WTC MEMORIAL CHALLENGES LIBESKIND MASTERPLAN

REFLECTING ABSENCE UNVEILED

Everyone has their favorite go-to word. It appears that Michael Arad's is "enormity."

Arad was just another struggling, unrecognized assistant architect working for the New York City Housing Authority until his memorial design Reflecting Absence was chosen by the World Trade Center Site Memorial Competition jury on January 6th. The final design, the result of Arad's LMDC-sponsored collaboration with California landscape architect Peter Walker and negotiations with Daniel Libeskind, was unveiled in a press conference January 14th.

On the single board he submitted to the jury last summer, Arad called for placing two reflecting pools in the tower footprints, thirty feet below grade, leaving the rest of the site cleared to draw attention to the void. More than any of the other seven finalists, Arad ignored master planner Daniel Libeskind's emphasis on the pit and the slurry wall, calling rather for a flat field with walkways down into the twin voids and back out, a long memorial walk that emphasized, he said, "the enormity of the destruction."

Challenging Libeskind's design, Arad proposed, in the words of the recently leaked text from his original submission, "an alternative view of how the site can be integrated into the fabric of the city," bringing the memorial back up to street grade. When asked how he felt about the initial proposal and final choice of a design that disregards his vision, Libeskind said that he found the memorial to be a "simple, clear statement" that was in line with, if not the exact master plan, his spatial "matrix."

The second version of the design, edited by the LMDC and beefed up with the aid of $130,000 they provided, was continued on page 2.

Arad, Walker, and Libeskind's WTC spatial matrix.
The dead of winter might seem a strange time to be publishing an article about summer architecture programs, but this is precisely the time when schools are pushing for applicants—mostly young people who are considering entering the profession. If they decide to continue on this career path, what might they expect?

Schools are continually (or should be) reviewing their own educational methods and standards, in order to remain fresh, relevant, and—importantly for them—capable of attracting the best talent out there. Architectural pedagogy, like the profession itself, has changed dramatically in the last decade, primarily due to the introduction of the computer to the drafting room. By now, however, the digital revolution has extended beyond the initial thrill of giving designers the power to imagine and build unprecedented forms. Computers have simply become central to every aspect of architectural practice, from a project's conception and research to its presentation and execution.

Educational use of computers has been a persistent dilemma in architectural education. Thomas Hanrahan, dean of the School of Architecture at Pratt Institute, thinks this rift is especially pronounced in New York, due to the fact that the city's most active architects lack substantial relationships with local schools. For them, contact with schools is limited to occasional jury appearances or accreditation visits. For the many practitioners who do indeed teach, those who are actually building often breeze in and out of their classes, and are relatively inaccessible to students. A walk through the halls of most architecture schools reveals that the teaching load is increasingly shoehorned by young architects with limited building experience.

Just as schools need more professional involvement, schools must prove the validity of their approaches in order to gain the profession's interest and willingness to test the ideas that their students are so eagerly developing. In New York, schools tend to have more pedagogical debates internally or with institutional rivals than they do with potential employers and clients. But research and projects that lack engagement with the real world help neither students nor the profession.

MOSS STILL GROWING IN QUEENS
continued from front page

Takings advantage of the space the museum will get when it takes over an adjoining skating rink, the Moss design features a large central public space, open promenade, theater, and new galleries including one with five vertical lift glass doors that can divide the space for various exhibitions. The public face of Moss's design is a wildly complicated swooping—or draping—glass roof that plays off the staid classicism of the existing building, once a pavilion for both the 1939 and 1964 World's Fairs. It is a spectacular design that is meant to open the museum to the surrounding park.

The expansion is now under pre-competitive assessment to explore the feasibility of constructing it's complex design. Will the museum and Moss be able to collaborate and give the city the kind of dynamic architecture that this competition was intended to produce? While Moss is undoubtedly nervous that his design will be compromised during the usual round of modifications and changes. But there is reason for hope. The current Museum Director Tom Finkelpearl applied for his position on the basis of his enthusiasm for the Moss design. Let's hope for the best in Queens.

WILLIAM MENKING

Eric Owen Moss Architects' expansion of the Queens Museum of Art's open to the surrounding park.

The gap between what goes on in the classroom and what goes on in the workplace has been a persistent dilemma in architectural education. John Chaffin, James Way, Cathy Lang Ho, Martin Perrin
A PRITZKER PRIZE-WORTHY SNUB

When a Pritzker Prize winner shows up, the least you could do is say Hi. That, at least, was what some were thinking at a recent two-hour talk given by Kevin Roche at the AIA New York Chapter's Center for Architecture. There to discuss his design for the new Museum of Jewish Heritage, the 81-year-old Pritzker recipient arrived from his Connecticut office a full hour and a half early. However, we hear chapter executive director Rick Bell hardly acknowledged Roche, despite being spotted in the building during much of the nearly four-hour visit. "I was astounded and flabbergasted that no one [including Bell] came down to greet Kevin," says a well-placed attendee, who—wildly or not—speculates the snub has something to do with Bell’s rumored support of Richard Meier in the Pritzker winner-only race to design a new building for the United Nations (Roche is also one of four contenders). Roche’s rep declined comment, while Bell did not return repeated calls.

