

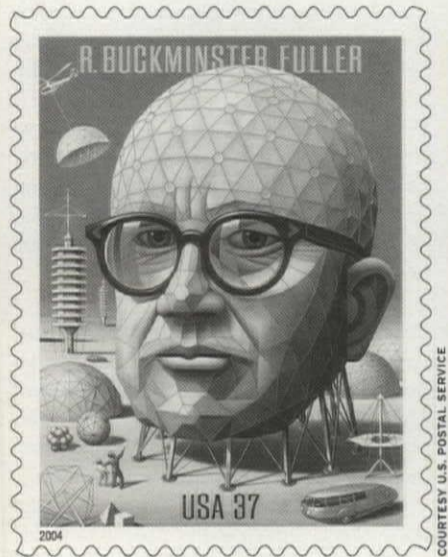
THE ARCHITECTS NEWSPAPER

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FEATURED ON NEW BATCH
OF STAMPS

Bucky's Dome

R. Buckminster Fuller's bald geodesic head is about to appear on 96 million first-class postage stamps. In addition to Bucky's tessellated head, the designs of Isamu Noguchi, McKim, Mead, and White, Walter Netsch and Skidmore Owings and Merrill (SOM), and Rhode Island architect Friedrich St. Florian will be appear on stamps this summer.

The United States Postal Service (USPS) receives nearly 50,000 requests a year for commemorative postage stamps, but only 25 to 30 make it into production. The USPS has few requirements for commemoration beyond the obvious one—that the events, persons, or themes **continued on page 3**

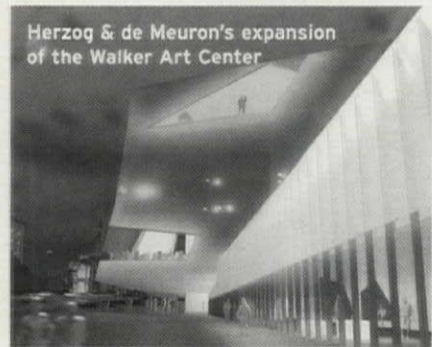


MODERNIST GARDENS IN THE
VILLAGE UNDER THREAT

GOING TO SEED

New York's modernist open spaces, such as the plaza of the Seagram Building and the courtyard of the Lever House, are well known, but the city's legacy of modernist gardens is more obscure and potentially under threat. In Greenwich Village, two major examples—the formal garden that I. M. Pei designed in 1965 to accompany his University Village towers between Houston, La Guardia and Bleecker streets, and the adjacent Washington Square Village designed in 1959 by landscape architecture firm Sasaki, Walker and Associates—face uncertain futures. Both surround New York University housing.

Apart from its value as a leafy respite, the gardens of University Village are noteworthy. According to Andrew Berman, the executive director of the Greenwich Village Society for Historic Preservation (GVSH), the superblock is a particularly sensitive one: "While it is the antithesis **continued on page 7**



POWER WALKER

Herzog & de Meuron's \$67.5 million expansion of the Walker Art Center in Minneapolis mirrors and distorts the original 1971 building by Edward Larrabee Barnes. The architects reorient the building toward Hennepin Avenue, a major thoroughfare, "reinventing the museum urbanistically," said Herzog at the project's unveiling in last week, and creating a new "civic lounge."

The architects chose light materials like metal and glass to oppose the brick of the original building. The 260,000-square-foot addition and renovation will open in April 2005. **JAMES WAY**

RISING PRICES ARE THE NEW HEAVY
IN THE CONSTRUCTION BUSINESS

ARCHITECT, STEEL THYSELF

Since the middle of last year, the price of steel has skyrocketed, causing worries about ballooning construction costs and leading architects and contractors to grapple with creative solutions to ensure that projects remain on track and within budget.

And the word "skyrocketing" isn't hyperbole. Prices have increased by as much as 50 percent in the last six months: Scrap steel that sold for \$120 per ton last summer has recently been selling for upwards of \$250 per ton.

"It's having an effect," said Kenneth Drucker, design partner for Hellmuth, Obata and Kassabaum (HOK). "It's causing people to hurry up and bid their projects. And some clients who would have done a steel building as a matter of course are now looking at concrete." **continued on page 2**

CONTENTS

08 DILLER SCOFIDIO
+ RENFRO:
NYC'S NEW URBAN
MASTERMINDS

10 SUMMER READING

10 REM FOR
PRESIDENT?

03 EAVESDROP
04 CURBSIDE
12 DIARY
15 CLASSIFIEDS
16 SHOPTALK

NEW LAW TO REQUIRE
MANDATORY CERTIFICATION
FOR INTERIOR DESIGNERS

INTERIOR DESIGNERS GET SERIOUS

The old turf dispute between New York interior designers and architects could arrive at a truce this June if a proposed bill requiring certification for interior designers passes through the state legislature. Historically, the two have been at odds over the issue of interior design certification, with designers pushing for it as a way to gain greater professional legitimacy and architects resisting it due to worries that certification requirements aren't stringent enough and will allow interior designers to execute work for which they are inadequately trained.

The current interior design certification law, a 1990 measure that legally designated interior design a profession in New York, instituted a voluntary certification process for designers in the state. Certification requires the so-called "three Es": education (two years), experience (five years), and the NCIDG exam (13½ hours), and bestows a designer with the official title "certified interior designer." So far, fewer than 5 percent of New York designers have elected to get certified. Under the amended act, assembly bill A-8587, certification would become mandatory for all those wishing to identify themselves as interior designers. Exempted individuals would include architects and uncertified designers with 15 years experience who apply within a window of approximately one year after the passing of the amendment.

continued on page 2



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EDITORS

Architects have a unique relationship to architectural books. They love to acquire them, display them, thumb through them, but almost never read them from beginning to end. Archigram's Peter Cook, an academic and now practicing architect, claims, "I don't read books, I only write them."

There are reasons—beyond perhaps architects' fetishistic tendencies—to explain their biblioholic nature. Umberto Eco conveys the point best in his essay "How To Justify a Private Library," from his book *How To Travel with a Salmon* (Harcourt, 1994). He describes his sizable library and his annoyance with the typical reaction of visitors: "What a lot of books! Have you read them all?" He is surprised that many people, evidently, "consider a book shelf as mere storage place for already-read books and do not think of the library as a working tool."

For architects, the tool analogy is especially apt. People don't use their hammer or screwdriver everyday, but are grateful when the items are in the toolbox when needed. Architects use books as sources of reference and inspiration. Current books, whether theoretical tracts or monographs on the works of other architects, are a means of staying connected and provide a sort of continuing education that the discipline requires.

Of course, the quantity of architectural books published every year is something to be envied by other professions. Architects must be perennially torn over which titles deserve their hard-earned dollars and precious bookshelf space, with so many tempting offerings from academic presses, specialized, intellectual imprints, purveyors of beautiful monographs, and of course, publishers of technical handbooks. In this issue, we recommend several titles grouped under the feature "Summer Reading," with the idea that summer is the perfect catch-up season—for catching up on rest, relaxation, a long-postponed vacation, or self-assigned homework.

This issue also contains a long review of *Content*, Rem Koolhaas' latest venture. Koolhaas isn't the first architect to use books as an important part of his professional practice, but he is perhaps one of the most successful. Critic Richard Ingersoll observes that, comparable to the trend of architects branching out into architecture-related services as a means of diversifying their business, Koolhaas has created AMO, a think tank of sorts. Though *Content* treads the muddy territory between cultural critique and pure self-promotion, its popularity is undeniable—it appears on several of the current architectural bestseller lists we have compiled for this issue. This is no doubt due to its ad-subsidized low price of \$14.99. What this means for the profession and the direction of architectural publishing remains to be seen. **WILLIAM MENKING AND CATHY LANG HO**

INTERIOR DESIGNERS GET SERIOUS

continued from front page

The bill's biggest supporter is Interior Designers for Legislation in New York State (IDLNY), an organization founded in 1984 by architecture-trained designer Ruth Lynford as a means of unifying the voices of interior design organizations such as the American Society of Interior Designers (ASID) and the International Interior Design Association (IIDA) that support the bill. Jim Lothrop, president of IDLNY, explained the group's view of the importance of the new measure: "Right now, I could call myself an interior designer if I was a fifth grade student. It's not currently recognized as a profession by the public." Lothrop is an architect and partner at Valhalla based Lothrop Associates.

Lovejoy Duryea, chair of the interior design department at the School of Visual Arts, agreed, "It's to the benefit of everybody who practices in a professional way. The main thing is to get rid of the people who are just putting up shingles and printing business cards without any training."

"Architects can only gain from it," said John Mack, a partner at the architecture and interiors firm HLW. "Requiring certification improves the quality of the design profession overall."

The AIA New York chapter's (AIA-NY) main gripe with the bill involves its exemptions. AIA-NY's lobbyists have succeeded in upping the experience prerequisite for exemptions from the originally proposed 5 years to 15, and are currently working on clarifying the exact process by which exemptions will be awarded. "If you're going to set up a certification process with minimum qualifications, then everyone should have to meet the requirements," said Mark Ginsberg, president of AIA-NY. "In general we're supportive, but the issue of grandfathering has not yet been resolved."

One reason why architects are supportive of this particular bill is that it avoids the biggest sticking point—the issue of whether interior designers should be allowed to sign off on structural or circulation documents. "Architects agree that designers should not be allowed to architect and seal documents without an architecture education," said Rick Bell, executive director of AIA-NY. Interior designers themselves emphasize that the consequences of their work must be taken seriously. Said Scott M. Ageloff, dean of the New York School of Interior Design, "The work of interior designers can save lives or kill people."

Though most architects in New York City are in favor of the current proposal, architects in the rest of the state tend to oppose it, according to Ginsberg. He chalks it up to the high levels of competition and overlap between the professions in the city. City architects see the two professions as closely related while those outside regard the vocations as more divergent. Bell added, "In the city, interior design is intimately related to architecture—it's not a separate, alien profession."

Bell nonetheless hopes that differences will be resolved with the new legislation. "This really isn't a turf battle. We're trying to find a way for people to work together, not to teach them how to carve out their own separate niches."

DEBORAH GROSSBERG

STEEL THYSELF continued from front page

Drucker said the steel costs of a HOK-designed, \$50 million courthouse in Warwick, Rhode Island, came in at \$400,000 to \$500,000 higher than expected.

"A number of architectural firms have spoken to me about [using concrete]," said Robert J. Klee, director of technical services and architectural consultant at Clayton Block Co., a concrete masonry and ready-mix concrete producer based in Lakewood, N.J. "After all," he quipped, "it's worked since 26 B.C. Take a look at the Pyramids."

But steel industry representatives are urging people not to turn away from structural steel. Georges Axmann, the technical marketing manager for Arcelor, the mammoth Luxembourg-based steel producer, told *The Architect's Newspaper* that the surge in steel prices doesn't mean that the cost of a building's construction will likewise head skyward. "Even if the cost of steel increases by 50 percent, this will just mean a one or two percent change in the cost of construc-

tion," he said. (With 100,000 employees in sixty countries and nearly \$30 billion in sales each year, Arcelor is the largest steel maker in the world.)

The math goes something like this, according to Gary Higbee of the Steel Institute of New York, an industry group which advocates on behalf of steel businesses: The structural steel frame of a building represents 10 to 12 percent of an overall construction project. Mill materials amount to about 20 percent of that 10 to 12 percent. Therefore, the structural steel represents about 2 to 3 percent of the total project. A 40 percent increase in steel costs then would represent a 1 percent increase in the total project cost, Higbee said.

The rapid rise in steel prices can be explained in two words: Blame China. "They've really made a run on the world's resources," Higbee said.

The Asian nation has jacked up prices by buying prodigious amounts of steel for use its industries and for the ongoing creation

of a modernized infrastructure, a process that is expected to take at least 30 years. The Chinese auto industry, which is hugely dependent upon steel, produced 4.5 million vehicles last year, nearly all sold within the country. This year it expects that number to be more than 5 million. It has been estimated that China now accounts for 30 percent of global steel use.

But China's demand may only be exacerbating another issue. Higbee noted that steel prices have been unusually low for many years, largely because of an increase in foreign steel and greater efficiency in its production. The glory days of cheap steel seem to be headed for the history books: "My best guess is that prices will never return to the unusually low prices we've seen for the last 30 years," Higbee said. But he does expect the prices to stabilize as the industry comes to terms with the increased demand. Arcelor's Axmann, however, wasn't willing to make any predictions. "We don't have a crystal ball," he said. **PETER DUFFY**

ARCHITECTS, UNITE!

Bless **Oscar Niemeyer's** heart. In a May 26 report from the Latin American news agency *Prensa Latina*, the 96-year-old Brazilian architect was harshly critical of the Bush administration. But then he got a tad blurry. Describing **Fidel Castro** as "one of the greatest leaders of humanity," the avowed communist reportedly suggested that "Bush envies the Cuban Revolution." Niemeyer went on to affirm that he's still a believer, "since besides the [revolution's] permanence, there is a worker"—socialist President Luiz Inácio Lula da Silva—"heading the government of Brazil." (Shhh! Don't tell him that Brasília didn't work out the way everyone hoped, either.) Meanwhile, closer to home, a coterie of New York architects has also united against Bush. We hear that designers **Calvin Tsao**, **Zack McKown**, **Richard Gluckman**, and **Deborah Berke** are among those who will be opening their own residences this summer to host intimate \$500 and \$1,000-a-plate dinners, prepared by celebrity chefs. Proceeds will go to Downtown for Democracy, a group of creative types who believe that regime change begins at home. Its recent design auction at the Maritime Hotel raised \$50,000 and featured an Oval Office installation by **John Erik Karkula** and **Steven Sclaroff**, along with works donated by **Vladimir Kagan**, **Ali Tayar**, **David Weeks**, **Joseph Holtzman**, and others.

