

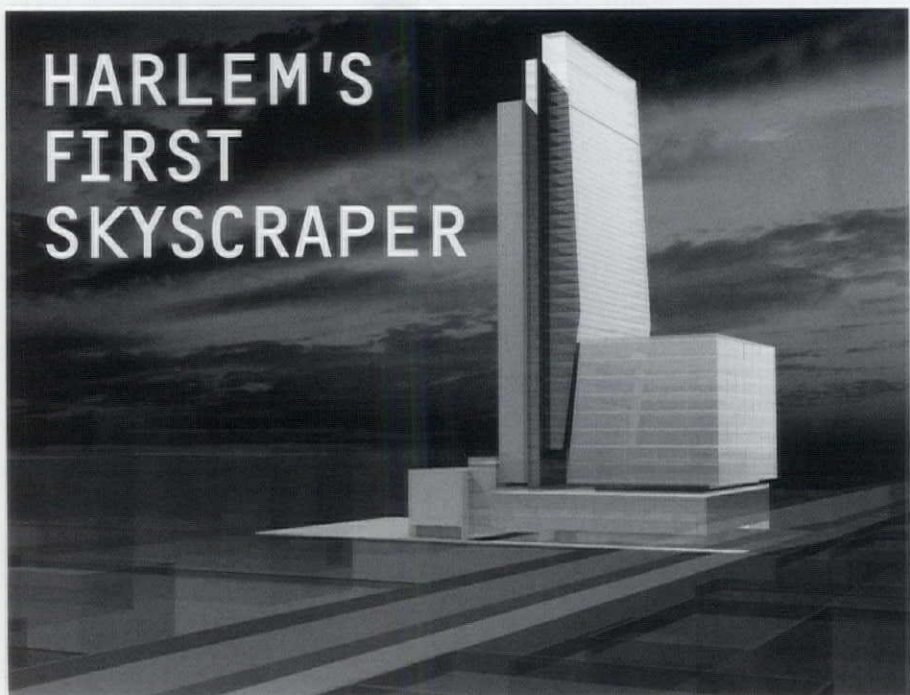
THE ARCHITECTS NEWSPAPER

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HARLEM'S FIRST SKYSCRAPER



COURTESY TEN ARQUITECTOS

Harlem's first skyscraper, designed by Enrique Norten of TEN Arquitectos, is racing toward a January 2004 groundbreaking. Dubbed Harlem Park, the project's approval process has been expedited by the City Planning Department as part of its 125th Street Corridor Initiative, a new program geared toward developing a planning framework for Harlem's primary thoroughfare.

The building site, at the corner of 125th Street and Park Avenue, is now home to a parking lot owned by the New York College of Podiatric Medicine. Pending a site rezoning to allow for commercial uses, the project will accommodate a mix of tenants, including a Marriott hotel, the Podiatric College, business offices, and retail outlets. Located in a neighborhood of mostly low- to medium-rise residential and commercial structures,

the 380-foot-tall building will be the tallest in Harlem when completed in late 2005.

The project's developer, Michael Caridi, selected Norten from a pool of five architects recommended by City Planning officials, attracted by what he describes as "his ability to think originally about Harlem's particular architectural condition." But Nellie Hester Bailey of the Harlem Tenants Council worries that the project will "open the floodgates of development," threatening to displace small businesses and low-income tenants.

Norten, who has offices in Mexico City and New York, insists that the building will be integrated with its environment, both culturally and economically. His design consists of a two-story street-level podium supporting a massive 14-story cube and a slender 30-story tower, all sheathed

in glass. Despite the apparent incongruity of the project's scale and materials to its context, the architect was inspired by Harlem's lively street culture to enclose the ground floor in sliding glass panels, aimed at creating an environment more akin to a marketplace than a mall. Moreover, according to Caridi, the hotel, conference center, and banquet hall will be the only such facilities in Harlem, allowing local companies to congregate on their home turf and increasing opportunities for tourism.

Caridi also estimates that the complex will create between 1,800 and 2,000 new jobs. However, community activists are skeptical about the quality of these jobs. Harlem is just the latest in the ongoing urban gentrification saga; the location might be different, but the issues are the same.

DEBORAH GROSSBERG

KURT FORSTER NAMED CURATOR OF 2004 VENICE BIENNALE

Kurt Forster has been named curator of the 9th Venice Architecture Biennale. The Swiss-born critic and historian has been living in Italy since 2002, though for the past year has been teaching at the Bauhaus Universität in Weimar where he holds the Walter Gropius Professorship. His recent curatorial projects include an exhibition on Carlo Scarpa for the Palladio Center, held in Verona and Vicenza in 2000; and a retrospective on Herzog & de Meuron at the Canadian Center for Architecture in 2002, where he served **continued on page 4**

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HOLL DESIGN CITED AS POSSIBLE FACTOR IN MUSEUM'S FAILURE

BELLEVUE BELLY UP

When the Bellevue Art Museum (BAM) moved into its new, \$23 million Steven Holl-designed facility in 2001, it was a watershed moment in the museum's history. Dramatically increasing programming opportunities—as well as operational costs—the building was heralded as a gem in the landscape of Bellevue, Washington, which had often been thought of as second citizen to adjacent cities Seattle and Tacoma. It came as a surprise then, when the museum announced in September that it would be shutting its doors temporarily, letting go all but three of its thirty staff members.

"The decision to close the museum was a preemptive strike," says Barbara Jirsa, a spokesperson for the museum. Cutbacks in funding—as well as the new realities of operating a facility three times as large as its former home, in a shopping center—forced the museum's board to realize that continuing to operate would put the museum in a serious deficit. "It took a lot of courage to own up to the fact that we weren't hitting our mark," says Jirsa.

Many critics cite the building's architecture as a factor in the museum's **continued on page 5**



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EDITORS

The media coverage of the architectural and urban reconstruction of the World Trade Center site has been extraordinary. Barely a day passes that a design-related WTC story does not appear in a local newspaper, magazine, or on TV—about Lower Manhattan planning sessions, transportation, housing, environmental issues, and more. These stories are compelling reading for those interested in how architecture gets built and a city takes shape, but they also highlight how little other architecture news is reported in general.

The Architect's Newspaper emerged in part, out of frustration that so many important architecture and design stories never find a place in the news dailies, the city weeklies, or design monthlies. With a tabloid format, a New York region focus, and a biweekly publication schedule, *The Architect's Newspaper* aims to address the immediate interests and concerns of practitioners in one of the most vibrant, creative design communities in the world. Of course, this community is not easy to pin down. But news is for everyone. And as other industries clearly understand, a timely, reliable news source can be crucial to business as well as foster a healthy sense of community and competition.

We'll bring you news, big and small, with a catholic sensibility about what architects and designers might consider newsworthy (real estate, landscape, preservation, art, film, ecology, law?). We'll keep you up to date on important building projects, both in the works and on the ground. Profiles of local practices, gossip, and reviews will also be staples. Our column Shoptalk is devoted to voices from the field, while Diary offers the most comprehensive listing of design-related events in the region.

This debut issue is part of our soft launch, meant to elicit your responses. Tell us what you think. January marks our official launch, and the birth, we hope, of a platform for information, dialogue, and debate. **WILLIAM MENKING AND CATHY LANG HO**

EAVESDROP: ARIC CHEN

Herbert Muschamp's iron grip at the *NYT* may be slipping, and it seems to be putting him on edge. The paper's flamboyant architecture critic—who's been criticized for inconsistent coverage that's too focused on personality (his own, that is)—is apparently upset at the number of other writers that Arts & Leisure editor Jodi Kantor has allowed onto his turf since taking over the Sunday section in March. Notably, eyebrows were raised when Philip Nobel's August 31 article about the redevelopment of the WTC site was placed head-to-head against one by Muschamp, and rumors continue to circulate about the latter's attempts to preempt stories by others. "I don't think he's happy there," says a Muschamp friend, "and it has to do with all the turmoil with [Kantor]."

This week Kazuyo Sejima will formally unveil her plan, with SANAA partner Ryue Nishizawa, for a new building for the New Museum. Lucky for her the job is near SOHO. "She's a complete shopaholic," sighs an associate of the diminutive designer.

Michael Sorkin's new World Trade Center book, *Starting from Zero*, consistently misspells Daniel Libeskind's name as "Liebeskind" (would that mean "love child" in German?). Sorkin chalks it up to "haste," though some have speculated the error was on purpose...

Just months after his midtown design showroom was renovated by Michael Gabellini, DDC owner Nadir Hakakian was seen in SOHO with what appeared to be realtors. "They're looking for new spaces," confirms the store's publicist. "SOHO is a definite possibility."

At a party in honor of Roberto de Alba's new book on Paul Rudolph, held at the townhouse he designed at E. 58th St. (where his partner Ernst Wagner still resides), an original Corb *Open Hand* sculpture was toppled, losing a finger. The author's wife was seen scrambling under the stairs, in search of the missing digit.

LET SLIP: ACHEN@ARCHPAPER.COM

2ND AVENUE
SUBWAY ON A
ROLL AGAIN

In May 2003 the MTA approved construction of the long-awaited 2nd Avenue subway line, which will run from Hanover Square in Lower Manhattan to 125th Street in East Harlem. The line will alleviate the burden from the Lexington Avenue line (4, 5, 6), which carries 645,000 riders per day—more than any other route in the MTA system. Completed in 1918, the Lexington line has been the sole service on the East Side since the removal of the 2nd and 3rd Avenue elevated lines, or "Els," in 1942 and 1955,

respectively. Interestingly, the demolition of the noisy Els was approved with the understanding that the construction of the 2nd Avenue subway was imminent. The subway was considered better for the neighborhood, as it was becoming increasingly residential and commercial, and less industrial. Plans for the subway have been on the boards since 1929, and work commenced briefly in the late 1970s only to be halted due to financial crises.

Construction is planned to begin before 2005 and to be completed in 2016. The line's 8.5 miles of track and 16 stations will be sunk deeper than existing subway tracks—40 to 80 feet below street level compared to the average 20—to avoid existing lines and utilities. MTA engineers propose construction primarily by tunneling, which will be less

disruptive than cut-and-cover excavation. The \$3.55 billion project remains uncontracted, though according to the MTA website, "MTA NYCT will consider strategies such as issuing Design-Build contracts ... for project implementation including final design and construction ... [with the aim of] reducing the project's time and cost, and improving the performance of the completed project."