STOREFRONT WARMS UP, CHILLS OUT

Almost twenty years after it opened its sliver of a Kenmare Street space—with its funky but drafty and uninsulated 1993 facade by Steven Holl and Vito Acconci—the notoriously frigid Storefront for Art and Architecture has finally entered the climate-controlled era. Donated services and materials recently gave the downtown institution a central heating system, and we’re told air conditioning is also on its way.

I’M KOOL TOO!

One of the more curious collaborations recently has been between nonagenarian Philip Johnson and nightlifer Steve Lewis on the design of the super-trendy new Marquee club, which features a slick facade, central stair and glass wall designed by Johnson and Alan Ritchie’s firm. How did this happen? Apparently, Johnson’s still got some competitive yen in him, and it’s been brought out by (relative) young’uns like Rem Koolhaas. "Johnson was asking why Koolhaas is considered for trendy and hip projects like Prada," says someone close to the project, "and why someone [like himself] who’s designed the world we live in wouldn’t be a hip and trendy guy." Before long, those familiar with Johnson’s yearnings introduced him to the Marquee’s owners, and so began his induction into clubland.

LET SLIP: ACHEN@ARCHPAPER.COM

SANTIAGO CALATRAVA UNVEILED HIS WING-LIKE DESIGN FOR THE PERMANENT WORLD TRADE CENTER PATH STATION AT THE WINTER GARDEN ON JANUARY 22ND. A SOARING STRUCTURE THAT INCORPORATES LIBESKIND’S “WEDGE OF LIGHT,” THE RIBBED GLASS-GROUND-LEVEL STRUCTURE WILL BRING LIGHT THROUGH THE TERMINAL TO PLATFORMS 60-FEET BELOW. MAYOR MICHAEL BLOOMBERG’S REACTION? "WOW." EH

STEVEN HOLL’S FIRST NEW YORK BUILDING STILL ON TRACK

Pratt Institute’s School of Architecture was housed for many years in a 19th-century former prep school a block from its main campus in Brooklyn. In 1996 the building caught fire and, while the two wings of the H-shaped structure were salvageable, its five-story center was destroyed.

Preservationists were distraught at the destruction of the historic building, but Pratt’s architecture faculty joked that with the fire insurance settlement they would at least get a new facility. In fact, the insurance money was nearly enough to renovate the remaining wings and the school was able to reoccupy the building.

In 1999 the institute held a competition to rebuild the building’s vacant center and Steven Holl was selected as principle designer. Holl collaborated with Rogers Marvel Architects which redesigned and renovated the building’s wings.

The institute is still seeking a major donor for the project but is committed to rebuilding the school using Holl’s design, which was applauded by both preservationists and the school’s modernist-leaning faculty. Construction of the building—Holl’s first in New York City—is set to begin in March and the institute has just selected F. J. Sciane Construction Company as project manager. The institute expects classes to begin in the building in fall 2005.
SUMMER STUDY continued from front page
attempting application to degree programs. Cooper Union also conducts a summer program, which includes three-dimensional drawing classes geared toward aspiring young architects. New York summer programs draw students from around the world and compete with similar programs across the nation, including Harvard University's Career Discovery (CD), the largest of the programs. Summer programs are four to six weeks long and cost between $2,000 to $5,000.

Summer programs have long been marketed as ways for inexperienced students to build portfolios, and thus gain entry to undergraduate or graduate degree programs. Completion of a summer program is indeed correlated with high acceptance rates. Abby Eller, director of SC, calculated that around 10% of undergraduate architecture students completed Cornell's summer school; Peter Wheelwright, chair of Pratt's Department of Architecture, Interior Design, and Lighting, estimated that up to 12% of the graduate architecture class attended SS; and Sophia Emperador, Coordinator of CD, said that 25% of graduate students at Harvard's Graduate School of Design had gone to CD. Columbia declined to give an estimate, but the GSAPP's five-week summer session is far by the cheapest credit-bearing program. Danielle Smoller of the GSAPP added, "Applying to grade schools is more competitive than ever and education costs are rising so summer programs look more and more like a great investment." Columbia does not offer financial aid, though Pratt and Cornell do, and Parsons has a work-study program.

Summer programs have proved to be valuable assets for schools as well, paying for themselves and more. Although administrators would not comment on the net profits of the programs, income from tuition ranged from around $200,000 to $700,000. Summer programs at Columbia and Parsons also provide summer employment for 10 to 15 faculty members, but competing programs like Harvard's CD hire mostly young architects, graduate students, and recent graduates from other institutions. Some programs additionally serve as pedagogical testing grounds, allowing departments to experiment with curriculum and assess young teachers.

