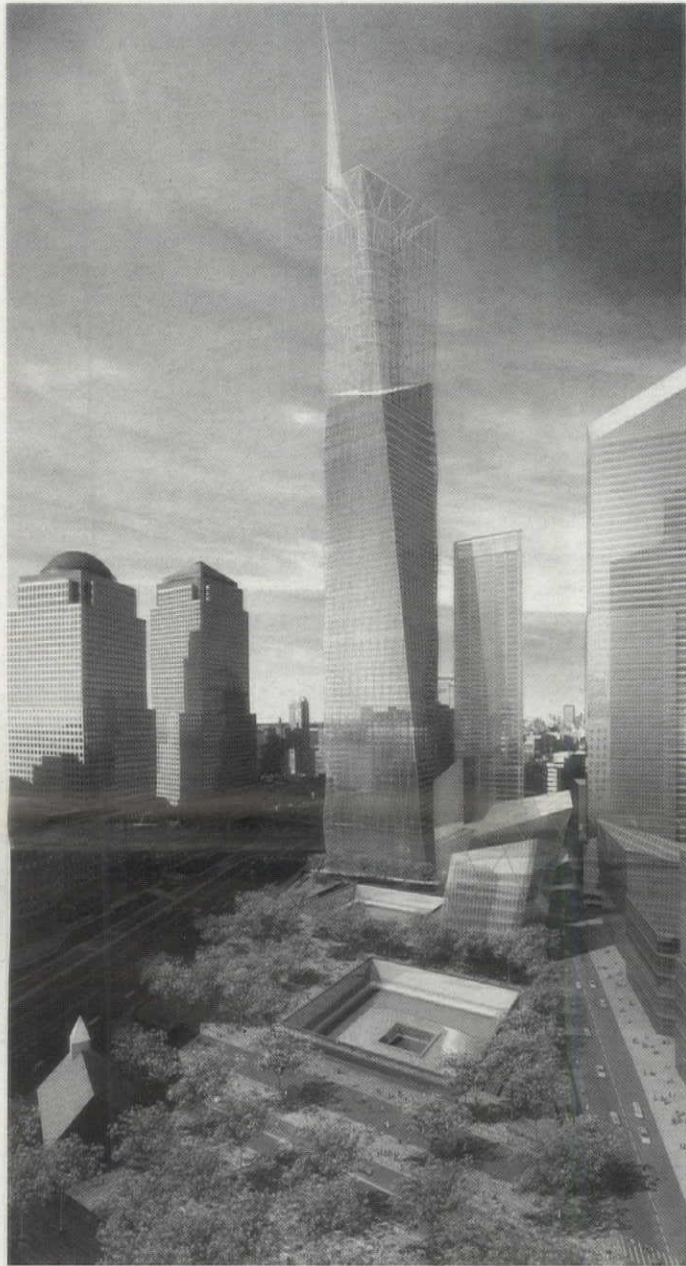


THE ARCHITECTS NEWSPAPER

02 2.3.2004

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95



WTC MEMORIAL CHALLENGES LIBESKIND MASTERPLAN

REFLECTING ABSENCE UNVEILED

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

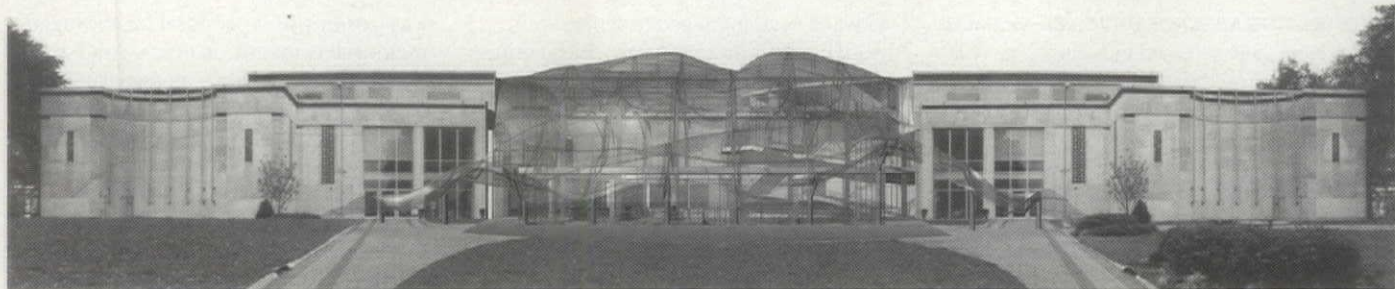
Arad was just another struggling, unrecognized assistant architect working for the New York City Housing Authority until his memorial design *Reflecting Absence* was chosen by the World Trade Center Site Memorial Competition Jury on January 6th. The final design, the result of Arad's LMDC-sponsored collaboration 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.



