
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As many have heard by now, this year's Venice Architecture Biennale is a veritable statistic-fest. While statistics are a fruitful starting point for a discussion, it's a weak endpoint, leaving one scratching one's head about what to do with all these mountains of data. The problem with statistics, too, is how they can be subjectively harvested and deployed. Choosing, for example, to emphasize as a measure of pollution the CO₂ emission per capita, as the exhibition did, put Kuwait as a leading polluter (at 26.4 tons of CO₂ per person). But the significantly more populous United States is surely a worse offender in terms of total pollution. Moreover, the quality of statistics no doubt varies from place to place (is U.S. census data more or less reliable than that of Brazil or South Africa or Egypt?). There will always be those who will contest numbers that have been marshaled to support one particular thesis or another. One London critic pointed out that the population figures used to portray London actually vary within the exhibit. One section refers to a London population of 7.5 million, while elsewhere, the number is 8.5 million. If the curator cannot get the statistics of his hometown correct, it makes one wonder about the accuracy and use of data on which the entire exhibition rests.

In Burdett's defense, though, it cannot be easy to curate a show as ambitious and extravagant as the Venice Biennale. Architects may be criticizing the exhibition not because of its flaws but because they feel their own profession has been slighted. Was Burdett's biggest sin that he did not invite architects to their own party?

The criticism raises the more pressing problem of why city planners and architects can't—or don't—communicate. As one of our reviewers Liane Lefaivre (see pages 18–23) has pointed out, city planning as a profession in the United States grew out of architecture schools at the turn of the 20th century but gradually broke away as an independent discipline. The planning profession does have a crucial role to play in analyzing current cities and projecting future ones, but for too long it has neglected to frame these problems in the realm of land use or built form. Architects have understandably found little to take away from the debates in planning. There are certainly those who attempt to incorporate planning in their work in a meaningful way—Rem Koolhaas and Richard Rogers are two noteworthy practitioners who do so regularly—but they tend to be lone voices in the profession. *Cities, Architecture, and Society* points out that planners must—without giving up the central premise of their work, which is to organize the city—learn to better communicate their ideas. Nor would it hurt architects to step back and think about the kind of valuable (if dense) data about cities that urban researchers are producing, and how they might better use it. When these two professions cooperate, the prize will be the livable city.

Burdett's exhibition concludes with five prescriptive categories in which planning and architecture may be linked to help improve the world and our lives: "Architecture and Inclusion," "Transport and Social Justice," "Cities and Sustainability," "Public Space and Tolerance," and "Cities and Good Governance." These are just the start of a valuable conversation that hopefully extends well beyond Venice.

STUY TOWN: \$5 BILLION O.B.O. continued from front page behind the buyout effort.

Many tenants fear a new owner may accelerate the movement of apartments from affordably rent-stabilized to "luxury" market-rate units. Currently, 27 percent of the apartments are unregulated.

Al Doyle, another lifer and president of the tenants' association for over 15 years, sees the sale as merely the culmination of a process that began in 1993, when the city enacted luxury decontrol provisions. This came to a head in 2001, when management stopped offering stabilized apartments.

Doyle sees a tenant purchase as a way to prevent a cataclysm on the site at the hands of cutthroat investors, as well as to stem the continued loss of stabilized apartments.

The proposed sale already stands to break records for both its size and price. With major investors like the Related Companies and the royal family of Dubai expressing interest, the added stress of coordinating 25,000 tenants to make such a purchase only complicates matters, said Jonathan Miller, the president and CEO of Miller Samuel, a real estate appraisal and consulting firm.

Miller explained that because tenants hope to maintain stabilized apartments, they will not be able to afford to pay market value for the complex, let alone turn a profit to pay off debt incurred by a purchase.

Their only hope is for the government or MetLife to somehow cover the difference, Miller said, but "I don't think MetLife is going to walk away from a billion dollars for the sake of altruism."

Peter Slatin, editor and publisher of the *Slatin Report*, said he does not see the complex reaching its asking price, but neither does he expect the residents to reach even a reduced amount. Instead, he believes they should focus on how new owners might exercise their power there.

MetLife spokesman John Calagna insists tenants' fears are unfounded because, sale or no sale, the rent laws will remain in place.

"Whether MetLife owns the property or a new owner, the rights of rent stabilization will remain," he said. "People are missing this point." **MATT CHABAN**

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MUSEUM SELECTS ARCHITECTS FOR NEW \$120 MILLION FACILITY

HERZOG & DE MEURON TO DESIGN MIAMI MUSEUM

On Thursday, September 14, at a public hearing in front of 125 people, the Miami Art Museum chose Basel, Switzerland-based architects Herzog & de Meuron to design its \$120-million museum in a new park on the Miami waterfront. MAM is currently housed in a 33,000-square-foot building on Flagler Street in downtown Miami. The new Miami Art Museum and a new science museum will be built as part of a new park designed by Cooper, Robertson & Partners of New York. The public hearing was presided over

by Terence Riley, MAM's director and former chief curator for architecture and design at the Museum of Modern Art in New York. Since joining MAM last spring, Riley immediately took on the job of the architect selection for this project, which is being funded by a county-wide 2004 bond issue of \$100 million. (The other \$20 million for construction will be raised by MAM.)

While the event was called as a public hearing—with Riley presenting his choice to the museum's board in front of an audience—it was clear that the board would ratify Riley's choice. By going through the motions in public, however, the museum hoped to defuse potential criticism about secret dealings with the public's money and raise wider interest. The docile audience included Miami architect Chad Oppenheim; Cathy Leff, the director of the Wolfsonian Museum; and *Miami Herald* architecture critic Beth Dunlop.

The chairman of the architectural selection panel, Aaron Podhurst, a lawyer, presided over the public hear-

ing but turned most of the chores over to Riley, who revealed a strange fondness for numbered lists. According to Riley, they started with 75 candidates, then asked 13 architects for materials. He then proceeded to present a slide-lecture on the work of several candidates on their wishlist, including Tadao Ando, Rem Koolhaas, Zaha Hadid, Frank Gehry, Yoshio Taniguchi, and Renzo Piano.

As Podhurst explained, a blue ribbon search committee was selected and traveled—"on their own dime," he emphasized, apparently an important criteria in selecting committee members—to see 26 buildings in 13 cities in five countries in ten days.

The group of 13 candidates was narrowed to three names based on their experience with museums or other public institutions: David Chipperfield, who recently completed the Figge Art Museum in Davenport, Iowa; SANAA, the Japanese architects Kazuyo Sejima and Ryue Nishizawa, currently working on the New Museum

in New York; and, finally, Herzog & de Meuron, who recently unveiled a new addition for the Tate Modern.

Those finalists, said Riley, were chosen based on six criteria: experience with museums or public institutions, experience working in America, relationships with artists, their understanding of Florida's climate, the fact that they would not use a signature style (goodbye Frank Gehry) and their management structure, which would allow them to work on large projects.

Even before the hearing, there were several clues that Riley would favor Herzog & de Meuron: He had also been instrumental in MoMA offering Herzog & de Meuron its seventh *Artists Choice* series, which allows artists to curate a show of work from the MoMA collection. During the hearing Riley even cited that show—without mentioning his own involvement—as proof of how well Herzog & de Meuron work with artists.

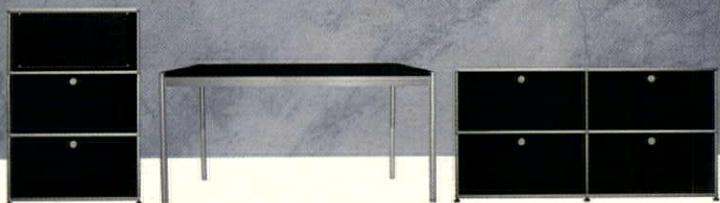
When questions began from the audience, Riley had to explain why

there had been no competition (because of the extra time and money, he said) and why other pet architects had not been chosen. He said, "One of the worst things you can say is why someone didn't win," he said. "Architects have a rough life. They win rarely and they lose often."

Of course, the hearing only establishes which architects the museum would like to hire. All is "subject to a satisfactory contract," Riley said. But he has a plan for convincing the architects to sign on, based on the hugely influential art fair, Art Basel, that arrives in Miami in December. He will tell them, he said, "During Art Basel, all your future clients will be seeing your work." **LINDA LEE**

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So in early September everyone and their uncles in the New York architecture world jetted off as usual to Venice for the Architecture Biennale...and nothing happened? This page (marooned in Red Hook, alas) has been canvassing those fortunate enough to have attended, but it appears that there were no fireworks. No fireworks?!? All that ego abutting abroad and not even a harsh word to report? Oh, how we long for the days when **Herbert Muschamp** felt it was appropriate to refuse to sit near **Suzanne Stephens** on the flight home (and then to savage her within earshot of all), as reported two years ago in this very column. It's truly dispiriting; what's the point of so many bold-facers decamping to an exotic locale if there's no payout after the fact for the homebodies?

And what's the point of writing a gossip column if we can't preempt coverage in our own paper? For reasons known only to a few flacks, the following news has been embargoed until October—but we feel a duty to readers and prospective Cooper Scoopers everywhere, so here goes: After an eternity spent forcing students to take a free education in exchange for a five-year B.Arch degree of dubious value outside the cube-farms of HOK or the hard-core of incestuous academe, the Cooper Union—beloved alma mater of everyone from **Liz Diller** to **Alex Gorlin**—is finally starting a proper master's degree program. Dean **Tony Vidler** is mum about the graduate school until the details are made public in a proper way. Our conspiracy theory? This laudable move is a roundabout apology for the use that a notorious Cooper-owned site on Astor Place has been put to by alumnus **Charles Gwathmey** and his infamous undulating glass-walled "sculpture."

Speaking of glass, the Glass Pavilion at the Toledo Museum of Art has claimed its most serious casualty to date. Since it opened in August, several visitors have reportedly walked into the walls of the new addition by Japanese *wunderkinder* **SANAA**—clear, floor-to-ceiling glass with nary a bird-diverting decal in sight. Recently, an unnamed middle-aged woman smashed into one wall with such force that paramedics had to be called. Museum spokesperson **Lynnette Werning** initially dismissed the reports as a "vicious rumor" that she was "surprised had made it all the way to New York." Then she confirmed the shocking truth: "She bumped into the wall and had to sit down in the first-aid room for a while. An ambulance was called but she didn't have to go away in it." Werning then went on to defend the traffic flow analysis that underpins the design, stating "I'm about the clumsiest person in the world and I don't bump into the walls!"

Good to know. On a happier note, New York City is no longer shamed by being an architectural backwater unfit to be named in the same breath as Tokyo, Buenos Aires or Rotterdam. No, we speak not of recent celebrated contributions to the skyline by **Norman Foster** or **Renzo Piano**; on September 20, 300-odd enthusiasts gathered at the Bohemian Hall & Beer Garden in Queens to witness the arrival of that glorious international movement, Pecha Kucha Night. At these casual, beer-centric gatherings, the brainchild of Tokyo-based architect **Mark Dytham**, local architects are asked to present their work in some depth but at a comically breakneck pace—20 slides, 20 seconds each—while the audience heckles and drowns its sorrows. At the New York debut, **Ben Aranda** (of Aranda Lasch) and **Charles Renfro** (of you know who), among others, spent their allotted 6-minute-and-40-second lectures enlightening a sauced and appreciative crowd. Less talk, more beer? Eavesdrop gives its wholehearted endorsement.

ROUNDABOUT APOLOGIES AND SHOCKING TRUTHS: PNOBEL@ARCHPAPER.COM

GSA NAMES CLASSICIST AS CHIEF ARCHITECT

continued from front page

Notre Dame's architecture school, from 1989 to 1998, and the author of *Vitruvius on Architecture*, Smith studied architecture at the University of California, Berkeley. Alongside his teaching and writing, he has been a practicing architect since 1980, focusing primarily on religious architecture. His completed works include a seminary in Lincoln, Nebraska; a monastery in Tulsa; and a Catholic church in Dalton, Georgia. He also designed Notre Dame's architecture school, an historic-looking limestone building completed in 1997.

The classicist community has greeted the news of Smith's selection with acclaim. "We classicists feel extremely marginalized when it comes to public work, and I think there should be some role, albeit a modest one, for classicism in public buildings," said David Mayernik, an architect and fellow professor of Smith's at Notre Dame. "I have no idea how Thomas intends to approach his job, but he's an extremely bright, sensitive architect with diverse experience."

However, others have questioned whether an architect with a pronounced attachment to a particular style should be leading an agency with a mandate to include a variety of styles in its projects. They note that while projects by such cutting-edge and modern designers as Thom Mayne and Richard

Meier receive the most media attention, the GSA, under Feiner, also hired such traditional firms as Robert A. M. Stern Architects and Hammond Beeby Rupert Ainge.

"My understanding of [Smith] is that he built his whole career around being a dogmatic advocate of traditional design," said Casey Jones, a former senior staff member of the Design Excellence Program at the GSA. "I am not sure how you objectively critique something when you have a strongly stated bias against it."

Carol Ross Barney, a principal of Chicago-based Ross Barney + Jankowski, who has worked on several GSA projects, including the U.S. Federal Building in Oklahoma City, said she was disappointed that the government hadn't selected a more prominent contemporary architect. "I don't even know the guy. He's not a major architectural figure," she said. "I wish him luck, but I don't see how he fits into the mainstream of modern architectural thought. I have to imagine that architects will be pretty disappointed."

Paul Gunther, president of the Institute of Classical Architecture and Classical America, predicted that Smith's detractors will be surprised. "I think there's a little bit of 'Nixon Goes to China' in the selection. People will be surprised," he said. "He would look at a full range of traditional inspiration that includes modernism, as well as whatever is truly new." **CLAY RISEN**

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Designers: Hani Rashid, Stella Lee / Asymptote Architecture

There's a distinct air of reverence in Alessi's first-ever Manhattan flagship store—reverence for quality, whether in architecture, objects, or espresso. Designed by Hani Rashid and Stella Lee of Asymptote Architecture, this space is a thoughtful homage to the long tradition of Alessi design. Citing a sunrise over Lago Maggiore in the north of Italy as the inspiration point for the atmosphere, Rashid lined the space (whose oscillating, angular interior shape is derived from a mathematical algorithm) with bands of light that stretch from the floor across the ceiling. Every element bears the Rashid mark, including the freestanding shelves and inset wall displays in the rear that showcase the incredible universe of Alessi products. "The idea," said Rashid, "was to treat every object as a discrete work of art." The coffee bar in the front of the store, run by local West Village favorite Joe, opens at 7:00 a.m., so Greene Street design aficionados can have their morning cup—served in Alessi-ware, of course—standing at the bar *alla italiana*, or nestled in one of the nooks created by Rashid's enveloping forms.



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OMA IN ITHACA continued from front page Milstein Hall, a project initiated in 1994 with a \$10 million gift from New York philanthropist Paul Milstein, was one of the first initiatives of Cornell's architecture dean, Mohsen Mostafavi, who arrived in the summer of 2004 from the Architectural Association (AA) in London. Mostafavi announced Koolhaas' selection in January and, with a design in place, hopes to break ground next year. "Though I try to not be involved in matters that don't relate to the school's curriculum," he said, "the project had been dormant and had dissolved so I have really tried to steer this effort."



Compared to OMA's other recent projects, such as Casa da Musica in Porto, the Seattle Public Library, and the CCTV building in Beijing, Milstein Hall is a muted design. The building emphasizes connections and open movement, above all. "Every historical building on campus is narrow, with a central corridor," said Koolhaas, who spent a year at Cornell in 1972 on a Harkness Fellowship. "For this reason we tried to introduce spaces that don't have this type of movement—with the simple assumption that events will occur as a result of the type of spaces you offer." OMA's boxy addition is notable for its open spaces, programmed for common uses

A model of the new Milstein Hall, left, and a detail of the various levels of the building.

such as shared studios, a library, and a roof terrace, aimed at encouraging movement characteristic of a quad or plaza.

"As an office we have doubts about current state of architecture, which has become a game of form," said Shigematsu, who is based in the Rotterdam office but will be relocating to New York next month. "Everybody wants to do curved or deformed forms. For this site, we wanted it to be sincere. Rather than make an important piece of architecture, we wanted to make an important place."

Still, one unusual form appears underground: A hill-like structure defines the below-ground space, sheltering an open crit area and computer room. The "hill" rises above to the ground level, its slope defining the raised seating of an auditorium.

From the Educatorium at Utrecht University (1997) to the campus center for IIT in Chicago, Illinois, (2003), some of OMA's most critically acclaimed projects have been academic buildings. Koolhaas is the third architect to work on this project, following Steven Holl, whose 2001 competition-winning project was dropped in favor of a scheme by Barkow Leibinger Architects in 2002. In January of this year, the school announced that BLA would be replaced by OMA. At the time, Mostafavi told *AN*, "This is a different project. Now that it is more interdisciplinary, we need to have spaces that enhance these interactions." **ANDREW YANG**

DIALOGUE



REM KOOLHAAS + HANI RASHID

Several months ago, Rem Koolhaas invited Asymptote to collaborate on a project in Shenzhen. When Koolhaas passed through New York last month to unveil the design of Milstein Hall, we asked if we could eavesdrop on a conversation between him and Asymptote principal Hani Rashid.

Hani Rashid: We have both been pursuing pretty passionately multinational, multicultural, multivalent practices. Do you have any words of wisdom for firms like mine? Any comments about establishing a type of practice that's different from the standard?

Rem Koolhaas: You are doing very well so you don't need my wisdom. And I don't have any wisdom, anyway. I think increasingly we live in the kind of world that makes any kind of planning moot and difficult, so [the best idea is] to be open to chance.

Yes, chance is definitely an important factor. In that respect how do you consider OMA in relation to other constructs such as AMO, OMA China, and your new OMA setup now in New York? Do you see these as franchises or simply satellite offices?