TULANE'S NEW REED

Since reporting major staff changes at *Architecture*, we've learned that the magazine's former editor-in-chief, **Reed Kroloff**, is making a move of his own. Kroloff, who has served as an architecture consultant since resigning in 2002, will take a new post as dean of Tulane University's School of Architecture on October 1. "I hope they asked me to join them because they saw an opportunity to propel the program forward, much as we did with *Architecture*," Kroloff says.

"BOB? IT'S HUNTINGTON"

New York City Landmarks Commissioner **Bob Tierney** has gotten lots of opinions about Edward Durell Stone's 1964 Two Columbus Circle, which may be significantly altered by its possible future owner, the Museum of Arts and Design. But we doubt he expected to hear from **Huntington Hartford**, the notorious supermarket heir and onetime playboy who first built the structure to house his art collection. After a judge recently cleared the way for the building's sale, the enfeebled 92-year-old mustered enough feistiness to call from the Bahamas. "I heard he lambasted the decision and demanded to know why the building wasn't landmarked," says one source. "He really gave Tierney a piece of his mind." Tierney only confirmed that Hartford called. Meanwhile, we've learned that a very prominent and wealthy cultural doyenne—who we've been scared into not naming—is still working to buy the building from under the museum.

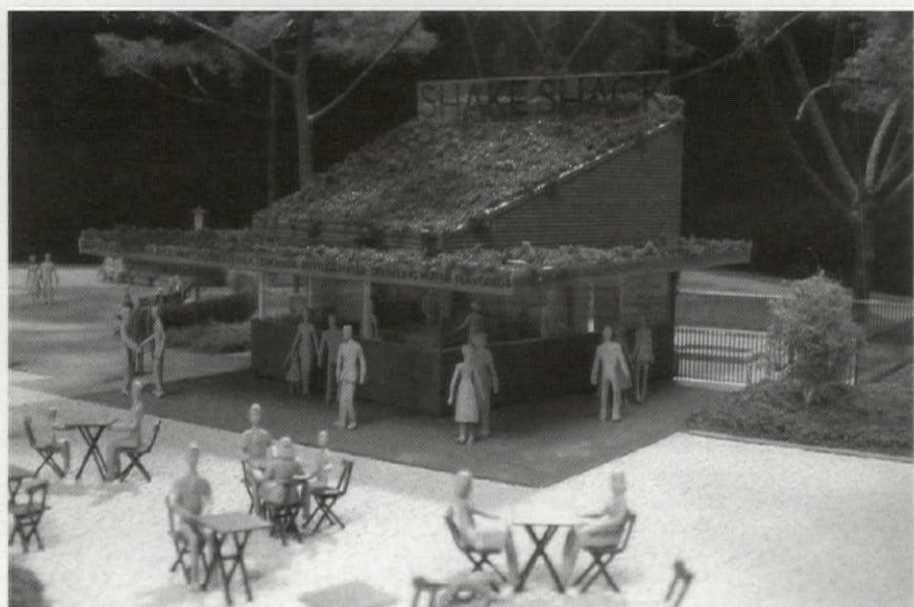
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BUCKY'S DOME continued from front page depicted have widespread appeal and significance. Architecture is usually chosen more for the significance of the institution it houses than for design merit. McKim, Mead and White's 1897 Low Memorial library represents Columbia's University's 250th anniversary in the USPS' historic preservation series, and Netsch and SOM's Cadet Chapel at the Air Force Academy honors the academy on its 50th birthday. The release of the stamp picturing St. Florian's neoclassical World War II memorial in Washington, D.C., is more surprising given that it was just inaugurated in recent weeks. The series on Noguchi's works marks the centenary of his birth and coincides with the reopening of the Noguchi Museum in Queens. The set, art directed and designed by Derry Noyes, features five different designs, including his sculpture and iconic rice paper lights.

The only real requirement for an individ-

The Noguchi stamp series marks the centenary of the artist-designer's birth to be commemorated is that they be dead for a minimum of 10 years, but usually involves a long process of lobbying. The Buckminster Fuller Institute and its board member Robert F. Curl led the Fuller campaign, beginning in 1992 to advocate for a stamp to acknowledge Fuller's 100th birthday in 1995. It took years but the group finally succeeded this year, marking the 50th anniversary of his patent for the geodesic dome. The image on the stamp is an illustration by Artzy Basheff that appeared on the cover of *Time* magazine in 1964. It depicts a kind of Buckyworld, with three geodesic domes, one swinging from a helicopter, three lightweight air-deliverable tower structures, two Dymaxion cars, and what appears to be a father and son, pointing upwards to a heroic, geodesic Bucky. Sales of the stamp begins on Fuller's birthday, July 12th. **WM**



COURTESY SITE

MADISON SQUARE PARK GETS A GREEN FOLLY

A Hot Dog in the Sun

Madison Square Park will replace its seasonal hot dog stand this year with a new kiosk dubbed the Shake Shack. The New York firm SITE, known for its sculptural and environmental architecture, designed a 500-square-foot

kiosk shrouded in ivy that, as project architect Denise Lee described, "combines the idiosyncratic styles of the roadside diner type with the billboard nature of the BEST buildings." Pentagram designed the signage.

The Madison Square Park Conservancy, restaurateur Danny Meyer (whose restaurants Tabla and Eleven Madison Park are across the street from the park), and SITE teamed up to win an RFP issued by the city's Parks and Recreation Department in 2003. They

won a nine-year contract to open, operate, and maintain the food kiosk. The \$750,000 expanded metal shack was prefabricated off-site and will be installed later this month on the southeastern corner of the park, near the 23rd Street and Madison Avenue. Meyer's Union Square Hospitality Group operated the park's previous summertime hot dog cart and donated proceeds to the Madison Square Park Conservancy—a tradition the new kiosk will continue.

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GRAND UNEASE FOR GRAND AVENUE

Suddenly, it seems as if New York is gaining on Los Angeles in the Adventurous Architecture sweepstakes. Much to its chagrin, Los Angeles itself has pitched in to help the Big Apple. The sprawling city—or its beachy neighbor, Santa Monica—has provided New York with Thom Mayne and Morphosis, whose ambitious, exciting plan for the Olympic Village in Long Island City was chosen by NYC2012 on May 26 for the still-unawarded 2012 games.

Meanwhile, at a public meeting on May 24, Grand Avenue Committee officials passed over Frank Gehry and a collection of movie and design stars, as well as another team including Jon Jerde, in its selection of the 3-million-square-foot redevelopment. Instead, the committee said it will continue negotiations with the two remaining teams: Forest City West, working with architects AC Martin, and Related, with David Childs.

The committee wants to see more fully developed plans from the two finalists in June, and will announce its final decision in July. While the narrowed field surely represents the potential for excellent commercial design, it also suggests an outcome that will do little to advance the L.A. skyline, besides enlarging it. The committee is clearly seeking a predictable rather than an exciting solution.

Predictability may also extend to the ultimate selection: many

observers believe that the choice will fall to Related—and that the decision is foreordained. One person with inside knowledge of the process says that the competition was basically set up by billionaire Angelino Eli Broad, through the invitations the committee extended to those it wanted to answer the RFP. These included not only the team led by local developer J.H. Snyder, which included the Jerde Partnership, but also the Gehry team, led by developer/financier Richard Weintraub, and the Forest City team, which was allowed to make its initial submission without naming any consultants, including architects.

What does all this mean? Well, sources say, Snyder lost out when the same committee that invited him concluded that he might not have the financial staying power to hang in during a potentially years-long entitlement process. The Gehry team must have raised hackles on the committee with its vociferous criticism of the entire process. And, the logic goes, the invitation to Forest City was window dressing that provided Related with an evenly matched competitor.

Whether the conspiratorial conjecturing is on the mark is irrelevant. What is essential to understand, however, is what's at stake: The future of one of the country's most dynamic cities, a city that has played a leading role in defining the national character and contemporary urbanism. This one massive project can significantly alter the progressive march splendidly embodied in Gehry's concert hall by ignoring the challenge offered up by that building—to continue to remake the downtown gateway. This corridor should not become a mere extension of the Bunker Hill skyscrapers nearby. It should, instead, be a place where each new venue—whether cultural or commercial—takes up the concert hall's gauntlet rather than muffling its glory.

PETER SLATIN IS THE FOUNDER AND EDITOR OF WWW.THESLATINREPORT.COM

NOGUCHI MUSEUM GETS FACELIFT

The Isamu Noguchi Foundation and Garden Museum will re-open on June 12th after a two-and-a-half year, \$13 million renovation, or what curator Bonnie Rychlak described as “a massive facelift.” The Noguchi Museum closed in October 2001 to embark on an extensive project to repair water damage and seepage that eventually led to a complete overhaul of the museum.

Noguchi established a studio in a former photo engraving plant at the western edge of Long Island City in 1960. In 1975 he bought a neighboring warehouse to store work and establish an office for his longtime collaborator, architect Shoji Sadao. In 1983 Noguchi decided to convert the warehouse into a museum, or what he described as an “attempt to define my role as a crossing where inward and outward meet.” Sadao designed the space, which opened to the public in 1985. Located in a gritty, industrial neighborhood, the museum's unassuming facade subtly announces its contents with an understated sign and a dog-tooth bond on the angled masonry entrance. It is only upon entering the covered courtyard and seeing several large sculptures and a small garden—a smaller version of the museum and garden—that one appreciates the facade's delicate gesture.

Tod Williams Billie Tsien Associates, which designed the traveling exhibition *Quiet Light: An Installation*

of *Isamu Noguchi's Akari Light Sculpture* that appeared at the Gallery at Takashimaya in New York in 1994, consulted on the master plan for the restoration and suggested the New York firm Sage and Coombe Architects to undertake the renovation project.

As many of Noguchi's sculptures combine rough and finished surfaces, Sage and Coombe's renovation retained the warehouse's raw construction—I-beams on exposed masonry and wooden joists—while refinishing its white-walled galleries and installing new windows. The gift shop was rebuilt, though its rusted and stained steel plate ceiling was preserved.

Jennifer Sage that renovating the 27,000-square-foot institution “posed a difficult problem in historic preservation—how to modernize the facility without violating it.” The most obvious additions include a nicely detailed steel and wood ramp and stair and a new elevator, which improves the museum's circulation and brings it up to ADA code. While recasting the original pile foundation, the architects dewatered and lowered the basement to create classroom space for the museum's public programs. The room opens to the garden.

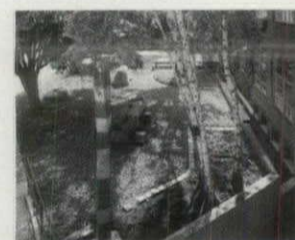
Rychlak, Noguchi's assistant from 1980 until his death in 1988, said although the new additions were not in Noguchi's original vision they were “done in the spirit of what we thought he would

approve of—it's a museum not a mausoleum.” However, like another museum created by an artist for his own works—Donald Judd's Chinati Foundation—the Noguchi Museum has created spaces that are acutely sensitive to specific works.

The museum will open with the exhibition, *Isamu Noguchi: Sculptural Design*, designed by Robert Wilson, and organized by the Vitra Design Museum. It will cover nearly every facet of Noguchi's career, including furniture, stage design, landscape, architecture, and of course, sculpture.

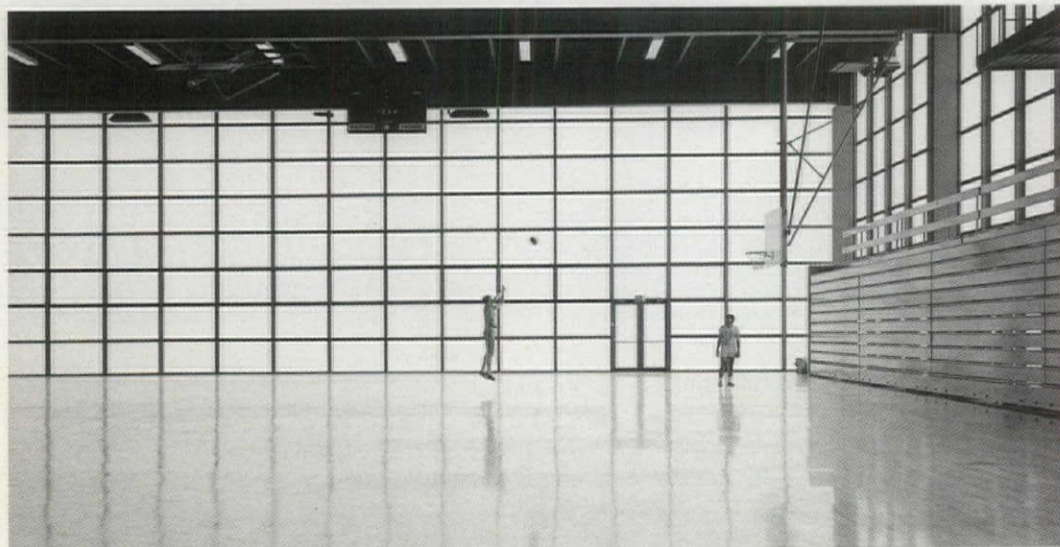
Future exhibits *Noguchi and Graham: The Imagery of Chess Sourced and Noguchi: Sources and Influences* are in the works.

