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

HOLL DESIGN CITED AS POSSIBLE FACTOR IN MUSEUM'S FAILURE

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 city 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
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 _Diary_ 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**

**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 city. 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 had been on the boards since 1929, and work commenced briefly in the late 1970s only to be halted due to financial crises.

The project is scheduled to be completed in 2016, and to be operational by 2020. The line will include 80 miles of track and 16 stations will be sunk 80 feet below street level compared to the existing Els, which were 20 feet below street level. The project’s cost is estimated at $3.55 billion, with $2 billion of that amount coming from the Federal Government.

The project is expected to be disruptive than cut-and-cover excavation. The project has undergone significant changes in recent years, with the MTA and the City of New York working together to address the project’s challenges.

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**HERBERT MUSCHAMP**

The paper’s flamboyant architecture critic—who’s been criticized for inconsistent coverage that’s too focused on personality (his own, that is)—apparently upset at the number of other writers that Arts & Leisure editor Jodi Kantor has allowed on to 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 Kazyu Sejima will formally unveil her plan, with SANAA partner Ryue Nishizawa, for a new building for the New Museum. Luckily 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 misspeaks Daniel Libeskind’s name as “Lipkin” (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 Cob Open Hand sculpture was toppled, losing a finger. The author’s wife was seen scrambling under the stairs, in search of the missing digit...
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.

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. In 1993 the space featured Scopfido 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 silver of space with installations that moved toward the street and frequently used the façade itself as a site.

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 silver of space with installations that moved toward the street and frequently used the façade itself as a site.

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The long perspective of theArsenale 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 Bienalle.

What specific themes will you investigate?
The Bienalle 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 Bienalle 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 Bienalle 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 is 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, indigence, and intelligence.
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 café, 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

To celebrate the debut of the Architect’s Newspaper, we’re offering 20% off all Bubble Lamps through Dec 7 when you mention this ad.

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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 Pedersen, 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.

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

According to IIT spokesman Phil Rozen, who choose to enroll (the "yield"), 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

Though the International Olympic 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, will 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.

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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 agricultural 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. All Learn 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 (GVSHP), lobbied successfully for the New York City Landmarks Preservation Commission (LPC) to landmark 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...
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?

"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 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 mockery 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
corporate donors, who also contributed the $1.4 million. The rest of the funds came from chapter members and coughed up $500,000 to help pay for the $2.5 million renovation 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 laud 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 large 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 chapter been 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 program...

TRUFFLES, CAVIAR, FOIE GRAS, WILD GAME, & SMOKED FISH

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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 curate and exhibit 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, unidimensionally 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 Haarlemmer (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 shape. It's taken forty years or so, but Archigram has finally hatched out of its cocoon. Peter Cook's Kunsthal 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 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.

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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 programing 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

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. Gol Amorov, Can Tiryaki, and Tom Moritzter, coworkers in Robert Stern's office, hope that it transports passers-by from Orchard Street to a more contemplative plane.

The architects—from Bangok, 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 wire ties (the kind used to handcuff people). In the sacred space of a mosque, these nitches are meant to direct the body towards mecca. Here, its poetic recreation takes viewers away, if briefly, from its secular shopping street.

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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 Peterson, 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 note their impressions and experiences of the mega-mediatized 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 59" minute of every hour on the Panavision screen in the middle of the square. But the screen time is given over to a doozy. 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.
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.

Lectures

NOVEMBER 11
Abalos + Herreros
City as a Garden
6:30 p.m.
Higgins Hall North, Room 312
Pratt School of Architecture
www.pratt.edu/arch
Peter Reed
Permafrost and Cultural Radicism: The Finnish Condition
6:30 p.m.
New York Design Center
няб 205 Lexington Ave.,
Manhattan
Advance registration required. Tickets: $25.
www.nydc.com

NOVEMBER 12
James Carpenter
1:30 p.m.
SUNY Buffalo School of Architecture and Planning
301 Crowley Hall, South Campus, 3435 Main St.,
Buffalo www.bgc.bard.edu
Vicente Wolf
6:00 p.m.
New York School of Interior Design
Arthur King Satz Hall
170 East 79th 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.org

NOVEMBER 13
Nasrin Sarrari
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
6:30 p.m.
Parsons School of Design
Donughia Center
25 East 33rd St., 3rd Floor, Manhattan
www.parsons.edu

NOVEMBER 18 & 20
Richard Turnbull
Interviews, Volume 1
6:00 p.m.
Dia Chelsea
535 West 22nd St., Manhattan
www.artbook.com

Hans Ulrich Obrist
6:00 p.m.
Interviews, Volume 2
Dia Chelsea
535 West 22nd St., Manhattan
www.artbook.com