The increasing value and popularity of summer programs has caused some architecture schools to take greater interest in the state of their summer programs. Wheelwright said, "In recent years I have tried to run the summer program (at Parsons) of its lightweight, money-making reputation by pulling the program closer to the School of Architecture." During Wheelwright's tenure, the architecture school at Parsons has taken control of teacher hiring for the summer program and has moved the program into its classrooms. Wheelwright claimed that "pride" was the motivating factor for the move—he did not want any connected programs sullying Parsons' reputation. Ranalli worried about the quality of work produced by students at summer programs. He said, "For inexperienced students, the compressed time is just not enough. The work that I've seen coming out of these summer programs is not very good." But Wheelwright claimed that Ranalli had missed the point, "It all depends on the level of expectation," Tschumi agreed, "A summer program is a place to make a first contact with architecture." DEBORAH GROSSBERG

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NEW YORK M.A.S

STUDENTS STRAP ON THEIR TOOL BELTS

New York will be inundated with a flood of new degree-granting design programs in 2004. In September, City College and Pratt Institute will introduce new degrees in architecture, landscape architecture, and historic preservation, and Parsons School of Design will replace its one-year M.A. in lighting with a two-year M.P.A. program. Cooper Union, currently in the early stages of planning a new master's architecture curriculum, will release information about the program this spring. City College, which just kicked off an eighteen-month Master of Architecture II (M.Arch II) program this fall, will begin a three-year Master of Architecture II (M.Arch II) program and a new Master of Landscape Architecture (M.L.A.) program in fall 2004. The M.A. will be unique in the tri-state region, and the M.Arch I will be the first public program of its kind in the area.

Pratt will launch a Master of Science in Historic Preservation in the fall to be co-directed by Professors Eric Allison and Ned Kaufman. The two-year program will make its home on Pratt's Manhattan campus and will accept 8 to 12 students each year. "Curriculum will emphasize policy and advocacy rather than conservation or architectural history," said Kaufman. He also claimed, "We are currently exploring the possibility of joint degrees with Pratt's architecture and planning departments." The deluge shows no signs of ceasing.

TAMALYN MILLER

Take the Field and Parsons' collaborative design/build project.

With Take the Field, a non-profit organization created in 2000 by Richard Kahn to rebuild neglected public school athletic facilities, designed and built a prototype field house for the Grand Street Campus High Schools in Williamsburg, Brooklyn. The steel construction features panels that open to engage the site, a wall of chalkboards, and façades laced with the football team's wolf logo.

For this year's project, Parsons is negotiating with Common Ground to renovate a space in the Prince George Hotel that will be used for exhibitions and other events. During the spring semester, the students will be involved in the design stages and, said Wheelwright, "on May 21st, the last day of school, they strap on their tool belts, and they're out in the field."
AN ARENA GROWS IN BROOKLYN

With Bruce Ratner's purchase of the New Jersey Nets for $300 million, his development company, Forest City Ratner, is taking a first step towards building Frank Gehry-designed arena, office, and residential complex in the adjoining Park Slope/Fort Greene area of Brooklyn. While The New York Times reported that even with the Nets purchase, "There is no guarantee that Mr. Ratner will be able to fulfill his vision in Brooklyn," the purchase is a major victory for the developer, who is determined to move the team from New Jersey.

In December Ratner unveiled Gehry's plan, which was mostly unfinished, save for a very defined public plaza and a 20,000-seat arena structure, with rough blocks representing the adjacent mixed-use office and residential towers. Ratner, who first established a relationship with Gehry through Forest City's competition to design The New York Times headquarters in 2000, has had the architect working under wraps for the last several months. The design was unveiled before completion in December to coincide with the bid process for the Nets, which began in November and ended this past January. Intent on bringing basketball to Brooklyn, Ratner said at the December press conference, "We are going to get the Nets to Brooklyn." Ratner, who raised his bid from $275 million to $300 million for the Nets over Christmas, defeated the team of developer Charles Kushner and Senator Jon Corzine, who offered $258 million in cash or $200 million in cash with $100 million over several years.

Ratner's arena plan is adjacent to Forest City's existing Atlantic Center shopping complex and the soon-to-be-finished Atlantic Terminal (anchored by an office building, a Target store, and hubs for the L, A, 4, S, Q, and W subway lines). The six-block plan, as it is currently conceived, will cover below-street-level rail yards of the LIRR, and will require moving some railroad tracks and demolishing two residential and commercial blocks not owned by the developer.