FEASIBILITY OF QUEENS MUSEUM DESIGN UNDER REVIEW

Moss Still Growing In Queens

In 2002 the city of New York, in an attempt to upgrade the status of public architecture in the city, sponsored an international competition to select a design for the expansion of the Queens Museum of Art in Flushing Meadow Park. The competition was organized by former Princeton Dean Ralph Lerner and the high-profile jury included Peter Eisenman, Merrill Elam, Ben Van Berkel, Susan Chin from the Department of Cultural Affairs, and Anne Papageorge from the Department of Design and Construction.

Out of nearly 200 entries, the committee selected a design by Eric Owen Moss Architects of California. **continued on page 2**

CONTENTS

05
AN ARENA
GROWS
IN BROOKLYN

08
WHETTING THE
OLYMPIC DREAM

11
FOREIGN OFFICE
ARCHITECTS'
ARCHITECTURAL
LIFE-FORMS

03 EAVESDROP
07 AT DEADLINE
12 DIARY
16 INSIDE STORY

ARCHITECTURE SUMMER
PROGRAMS: USEFUL OR USELESS?

SUMMER SWEAT

Architecture schools nationwide began accepting applications to summer programs again this January, reigniting the debate over the programs' value among leading architecture educators. In the past few years, demand for architecture summer programs at Columbia, Cornell, Parsons, and Pratt, the four major architecture schools in New York that offer summer sessions for non-degree candidates, has risen steadily, according to program administrators. With rolling admissions policies, programs have been filling up before deadline and turning away qualified candidates even as some expand.

New York schools have been offering summer architecture programs for high school, college, and graduate students with a wide range of educational backgrounds since the early 1970s. Marching under the banner of opportunity, these month-long intensive courses—Introduction to Architecture (IA) at Columbia University, Summer College(SC) at Cornell University, Summer Intensive Studies (SIS) at Parsons School of Design, and summer architecture seminars at Pratt Institute—have few, if any, admissions requirements, accepting students on a first-come-first-serve basis. The programs claim to offer unprecedented breaks for underqualified or indecisive budding architects by permitting just under 400 students each year to try architecture at top schools before **continued on page 4**

EDITORS

PUBLISHER
Diana DarlingEDITORS
William Menking
Cathy Lang HoART DIRECTOR
Martin PerrinEDITORIAL ASSISTANTS
Deborah Grossberg
James WayADVERTISING SALES
Jonathan ChaffinCOPYEDITOR
Tamalyn MillerINTERN
Christina FicicchiaTECHNICAL CONSULTANT
Keith JamesWEB MASTER
Craig BachellierCONTRIBUTORS
PHILIP BARRIERE / ARIC CHEN /
MURRAY FRASER / RICHARD IERSOLL /
JOE KERR / LIANE LEFAIVRE /
JAMES PETO / LUIGI PRESTINENZA PUGLISI /
KESTER RATTENBURY / D. GRAHAME SHANE /
ANDREW YANG / PETER ZELLNEREDITORIAL ADVISORY BOARD
PAOLA ANTONELLI / RAUL A. BARRENECHE /
M. CHRISTINE BOYER / PETER COOK /
WHITNEY COX / ODILE DECO / TOM HANRAHAN /
SARAH HERDA / CRAIG KONYK / JAYNE MERKEL /
LISA NAFTOLIN / HANS ULRICH OBRIST /
KYONG PARK / ANNE RIESELBACH /
TERENCE RILEY / KEN SAYLOR / MICHAEL SORKINGENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: SALES@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COMTHE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT
NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF
THE ARCHITECT'S NEWSPAPER.VOLUME 02 ISSUE 02, FEBRUARY 3, 2004
THE ARCHITECT'S NEWSPAPER IS PUBLISHED 20 TIMES A YEAR, BY
THE ARCHITECT'S NEWSPAPER, LLC, P.O. BOX 937, NEW YORK, NY 10013.
PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER:
SEND ADDRESS CHANGES TO: THE ARCHITECT'S NEWSPAPER, CIRCULATION
DEPARTMENT, P.O. BOX 937, NEW YORK, NY 10013. FOR SUBSCRIBER
SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY,
\$39.00 ONE YEAR, INTERNATIONAL \$149.00 ONE YEAR, INSTITUTIONAL
\$175.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2003 BY THE
ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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. Architectural education used to be about learning from master designers who shared their practical experiences with students. Now, studios and classrooms are mostly about mastering new technological tools.