JW



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COMMUNITY BOARD 1 FIGHTS NEW TOWER

FOSTER BUILDS IN TRIBECA— OR NOT

A growing force in Manhattan, Foster and Partners is working to leave its mark on Tribeca, with a 35-story primarily residential building scheduled for completion in fall 2006. But the project must first overcome an army of vocal opponents.

Over recent months, developer Scott Resnick and the Economic Development Corporation (EDC) have been struggling with the Tribeca community to move forward with plans to build the tower on a city-owned lot, known as 5C, at the corner of Chambers and West streets.

The site in question was zoned for a building no higher than 135 feet under the Washington Street Urban Renewal Plan, which expired in 2002. The site is now undergoing a new Uniform Land Use Review Procedure (ULURP).

On April 20th, Community Board 1 rejected an initial proposal and passed a reso-

lution asking that the building's height be reduced by a third and its allotted square footage for a community center more than doubled. Negotiations between Resnick, the EDC, and community members are continuing behind closed doors, and a revised plan is scheduled for review before City Planning on June 4th (after press time). Although groundbreaking is planned for this December, Resnick anticipates that the building's design will not be finalized until this September.

When Resnick and his team first presented preliminary designs before a packed crowd at Community Board 1's March 30th meeting at P.S. 89, they were met with boos and jeers from outraged community members. At 353 feet, the building would cast strong shadows on neighboring P.S. 234, P.S. 89, Washington Market

Park, and the Battery Park City ball fields in the afternoon hours. Opponents also say that, despite the site's proximity to tall buildings downtown, the proposed building would be at odds with the lower scale of Tribeca.

"This has been a very detailed process of scale and massing," said Brandon Haw, a director in Foster's London office, defending the plans. At the Community Board meeting, he went on to present a depiction of the building in its context. As an L-shaped structure, the building's full height would be pushed to West Street. A public plaza, designed by Thomas Balsley Associates, separates its shorter eastern side from the adjacent P.S. 234. Undiplomatically, Haw's diagram failed to picture the school itself.

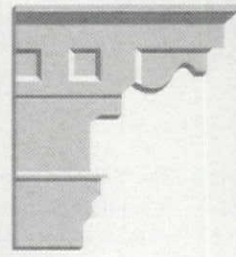
"Where is 234?" a heckler called out. "It isn't there, is it?"

Parents and educators are further concerned about the influx of new residents to an area whose schools are overcrowded. Although Resnick claimed that the tower's 456 apartments would house mostly childless adults, community members did their own math. "If 10 percent of the households have kids, that means 45 kids and 2 classrooms," said P.S. 234 principal Sandy Bridges, who currently teaches third graders in a hallway.

Plans presented in the March meeting included a 17,000-square-foot community center, but Bob Townley of Manhattan Youth, a nonprofit that organizes youth recreational programs, said it wasn't enough. "This land is presently owned by the citizens of the city," said Townley. "We need to give back something to local citizens as well as the city of New York." Community Board 1 is requesting a 40,000-square-foot center.

According to Paul Goldstein, district manager for Community Board 1, negotiations are progressing. There is even talk of including a small preschool and kindergarten in the building. "Highrise residential buildings have historically and will continue to play a role in the overall development and built character of New York City, particularly in Lower Manhattan and other parts of the borough," said Amanda Burden, director of the Department of City Planning. "On Site 5C, we believe a tower form is appropriate."

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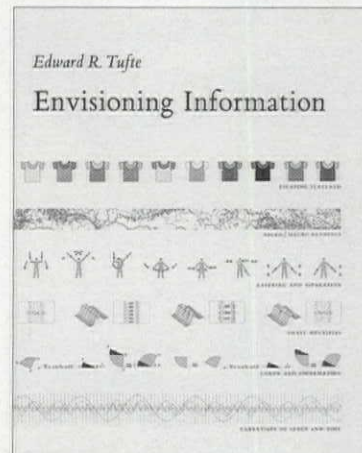
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"If 10 percent of the households have kids, that means 45 kids and 2 classrooms," said P.S. 234 principal Sandy Bridges, who currently teaches third graders in a hallway.

THE FUTURE OF PRESERVATION

Columbia University's Graduate School of Architecture Planning and Preservation has launched the inaugural issue of *Future Anterior: Journal of Historic Preservation History, Theory and Criticism*. The semi-annual journal, founded by assistant professor of historic preservation Jorge Otero-Pailos, aims to expand preservation from buildings to the larger built environment and landscape, and to include broader disciplines, such as art, history, philosophy, law, planning, and materials sciences. The editorial board consists of Paul Byard, Barry Bergdoll, Jean-Louis Cohen, Andrew Dolkart, Mark Jarzombek, Hélène Lipstadt, Fernando Marías, Daniel B. Monk, Joan Ockman, Marc Treib, and Gwendolyn Wright.

DE GAULLE TERMINAL COLLAPSE

A 120-foot-wide, 160-foot-long elliptical section of Terminal 2E at the Charles de Gaulle airport in Paris collapsed on May 23rd, killing four people. The hybrid structure of concrete and steel lattice, which spanned over 100 feet, did not have intermediate interior supports. Paul Andreu was the chief architect, GTM Construction built the concrete shell, and Vinci and Eiffage helped construct the terminal. Paris firms Eiffel Construction and Laubeuf built the glass roof and nonstructural steel lattice, and Hervé built the columns, which had been reinforced after cracks appeared during construction. At press time, specific blame for the failure could not be identified, although faulty construction due to insufficient communication between several collaborators and rushed construction are the prime suspects. The \$900 million tube-like terminal opened last June, months later than scheduled due to safety concerns.

ARCHITECT ADVISES LIBRARIES

The American Libraries Council has elected Jeffery Scherer, a principal of Minneapolis architecture firm Meyer, Scherer & Rockcastle, as the only architect on its

27-member council. Scherer, whose firm is currently working on a number of library projects, will advise on the future design direction for both public and private libraries. The Americans for Libraries Council, a national library advocacy group, was founded in 2000.

SENATE SAVING CREDIT

The United States Senate saved the Federal Historic Rehabilitation Tax Credit's from being absorbed by the Jumpstart Our Business Strength (JOBS) Act (S. 1637). Enacted in 1981, the credit—which amounts to 10 percent of the cost of rehabilitation—applies to pre-1936 commercial buildings. It is meant to deter demolition and spur private sector renovation of older buildings in “disinvested” areas. The provision to terminate the tax credit was included in the JOBS bill as a revenue offset that would have gone into effect after December 31, 2004. Preservationists credit Senator Max Baucus (D-MT) with saving the incentive.

COLUMBUS CIRCLE JOINS LIST

The National Trust for Historic Preservation placed Two Columbus Circle on its “11 Most Endangered Places” list as an effort to preserve the 1964 Edward Durell Stone building. The designation, which does not ensure protection or guarantee funding, is meant to raise public awareness of the controversy surrounding the Museum of Arts and Design's plan to reskin the building by Brad Cloepfil of Allied Works. The building joins the list of such sites as Pennsylvania's Bethlehem Steel Plant, the Tobacco Bazaar of Southern Maryland, Richard Neutra's George Kraigher House in Brownville, Texas, and, interestingly, the entire state of Vermont, which the trust claims is under threat of big-box overdevelopment. (Wal-Mart has recently proposed seven new Vermont stores of up to 1.05 million square feet.)

COOK LEAVING THE BARTLETT

Peter Cook will be stepping down as chairman of the Bartlett School of Architecture, University College of London, in October 2004. Cook, who joined the school in 1989, pushed creative design to the forefront of the school's agenda and will remain a professor for two more years as an international ambassador for the Bartlett. Christine Hawley, dean of the Faculty of the Built Environment at UCL, will assume the additional role of chairman. Hawley previously served seven years as director of the School of Architecture.

FINAL FOUR FOR HIGH LINE

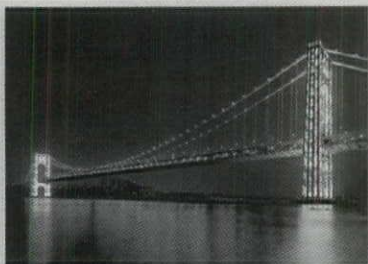
Four teams made the cut for the High Line master plan: TerraGRAM's Michael van Valkenburgh, Julie Bargmann of D.I.R.T., Neil Kittredge of Beyer Blinder Belle; Field Operations with Diller Scofidio + Renfro, Olafur Eliasson Piet Oudolf, and Halie Light & L'Observatoire; Steven Holl with Hargreaves Associates and HNTB; and Zaha Hadid with Balmori Associates, Marilyn Taylor of SOM, and Markus Dochantschi of Studio MDA. Designs will be reviewed in early July and exhibited at the Center for Architecture.

GOLD MEDAL FOR MAYNE

On the heels of the International Olympic Committee naming New York City as one of the five finalists to host the 2012 Olympics, Morphosis won NYC2012's Olympic Village Design Study competition. The Queens West Development Corporation, in consultation with NYC2012, will select one or more private developers to be rented by NYC2012 and returned to the developers after the Olympic and Paralympic Games as private housing. Morphosis bested Zaha Hadid, Henning Larsens Tegnestue, MVRDV, and Smith-Miller + Hawkinson Architects.

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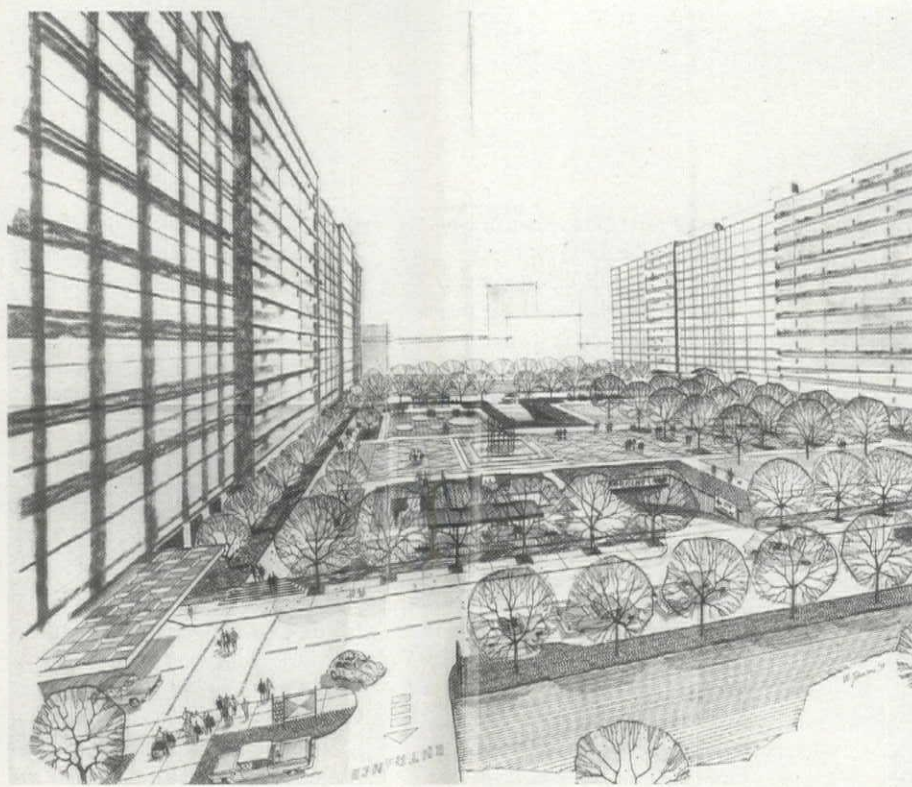


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COURTESY WIENER COLLECTION, UNIVERSITY OF OREGON

GOING TO SEED continued from front page of the low, dense, urban fabric of Greenwich Village, the design deftly relates to the streetscape around it while maintaining its modernist integrity." The three towers are arranged in a pinwheel pattern to frame a monumental 60-ton sculpture inspired by Picasso's *Portrait of Sylvette*. The open space includes a dog run, children's playground, a community garden, and a landscape piece called *Time* designed by artist Alan Sonfist in 1978, a recreation of native pre-colonial Manhattan vegetation.

Like many of its urban renewal brethren, University Village was originally derided by the Greenwich Village community for destroying blocks of tenement buildings and shops. But 40 years later, there is a preservation movement afoot to landmark the towers and their surrounding open space, which is integral to the project's composition.

However, New York University opposes the proposal put forward by Berman and the GVSHP.