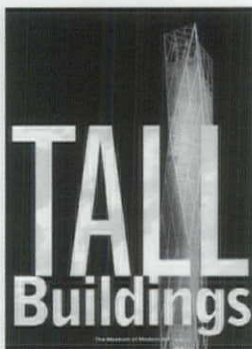
Among the design priorities are sustainable measures including energy efficiency, material conservation, natural lighting and ventilation. As part of the 1982 Arts for Transit (AFT) legislation, 1 percent of the project budget will be dedicated to public art projects. The AFT commissions site-specific artworks in the stations, which include consideration for architectural design and historic preservation. **JAMES WAY**



**ZAHA HADID
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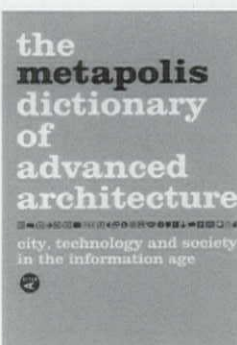
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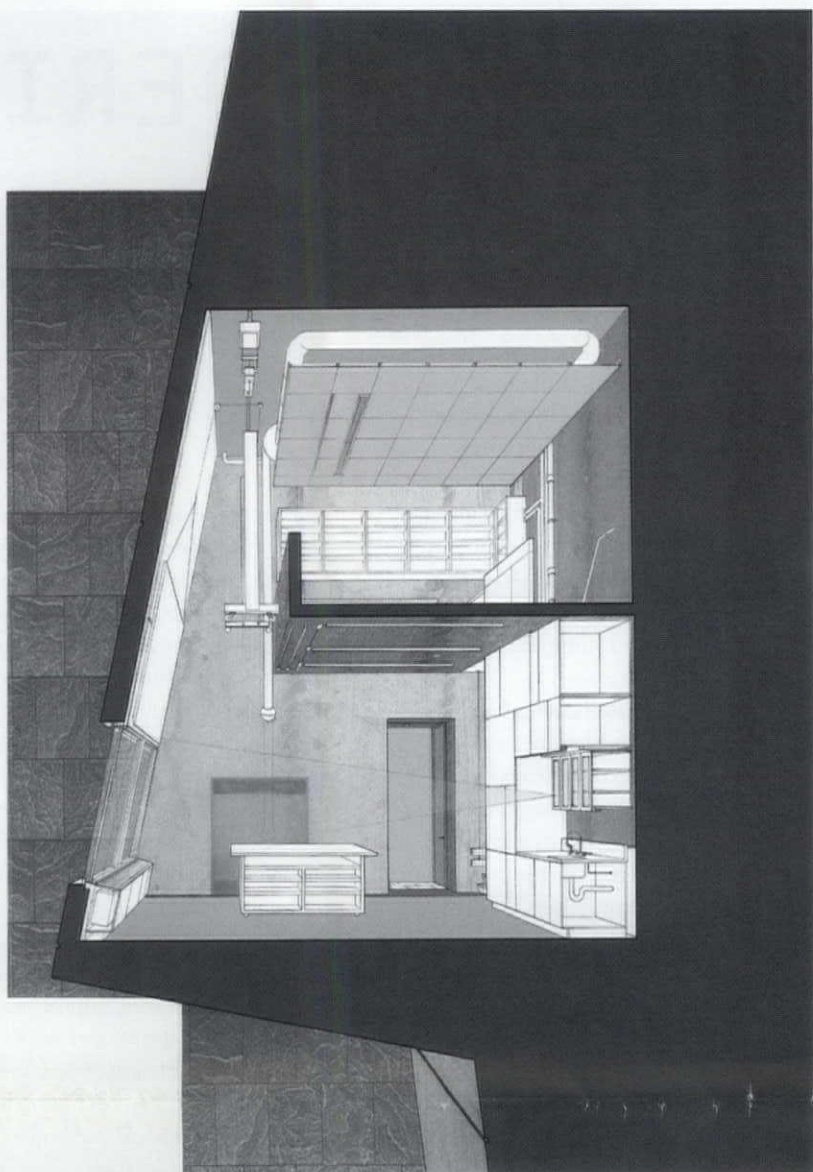


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COURTESY WHITNEY MUSEUM OF AMERICAN ART

WHITNEY REVIVES BREUER'S INTENTION

When Marcel Breuer designed the Whitney Museum in 1966, he intended a small windowed corner of the fourth floor to be used for art conservation. The space was never used as such, and served instead over the years as administrative offices and storage. In October, the museum unveiled its new conservation studio, fulfilling not only Breuer's original intention for the space but the last of ex-director Maxwell Anderson's many architectural dreams for the Whitney. "When I started here five years ago, I was struck by the absence of a conservation studio," says Anderson. Though the Board of Trustees initially opposed the idea, Anderson argued, "The role of the museum, after all, is to preserve art. The director of the Met once said that if he had to fire everybody except one person, he'd keep the conservator." The Whitney was the only major art museum in New York City without a dedicated conservation space or staff.

The museum raised \$7 million, including a \$1.85 million grant from the Andrew W. Mellon Foundation. The budget covered the \$600,000 to renovate the 480-square-foot two-story space, and the endowment

of a staff, including the appointment of Carol Mancusi-Ungaro as Director of Conservation.

Sam Anderson, principal of Alspector Anderson Architects, inserted a state-of-the-art lab into the tight, two-story, 480-square-foot space. The renovated room now meets the strict climate requirements for art conservation, which were never met by the original architecture. Alspector Anderson is known for its work with conservation labs, and is presently consulting on the addition to the Museum of Modern Art.

The new conservation room was unveiled just days before Maxwell Anderson's departure from the Whitney on October 1st. He resigned over his dismay with the Whitney trustees' decision to shelve plans for a Rem Koolhaas-designed extension. "Museums are supposed to take risks, not affirm the expectations of the marketplace," he says. As director, he worked toward bringing architecture within the museum's agenda. During his tenure, the Whitney hired K. Michael Hays as Adjunct Curator of Architecture and produced shows on John Hejduk and Diller + Scofidio.

CATHY LANG HO



Steven Holl and Vito Acconci's *The Storefront Façade: A Collaborative Project*, fabricated by local architecture firm FACE. It replaced the gallery's traditional façade with sliced Supraboard, creating rotating panels that dissolved the physical and visual barrier between inside and out. The work was meant to be temporary—the first of a biannual tradition. However, the installation was never replaced, and has become an enduring icon for Storefront.

Ten years later, the façade is showing its age. Storefront is embarking on a campaign to raise the funds necessary to maintain the façade. The work, which they hope to begin in early 2004, will address some problems that always existed with the design. The kinetic architecture never provided sufficient insulation and was never made compliant with the 1990 American Disabilities Act. **JW**

STOREFRONT FAÇADE TURNS 10

In 1982 architect-artist Kyong Park founded Storefront for Art and Architecture, an alternative gallery "committed to the advancement of positions in architecture, art, and design." It provided many now well-known artists and architects with their earliest shows, such as Michael Manfredi in 1983, Lebbeus Woods in 1984, and Diller +

Scofidio in 1987. When Storefront moved from its first location at 51 Prince Street to its current address at 97 Kenmare Street in 1986, artists reacted to the oddly-shaped, 900-square-foot sliver of space with installations that moved toward the street and frequently used the façade itself as a site.

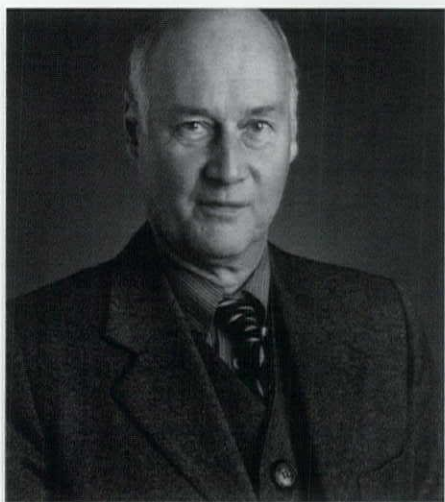
In 1993 the space featured



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FORSTER continued from front page briefly as director. The peripatetic Forster took some time to talk with *AN* contributor Luigi Prestinenza Puglisi about his plans for the 9th Architecture Biennale, which is themed "Metamorphosis."

The 2000 Biennale curated by Massimiliano Fuksas featured experimental architecture, while Deyan Sudjic's 2002 Biennale featured more realistic projects. What are your plans for the 2004 exhibition?

If you characterize the last two exhibitions as "experimental" and "realistic," then mine will be "hyper-realistic" in the sense that its main focus is the current transformations occurring in the profession. Today, architecture has reached both prominence and depth, opening itself to enormous cultural diversity and technological potential. The Biennale has become an installment in the discourse, propelling architecture from its fairly closed, professional status to its current role as a catalyst of cultural ideas and experiences. The 2004 Biennale will center on the transformations of energy, historical time, structure, envelope, and impact—which place architecture at the forefront of technological and cultural evolution.

The long perspective of the Arsenale will serve as a corridor of discourse, tracing the major stages of growth and change in architecture. The Italian Pavilion will be the site of immediate experience, providing contact with the key phenomena of this ongoing metamorphosis. Naturally, we hope that the various national pavilions will add their voices to the polyphony programmed in this Biennale.

What specific themes will you investigate?

The Biennale will map the itineraries that have brought us to the current moment and offer key instances of these transformations. It will address the emergence of what might be called "hyper-projects," as well as mutations of the landscape and processes of urban growth and rehabilitation. But instead of running in many directions at once, the Biennale will focus on the fundamental changes that are occurring on a more basic scale—on the level of natural evolution, of the sort that has brought about the extinction of old and generation of new species.

There are many areas in which architecture can make only a limited contribution to—or may even have a negative effect upon—social and cultural evolution. The old conflict between formal and social values is itself an ideological relic. It cannot be that one gains only at the price of the other. That would be akin to a double suicide. Gain only arises when architecture changes the processes of its invention and execution, thus enabling itself to operate under radically changing conditions and to fulfill its demanding role as cultural catalyst.

How much space will you devote to experimentation and young talents?

The entire Biennale 2004 is predicated on a hypothesis, that we are witnessing a phenomenal metamorphosis, a transmutation so deep that, as a result, all conventional problems of architecture appear in altered guise. The challenges of an information

society and the conflicts among and within nations are only some of the most glaring manifestations of this process. For architecture, the main challenges lie in new methods of collaboration and realization, processes that cannot exist without the fullest use of computers and information science. This is neither a fad nor a capitulation to technocracy, but the only way to overcome the divisions that have taken hold among the professions engaged in realizing buildings.

Technological progress in architecture may no longer be measured by the quality of individual crafts and contributors to construction, but by the level of integration among them. Room will certainly be given to the swift developments of digital technology. In this domain, young architects have the lead. Imbedded in the theme is an attention to the field's latest, and youngest, tendencies and accomplishments.

What do you think about current architectural research and production?

Architecture today is experiencing an unprecedented period of expansion, gaining new footing and improving its ways of exercising its cultural role. Engineering is no longer architecture's antagonist, industry its harness, society its dictator. Architecture has begun to advance its own disciplinary discourse while finding new ways of shaping sites, experiences, and memories. Architecture's genuine poetic capacity need no longer be seen as irreconcilable with industrial organization and entrepreneurial interests. There's no question that the world is filled with places plagued with the worst architecture—they are as common in highly advanced nations as in less developed ones—and that more is being built every day. But it is also clear that imagination, tough thinking, and unprecedented possibilities abound. Three words capture the qualities of the present: invention, indulgence, and intelligence.

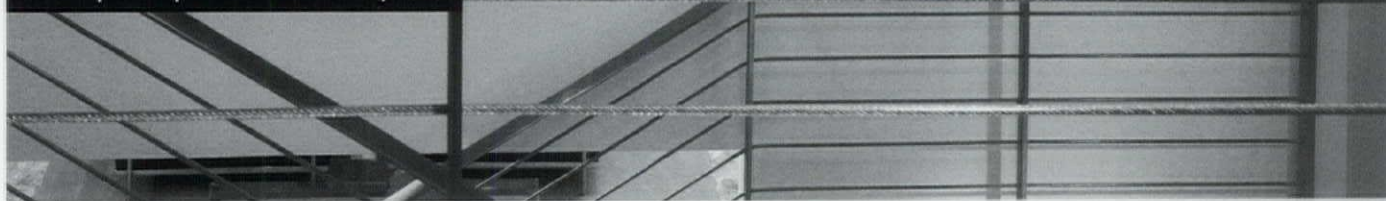
BOERI TO DIRECT DOMUS

The venerable Milan-based magazine *Domus* has announced that architect Stefano Boeri is to become its next editorial director. Founded by Gio Ponti in 1928 and led over the years by luminaries like Alessandro Mendini, Mario Bellini, and François Burkhardt, the magazine has been under the editorial stewardship of English architecture critic Deyan Sudjic since 1999. Sudjic, who also directed the 2002 Venice Architecture Biennale, will return to England, where he was the architecture critic for the *The Guardian* newspaper before his Italian foray. According to rumors, publishers were dismayed with decreased newsstand sales, though subscriptions were reportedly up. It's worth noting that *Domus* has historically changed editors every several years, ostensibly to keep its look and direction fresh.

At 47, Boeri is considered one of the most interesting young architects in Italy today. He is the founder of Multiplicity, a research agency focused on urban issues, and was a collaborator with Rem Koolhaas on *Mutations*, a book developed with Harvard Design School's Project on the City. "*Domus* [under Sudjic] had its own physiognomy, a good one," says Boeri. "I cannot adjust it. I have to invent a new project." Boeri plans to move the magazine in a more experimental and multidisciplinary direction, "linking ideas from different fields, generating a productive schizophrenia," in his words. "I would like to inject some creative incertitude into the magazine," he says. One must wait for his first issue, January 2004, to see what this means.