The gap between what goes on in the classroom and what goes on in the workplace 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 shouldered by young architects with limited building experience.

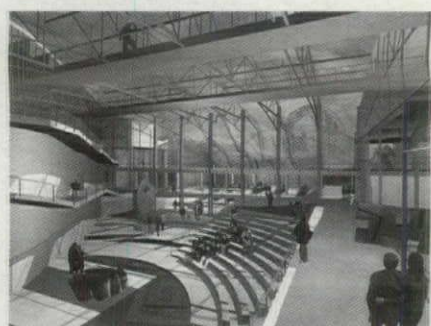
Just as schools need more professional involvement, schools must prove the validity of their approaches in order to gain the profession's interest and willingness to test the ideas that their students are so eagerly developing. In New York, schools tend to have more pedagogical debates internally or 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. **WILLIAM MENKING AND CATHY LANG HO**

MOSS STILL GROWING IN QUEENS

continued from front page Taking advantage of space the museum will get when it takes over an adjoining skating rink, the Moss design features a large central public space, public promenade, theater, and new galleries including one with five vertical lift glass doors that can divide the space for various exhibits. 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-preliminary 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 opens to the surrounding park.



COURTESY ERIC OWEN MOSS ARCHITECTS

SUBSCRIBE@ARCHPAPER.COM

REFLECTING ABSENCE UNVEILED continued from front page released in November. This proposal moved Libeskind's cultural center off site and emphasized the stone parapets surrounding the voids, the names of the victims inscribed Maya Lin-style, underscoring the scope of the tragedy with, Arad wrote, "the enormity of the space."

The final design—the result of a jury-steered collaboration with Walker—evolved to include low shrubs, paved walkways, and "teeming groves of trees." Walker explained the lack of open ground by pointing out at the unveiling at Federal Hall that this is to be a space for "contemplation and reflection," not "Frisbee-throwing." In the press release announcing his selection Arad spoke about "the enormity of the task" presented to him; holding fast to his favorite word even as his baptism by redevelopment process fire began.

Not used to being on stage, the tall, slightly

awkward Arad managed to remain calm throughout his presentation, which at times resembled a first-year studio review. He pointed out the features of the memorial in a manner reminiscent of David Childs' straightforward explanation of Freedom Tower's design in December, but without Childs' polish. While acknowledging his own inability to comprehend the families' loss, Arad professed hope that his design might satisfy everyone, from civilians' children to heroes' wives.