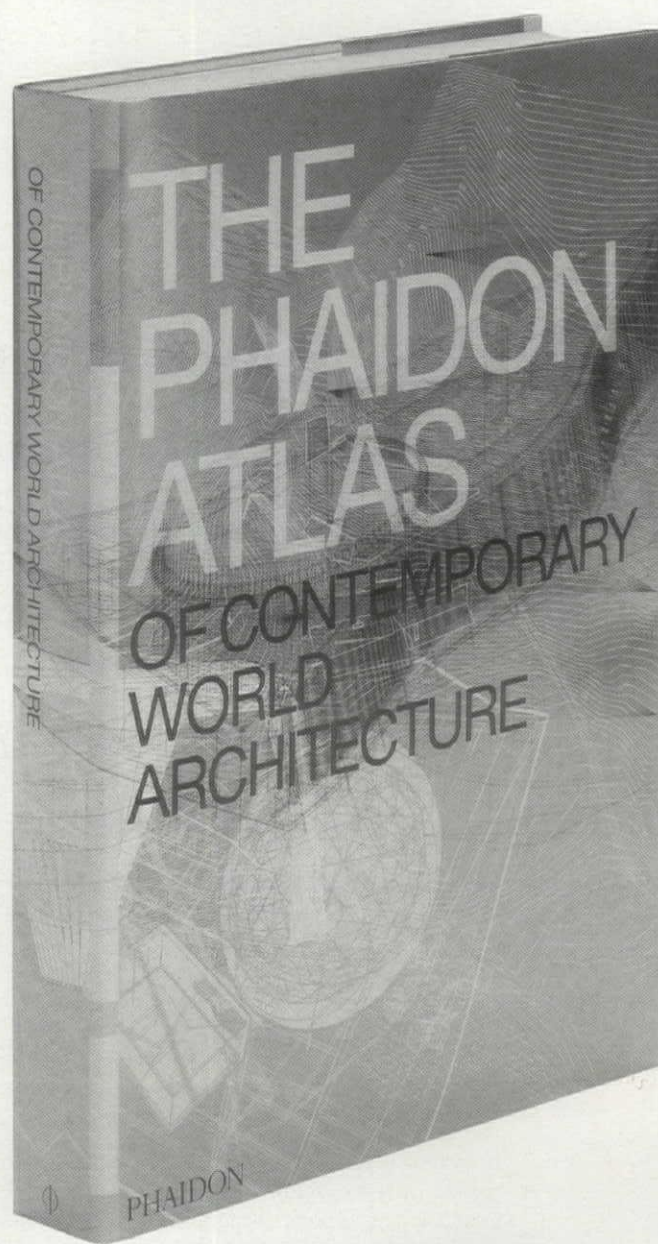
In 2002 NYU purchased a one-story supermarket at LaGuardia and Bleeker next to the park, and tenants believe the university intends to build a much larger structure—perhaps a science building—on the site and wants to be able to develop it as it sees fit. While NYU's spokesperson had not returned phone calls by press time, Berman says the university has not yet been willing to address the landmarks proposal, and is reserving its right to develop the site to its fullest potential. The problem is that by disturbing the relationship among the towers, their landscape, and the surrounding streets with a multi-story building, their delicate balance would be thrown off, rendering the block just another awkward cluster of towers surrounded by green space.

A block north of Pei's

Washington Square Village, designed in 1959 by Sasaki, Walker and Associates

Washington Square Village, two massive 17-story buildings designed in 1959 by Paul Lester Wiener are relieved by the 2-acre garden designed by Sasaki, Walker and Associates. The once pleasant space is seriously deteriorated; residents have appealed to NYU and management firm Grubb and Ellis to attend to the garden. Many years of inattention exacerbated by recent structural work on a garage under the space may have caused a large section of the garden to depress and crack. Furthermore, a once attractive fountain now sits waterless behind a metal fence. Angelo Grimma, a building manager for Grubb Ellis, explains that the facade is currently under renovation to bring it in line with safety codes, and the garden will be next. Until then, this important modernist landscape is derelict and forlorn. **WM**

By disturbing the relationship among the towers, their landscape, and the surrounding streets with a multi-story building, their delicate balance would be thrown off, rendering the block just another awkward cluster of towers surrounded by green space.



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The Stealth Designers.

For years, avant-garde darlings Diller + Scofidio have kept fresh with art projects, technologically innovative media installations, and paper architecture. However, writes *Andrew Yang*, what's propelling the firm—now with partner Charles Renfro—are two major urban planning projects that may transform the face of New York City.

According to Rebecca Robertson, the executive director of the Lincoln Center Redevelopment Corporation, there was a moment in 2002 when she was really doubtful that she could get Diller + Scofidio on the final list of competitors to redesign Lincoln Center's public spaces. The others were all major players with several large public projects under their belt—Norman Foster, Cooper Robertson, Richard Meier and Santiago Calatrava. At that point, Diller + Scofidio had a handful of restaurant interior, the Brasserie. That summer, their conceptual architecture-cum-art piece, *Blur*, a mist-filled cloud-making apparatus over Lake Neuchâtel in Switzerland opened to the public. While Diller + Scofidio clearly had the intellectual acuity to go toe-to-toe with these architects, their lack of built projects meant the firm would be a tough sell for Lincoln Center's board.

Robertson had worked with the duo in the early 1990s, when she was the director of the 42nd Street Redevelopment Corporation. As part of a plan to animate the closed theaters and other dead spaces in the district, the corporation worked with the public-art organization Projects Time to commission projects from the likes of Jenny Holzer, Tibor Kalman, and Diller + Scofidio. She knew of the designers' knack for multidisciplinary design, and the strong element of performance and surveillance in their

work—such as the monitors at the bar of the Brasserie—and knew they would be a good fit.

"For us, Lincoln Center was about more communication between the arts," said Robertson. By focusing on that element of Diller + Scofidio's work, she was able to get the firm on the list, and the rest is history.

Now renamed Diller Scofidio + Renfro, to reflect the addition of partner Charles Renfro, the firm still competes on the shortlists of major competitions, but they are no longer the long shots. Two of their recently completed projects—the redesign of Lincoln Square's public spaces and a master plan for the Brooklyn Academy of Music Cultural District—re-envision two of New York's cultural epicenters, and put the designers in a position to shape not just the buildings of New York, but aspects of the city itself.

"It's like they've absorbed Lincoln Center into their DNA, and the outrageousness of what they have done is subtle," said Robertson.

The most drastic and controversial part of the plan calls for the eradication of the Milstein Plaza, a raised platform designed in 1965 by Harrison & Abramovitz, and which covers much of 65th Street between Broadway and Amsterdam Avenue. Their plan also calls for slicing through a corner of the hard, brutalist Pietro Belluschi-designed Alice Tully Hall, also home of the Julliard School. Along with an elevated lawn in the plaza behind

Avery Fisher Hall, the firm aims to integrate the different topographic levels of Lincoln Center into a public space that's more transparent and functional. If subtlety is the mark of this project, then the designers' masterplan for the BAM Cultural District may be so subtle it's downright invisible.

When the BAM Cultural District, designed in collaboration with Rem Koolhaas/OMA, was completed in 2002, very little in the way of fancy renderings was released to the press. That's because there weren't any. According to the firm, the masterplan really isn't a masterplan at all. It is a series of programmatic and building recommendations for a network of systems and spaces that will maximize the dynamic interplay between the district's different cultural institutions. "We wanted them to understand that the project [had to be implemented] in phases, and could change, and affect what followed," said Scofidio.

The plan for BAM, unlike Lincoln Center, is more of a conceptual schematic for the buildings in the district, and less of a stringent plan for buildings. While it recommends spatial programming like artists' live/work lofts, retail, administrative offices, residential buildings, and a hotel, its salient feature is a plan for "acculturation." Because the area is several blocks away from still-gritty downtown Brooklyn, a period of reinvestment and renewal could make the artistic aspects of the neighborhood more visible. The plan recommends installing temporary public art projects and even an "urban beach" in order to draw in passersby and raise interest in the area. By incorporating the BAM ethos into the very sidewalks, it would attract more foot traffic and other cultural organizations, thus encouraging a more organic type of development.

"The essence of this plan is mixing," said Jeanne Lutfy, president of the BAM Local Development Corporation (LDC). "The streetscape will be the connective tissue that ties the district to Fort Greene," she said, noting that the programming of visual art into the public infrastructure is already happening.

And the chips are falling into place. Enrique Norten's Library for Visual and Performing Arts, which was unveiled in 2003, will fill out a triangular block south of the BAM Opera House. The Manhattan-based Theater for a New Audience recently announced that Hugh Hardy and Frank Gehry will design a 300-seat, \$22 million theater adjacent to the visual arts library. In between the buildings will be an open public space, which follows

the Diller Scofidio + Renfro plan. Twelve new cultural organizations, including *Bomb* magazine and the Museum of Contemporary Diasporan Art, have just recently been announced to fill 80 Arts, an eight-story building that will be renovated by the BAM LDC. Because of the sharing of various amenities by the different groups, "80 Arts is in many ways a microcosm of what this district is going to be about," said Lutfy.

Just as ideas of performance, technology, surveillance, and the public domain are central to Diller Scofidio + Renfro's conceptual work, they are proving to be a trademark of the firm's public planning projects as well. "We didn't think of it as a masterplan as much as 'There is a performance on the inside of the building and we want to bring that quality out,'" said Scofidio. "And we wanted to add the aspects of street performance and bring them in." None of the blocks in the district as proposed are solid, but instead composed of varied units with public spaces cutting through.

By the time this long-term process is complete, the entire cultural area may be eclipsed by developer Bruce Ratner's proposed new Frank Gehry-designed basketball arena—a block away. Its monstrous proportions and planning are the antithesis of OMA and Diller Scofidio + Renfro's delicate, piece-by-piece, neighborhood-building strategy. The invisibility of the BAM Cultural District—and how it unfolds over the next several years—is just how the firm wants it.

"Our interests are really broad and not about an image," said Renfro, who is a generation younger than his partners and has witnessed the transformation of the office since he arrived seven years ago, after four years with Smith-Miller + Hawkinson. "Brasserie was their first permanent work in this country," he said. "That project really changed the way people think about the firm. And it helped promote the development of the work into larger and larger scales," he says.

Just as Lincoln Center is a dynamic interplay of buildings designed by heavyweights like Philip Johnson, Belluschi, and Wallace K. Harrison, Diller Scofidio + Renfro's intervention is subtle and respectful. And the BAM district is also proving to be a fruitful collaboration of architectural visionaries, the public can take it as a sure sign that the built reality will finally match the imaginations of the firm guiding it.

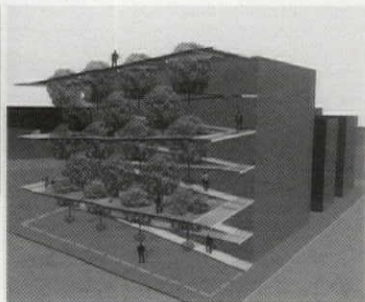
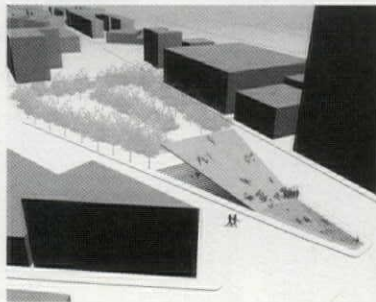
ANDREW YANG, AN EDITOR OF *306090*, CONTRIBUTES TO *WALLPAPER*, *MEN'S HEALTH*, AND *SURFACE*.



COURTESY DILLER SCOFIDIO + RENFRO



In contrast to the explicit directives of their work for Lincoln Center, above, Diller Scofidio + Renfro's (with OMA) master plan for the BAM Cultural District is a conceptual framework for development. The early site plan, at left, which has evolved with the needs of the BAM Local Development Corporation, shows how different programs can be interwoven. The urban beach, bottom left, and vertical garden, bottom right, describe an attitude toward the public realm more than any actual building proposal.



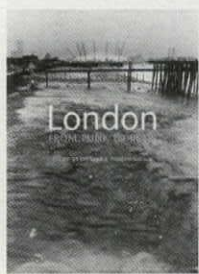
COURTESY BAM LDC / DILLER SCOFIDIO + RENFRO

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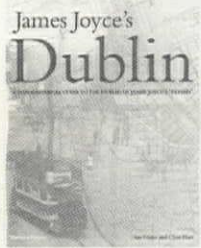
LONG FLIGHT

London from Punk to Blair
Joe Kerr, Andrew Gibson, eds.
Reaktion Books, \$32.00 (paper)



This collection of essays paints a vivid picture of London's recent history, touching on everything from the radical graphics of the Sex Pistols to Tony Blair's controversial preamble to the Draft London Plan.

James Joyce's Dublin: A Topographical Guide to the Dublin of Ulysses
Ian Gunn, Clive Hart
Thames & Hudson, \$45.00 (hard)



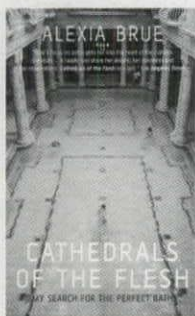
Ulysses, an autobiographical recreation of the Dublin of Joyce's day, is the basis of this unconventional, richly illustrated guidebook which maps the city according to the locations, itineraries, and character movements of the novel.

The Devil in the White City: Murder, Magic, and Madness at the Fair That Changed America
Erik Larson
Vintage, \$14.95 (paper)

This historical thriller tells the tale of Daniel Burnham's construction of the 1893 Chicago World's Fair (a.k.a., the White City) and Dr. H. H.

Holmes, a hotelier and serial killer who used the fair as a victim trap to satisfy his macabre desires.

Cathedrals of the Flesh
Alexia Brue
Bloomsbury USA, \$13.95 (paper)



Alexia Brue recounts her around-the-world search for the perfect bathhouse, from a Turkish *hamam* to a Japanese *onsen*—part of her quest to create one in New York.

How to Succeed at Globalization: A Primer for Roadside Vendors
El Fisgón
Metropolitan Books, \$15.00 (paper)

In this funny graphic novel, Mexico's leading political cartoonist explains how the world economy really works and what one must do in order to successfully establish an international business that pillages, plunders, and profits while inflicting famine, poverty, and ecological disaster.

Geography of Home: Writings on Where We Live
Akiko Busch
Princeton Architectural Press, \$9.95 (paper)

In this tiny paperback Busch, a contributing editor at *Metropolis*, gives a wonderfully insightful tour through the houses she's known. She begins with a worn front door and ends with the comfort of the living room.