I think what happened [with OMA] in New York inspired the idea to stop the whole set of franchises. And so now there's a seamless continuity; it's one body operating in three locations. It's a collective. We might at some point do something in the Middle East. Franchise

is not really the right term; it's more a kind of partnership. The content of the work is established by a partnership, not by individuals.

How do you feel about the spin-offs or knock-offs?

It's not a major preoccupation.

I remember a few years ago, when I was teaching at Harvard, you told me that you are waiting for me to take you on—not me personally, but my generation. How are we doing so far?

Who would you consider as part of your generation? Well, people like Greg Lynn, Lars Spuybroek, François Roche, Ben van Berkel, FOA, I suppose, a whole group of us hovering around in different territories.

I think we've become aware of the whole notion of generations because younger partners become part of the practice. There is blurring to some extent, because you incorporate the same or different generations in the work, and of course it has an effect on the work, which I respect and enjoy. They present something for us in terms of challenges—challenging [both our ideas] and how we produce work. It's a conflict or an opposition that has influenced us, but not always in a visible way. It influences us to maintain a position of resisting it. I feel the same is true on the other side.

From our side, you're someone who's been able to dive down and join the

next generation and then dive back up and provide a sort of guidance.

We actually had you in the office recently with the intention to collaborate.

I see this as an incredible achievement.

Yes, we recently collaborated on the Shenzhen stock exchange. It was a terrific experience for my studio. I think this is an interesting scenario for the future, that instead of joint ventures being between design architects and production teams, you have specialists within design and theory collaborating, maintaining their uniqueness while reaching a higher kind of edginess.

I think it is becoming easier for architects [to collaborate in this manner], it's what we do constantly, but I intend to do more of it. It's not a matter of having more work but of having compelling work. We've never wanted to do everything. As we come to respect others, we will invite them to work with us.

To change subjects, the American scene is problematic these days, as we see most work still going to big U.S. firms. But it seems that New York, especially recently, is more open to foreign architects. I suppose that, through this, New York is maintaining its "deliriousness," to use your word...

I don't think foreign architects bring deliriousness. I think you have a very wrong kind of interpretation. I don't think we are a symptom of deliriousness. Maybe we're a symptom of the next plan to burn New York.

[Laughs] Uh, okay. But the point is, at least there's some openness to European and foreign architects now. Recently we were shut out of a competition to design the Groningen Museum. There were 25 international practices invited, all good names, and in the end the shortlist of five consisted of only Dutch firms. Europe seems to be becoming increasingly more closed and provincial, politically. Any thoughts on this front?

It's a weird world, and I think that contaminates basically everyone. It makes it difficult to be productive because you end up responding to insanities. Have you read the book *Murder in Amsterdam* by my friend Ian Buruma? It is explicit about how sick the situation is there. No one has any reason to be politically proud of their home front. So it's no wonder these days we tend to meet in places like Dubai and Shenzhen. You once spoke pretty highly of China. These days you seem to be focusing a lot on the Persian Gulf, and particularly the UAE. Is that the next frontier in your mind?

I don't think it's the next frontier. It's an area that has been incredibly abused. It is definitely the next wave of globalization. In China, we came early in the wake of modernization, and here we came late. The place has been taken over by all these firms nobody has ever heard of. There are now 5,000 architects working in the country.

We have a number of projects in the UAE. It seems much easier than China. It's easier to the extent that people speak English.

That, and there's plenty of modernist contamination.

We definitely have the feeling of being able to help them discover things. We are more in the role of corrective, and that is a nice role. We're not typically playing that role.

So what's the future for architecture given these scenarios of increasing cultural provincialism and impositional globalization?

I think it's something totally surprising in architectural culture that, in spite of ever-mounting evidence of our professional humiliation, we're still so willing to be competitive. It's insane. There are a number of times when I have communicated that we won't compete. I have told some people, Do a lottery, or find another way of finding a "winner."

Is it deliciously ironic or perversely satisfying, or both, to be in SOM-KPF territory and actually winning at the game?

It's neither. It's kind of a grim fight to the death. [Laughter] I'm not sure they are aware of it yet, though I'm sure they are conscious of CCTV. I think it's really important—not as much in Europe as in the United States—to be able to end that form of routine [architectural practice] as a global answer.

Interesting, so territories like Dubai and Beijing are the turf on which this battle is and will be played out.

Yes, and it's not really a battle of superiority. As I see it, it is a slightly more generous kind of place where we are able to use globalization for generating interest or eliminating interest.

I once told my students—who needless to say have all been very influenced by your powerful work on statistics and cities—that if I saw another spreadsheet or chart or image stream and no design work, that I would fail them. So I guess my question to you is, what did you think of this recent Venice Biennale? [Laughter]

I have a phobia of seeing so much architecture in one place. I think it's stupid for architects. Statistically, science can only show the weakness of a certain position. So [the approach of the Biennale] could only show the weakness of architecture and the weakness of urbanism.



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COURTESY GWATHMEY SIEGEL ARCHITECTS



COURTESY FRANCIS CAUFFMAN FOLEY HOFFMANN ARCHITECTS

When ground broke on September 18 for the new Burchfield-Penney Art Center in Buffalo, New York, by Gwathmey Siegel Associates, it wasn't just the institution's trustees and the students of SUNY Buffalo who were celebrating: The museum's new home marks another big step in the city's revived building culture, and when it is complete in 2008, it will be another compelling reason for visitors to come to Buffalo. That is certainly the hope of Governor George Pataki and the New York State Assembly, who in January of this year approved \$100 million in state funding for the Burchfield-Penney and four other architecture projects in Buffalo. The city has an extraordinary collection of good buildings, and many

great ones—Louis Sullivan's 1896 Guaranty Trust Building, Frank Lloyd Wright's Darwin D. Martin House, and H. H. Richardson's Buffalo State Hospital, just to name a few—and for Ed Healy, the director of communications at the Buffalo Niagara Convention and Visitor's Bureau, using them to attract cultural tourists is a no-brainer. "The city needs to reinvent itself, and this is one of the ways we can do it," he said. "Buffalo has so much good architecture, but we have to make sure that people know about it."

Foundations for the city's golden age of building were laid in 1844 when railroads reached the Erie Canal (which had opened 19 years earlier) and Buffalo. The city became a major hub

in the region's burgeoning transportation network, and its fortunes improved dramatically. The grain elevators whose descendants still line the river were an early marker of Buffalo's new prosperity, and public and private architecture soon became an even more prominent symbol. Civic confidence shows in the commissioning of Frederick Law Olmsted and Calvert Vaux in 1868 to design the park system, much of which is still intact.

Since its decline began in the 1960s, Buffalo's fabric was in many ways left alone. There are noteworthy holes in it—Wright's Larkin Administration Building was demolished in 1950—and much of it needs serious restoration, but in terms of its building stock,

the city is now benefitting from several decades of benign neglect, since there are still many buildings which can be restored, not just mourned. Two of the three projects that are the primary beneficiaries of state support—the Richardson hospital, which will be restored, and a new visitor's center at the Martin house by Toshiko Mori—are both a part of the public/private effort to increase the city's profile as a destination for architecture fans.

Though the restoration of the Richardson hospital complex is by far the largest—stabilizing the structure and sealing it from the weather alone will cost \$77 million, and there are no final plans yet for what the buildings will become—the Martin House proj-

ect is in many ways the most ambitious. The \$26 million rehabilitation of the 1906 complex of buildings has been underway since 1992, and will be complete next year. The project also includes Mori's competition winning scheme for a visitor's center, which has not yet broken ground.

Restoration of historic architecture is not the only way forward, however, and several other projects are underway in the city. Another SUNY-related project that has received attention and support from the state is the Buffalo Life Sciences Building, a \$225 million research complex by Francis Cauffman Foley Hoffmann Architects. The Erie Canal Harbor Development Corporation, a subsidiary of the



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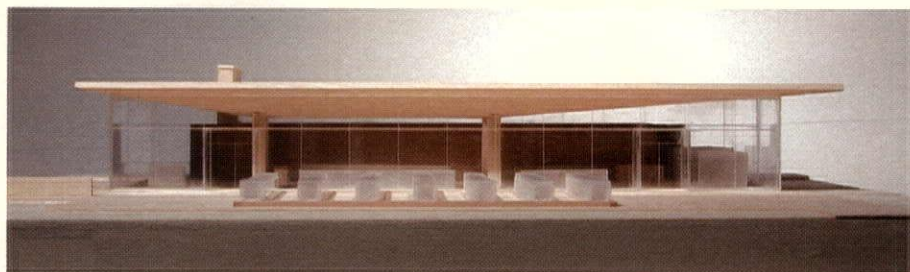
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COURTESY TOSHIKO MORI ARCHITECTS



From left: The Burchfield-Penney Art Center, the Buffalo Life Sciences Building, and the Martin House restoration and visitor's center are part of the city's cultural and economic revival.

ERIC JACKSON-FOSSBERG / COURTESY MHRG

Empire State Development Corporation, has also committed to revitalizing the harbor area. But for many, the past is still ultimately the way forward for Buffalo.

For Gwathmey, the location of the Burchfield-Penney is central to the way he thought about the project: "What is unique about it is its proximity to the Albright Knox Museum's neoclassical building, the Neo-Georgian Rockwell Hall

Richardson's complex, and the Bunshaft addition to the Albright Knox," he said. "All together, they make a lesson in architectural history."

Knowingly or not, Gwathmey has heeded the words of the writer and critic Reyner Banham, who taught at SUNY Buffalo in the 1970s. In his introduction to the 1981 *Buffalo Architecture: A Guide* (MIT Press), Banham offered cautionary advice to would-be

builders: "...they have only to look around to see that mighty ghosts observe their work—Richardson, Sullivan, Burnham, Wright, Upjohn or Stanford White, Albert Kahn or the impeccable Lockwood, Greene—and the monuments from their ancestral drawing boards still cast long shadows across the sites where anyone else would build in the Queen City of the Lakes."

ANNE GUINEY

BOARD NEGOTIATING WITH ANSELM FRANKE FOR DIRECTOR JOB

STOREFRONT MAKES OFFER

The Storefront for Art and Architecture has confirmed that an offer for the position of director has been extended to Berlin-based curator Anselm Franke. The chair of Storefront's board, Belmont Freeman, declined to comment on the motivations for their selection until they are ready to make an official announcement of Franke's appointment, but he confirmed that they are in the final stages of negotiations. "We are just discussing some of the fine points of the contract, but there is great motivation on both parts to make [Franke's] appointment possible," he said.

Since 2001, Franke has been a curator at the KW Institute for Contemporary Art

in Berlin, where his programs included *Territories*, an exhibition that dealt with the creation, control, and defense of space as shown in the work of architects, artists, and art collectives. During his tenure, KW also organized the highly acclaimed 4th Berlin Biennial in May 2006, which took a refreshing approach to the now-formulaic contemporary art survey by inviting a curatorial team—Maurizio Cattelan, Massimiliano Gioni, and Ali Subotnick—who elected to open 12 locations along Auguststrasse in Berlin's Mitte district to show 76 artists. Franke is an active independent curator and has previously worked with Storefront: In May 2004, he presented *An Uneven Exchange of Power*, a survey of Italian photographer Armin Linke's work.

With regards to the long search process, Freeman added, "We are looking to upgrade our level of institutional stability, and when you make commitments to the future, you have to make these steps very deliberately."

SAMANTHA TOPOI

FREI OTTO WINS PRAEMIUM IMPERIALE

continued from front page and technology. In 1964, he founded the Institute for Lightweight Structures at the University of Stuttgart, bringing together engineers, biologists, physicists, and philosophers in the most important center for research in the field. Inspired by Bedouin tents, aerospace and automotive engineering, and aided by new and ever stronger materials, these building methods have inspired modern architects who have been preoccupied with lightweight structures such as tents, umbrellas, cable net structures, convertible roofs and pneumatic bubbles—much of the work a continuation of Buckminster Fuller's experiments with domes and tensegrity structures in the 1920s and '30s. Since Fuller, no one has done more to advance this field than Otto.

Perhaps best known for his 1972 fabric

covering for the Munich Olympic stadium and the Montreal Expo Pavilion for the German government in 1967, Otto has designed scores of elegant lightweight structures to cover all kinds of outdoor theaters, exhibitions, and sports halls starting with his landmark saddle-shaped, cable-net tent pavilion in Kassel, Germany in 1955.

The Praemium Imperiale Arts Awards is given by the Japan Art Association to recognize lifetime achievement in categories not covered by the Nobel Prizes and carries an award of \$131,000 each. This year, other winners include artist Yayoi Kusama, sculptor Christian Boltanski, musician Steve Reich, and dancer Maya Plisetskaya. The awards will be presented on October 18 in Tokyo. In 2005 Otto was awarded the RIBA Gold medal in London. **WILLIAM MENKING**

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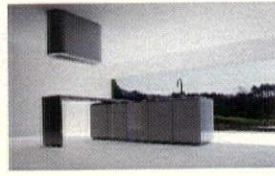
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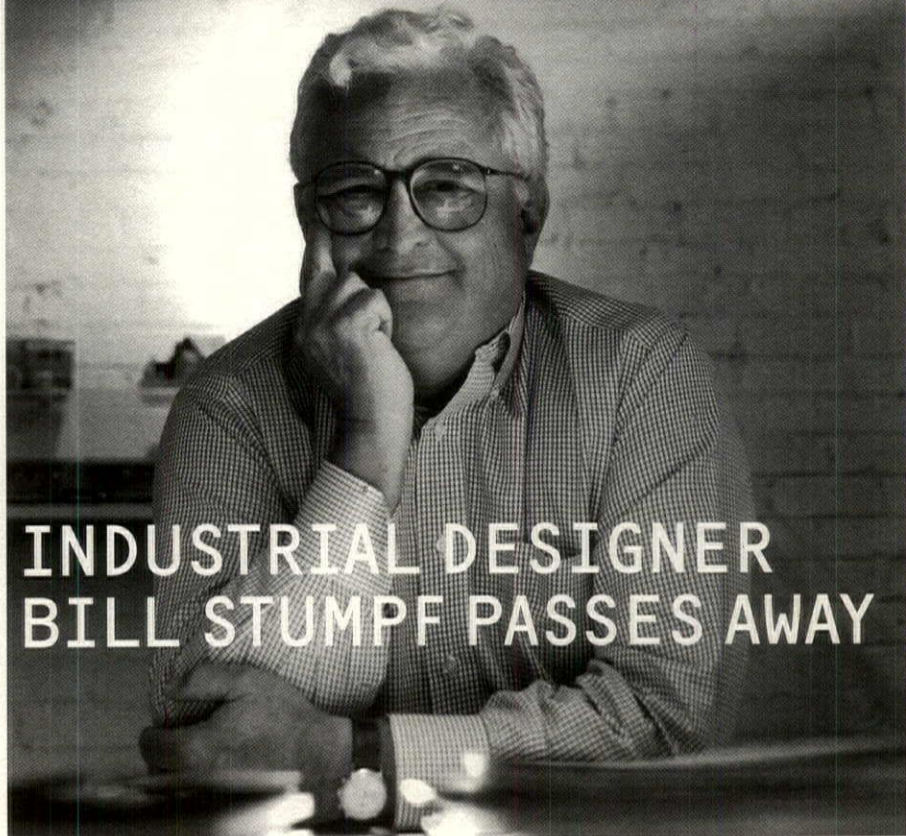
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CHEE PEARLMAN REFLECTS ON THE FURNITURE WORLD'S RECENT LOSSES



INDUSTRIAL DESIGNER BILL STUMPF PASSES AWAY

COURTESY HERMAN MILLER

It's been a difficult season for the furniture community with the loss of four stellar contributors in the past two months. On September 15, Ivan Luini, 46, and Sergio Savarese, 48, Italian-born design pioneers, entrepreneurs, and longtime friends, were killed in the crash of their shared Cirrus SR20 four-seat aircraft. They were passionate pilots whose spirit of adventure was a driving force behind their respective enterprises. Less than a week after their plane went down, Vico Magistretti, the first Italian designer in the late 1960s to create a simple one-piece chair out of plastic (the Selene, recently reissued by Heller Designs) died in Milan at the age of 86.

At Dialogica, the store Savarese created in 1988 with his wife Monique, the designer opened the contemporary furniture market to his unabashedly sculptural aesthetic. Luini, a supporter and dear friend of so many in the community, arrived from Italy in the late 1980s and never relented in his mission

to bring urbane Italian design to a dowdy American market. The design boom of recent years was in part fueled by what each of them brought to the market.

All of this follows on the heels of the loss on August 30 of one of the great American design disruptors, Bill Stumpf. It was Stumpf, with fellow designer Don Chadwick, who steadfastly nudged Herman Miller into the radical departure that was the Aeron Chair in 1994. Athletic, stripped-down, high-tech, and oddly alien looking with its dematerialized physique, the Aeron was the kind of risk that could have cost Herman Miller (and the designers) their viability. "The last thing you want to do is come out with a yawn," Stumpf told this reporter a dozen years ago when he revealed the Aeron prototype. "There's already so much yawning going on." Thank you Bill Stumpf. Thank you Ivan Luini, Sergio Savarese, and Vico Magistretti. Your passion brought greatness into the world. **CHEE PEARLMAN IS A NEW YORK-BASED DESIGN CRITIC.**

JOHN H. BEYER AND JOHN BELLE PAY TRIBUTE TO THEIR PARTNER

Richard Blinder Dies at 71

We met Richard Blinder in 1961 while we were working at Victor Gruen & Associates' New York office. As we got to know each other, we realized we shared the same vision of architecture and planning for our cities. So in 1968 we joined together to put our passion into practice.

Dick was very proud of the community-based work he did in the beginning of our firm's history, including Villa Borinquen in Jersey City and the Highbridge Concourse Houses in the Bronx, which emphasized affordability. He never lost his commitment to social causes, even as his interests and talents led him to concentrate on performing arts and visual arts projects, such as the Rubin Museum of Art, the Denver Performing Arts Center, the Hilton Theatre (formerly

the Ford Center for the Performing Arts), the Center for Jewish History, and the Montclair Art Museum. His belief in social objectives, as well as design objectives, shaped the firm.