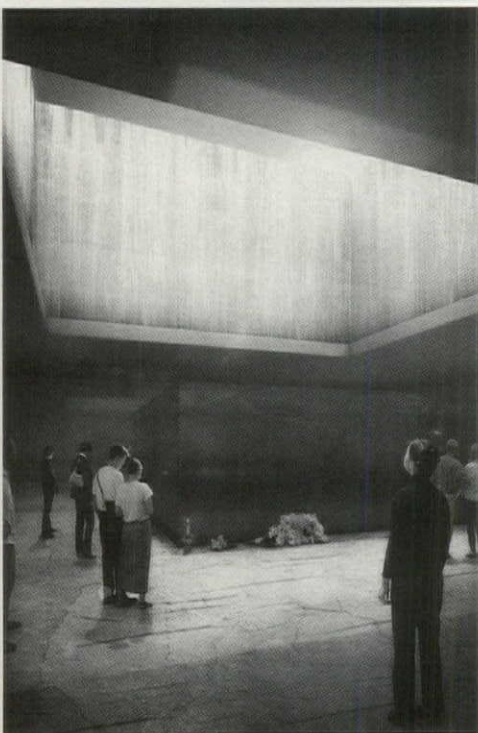
When the competition was announced, Arad was working for the New York City Housing Authority as an assistant architect on the only project he ever did for them—initial feasibility studies involving the massing, site, and façade considerations for the design of a police station. Arad's wife became pregnant, a fortuitous coincidence because NYCHA's excellent maternity leave policies—"you're pregnant, your wife's pregnant, your dog's pregnant, you get four to eight months"—allowed Arad time off from work to complete his proposal.

While no one in the office knew that he

was working on a proposal for the biggest memorial competition ever—Arad won out over 5,200 others—an associate at NYCHA says that he's happy for Arad, a "smart, enthusiastic, hardworking, dedicated, and talented" man. A collaborator of Arad's, former dbox animator Eric Schuldenfrei—who prepared the graphics for the memorial and the SOM/Libeskind "reconciliation plan" (the LMDC's term for the Freedom Tower revision)—spoke highly of Arad, saying that he is "extremely capable" of the task facing him.

Now that Arad has joined the cast of the Lower Manhattan redevelopment process, it remains to be seen what is in store. If the short but tumultuous history of Ground Zero is anything to go by, it is likely that his design will be pushed and pulled, tweaked and re-tweaked, eventually playing into the hands of those whose commercial interests are at the real heart of this spectacle. It's still possible that someone may come along and do to Michael what Michael just did to Daniel.

EVA HAGBERG



COURTESY LMDC

In Michael Arad's memorial design, the original towers are occupied by reflecting pools. Below the pools he has included spaces for quiet contemplation.

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.