Embodiment of a Nation: Human Form in American Places
Cecelia Tichi
Harvard University Press, \$19.95 (paper)

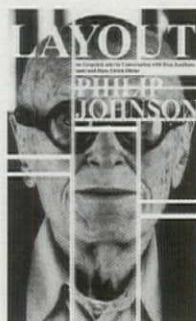
Tichi investigates the incorporation of the human form into the architecture and culture of the United States in this entertaining book, analyzing everything from Mount Rushmore to Disneyland's Tomorrowland.

Empire: Nozone IX
Nicholas Blechman, ed.
Princeton Architectural Press, \$19.95 (paper)

Based on the graphic magazine *Nozone*, this collection of political comics and illustrations, including work by Michael Bierut, Stefan Sagmeister, and others, tackles the topic of globalization and corporate commodification.

CAFÉ

Layout: Phillip Johnson in Conversation with Rem Koolhaas and Hans Ulrich Obrist
Thomas Bayrle, Andreas Zybach
Verlag der Buchhandlung Walther Konig/D.A.P., \$30.00 (paper)



Phillip Johnson ruminates on the exploits of his youth, the pleasures of old age, and his secret plans for Queens in this transcription of a casual chat with Rem Koolhaas and Hans Ulrich Obrist.

Rats: Observations on the History & Habitat of the City's Most Unwanted Inhabitants
Robert Sullivan
Bloomsbury USA, \$23.95 (hard)

Find out about your lesser-known next-door neighbors' most intimate habits in this alternately hilarious and repulsive yet always informative Waldenesque account of rats in their natural habitat—a trash-packed alley near the WTC site that's likely to be a whole lot like an alley near you.

Film Noir and the Spaces of Modernity
Edward Dimendberg
Harvard University Press, \$24.95 (paper)

This detailed study of film noir delves into the genre's history as an illuminator of 1940s and '50s modern spaces, and the lessons its spatial representations have to offer contemporary scholars.

I Am Alive and You Are Dead: A Journey Into the Mind of Philip K. Dick
Emmanuel Carrère
Metropolitan Books, \$26.00 (hard)

This biographical account of the paranoid, pill-popping visionary behind *Blade Runner* illuminates how Dick's surrealist theories about the irrational basis of reality are intertwined with his own life in his films.

Hunting in Harlem
Mat Johnson
Bloomsbury USA, \$23.95 (hard)

Gratification takes on a new kind of ominous tone in this thriller about a string of deathly accidents that just so happens to further the interests of Horizon Realty, a Harlem firm on a mission to stir up a new Renaissance.

Pattern Recognition
William Gibson
Berkley Publishing Group, \$14.00 (paper)

New in paperback, this novel was the first post-9/11 work of fiction to grapple with the cultural aftermath of the event, tracking exquisitely logo-sensitive Cayce Pollard as she in turn tracks mysterious "footage"—either a wildly successful guerrilla marketing ploy or a painfully beautiful piecemeal film—from London to Russia to the depths of cyberspace.

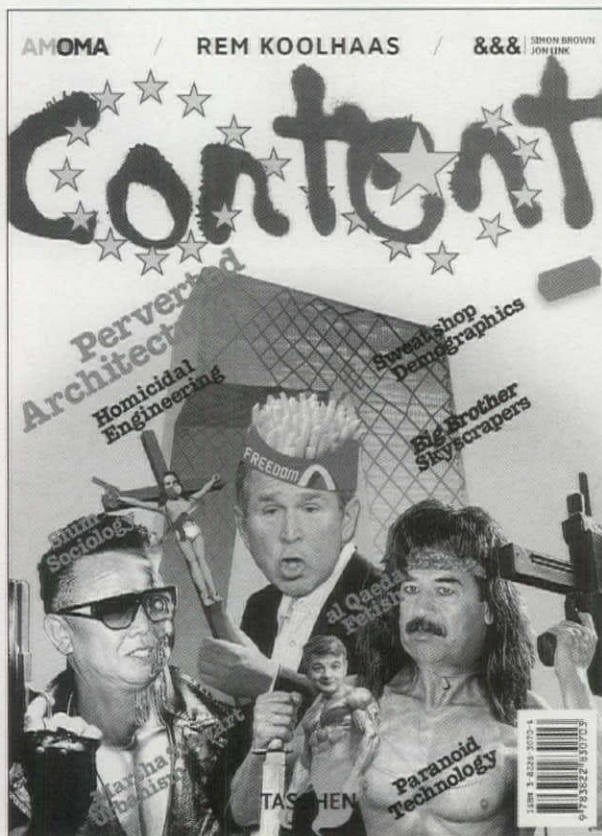
On B@nd
Wally Olins
Thames & Hudson, \$29.95 (hard)

This witty, light read exposes the true meaning of brands, delving into their role in marketing as well as society on the whole.

Information: The New Language of Science
Hans Christian von Baeyer
Harvard University Press, \$22.95 (hard)

Von Baeyer suggests that information is "electric rain," soaking up and seeping into every part of our daily lives. His book analyzes the substance of each drop.

"Rem for President"



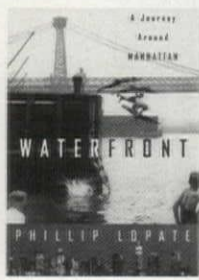
Content, Rem Koolhaas, AMO, OMA, et al. (Taschen, 2004), \$14.99

I don't want to add any more to the heap by trashing *Content*, Rem Koolhaas' latest publishing adventure. I will simply ask if such an exercise in hyperbolic nihilism can serve a critical function in a decadent culture, or if it simply caters to the decadence. The answer is found on page 234, a two-page spread of a crouching nude, rear end turned to the viewer, genitals partly exposed, holding in one hand a coiled whip. His face is coy and dark, satyr-like, but also vaguely Semitic. Within the context of the publication, the untitled image, which is its only non-layered illustration, except an equally enigmatic full view of the Temple of Jupiter in Baalbek, must be interpreted as an allegory of the architect, a submissive object of desire in a sadomasochistic patronage system. But in the context of current events, when

the American military enterprise has taken to "panting" its victims as a form of torture, the image is a little too close to the perverse horrors of Abu Ghraib jail in Baghdad to be passed over as a cute provocation.

Something is indeed rotting in Rotterdam. The book conveys the impression that architect Rem Koolhaas has wearied of architecture and now has a political vocation. Consider the cover, which aspires to the mayhem of *MAD* magazine with satirical collages of George W. Bush wielding a crucifix and wearing a crown of "freedom fries," Kim Jong Il decked out as the Terminator, Saddam Hussein dressed up as Rambo, and Joschka Fischer feathered in as a green genie. In the background is a partial view of the OMA-designed CCTV project for Beijing, **continued on page 14**

Waterfront: A Journey Around Manhattan
Phillip Lopate
Crown Publishing, \$25.95 (hard)



Based on the author's walks along New York's waterfront, this nostalgic account covers the history of the city as an island.

SUMMER SCHOOL

Words and Buildings: A Vocabulary of Modern Architecture
Adrian Forty
Thames & Hudson, \$25.95 (paper)



Forty examines the implications of language for architectural theory and practice in this precise, ambitious text that straddles essay and encyclopedia.

Pictures of Architecture—Architecture of Pictures
Jeff Wall, Jacques Herzog, Philip Ursprung
Springer Wien New York, \$34.95 (paper)

As young unknowns, Jacques Herzog and Pierre de Meuron used film as a cheap way to make architecture. Photographer Jeff Wall does the opposite, elaborately reconstructing and re-photographing environments he's already shot. The dialogue between Herzog and Wall in this compact paperback ties it all together.

Inside Out
Peter Eisenman
Yale University Press, \$30.00 (paper)

This anthology of 19 early essays by Eisenman elucidates his interest in "external modes," from conceptual art to linguistics to formal analysis. **continued on page 14**

JANE'S JEREMIAD

Dark Age Ahead
Jane Jacobs (Random House, 2004), \$23.95

"This is both a gloomy and a hopeful book." With disarming frankness, Jane Jacobs thus opens her book *Dark Age Ahead*, a brief, bold warning of cultural collapse brought on by "mass amnesia." Villains abound in familiar and unexpected forms: traffic engineers (the specter of her old *bête noir*, Robert Moses), professional associations like the AIA, neoconservative politicians, the IMF, and corrupt accountants. The self-interested machinations of these individuals and others, she argues, threaten to destabilize North American and Western European civilization and throw us into a Dark Age, erasing the artistic and political gifts we have developed since the Renaissance.

Seem far-fetched? Maybe, but Jacobs' wry voice saves her from shrillness and keeps her wide-ranging theory engaging. Sitting down with this book is like eavesdropping on a great dinner party conversation—Jacobs can go from the ancient Chinese navy to ex-urban office design in a single paragraph. Sure there are gaps, but it's awfully stimulating nonetheless.

Among the gaps, Jacobs sometimes conflates the United States and Canada in her analysis, while other times she is careful to parse the differences between the two. Sometimes the reader is unclear whether she is back in Greenwich Village in the 1950s saving Washington Square or

watching the rise of homelessness in Toronto in 1990s (in her worldview, the past lives on in the built environment and social conditions of the present, so it probably doesn't make all that much of a difference). She includes Western Europe in her coming Dark Age but offers few examples from that continent. Because of her groundbreaking 1961 book *Death and Life of Great American Cities*, Jacobs is still rightfully regarded as something of a prophet, and she is quick to remind us that all is not lost, yet: "A vigorous culture capable of making corrective, stabilizing changes depends heavily on its educated people, and especially upon their critical capacities and depth of understanding."

So what are our marching orders? Get out of your car! Don't trust faulty science (the Atkins diet) or voodoo economics (slashing social services for corporate tax breaks)! Fight the road-wideners! Preserve historic buildings! And most importantly, buy this book!

ALAN G. BRAKE IS A DESIGN WRITER AND CRITIC.



COURTESY VINCENZO PIETROPAOLO

HOMELAND INSECURITY

Cities Without Citizens
edited by Eduardo Cadava and Aaron Levy
(Slough Foundation/Rosenbach Museum & Library, 2004), \$20.00

This anthology, principally concerned with war, displacement, terrorism, and their effects on urbanism, is both timely and grave. Though the Palestinian/Israeli conflict and "war on terror" are almost constant reference points, the collection is valuable for the depth of its global perspective and historical context. Contributors range from philosophers to filmmakers to architects, with thinkers like Hannah Arendt and Jacques Derrida figuring prominently in their analysis, making for dense, somewhat laborious reading. Still the payoffs can be both deeply satisfying and perversely comforting, as in the interview between Philipp Misselwitz and Eyal Weizman that reminds us that conflict has been a constant force in the life and changing forms of cities. **AGB**



COURTESY SLOUGH FOUNDATION

CURRENT BESTSELLERS

URBAN CENTER BOOKS
457 Madison Ave., New York
www.urbancenterbooks.org

- 1 *Content*, Rem Koolhaas (Taschen, 2004), \$14.99
- 2 *Folding Architecture: Spatial Structural And Organizational Diagrams*, Sophia Vyzoviti (BIS Publishers, 2004), \$16.95
- 3 *Young Architects 5: Inhabiting Identity* (Architectural League of New York/Chronicle/Princeton Architectural Press, 2004), \$24.95
- 4 *Dark Age Ahead*, Jane Jacobs (Random House, 2004), \$23.95
- 5 *Verb Matters*, Albert Ferre (Actar 2004), \$29.95
- 6 *Cool Restaurants New York*, Cynthia Reschke (teNeues, 2004), \$14.95
- 7 *The State of Architecture at the Beginning of the 21st Century*, Bernard Tschumi (Monacelli, 2003), \$29.95
- 8 *In Detail: Solar Architecture*, Christian Schittich, ed. (Birkhäuser, 2004), \$82.95
- 9 *16 Houses: Designing the Public's Private House*, Michael Bell, ed. (Monacelli 2004), \$40.00
- 10 *Spoiled Climate—R&S...Architects*, Benoit Durandin, Andreas Ruby, eds. (Birkhäuser, 2004), \$57.95

HENNESSEY + INGALLS
214 Wilsire Blvd., Santa Monica
www.hennesseyingalls.com

- 1 *Content*, Rem Koolhaas (Taschen, 2004), \$14.99
- 2 *Tadao Ando: Light and Water*, Tadao Ando, Kenneth Frampton, Massimo Vignelli (Monacelli, 2003), \$65.00
- 3 *Symphony: Frank Gehry's Walt Disney Concert Hall*, Frank Gehry (Abrams, 2003), \$60.00
- 4 *Blobitecture: Waveform Architecture and Digital Design*, John K. Waters (Rockport, 2003), \$40.00
- 5 *Marcel Breuer: Design and Architecture*, Alexander Von Vegesack, Mathias Remmele, eds. (Vitra Design Museum, 2003), \$89.95
- 6 *The Phenomenon of Life: The Nature of Order, Book One*, Christopher Alexander (Center for Environmental Structure, 2003), \$75.00
- 7 *Rural Studio: Samuel Mockbee and an Architecture of Decency*, Andrea Oppenheimer Dean (Princeton Architectural Press, 2002), \$30.00
- 8 *Legorreta + Legorreta: New Buildings & Projects: 1997-2003*, Angeles Mastreta, Fumihiko Maki, Richard Rogers, José Villagrán (Rizzoli, 2003), \$65.00
- 9 *Red Tile Style: America's Spanish Revival Architecture*, Arrol Gellner, Douglas Keister (Viking, 2002), \$32.95
- 10 *Prefab*, Bryan Burkhart, Allison Arieff (Gibbs Smith, 2002), \$39.95