In a partnership that spanned close to 40 years, we experienced the ups and downs that all architects go through. But our shared vision and core creative and social values provided a foundation that was as strong as the bonds of our love and friendship for each other.

Like cities, architecture firms must stay alive through successive generations, creatively re-inventing themselves and adapting to new challenges. Just so, our community and advocacy planning and neighborhood rehab projects led naturally to adaptive reuse projects, which led to preservation

ARIC CHEN PAYS RESPECTS TO FOUNDER OF KARTELL

FURNITURE MOGUL
IVAN LUINI, 46,
DIES IN A PLANE CRASH

On September 15, Ivan Luini, the president of Kartell U.S. and a beloved proponent of Italian design, died tragically in a small-plane crash in Colorado as he was returning home to New York from California. He was with his friend Sergio Savarese, who owned the retail store Dialogica and co-owned, with Luini, the Cirrus SR20 aircraft in which both men perished. Luini was 46 and Savarese was 48.

I did not have the good fortune to know Savarese but, as a journalist, I was well-acquainted with Luini. Originally from Italy, Luini was a passionate design advocate and prophetic businessman who was instrumental in expanding the presence of Italian design in the United States. As founder of Kartell's North American subsidiary, he oversaw the impressive growth of Kartell and its iconic line of furniture in plastic. In earlier ventures, he helped introduce companies including Cappellini, Ingo Maurer, Fontana Arte, and LucePlan to the American market. He also made design more accessible: Setting an example that others would follow, he began opening Kartell retail stores a time when such products were largely sequestered in to-the-trade-only showrooms. "He really was responsible for introducing the model of design stores that are colorful, joyful, and open to everybody," said Paola Antonelli, MoMA design curator and Luini's close friend.

But even these significant contributions paled against the generosity, loyalty, and strength of character for which Luini was known. Eight years ago, when her brother took his own life, Antonelli recalled, it was Luini who drove her to the airport late at night to fly to Europe.

I did not know Luini well, but I wanted

to. And so I was genuinely thrilled when, this August, he invited me, along with our mutual friend Beth Dickstein, for our first dinner together. There was little pretext of business, and the conversation quickly turned to Luini's love of flying. He beamed as he described his latest acquisition, a nifty-looking experimental aircraft designed by Burt Rutan. (It was not the plane he died in.) A seasoned pilot, Luini had a true believer's enthusiasm for aviation, and flying seemed to sum him up well: a man of vision and ambition, who carried both with grace.

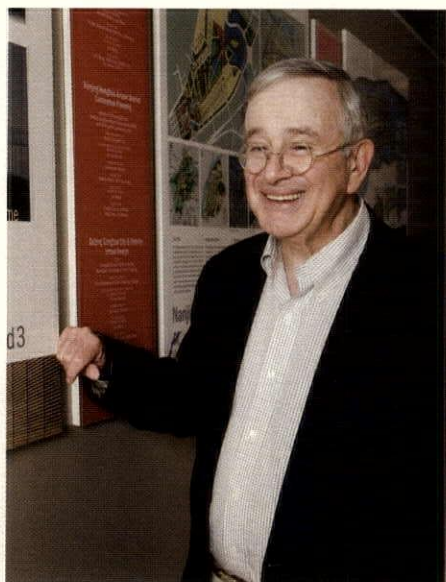
As it happens, this month, Luini was to take me, my partner, Tom, and Dickstein for a ride in that plane to his weekend home in Sag Harbor where he promised to make pizza in a brick oven that he built himself. Such was his generosity. "He went all-out to accommodate people with serious needs and requests," said Material Connexion's George Beylerian. My serious need was for a *quattro stagione* pizza, and Luini obligingly promised one.

Last year, referring to the late designer Shiro Kuramata, Luini told me in an interview, "It's sad he left us; there would have been so much more to see from him, but unfortunately he's gone." Those words now seem a bitter irony. In Luini's absence, the design world has lost a luminary, those close to him are bereft of his guiding presence, and I have humbly lost someone who I was looking forward to calling a friend. Surely, nothing can compare to the sorrow of Luini's wife, Micaela Martegani, and their 14-year-old son, Mattia. But perhaps there is some small comfort knowing that he left plenty for even his most peripheral acquaintances to remember him by.

DESIGN WRITER ARIC CHEN LIVES IN NEW YORK.

projects, which led to the design of new buildings and interiors, and to urban design and regional planning assignments. Through all of these changes, Dick maintained the extraordinary ability to be completely absorbed in the things he believed in and to refuse to be pulled into things that he considered inappropriate to his art. When he saw that the course of our development had brought us to the threshold of another new terrain—China—he was adamant that we should open an office there, and once again he was right. He took delight in everything about this new venture—not just working on designing the new Shanghai Cultural Plaza, but also getting around the city as the locals do, on a bicycle.

What made his sudden death so shocking to all of us, so wholly unexpected, was that Dick was in no way a man on the path to emeritus status. (He died while on a business trip in Shanghai.) The friend and colleague we lost was an architect ascending.



JOHN H. BEYER, FAIA, AICP, AND JOHN BELLE, FAIA, RIBA, ARE PRINCIPALS OF BEYER BLINDER BELLE.

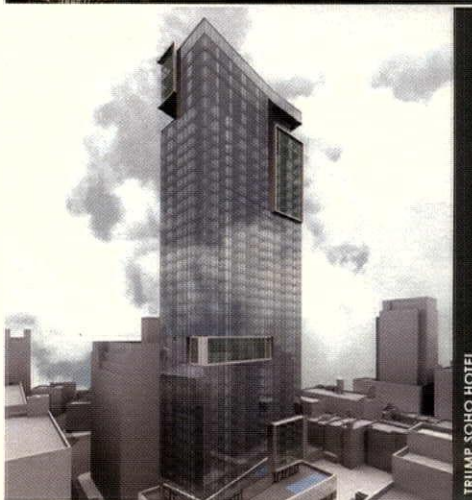
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COMMERCIAL

THE ARCHITECT'S NEWSPAPER OCTOBER 6, 2006

A CULTURAL MAP OF LOWER MANHATTAN GIVES DIRECTION TO PLANNING ITS FUTURE

MAPPING LOWER MANHATTAN

Before September 2001, Abby Suckle had no idea where *Loopy Doopy*—the 180-foot Sol Lewitt mural in the Embassy Suites Hotel—was. She had never visited the Museum for Planos, or any of the half-dozen landmarked buildings on South Street Seaport, or the enormous Lee Krasner mosaic at 2 Broadway. Five years later, she is an expert on the location of every cultural site and artifact in Lower Manhattan, due to a mapping project that grew out of efforts to participate in the rebuilding of the area.

The week after the 9/11 attacks, Suckle, who has her own architecture and interior design firm, was one of the grief-stricken architects who met in architect Bruce Fowle's office on 19th Street. Early meetings grew into New York New Visions, a group of architects and planners who would spend the coming months lending their expertise to the work of re-imagining downtown. "From the very beginning we wanted to put our energies toward a plan that would not only rebuild the

site, but encourage its connection to the wider city," said Suckle. While all eyes were on Ground Zero, there was a fear that the cultural richness of downtown was going to die, and the diversity of organizations would simply be lost. "Building office towers doesn't make a neighborhood," Suckle said.

Suckle's New York New Visions team, the Cultural and Historical Committee, came up with a plan to make a comprehensive map of all the resources already in place below Canal Street. They knew that many would be overlooked. "After all, most of what's downtown is small," she remarked. "Not many of us go downtown saying 'I need to go to the Seaport Museum or the Museum of the American Indian.' But those places are vital to their neighborhoods. We wanted to help them persist." As they mapped, the team had a broad view of what can be defined as culture, so the map includes not only museums and galleries but open spaces, performance halls, historic religious or civic buildings, greenery, maritime relics, transit centers—in Suckle's words, "all the things we felt needed to be taken into consideration in the planning for Lower Manhattan, or any vibrant community."

The map team, which included an ex-librarian, a historian, and a handful of high-school students, began documenting sites. As she walked every city block, Suckle felt engaged in a deeper, hopeful conversation. "It felt as if it was the first time the public was saying, 'Let's talk about what good architecture is, let's look to architects,'" she recalled.

In its own way, the map forged a commu-

nity. In December 2001, Suckle's group raised \$25,000 to cover a first printing of 100,000 maps. In January 2002, they gathered representatives from every cultural organization they had found at a party held in the then-unopened New York City Police Museum. Between replica jail cells and displays of the weapons of famous criminals, business owners, museum directors, actors, social workers, and artists came together to celebrate the map as a testament to the multi-faceted community that existed in Lower Manhattan.

Within three months, the first printing of 100,000 maps was all gone. Since, Suckle has gone through four printings, each edition updated and revised. Each printing has been funded by different donors, including the AIA, the Lower Manhattan Cultural Council, and the Metropolitan Life Foundation. The fifth and latest map (enclosed in this issue) was funded by the LMDC and the Department of Cultural Affairs. In addition to being distributed at cultural institutions and Parks Department sites, the map was used in the Municipal Art Society's 2002 forum *Imagine New York*, and in focus groups such as *Listening to the City*, sponsored by the Civic Alliance To Rebuild Downtown.

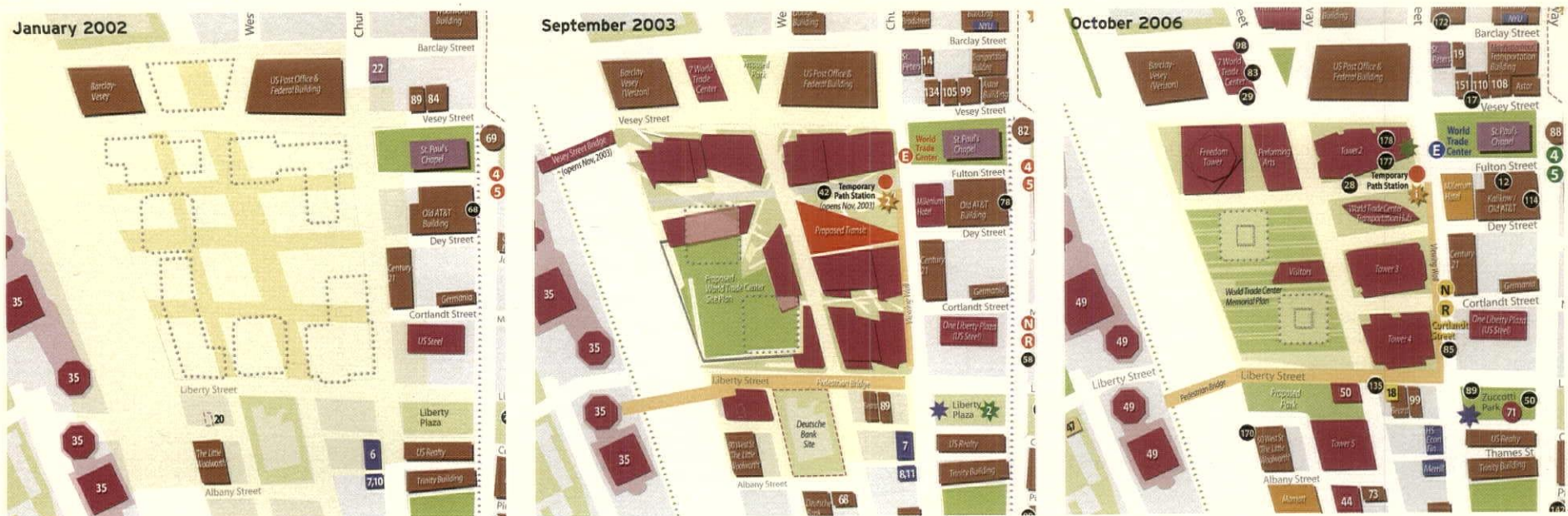
"The CultureNOW map was an important initiative demonstrating that Lower Manhattan was a culturally diverse neighborhood with a significant role in the arts downtown, citywide, and beyond," says Ray Gastil, director in the Manhattan Office of the Department of City Planning.

Five years later, the maps have proven

to have another value—as a document of this extraordinary moment in downtown's re-development. The roughly annual snapshot of the community has captured Lower Manhattan's recent evolution and rapid change. The PATH is back; the ferry lines grew, then shrank, and the Museum for Planos is no more.

Now that much of the neighborhood seems to have settled into business and life as usual, one question lingers: Did the maps make a difference? "I know that there are skeptics who would say that we would have gotten a handful of buildings by major architects, no matter what we did," she said. "But we also wanted to rebuild better, to make this process help all New Yorkers." Suckle is gratified to see that arts and culture are a large part of the conversation over rebuilding Lower Manhattan. When the LMDC announced in March of this year that it had allocated grants totaling \$30 million to 63 downtown cultural institutions—including Suckle's group, now an official nonprofit called CultureNOW—it was heartening news, especially in light of the fact that the cultural life originally planned for Ground Zero has been severely diminished. "People were probably planning on preserving the art scene in Lower Manhattan anyway," said Suckle. "But I do like to think that we helped." **TESS TAYLOR**

Successive CultureNOW maps show the explosion of activity around Ground Zero. Brown indicates historic buildings and magenta new architecture, including a tower by Gwathmey Siegel (44). Black dots mark art, such as work by Jenny Holzer (83) and Mark diSuvero (50).



ARTIST ANDREA BLUM COMPLETES PLATEAU

NEW PUBLIC WORK FOR PHILADELPHIA

On October 14 in Philadelphia, artist Andrea Blum will dedicate her first permanent public work in the United States in ten years, *Plateau*. Commissioned by the Philadelphia Redevelopment Authority and the University of Pennsylvania as part of a program that requires any municipal project to set aside a portion of funds for fine art, *Plateau* revitalizes an unused paved plaza on the edge of the University of Pennsylvania campus with an installation Blum described as, "a connective tissue between the neighborhoods that border the university and the students."

The installation occupies 4,800 square feet between an existing open grass area and the street, where only a brick and wire-mesh fence divided a vacant lot before. Blum devised a network of perforated, sandblasted stainless steel sheets, spe-

cially fabricated in France, forming different configurations, including pavilions, tables, and benches, along the edge of the grass. "I use the architecture of the piece to organize the behavior of the people within it," Blum said. "The interesting part to me is to see how the people interface." At night, a built-in lighting system illuminates the piece from below, giving the installation life in the shift from day to evening. *Plateau* is reminiscent of much of Blum's work in that it plays with notions of presence and invisibility—of creating a space that brings people in, then disappears into the background to allow individuals to become the focus. In the spirit of a truly public work, she said, "How the people inhabit the space is the story—even though the piece is big, it kind of dissipates, and the people become the subject." **ST**



AARON AIGLER / COURTESY ANDREA BLUM

On June 27, at the annual Design Awards held by the **New York Society of Registered Architects** (SARANY), the **Award of Honor** was given to **M. J. Macaluso & Associates, Architects** in recognition of their work on the SOMA luxury condominiums at 116 West 22nd Street.

Business Week and **Architectural Record** announced on August 17 the winners of their ninth annual **Business Week/Architectural Record Award**, which recognizes architecture that contributes to clients' business goals. The winners were: Mexico City-based **Juan Antonio Garduno Tirado** for advertising agency Tehran/TBWA; The Idea Factory's office in Mexico City; the San Francisco office of **Bohlin Cywinski Jackson** for the Fifth Avenue Apple Store in New York; **Studios Architecture's** New York office for Bloomberg LLP, also in New York; **Behnisch Architects**, based in Los Angeles and Stuttgart, Germany, for the Genzyme Center in Cambridge, Massachusetts; San Diego, California firm **Luce et Studio Architects** for the Nissan Design Automotive Styling Studios in Farmington Hills, Michigan and La Jolla, California; **THS/PASD** of Hagen, Germany for conversion of the mining area Nordstern; Cambridge, Massachusetts-based **Stubbins Associates** for the Novartis Institute for Biomedical Research in Cambridge; and Boston firm **architectsAlliance** with **Behnisch Architects** for the Terrence Donnelly Center for Cellular and Biomolecular Research at the University of Toronto.

Washington, D.C.-based **Allan Greenberg, Architect** was awarded the **Richard H. Driehaus Prize** from the Notre Dame School of Architecture for his contribution to the field of classical architecture. Greenberg has taught at Yale, University of Pennsylvania, and the Department of Historic Preservation at Columbia, and is known for the Humanities Building at Rice University and his redesign of more than 30 rooms in the U.S. Department of State. He is the first American in the prize's four-year history to receive the award, which includes \$100,000.

The collaborative team of architect **Iliya Azaroff**, choreographer and founder of Big Tree Production **Tere O'Connor**, lighting designer **Brian MacDevitt**, and sound engineer, all based in New York, received a **Multi-Arts Production Grant** for \$25,000 from the **Rockefeller Foundation**. Their proposed project, *Rammed Earth*, is due to open in New York in Fall 2007.

In September, **Harvard University** announced the recipients of the 2006–2007 **Loeb Fellowships**, which grants a year of independent study in the Graduate School of

Design to mid-career professionals. The recipients include **Denise Arnold**, architect, Chicago; **Catherine Sloss Crenshaw**, president and CEO of Sloss Real Estate, Birmingham, Alabama; **Ulises de Jesus Diaz**, community activist, Los Angeles; **Deborah Frieden**, project director, the Corporation of Fine Arts Museum, San Francisco; **Brian Kuehl**, founding partner of The Clark Group, Sheridan, Wyoming; **Steven Lewis**, Office of the Chief Architect, GSA, Washington, D.C.; **Tracy Metz**, journalist, Netherlands; **Betsy Otto**, clean water advocate, Washington, D.C.; **Damon Rich**, founder and creative director of the Center for Urban Pedagogy, New York City; and **Andreas Wolf**, architect and planner, Leipzig, Germany.

Diamond + Schmitt Architects of Toronto received the **2006 Excellence in Planning Award** from the joint committee of the **Society of College and University Planners** and **American Institute of Architects** (SCUP/AIA) for their masterplan for the University of Ontario Institute of Technology.