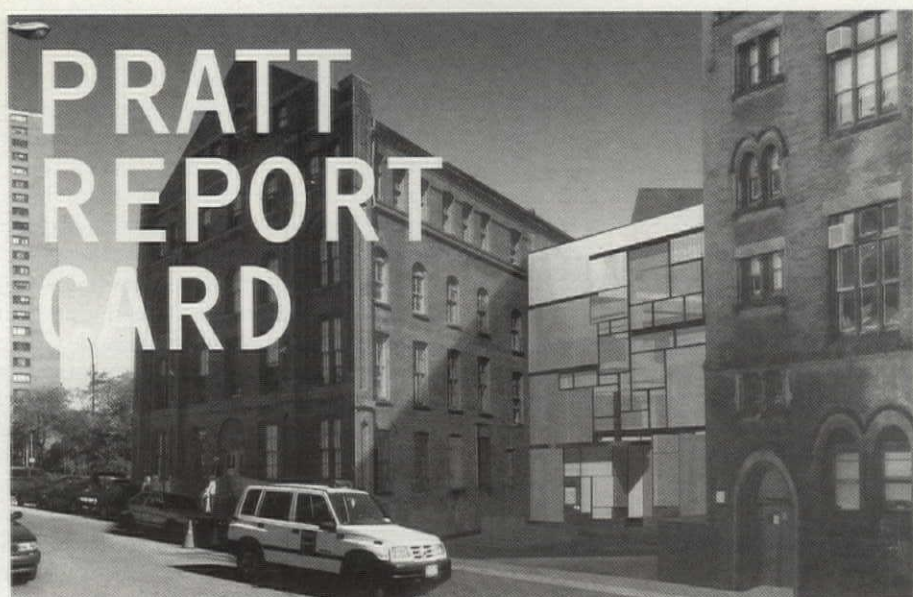
STOREFRONT WARMS UP, CHILLS OUT

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



STEVEN HOLL'S FIRST NEW YORK BUILDING STILL ON TRACK

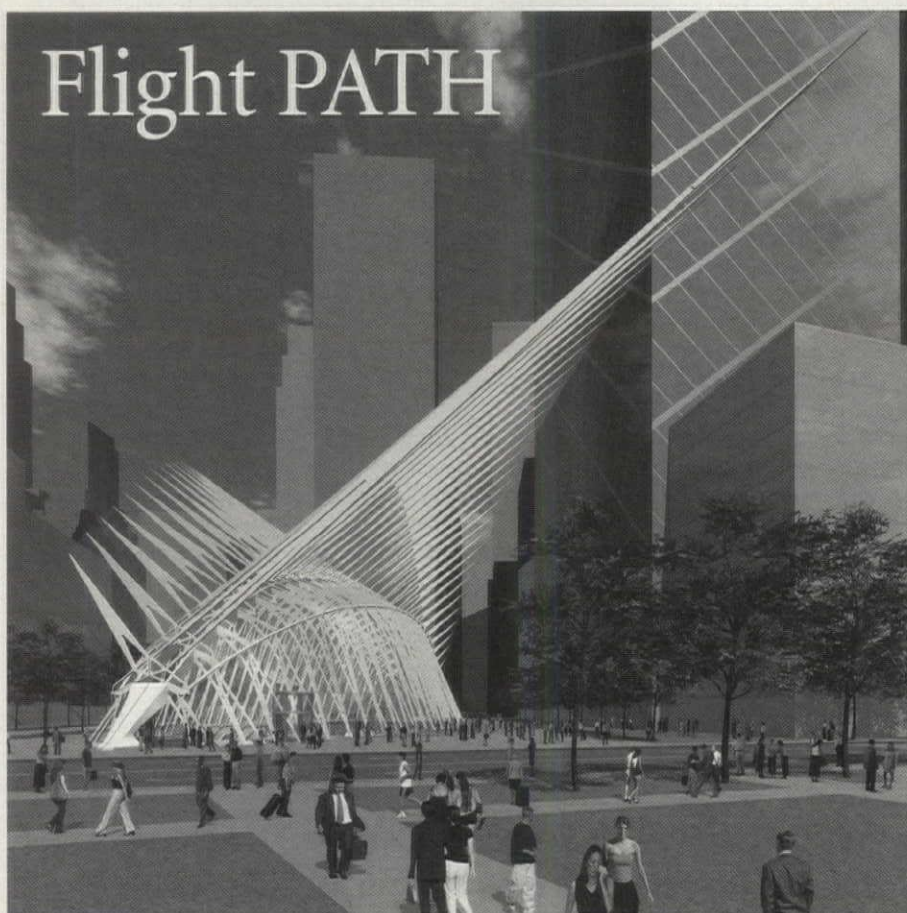
Pratt Institute's School of Architecture was housed for many years in a 19th-century former prep school a block from its main campus in Brooklyn. In 1996 the building caught fire and, while the two wings of the H-shaped structure were salvageable, its five-story center was destroyed.

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. Sciamie Construction Company as project manager. The institute expects classes to begin in the building in fall 2005. **WM**



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 response? "Wow." **EH**

COURTESY THE PORT AUTHORITY OF NEW YORK & NEW JERSEY

plynyl®

Woven vinyl flooring in w2w and mats. Only from Chilewich.

www.plynyl.com

SUMMER SWEAT 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 Parson's Department of Architecture, Interior Design, and Lighting, estimated that up to 12% of the graduate architecture class attended SIS; 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 administrators from all four schools conceded that summer programs function as recruiting tools for architecture degree programs.