PRAIRIE AVENUE BOOKSHOP
418 South Wabash, Chicago
www.pabook.com

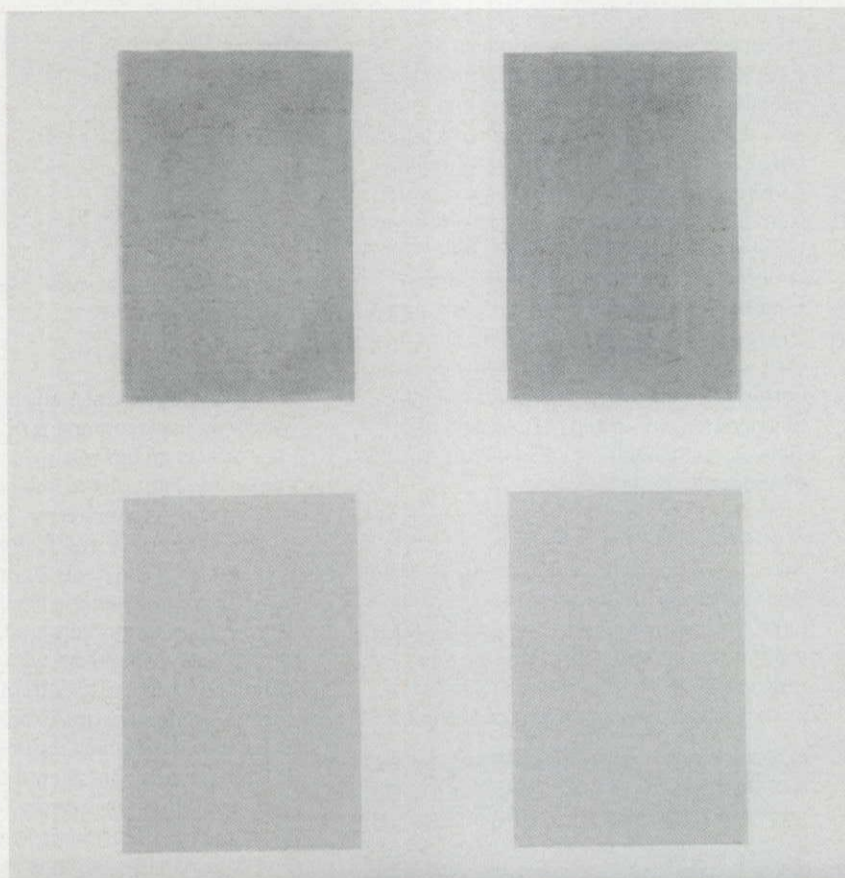
- 1 *Common Clay: A History of American Terra Cotta Corporation, 1881-1966*, George A. Berry III, Sharon Darling (American Terra Cotta Corporation, 2004), \$67.50
- 2 *Between the Museum and the City: Douglas Garofalo*, Elizabeth A. T. Smith, Robert Fitzpatrick, Judith Russi Kirshner (University of Illinois, 2004), \$25.00
- 3 *GA Document #77: Special Issue—Arata Isozaki* (GA Document #77, 2004), \$40.50
- 4 *Frank Gehry, 1996-2003: From A to Z* (El Croquis #117, 2003), \$66.60
- 5 *Tall Buildings*, Terence Riley, Guy Nordenson (MoMA, 2003), \$29.95
- 6 *Masters of Light, First Volume: Twentieth-Century Pioneers*, Henry Plummer (A+U, 2003), \$85.50
- 7 *Content*, Rem Koolhaas (Taschen, 2004), \$14.99
- 8 *Marcel Breuer: Design and Architecture*, Alexander Von Vegesack, Mathias Remmele, eds. (Vitra Design Museum, 2003), \$89.95
- 9 *Refabricating Architecture*, Stephen Kieran, James Timberlake (McGraw-Hill Professional, 2003), \$19.95
- 10 *Cutler Anderson Architects*, Sheri Olson (Rockport, 2004), \$25.00

WILLIAM STOUT
ARCHITECTURAL BOOKS
804 Montgomery Street, San Francisco
www.stoutbooks.com

- 1 *IDEO Method Cards: 51 Ways To Inspire Design* (IDEO, 2003), \$49.95
- 2 *Helvetica: Homage to a Typeface* (Lars Muller Publishers, 2002), \$30.00
- 3 *A+U Extra Edition: Peter Zumthor* (A+U, 1998), \$66.00
- 4 *Isamu Noguchi in Paris: The UNESCO Garden*, Marc Treib (William Stout Publishers, 2003), \$45.00
- 5 *Delta Primer*, Jane Wolff (William Stout Publishers, 2003), \$50.00 (cloth), \$29.95 (paper), \$12.00 (playing cards)
- 6 *Pet Architecture Guide Book* (Tokyo Institute of Technology, 2002), \$23.00
- 7 *2G #26: Mathias Klotz* (Gustavo Gili, 2003), \$40.00
- 8 *Bent Ply: The Art of Plywood Furniture*, Dung Ngo and Eric Pfeiffer (Princeton Architectural Press, 2003), \$45.00
- 9 *Scandinavian Modern Houses: The Spirit of Nordic Light*, Tobias Faber (Living Architecture, 2003), \$70.00
- 10 *Donald Judd*, Rudi Fuchs and David Batchelor, Richard Schiff (D.A.P./Tate, 2004), \$65.00

BRAZOS BOOKSTORE
2421 Bissonet Street, Houston
www.brazosbookstore.com

- 1 *16 Houses: Designing the Public's Private Houses*, Michael Bell, ed. (Monacelli, 2004), \$40.00
- 2 *Houston Freeways*, Erik Slotboom (Slotboom, 2003), \$34.95
- 3 *Carlos Jiménez: House and Studio*, Darell Fields, ed. (Harvard Design School, 2004), \$25.00
- 4 *Ephemeral City: Cite Looks at Houston*, Barrie Scardino, et al. (University of Texas, 2003), \$35.00
- 5 *Content*, Rem Koolhaas (Taschen, 2004), \$14.99
- 6 *The State of Architecture at the Beginning of the 21st Century*, Bernard Tschumi and Irene Cheng, eds. (Monacelli, 2004), \$24.95
- 7 *Houston Architectural Guide*, Stephen Fox (AIA Houston, 1999), \$20.00
- 8 *Cool Restaurants: New York*, Cynthia Reschke (teNeues, 2004), \$14.95
- 9 *One Thousand Buildings of Paris*, Kathy Borrus (Black Dog & Leventhal, 2003), \$34.95
- 10 *Sustainable Homes: 26 Designs That Respect the Earth*, James Grayson Trulove (Harper Design International, 2004), \$29.95



This subtle show of rarely exhibited early work by minimalist painter Agnes Martin introduces her signature spare geometry and reductive colors, providing insight into her later, better-known grid works. Installed in three galleries at the Dia:Beacon through April 2005, the exhibition is the perfect motivation for making the trek to Beacon, for those who haven't already.

Agnes Martin ...going forward into unknown territory...
Dia:Beacon, 3 Beekman Street, Beacon. Through April 18, 2005

COURTESY DIA:BEACON

LECTURES

JUNE 8

Chris Marrion, David Jacoby, Gayle Katzman
Fire/Life Safety Challenges and Extreme Events ...
6:00 p.m.
ADT Building
155 6th Ave.
www.arup.com

Gene Norman, Andrew Berman, et al.
Preserving the Historic Bronx
6:30 p.m.
Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.bxma.org

JUNE 8, 9

Charles Lockwood
Bricks and Brownstone: The New York Row House 1783-1929
6:30 p.m.
92nd St. Y
35 Makor/Steinhardt Center
35 West 67th St.
www.makor.com

JUNE 9

Christine and Jeanne-Claude
The Gates: Over the River
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

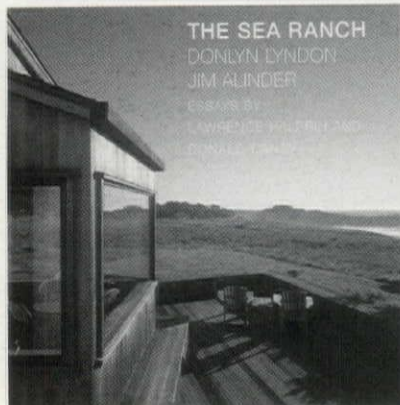
JUNE 10

Leni Schwendinger
Extending the Night: Lighting the Urban Landscape
8:00 p.m.
Reckson Executive Park
58 South Service Rd., Melville
www.lightprojectslltd.com

JUNE 15

Bryan Cave, Michael Kwartler, Theresa M. Nygard
Transfer Development Rights: Selling Air, What a Concept!
8:00 a.m.
Marriott Marquis Times Square
Broadway and 43rd St.
www.appraisalinstitute.org

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THE SEA RANCH
DONLYN LYNDON
JIM ALINDER
ESSAYS BY
LAWRENCE HALPRIN AND
DAVID G. HALL

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THE SEA RANCH
DONLYN LYNDON AND
JIM ALINDER
11 X 11, 304 PP.
200 COLOR, 170 B/W
\$65.00 HARDCOVER

"Sea Ranch was one of the most influential developments of the 1960s; planned by Lawrence Halprin, it was an inspiration to the whole Pacific rim. Its genesis, history, and present state are thoughtfully chronicled in [this book]."
—Architectural Review

TO ORDER, 1.800.722.6657
OR WWW.PAPRESS.COM

Tami Haussman Fetterman
Projecting Postwar Paris
12:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Owen Gutfreund
20th Century Sprawl: Highways and the Reshaping of the American Landscape
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

Robert B. Tierney, Laurie Beckelman, Gene A. Norman, et al.
Landmarks Revisited
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

Dolores Hayden
A Field Guide to Sprawl
6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

JUNE 16

James Sanders
Celluloid Skyline
12:00 p.m.
India House Club
1 Hanover Sq.
212-269-2323

Mario Penzi, Fatma Amer, Ronny Livian, et al.
IBC Education Seminar on the NYC Building Code Revision
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Martha Bowers, Stephan Koplowitz, Tamar Rogoff, Mary Ellen Strom
Performances in Public Space: Four Distinct Aesthetics and Strategies
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

JUNE 22

Vito Acconci
Performing Architecture
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

JUNE 24

Monona Rossol
RESTORE Workshop on Design Parameters for Ventilation Systems
9:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.restoretraining.org

Luther Harris
Architectural One-Upmanship Among the 19th Century Rich
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Ed Ruscha
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

SYMPOSIA

JUNE 8-9

BuildingsNY 2004 Seminar
Senators Charles Schumer, Stacey Corso, Al Lyons, Caro Post, et al.
10:00 a.m.-5:00 p.m.
Jacob K. Javits Convention Center
655 West 34th St.
www.buildingsny.com

EXHIBITIONS

JUNE 11 - JULY 30

Hai Bo
Max Protetch Gallery
511 West 22nd St.
www.maxprotetch.com

JUNE 11 - SEPTEMBER 19

Constantin Brancusi: The Essence of Things
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

JUNE 17 - JULY 24

Playpen: Selections Summer 2004
Drawing Center
35 Wooster St.
www.drawingcenter.org

JUNE 22 - OCTOBER 24

David W. Dunlap
From Abyssinian to Zion: Photographs of Manhattan's Houses of Worship
New York Historical Society
2 West 77th St.
www.nyhistory.org

CONTINUING EXHIBITIONS

THROUGH JUNE 10

Monica Götz, G. Scott MacLeod
Central Park: Two Views
Arsenal Gallery
830 5th Ave.
www.nyc.gov/parks

THROUGH JUNE 12

Lawrence Kelsey, Derek Reist, Assunta Sera
Color in New York
Michael Ingbarg Gallery of Architectural Art
568 Broadway
www.artnet.com/michaelingbargallery.html

THROUGH JUNE 15

Peter Wegner
Bohen Foundation
415 West 13th St.
212-414-4575

The Importance of Being Earnest
Sustainable Living
242 Wythe Ave., Brooklyn
www.sustainablelivingny.com

THROUGH JUNE 17

Young Architects Forum 2004: "If...Then"
Urban Center
457 Madison Ave.
www.mas.org

THROUGH JUNE 19

Rodney Graham
303 Gallery
303 West 22nd St.
www.303gallery.com

Cooper Union End of the Year Show
Cooper Union
7 East 7th St.
www.cooper.edu

THROUGH JUNE 20

179th Annual Invitational Exhibition of Contemporary American Art
National Academy of Design
1083 5th Ave.
www.nationalacademy.org

AIM 24

Portraits and Places: Recent Acquisitions to the Permanent Collection
Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.bxma.org

Victor Matthews
Beyond Metamorphosis
Battery Park
State St. and Broadway
www.lmcc.net

THROUGH JUNE 25

Anish Kapoor
Whiteout
Barbara Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

THROUGH JUNE 26

Rock's Role (After Ryoanji)
Art in General
79 Walker St., 6th Fl.
www.artingeneral.org

Peter Halley
Mary Boone Gallery
745 5th Ave.
www.maryboonegallery.com

Peter Noever

O.K., America!
apexart
291 Church St.
www.apexart.org

Hans Accola
Jason Odyssey
New Photographs
Frederieke Taylor Gallery
532 West 22nd St., 6th Fl.
www.frederiketaylorgallery.com

THROUGH JUNE 27

Andrew Gursky
Tony Smith
Matthew Marks Gallery
522 West 22nd St.
523 West 24th St.
www.matthewmarks.com

Golden Fantasies: Japanese Screens from New York Collections
Asia Society
725 Park Ave.
www.asiasociety.org