The displacement of existing residents, which Ratner estimated at 100 and the residents estimate at closer to 1,000, has been a controversial issue. Among the buildings to be demolished are several recently completed loft conversions and a co-op loft that houses the studio of artist Louise Bourgeois. Potentially displaced resident Karla Rothstein said, "We're not opposed to a basketball stadium, we just don't want it on our homes." Rothstein, an architecture professor at Columbia and a principal at SRA+T Architects, said the city would be using the right of eminent domain to evict residents for a private speculative venture, which would be a conflict of interest.

Forest City Ratner has been a major investor in rejuvenating downtown Brooklyn in the past several years, having developed the $1 billion Metro Tech Center. However, the cheaply constructed, suburban-style Atlantic Center, which opened in 1996, is widely regarded—even by the developer himself—as architecturally dismal, and has had recent occupancy issues, losing Macy's and gaining the suburban-style Atlantic Center, which opened in 1996, is widely regarded—even by thedeveloper himself—as architecturally dismal, and has had recent occupancy issues, losing Macy's and gaining the

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S BUILDINGS MULTIPLYING

zeitgeiSt

Plinth-wall-floor buildings, also known as S buildings, began appearing several years ago and now seem to be sprouting up across the architectural landscape. The form usually begins on the ground floor that becomes a raised plinth and then curves up the wall and onto the floor plane above, and so on. It is as if a drawn building section has been simply extruded using a CAD program from a two-dimensional plane into a three-dimensional form, weaving its way up and around to become structure and enclosure. S buildings seem stylistically appealing to architects because they are automatically diagrammatic and serve an explanatory function, visually clarifying the material and spatial elements that produce architecture.

In many cases, the ribbonlike form becomes imbedded within a set of traditional programmatic needs, blurring the boundaries of structure, enclosure, function, and program. Rem Koolhaas’s 1997 Educatorium is an early example, as is MVRDV’s 1997 office building, Villa VPRO, both in the Netherlands. The 2001 competition for the design of Manhattan’s Eyebeam Museum elicited more than one S building, including one from Thomas Leeser and the winning entry from Diller + Scofidio. Leeser also submitted an S scheme for the Nam June Paik Museum competition. Lindy Roy’s Poolhouse Project (2000) in Sagaponak also employs the S strategy.

The folding and unfolding in S buildings is an effort towards an evolutionary architecture capable of growing, evolving, and re-articulating the laws of gravity. This animation of a traditionally static form has been seen before in Frederick Kiesler’s Endless House Project (1959), André Bloc’s early 1960s habitual sculptures and Gian Carlo de Carlo’s unbuilt design for a skyscraper with an outside transparent shell of mesh and twisting ribbon shreds of floors. But the current crop of S buildings is more likely a response to contemporary reflections like Gilles Deleuze’s The Fold, and the availability of new lightweight concrete compounds. With the future creation of even more versatile building materials, will the ubiquity of the design evolve into a style of the age? It should be fun to see just how many floors can be looped into and onto themselves in this fashion.

Below: Foreign Office Architects design for the BBC Music Centre in London. Right, top to bottom: OMA’s 1997 Educatorium at University of Utrecht, Netherlands; Leeser Architecture’s 2001 competition entry for the Eyebeam Museum; Diller + Scofidio’s winning entry for Eyebeam.
BOULEVARD OF DEATH
The NYC Department of Transportation announced major changes January 8th to transform Queens Boulevard, the borough's main thoroughfare and site of 83 pedestrian deaths since 1993. The city will introduce timed, 150-second traffic signals, 10,300 additional feet of pedestrian fencing along the street, and striped lanes to guide vehicles in heavily congested areas. Most of these improvements will focus on two areas, from Van Dam Street to the Long Island Expressway and from Union Turnpike to Hillside Avenue.

DEVELOPMENT LIMITED
Republican Mayor Michael Bloomberg said he wants to use findings from the Staten Island Growth Management Task Force as a model to limit development in the outer boroughs. Bloomberg, speaking during his state of the city address, complemented the task force that found successful ways to minimize residential sprawl while accommodating growing populations, increase open space requirements, and improve road and parking conditions in areas with high population densities.

AIRTRAIN ON TRACK
AirTrain to John F. Kennedy (JFK) Airport completed its first month of operation on January 17th. Fifteen thousand to 20,000 riders per day use the Port Authority of NY & NJ transportation service between Howard Beach subway station, Jamaica transportation center, and JFK. According to a Port Authority of NY & NJ spokesperson, these numbers are "in line with projections and well on target with reaching the projected 34,000 riders per day by the end of the first year."

OVERSEAS COMMISSION
Beimont Freeman Architects has been chosen to design the new music department building at Ogaki Women's College in Ogaki, Gifu Prefecture, Japan. The first overseas commission for the New York-based firm is a design/build collaboration with Tsuchiya Gumi, a construction management corporation headquartered in Tokyo. The 25,000-square-foot facility houses classrooms, recital and practice rooms, a library, musical instrument labs, and a roof garden. The poured concrete structure will be clad in ceramic tile, glass, and natural, painted, and perforated aluminum. Construction is to be completed in time for classes in September 2004.