Although summer programs can be useful for students with a summer to spare, George Ranalli, dean of the Department of Architecture at City College, the only public architecture school in New York City, argued, "Many students feel too much pressure to gain work experience and earn money during the summer months, making them unable to afford

summer programs," Ranalli added that City College does not conduct a summer program due to a perceived low demand among its students. Bernard Tschumi, former dean of Columbia's Graduate School of Architecture, Planning, and Preservation (GSAPP), disagreed, claiming, "Summer programs help people to decide, relatively quickly and cheaply, whether architecture is right for them." At \$1,980, Columbia's five-week summer session is by far the cheapest credit-bearing program. Danielle Smoller of the GSAPP added, "Applying to grad 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. Though 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 grads 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 rid the summer program [at Parsons] of its lightweight, money-

SUMMER STUDY

School	Summer Program	Tuition	Enrollment	Date Founded	Faculty Employed	Location
Columbia	Intro. to Architecture	\$1,980	100	1991	10	New York, NY
Cornell	Summer College	\$4,560	70	1972	3	Ithaca, NY
Harvard	Career Discovery	\$2,225	320	1972	1	Cambridge, MA
Parsons	Summer Intensive Studies	\$2,130	140	1991	15	New York, NY
Pratt	Summer Seminars	\$5,640*	60	1989	3	New York, NY

*Tuition for undergraduate seminar including two courses—one studio and one lecture

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 sully Parsons's 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

NEW NEW YORK M.A.S

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.F.A. program. Cooper Union, currently in the early stages of planning a new masters 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 I (M.Arch I) program and a new Master of Landscape Architecture (M.L.A.) program in fall 2004. The M.L.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. **DC**

STUDENTS STRAP ON THEIR TOOL BELTS

The number of design/build programs in the country is limited, and New York boasts only one: the Design Workshop at Parsons School of Design. An eight-month session for 12 second-year graduate students in architecture, the Design Workshop—unlike other notable design/build programs such as the Building Project at Yale, the Rural Studio at Auburn University, or Yestermorrow Design/Build School in Vermont—focuses on the specific challenges of working in an urban environment. "Sam Mockbee was able to do whatever he wanted... he had a lot of freedom. We have to go through the Building Department and deal with legal issues," explained Peter Wheelwright, Chair of the Department of Architecture, Interior Design, and Lighting at Parsons.

In 2003, the workshop students, in collaboration

with Take the Field, a non-profit organization created in 2000 by Richard Kahan 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 laminated 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 then, said Wheelwright, "on May 21st, the last day of school, they strap on their tool belts, and they're out in the field."

TAMALYN MILLER

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



THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

Most of you have been receiving *The Architect's Newspaper* as part of our promotional launch. If you would like to continue receiving New York's only architecture and design tabloid, **SUBSCRIBE** today.

Registered architects in NY tri-state area **FREE!** You must subscribe and fill out the following: *The Architect's Newspaper* is published twenty times per year

- | | | |
|--|---|--|
| <input type="checkbox"/> R.A. FREE! | <input type="checkbox"/> U.S. \$39 | <input type="checkbox"/> U.S. Students \$25* |
| <input type="checkbox"/> Institutional \$149 | <input type="checkbox"/> Canada / Mexico \$75 | <input type="checkbox"/> International \$160 |

*Must provide proof of valid student I.D.

Mail this form with a check payable to: The Architect's Newspaper, LLC
The Architect's Newspaper, P.O. Box 937, New York, NY 10013
or charge by Master Card or Visa online at www.archpaper.com

Name _____
Title _____
RA License Number _____
Company _____
Address _____
City/State/Zip Code _____
Email _____
Phone _____

INDUSTRY

- ☐ Architecture
☐ Contractor
☐ Engineering
☐ Interior Designer
☐ Landscape Architect
☐ Planning / Urban Design
☐ Academic
☐ Government
☐ Commercial
☐ Other

JOB FUNCTION

- ☐ Firm Owner
☐ Managing Partner
☐ Architect
☐ Designer
☐ Draftsperson
☐ Technical Staff
☐ Government
☐ Academic
☐ Intern
☐ Other

EMPLOYEES

- ☐ 1-4
☐ 5-9
☐ 10-19
☐ 20-49
☐ 50-99
☐ 100-249
☐ 250-499

FIRM INCOME

- ☐ Under \$500,000
☐ \$500,000 to 1 million
☐ \$1 million to 5 million
☐ +\$5 million