On September 28, **Ettore Sottsass** was given the **2006 Benjamin Moore HUE Color in Design Lifetime Achievement Award** in San Francisco. Other HUE honorees included **David Ling Architect**, in the category of residential interiors; **Saia Barbarese Topouzanov Architects**, for contract interiors; **Ibarra Rosano Design Architects**, residential exteriors; **SMA Alsop Inc.**, contract exteriors; **Gary Wang, Architect**, who received a special award for social responsibility.

The **National Building Museum** awarded **Witold Rybczynski** the eighth **Vincent J. Scully Prize**, a prize named for the architectural historian that recognizes exemplary practice, scholarship, or criticism in architecture, historic preservation, and urban design. Rybczynski is currently the Martin & Margy Meyerson Professor of Urbanism at Wharton, where he has taught since 1996. He has written extensively on urbanism, housing, and architecture, including essays and criticism for *Slate* and the book *Home: A Short History of an Idea*. He will be presented with the award at the National Building Museum in Washington, D.C., on January 17, 2007.

At the 2006 **Heritage Ball** on October 12, the New York AIA Chapter will honor **Walter A. Hunt, Jr.**, vice chairman of Gensler, with the **President's Award**; **David Burney**, commissioner of New York Department of Design and Construction, with the **Center for Architecture Award**; **Richard L. Tomasetti**, chairman of Thornton-Tomasetti Group, with the **AIA New York Chapter Award**; and **Anne Rascón** will receive the **Foundation Award** on behalf of Nontraditional Employment for Women.

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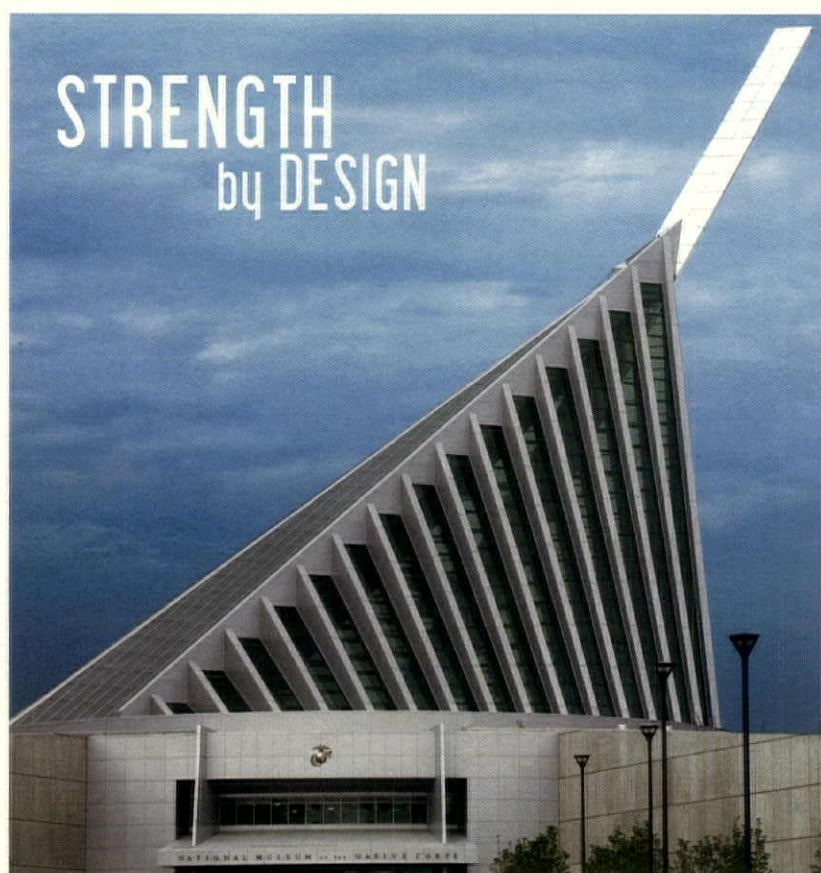
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AT DEADLINE

MOODY'S TO MOVE IN AT 7 WTC

One week after the anniversary of September 11, Larry Silverstein announced a deal that will quadruple the amount of leased space at 7 World Trade Center. Moody's Corporation, which provides credit ratings, research, and risk analysis, has signed a contract to occupy the 11th to the 34th floors. Given that only four tenants were committed to five of the 42 floors available for commercial use, the deal with Moody's represents "a big step" in reaching Silverstein's goal of having 7 WTC fully committed by spring 2007, a Silverstein Properties spokesman said. Anthony Mirenda, spokesman for Moody's, said the deal both offered Moody's more space and "a state-of-the-art building, meeting our needs now as well as into the future."

SAARINEN PREFERRED AT BELL

Preservationists and community activists found an unlikely ally in the fight to save Eero Saarinen's Bell Laboratories (See "Bell Tolls for Saarinen," *AN* 09_05.24.2006): the scientists who work there. Bell scientists started a letter writing campaign on the Internet—which fittingly relies on microwave processes pioneered at the labs in Holmdel, New Jersey—that helped sway Preferred Real Estate Investments to keep the original 500,000-square-foot building. Preferred, which specializes in adaptive reuse, will still tear down two additions to the labs built not by Saarinen but Pritzker Prize winners Kevin Roche and John Dinkeloo, removing 600,000 square feet the developer did not think could be filled.

GREEN FOR ALL

The Department of Housing and Development announced the five finalists for its first green, mixed-income public housing development to be built in the South Bronx. The jury, which included Lawrence Scarpa and Bronx Borough President Adolfo Carrion, Jr., selected five teams, each including a designer and developer: BRP Development Corp. with architects Rogers Marvel; Legacy Collaborative with Magnusson Architecture and Planning and Kiss+Cathcart; developers Jonathan Rose and Phipps Houses with Richard Dattner and Nicholas Grimshaw; SEG with Behnisch Architekten and studioMDA; and WHEDCo/Durst Sunset with Cook+Fox Architects.

A BREAK FOR NEW YORK BICYCLISTS

Unlike motorists, city officials are paying attention to cyclists' safety. Officials for the Department of Health, Parks and Recreation, and the NYPD announced a plan on September 12 to add 200 miles of on-street bicycle paths to the five boroughs over the next three years. Prompted by a report that found 225 cyclist deaths and 3,462 serious injuries between 1996 and 2005, the additions will include car-free bike lanes, striped lanes on city streets, and signed routes. Health Commissioner Thomas R. Frieden said the benefits go beyond strictly keeping cyclists safe: "By making New York City an even safer place to ride, we hope more New Yorkers will bike for better health."

UPTOWN TRASH

Even after a State Supreme Court justice upheld Mayor Bloomberg's plan to build a sanitation facility at 91st Street along the East River, neighbors continue to raise a stink, insisting that the facility is the only one located in a residential area. The mayor countered that each borough must now take responsibility for their own waste. While the facility will increase truck traffic in the Upper East Side, it will reduce the impact on Harlem, Washington Heights, and the outer boroughs. One neighbor for the move: Bloomberg himself, whose ceremonial house, Gracie Mansion sits nearby.

THREE NEW MEMBERS INCLUDE
SHIGERU BAN, TOSHIKO MORI, AND
RENZO PIANO

PRITZKER PRIZE JURY SHUFFLE

On Monday, Thomas J. Pritzker announced three new additions to the Pritzker Prize jury committee: Shigeru Ban of Tokyo and Paris, Toshiko Mori of New York and Cambridge, and Renzo Piano of Italy and Paris. Piano is a Pritzker laureate who received the prize in 1998. The new three will join chairman Lord Peter Palumbo, architecture patron; executive director Martha Thorne, curator; Carlos Jimenez, architect; Balkrishna Doshi, architect; Rolf Fehlbaum, chairman of Vitra; Victoria Newhouse, architectural historian; and Karen Stein, editorial director, Phaidon Press.

Since the prize was created in 1979 by the Pritzker family, the Chicago-based clan that

owns the Hyatt chain of hotels, among other properties, the bylaws allow for nine jury members. With the retirement last year of Ada Louise Huxtable, who ended an 18-year tenure, and Frank Gehry's relinquishing of his position after serving as a juror for a second time, the group saw an opportunity to invite new members. Jurors typically serve a minimum of three years, but there is no maximum limit. Architects on the jury are also considered ineligible for the prize for the duration of their tenure.

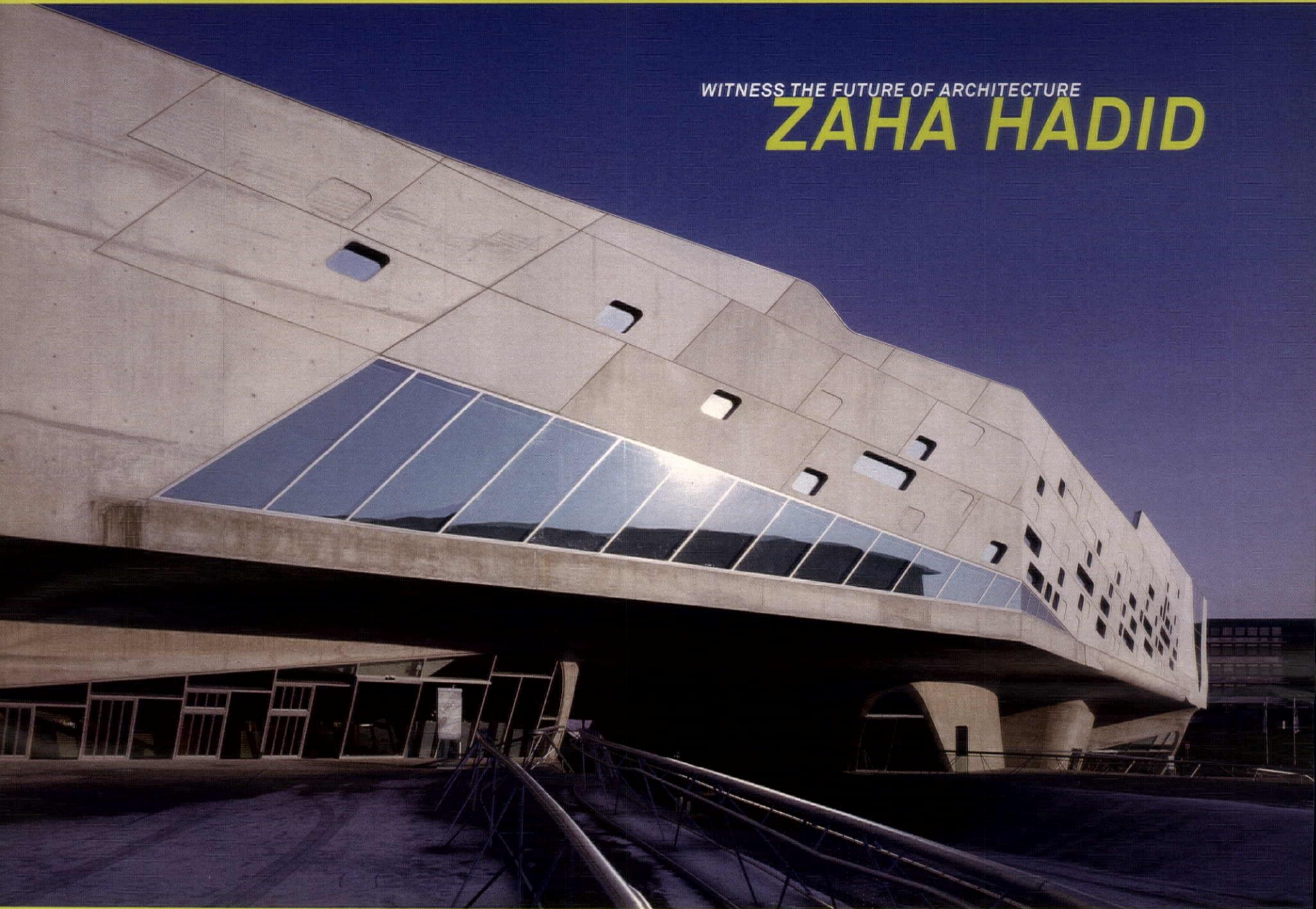
Martha Thorne explained that the selections were made with variety in mind. "Any decision about jury members has to do with creating a good diversity of approaches," she said. "We like people who are current with what is going on around the world, but who are also different from one another. There's no real philosophical or theoretical bias, but it's more an effort to bring together practitioners who come with their own perspectives."

ST

Through October 25

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ZAHA HADID



Zaha Hadid Architects, Phaeno Science Center,
Wolfsburg, Germany, 1999-2005. Photo © Werner Huthmacher

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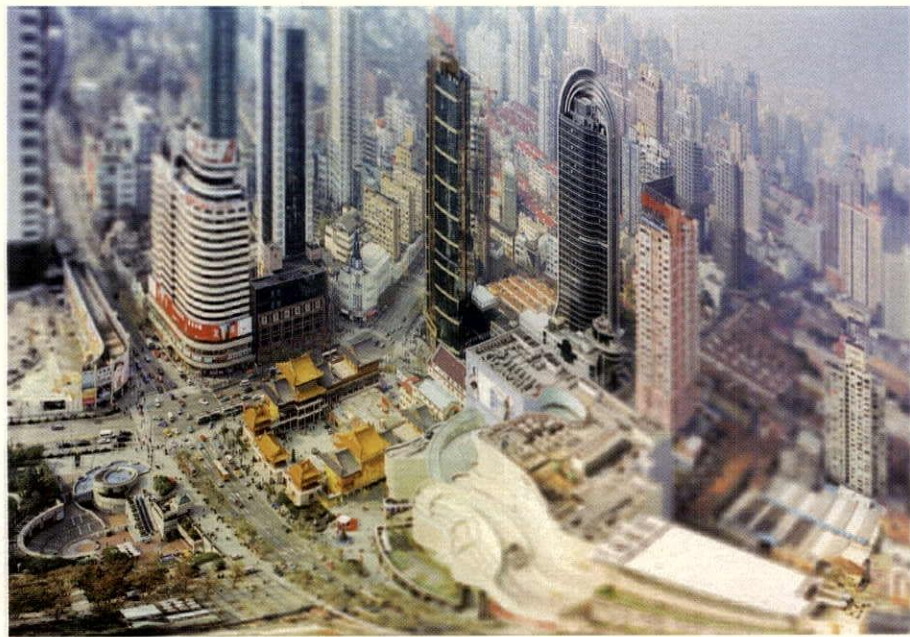
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COURTESY BRANCOLINI GRIMALDI ARTE CONTEMPORANEA

Themed *Cities, Architecture, and Society*, the 10th International Architecture Biennale tackles the most challenging of topics—the world's quickening urbanization and its social and ecological consequences. The results, and reactions, were mixed.

Grand Plans

CITIES WITHOUT ARCHITECTURE

RICHARD INGERSOLL

ARCHITECTURE CRITIC AND AUTHOR; PROFESSOR AT SYRACUSE UNIVERSITY IN FLORENCE

Behind this year's Venice Architecture Biennale lurks a daunting moral imperative: Something must be done before the planet is overrun by urbanization. But whether architecture is the problem or the solution remains a serious doubt. The title of the show, *Cities, Architecture, and Society*, is peculiarly inaccurate in that the content of the major exhibition in the stadium-length Corderie of the Venice Arsenal is devoted to 16 urban regions of a size and complexity that can no longer be called "cities." Any of them—London, Tokyo, New York, Mexico City, Mumbai, Shanghai—are made of a fusion of several cities around a historic core city, each comprising a sprawling megalopolis of millions of inhabitants in areas that are usually more than 50 kilometers in diameter. Aside from this linguistic anomaly, the main exhibition suffers from a more egregious absence: There is no "architecture," that is, there are no memorable projects presented meaningfully through drawings, models, or photographs. The buildings and projects that are visible in an impressive series of films and photographs used in the show are furtive—always incidental to some greater reality. At first this lack of architecture strikes one as a pleasant surprise in an exhibition known for its incestuous relationships to star architects and its tendentious promotion of formal trends. But after 300 meters of being hooded by statistics and zenith views of cities, one starts to miss the company of celebrity authors and their trademark works, or at least some sense of a project for architecture.

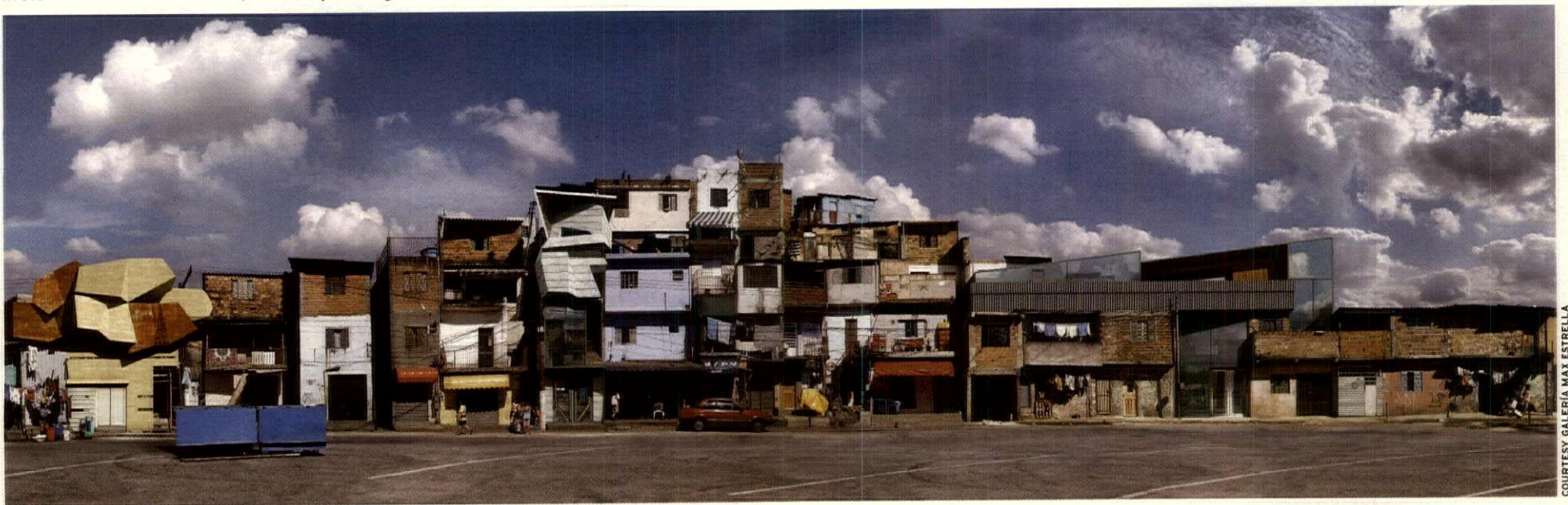
This year's director, Richard Burdett, professor at the London School of Economics and architectural advisor to the Mayor of London, aside from delegating the Golden Lion career award to his close friend Richard Rogers, has studiously avoided giving any notion of a criterion for architecture. Good intentions, however, are blazoned on the walls—sustainability and social justice—but they are not given any particular aesthetic agenda. Nor do the few specific examples, such as the transport system in Bogotá, offer any notion of what can be done. An exem-

plary project for urban regeneration, for instance, Barcelona's 22@, a 200-hectare new town, is thrown in with hundreds of images and completely lost. Burdett's vision of the megalopolis, as he states, is of "promising challenges, providing the opportunity to re-design the meanings, the functions, the aptitudes and the positive features of the various urban structures and strategies." But the display remains primarily analytical.