BIG MULCH
127,719 holiday trees became mulch this year through New York City Department of Sanitation's tree recycling program in early January. Sixty-nine designated park drop-off locations in the five boroughs collected 15,318 more trees this year than last. Thirty locations had wood chippers that allowed people to take away their minced trees as mulch.

MOSCOW RISING
Swanke Hayden Connell Architects has been awarded a contract to design a $270 million, 70-story mixed-use tower in central Moscow as part of the new Moscow International Business Center. The building, called Parcel 12, will include over 2,225,000 square feet comprising 19 floors of residential apartments and 50 floors of commercial office space topped by a sky lobby. The tower will sit on two floors of retail space, cafes, restaurants, and a casino. Construction will commence fall 2004, with completion slated for 2007.

THE HIGH LINE LOW DOWN
The State Supreme Court's Appellate Division unanimous decision overturned lower court Justice Diane Lebedeff's April 2002 ruling that the city must submit a plan to the community and to the Uniform Land Use Review Procedure before it could tear down the High Line. While this reversal may seem potentially threatening, Robert Hammond, co-founder of Friends of the Highline, said, "the previous ruling was a backstop to protect the High Line," and that "this is not a serious setback" because the city supports and is working closely with Friends of the High Line.

ARC AWARD
Consulting-Specifying Engineer awarded a 2004 ARC Award to O'Dea, Lynch, Abbattista Consulting Engineers, PC for their work on the Ellis County Courthouse Restoration project in Waxahachie, Texas. The New York-Texas firm designed new mechanical, electrical, and plumbing systems to bring the historic structure into compliance with current safety codes while minimizing the impact to the historical structure. The renovations included a new HVAC, smoke evacuation systems, and increased egress in the form of a new elevator and a stairwell.

NIELSEN APPOINTED
Signe Nielsen of Mathews Nielsen Landscape Architects has been appointed to the Art Commission of the City of New York. She is one of 11 commissioners and will provide the only landscape architecture perspective on projects on city-owned property.

UPGRADE AT YALE
Peter Gisolfi Associates, of Hastings-on-Hudson, New York, recently completed renovations of Timothy Dwight College and Rosenfeld Hall at Yale University. The 192,000-square-foot project cost $55 million and added a level of student housing, a library, and student activity area, expanded the dining area, and updated mechanical and electrical systems within the existing colonial character. The buildings had not been upgraded since they were built in the early 20th century. The college is one of 12 residential colleges at Yale University and was the last building completed by James Gamble Rogers at Yale in 1925.

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Whetting the Olympic Dream
New York City’s Olympic bid committee NYC 2012, has made some great design decisions including the choosing of finalists for its Olympic Village. However, as the very powerful private organization prepares to make its final push, Andrew Yang asks, How much does the city really need the Olympics? 

While the International Olympic Committee won’t be announcing the host city for the 2012 Olympics until July 2005, NYC 2012, the non-profit private organization funded by large corporations and private donors that is initiating New York’s bid, is commissioning enough work to build a small city. In fact, a small city is what NYC 2012 has most recently announced.

After an initial round of RFPs, NYC 2012 selected five architects to submit designs for an Olympic village in Queens West, near Long Island City: Henning Larsens Tegnestue, Zaha Hadid, Morphosis, MVRDV, and a mostly hometown team consisting of Smith-Miller & Hawkinson, Ralph Lerner, Shigeru Ban, Julie Bargmann and others.

The plans, which will be presented publicly this March, will be both a building and an urban plan. The architects will be concerned with fulfilling the Olympic program, but also creating market-rate (read: non-dorm-style) housing on a site near Long Island City. While the village will house 16,000 athletes and coaches during the Olympics, it could house nearly 18,000 residents after the Olympics are over. "They appropriately put a very high premium on design," said Ralph Lerner. The Olympic (and post-Olympic) Village would be the first residential complexes for many of the designers. Because New York City is competing to host the Olympics, the architects are not guaranteed a commission—yet. However, the quality of proposals and designs will be contributed into New York’s candidature file, from which the ultimate decision will be made.

From the start, NYC 2012, founded by Daniel Doctoroff, now the deputy mayor for economic development, has been courting good design. It has already commissioned big-name architects like Hadley, Helman, and Pfeiffer, Deborah Berke, and Rafael Vitholy for speculative designs into the all-important candidature file. "I’d like to think that the tide is turning for good design in New York," said Laurie Hawkins. Beyond the Olympic Village, there are much heralded infrastructure improvements including the Olympic "X" plan, which extends east-west from Queens to Midtown to the Meadowlands, and north-south along the East river. The main elements of the Olympic proposal consists of fortifying existing sporting sites in all five boroughs, building new venues in key places like the Queens and Brooklyn waterfronts, and developing the west side of midtown Manhattan.