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DAN GRAHAM AND HAWORTH TOMPKINS ARCHITECTS / COURTESY HAYWARD GALLERY

BRUTALIST HAYWARD GALLERY GETS MAKEOVER

Across from London's Waterloo Bridge is the South Bank Centre, a series of concrete buildings built for the 1951 Festival of Britain. In the back of the complex is the Hayward Gallery, a monument of 1960s English Brutalist architecture. A foreboding cement bunker of a building, it is loved by fans of Brutalism but few others. The Hayward has tried on several occasions to make the building less foreboding, including placing a ridiculous kinetic neon tower on its roof in 1970. But only now has Hayward found the answer to making it a more welcoming building.

The Gallery's Director Susan Ferleger Brades had long admired New York artist Dan Graham's glass and metal pavilions, especially his rooftop structures atop the DIA Art Foundation in New York and Cafe Bravo in Berlin. She approached him to collaborate with London architect Graham Haworth to redesign the entrance. Opened last month, the renovated Hayward

features a double-height glass foyer situated on the old concrete entrance ramp. The addition softens the façade and contains new public spaces, including a cafe, workshops, box office, and seminar room. The renovation encompassed improvements to the store adjacent to the entrance, such as new signage, lighting, and toilets, as well as an elevator approach from the subterranean garage, improving accessibility to the gallery.

Most spectacularly, the new Hayward features one of Graham's elliptical two-way-mirror glass pavilions on the second floor. He calls it *Waterloo Sunset*, and cites as inspiration for the work sources as diverse as Casper David Friedrich, John Constable, and Jacques Lacan. Distorting both viewers and the viewed, the pavilion is at once transparent and reflective, in a constant state of flux, capturing the continuous movement of the cloudy English sky and of the visitors to the piece. Four angled interior walls of perforated stainless steel cast patterns on the glass and allow visitors to watch each other surreptitiously from various angles.

With this piece, Graham comes closer to realizing his intention for his pavilions to act as playgrounds than he managed with the DIA project, which omitted his planned projection of videos on the curved walls. In *Waterloo Sunset*, six touch-sensitive screens (sponsored by Bloomberg), feature images and cartoons selected by Graham, adding a sense of play to a building that has been so serious for so long. **WILLIAM MENKING**

BELLEVUE continued from front page closing. "I'm a curator who wouldn't put a show there," says Bruce Guenther, chief curator of modern and contemporary art at the Portland Art Museum and former chief curator at the Seattle Art Museum. Guenther singles out the "complicated and flawed exhibition spaces" as obstacles to engaging both curators and audiences. BAM never achieved the attendance levels it hoped for, though a depressed economy must be considered a factor in its failure.

BAM has hired businessman Mark Haley to devise a viable business plan for the reopening of the museum. While it will always be dedicated to the visual arts, other possibilities include repurposing the space as a performing arts and educational facility. Says Jirsa, "If we think something needs to happen [to the building] to better reflect a new program, Steven Holl has already made a generous offer to help." **ANDREW YANG**

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RICHARD BARNES / COURTESY ILLINOIS INSTITUTE OF TECHNOLOGY

IIT APPLICATIONS BOOSTED BY KOOLHAAS DESIGN

Rem Koolhaas hasn't just brought the Illinois Institute of Technology (IIT) new architecture—he's also bringing it new architecture students. The construction of the McCormick Tribune Campus Center has resulted in a doubling of the size of the freshman class this year, according to Dean Donna Robertson. Graduate enrollment has also increased by more than 50 percent. Robertson credits the spike directly to the new Koolhaas building, which opened last month after three years of

construction. "Prospective students were waiting to see some new architecture on campus," she said.

IIT had let its 18 buildings by former architecture dean Ludwig Mies van der Rohe deteriorate, and had not built a new building in 25 years. As a result, the campus had come to resemble an outdated office park. (The surroundings, which include an elevated railroad and some of Chicago's nastiest public housing projects, didn't help.)

Now IIT has a work by Koolhaas as

well as a dramatic new dormitory by Helmut Jahn, which uses corrugated metal, seemingly in homage to the most celebrated aspect of Rem's scheme: a 500-foot-long, sound-muffling tube around the elevated railroad. And the architecture school's Crown Hall has been spruced up too, with money from Canada's "Joan d'Architecture" and keeper of the Mies flame, Phyllis Lambert.

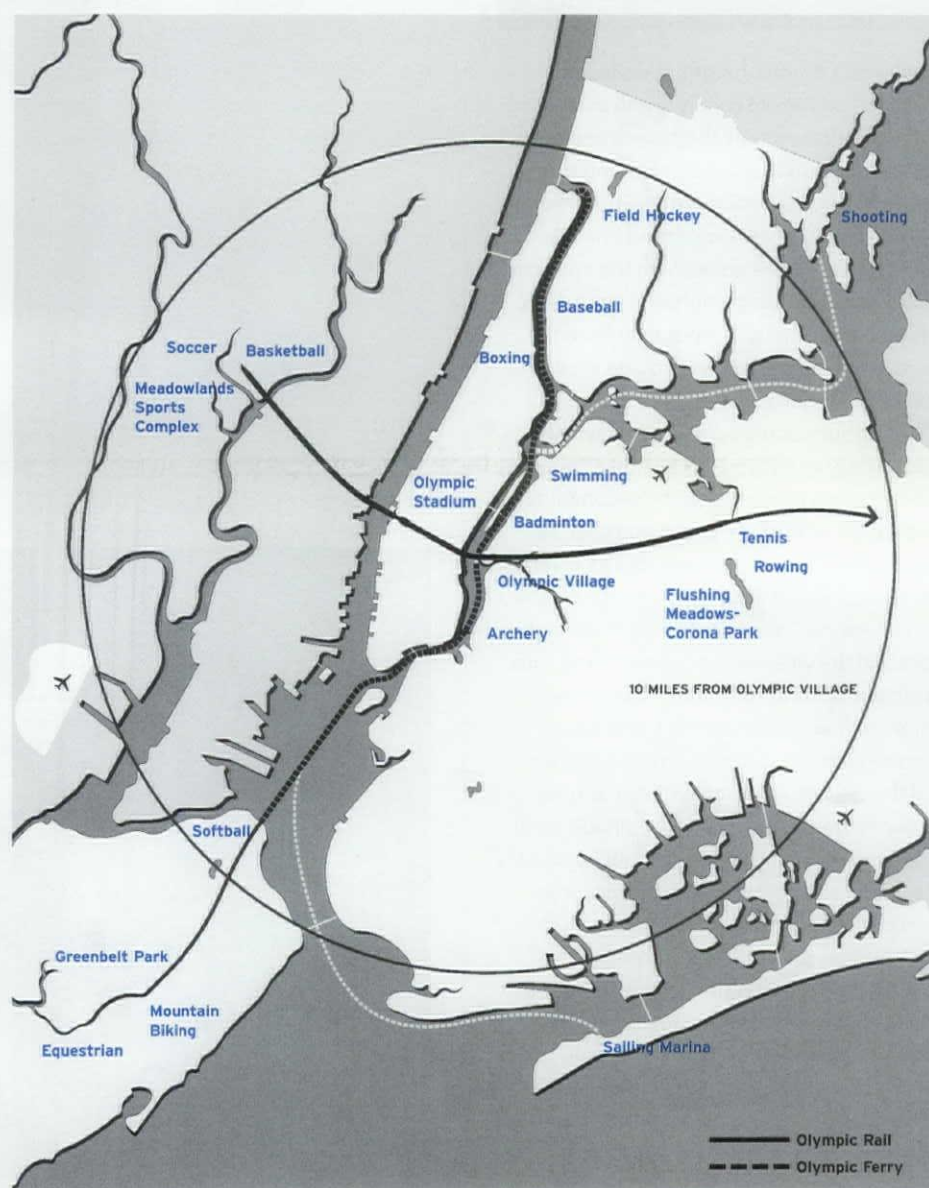
The enrollment boom reflects increases in both the number of applications to the school and the percentage of accepted students who choose to enroll (the "yield"), according to IIT spokesman Phil Rozen. **FRED BERNSTEIN**

COOPER UNION GETS NEW ACADEMIC BUILDING

Cooper Union, one of the nation's most prestigious training grounds for young architects, is planning an architectural revision close to home. The two-story Hewitt Building on 3rd Avenue and 7th Street will be demolished by Fall 2005 to make way for a new, \$96 million, nine-story structure to house the School of Engineering, currently located at 51 Astor Place. The new building will contain engineering labs, interdisciplinary classrooms, student facilities, and classrooms to be shared by Cooper's Schools of Art and Architecture.

Cooper's selection committee includes Anthony Vidler, Dean of Cooper's School of Architecture, Leslie Gill, architect and Cooper Trustee, Henry N. Cobb, architect, among others. In October, the committee sent out requests for proposals to Shigeru Ban, Zaha Hadid, Thom Mayne, Rafael Moneo, William Pederson, Ben Van Berkel and Caroline Bos of UN Studio, and Tod Williams and Billie Tsien. A selection will be made by the end of 2003.

Apparently the project has been a long time coming. Hewitt has been an architectural disaster since it was constructed in 1912. Originally designed to be a six-story building, lack of funds and structural problems in the foundation stopped construction almost immediately, leaving Hewitt a two-story tangle of supporting halls and stairs sprawling across a full city block. The building has also deteriorated substantially over the past 90 years, and by all accounts will not be missed. **DC**



OLYMPIC X IS NYC'S ACE IN ITS BID FOR THE 2012 GAMES



MARKS THE SPOT

Though the International Olympics Committee (IOC) will not make its final decision about which city will host the 2012 games until July 2005, the prospect of a New York City Olympics has prompted much discussion among local architects and urban planners. New York's bid includes an intelligent scheme to locate most of the 28 different sports venues within the most compact area in the recent history of the games. Alexander Garvin, formerly of the Lower Manhattan Development Corporation and now Director of Planning, Design, and Development for NYC2012, the

donation-supported organization behind the bid, has devised a plan, Olympic X, to take full advantage of the region's transportation assets.

Two intersecting lines of travel, one rail and the other water, form the Olympic X. The Harlem and East Rivers join with the New York Harbor to form the north-south axis of the X. Along this axis, venues including Yankee Stadium will be served by a special high-speed ferry system. Existing commuter rail lines, running from New Jersey through Manhattan to Queens, form the east-west axis. Venues such as the Meadowlands in New Jersey, the proposed Olympic Stadium and Square at 34th Street and 11th Avenue (to be built above the rail yards, just south of the Javits Center), and the National Tennis Center in Queens, will be served along this leg by an exclusive Olympic rail system.

The Olympic Village will be situated at the crossing of the X, in Long Island City, and have its own ferry stop and rail station. All the events will take place within a 20-mile radius of the Village; most within 10. The Village's anticipated population of 16,000 athletes, coaches, and officials will be able to reach all the venues via dedicated rail or ferry transportation. (NYC2012's RFQ for the Olympic Village is due November 17th.) Meanwhile, spectators will have access to all events via public transit. (The proposed extension of the Number 7 subway line westward will connect the new Olympic Stadium and Square to the rest of the transit system.)