The alarm over uncontrollable urban growth has been sounded frequently since the end of the 19th century, when Ebenezer Howard, reacting to the inhumane densities of London, the world's first boundless megalopolis, proposed the Garden City as a means of restoring the balance between city and nature. Two generations later José Lluís Lluís published the modernist notions of decentralized urbanism in his 1942 tract *Can Our Cities Survive?* And more than 50 years back the most influential urban historian, Lewis Mumford, was constantly engaged in battles against sprawl and urban growth. The Dutch Pavilion directed by Aaron Betsky recuperates some of the bird's-eye-views of how Dutch architects confronted the question of urban crowding, using archival materials, such as H. P. Berlage's 1910 plan of South Amsterdam and the 1960s beehive scheme of Bijlmeemeer. The Austrian Pavilion, curated by Wolf Prix, also recuperated historic exhibitions of urban utopias, including a recreation of Fredrick Kiesler's 1925 *City in Space* and Hans Hollein's 1964 malaprop collages of aircraft carriers in wheat fields. These historic works were in fact the closest thing to an architectural agenda in the Biennale. The only other truly inspiring exhibit from a formal point of view was *Métro-polis*, curated by Benedetto Gravagnuolo and Alessandro Mendini, devoted to the Alessandria system in Naples, a series of "art-stations" designed by well-known international architects and artists as varied as Dominique Perrault and Anish Kapoor.

If the question of rampant urbanization is by now rather old, **continued on page 20**

The Biennale featured, in the Arsenale and various national pavilions, the works of many photographers known for their urban documentation, including Armin Linke, Gabriele Basilico, Edward Burtynsky, Antoni Muntadas, Bas Princen, and Sze-Tsung Leong. Italian photographer Olivo Barbieri's site specific *SHANGHAI 04* (2004), **above**, and Spanish photographer Dionisio González *Heliopolis* (2006), **below**, both appear in the mini-exhibition *C on Cities*, curated by the magazine *C International Photo Magazine*.



COURTESY GALERIA MAX ESTRELLA

THE END OF THE LINE FOR THE BIENNALE?

HUGH PEARMAN

ARCHITECTURE CRITIC, LONDON SUNDAY TIMES;
EDITOR, RIBA JOURNAL

Despite the importance of the subject matter and the high seriousness with which it has been approached, this Biennale, for me, does not work as an exhibition. The long, long gloomy columnar promenade of the Corderie in the Arsenal complex—in recent years the heart of the show, crammed with goodies—has never been sparser. You feel you are attending a stern lecture. Only the lecturer is absent, and has sent along his notes instead.

The rest of the show, over in the pocket garden suburb of national pavilions and scattered here and there throughout the city, is as patchy as ever though one finds intermittent flashes of joy. But it is difficult to imagine where this exhibition can go from here. The last good one with a strong theme was curated six years ago by Massimiliano Fuksas, *Less Aesthetics, More Ethics*. That allowed plenty of provocative architecture, but it also required an analysis of the social dimension.

And now? The architecture biennales are always rather touch-and-go. The go button is always pushed late: It is always a scramble to get it together in time. This one feels like the end of an era. If the series is to continue, it must be comprehensively re-thought. It must have a reason to exist.

THE LASER-PRINT BIENNALE

AARON BETSKY

DIRECTOR, NETHERLANDS ARCHITECTURE INSTITUTE;
INCOMING DIRECTOR, CINCINNATI ART MUSEUM

As far as I am concerned, the best room was the central space at the Italian Pavilion, where the imaginative power proper to art and architecture were used to confront, criticize, and speculate on the city as a reality, rather than reducing it to facts and figures. For sheer scale, the AMO layout, an aerial panorama of the whole Gulf coast, from Kuwait to Saudi Arabia, could not be matched. And of course in our historical exhibition [at the Dutch pavilion] we tried to bring up the issue of the city as a real place for which we have to take responsibility as architects, not just as concerned citizens. For the same reason I appreciated the attempts by the Russians, the French, and the Hungarians to make this point in an imaginative way. And that would lead to my major gripe: Just as architects should not pretend to be graphic designers or landscape architects, nor should they claim to be sociologists or politicians. Positioning your work within a social and political field is one thing, claiming to be Al Gore is another. The imagination was buried too deep beneath the pavement of Venice this year to be unearthed by any statistical tools.

HIGHS AND LOWS

PAOLA ANTONELLI

ACTING CHIEF CURATOR OF ARCHITECTURE AND DESIGN,
MUSEUM OF MODERN ART

The Venice Biennale is, as always, worth it, even though the overall lack of “normal” architectural scale—meaning models, drawings, reference to neighborhoods—made this year for a roller-coaster between the elegantly cold and the sometimes overdone touchy-feely. The show at the Arsenale belongs in the former category. Director Richard Burdett’s momentous analysis of 16 great cities was impeccably presented in an installation designed by Aldo Cibic and his partners. The installation had some beautiful

THE BIG RECONCILIATION

LIANE LEFAIVRE

CHAIR OF ARCHITECTURAL HISTORY AND THEORY AT THE APPLIED ARTS
ACADEMY; RESEARCH FELLOW IN THE URBANISM DEPARTMENT OF THE
TECHNICAL UNIVERSITY OF DELFT

For over five hundred years, since Leon Battista Alberti, architects and urbanists formed a whole, working together in the making of cities. That is until the early 1970s, when architecture and planning went through The Big Divorce in American architecture schools. Among the reasons for the break-up was the drying up of publicly-funded support for urban revitalization programs. Urban issues were, largely, thrown out of architecture schools. Key figures left for schools of government and policy, geography departments, and such. As a result, for the past 30 years, architects and urban professionals stopped speaking to one another almost entirely.

Now, Richard Burdett, director of the Cities Program at the London School of Economics and head of the itinerant Urban Age conference series, has, at the request of the Venice Architecture Biennale organizers, kick-started a dialogue between the two disciplines. In order to do so, he presented some of the grubbier, grittier, and dynamic cities in the world, including among others Istanbul, Shanghai, Caracas, Johannesburg, Mumbai, New York, Mexico City, and São Paulo.

The concept behind the exhibition is exciting, with greater implications for the health of the planet and humanity than the latest architectural trends. No one has attempted a comparative study of the world’s megacities on this scale

before. The exhibition itself won’t likely wow the general public however. Panels of text, images, and charts filled with unprocessed information about the lower depths of urban reality is not the stuff of blockbusters. Among the show’s shortcomings is the fact that issues like density and society are raised but are left hanging in the air. In the age of GoogleEarth, one might also wonder why more interactive media was not used. But what the show lacks in depth of coverage will presumably be supplemented by other activities throughout the next two months while the Biennale acts as a forum for debate and an incubator for policy brainstorming with a planned series of high-level workshops. Here, one supposes that issues like democratic rights, sustainable growth, local government versus World Bank-dictated rules of governance, and Hernando de Soto’s brand of neoliberalism will be addressed.

The theme of cities had a galvanizing, almost psychoanalytic effect on many national pavilions. At the U.S. Pavilion, Robert Ivy’s team at *Architectural Record* along with Reed Kroloff of Tulane University grappled with the profound dysfunctionality of post-Katrina New Orleans and wound up with a statement of the inability of architecture alone, in spite of endless good will, to overcome certain political and social realities. The French Pavilion, perhaps as a form of expiation for the race riots that marked

the nation’s suburbs last year, was turned into one big pop-anarchist Rabelaisian bistro, celebrating togetherness in the midst of delicious food smells and plentiful wine. Austria fell back on two of its bluest chips, venerable masterpieces by once rebellious artists, one by Friedrich Kiesler of 1925 and one of 1964 by Hans Hollein. By contrast, the Hungarian Pavilion took a chance on an independently minded, youthful approach—examining the reach of Chinese-made goods in the world—and came up with a relevant contemporary statement on a specific urban reality. At the Russian Pavilion, the work of Alexander Brodsky, with his hilariously Gogolian black humor, offered a commentary on urban life in Russia today. The Spanish Pavilion was devoted to 52 of the most important women involved with architecture and urbanism in Spain. The overwhelmingly encouraged feminine presence goes a long way in explaining why this country has such great architecture and cities.

Of all the countries, Great Britain was the most active in organizing real discussions. Paul Finch, the editor of *Architectural Review*, together with Odile Decq, Peter Cook, and Robert White of White Partners should be commended for presenting a series of public debates called *The Dark Side Club*, which took place every night during the vernissage from 10 p.m. until 2 a.m., after all the other parties had ended. And the British Council assembled a panel called *My Kind of Town: Architecture and Urban Identity*, featuring Rem Koolhaas, David Chipperfield, author Alain de Botton, Nick Johnson of visionary development firm Urban Splash, critic Alice Rawsthorn, and

continued on page 22

moments, some planned—the room comparing densities, for instance, filled with self-explanatory beautiful styrofoam stalagmites, or the views of the cities flowing under your feet in small connecting bridges—and some serendipitous—in the Caracas corner, an oil stain in the floor that ghostly mimicked the shape of the city hung on the wall just above. The deeper you went to the Arsenale, the more you could get lost in data, comparative studies, and gorgeous satellite pictures, but somehow you longed for people and buildings.

The pavilions were very uneven. One wonders why some nations don’t just stay home, or rent out their pavilions to the other countries that might really have something to say. Among the interesting ones: the Spanish, curated by Manuel Blanco, my favorite, with women of all walks of life talking about their cities, with architecture a part of

their soundtrack. The British, taking the city of Sheffield as a case study and exploring it at different scales, from sheep to satellite view. The Japanese were a bit out of theme, but soothing and beautiful. The Slovenian—at least some innovative architecture. The French overshot—do we really need to see guys cooking in a pareo?—but were a hit because they were very hospitable, to the point where otherwise respectable architects were hopping the fence to join their late-night parties and the police were called nightly to kill the fun.

Personally, I learned to blog. Together with London’s Architecture Foundation, MoMA launched a wild beast of a blog that became quite the recipient of everybody’s rants and raves (www.venicesuperblog.net).

QuickBird satellite views of (from left to right) Milan, Barcelona, and Bogotá. Similar views of all the cities under examination appear in the Corderie of the Arsenale.



AUSTRIA



MARKUS PILCHOFFER

ITALY



GIORGIO ZUCCATTI / COURTESY VENICE BIENNALE

JAPAN



COURTESY INSTITUTE FOR JAPANESE CULTURE

Top: The Austrian Pavilion, directed by Wolf D. Prix, features Hans Hollein's 1964 *Flugzeugträger* (aircraft carrier). The piece suggested how to install a complex urban structure in a rural setting, and also served as ironic commentary on the relationship between the city and nature. **Middle:** With the opening of the Italian Pavilion in the Tese delle Vergini (near the Arsenale), the old Italian Pavilion in the Giardini was given over to dozens of smaller exhibitions organized by various schools, countries, and research groups. The façade of the pavilion is wrapped in Olivo Barbieri's photograph of the Gonehexin Road overpass in Shanghai. **Bottom:** The Japanese Pavilion is devoted to the work of Terunobu Fujimori, whose naturalist architecture features the use of charred wood, planted roofs, and rough stone and earth. Within this woven hut, installed in the pavilion, visitors could watch a slideshow of images taken by ROJO, the Roadway Observation Society, founded in 1986 by a group of artists, including Fujimori, dedicated to documenting extraordinary roadside phenomena.

CITIES WITHOUT ARCHITECTURE continued from page 18 what's new about Burdett's analysis? Nothing, really, except the consideration of the ever-increasing dimensions of scale and the influence of digital technologies, which have resulted in the concept of "flows." He promises that 75 percent of the world will live in urban situations by 2050, but since most of Europe and developed nations have already surpassed this measure, this fact does not seem so controversial. Uncontrollable urban growth is a vexing problem in terms of its environmental consequences, but this has not really yielded a show that provides convincing solutions; rather, it is a bit like walking through a geography textbook. There have been other recent exhibitions, such as MDRDV's traveling installation *Metacity/Datatown* (1999) and Rem Koolhaas and Stefano Boeri's *Mutations: Harvard Project on the City* at the Arc en Rêve in Bordeaux (2000) that were more successful in creating a graphic method for appreciating the quantitative difference of the contemporary megalopolis.

A surprising number of the national pavilions were devoted to what can be called "everyday" urbanism. The Australian Pavilion in fact uses the term specifically, the Belgian is devoted to the "beauty of the ordinary," and those of the U.K., Hungary, Korea, and many others worked on the pervasiveness of vernacular and commercial landscapes, which in general excludes the work of architects. The Japanese eccentric, Terunobu Fujimori, was featured in his country's pavilion, offering a movement called ROJO (Roadway Observation Society). One had to remove their shoes to walk through the charred wooden walls into a room paved in *tatami* mats to look at the weird collection of things found on the roadside and the architect's arcane additions to these landscapes.

The U.S. Pavilion was typically out of step. While the choice of the theme of Hurricane Katrina was a good one considering that most large urban agglomerations contend with a considerable degree of risk from disaster—a subject that has been beautifully

investigated by Paul Virilio—the curatorial team of *Architectural Record* and Tulane University completely avoided the international scandal of the disaster in New Orleans, and the continuing danger of governmental indifference. They simply offer some student project-like solutions on stilts that will never be built.

The Spanish Pavilion was one of the most formally satisfying, and while it includes many fine urban projects, the focus is exclusively on the presence of women. It presents three dozen white boxes, each with a vertical video screen showing a woman from the waist-up, speaking about urban questions. The curator, Mañuel Blanco, somewhat like the filmmaker Pedro Almodóvar, has produced an exclusively feminine version of a world dominated by men, presenting women who work as planners, politicians, artists, developers, taxi drivers, street vendors, and, of course, architects. Architect Carme Pinos commented, "Everyone says how great I look in the video, but no one seems to have noticed my tower!" referring to her recently finished, the 20-floor Torre Cube in Guadalajara, Mexico. Her comment captures the spirit of this year's Biennale, which downplays the role of architecture.

The French Pavilion is by far the most exuberant and popular, and perhaps best captures the overall atmosphere of this year's Biennale as "cities without architecture." Directed by architect Patrick Bouchain, it sprawls outside and over the top of its neo-classical porch, with deck chairs and card tables scattered about. Inside one finds scaffolds that shelter a bar, kitchen, and a workshop for artisans to make tee-shirts and other take-home items. The structure also supports a stair for ascending to a roof terrace where visitors can enjoy a sauna, sun decks, and hammocks. A frolicking, hedonistic, and purposely messy affair, much in the spirit of Lucien Kroll, who was involved in its planning, this invasion of the existing structure makes a serious case for participatory design by adaptation rather than settling for the imposed formal order of architects.

DISQUIETINGLY QUIET

ODILE DECQ

PRINCIPAL, ODILE DECQ BENOIT CORNETTE

When we try to describe a city, we often start by quantifying its inhabitants, expressing through its size what typology of city we are speaking about: small, middle, large, or extra-large. The presentations of the 16 megalopolises in the Arsenale strive to analyze the phenomena of how they came to be. But never could a collection of quantified facts express what a city is.

Architects are dedicated to thinking about and organizing people and life; architecture exhibitions are dedicated to vicarious representations that are free of the noise and smell of flesh-and-blood cities. This Biennial takes a non-risky position, avoiding experiments on concrete strategies. It is a pity for the general public and the thousand of young future architects, desperate for inspiration for visions of tomorrow.

PLANNING POTENTIAL

RON SHIFFMAN

DIRECTOR, PRATT INSTITUTE CENTER FOR COMMUNITY AND ENVIRONMENTAL DEVELOPMENT

Richard Burdett's exhibition begins with a description of cities in a changing world and ends with an invitation to cities to change the world. At critical junctures, displays focus on issues such as income disparity, density, mobility, and information flows. Implied throughout are the issues of class and race, which underlie many of the disparities the exhibition highlights.

The individual city presentations varied in quality. New York's presentation (coordinated by Pamela Puchalski of the Center for Architecture) successfully captured several of the city's innovative planning and development initiatives such as the High Line park and the effort to build more housing along the city's waterfront. Given the city's penchant to diminish its mandated participatory planning processes by surrendering its decision-making role to the state, as they have in the case of Forest City Ratner's Atlantic Yards proposal, I was surprised to read that in the exhibition text that New York "has decided to accommodate growth by capitalizing on its edges along the water, investing heavily in new housing projects in the outer boroughs, and involving its citizens in the debate on the future of the city." One wishes it were really so. Too little investment and far too little debate. Perhaps New York City should borrow from the Norwegian city of Tromsø, which decided to call a time-out on large-scale development and engage its citizens in what is truly a public debate.