The linchpin of the plan is, and has been from the beginning, the development of a stadium for the New York Jets to be used as the official Olympic-stadium, along with an anticipated extension of the number 7 subway line from 8th Avenue to 12th Avenue along 42nd Street. NYC 2012’s estimate is a cost of $3 billion, not including West Side development, a city priority. In all, the Olympics may cost $6 billion. Such a staggering sum and a complicated and nuanced vision has required cooperated planning between the private NYC 2012 and many city departments—a difficult feat, or so one would think. While NYC 2012, the mayor’s office, and the Department of City Planning are discreet entities, the players involved—John A. Thompson and Alexander Garvin, NYC’s director of planning and a city planning commissioner—give every impression that the Olympics and the city’s priorities are in tandem.

Doctoroff currently maintains no official association with NYC 2012, and Garvin has voluntarily submitted his positions for review to the city’s very active and very pedestrian Conflicts of Interest Board, which has very publicly given its permission. In fact, while there is nothing whatsoever to suggest that Garvin or Doctoroff’s public and private roles are in conflict, "The priorities between NYC 2012 and the city are completely separate," says Marcos Diaz Gonzalez, director of events for NYC 2012. (Incidentally, one of the private companies sponsoring NYC 2012 is Bloomberg L.P.).

However, the very massive and private efforts of NYC 2012, and the very public and civic-minded roles occupied by these two officials necessarily make the private and public boundary a delicate one. Currently, several of the city’s planning efforts, including Doctoroff’s exploration into financing options for the West Side, are not being pursued solely for the sake of economic development, but are hailed as economic development initiatives should the Olympics happen. The Mayor’s office recently opposed the power-plant proposal in Williamsburg, on the grounds that "[The Olympic bid] is deadline-driven," says Diaz Gonzalez. Financing, designing, and construction will have to follow a definite schedule—which would be an achievement. "And that’s difficult to achieve, especially in New York." It’s reasonable to assume that without a deadline of 2012, many of these capital improvements might take longer than necessary.

While many organizations may be willing to help make the big push for the Olympics, there is one non-New York resident who makes a strong case against pouring the time and energy into such a massive undertaking. Last spring as a visiting professor, continued on page 10
Beyond economics and value, then, the Olympics may just be a clever way of getting all of New York's improvements under one plan, and getting it done by a certain date.
WHETTING THE OLYMPIC DREAM continued
from previous page

in Geneva, Smith College
economics professor and sports journalist
Andrew Zimbalist spent some time talking
to the IOC in Lausanne. Good bid cities, he
said, are places that could benefit the most
from improved public infrastructure, and are
located in countries and continents that have
not hosted it recently before. (North America
will have been host five times since 1980,
which is a huge strike.) Considering those
factors, compounded by the global hostility
towards the U.S. over the war in Iraq, his
odds: 1 to 50.

ANDREW YANG IS AN EDITOR AT PRINT AND
WRITES ABOUT ART AND ARCHITECTURE.

Above: Weiss/Manfredi Architects’ Flushing
Meadows Centers for Rowing and Slalom
Canoeing. Below: Deborah Berke Architects’
Queensbridge Athletic Center.

CONCURRENT EVENTS

Olympics are usually awarded to cities that can benefit from the infrastructural
improvements that the games typically bring. As part of New York’s Olympic
bid, NYC 2012 incorporates many of the ambitious civic improvements that have
been on the drawing boards for years. Which of these proposals are Olympic
benefits and which of these are happening anyway? Here are some Olympic X’s.

<table>
<thead>
<tr>
<th>PROPOSAL</th>
<th>OLYMPIC PROPOSAL</th>
<th>ALREADY PROPOSED</th>
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<tbody>
<tr>
<td>West Side business development</td>
<td>X</td>
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<td>Jet’s Stadium</td>
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<td>Extension of Number 7 Subway</td>
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<td>Waterfront on East River</td>
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<td>Queens West housing and waterfront development</td>
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<td>X</td>
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<tr>
<td>Converting Staten Island landfill into sports complex</td>
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<td>Strengthening existing sports facilities</td>
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GOLDEN BEACH HOUSE: CARLOS ZAPATA, DESIGNER,
Pratt ’84 “At Pratt, there was no single, distinct point of view about
architecture. Often the views of different professors were totally opposed to
each other, which forced you to develop your own voice
and form of expression. They constantly challenged us
to reassess our preconceived notions about what made
for good design.

“Through this kind of exploration, Pratt helped guide me towards an
appreciation of the spirit of Modernism—a fluid approach to architecture
that allows design to constantly reinvent itself.

“Pratt taught me that successful design relies just as much on the
resolution of details as on the overall form. I think you can see that in all of
my work—from residences and hotels to airports and football stadiums.”