The lasting legacy of a New York 2012 Olympics might just be an East River ferry network that will expand transportation options for the growing populations on Manhattan's far East Side. In the aftermath of September 11th, the city demonstrated that large numbers of people could be transported to and from Lower Manhattan via ferries. New York City has always struggled to sustain ferry service, despite its desire to maintain a lively waterfront. Perhaps Olympic X will provide the shot of adrenaline that the city's transportation system needs. **BILL WOODS**

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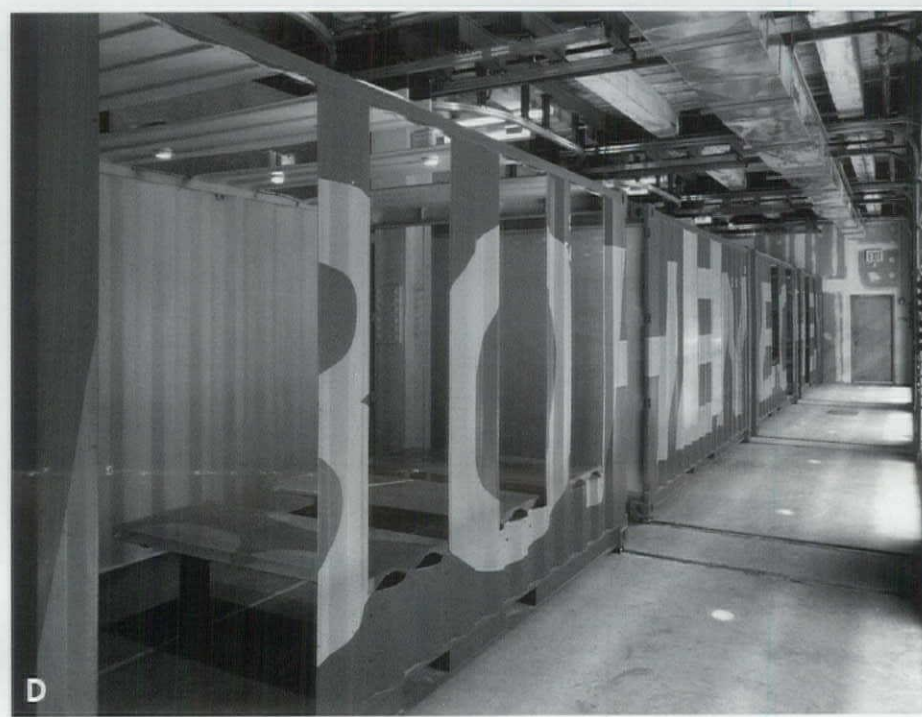
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Packed with Potential. Will the Meatpacking District's recently approved landmark status help—or hinder— its architectural edginess? *James Way reports.*

Like raw meat, trendy spots in New York have short shelf lives; however, the lure of Meatpacking District endures. For the past several years, the area has been a strong hook for hip restaurants, clubs, galleries, boutiques, and more recently, hotels, turned on by the grit (and gristle) of its still-active agri-industrial businesses. Beyond the romantic grunge appeal, there are plenty of practical reasons—for example, a supply of low-rise buildings with open-floor plans—that have made the Meatpacking District the most architecturally happening quarter of the city.

Lindy Roy has designed a new bar for an as-yet-undisclosed

site not far from the Vitra store, her first New York project. Over the summer, Asymptote unveiled its first retail environment, the flagship of Brazilian fashion designer Carlos Miele. Last year, Ada Tolla and Giuseppe Lignano of LOT-EK completed the interior for the Bohen Foundation, a raw open space made flexible with exquisitely hacked shipping containers and exhibition walls that slide on tracks. Ali Tayar of Parallel Design just completed Pop Burger, a hamburger joint/lounge that's at once refined and funky. SHoP/Sharples, Holden, Pasquarelli is finishing a condominium tower—a ten-story glass and steel addition that's planted, parasitelike, atop a six-story 1905 brick warehouse. Mancini Duffy Architects is designing a new restaurant in the tip of highly visible triangular building at 14th Street and 9th Avenue. Many more projects are on the boards.

The intense building activity has inspired the neighborhood's old-timers to try to monitor the nature and quality of new developments. One active group, Save Gansevoort Market, led by Florent Morellet, who opened his eponymous restaurant on Gansevoort Street in 1984, and Andrew Berman, Executive Director of the Greenwich Village Society for Historic Preservation (GVSHIP), lobbied successfully for the New York City Landmarks Preservation Commission (LPC) to land-

mark the area. As of September, the LPC must approve any new construction, demolition, or alteration of any existing building within the newly named Gansevoort Market Historic District, an area that reaches roughly from 15th Street to Horatio, Hudson to the West Side Highway.

Supporters of this effort are primarily concerned with preserving the characteristics that make the area unique—its intimate scale, rough texture, libertarian mix of uses. Had the neighborhood been landmarked, the problematic aspects of the 13-floor Hotel Gansevoort could have been mitigated. "It looks sterile, like a hospital," says one meatpacker. Morellet agrees that the zinc-and-glass cladding is inappropriate, as is its scale. "It doesn't fill out the lot line, which is important around here," says Morellet. "The building is piled on one end of the site, to push it higher because hotels can charge more for rooms with a view."

Locals are wary in particular of the introduction of high-priced residences, which threaten to drive up rents and force out existing businesses. The neighborhood's most controversial project is Landmark Development's 450-foot-tall hotel and condominium highrise, designed by Jean Nouvel. More than a year ago, residents vilified the project as inappropriate

A The Porter House Condominium (Nov. 2003)
366 W. 15th St.
Architect: SHoP/Sharples, Holden, Pasquarelli
Client: Jeffrey M. Brown Associates
45,000 sq. ft.

B Hotel Gansevoort (Dec. 2003)
18 9th Ave.
Architect: Stephen B. Jacobs Group PC
Client: WSA Management Ltd.
133,000 sq. ft.

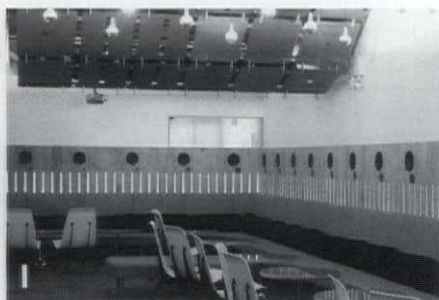
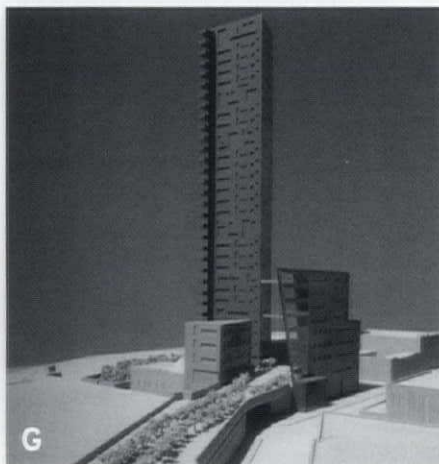
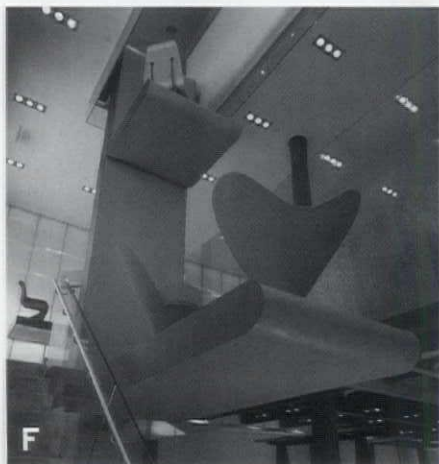
C Maritime Hotel (Apr. 2003)
363 W. 16th St.
Designer: Eric Goode, Sean MacPherson
Client: Eric Goode, Sean MacPherson, Richard Born, Ira Drukier
100,000 sq. ft.

D Bohen Foundation (Nov. 2002)
415 W. 13th St.
Architect: LOT-EK
Client: Bohen Foundation
15,000 sq. ft.

E Highline
Gansevoort St. to 34th St.
RFQ to convert the Highline into a public park currently under development.

F Vitra (Nov. 2002)
29 9th Ave.
Architect: ROY
Client: Vitra
13,000 sq. ft.

G Landmark Tower (2006)
848 Washington St.
Architect: Jean Nouvel
Client: Landmark Development
170,000 sq. ft.



Finding Its Center. New York's architectural community is famously factionalized. Can the AIA's new storefront headquarters change that, asks *Marisa Bartolucci*, while reinventing the organization itself?

It's a sad irony that it took the destruction of the World Trade Center to bring New York's architectural community together. New York may be home to an impressive number of movers and shakers within the international architecture scene, not to mention five architecture schools and a host of architecture advocacy groups, but it lacks the kind of community found in Chicago or even Los Angeles. After 9/11, things changed. A large group of architectural, planning, and design organizations banded together under the rubric of *New York: New Visions* to discuss Lower Manhattan's rebuilding. Professional walls came down; unexpected alliances were made. When ordinary New Yorkers cried foul against the banal site plans for Ground Zero and a world-class design competition was launched, it looked like a new architectural age was finally dawning.

Under executive director Fredric M. Bell's leadership, the New York chapter of the AIA (AIA-NY) was integrally involved in fomenting this sudden, lively, cross-disciplinary discourse. This came as a surprise to many in the community, who had long mocked and loathed the organization for its bureaucratic pettiness, its lack of vision, its old boy's club ways. But efforts had already begun within the chapter before 9/11 to transform it into a civically engaged, open, egalitarian, progressive organization. Creating a new home that could serve as a nexus for the larger design and planning community became central to this project.

If you can judge an institution by its

building, then you would have to say the AIA-NY has changed. The 12,000-square-foot Center for Architecture, which opened last month, occupies the storefront and two basement levels of an eight-story industrial building in Greenwich Village, and it is a luminous, inviting, well-conceived space. Key to architect Andrew Berman's design was the removal of the central slab of the three-bay space at both the street level and the floor below. The dramatic void enables daylight to flood the subterranean galleries and passersby to glimpse the goings-on on all three floors. Since the scheme required digging deep into the earth, Berman installed two geothermal wells to provide all the cooling and most of the heating for the facility. This was a bold move, especially for the AIA. No other existing institutional building in the city has yet to employ this cost-effective, highly sustainable system. Berman's open, flowing plan features galleries, a lecture hall, a public resource center, a reading room, a conference area, and administrative offices for the chapter and its charitable affiliate, the New York Foundation for Architecture.

Since opening, the Center has been abuzz with activity—lectures, exhibits, and lots of people coming in off the street. "Can you imagine that happening when we were in our old office?" asks Bell with unabashed excitement. "With the Center we can finally reach out to the public and get away from our ivory tower image."

By the looks of things, the Center for Architecture could become a welcome

in use and scale for its context. In response, Landmark's Stephen Touhey asked Nouvel for a revised plan, eliminating the residences and keeping the hotel and retail components, which he hopes will break ground in 2004 and be completed by 2006. At the base of the 34-floor hotel will be 32,000 square feet of retail space, filling the lot. The Highline runs through the site, and will be preserved, becoming a public "urban terrace" that is accessed from the building's second floor. However, in October, the GVSHP staged a small protest, charging that the hotel is a Trojan horse, and will in fact house as many long-term residents as transient visitors.

Alternatively, there are those who insist that a mix isn't a mix unless it includes residences. Historian M. Christine Boyer keeps the point simple: New developments are fine, "as long as the meatpackers can stay."

Change is not just inevitable, but welcome to many. Says early settler Lignano of LOT-EK,

"We're not against change, as long as [the area] maintains diversity and tension." The potential danger of landmark status is that the neighborhood become frozen in a romantic image of the past. The LPC is currently advised by a review committee that includes Morellet and Berman, who are strong advocates of contemporary design, but there is no guarantee that the district won't fall into a more "by the books" administration, with Disneyfied results, once these open-minded protagonists are gone. Boyer offers South Street Seaport as a cautionary tale. The former maritime district was landmarked in 1977, with the similar intention of maintaining "authenticity." "But what the hell is authenticity?" Boyer asks. South Street Seaport ended up becoming a tourist-oriented shopping district, despite best intentions. "I fear the same thing might happen with the Meatpacking District."

JAMES WAY IS AN EDITORIAL ASSISTANT AT AN.

H Carlos Miele (June 2003)
430 W. 14th St.
Architect: Asymptote
Client: Carlos Miele
3,500 sq. ft.

I Pop Burger (Sept. 2003)
58-60 9th Ave.
Architect: Parallel Design
Client: Roy Liebenthal
3,000 sq. ft.

PHOTOS: A, B, C, E, I: JAMES WAY
D: PAUL WARCHOL / COURTESY LOT-EK
F: RICHARD BARNES / COURTESY ROY
G: COURTESY LANDMARK DEVELOPMENT
H: PAUL WARCHOL / COURTESY ASYMPTOTE



DAVID SUNDBERG/ESTO / COURTESY CENTER FOR ARCHITECTURE



DAVID SUNDBERG/ESTO. COURTESY CENTER FOR ARCHITECTURE

gathering space for the city's larger design and planning community, while engaging the public through its exhibits and programs. Indeed, believing it could fill such a role, the city coughed up \$500,000 to help pay for the \$2.5 million renovation. The rest of the funds came from chapter members and corporate donors, who also contributed the \$1.4 million required to purchase the space.