THROUGH JUNE 28

Cedric Buchet, Philip-Lorca diCorcia, Nan Goldin, et al
Fashioning Fiction in Photography Since 1990
MoMA QNS
11 West 33rd St., Queens
www.moma.org

THROUGH JUNE 30

William Barclay Parsons and the Birth of the NYC Subway
New York Public Library, Science, Industry & Business
188 Madison Ave.
212-592-7000

Michal Rovner
In Stone
534 West 25th St.
Agnes Martin
Recent Paintings
32 East 57th St.
PaceWildenstein
www.pacewildenstein.com

THROUGH JULY 1
Manhattanville:
Hidden in Plain Sight
City College Library
Convent Ave. and 138th St.
www.cuny.cuny.edu

THROUGH JULY 2
Luis González Palma
Hierarchies of Intimacy
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

THROUGH JULY 3
Jeff Feld, Tilo Schulz,
Mungo Thomson, et al.
Repeat Performance
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

THROUGH JULY 8
Lisa Kereszi, Andrew Moore
Photographs of Governors
Island
Urban Center Gallery
457 Madison Ave.
www.mas.org

THROUGH JULY 11
Useful Forms: Furniture by
Charlotte Perriand
Princeton University
Art Museum
Princeton, NJ
www.princetonartmuseum.org

THROUGH JULY 16
Ezra Stoller
Freecell
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

THROUGH JULY 18
Digital Avant-Garde:
Celebrating 25 Years of
Ars Electronica
Interactions/Art and
Technology
American Museum of the
Moving Image
35th Ave. and 36th St., Queens

Prix Selection
Eyebeam
540 West 21st St.
www.aec.at/nyc

THROUGH JULY 25
Christo and Jeanne-Claude
The Gates, Central Park,
New York
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

Latin American and
Caribbean Art from the
Collection of MoMA
El Museo del Barrio
1230 5th Ave.
www.elmuseo.org

THROUGH JULY 29
Shock of the Old:
Christopher Dresser
Cooper-Hewitt
National Design Museum
2 East 91st St.
ndm.si.edu

THROUGH JULY 30
Year-End Exhibition of
Student Work
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

THROUGH JULY 31
Corvettes to Cuisineart:
Alumni Work from Pratt's
Industrial Design Department
Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu

Christopher Büchel
Swiss Institute
495 Broadway, 3rd Fl.
www.swissinstitute.net

THROUGH AUGUST 1
Treble: An Exploration of
Sound as a Material and
Subject in Contemporary Art
Sculpture Center
44-19 Purves St., Queens
www.sculpture-center.org

THROUGH AUGUST 8
Dangerous Liaison: Fashion and
Furniture in the 18th Century
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH AUGUST 15
The Unfinished Print: Prints
by Rembrandt, Piranesi,
Degas, Munch, and Others
Frick Collection
1 East 70th St.
www.frick.org

Sensacional de Diseño Mexicano
AIGA National Design Center
164 5th Ave.
www.aiga.org

THROUGH AUGUST 29
Dennis Oppenheim
Entrance to a Garden
Tramway Plaza
2nd Ave. between East 59th
and 60th St.s
www.nyc.gov/parks

Jack Lenor Larsen:
Creator and Collector
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

Bernar Venet
Indeterminate Lines
Park Ave. Malls between
50th and 51st St.s
www.nyc.gov/parks

THROUGH SEPTEMBER 5
Art Deco Paris
Ruhlmann: Genius of Art Deco
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH SEPTEMBER 20
Hands to Work, Hearts to
God: Saving the North Family
Shaker Site
World Monuments Fund Gallery
95 Madison Ave. 9th Fl.
www.wmf.org

THROUGH SEPTEMBER 26
Building a Collection
Skyscraper Museum
39 Battery Park
www.skyscraper.org

New York's Moynihan
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

THROUGH SEPTEMBER 27
Humble Masterpieces
Santiago Calatrava's
Transportation Hub for the
WTC Site
Projects 81: Jean Shin
MoMA QNS
11 West 33rd St., Queens
www.moma.org

THROUGH OCTOBER 10
Solos: Future Shack
Cooper-Hewitt, National
Design Museum
Arthur Ross Terrace and
Garden
2 East 91st St.
ndm.si.edu

THROUGH OCTOBER 31
O+A
Blue Moon
World Financial Center Plaza,
Battery Park City
www.creativetime.org

Andy Goldworthy on the Roof
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

EVENTS

JUNE 12 - 13
Summer in the City Festival
Long Island City
See website for venue
information:
www.moma.org

JUNE 14
Poetry Walk Across the
Brooklyn Bridge
6:30 p.m.
See website for venue
information:
www.poetshouse.org

JUNE 15
Greenwich Village Society
for Historic Preservation 2004
Annual Meeting
14th Annual Village Awards
5:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.gvshp.org

JUNE 17
137th AIA New York Chapter
Annual Meeting
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

JUNE 22
Meet the Real Estate Industry
5:30 p.m.
La Maganette Ristorante
3rd Ave. and 50th St.
www.pwcusa.org

IDLNY Town Hall Meeting
Knoll
76 9th Ave., 11th Fl.
www.idlny.org

WITH THE KIDS

JUNE 19
Concrete Carnival
10:00 a.m.-4:30 p.m.
National Building Museum
401 F St. NW, Washington D.C.
www.nbm.org

THROUGH AUGUST 1
Kid Size: The Material World
of Childhood
Wadsworth Atheneum
Museum of Art
600 Main St., Hartford
www.wadsworthatheneum.org

BEYOND

JUNE 10 - 12
AIA 2004 National
Convention and Expo
AIA/COTE 2004 Top Ten
Green Projects
McCormick Place, Chicago
www.aiaconvention.com

JUNE 16 - 21
Art Basel
Messeplatz, Basel, Switzerland
See website for venue
information:
www.art.ch/ca/cc/ss/lang/eng

JUNE 19 - 28
London Architecture Biennale
Clerkenwell, London
www.londonbiennale.org.uk

JUNE 19 - JANUARY 23
Liquid Stone: New
Architecture in Concrete
National Building Museum
401 F St. NW, Washington D.C.
www.nbm.org

JUNE 24 - SEPTEMBER 26
Massive Change: The Future
of Global Design Culture
Vancouver Art Gallery
750 Hornby Street, Vancouver
www.vanartgallery.bc.ca

THROUGH JUNE 27
MADA On Site: New
Architecture from China
Barcelona Centro Arquitectura
Calle Aragón 247, Barcelona
www.aedes-galerie.de

THROUGH JULY 11
Marjetica Potrc
Urgent Architecture
MIT
List Visual Arts Center
20 Ames St., Cambridge
www.mit.edu/lvac

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PREVIEW

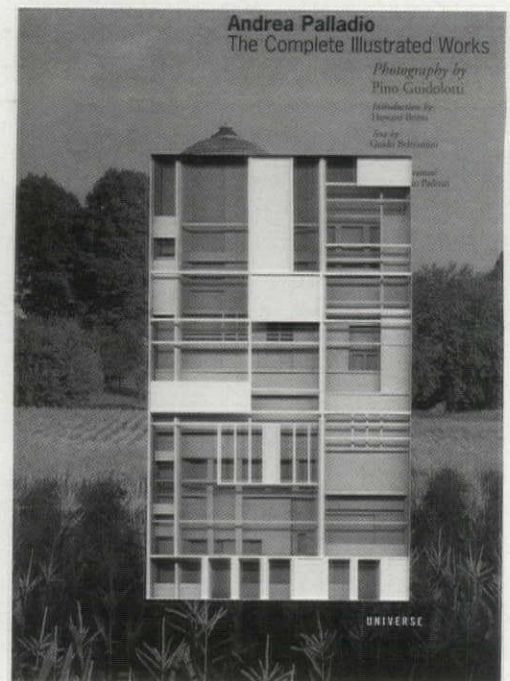
CLIP JOB
2004 Summer Program
apexart, 291 Church Street
June 30 through July 31

The artist Paul de Guzman could be described as a radical editor: He cuts into art-and-architecture publications, extracting words—line by line, page by page—and leaves behind a text that speaks to us through its sculptural form, not its content. His work will be featured in *2004 Summer Program* at apexart in a guest-curated group show that also includes the work of Edgar Arceneaux, Liliana Moro, and Wade Guyton. De Guzman's ongoing project explores a site wherein artistic enterprise, social history, theory, criticism, and documentation are concentrated: the printed publication.

De Guzman begins each piece by incising the publication's back cover, and then moves towards the front, eliminating the text and parts of images. These "proposed layouts" and "studies" are a multi-tiered examination of the columnar space of the text, and offer it for visual inhabitation and contemplation. When on display in a gallery, the off-cuts are economically rejoined with the main publication as a discrete element. Both are presented in Plexiglas cases with one side left open, allowing the publication to be removed easily for closer consideration. Posited beyond the category of "artists' books," which includes modified publications, and in the broad arena of contemporary art, these objects add a poetic, succinct visual text to the dialectic between visual art, language, and architecture.

In focusing on publications, de Guzman reaffirms the notion that the form and its content warrant careful examination and critical commentary. In transforming the portable, multiple form of publications, he shows that it is an unexpectedly stable ground on which thoughtful artistic and architectural expressions can be created. Seen in this light, perhaps the project may begin to make visible a category of art for further speculation and exploration—complete with its own dormant history, waiting to be recovered, compiled, analyzed, augmented, and, eventually, made available through publication.

ROBERT THILL IS AN INDEPENDENT WRITER.



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Tall Buildings

Preface by Terence Riley | Essay by Guy Nordenson

Tall Buildings, produced in conjunction with the MoMA exhibition opening July 16 at MoMA QNS, presents a critical review of the current state of the skyscraper, discussing structural inventions, programmatic innovations, and social and urbanistic implications. Twenty-five buildings from around the world exemplify these concepts. Each is fully illustrated and illuminated by an explanatory text.

Available now at the **MoMA Design Store**
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The Museum of Modern Art

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"REM FOR PRESIDENT" continued from page 10

a subliminal hint that the subject of the book might be architecture, aided by such subtitles as "perverted architecture" and "big brother skyscrapers." The designers' intent is to lampoon current icons of power with shock and awe graphics, but by mixing OMA's own architectural product with superheroes they have added self-parody as part of the game, inferring an inclusion of the political aspirations of the book continue throughout, always as a sensationalist tease, never as true engagement. I decided a good subtitle for *Content* would have been "Rem for President" when, toward the end of the book, he actually enunciates his political vision for Europe like the leader of a political party: "if I were foreign minister of the EU..."

While other architectural firms have diversified through research and development to expand their market into architectural services, OMA's strategy was to branch off into AMO, a cultural think tank concerned mostly with image analysis and image-making. The methods of marketing and advertising are littered as evidence throughout. Open the book to find on the inside flap, prime advertising space, what appears to be a two-page ad for Prada; the logo is there but the picture shows an itinerant African vendor displaying cloned Prada purses in a parking lot. This is evidently an inside joke about a prime high-fashion patron, made even more ironic by the subsequent two-page ad for Prada's chief rival, Gucci, treated without irony. Then follows an ad for the Dutch government with the improbable slogan, "Say yes to everything," and an ad for the city of Lagos with an equally improbable tagline "center of excellence." Should it be read in the same way as the first

sequence, a satirical blazon for the old world followed by a straightforward plug?

In all I count 16 full-page ads and three seemingly fake ads—but I am not sure of the difference, which I guess is the point. It all seems like "embedded" advertising. (As a member of AMO claimed while the account was still active, "Prada is not a client but a collaborator.") The blur between real and fictional, satire and endorsement, advertising space and habitable space is the point. Icons and trademarks occupy most of the pages of the book, accompanied by timelines, consumer maps, and the juxtaposition of titillating pictures.

The content of *Content* is thus primarily graphics, and this is its ultimate message for architects. Koolhaas muses in the preface, "Maybe architecture doesn't have to be so stupid after all. Liberated from the obligation to construct, it can become a way of thinking about anything." So while the book remains to a certain extent a monograph on the works produced by OMA and AMO between 1993 and 2003, the projects seem almost inconsequential in comparison to the conceptual armature surrounding them.

Only in the last 30 pages under the rubric of "Property" is there a clear summary of the works, treated with consummate irony as real estate items with tiny pictures. Those who might want to understand the new Dutch embassy in Berlin, which is probably the most serious building to be completed by Koolhaas' firm, will unfortunately have to look elsewhere for a good picture of it as it is not shown in any way that one can appreciate its form or details. Instead of offering the gratifying images of a well-designed building that are the mainstay of architectural publications—architectural

pornography—we have been subjected to real pornography, such as the aforementioned whipper-snapper on page 234!

The more pungent texts are signed "RK." Koolhaas' protagonism is infectious and the complexity of his global activities is fascinating. He is one of the few narrators who have been able to make sense of the myth structure of modern architecture. But his persona has been evolving from cynical outsider into architect-demiurge. Elevated to star status as a Pritzker laureate, Harvard don, tastemaker for Prada, and hub of a multinational-style enterprise, there is no longer any doubt that his ironic critiques serve as affirmations of and not alternatives to the system. The most substantial tract in the book is "Junk Space," already published in two other splatter-books, *Mutations* and *Harvard Design School Guide to Shopping*. Obviously Koolhaas wants the piece to stand as his manifesto.