PAINTING BY NUMBERS

HANI RASHID

PRINCIPAL, ASYMPOTTE

After the painful, but visually enticing, onslaught of Burdettian data, statistics, and images of cities on the verge, perhaps the upcoming Venice Art Biennale will follow suit by filling the Corderie and Giardini Pavilions with the financial statements of artists, galleries, and museums (leaving out the art). Now that could actually be interesting!

COMPARATIVE VIEWS

BARRY BERGDOLL

CHAIR, DEPARTMENT OF ART HISTORY, COLUMBIA UNIVERSITY; INCOMING PHILIP C. JOHNSON CURATOR OF ARCHITECTURE AND DESIGN, MUSEUM OF MODERN ART

In 1933 CIAM studied 34 world cities in aerial overviews and statistical analyses aboard the S.S. Patris while cruising between Marseille and Athens. The result, the Athens Charter, published in 1943, was the lingua franca of postwar modernism's bid to take charge of the city through functionalist and universalist criteria. It was hard not to think how far we are from this venture of over 70 years ago, arriving by air in one of Europe's prime museum cities, Venice, to take in Richard Burdett's ambitious marshalling of aerial views and statistics comparing 16 cities on five continents. If the pious list of five recommendations at the show's conclusion had more to do with issues of city governance—even in a display largely devoid of analysis of the vastly different historical and political forces at play—the results displayed could not have been further from CIAM's taking hold of the reins through design. The Biennale was filled with small-scale interventions in the impoverished quarters of the Third World and landscape re-workings of the detritus of the industrial past in the cities of the First World. The shrinking city of Berlin, where capitalism and democratic political process has eclipsed Europe's communist past, were lumped together with Shanghai and with Mumbai, the latter earmarked soon to overtake Tokyo as the largest city in the history of civilization. Caracas, presented neutrally as yet another booming metropolis, with little acknowledgment of the distinct political and economic situation of the petroleum capital with its populist anti-imperialist leader (a not so subtle protest is registered in the Venezuela Pavilion where the sole exhibition objects are a grainy aerial photograph and a broadsheet declaring a complete lack of interest in any "Western"-imposed urban solutions). As the exhibition embraces the notion of a globalized crisis—with many of the virtues and problems of Al Gore's *An Inconvenient Truth*—the particularity of each city begs for attention. Projects were modest and isolated, except for large-scale planning sponsored by developers, who increasingly have turned to star architects.

What could have underscored how omnipresent a very different urban condition in 2006 is than the looming mass of the Norwegian Jewel cruise ship, whose towering 15 decks threw the national pavilions at the Giardini in shadow during much of the preview. None of the tourists disgorged was clamoring for entry to the Biennale, even if the morning *Gazzettino di Venezia* featured both the influx of international architects and a photo reportage on the visible erosion everywhere of Venice's fragile brick and stone fabric caused by the ever-increasing traffic of super tourist liners in the lagoon.

THE NO-STOP CITY

LUIGI PRESTINENZA PUGLISI

ARCHITECTURE CRITIC

The Italian Pavilion curated by Franco Purini presents the design of Vema, a theoretical city for 30,000 residents located between Verona and Mantua. Contained within an area measuring 3,720 by 2,300 meters, the city is divided into sectors designed by 20 groups of architects under 40, chosen from among the most promising young practices in Italy. The immense model of Vema, which dominates the exhibition space, can be appreciated on two levels. For the general public, Purini's project will seem to go against the grain: The creation of a newly founded city in a Western country, so similar to the Renaissance examples of Sabbioneta and Palmanova, is in clear opposition to the dominant urban model of sprawling metropolis or the Koolhaasian Generic City. What makes Vema contemporary are the projects designed by young architects. The result is thus a strange hybrid in which the ideal cities of Filarete and Vignola coexist with deconstructivist, super-modern, and neo-organic projects.

For insiders, Purini's project is an attempt, as brilliant as it is unconvincing, to reduce the tension between young, experimental architects and the old guard, of which Purini himself is a leading exponent. The video that accompanies the exhibition thus presents a picture of Italian architecture as a continuum, where the old and new coexist without conflict, and wherein we are able to overcome the violent clashes that have historically occurred, for example, between figures such as Manfredo Tafuri and Bruno Zevi, and gain inspiration from models as diverse as the baroque Paolo Portoghesi and the radical Archizoom.

ARCHITECTURE SEEN BETWEEN THE CRACKS

TOSHIKO MORI

PRINCIPAL, TOSHIKO MORI ARCHITECT

The Biennale is basically a provocation from director Ricky Burdett to architects and planners. Why do architects not have a role in the forming of cities, why are we not involved more, or voicing opinions more? Why do we have such a lame role in civic discourse? Planners always seem to have good ideas, but they do not follow through. If they did we would not witness the degree of dystopia displayed at this Biennale. Planners do not have power, they are disengaged with physical reality—instead they seem to be buried in paper statistics. With the war in Iraq, the threat of terrorism, poverty, starvation, and genocide erupting around us, how do we answer the questions posed by the exhibition's organizers, such as "Can planning promote social cohesion? Can good governance improve things?" Do we all answer Yes and go and have a Bellini? This is when the 1970s come to mind: Back then, we went into action more directly and architecture's sense of

purpose ran deeper.

How did architecture become perceived to be surface-deep? It's an apt question to ask in a city like Venice, where the tourist-pleasing Serenissima façade comprises less than one-third of the city. Going around on the *vaporetto* (ferry) #82, one sees the blue-collar industrial and working gut of Venice. Author Alain de Botton asked me if I liked the "decoration" on the building façades. I recommended the *vaporetto* commute so he could see beyond the place's surface "happiness." Architect Patrick Bouchain, organizer of the French Pavilion *Metacité/Metaville*, where two dozen architects, graphic designers, and media artists set up house and everyday go about domestic chores like cooking and sweeping, told me that in Paris, street sweepers are called *techniciens du surface*. The traditional French respect for the worker stands in contrast to the country's recent crisis over the lack of

assimilation of immigrants. Intolerance and antagonism are causing riots and lawlessness because people are unable to share discourse and civic values. The message is simply to go back to what we all have in common, and try to establish direct communication among lives in the cities. (The irony is that the pavilion encourages both a sense of community and anarchy, breaking the decorum of exhibition halls by making it an inhabited space, a fragment of a city, with all the transgressions they encompass.)

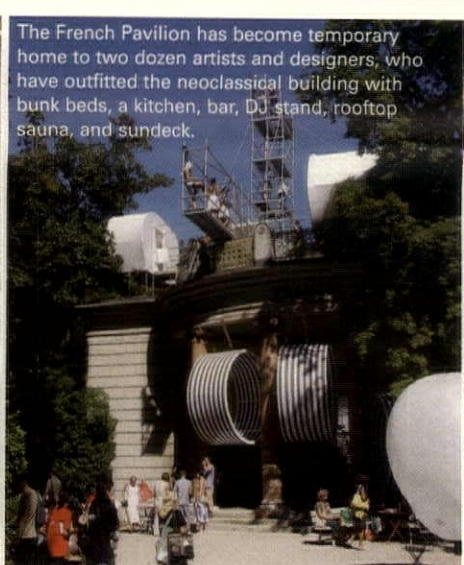
The Spanish Pavilion, curated, designed, and organized by the perfectionist super-phenom Mañuel Blanco, is the individuated and collective voice of women in Spain from all walks of life. Female Vox Populi. It is a very clear, powerful, and credible message. Women are animated, beautiful, sympathetic, and most of all humane. Mañuel says his approach was obvious since Spain has a feminine prefix, yet female voices have been suppressed by strong male dominance in politics and culture.

The Irish have the most to show in terms of their efforts to balance Ireland's fast economic growth, ecology, large planning efforts, and sustainability. It is unfortunate that their room, in the old Italian Pavilion, **continued on page 22**

FRANCE



The French Pavilion has become temporary home to two dozen artists and designers, who have outfitted the neoclassical building with bunk beds, a kitchen, bar, DJ stand, rooftop sauna, and sundeck.



CYRILLE WEINER (LEFT), STÉFAN JONOT (RIGHT)

WOMEN ON THE VERGE

Below is an excerpt of architectural theorist Beatriz Colomina's video observation included in the exhibition *España [f] nosotros, las ciudades* (Spain [f.] we, the cities) at the Spanish pavilion, curated by Mañuel Blanco. Hers was one of 52 recordings of Spanish women—clients, architects, citizens—speaking about their experiences of particular buildings or of urban life in general.

What interests me most about cities is how they are so radically transformed with each new technology, from gas lamps to trains to electricity to video cameras. Lately I have become interested in cell phones. No technology has transformed the city more than cell phones in a long time. They have completely revolutionized the relationship between public and private. To be in a city you no longer have to be in the street—you can join a friend in a café simply by calling—and if you are in the streets you may not be in the city, as when you are so immersed in a conversation that you are somewhere else and the streets you are walking become a kind of mirage. In fact, in almost any city today there are more people on the phone than in the streets. Every aspect of our experience has changed.

This became evident on September 11 when any traditional sense of public and private space became obsolete. In the heart of the spectacular nightmare, covered continuously by every single television channel, the most intimate exchanges were taking place. For the first time in the history of a catastrophe, the families and loved ones of many of the victims were among the first to know when they received cell-phone calls made from hijacked airplanes and from inside the World Trade Center towers. These calls carved out a whole new sense of space, a last vestige of domesticity.

In the aftermath of the events, the desperate attempts on the part

of cell-phone companies to deliver the last messages that had not gone through attested to the importance of this form of communication. In a situation in which there were very few human remains recovered, those messages were all that was left, the very thing that is always missing in tragic accidents. No longer simply a fragile substitute for real people, the digital record became the most solid reality.

There was a new sense of space constructed by the unrelenting bombardment of repetitive images through TV and the Internet and the simultaneous exchange of the most intimate and unique, one-on-one communications via cell phones.

If 9/11 in New York revealed the cell-phone as the last vestige of domesticity, 3/11 in Madrid revealed the cell-phone as a weapon, triggering the train bombs. Personal defense became public attack.

SPAIN



CEMEL EMDEN

THE CHINA SYNDROME
CATHY LANG HO
EDITOR, *THE ARCHITECT'S NEWSPAPER*

China crops up often in the Biennale, which perhaps should not be surprising given its dizzying rate of urbanization and the extent to which its rapid development has affected global architectural and construction practices, not to mention the world's ecological balance. The Danish Pavilion followed curator Henrik Valeur's prompt "How [can we] improve people's living conditions without exhausting the very resources needed to sustain a better life?" The display presents the sort of dramatic statistics that Rem Koolhaas first introduced with his Pearl River research almost a decade ago, alongside theoretical projects by teams of Danish architects and Chinese architecture schools. Their fantastical gestures—business centers that resemble picturesque mountains, a peaking infrastructure-laden mega-wall circling a city—betray the sense that the country is still perceived, by too many in the world (including the Chinese themselves) as a *tabula rasa*.

Hungary had a quirkier approach to the topic of China as both a consequence and protagonist of globalization: Its pavilion was filled with artful installations made of cheap China-made toys—a canopy of chirping plastic penguins, a wall of plastic resin with repulsive furry toys imbedded within. The installation was part of a larger project, documented in a fine catalogue, investigating the impact of Chinese immigrants on the world's cities and of Chinese-made goods on life everywhere. It was one of the few projects that conveyed what I wish the Biennale accomplished more: how globalization and urbanization has affected people's lives. This was poignantly communicated in Hu Yang's *Shanghai Living* (2005), a photographic series displayed in the Italian Pavilion, showing a factory worker, shop-girl, office manager, and dozens of other Shanghai residents in their homes. Each is presented with statement from the subject, personalizing the effects of the phenomena measured elsewhere in the Biennale.

PAINTING BY NUMBERS
WOLF PRIX
PRINCIPAL, COOP HIMMELB(L)AU

The theme of the 10th International Architecture Biennale is key for the architecture of the next decades. Thus I find that though the main exhibition at the Arsenale displays a striking collection of different factors and important data, it fails in developing a theory or visions out of this information. On the other hand, the shows at the national pavilions in the Giardini present, with a few exceptions, the helplessness of architects in association with strategic city models.

I HEART NEW YORK
ALEXANDER GORLIN
PRINCIPAL, ALEXANDER GORLIN ARCHITECTS

Maybe Richard Burdett the curator of the Architecture Biennale's Cities theme should have first listened to Madonna's latest song, *I Love New York*, before putting together a mind-numbing, statistic-fest that completely fails to understand the essential experiential differences among cities around the world.

I don't like cities, but I like New York
Other places make me feel like a dork
Los Angeles is for people who sleep
Paris and London, baby you can keep

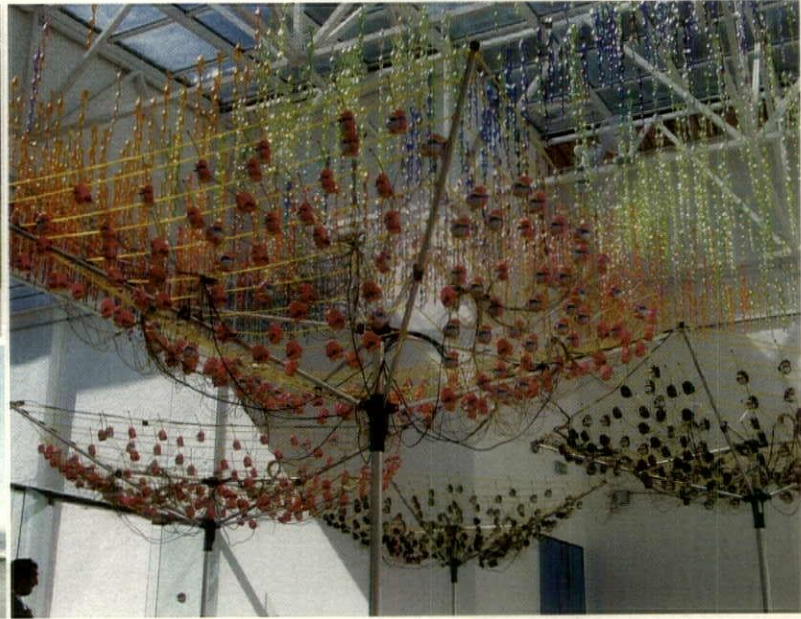
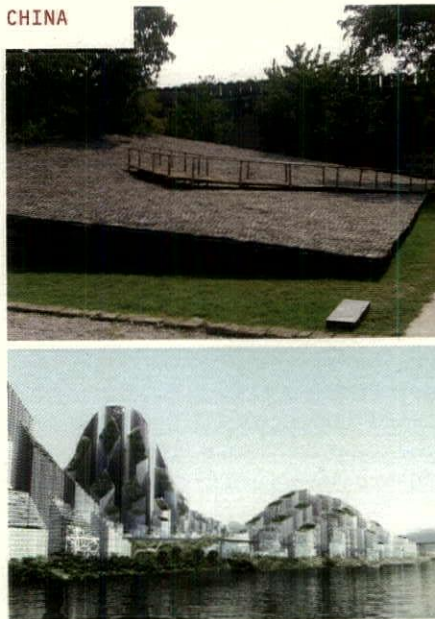
Other cities always make me mad
Other places always make me sad
No other city ever made me glad
Except New York
I love New York

Walking through the Arsenale, one would hardly know there was difference between Bogotá and New York. In fact it seems that Cairo is denser than New York, therefore... exactly—so what? The quality of the characteristics that make a difference between cities is leveled in this show by categories that have nothing to do with living in each place, such as "such as stock market capitalization" or the ranking of their "commodity exchanges." Most of the cities appear to have been selected for politically correct purposes—one from continent A, one from continent B, and who knows why so many from South America? The show also suffers from extreme GoogleEarth-mania, an obsessive fascination with those satellite maps that are now available to everyone. But who experiences a city at 250 miles up in outer space?

In the end, the whole show should have been about New York—Manhattan to be precise—in an attempt to understand why it is clearly the most exciting city on earth and the present-day capital of the world—I love New York!

If you don't like my attitude than you can F-off
Just go to Texas, isn't that where they golf
New York is not for little pussies who scream
If you can't stand the heat, then get off my street

CHINA

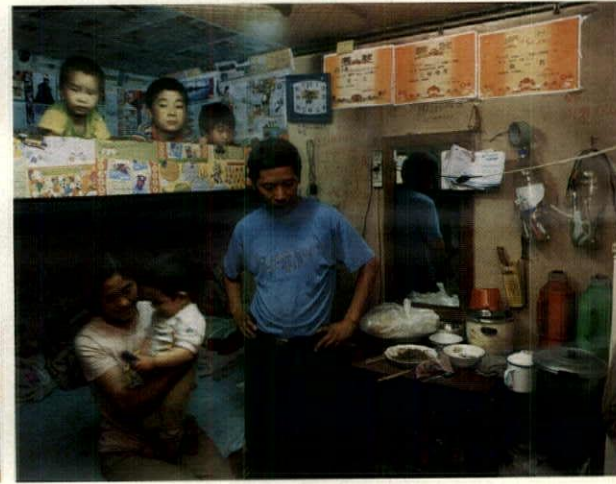


Clockwise from upper left: Architect Wang Shu and artist Xu Jiang collaborated on the temporary Chinese Pavilion in the Tese delle Vergini. Their *Tiles Garden* is made over 60,000 tiles recycled from demolished structures in Hangzhou. The Hungarian Pavilion made use of cheap, Chinese-made plastic goods to create animated canopies, wall-hangings, and other installations. The Danish Pavilion proposed various projects for sustainable development in China, including Magic Mountains, a "green" business district.

Hu Yang's images are on display in *C on Cities*, a special photography exhibition in the Italian Pavilion, curated by the London-based publication *C International Photo Magazine*. Issue 3 is dedicated to its Biennale presentation, and is available through www.ivorypress.com.