However, if AIA-NY looks different, those inside and outside the organization insist that little about its culture has

changed. (No one I interviewed would speak freely about it on the record.) An example of the chapter's stubborn insularity cited by one observer was the design competition for the Center. It was open only to AIA members, a stipulation that excluded many of the city's talented architects who are not members on principle, feeling that the chapter does not represent their interests or needs. (Membership numbers support this story. While AIA-NY is the largest of the AIA's chapters, its 3,200 members comprise only a little more than a third of the city's architects.) Berman himself admits that he only became a member in recent years. "I designed the Center according to what I hoped my client aspired to be, not what I thought it then was," he says. And it's Berman, not the chapter, who must lauded for hatching the idea of geothermal wells for a sustainable cooling and heating system. Designing a facility that would strive toward sustainability was not part of the original competition program. This lack of conviction is what bothers many architects about the organization.

"Where's the vision?" asked one young architect who is an active AIA member. He complained that he and other members were never consulted on the Center's program or on the eventual programming of its exhibit spaces. "The prevailing view," he said, "is that the chapter is always calling for money, never for ideas." He went on to note that he and his peers considered most of the chapter's continuing education courses "yawners." For him, this inability to assemble an interesting, content-rich curriculum bodes ill for the development of a meaningful exhibit and events program for the Center.

Even Bell admits that the chapter has had lackluster events. "In my previous position as Chief Architect of the City's Department of Design and Construction, I was active in the AIA, but I was also a member of the Van Alen Institute because that's where everything was happening," he said.

If the programming for the Center seems inchoate, it's

intentional, according to Bell, because he wants to see how the place evolves. "I don't want us to be a dinosaur before we're grown," he said. What programming there is, some claim, has been borrowed from the city's other architecture advocacy organizations. These critics also allege that the chapter has chased after the various funders of these groups. "This is their moment for good will, and instead they've rankled us," observed one well-respected architect, active within several advocacy groups. "It doesn't make sense at a time when the profession is becoming more collaborative."

How the Center's ambitious mission will be funded is a serious concern among several interviewees. Two who were in a position to know the chapter's finances worried it could go bankrupt if new revenue sources are not established. One chapter member interpreted recent attempts by the leadership to cut some committee budgets and pool committee funds as a stealthy way to direct monies toward the Center's programming agenda. In response to such worries, Bell has stated that the chapter is in many respects in an excellent financial position. Donations from members, corporations, and the city have enabled the chapter to buy its new headquarters and pay its renovation costs without dipping into its own pockets.

Bell speaks regretfully of any hard feelings among the larger architecture community about the Center's future plans. He notes that he has already offered its lecture hall at little or no cost to other architecture and planning organizations that lack meeting spaces of their own. "We want to reach out to just about anyone here," says Bell.

Even the chapter's harshest critics hope that Bell succeeds. New York's architects and architecture lovers can only pray that a great building can reshape AIA-NY. Never has the city needed architectural leadership and vision more.

MARISA BARTOLUCCI WRITES ABOUT DESIGN, ARCHITECTURE, AND OTHER CULTURAL SUBJECTS.

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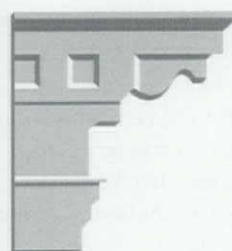
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THE BLOB LANDS IN EUROPE (AGAIN)

Since Asymptote's Hani Rashid and Lise-Anne Couture and Greg Lynn brought their students to churn out blobs on computer screens in their high-profile exhibition at the American Pavilion at the Venice Biennale in the summer of 2000, their work has begun to ooze into European museums and even into the real world, morphing into solid, built form.

A kind of U.S.-Dutch-Austrian blob axis has begun to jell. Currently the Netherlands Architecture Institute (NAI) in Rotterdam is exhibiting *The Asymptote Experience*. This is a big, slick, and ultimately, uni-dimensionally technophilic show. Asymptote is dead serious. Rashid and Couture write in the exhibition pamphlet that their work explores "technology's impact on society"

and "bridges modernity and art through virtual reality." Besides the fact that such statements sound a bit trite, they fail to explain the great formal diversity of the material on display. The work betrays a split personality. They seem unable to decide which camp they're in, deconstruction or blobism. Some of the beautifully crafted models and graphic work fall into the one category, and some in the other. The exhibition ultimately gives the impression of a career of eclectic formalism, which is only compounded when one looks at the rare actual building the architects have realized in their long professional life, the Hydrapier in Haarlem (2002), which somehow doesn't match up to the rhetoric in the show.

Peter Noever, the director of the Museum

of Applied Art (MAK), has, in a very different, playful spirit, given full vent to blobism's wildest dreams. In Spring 2003, he presented a gigantic, mind-blowing retrospective exhibition on Zaha Hadid, featuring as a centerpiece an 8-ton white plaster blob structure called *Ice Storm*. Now, he is featuring a small but ambitious exhibition, devoted to Greg Lynn, entitled *Intricate Surface*. This show draws on the tradition of the *Wunderkammer*, or Cabinet of Curiosity, a 17th-century tradition that brings together works of art and works of nature. It is the second architectural show in Vienna in the past six months that does so; the first, *Like a Bird*, is an exhibition I curated last spring at Kunsthistorisches Museum, which put the work of Santiago Calatrava alongside bird skeletons and taxidermy from the Naturhistorisches Museum. What is original is that Lynn's show brings live animals into the museum, juxtaposed with his project for a Visitor's Center in Costa Rica, the focus of the show.

The small darkened exhibition space contains an illuminated blue tank filled with live Moon Jelly jellyfish, another with blue Morpho butterflies, and yet another with miniature cobalt-blue tropical dendrobates frogs borrowed from the local zoo. These small, softly croaking, squirming creatures are exhibited side by side with a baroque Viennese silver coffee set and Lynn's own bulbous titanium coffee set for Alessi. From a morphological point of view, the Visitor's Center could just be a distant cousin of the baroque coffee set, with its body resembling hollowed out, hairy red testicles with giant housefly's wings.

Meanwhile, in nearby Graz, another charming architectural creature has taken shape. It's taken forty years or so, but Archigram has finally hatched out of its cocoon. Peter Cook's Kunsthalle was inaugurated in early October—just in time to remind us that once upon a time, way back in the ludic, experimental, pop 1960s, blobs were dismissed as wacky, visionary, and absolutely unbuildable. The metallic blue building resembles a beached whale with a serious case of chicken pox. You can't help loving it. It's here to remind us that architecture can still loop the loop. **LIANE LEFAIVRE**

The Asymptote Experience. NAI, Museumplein 25, Rotterdam. Through January 18

Intricate Surface. MAK, Stubenring 1, Vienna. Through November 16

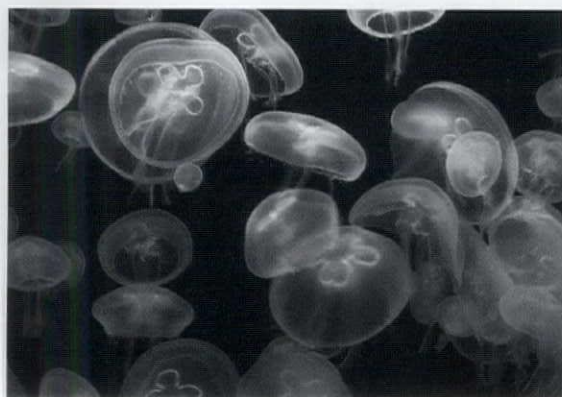
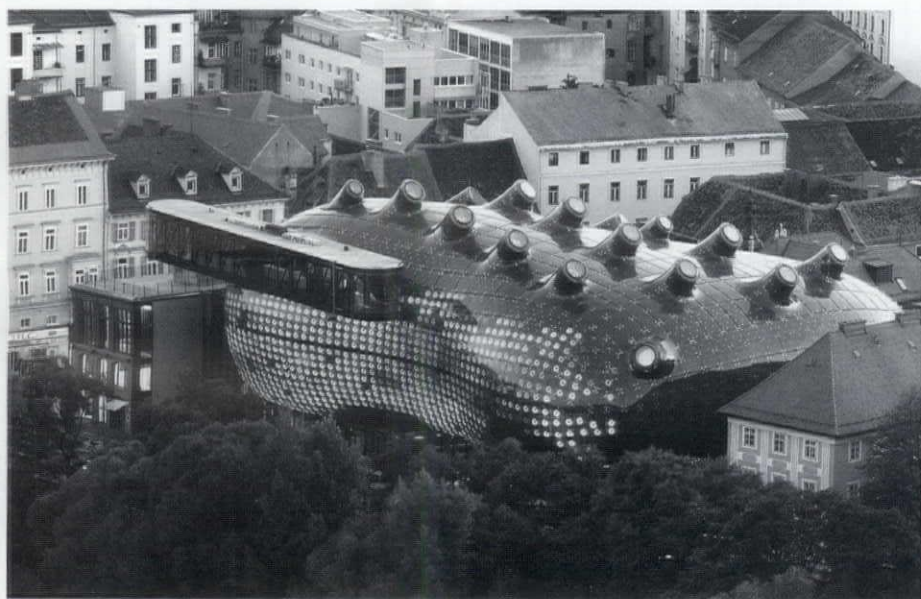
SPIRITUAL STOREFRONT

The exhibition on view in the storefront windows of the Lower East Side Tenement House Museum is precisely the sort of thing one most appreciates when one simply happens on it while walking through the city. The museum's four large display windows were given over to three young architects, invited by the museum to conclude its year-long series exploring New York's immigrant communities, *Points of Entry*. Though the installation appears slight, it is hardly modest in intention. Gail Amornvivat, Can Tiryaki, and Tom Morbitzer, coworkers in Robert Stern's office, hope that it transports passers-by from Orchard Street to a more contemplative plane.

The architects—from Bangkok, Istanbul, and Columbus, Ohio, respectively—recall the hardships of immigrant tenement life by closing off three windows with a brick curtain. The fourth window features model of a *Mihrab*, or Muslim prayer niche, made of colored plastic panels knitted together with wrist ties (the kind used to handcuff people). In the sacred space of a mosque, these niches are meant to direct the body towards mecca. Here, its poetic recreation takes viewers away, if briefly, from its secular shopping street.