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Architectural Life-forms

Foreign Office Architects have put on the hot new architectural show in London. Already widely tipped as a star practice for the future, they are now the subject of a major exhibition that conveniently coincides with its winning of the competition for the BBC’s proposed Music Centre in West London. Farshid Moussavi and Alejandro Zaera-Polo set up their company in 1992. She is from Iran and he from Spain, and they both studied at Harvard together before working for Rem Koolhaas in Rotterdam. Of the Koolhaas descendants, they seem to have the formal confidence and intellectual grasp to do something original with the culturally driven critique of architecture that their mentor has championed. Fittingly, Moussavi was on the panel that recently decided to award the RIBA Gold Medal to Koolhaas. The exhibition at the Institute of Contemporary Arts is superbly designed, with some explicit nods to Koolhaas’ own show there a few years ago. In the main ground floor room is a series of FOA’s major projects, built and unbuilt, shown through large physical models. The star projects are the Yokohama Ferry Terminal, the BBC scheme, and the stunning model of twisting towers that FOA proposed for the World Trade Center site. The room is heavy and dark, with only ultra violet light, and the same atmosphere is continued in the corridor to the bar. Along the corridor walls, FOA have taken abstracted black-and-white images of surface details from their projects and blown them up as giant sheets of wallpaper. They create simple but beautiful motifs, with a curious 1950s tinge due to their stark and simplified geometry. The next room highlights architectural labor. An illuminat-ed world map traces the web-like comings and goings of the staff that have worked for FOA over the past decade, from their places of origin to London to the destinations they moved on to when they left. On the opposite wall is a real-time animation that demonstrates how a typical CAD drawing is produced, from the first tool selection through to the final rendering. But the most ambitious aspect of the exhibition is the attempt by FOA to devise a quasi-scientific categorization system to define their projects. Openly indebted to Koolhaas’ mock-Darwinian diagram of the evolution of the shopping mall, FOA opt for a drier approach—one that is closer to early trained botanists such as Linnaeus, or passionate amateurs such as Goethe, who wanted to classify the natural life-forms being discovered as part of Enlightenment enquiry. The book to accompany the show is titled Phylogenesis: FOA’s Ark and is designed more in the style of a scientific textbook than the usual architectural monograph. FOA have drawn out a large tree-diagram of their design approach, with the fundamental branching point being the relative importance in each “specimen” project of either the ground plane or the built envelope. Species diversity is then provided (or in their phrase, “bred”) by the number and type of surfaces, folds or incisions made into the ground plane or envelope to suit the brief and site. It is typical of the architects’ method: intense, possibly a touch over-earnest, yet totally in thrall with the process of making architectural forms. In the end, the diagram resembles nothing so much as a potential section through one of their trademark wrapped-landscape buildings. The germ for another project, perhaps? Upstairs the rooms are devoted, Koolhaas-fashion, to conveying what might be called the political economy of global architectural practice. The visitor is confronted initially with a small mountain of construction drawings for the Yokohama terminal, all in Japanese, to browse through if you dare. In a room to one side, there are filmed interviews with clients, developers, and the FOA architectural duo themselves. On the end wall scrolls the endless clauses of the building contract used for their large-scale projects. Looking at photographer Richard Misrach’s enormous color prints of people swimming, wading, and sunning themselves, one is not immediately struck by their emotional pull. Seen, however, in the context of Misrach’s explorations of politically charged sites—Bravo 20’s documentation of bombing grounds in the American West, his ongoing Cantos—it is clear that these idyllic settings are not the full story. Misrach turns the idea of this pristine landscape on its head. He uses the images’ perspective, made precarious by altitude and angle, as well as sheer size; a few prints reach almost 6 by 9 feet. Forcing the viewer to contemplate the site from overhead, he evokes a view akin to that from a helicopter or a highrise. What emerges is a new and unfamiliar spatial condition, full of tension. One is kept constantly hovering, suspended over the sand and water indefinitely. Misrach made these images over the past two years with an 8 x 10 view camera, cropping the photographs but employing no digital effects. While many ask him about technique, he doesn’t reveal how he was able to position his camera (especially one so cumbersome) so high overhead. On the Beach, Misrach explained, refers to the apocalyptic 1959 movie of the same name, directed by Stanley Kramer and starring Ava Gardner and Gregory Peck. In the film, the characters struggle with the knowledge that the end is drawing near for life on the planet. In this work, Misrach smartly uses people as a foil for the gorgeously detailed, gigantic landscape. While several of the images lack human presence, the most effective in the series suspend figures within expanses that become terrifying. The pictures, presented simply, without titles or locations, could be anywhere in the world—or perhaps set in another one. SARA MOSS IS A DESIGNER, WRITER, AND PHOTOGRAPHER BASED IN NEW YORK CITY.
X marks the gallery debut of Lindy Roy's New York studio, ROY, at Henry Urbach Architecture. The exhibit showcases drawings, models, and videos of eight works by the South African architect including three located in New York—a bar in the Meatpacking District, housing along the Lower West Side, and a showroom for the designer Issey Miyake. Another project, the Okavango Delta Spa, shown above, is currently under construction in Botswana, and features fixed and floating fiberglass "pods," as well as a "crocodile-resistant lap pool."