Shanghai Living, 2005, by Hu Yang
Tang Zhen'an (Shanghaiese general manager)
Up to now I am satisfied with my life, and I like photographing and collecting western art works during my leisure time. I have pressures, mainly from competition within the circle and requirement from inside. I want to do everything I can to promote Shanghai's photographing industry.



Shanghai Living, 2005, by Hu Yang
Wei Yufang (Shandongnese vendor)
We are leading a hard life and eat battercakes, pickles and a glass of water for all three meals. When our kids want meat dishes, we cook them an egg. We work more than 15 hours a day if it doesn't rain. We want our kids to be educated and not to live like us. I will risk anything for our kids to go to university. My eldest son is excellent and wins prizes every semester. I suffer being teased by local ruffians.

ARCHITECTURE SEEN BETWEEN THE CRACKS continued from page 21 is painted black, since their projects are realistic and send a positive message about the robust engagement of politicians, planners, and architects to make the semblance of utopian future possible.

The relationship and balance between the obvious and visible "architectural" quotient of a city versus the support fabric of its infrastructure is the point of this Biennale. I was not so worried that there was not enough architecture. A lack of buildings does not mean architecture is

absent. There is a territory where architects can take over creatively, as is demonstrated by the Irish group show, which is filled with strong case studies.

There was a lot of dialogue and discussion going on during the vernissage, but one looming question was, Where were the Americans? The U.S. Pavilion sent a strong impression of the effects of Hurricane Katrina. The intricate moving model of cubes suspended by fragile strings is a metaphor for New Orleans housing as a puppet of mechanized bureaucracy. Once these strings are cut,

the cubes float aimlessly without life support (full disclosure: this is the work of GSD students). And yet Americans had a weak (if any) presence in the public discussions organized by the Biennale. It made me realize that not only is the U.S. isolating itself in foreign policy, but we may be in danger of isolating ourselves in the area of urbanism too. What can we learn from others, what can we share? Are we engaged in this global discourse? If so, we should certainly be able to have several alternatives and viable models other than New Urbanism.

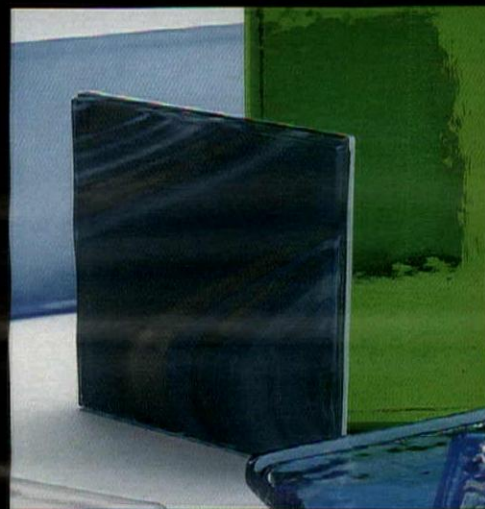
THE BIG RECONCILIATION continued from page 19 Sudhev Sandhu, author of *London Calling: How Black and Asian Writers Imagined a City*. Judging by the international attendance, these lively events might set a trend in future Biennales.

Richard Rogers used the high-profile moment of winning of this year's

Biennale Golden Lion Award for Life Achievement to stress the need for strict government regulations, citing Portland, Oregon, as the most popular city in the U.S. because it is the best at regulating and containing sprawl and encouraging inner-city densification. Of all the speakers I heard, he was the one who got the most enthusiastic response. In the same

vein, this Biennale brought the work of a generation of designers in their 40s to the fore, including James Corner of Field Operations in New York, Rahul Mehrotra of Mumbai, Yung Ho Chang of MIT and Beijing, and Jeremy Till from Sheffield, England, to whom architectural issues are not antithetical to urban, political, social, or ecological concerns.

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OCTOBER

FRIDAY 6

LECTURE

Sandy Chilewich
Creativity and Commerce
6:00 p.m.
Chilewich Studio
44 East 32nd St.
www.bgc.bard.edu

FILM

Films! Films! Films!
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SATURDAY 7

EVENTS

openhousenewyork
Locations citywide
www.ohny.org

Green Buildings Open House
Locations citywide
www.greenhomenyc.org

Design-In

12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

House of Diehl
The Quantity Theory of Celebrity

6:00 p.m.
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

TUESDAY 10

LECTURE

Cecil Balmont
6:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.archleague.org

EXHIBITION OPENING

Going Public 2: City Snapshots and Case Studies of the Mayor's Design and Construction Initiative
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

WEDNESDAY 11

LECTURES

David Burney, Tom Mellins
Going Public
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Catherine Mosbach
paysages, sans titre / landscapes, untitled
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Richard Kahan, Michael Sorkin
Jane Jacobs vs. Robert Moses: How Stands the Debate Today?
6:30 p.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.cuny.edu

SYMPOSIA

Generations of Modernism
Charles Gwathmy, Kevin Roche, Dan Wood, Barry Bergdoll
Lighthouse International
111 East 59th St., 2nd floor
www.architectedays.com

Photographing Katrina
Robert Polidori, Paolo Pellegrin, Stanley Greene, Chang W. Lee, and Katherine Wolkoff
The New School
Tishman Auditorium
66 West 12th St.
www.aperture.org

EVENT

Eva Zeisel, Ronald Labaco
Celebrating a Century: The Life and Work of Eva Zeisel
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

THURSDAY 12

LECTURE

Charles Rose
Liberation and Deliberation
Parsons, The New School for Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

EXHIBITION OPENING

Peter Coffin, David Lieske, Amanda Ross-Ho, Sara Banderbeek, et al
Dice Thrown (We'll Never Annul Chance)
Bellwether
134 10th Ave.
www.bellwethergallery.com

EVENT

Heritage Ball
6:00 p.m.
Chelsea Piers, Piers 60
23rd St. and 11th Ave.
www.aiany.org

FRIDAY 13

EXHIBITION OPENING

Made to Scale: Staircase Masterpieces
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

SATURDAY 14

SYMPOSIUM

Nature Now: The Urban Park as Cultural Catalyst
Daniel Botkin, Matthew Gandy, Ethan Carr, et al.
9:30 a.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

MONDAY 16

SYMPOSIUM

Log: DISCRIMINATION
Cynthia Davidson, Sarah Whiting
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

WEDNESDAY 18

LECTURES

Peter Cook
Peering Round Corners
6:30pm
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Louis Oliver Gropp
Dialogues on Design: Valdimir Kagan
6:00 p.m.
New York School Of Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

SYMPOSIA

Sustainable Cities
Dr. Anna Tibaijuka, UN Habitat; Suha Ozkan, Aga Khan Award; Michael Sorkin, et al.
United Nations
Dag Hammarskjöld Library
Auditorium
405 East 42nd St.
212-741-2041

Mit out Sound: Moving Image, Visual Culture, and Technology
Zoe Beloff, Jonathan Crary, Jon Kessler
6:30 p.m.
19 University Place
www.giganticartspace.com

EXHIBITION OPENING

Lisa Yuskavage
David Zwirner Gallery
525 West 19th St.
www.davidzwirner.com

EVENTS

National Design Awards Gala
6:30 p.m.
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

Architectural Film and Video Festival

Screenings all day
Pratt School of Architecture
Higgins Hall Auditorium
61 St. James Pl., Brooklyn
www.pratt.edu

THURSDAY 19

LECTURES

Neil Denari
Shrinkwrapping Vague Things
6:00 p.m.
City College
Shepard Hall
Convent Ave. and 138th St.
www.cuny.cuny.edu

Michael Fried, Mark Linder
To Complete the World of Things: Bernd and Hilla Becher's Typologies
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

SYMPOSIA

Architecture and Situated Technologies
Charlie Gere, Richard Coyne, Michael Fox, et al.
The Urban Center
457 Madison Ave.
www.archleague.org

2005 National Design Awards

Winners Panel
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

FRIDAY 20

EXHIBITION OPENING

Carlos Garacicoa: The Drawing, The Writing, The Abstraction
Lombard-Freid
531 West 26th St.
www.lombard-freid.com

FILM

Aguirre, der Zorn Gottes
(Werner Herzog, 1972), 94 min.
6:30 p.m.
New York University
Deutsches Haus
42 Washington Mews
www.nyu.edu/deutscheshaus

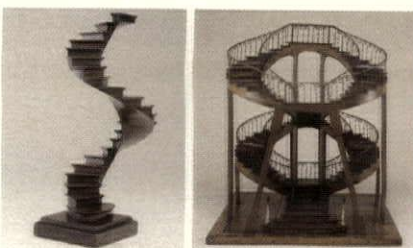


COURTESY TISHMAN SPEYER

ARCHITECTURE WEEK

Locations citywide, October 6-12

In 2003, Mayor Bloomberg decided New York deserved an occasion to showcase its architecture and design; he made it so and called it Architecture Week. The fourth annual event will kick off on Friday at the Center for Architecture—the official home base for events all week long—with a night of films showcasing “recipes,” or proposals from over 100 leading architects and artists for different ways to improve downtown. Openhousenewyork runs Saturday and Sunday, boasting its largest list of buildings, studios, private residences, architect-led tours, and historic sites yet. More than 180 locations in all five boroughs are scheduled to be open, including many that are usually closed to the public, such as an abandoned hospital on Ellis Island, caves where the renowned Greenwich Village cheese purveyor Murray’s Cheese ages its goods to stinky perfection, and the dramatic rooftop gardens at Rockefeller Center, pictured above. This year’s emphasis is on sustainable design, with 30 exemplary projects such as Solar One, the city’s only stand-alone solar-powered building. GreenHomeNYC is also hosting its fourth Green Buildings Open House on Saturday. Keep your eye out for other events like a full week of panel discussions and walking tours hosted by *Architectural Digest* called “Architecture Days.”



JAMES HART / COOPER-HEWITT

MADE TO SCALE: STAIRCASE MASTERPIECES

October 13 through June 3, 2007

NATIONAL DESIGN WEEK

October 15-21

NATIONAL DESIGN AWARDS

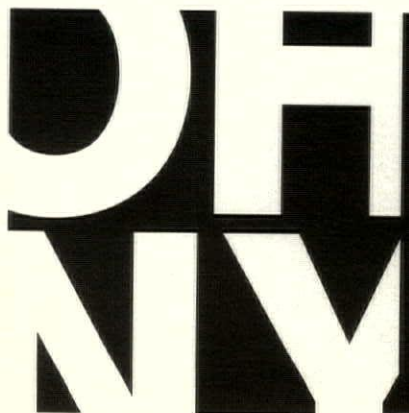
October 18

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

Fall is in full swing at the Cooper-Hewitt in October: First, *Made to Scale* offers a rare view of the largest collection of 19th-century French staircase models known outside of France. Averaging about 11 inches high and built from a gorgeous array of woods like walnut, pear, oak, ebony, and mahogany, these models were pre-CAD exercises for craftsmen to display their knowledge of cantilevering, balance, forms of rotation, and balusters styles. Second, the museum is inaugurating National Design Week; admission will be free all week, and the museum will host a panel discussion with National Design Award winners, including Thom Mayne, Michael Sorkin, and Paola Antonelli. The highly-anticipated 2006 National Design Awards will be announced at the gala on October 18, along with the first ever People’s Design Award, determined by an online voting system. Cast your vote at www.cooperhewitt.org.

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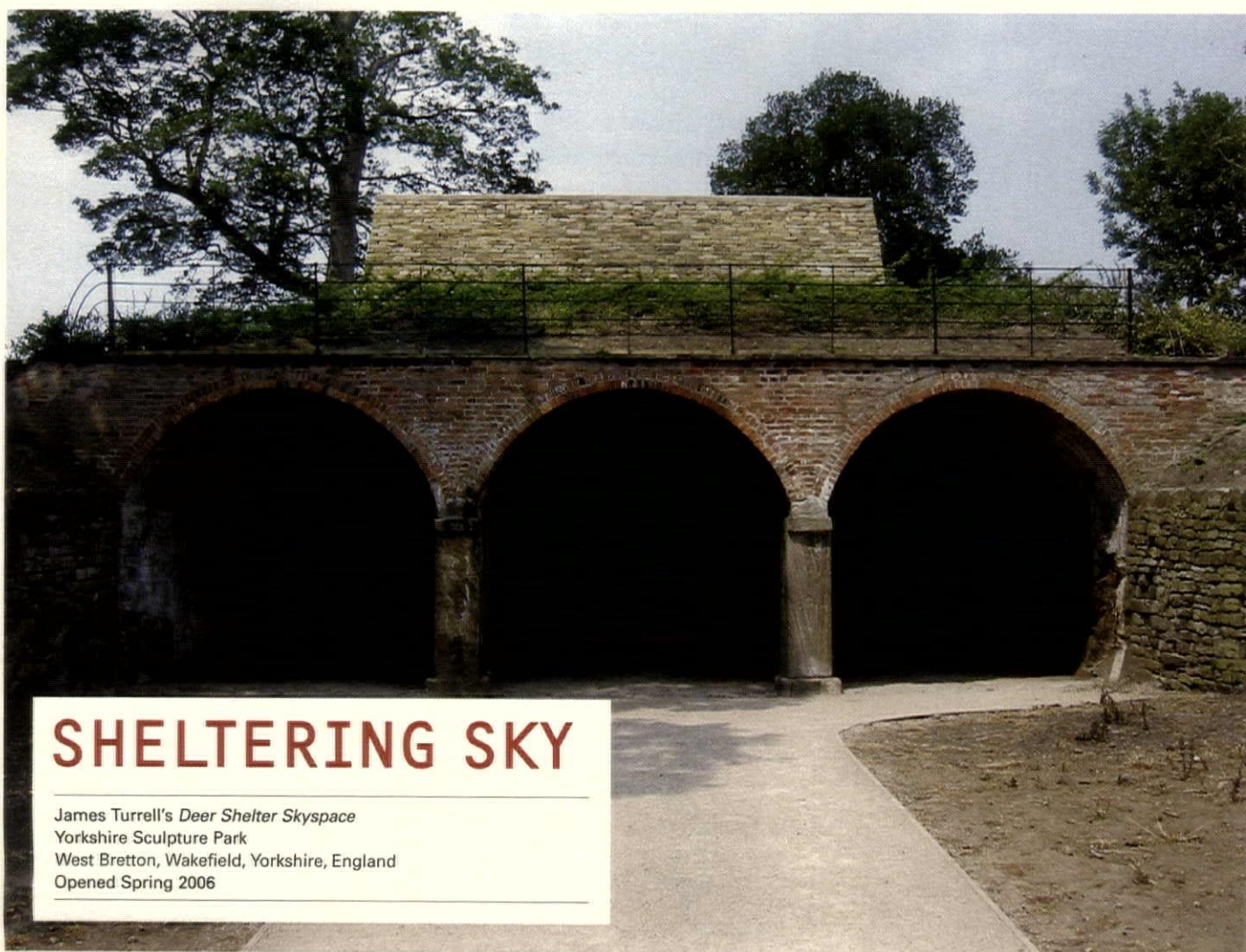


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SHELTERING SKY

James Turrell's *Deer Shelter Skyspace*
Yorkshire Sculpture Park
West Bretton, Wakefield, Yorkshire, England
Opened Spring 2006

Located within the 500 acres of delightful 18th-century parkland that makes up the Bretton Estate in southern Yorkshire, England, the Yorkshire Sculpture Park (YSP) is home to a growing collection of outstanding modern and contemporary sculpture.

Recently added to an already-impressive list of artists—including British luminaries such as Barbara Hepworth, Henry Moore, and Anthony Gormley, whose works dot the local landscape—is a new permanent work by American light artist, James Turrell. Commissioned by the Art Fund, the U.K.'s largest independent art charity, *Deer Shelter* is the latest in a series of works that Turrell started just over 30 years ago, called *Skyspaces*, of which there are now approximately 40 worldwide. *Deer Shelter* is a project that Turrell has been ruminating about since his visit to YSP in the early 1990s. Adapted from an early 19th-century deer shelter, the new *Skyspace* is one of only a handful constructed within an existing building. The shelter

was created to protect herds of deer from inclement weather, and consists of a simple stone and brick structure partially buried into the rolling countryside of the estate.

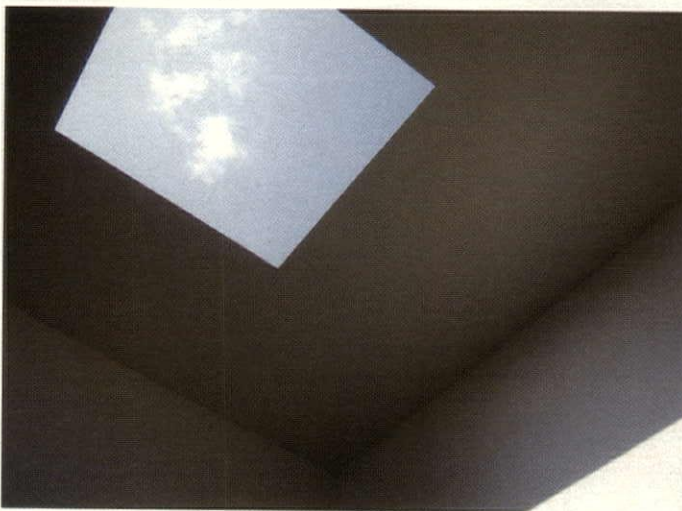
Turrell excavated a new underground chamber that visitors access via openings that have been cut through two of the shelter's original three protective arches. As is common with the *Skyspace* series, Turrell created a calm, minimal environment. The four walls of the simple, white space are lined with concrete benches that are slightly reclined for viewers to best observe, or, perhaps more importantly, contemplate the sky. A square viewing aperture, much like a picture frame, is cut into the ceiling of the chamber and viewers sitting in the neutral interior become aware of the exaggerated presence of the sky and almost nothing else. This void is enclosed on the outside by a shallow dry-stone wall, which is the only visual evidence of the existence of the shelter to visitors strolling towards it from

the YSP visitor center and galleries, amongst the trees and the sheep that now roam the estate.