The exhibition, cosponsored by the Lower Manhattan Cultural Council, is well suited to the Lower East Side Tenement Museum, which has worked since its establishment ten years ago to convey the cultural diversity and difficulty of immigrant life. Like this storefront installation, the museum's programming and preserved tenement apartments strive to avoid sentimentalizing the immigrant experience. At a time when Islam is being demonized in American culture, this little exhibit is a thoughtful, poignant, public statement. **WILLIAM MENKING**

Regarding the Mihrab. Lower East Side Tenement Museum, 90 Orchard St., Manhattan. Through November 30



TOP: COURTESY KUNSTHALLE GRAZ / LML GRAZ. LOWER LEFT: MAARTEN LAUPMAN / COURTESY NAI. LOWER RIGHT: COURTESY GREG LYNN FORM

PSYCHO PLOT

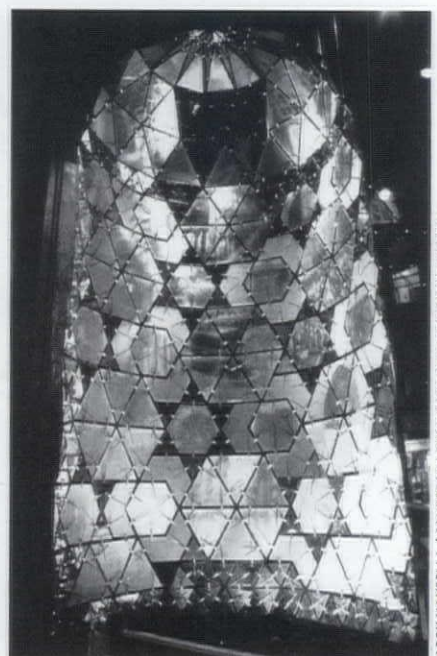
Got a Palm Pilot and an itch to get interactive? *PDPal*, the latest of Creative Time's elusive urban art projects, encourages people to plot their personal "psychogeography" of Times Square on their PDAs. Here's how it works: Head over to one of two "beaming"

stations in Times Square, designed by architect Scott Paterson, and download the *PDPal* (Personal Digital Pal) software. The software provides a digital map of Times Square and an arsenal of tools (route plotter, cartoon icons, and descriptions)

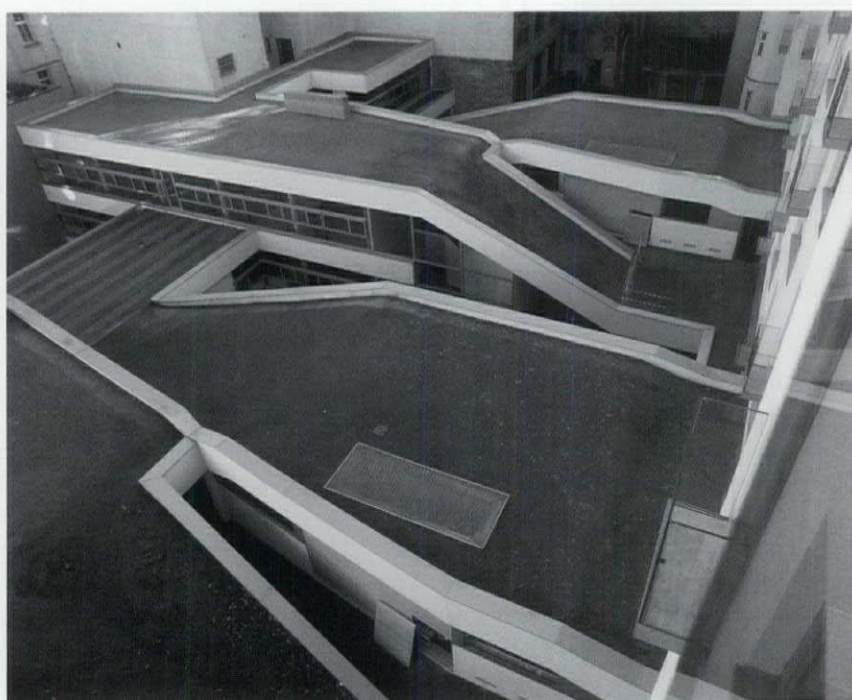
with which users may notate their impressions and experiences of the mega-mediatised square. For example, at 43rd and Broadway, you might want to rubber-stamp it with Big Brother's eye, or at the WWF restaurant, you might choose the phrase "brutishly blasphemous." When you're done, you can upload your data and view your own and others' maps at www.pdpal.com. Cosponsor Panasonic donated

the 59th minute of every hour on the Panavision screen in the middle of the square. But the screen time is given over to a dopey *PDPal* ad rather than the maps created by participating "psychogeographers." Confusing and unsatisfying, it's no surprise that only 24 people have bothered to register for *PDPal* online. **DEBORAH GROSSBERG**

PDPal: Write Your Own City. Times Sq., www.pdpal.com. Through December 12



JASON MANDELLA / COURTESY LOWER EAST SIDE TENEMENT MUSEUM



DELUGAN, MEISSEL / COURTESY AUSTRIAN CULTURAL CENTER

A survey of Austrian public housing, from historic landmarks to contemporary prototypes, demonstrates that social awareness can coexist with innovative architectural developments. The exhibition includes works by Coop Himmelb(l)au, Jean Nouvel, Karl Ehn, Delugan_Meissl, and BKK-2.

Housing in Vienna: Architecture for Everyone.

Austrian Cultural Forum, 11 East 52nd Street, Manhattan. Through December 6

LECTURES

NOVEMBER 10

Sarah Whiting
1949-Jungle in the Clearing
2:00 p.m.
Pratt School of Architecture
Higgins Hall North, Room 302
Lafayette Ave. and St. James
Place, Brooklyn
www.pratt.edu/arch

Peter Reed
Permafrost and Cultural
Radicalism: The Finnish
Condition
6:00 p.m.
New York Design Center
200 Lexington Ave.,
Manhattan
Advanced registration
required. Tickets: \$25.
www.nydc.com

NOVEMBER 11

Abalos + Herreros
City as a Garden
6:30 p.m.
Cooper Union School
of Architecture
Wollman Auditorium
51 Astor Place, Manhattan
www.archleague.org

NOVEMBER 12

James Carpenter
5:30 p.m.
SUNY Buffalo School of
Architecture and Planning
301 Crosby Hall, South
Campus, 3435 Main St.,
Buffalo
www.ap.buffalo.edu

Vicente Wolfe
6:00 p.m.
New York School of
Interior Design
Arthur King Satz Hall
170 East 70th St., Manhattan
www.nysid.edu

Sulan Kolatan and
William MacDonald
POLY-basing
6:30 p.m.
Columbia School of
Architecture
Avery Hall, Wood Auditorium,
Room 113, Manhattan
www.arch.columbia.edu

NOVEMBER 13

Nasrine Seraji
Whatever Happened to
'The Illusion of the Plan'?
12:00 p.m.
Pratt School of Architecture
Higgins Hall North, Room 302
www.pratt.edu/arch

Paul Haigh
Interior/Object/Exterior
6:15 p.m.
Parsons School of Design
Donghia Center
25 East 13th St., 3rd Floor,
Manhattan
www.parsons.edu

Josiah McElheney
On Donald Judd
6:30 p.m.
Dia: Chelsea
548 West 22nd St., Manhattan
www.diacenter.org

NOVEMBER 14

Gerhard Seltmann, IBA &
Landrat UWE Schulze,
Innovative Approaches to
Revitalizing Brownfields
6:00 p.m.
Pratt Graduate Center for
Planning and the
Environment
144 West 14th St., Room 213,
Manhattan
www.pratt.edu

NOVEMBER 17

Michael Maltzan
6:00 p.m.
Pratt School of Architecture
Higgins Hall South, Room 115,
Brooklyn
www.pratt.edu/arch

Mark Lakeman & Jenny Leis
The Village Lives: Presentation
of the City Repair Project in
Portland, Oregon
6:00 pm
Pratt Graduate Center for
Planning and the Environment
144 West 14th St., Room 213,
Manhattan
www.pratt.edu

NOVEMBER 18

Hans Ulrich Obrist
Interviews, Volume 1
6:00 p.m.
Dia: Chelsea
535 West 22nd St., Manhattan
www.artbook.com

NOVEMBER 18 & 20

Richard Turnbull
Antoni Gaudí and the Art
Nouveau Tradition
12:30 p.m.
MoMA Brown Bag Lunch
Series
Arts Consortium Auditorium
1 East 53rd St., Manhattan
www.moma.org/events/index.html

NOVEMBER 19

Karl Chu
Genetic Space
6:30 p.m.
Columbia School of
Architecture
Avery Hall, Wood Auditorium,
Room 113, Manhattan
www.arch.columbia.edu

Ken Greenberg
5:30 p.m.
SUNY Buffalo School of
Architecture and Planning
301 Crosby Hall, South
Campus, 3435 Main St.,
Buffalo
www.ap.buffalo.edu

Being Louis Kahn's Son:
An Evening with Filmmaker
Nathaniel Kahn
6:30 p.m.
Museum of Television & Radio
25 West 52nd St., Manhattan
Tickets: \$15
www.archleague.org/lectures/other/kahn.html

Charles Jencks
The Garden of Cosmic
Speculation
6:30 p.m.
Urban Center
457 Madison Ave., Manhattan
www.urbancenterbooks.org

NOVEMBER 20

Lois Swirloff
Speaking on Light
6:15 p.m.
Parsons School of Design
Glass Corner, 2nd Floor,
25 East 13th St., Manhattan
www.parsons.edu

Tadao Ando

Next!
6:30 p.m.
Cooper Union School
of Architecture
Great Hall, 7 East 7th St.,
Manhattan
www.cooper.edu

John H. Loret
The Old Port of New York
1:00 p.m.
Museum of the City of
New York
1220 Fifth Ave., Manhattan
www.mcny.org

NOVEMBER 23

Brandon Ballengée and
Eve Andrée Laramée
The Intersection of Art
and Science
2:00 p.m.
Wave Hill House
675 West 252nd St., Bronx
www.wavehill.org/Arts/wave_hill_house.html

NOVEMBER 24

Contemporary Tadao:
The Energy of Modern
Swedish Design
6:00 p.m.
New York Design Center
200 Lexington Ave.,
Manhattan
Advance registration
required. Tickets: \$25.
www.nydc.com

NOVEMBER 25

Arttu Brummer's Legacy:
Discovering Finnish Identity
6:00 p.m.
Bard Graduate Center
38 West 86th St., Manhattan
www.bgc.bard.edu

DECEMBER 2

Elizabeth Plater-Zyberk
The New Civic Art: Elements
of Town Planning
6:30 p.m.
Urban Center
457 Madison Ave., Manhattan
www.urbancenterbooks.org

DECEMBER 3

Michelle Fornabai
Soft Structures: Sensory
Architectures
7:00 p.m.
Whitney Museum of
American Art
945 Madison Ave., Manhattan
www.whitney.org

DECEMBER 4

Will Alsop
Working with the People
6:30 p.m.
Cooper Union School
of Architecture
The Great Hall, 7 East 7th St.,
Manhattan
www.cooper.edu

Hans Haacke
On Joseph Beuys
6:30 p.m.
Dia: Chelsea
548 West 22nd St., Manhattan
www.diacenter.org

Stephen Gottlieb
Restoration of Louis
Sullivan's Historic Bayard
Condict Building
6:30 p.m.
3rd Street Music School
235 East 11th St., Manhattan
Reservations required.
www.gvshp.org/events.htm

DECEMBER 5

Housing Conference:
How Does the Design of
Housing Matter?
Donnell Library Center
20 53rd St., Manhattan
Architectural League
www.archleague.org

DECEMBER 6

Tom Mellins
Big and Green
2:00 p.m.
Museum of the City of
New York
1220 Fifth Ave., Manhattan
www.mcny.org

Stanford and Elizabeth White,
McKim, Mead, & White—
The Masterworks
2:00 p.m.
New-York Historical Society
170 Central Park West,
Manhattan
www.nyhistory.org/programs.html

DECEMBER 8

Widar Halén
New Opportunities for
Norwegian Design
6:00 p.m.
New York Design Center
200 Lexington Ave.,
Manhattan
Advance registration
required. Tickets: \$25.
www.nydc.com

SYMPOSIA

NOVEMBER 22

Superstudio Symposium:
Life Without Objects
Paola Antonelli, Tom
Harran, Kenneth
Franklin, William Menking,
Peter Lang, Luca, Molinari,
Adolfo Natalini, Cristiano
Toraldo di Francia
2:00 p.m.
Pratt School of Architecture
144 West 14th St., Room 212,
Manhattan
www.pratt.edu/arch

Documenting Architecture
in the 21st Century: A symposium to honor Angela Giral
9:00 a.m.
Columbia School of
Architecture
Avery Hall, Wood Auditorium,
Room 113, Manhattan
www.arch.columbia.edu

Superstudio: Life Without Objects

Pratt Manhattan Gallery
144 West 14 Street
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November 20, 2003 – January 31, 2004
Reception: November 21, 6–8 p.m.