In this kaleidoscopic report on the environment produced for consumer society, the world is beginning to seem like one vast airport, an "endless building" that has become the ineffable condition of designers. Junkspace is "the product of the encounter between escalator and air conditioning, conceived in a incubator of sheet rock." Like the text itself, which is densely packed with hyperbole, it is "flamboyant and unmemorable." Amid the ecstasy of description ("the ceiling is a crumpled plate like the Alps; grids of unstable tiles alternate with monogrammed sheets of black plastic, improbably punctured by grids of crystal chandeliers") the real message resurfaces: "Junkspace is political, it relies on the critical removal of the faculty in the name of comfort and pleasure." This is a denunciation in search of an ideological solution, but if one considers the graphic overload of the book it seems the only solution offered is to fight junk with more junk.

Of the other pieces by more than two dozen authors, most are inconsequential, frequently chatty lists and chronologies. The topics are invariably political, even if their politics are not clear. In the best piece, "The Evil Architects Do," Eyal Weizman postulates that the wall being constructed in the West Bank qualifies as

a "war crime" according to the Statutes of the International Criminal Court. Bill Millard seems to play the diplomatic role of Koolhaas' future secretary of state with a piece on "urbicide" and another essay on architectural jargon. The majority of the other texts are either well-researched glosses on specific cases, such as Chicago's black history, which presumably served as a historical crutch for OMA's design of the new student center at IIT, or more sloppily researched stabs at au courant topics such as Beijing preservation (which fails to acknowledge Françoise Choay's fundamental positions). There is also an interview with Martha Stewart before her conviction, and with Robert Venturi and Denise Scott Brown who restate their interest in iconography. Little riffs on pop culture, such as comparing the TV reality show *Big Brother* to Vermeer, whittle away at the architectural content to make it seem more like the trendy magazines to which it aspires. While it is truly refreshing to have the appearance of so many different authors in a monograph, lots of the writing is frankly self-conscious lubrication about work in the office and its favorite candidate.

Many of the pages are tagged with the dingbat "Go east," which lingers as the cornerstone of Koolhaas' foreign policy. It might serve in fact as the motto for all western carpetbaggers, cashing in on the lack of professional preparation in dramatically expansionist settings. Why Koolhaas considers himself distinct from other imported sycophants is arguably due to his superior perspective on history, geography, and the mechanisms of globalism. Having grown up in a colonial situation, in the Dutch East Indies, perhaps made him more sensitive to the questions of self-determination, but it is very difficult to judge on which side of the fence he sits. Beijing presumably needs him because the Chinese architect is "burdened by speed and obligation," in Koolhaas' words. "[W]ithout the intellectual infrastructure to rethink the project of modernity, (s)he is an impossible situation—changing the world without a blueprint." I can't help remembering that similar conditions of unconsciousness were optimal for

SUMMER SCHOOL continued from page 11



Reflect #01: New Commitment in Architecture, Art and Design
NAI Publishers (dist. By D.A.P.), \$29.95 (hard)

The first in a new series from NAI dedicated to influencing contemporary debate, this collection of invited essays focuses on the trends of architects', artists', and designers' renewed commitment to social issues following in the footsteps of (but very different from) the activists of the 1960s and '70s.

You Have to Pay for the Public Life: Selected Essays of Charles W. Moore
Kevin Keim, ed.
MIT Press, \$24.95 (paper)

This complete collection of Moore's essays ranges from his graduate dissertation at Princeton to the writings of his Grays years, providing an inside look at the architect's inspirations and methodology.

Replaceable You: Engineering the Body in Postwar America
David Serlin
University of Chicago Press, \$21.00 (paper)

Serlin argues that postwar advancements in medical technology contributed to the liberalization of underground society-types in the 1940s by allowing amputees and cross-dressers alike to change their bodies in what he terms "the other arms race."

Drifting: Architecture and Migrancy (The Architext Series)
Stephen Cairns, ed.
Routledge, \$39.95 (paper)

This weighty text includes essays by Catherine Ingraham, Mark Rakatansky, and Jacques Derrida, plotting architecture as a cultural entanglement against the flow of migrant populations and their stable baggage.

How Images Think
Ron Burnett
MIT Press, \$34.95 (hard)

Burnett's book offers a framework for interpreting the information age through the lens of images, analyzing their organization and manipulation on both page and screen.

Has Modernism Failed? (Revised Edition)
Suzi Gablik
Thames & Hudson, \$18.95 (paper)

Gablik adds two new chapters to her classic critique of postmodernism's betrayal of modernist ideals in this revised edition, confronting globalization and offering transdisciplinarity as a way of integrating aesthetics and ethics to challenge rampant consumerism.

COMPILED BY DEBORAH GROSSBERG, JAMES WAY, AND PAULA LEHMAN.

obtaining the retroactive manifesto of the Manhattanists of the 1920s who created *Delirious New York*, but I guess we cannot trust the Chinese to go it alone toward such an epiphany.

I could not agree more with Koolhaas that architecture and design are fundamentally political, but I don't

find that irony, which saturates this book from cover to cover, when elevated to the level of ideology, is a sufficient response. That said, I will always vote for the lesser of two evils.

RICHARD INGERSOLL TEACHES URBAN HISTORY AND URBAN DESIGN IN ITALY. HIS MOST RECENT BOOK IS *SPRAWLTOWN* (MELTEMI EDITORE, 2004).

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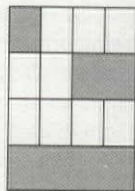
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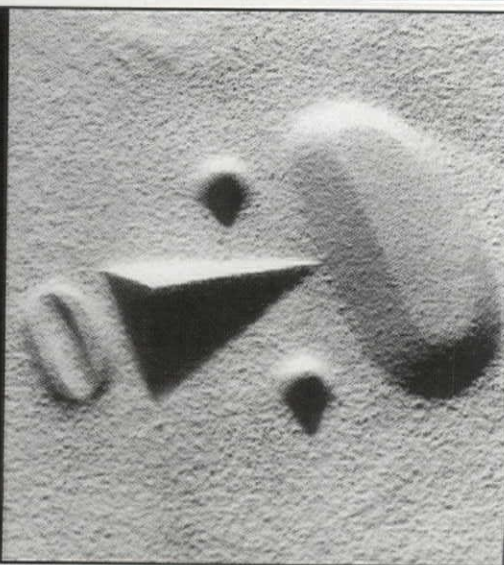
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When *The Architect's Newspaper* asked what I was reading this summer, I naturally replied, "Hegel's *Phenomenology of Spirit*." But seriously, me, read? As the manager of Urban Center Books, I barely have time to look at the truckloads of catalogs I get from publishers. But the newspaper also asked me to consider an intriguing theory: Architects spend more money on books related to their profession than any other profession.

I'd like to know when architects have time to read all these books they buy. Maybe on the airplane, since they're always jetting about. Or could it be they buy more books because there are so many stunning monographs to choose from? The medical profession doesn't have a glossy publishing industry behind it (unless you count two recent books on medical abnormalities from D.A.P.). Or maybe architects simply have more room for books since they are experts at organizing space. But how do they sort them? Thomas, an architect who works for me on Saturdays, arranges his books by color. It's true—most people remember the orange Breuer book over the one from the Vitra Museum. This is worth delving into but let's move on to a weightier topic.

The "publishing sensation" of the season, Phaidon's *Atlas of Contemporary World Architecture*, arrived with a thud on our loading dock last week. It tips the scales at 16 pounds and comes with a clear plastic carrying case. Josh, a writer moonlighting at the store as a sales clerk, quipped, "It's no GOAT," referring to Taschen's 75-pound tribute to Muhammad Ali. The *Atlas*, billed as the only reference of its kind, is certainly thorough and packed with factoids; maybe the companion board game will follow. But that plastic carrying case is just wrong, though it could be useful

going through airport security. And as for the size—if ever a publication cried out to be on CD-ROM...

Jane Jacobs' *Dark Age Ahead* doesn't have that problem. She's a great prose stylist who writes about heavy topics with a deceptively light touch. Her lecture at the City College of New York was not to be missed. For two hours she covered over 3,000 years of history. It was like listening to her private thought process. Incredibly, members of the audience started leaving early, in droves. Later, I heard she was competing with the televised finale of *Friends*, which made me think her book should have been titled *Dark Age Now*.

That's not to say there haven't been happy developments in the world of architecture book-selling. We plan to open a new store in September at the Center for Architecture. Like Robert Smithson's *Spiral Jetty*, we're increasing our visibility after 25 years. But now maybe I should get to what everyone really wants to know. What are Meier, Tschumi, Frampton, Eisenman, Wigley, Moneo, and Abalos reading? Or not? I can't divulge. What about my summer reading fun? The unlabeled pile on my floor includes Norman M. Klein's *The Vatican to Vegas: A History of Special Effects* because, like Jacobs, he talks about where we may be headed but within the framework of history as illusion and how spaces are scripted. *Mr. Wilson's Cabinet of Wonder* is in my stack. Author Lawrence Weschler takes readers on a tour of the Museum of Jurassic Technology and challenges our notions of truth and fiction. Alternative history and *trompe l'oeil* seem like appropriate themes in the run up to this fall's election.

JO STEFFENS MANAGES URBAN CENTER BOOKS.

FUZZY MATH FOR THE WEST SIDE STADIUM

A fawning portrait of Deputy Mayor Daniel L. Doctoroff in the Sunday, May 16th edition of *The New York Times* mentioned in passing that members of a "local economic planning board" were set to come out against the stadium element of his Hudson Yards plan when Doctoroff and other officials began working the phones, convincing them to postpone their vote. This "local board" is none other than the Regional Plan Association (RPA), whose directors include some of New York's savviest businesspeople and real estate investors. Ten days earlier, another article, buried in the *Times*' Metro section, had reported that the RPA was on the verge of excoiating the stadium plans until the Doctoroff-led onslaught began. Why had Doctoroff had to spend such political capital to get the widely respected RPA to back down?

One reason may be that virtually no one who isn't employed by the City of New York or the New York Jets can find a good reason to support the stadium. Economists caution that it will fail to anchor West Side residential and commercial expansion. While city officials portray it as indispensable in the larger vision for Far West Midtown, RPA board members reportedly think it will create "border vacuums," hampering other development. And Hell's Kitchen residents concerned about scale and displacement issues are threatening lawsuits that could compromise the city's bid for the 2012 Olympics, for which the stadium is crucial. Then there are financing questions. Bonds issued to finance a platform over the western section of the rail yards would mature at least two years before the revenues earmarked to repay them begin flowing. Who would service the debt meanwhile? If the MTA simply hands over rail yards real estate to the city and state, is this not \$500 million that the agency might have spent on its own capital projects? Furthermore, the city has no identifiable source for its own \$300 million contribution.

Though only the stadium proposal was before RPA in early May, other facets of the Hudson Yards plan have also furrowed brows in the world of public finance. The priciest element

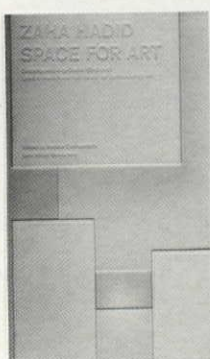
of the proposal is a \$1.96 billion extension of the Number 7 subway line, complemented by an \$800 million plan for a new boulevard, parks, and a plaza over the yards' eastern section. This \$2.8 billion package, intended to spur high-density commercial and medium-density residential development, would be financed through bonds backed by expected revenues from the sale of air rights and by the promise of taxes (or, in one case, payments in lieu of taxes, or PILOTs) on new development.

But again, the city's plans don't have PILOTs arriving until 2014, leaving \$900 million in interest costs that will somehow have to be bridged. Moreover, real estate sages have questioned the development estimates, saying they are based on aggressive projections. The fix? The full faith and credit of the City of New York. This adds up to a potential \$3.7 billion claim on the city's credit if development doesn't proceed as planned. The gamble may be worth it—a similar air rights arrangement a century ago enabled the city to cover an open rail yard with what is now Park Avenue and finance the construction of Grand Central Terminal. But there must be a candid accounting, describing both the project's impact on the city's capital budget and its potential impact on the operating budget, prior to any celebratory groundbreaking.

There is another element of the Hudson Yards package that rankles. This is the use of \$350 million in bonds backed by the Battery Park City Authority (BPCA) for the otherwise uncontroversial Javits Convention Center expansion. The problem here isn't fiscal imprudence—just appalling lack of regard for the city's previous commitment of BPCA revenues to affordable housing. Battery Park City, constructed by a quasi-public development corporation on city-owned landfill, has been heavily subsidized by taxpayer money from its inception. The city has pledged several times (most recently during the Koch Administration) that hundreds of millions in BPCA revenues will be dedicated to low-cost housing elsewhere in the city. BPCA funds have produced virtually no housing; subsequent mayors have used a loophole to treat them as general revenue—a move one former BPCA president has called a "breach of faith." Last month, a mayoral aide accused stadium critics of sophism, but there is nothing misleading about drawing attention to a broken promise. Especially when such a breach worsens the plight of nannies and grocery clerks, artists, and EMS workers—and yes, architects and planners—struggling to find housing that doesn't set them back by over 50 percent of their monthly income.

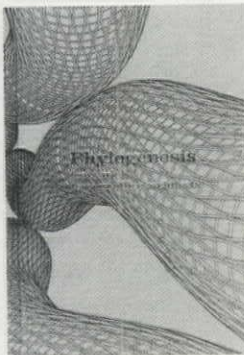
The case for the public benefits of developing the Far West Side as Doctoroff wants it developed may yet turn out to be overwhelming. But despite high-concept persuasion, the numbers still don't add up.

LAURA WOLF-POWERS TEACHES CITY AND REGIONAL PLANNING AT PRATT.



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