**SAVE 51%
OFF THE COVER PRICE**

Subscribe faster by faxing 212.966.0633 or visiting www.archpaper.com



CITY ANNOUNCES INCENTIVES FOR INVESTMENT MAYOR'S HOUSING INITIATIVES

In December 2002 Mayor Bloomberg announced a \$3 billion plan to build 27,000 new homes and renovate 38,000 more by 2008. Two weeks ago the New York City Department of Housing Preservation and Development (HPD) released a progress report entitled *New Housing Marketplace: Creating Housing for the Next Generation*, which stated that "10,197 [housing] units are already in the development pipeline with 8,549 and 13,250 units projected in the second and third years."

To finance these plans the New York City Housing Development Corporation (HDC) is leveraging \$500 million of its assets for construction and rehabilitation of 17,000 units. HPD is redirecting nearly \$555 million from maintenance of existing housing to constructing approximately 8,000 new units in targeted neighborhood renewal. Two billion dollars came from HPD through the city's housing capital and expense budgets for creating and preserving about 40,000 units. Additionally, HPD and HDC launched new and modified existing fiscal, legislative, and administrative programs to facilitate public investments, relax density restrictions, and provide subsidies to developers who make 20 percent of new homes affordable housing.

The Cooper Square Urban Renewal Area development in Manhattan's Lower East Side is utilizing these programs. Chrystie Ventures LLC is developing the proposed four-building complex to provide 712 rental units, with 178 reserved for low-income housing. Avalon Chrystie Place, the first of the four, designed by Arquitectonica, is currently under construction for \$150 million and will provide 361 rental apartments.

In November HPD entered negotiations with thirteen developers, including Artimus Construction, Abyssinian

Development Corporation, and ETB Joint Venture (which includes Beth Cooper Lawrence Architect, PC), to create approximately 1,500 apartments in Harlem, Brooklyn, and the Bronx. Construction is expected to begin over the next two years and will cost \$361 million. The projects, part of the HDC's Cornerstone Initiative to develop vacant city-owned lots, are funded through private sources and a variety of HDC programs, including New Housing Opportunities Program (New HOP), Tax Exempt 80/20 Program, and Low-Income Affordable Marketplace Program (LAMP).

The mayor inaugurated New Ventures Incentive Program (New VIP) on January 13, 2004 to promote private investment in 10,000 of the housing units. The program assists in pre-development costs associated with "property acquisition, environmental review/remediation, and site clearance," which are the most frequent obstructions to brownfield clean-up, development, and reuse. Rezoning waterfronts and underutilized manufacturing areas for mixed residential and commercial use is planned to attract more private construction.

The Bluestone Organization is now building the Rheingold Gardens project in Bushwick, Brooklyn, with 249 housing units developed through the city's Partnership New Homes Program and the New York State Housing Trust Fund. The city previously owned the Rheingold site and could assume the costs of environmental testing and mitigation to encourage private investors to step in.

According to HPD, the best way for architects to get involved in these programs is to partner with a developer. Although HPD does not hire architects it does pre-screen them for many of its rehabilitation programs.

JAMES WAY

AS BRUCE RATNER BUYS THE NJ NETS, HE GETS ONE STEP CLOSER TO BUILDING A GEHRY-DESIGNED ARENA

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, as he pounded his fist on the podium, "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 \$268 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 2, 3, 4, 5, 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 estimates 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 SR+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 MetroTech 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 Department of Motor Vehicles as a tenant. Though out of scale and visually out of sync with the Atlantic Center, Ratner's Atlantic Terminal transit hub and shopping center has been eagerly anticipated.

All of these developments are a stone's throw away from the Brooklyn Academy of Music and an Enrique Norten-designed visual and performing arts center slated to be finished in 2007. Ratner's office declined to comment for this article. **ANDREW YANG**

Gehry's preliminary design for the new Nets stadium in Brooklyn.