Catalogue: \$29.95



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EXHIBITIONS

NOVEMBER 10 –
DECEMBER 19

Housing the Airship
Columbia University School
of Architecture
100 Avery Gallery, Manhattan
www.arch.columbia.edu
Organic Crossings:
Photographs by Judith Turner
Columbia University School
of Architecture
400 Avery Gallery, Manhattan
www.arch.columbia.edu

NOVEMBER 13 –
DECEMBER 4

Paul Haigh: Selected
Interdisciplinary Projects
Parsons School of Design
Donghia Center
25 East 13th St., Manhattan
www.parsons.edu

NOVEMBER 20 –
JANUARY 28

Superstudio:
Life Without Objects
Pratt Manhattan Gallery
144 West 14th St., 2nd Fl.,
Manhattan
Storefront for Art and
Architecture
97 Kenmare St., Manhattan
Artist's Space
(closing December 19)
38 Greene St., 3rd Floor,
Manhattan
www.pratt.edu/arch

NOVEMBER 21 –
FEBRUARY 15

Marimekko: Fabrics, Fashion,
Architecture
Bard Graduate Center
18 West 86th St., Manhattan
www.bgc.bard.edu

NOVEMBER 25 –
MARCH 21

Recovery: The World Trade
Center Recovery Operation
at Fresh Kills
New-York Historical Society
West 77th St. and Central
Park West, Manhattan
www.nyhistory.org

CONTINUING EXHIBITIONS

THROUGH NOVEMBER 30
Hudson River Projects
Wave Hill, Glyndor Gallery
675 West 252nd St., Bronx
www.wavehill.org/Arts/glyndor_gallery.html

THROUGH DECEMBER 6

Housing in Vienna:
Architecture for Everyone
Austrian Cultural Forum
11 East 52nd St., Manhattan
www.acfny.org

THROUGH DECEMBER 10

Urban Life: Housing in the
Contemporary City
Housing the City: Strategies
for Multiple Dwelling in
New York, 1830-2003
Urban Center Galleries
457 Madison Ave., Manhattan
www.archleague.org

THROUGH DECEMBER 20

E. D. Day
Galaxy
Henry Urbach Architecture
526 West 26th St., 10th Floor,
Manhattan
www.huagallery.com

No One May Ever Have the
Same Knowledge Again:
Letters to Mount Wilson
Observatory 1915-1935
An exhibition on loan from
the Museum of Jurassic
Technology
Christine Burgin Gallery
243 West 18th St., Manhattan
www.christineburgin.com

Angie Eng
Transhumance
Art in General, Gallery 4
79 Walker Street, Manhattan
www.artingeneral.com

María Elena González
UN Real Estates
Art in General
79 Walker St., Manhattan
www.artingeneral.com

Gregor Schneider
Barbara Gladstone Gallery
515 West 24th St., Manhattan
www.gladstonegallery.com

THROUGH JANUARY 4

A Fine Line: Drawings by
National Academicians
National Academy of Design
Museum
1083 5th Ave., Manhattan
www.nationalacademy.org

Harlem Lost and Found
Museum of the City of
New York
1220 Fifth Ave., Manhattan
www.mcny.org

THROUGH JANUARY 18

Live Work: Skyline Street
Center for Architecture
536 LaGuardia Pl., Manhattan
www.nyc.gov/planning

THROUGH JANUARY 19

BIG & GREEN: Toward
Sustainable Architecture in
the 21st Century
Museum of the City of
New York
1220 Fifth Ave., Manhattan
www.mcny.org

THROUGH JANUARY 25

National Design Triennial
Cooper Hewitt,
National Design Museum
2 East 91st St., Manhattan
ndm.si.edu

THROUGH FEBRUARY 16

Viennese Silver: Modern
Design, 1780-1918
Neue Galerie New York
1048 Fifth Ave., Manhattan
www.neuegalerie.org

THROUGH APRIL 25

Glass and Glamour:
Steuben's Modern Moment,
1930-1960
Museum of the City of
New York
1220 5th Ave., Manhattan
www.mcny.org

THROUGH JULY 6

Petra: Lost City of Stone
American Museum of
Natural History
Central Park West at 79th St.,
Manhattan
www.amnh.org

TRADE SHOWS

NOVEMBER 20 – 22

Luxury Kitchen & Bath
Collection
Metropolitan Pavilion
18th St., Manhattan
www.LuxuryKBCollection.com

FILM & THEATER

NOVEMBER 12 –
NOVEMBER 25

Nathaniel Kahn
*My Architect: A Son's
Journey* (2003), 116 min.
Film Forum
209 Houston St., Manhattan
www.MyArchitectFilm.com
www.filmforum.com

NOVEMBER 22 –
DECEMBER 13

Fritz Lang
Ornament & Expression
Siegfried (1924), 100 min.;
Frau Im Mond (1929), 95 min.;
Neue Galerie New York
1048 Fifth Ave., Manhattan
www.neuegalerie.org

THROUGH JANUARY 31

Fellini! Film Series
Solomon R. Guggenheim
Museum
Peter B. Lewis Theater
1071 5th Ave., Manhattan
www.guggenheim.org

UNLIMITED ENGAGEMENT

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www.Private-Jokes.com

COMPETITIONS / AWARDS

NYC2012 Olympic Village
Innovative Design Study
Deadline: November 17, 2003
NYC2012 Request for
Qualifications for the design
of the Olympic Village as a
model for 16,000 future urban
residents. Up to five finalists
will be selected December 4,
2003.

Jury: Gary Hack, Con Howe,
Ronay Menschel, Laurie D.
Olin, Will Rogers, Moshe
Safdie, Dejan Sudjic, Cristina
Teuscher, Jan Wilson, and
Denise Scott Brown.
www.nyc2012.com/olympicvil
lagedesign/

Housing PIA Awards 2004

Honorary Fellowship
Deadline: November 21, 2003
Honorary Membership
Deadline: December 19, 2003
The AIA Housing Professional
Interest Area sponsored call
for entries recognizes the
best in single and multifamily
housing, community design,
and innovation in housing
design.
www.aia.org/housing/cfe/

Celebration of Cities

Registration Deadline:
November 22, 2003
Organized by The
International Union of
Architects (UIA). Practitioner
and student ideas competi-
tions for designs repairing
urban "nerve-centers," such
as housing and urban sites
with environmental, industrial,
commercial, transportation,
or public service problems.
www.aia.org/
celebrationofcities

Chi-Chi Earthquake Memorial
Competition

Registration Deadline:
November 30, 2003
The 921 Earthquake Post-
Disaster Recover Commission
sponsors a design competition
responding to social,
political and cultural effects
of the September 12, 1999,
earthquake in Taiwan.
Jury: Pao-Teh Han (Chair),
Shyh-Dean Chang, Ming-Hung
Wang, Peter Walker, Neil Leach,
Jim Sinatra, and Peter Cook.
[www.ccemc.921erc.gov.tw/en](http://www.ccemc.921erc.gov.tw/english/competitiongen/overview.htm)
[glish/competitiongen/overview](http://english/competitiongen/overview.htm)
w.htm

The Ford Calumet
Environmental Center

Deadline: December 2003
A design competition for
an educational resource on
regional industry, culture
and economy as a base for
ecological research and

rehabilitation and a model of
sustainable design and
construction.
Jury: Ralph Johnson, Julie
Bargman, Marian Brynes,
Ray Clark, Laurie Hawkinson,
Brian MacKay Lyons, James
L. Wescoat, Jr., and Donna
Robertson.
[www.cityofchicago.org/](http://www.cityofchicago.org/environment)
environment

A 21st Century Park: Extension
of Chicago's Lincoln Park

Phase One Deadline:
December 1, 2003
The Graham Foundation,
Chicago is sponsoring an
ideas competition for designs
exploring public, private,
commercial, recreational, and
environmental conditions
of parks, and the impact of
technologies and new
materials on the urban context
considering the built and
natural environment.
Jury: James Corner (Chair),
Daniel Freedman, Donna
Robertson, Stanley Tigerman,
and Cynthia Weese.
[www.grahamfoundation.org/](http://www.grahamfoundation.org/competition)
competition

Groen Hoek: The East River
Community Boathouse
Competition

Deadline: December 5, 2003
registration
AIA Emerging New York
Architects is sponsoring open
international competition to
design a boathouse for the
community of Greenpoint,
Brooklyn. Up to four winners
and cash prizes from \$1,000
to \$5,000.
[www.aiany.org/committees/](http://www.aiany.org/committees/emerging/competition/competition.html)
[emerging/competition/](http://emerging/competition/competition.html)
competition.html

Palisades Glacier Mountain
Hut Competition

Deadline: December 5, 2003
UC Berkeley School of
Architecture is sponsoring a
competition for designs lead-
ing to construction of the
Palisades Glacier Mountain
Hut, a wilderness base camp
facility. Cash prize of \$25,000.
Jury: Marc Angelil, Jeffrey E.
Bailey, Shigeru Ban, Aaron
Betsky, Regine Leibinger, Sim
Van der Ryn, and Billie Tsien.
[www.ced.berkeley.edu/](http://www.ced.berkeley.edu/competitions/overview.htm)
competitions/overview.htm

New Housing New York
Design Ideas Competition

Registration Deadline:
December 15, 2003
New York City Council, AIA
New York Chapter and The
City University of New York
sponsor an ideas competition

for innovative designs in
affordable housing for proto-
typical lots in Manhattan,
Queens, and Brooklyn. Each
site carries \$15,000 in awards.
Jury: Carmi Bee, Carlton A.
Brown, Barbaralee
Diamondstein-Spielvogel,
Michael Graves, Hugh Hardy,
M. David Lee, Michael Pyatok,
Susan S. Szenasy, and
Gregg Pasquarelli.
www.newhousingnyc.com

Interfaith Sacred Space
Competition

Deadline: January 2004
AIA-San Francisco sponsors
a sacred space competition
for all religions on an existing
or hypothetical site.
Jury: Galen Cranz, Shane
Eagleton, Safiya Godlas,
Tom Leader, Dr. Jack Lundin,
Beverly Prior, and Stanley
Saitowitz.
www.URI.org/DesignComp

2004 AIA Education Honor
Awards Program

Deadline: January 12, 2004
The award recognizes the
achievement of outstanding
teachers and models of
educational excellence in
classroom, studio, community-
based service learning, or
laboratory work.
[www.aia.org/education/](http://www.aia.org/education/04_edhonorsaward.asp)
04_edhonorsaward.asp

Mayor Bloomberg's Design
Competition for Green
Buildings

Deadline: January 15, 2004
The Office of the Mayor, in
collaboration with the EPA,
Department of Environmental
Protection, AIA-New York,
Museum of the City of New
York, Earth Pledge, and others,
are sponsoring a design
competition for green efforts
and sustainability in existing
and new building designs in
New York City. Awards of
\$5,000 will be presented in
five categories: industrial,
single family residences and
lowrise apartments, highrise
residential and hotels, com-
mercial and public buildings.
www.nyc.gov and
www.epa.gov/region02

CALL FOR SUBMISSIONS

306090: The Journal of
Emergent Architecture & Design
Deadline: November 30, 2003
Submissions for "Shifting
Infrastructures," which will
deal with technology in civic
and social realms.
www.306090.org

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SAFETY FIRST

Only three months into the fall semester, NYU has been plagued with the suicide deaths of three students. Two of those students leapt to their deaths from the top of Bobst Library's 10-story atrium, four weeks apart from each other in September. In the campus newspaper, a student writes about the Philip Johnson-designed library: "Bobst always made me feel dizzy and sick." The university has moved quickly to install Plexiglas along the rails overlooking the atrium, and is convening a faculty committee to oversee the library's renovation.

NEW KIND OF "FLOPHOUSE" IN THE BOWERY

Common Ground and the Architectural League have announced the winners of their First Step Housing

competition, a program to update the concept of the traditional lodging house. The jury, including Steven Holl and Toshiko Mori, selected five winning teams: LifeForm (New York); Katherine Chang and Aaron Gabriel (NY); Daniela Fabricius and Stephen Burks (New York); Forsythe + MacAllen Design (Vancouver); David Gwinn, Basil Lee, and Tom McMahon (Harvard Design School). Construction on all five winning schemes will commence immediately at Common Ground's Andrews House.

NATIONAL DESIGN AWARD WINNERS

I. M. Pei and Massimo and Lella Vignelli were honored with Lifetime Achievement Awards, while Target received Corporate Achievement Award in the third cycle of the National Design Awards. Other winners

include Tod Williams and Billie Tsien, Michael Van Valkenburgh, Herman Miller.

PLAN TO KEEP BRONX SPARSE

The City Planning Commission has unanimously approved the River to Reservoir Neighborhood Preservation Strategy, a measure to establish density limits in eight residential areas in the Bronx and strengthen legislation protecting natural areas. The plan is on the way to City Council for approval.