At YSP the interaction between art and nature is of paramount importance. This theme is perfectly illustrated by Turrell's profoundly moving addition. From its serene observation chamber visitors are forced to reflect silently upon the sky, meditate upon its colors and cloud variations, experience the passage of time,

and ponder the power of nature itself. And, since England is (arguably) blessed with rapidly changing weather conditions, come rain or shine there is nowhere better than South Yorkshire to quietly experience the latest beautiful addition to the local landscape and to Turrell's brilliant and inspiring body of work.

MARTIN PERRIN RUNS HIS OWN DESIGN STUDIO IN NEW YORK AND IS THE ART DIRECTOR OF AN.



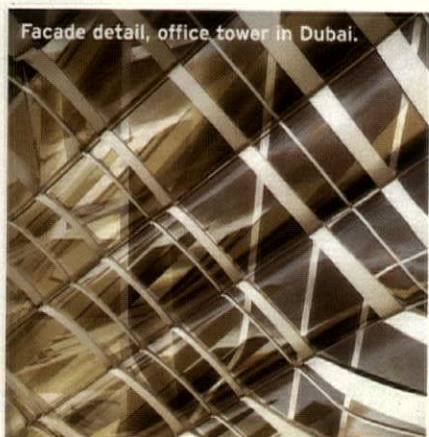
The Revolution Will Be Digitized?

Catalytic Formations: Architecture and Digital Design
Ali Rahim
Taylor & Francis
(distributed in the U.S. by Routledge),
\$62.95

Are we witnessing a digital revolution? Is this period one of fertile back-and-forth exchanges between digital technologies, architecture, and culture? In his book *Catalytic Formations: Architecture and Design*, architect Ali Rahim proclaims that we are.

Rahim, who runs his studio Contemporary Architecture Practice in New York and teaches at the University of Pennsylvania, presents contemporary theories on virtuality versus actuality informed by Gilles Deleuze's *Difference and Repetition* (Edinburgh University Press, 2004), Manuel Delanda's *Intensive Science and Virtual Philosophy* (Continuum, 2002), and David Hull's discussions of science as a process. These are accompanied by beautifully rendered images and stunningly elegant design projects, both Rahim's own and those of some of his colleagues and predecessors. Works by well-known designers including Ray and Charles Eames, Verner Panton, Zaha Hadid, Greg Lynn, and NOX appear under headings such as "Techniques and Technology," "Temporality and Time," and "New Technologies and Future Techniques," demonstrating what he calls "feedback" as they have occurred between architecture, technology, and culture.

The concept of feedback is central to Rahim's entire argument, yet he never clearly defines it. The most we learn about it is that "[architects need to] incorporate feedback from their **continued on page 30**



The Good Old Days

Future City: Experiment and Utopia in Architecture 1956–2006
Barbican Art Gallery
www.barbican.org.uk
Closed September 17

Future City: Experiment and Utopia in Architecture 1956–2006 paints a dismal portrait of the trajectory of architectural thought over the last 50 years. The exhibition was presented at the art gallery in London's Barbican Center, itself a utopian combination of the arts and residential buildings clustered on 35 acres at the center of London. It was organized by the Barbican in collaboration

with the Fonds Régional d'Art Contemporain du Centre (FRAC) in Orléans, France. Walking through the show's 15 thematic sections in roughly chronological order, one gets the unhappy sense that, over the years, experimentation in architecture has sacrificed much of its political optimism—or even awareness—for formal manipulation and material play.

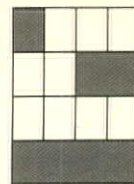
The show began on a positive note with the meeting of the Dutch artist and architect Constant Nieuwenhuys and French Situationist artist Guy Debord. This segment, titled "New Babylon" (after Constant's massive urban scheme of the same name from 1956) includes Debord's famous *Guide Psychogéographique de Paris* (1957), a diagram mapping a pedestrian's psycho-spatial expe-

rience of Paris, as well as Yona Friedman's 1956 manifesto *L'Architecture mobile*.

The next sections—"New Urban Habitat," "Megastructure," "Organic City," "Inflatable City," and "The Metabolists"—which cover the late 1950s through the early '70s, presented movements that continued the early room's focus on the intersection of **continued on page 30**

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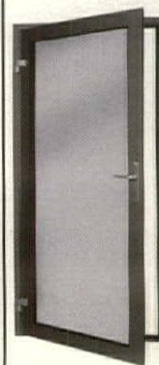
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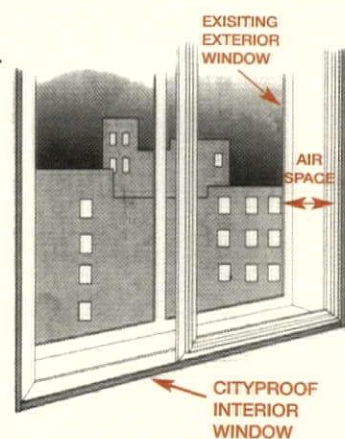
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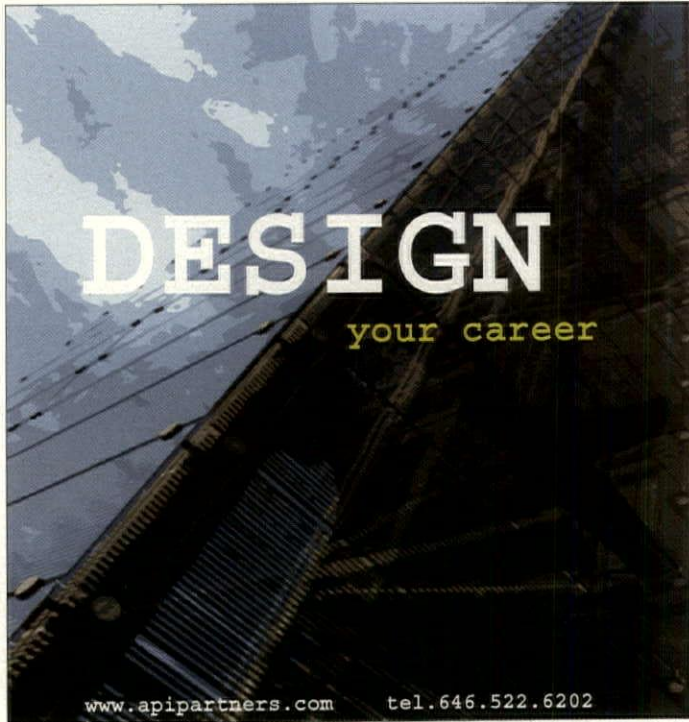
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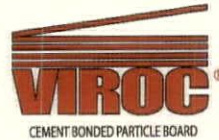


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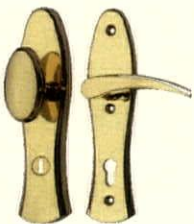
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Buffalo Builds, Once Again (p. 10): Martin House restoration by Hamilton, Houston & Lownie Architects, 172 Allen St., Buffalo, NY 14201, www.hhlarchitects.com. Buffalo Niagara Visitor's Bureau, 617 Main St., Suite 200, Buffalo, NY 14203, www.buffalocvb.org

Mapping Lower Manhattan (p. 14): Culture Now, 511 West 25th St., New York, NY 10001, www.culturenow.org

New Public Work for Philadelphia (p. 14): Redevelopment Authority, Public Art Program, 1234 Market St., Philadelphia PA 19107. Lighting by Cooper Electric Supply Co., 43 West 24th St., New York, NY 10010, www.cooper-electric.com. Landscape consulting from Lager Raabe Skafte Landscape Architects, Inc., 230 South Broad St., Philadelphia, PA 19102.

Sheltering Sky (p. 25): James Turrell is represented by PaceWildenstein, 32 East 57th St., New York, NY 10022, www.pacewildenstein.com

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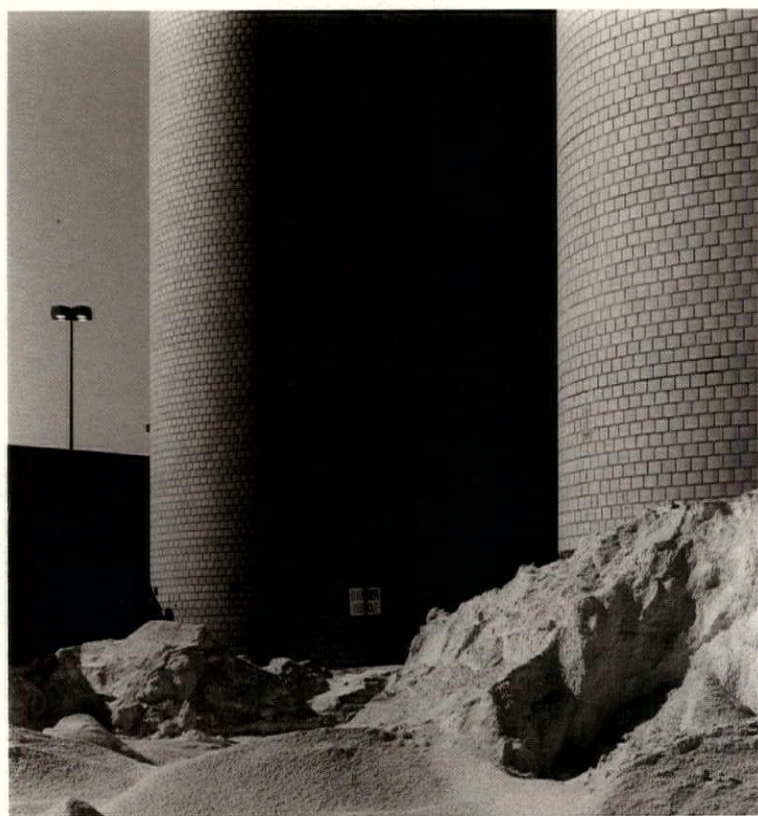
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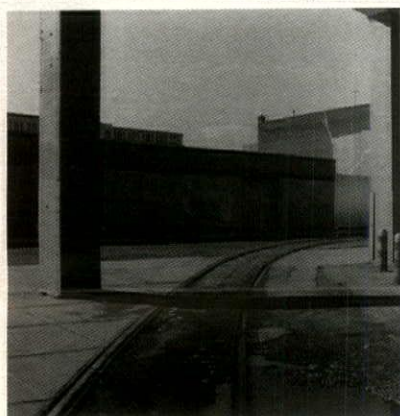
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FUNCTIONAL SHIFT

M. E. Smith
Cooke Contemporary
125 First Street, Jersey City
Through October 14



M.E. SMITH / COURTESY COOKE CONTEMPORARY

Concentrating his attentions primarily on the industrial landscapes in and around New York, Brooklyn-based photographer M. E. Smith seeks to find drama and mystery in the areas of the city that are rapidly receding from view. Fascinated by hardworking, function-driven structures, Smith's large-scale black-and-white prints have a sculptural quality reminiscent of the works of Edward Weston and Albert Renger-Patzsch. And, as economies change and the city's manufacturing base disappears, Smith's fastidious documentation also provides us not only with beautiful images but with an enduring reminder of what the city so recently was before the developers swept in.

Smith's latest show is at the recently opened Cooke Contemporary gallery in the Powerhouse Arts District of Jersey City. A cool, white haven amid a bustling warehouse neighborhood, itself an area very much in a state of energetic flux, the space provides the perfect environment in which to admire Smith's compelling work. **MARTIN PERRIN**



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physical and cultural contexts rather than rely solely on conventional analytical or internal processes of

development." He writes that the idea applies to every aspect of architecture, from design to construction. Rather than provide a definition, Rahim traces past and present examples of feedback between other disciplines and architecture, between digital design and its physical manifestations, and finally between users and architecture. For Rahim, Panton's work illustrates how architecture has evolved through advances in technology: "The form of the chair changed as new materials became available... The Panton Chair was the first monolithic plastic chair and ushered forth many subsequent developments in plastic-based industrial design."

For the most part, Rahim leaves the reader uninformed about how

feedback may occur, but in the last chapter on automobiles and robotic fabrications, he momentarily clarifies the otherwise indistinct nature of his speculations: "At the beginning of the 21st century, for example, forward-thinking architecture offices devised technologies to incorporate computer-based generative algorithms into the design process and computer numerically controlled (CNC) milling technologies into architectural fabrication... New techniques enable designers to generate catalytic formations that are singularly interactive and that feed forward to the invention of more technologies and techniques..."

This glimpse of clarity, however, lasts but a moment. Rahim goes on to articulate his vision of feedback

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architectural typology and the urban environment. Memorable among the work on view was Archigrammer David Green's 1968 *Living Pod*, a heartlike and moveable nomadic home; English architect Arthur Quarmby's *Corn on the Cob* housing plans (1962), a modular housing system; Peter Cook's *Instant City* (1968–70); and Kisho Kurokawa's plan for a *Floating City* (1961), an exploration of how Tokyo could evolve and grow like a natural organism and a powerful example of the Metabolist movement in Japan.

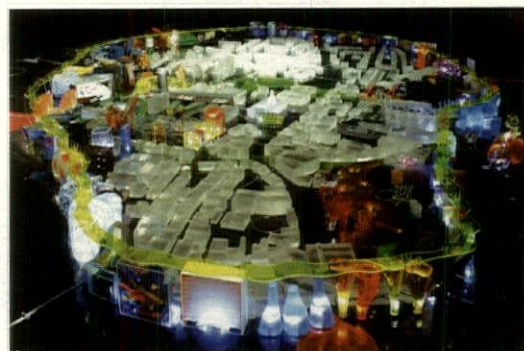
The following three sections focused on reactions to existing urban conditions. "Architecture in Italy: Superstudio" and "No-Stop City" turned to the work of Superstudio and Archizoom, while "Delirious Metropolis" presented some of the early projects of the Office of Metropolitan Architecture (OMA), including *Exodus, or The Voluntary Prisoners of Architecture* (1972), in which OMA created a habitable wall to demarcate the preexisting class divide in London. This last section marks a critical moment in *Future City* both tonally and spatially; it concludes the portion of the exhibition on the second floor, and the portion which is the most clearly presented, the meaningful, and hopeful.

The first section on the lower level, "Concept City," showcased work exploring form and material, including James Wines' *Indeterminate Facade*, Best, Houston, Texas (1975) and Diller + Scofidio's *Slow House* (1991). Here the projects were discrete works instead of projects that criticize or propose alternatives to existing urban problems.

"Deconstruction" slipped further down the slope of architectural indulgence, departing from the previous themes of the show with even greater abandon. Here, the exhibition design by London-based Foreign Office Architects (FOA) took center stage. The center gallery space was filled with towering rectangular columns that fragmented the work over multiple surfaces while loosely connecting them with winding and bulbous arrows—an obvious reference to the Situationists. Depending on whether visitors were optimists or not, the installation made the process of circulation one of exploration and discovery, or of disorder and annoyance.

Pieces in this and the following section, "Machine Architecture," include Zaha Hadid's *Hague Villas* (1991), a play on housing types and forms, alongside Coop Himmelb(l)au's *Open House* (1983–92), and Peter Eisenman's *Guardiola House* (1986–88). Only two of the countless projects in the section are related to cities or urban form: Bernard Tschumi's *Parc de la Villette* (1983) and Daniel Libeskind's *City Edge*, Berlin (1987).

The next section, "Urban Intervention," marked a return to the strength of the work upstairs. It presented contemporary architects who look back to



Will Alsop's regeneration plan for the Yorkshire town of Barnsley is a contemporary version of an extremely dense medieval walled city.

the precedents of Archigram and the Situationists and marry those ideologies to new breakthroughs in material, form, and technology. Will Alsop's glittering and cartoonishly bright Barnsley Project (2003) was a shining example. In the proposal, which is scheduled to start construction in the next few years, a ring of interconnected commercial buildings surround the center of the town of Barnsley in the United Kingdom, offering a pedestrian walkway over the roofs.

The rest of the exhibition, with sections entitled "Experimental Living," "Non-Standard Architecture," and "Contemporary Process," was marked by the form- and material-oriented flaws that plagued the "Deconstruction" section. It highlighted emerging design firms which experiment with technology and material, and while there were spectacular projects by Future Systems, Shigeru Ban, NOX, Kolatan/MacDonald, and FOA, few spoke with the conviction voiced by the work at the start of the show.

Whether consciously or not, *Future City* implied that the condition of cities today will be left in the hands of form-obsessed architects, and that in an age of idealism and social awareness we have moved into one of self-indulgence and celebrity obsession. There are, of course, still architects and designers who plan and build works that deal with urban space in a meaningful way—even other projects by those included in the exhibition. It was, for example, a curious decision to include Hadid's experimental houses but not her recently commissioned urban scheme for Istanbul, which clearly relates to several of the shows instead presented contemporary designs with punch and glitter that could be colorfully lit. While the liquid blobs and razor-sharp edges were a sight to behold, they embodied very few ideas to inspire.

JAFFER KOLB, PREVIOUSLY AN EDITOR AT *AN*, IS BASED IN LONDON AND IS PURSUING A MASTERS IN URBAN PLANNING AT THE LONDON SCHOOL OF ECONOMICS.

in a strange dream of "growing interactive buildings that change their form continually in response to the feedback from their users and environments." Impressive though his beautifully rendered digital visions are, we are ultimately curious to see whether his built architecture will hold up to its creator's ambition to achieve lasting cultural effects with digital techniques.

Until today, Rahim has not completed any built work. It would be great to examine some specific explorations to see whether they bear out his vaguely articulated positions. The reader wants to know more: How will Rahim go beyond just using digital tools for designing and rendering architecture? What, precisely, does he propose as a new

way to practice and build architecture? After more than a decade of Rahim's experimentation with digital technologies, we still cannot truly analyze or understand the feedback loops between his architecture and technology and culture. There is a point when an architectural detail has to be more than the close-up of a digital rendering, when, finally, the feedback between architecture and user must be concrete and not just an abstract idea about an animated force field and its manifestation in a sexy double-curved surface.

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