NOVEMBER 19
Karl Haug
5:30 p.m.
Columbia School of Architecture
Avery Hall, Wood Auditorium, Room 113, Manhattan
www.arch.columbia.org

Ken Greenberg
6:30 p.m.
SUNY Buffalo School of Architecture and Planning
301 Crowley Hall, South Campus, 3435 Main St.,
Buffalo www.sp.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

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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.ghost.org/events.htm

DECEMBER 5
Housing Conference: How Does the Design of Housing Matter?
Donnell Library Center
23rd 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
2:30 p.m.
New-York Historical Society
170 Central Park West,
Manhattan
www.nyhistory.org/programs.html

DECEMBER 8
Widar Halen
New Opportunities for Norwegian Designs
6:00 p.m.
New York Design Center
6th St., Manhattan
Advance registration required. Tickets: $25.
www.nydc.com

SYMPOSIUM

NOVEMBER 22
Superstudio Symposium: Life Without Objects
Pratt Manhattan Gallery
144 West 14th Street
New York, NY 10011
212-647-7778
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
400 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 58th St., Manhattan
www.parsons.edu

NOVEMBER 20 – JANUARY 28
Superstition
Life Without Objects
Pratt Manhattan Gallery
515 West 24th St., Manhattan
www.artingeneral.com

NOVEMBER 21 – FEBRUARY 17
Marimel<ko: Fabrics, Fashion, Storefront for Art and
Pratt Manhattan Gallery
515 West 24th St., Manhattan
www.artingeneral.com

NOVEMBER 25 – MARCH 21
Recovery: The World Trade Center Recovery Operation at Fresh Kills
New York Historical Society
77th St. and Central Park West, Manhattan
www.nyhistory.org

CONTINUING EXHIBITIONS THROUGH NOVEMBER 30
Hudson River Projects
Vanderbilt Rivington
767 West 252nd St., Bronx
www.vanderbiltgallery.org

THROUGH NOVEMBER

NOVEMBER 12 – NOVEMBER 25
National Design Triennial: Cooper Hewitt,
National Design Museum
2 East 92nd St., Manhattan
www.museum.nycdmnh.org

THROUGH NOVEMBER 20
Viennese Silver: Modern Design
1900–1918
New Galerie New York
1048 Fifth Ave., Manhattan
www.neuegalerie.org

THROUGH NOVEMBER 25
Glass and Glamour
Steuben’s Modern Moment
1890–1960
Museum of the City of New York
100 Albert St., Manhattan
www.mcny.org

THROUGH DECEMBER

DECEMBER 4
Gladstone Gallery
535 West 22nd St., Manhattan
www.gladstonegallery.com

NOVEMBER 30 – WEST 22 STREET
New York, NY 10010

THROUGH DECEMBER 20
Urban Life: Housing in the Contemporary City
Housing the City: Strategies for Affordable Dwelling in New York, 1930–2003
Urban Center Galleries
494 Madison Ave., Manhattan
www.urbanarchitecture.org

THROUGH JANUARY

JANUARY 6
Paul Haigh
Henry Urbach Architecture
526 West 26th St., 10th Floor, Manhattan
www.haigh.com

JANUARY 6
No One May Ever Have the Same Knowledge Again:
Letters to Mount Wilson
Observatory 1915–1935
An exhibition on loan from the Museum of the National Academy of Sciences
Christine Burgin Gallery
243 West 18th St., Manhattan
www.christineburgin.com

JANUARY 6
Angie Eng
Thirteen Days
Art in General, 4th Floor
79 Walker Street, Manhattan
www.artingeneral.com

JANUARY 6
Maria Elena Gonzalez
UN Real Estates
Art in General
79 Walker St., Manhattan
www.artingeneral.com

Gregor Schneider
Quilted Glass
Gladding Gallery
515 West 24th St., Manhattan
www.gladdinggallery.com

JANUARY 6
A Fine Line: Drawings by National Academicians
National Academy of Design
1083 5th Ave., Manhattan
www.nationalacademy.org

JANUARY 6
Harlem Lost and Found
Museum of the City of New York
1220 Fifth Ave., Manhattan
www.mcny.org

JANUARY 6
Live Work: Skyline Street Center for Architecture
506 LaGuardia Pl., Manhattan
www.nyc.gov/planning

JANUARY 6
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

JANUARY 6
big & green: toward Sustainable Architecture in the 21st Century
Museum of the City of New York
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UNLIMITED ENGAGEMENT

JANUARY 6
Unique Jokes
Private Places Center for Architecture
538 LaGuardia Pl., Manhattan
www.privatejokes.com