MORE WTC NEWS

The Lower Manhattan Development Corporation has allocated \$660,000 for Hardy Holzman Pfeiffer Associates to consult on its Greenwich Street South Urban Design Study. And a temporary PATH station at the WTC site opens this month.

LIBESKIND TELLS ALL

Penguin has acquired the rights to Daniel Libeskind's memoirs, *The Foundations of Optimism: My Journey from Communist Poland to Rebuilding the World Trade Center*, for a reported six-figure sum. The 59-page proposal promises the delivery of a manuscript within five months, for a September 2004 release. Few details have been left un-designed: It will not be a glossy monograph but a standard-trim 300-350-page trade book, which Libeskind feels is better suited to the project, described as "part autobiography, part personal adventure, part thought-filled reflection on the meaning of the city and of building design after the [WTC] attacks," meant for readers "not particularly interested in architecture." With unusual specificity, the proposal indicates that the book should "be shelved in the front of retail stores among other 'think books' of serious nonfiction on contemporary political and cultural issues."

The book is touchingly personal, covering Libeskind's childhood, his Jewishness, his relationship with

his wife and indispensable partner, Nina, his professional ups and downs, and more. Some excerpts:

"The totalitarian oppression I experienced as a boy has left me suspicious of authority and enamored of freedom."

"A short child, I believe I was a somewhat bizarre sight since the accordion obscured most of my body from view, and all one could see were my feet underneath and my hands on the keyboards. It almost looked as if the accordion was playing itself. I suspect this striking picture played no small part in my appeal to the television producers and audience."

"For more than a month, our room in the Four Seasons Hotel had been both our home and our New York office. ... I found myself using the hotel stationery to make drawings that would be faxed to our office in Berlin."

"This sudden loss of my anonymity is occasionally disconcerting to me. But more than anything else it is heartening, because it shows me that people clearly care so much about the [WTC] project."

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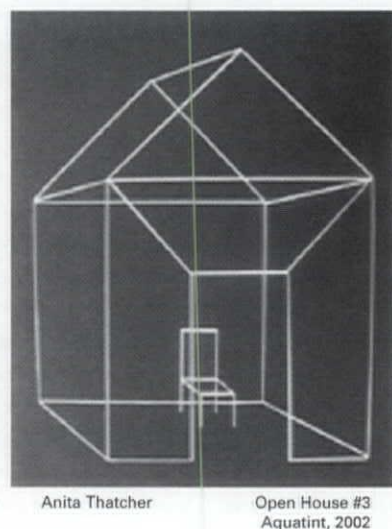
Books For Sale: Rare first edition,
hard cover, The Dream City: Illustrated
World's Columbian Exposition
Catalogue for the 1893 Fair;
Claude-Nicholas LeDoux by Anthony
Vidler; Delirious New York by Rem
Koolhaas, 1978. Soft Cover in original
large format. wmenking@hotmail.com

VanDeb Editions

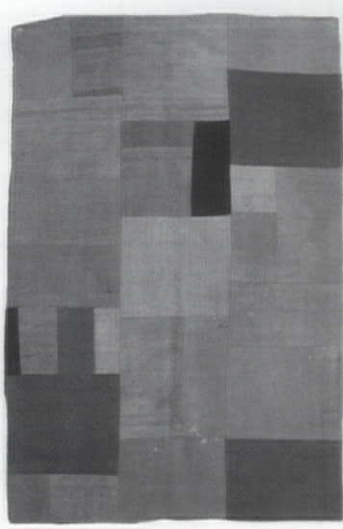


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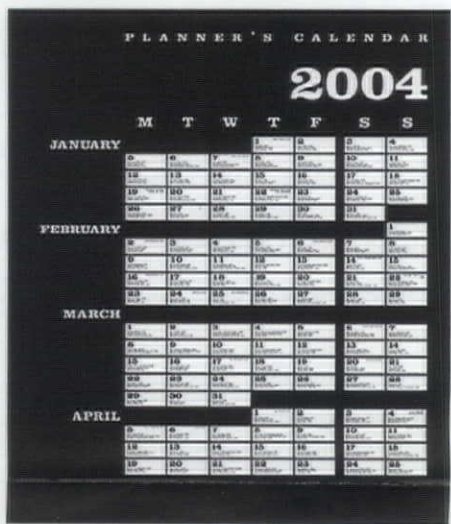
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Is there an audience for an "architect's newspaper"? In New York? In the United States? The question was the center of discussion last summer at the first meeting of the editorial board for what was then an untitled biweekly news journal. Though still without a name, the publishing schedule was set. The meeting ended up being not so much about what would be covered or who would write the articles, but about a question that stumped us all, and is perhaps the task of the newspaper to determine: Do architects have any collective identity in New York?

The meeting was a kind of retroactive search for an audience that everyone was sure existed,

but that no one could succinctly define. I sat at my corner of the table thinking of the John Cheever characters who take the Metro North trains home after a day at work in midtown. Are there still details, traits, territories of professional identity left in our or any profession at this time in New York? Haven't we all at some level migrated towards some new century version of data managers and mid-range negotiators? Of course, architects share many attributes and interests, but are these commonalities enough to sustain a newspaper in New York?

Tom Hanrahan jolted me out of my daydreaming of Cheever's professional chasms when he

stated that London has been able to sustain a more dynamic and broadly shared sense of intrigue about the profession than New York, in part as a result of the competition process that sustains so many practices in Europe. The race—the sport of winning—galvanizes architects abroad, fomenting a "scene" akin to those addressed by *Billboard* or *Variety*. This sense of competition, combined with a more open and varied architectural press, encourages the production of meaningful "hit" buildings of the sort that we rarely see in this country. Even if we did have a broader sense of identity in New York, the RFP/Q process through which most major projects are

commissioned does not create the same drama. But could reporting about the political intrigue surrounding who has won what produce the same sense of creative competition?

There's another significant difference between the American and European sense of professional identity. The former has become more managerial in nature, while the latter continues to embrace the profession's foundation in craft and invention. European practitioners see building technology as more than something to implement, but something intrinsically involved in the creation and execution of the design—something not evident in enough American work.

But of course all this might change. What will an architect's newspaper mean for the American profession? Will it foster competition, openness, camaraderie among New York's architectural tribes and tributaries—the Architectural League, the Van Alen, Cooper Union, Columbia, the old guard, the upstarts, the interns, the observers, the politicians? It *does* seem odd to start a newspaper to find an audience. But it might be much like most of our practices already: First you get the job, as Louis Sullivan advised, and then you find your way.

MICHAEL BELL IS AN ARCHITECT AND ASSOCIATE PROFESSOR AT COLUMBIA UNIVERSITY.

Looking for a Leader. Zaha's out and Columbia is back to the drawing board in its search for a new dean.

Since Bernard Tschumi announced in June 2002 that he would step down, after 15 years, as dean of Columbia's School of Architecture, Planning, and Preservation, rumors swirled about who would succeed him. The amount of gossip surrounding this appointment correlates not just to how much time New York architects evidently have on their hands in these recessionary times, but the importance of Columbia in the architecture universe. Under Tschumi, the school achieved a level of status and influence that few other institutions boast. Its faculty and alumni are constant fixtures in exhibitions, publications, and building shortlists all over the world. Even those who begrudge the constant attention thrown at Columbia must acknowledge that its dean search is a bit more intriguing than the average academic appointment.

Most of architecture's big names were swept into the tittle-tattle, despite the fact that Zaha Hadid was the only candidate contacted by President Lee Bollinger, following the recommendation of a search committee. The school made an offer, and Hadid seriously considered it from spring until last month, when she declined the position. Back to square one, the school has appointed Mark Wigley interim dean. (The search committee included administrative officials and faculty members from several departments; the architecture school was represented by Steven Holl, Gwendolyn Wright, Elliott Sklar, Laurie Hawkinson, Mark Wigley, and Hani Rashid, though the latter two were encouraged to move off the committee when it became clear they wanted to be considered candidates.)

The gossip around Columbia's dean search is actually much more interesting than what transpired. "It came down to two big questions: cost and commitment," notes Tschumi.

Hadid took time to consider how, logistically as well as pedagogically, she would lead the school while running a 60-person practice with several large commissions in the works. Part of the negotiations included the extent to which Columbia would support the cost of moving her office to New York. Cynics interpreted that, in putting forth demands the school couldn't accept, Hadid was not interested in the job, but this is not the case. "Zaha is not the kind of person do to something half-baked," says New York-based Markus Dochantschi, Hadid's longtime associate. "If she was going to take the job, she would have to consider New York her headquarters and London her satellite."

This experience has forced Columbia to do some serious soul-searching. "Really there are two options," says Rashid. "You either get an emerging talent with unbridled energy to devote to the job, or an established superstar who continues to bring recognition to the school and does not remain in the shadow of Bernard." There are good models for both: Tschumi himself was 43 when he got the job and only had one major project (La Villette). Stan Allen at Princeton falls into this category. On the other extreme, there's Robert Stern at Yale. Hadid is at an in-between phase of her career; she's hardly emerging, though not corporate enough to leave her operation to others.

So what next? Bollinger is convening a new search committee and might just revisit the other two names put forth by the search committee last May, Wolf Prix and Jean-Louis Cohen. Gwen Wright is optimistic. "There's a strong sense of faculty collaboration right now," she says. "We're lucky to have this breather, this chance to look for new directions." CATHY LANG HO IS AN EDITOR AT AN.

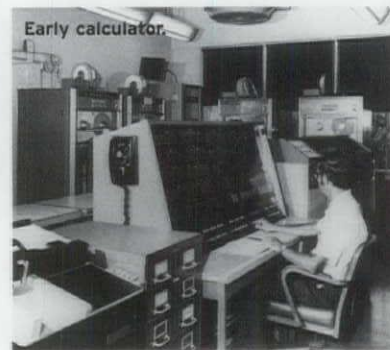
FETISH

THE WIZARD OF GALLONRY

The "calculating art," as 16th-century scholar John Dee referred to architecture, can reveal the magical in the mundane. The use of numbers as a "semaphore divine" signaling worldly and metaphysical desires is played out all over the architectural map, from medieval churches to Alberti's theories and beyond.

Not long ago, an architect friend told me about a calculating device targeted at the architectural profession—an Architect's Calculator. My mind quickly conjured the "cross-staff and astronomical rings" of Dee's survey devices that were to allow him to unlock the secrets of nature's design. I searched fruitlessly for the Architect's Calculator, only to be told that such a thing did not exist, that it had to be specially ordered, or, most intriguingly, "Sorry, we're out; just can't keep them in stock." I finally found one online. It was called the Construction Master—pretty wicked-sounding, even if the photo didn't quite live up to the expectation of Dee crossed with de Sade.

Construction Master promised to "calculate and convert between: Feet, Inches, Fractions, Decimal Feet, Decimal Inches, Board Feet, Yards, Miles, Kilometers, Meters, Centimeters, and Millimeters including Square and Cube of each." It swore, also, to "convert easily to and from ALL DIMENSIONS." How cool is that? "Dedicated fraction of an inch keys for direct entry with a single stroke."



Huh? Okay, so it's not the absolute solution for divining the mysteries of the mundane, but it can hold a few surprises.

My architect friend told me about an incident when, while on a job site, an overbearing contractor asked her to calculate how many gallons of premixed mortar were needed for a project underway. He assumed she'd have to go back to the office and figure it out. Turning her back, she whipped out her Construction Master, input the area, multiplied by the thickness of the mortar bed, and got a result in cubic inches, which she swiftly converted into gallons. A minute later she strode over to the contractor and gave him a deserved lesson in humility.

Architects—being, in general, big show-offs—will tell you that they can do these calculations in their heads. A Construction Master means you don't have to, though you can look like you are. People will marvel at your grasp of the "calculating arts," and even if you're not unlocking the secrets of the universe, at least your mix quantities will be correct.

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PUNCHLIST

<http://www.johndee.org>

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Architectonics Of Humanism: Essays on Number in Architecture, by Lionel March (Academy Editions, 1998)

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