ROY
X: Recent Architectural Projects
Henry Urbach Architecture, 526 28th St., 10th Fl.
Through February 14

FEBRUARY 9
Mark Goulthorpe
On Variance
6:30 p.m.
Parsons School of Design
Dongbiao Center
25 East 13th St., 2nd Fl.
www.parsons.edu/architecture

FEBRUARY 11
Elizabeth Diller
Sampling
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery
www.arch.columbia.edu

FEBRUARY 12
Annette Blaugrund
The Inside Scoop: 179 Years of History and Gossip at the National Academy of Design
12:00 p.m.
National Academy of Design Museum
1083 5th Ave.
www.nationalacademy.org

Taining Chen
Start From the Time, the Place and From Myself: Architectural Thoughts and Works
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York St., New Haven
www.architecture.yale.edu

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PRIVATE LIVES, PUBLIC SPACES

Architects have never been known for approaching their work (or themselves) with a sense of humor, so Oren Safdie has plenty of fodder for his satiric play Private Jokes, Public Places. Using the crit-from-hell as a launching point, Safdie takes shot after shot at the verbose underbelly of the profession, and as many of its pretensions and foibles as he can fit into an hour.

While the young Korean-American student Margaret (played by M.J. Kang, Safdie's wife) gives a straightforward and clear presentation of the ideas behind her final project, a public swimming pool, her two critics barely even look at the project. Instead they argue with one another, excluding Margaret and her teacher William (Anthony Rapp). They manage to touch on every current fashion in architecture, never conceding to listen to what she, or her work, has to say. After one critic delivers a wonderfully Polonius-like speech on what one should strive for as an architect, the other angrily responds with his own dogma, and the two begin to squabble, seeming to forget where they are. Betrayed by the timorous William, Margaret finally begins to fight back, and it is a relief. She delivers a spirited attack on the failures of modernism, and describes her own motivation to be an architect. Her earnest monologue begins to sound like Safdie himself speaking, and it becomes clear why he tossed over his training as an architect to become a playwright. The play's climax involves Margaret's silent rejection of their racism, sexism, and hollow ideas. Safdie uses the characters of the critics as figures representing two poles in the profession—the vaguely European architect Erhardt (played by Sebastian Roche, complete with a dashing red scarf), with his "bridge to nowhere" standing for the overly theoretical approach, and the British Colin (Geoffrey Wade), the ruthlessly pragmatic. The two verge on caricature, but are saved from being cutout figures by the sharp and funny lines Safdie gives them. At times, however, the play feels aptly named: It is a private joke indeed, and one wonders if the endless jargon-filled bickering would hold much appeal for an audience not composed of architects and their long-suffering families.

Private Jokes, Public Places falls just this side of didactic, and has the appeal of a horror movie—you can't watch, but you love it.

ANNE GUINEY IS BASED IN NEW YORK AND WRITES ABOUT ARCHITECTURE AND DESIGN.

Alvaro Siza is known for his quietly elegant and subtle approach to modern design that, as Kenneth Frampton notes "occupies a place somewhere between the real and surreal." Siza's current show at Max Protetch Gallery highlights his extraordinary design skill at all scales from doorknobs to site planning. Curated by Matthew Becker (Ohm Design founder), the show traces Siza's 50-year career, taking a single iconic building from each decade and presenting its working drawings, sketches and quick renderings. Although it also features elegant period furniture, hardware, and newly produced tea set and coffee cups, this is an exhibit for those who can translate detailed drawings into architecture. Max Protetch Gallery and Ohm Design are obviously committed to Siza's work and present it straightforwardly, without attempting to popularize it.

In an Architecture League-sponsored conversation with Kenneth Frampton, Siza bemoaned the difficulty for contemporary architects to work continuously with the same craftsmen and builders as he has done throughout his career. One wonders then what today's young architects spinning inside their cyber orbits and celebrity designers pitching projects on multiple continents make of this figure who slowly worked out every detail of a project in an effort to perfect his craft and profession.

WILLIAM MENKING IS AN EDITOR AT AN.

Siza's drafting table for the Carlos Ramos Pavilion for the Faculty of Architecture, Porto University, Portugal, 1985.
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Educational success—whether measured by test scores, enhanced quality of life, reduced rates of future criminality and dependency, or a more productive labor force—cannot be taken to the bank and the role of schools in our society.