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, Hong, Ronay Menschel, Laurie D. Olin, Will Rogers, Moshe Safdie, Dejan Sudjic, Cristina Teuscher, Jan Wilson, and Denise Scott Brown
www.architecture.olympicvillage.org

Housing PIA Awards 2004
Honorary Fellowship Deadline: November 21, 2003
Honorary Membership Deadline: December 19, 2003
The AIA Housing Professional Issues Area sponsored call for entries recognizes the best in single and multifamily housing, community design, and innovation in housing development.
www.aia.org/housing/fe/

Celebration of Cities
Registration Deadline: November 22, 2003
Organized by the International Union of Architects (UIA). Practitioner and student ideas competitions for designs repairing urban “nerve-centers,” such as housing and urban sites, with environmental, industrial, commercial, transportation, or public service problems.
www.aias.org/celebrationofcities

Chi-Chi Earthquake Memorial Competition
Registration Deadline: November 30, 2003
My Architect: A Son’s Journey (2003), 116 min.
209 Houston St., Manhattan
www.myarchitectfilm.com
www.filmforum.org

DECEMBER 1 – FEBRUARY 1
Fritz Lang
Metropolis and Expression
Sieghardt (1924), 100 min.; Frau Im Mond (1929), 96 min.
National Design Museum
1048 Fifth Ave., Manhattan
www.neuegalerie.org

DECEMBER 2 – DECEMBER 13
Fellini’s Film Series
Solomon R. Guggenheim Museum
1083 5th Ave., Manhattan
www.guggenheim.org

DECEMBER 2 – JANUARY 31
The Ford Calumet Environmental Center
Competition: December 2003
A design competition for an educational resource in 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 Brogan, Marian Byrnes, Ray Clark, Laurie Hawkins, Brian MacKay Lyons, James L. Wescot, Jr., and Donna Robertson
www.cityofchicago.org/.

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 Alice WSIE
www.grahamfoundation.org/competition

Groen Hoek: The Earl River Community Boathouse
Competition: Deadline: December 5, 2003 registration
AIA Emerging New York Architects is sponsoring open international competition to design a building for the community of Greenpoint, Brooklyn. Up to four winners and cash prizes from $1,000 to $5,000.
www.aiany.org/committees/emergingcompetition/competition.html

Palisades Glacier Mountain Hut Competition
Deadline: December 5, 2003
National Design Triennial Application and Commission of Architecture is sponsoring a competition for designs leading to construction of the Palisades Glacier Mountain Hut, a wilderness base camp facility. Call for entries, deadline March 25, 2004.
Jury: Marc Angell, Jeffrey E. Bailey, Shigeru Ban, Aaron Betsky, Regina Leibinger, Simon Van der Ryn, and Billie Tsien
www.ced.berkeley.edu/competition/overview.html

New Housing New York City 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 prototype typical lots in Manhattan, Queens, and Brooklyn. Each of three categories $15,000 first place awards.
www.newhousingny.org

Interfaith Sacred Space Competition
Deadline: January 2004
AIA-NJIA San Francisco sponsors a sacred space competition targeting those who are exploring an existing or hypothetical site.
Jury: Galen Cane, Shane Crow, Tom Leopold, Dr. Jack Lundin, Beverly Prior, and Stanley Saitlovich.
www.urf.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 teaching.
www.aia.org/education/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 commercial, recreational and residential or hypothetical site.
www.epa.gov/designcompetition

CALL FOR SUBMISSIONS
3006090:
The Journal of Emergent Architecture & Design
Deadline: November 30, 2003
Submissions for “Shifting Infrastructures,” which will deal with technology in civic and social reality
www.3006090.org
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 roof 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 housing 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 Glwin, Bassil 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.

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Job listings and commercial-oriented advertisements are not permitted in this section. Separate rates will be supplied on request.

FOR SALE

Books For Sale: Rare first edition, hardcover, The Dream City: Illustrated World's Columbian Exposition Catalogue for the 1893 Fair, Claude-Nicholas LeDoux by Anthony Vidler, Delicious New York by Fern Koehn, 1978 Soft Cover in original large format. wmenking@hotmail.com
VanDeb Editions
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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 title-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, Dwedwyn Wright, Elliott Sidi, Laurie Hawkins, 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). Stefan Allan 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 chance, this chance to look for new directions." CATHY LANG HO is an EDITOR AT AN.

THE WIZARD OF GALLYNOR

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 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 it online. It was called the Construction Master—pretty wiggly-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 the imperial or metric system for direct entry with a single stroke." It swore, also, to "calculate how many gallons of premixed mortar were needed for a project under­take. People will marvel at your grasp of the calculation process that sustains or supports the 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.

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