**JAPAN
SOCIETY**

TECHNOLOGY & TRADITION IN CONTEMPORARY JAPANESE ARCHITECTURE

A SYMPOSIUM
AT JAPAN SOCIETY
333 EAST 47TH STREET
NEW YORK NY 10017

FEBRUARY 26-28, 2004

Participants include:

Fumihiko Maki
Shigeru Ban
Jun Aoki
Richard Gluckman
Hitoshi Abe
Shuhei Endo
Takaharu Tezuka
Terunobu Fujimori
Kenneth Frampton
Paola Antonelli
John Jay

For information
and tickets visit
japansociety.org
or call 212-752-3015

Symposium sponsors:

ARCHITECTURAL
RECORD

ITO GUMI
Sapporo

OBAYASHI

Herman Miller

KPF

TOSHIBA INTERNATIONAL FOUNDATION

S BUILDINGS MULTIPLYING

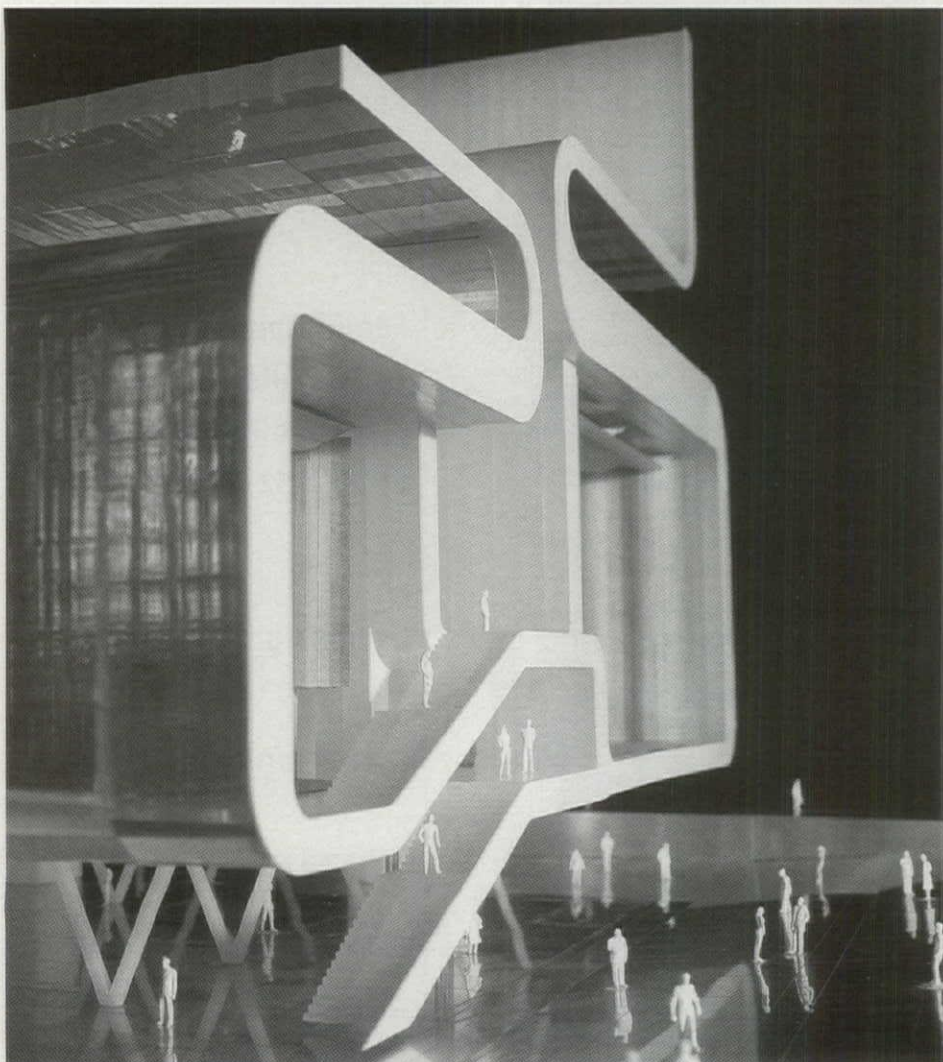
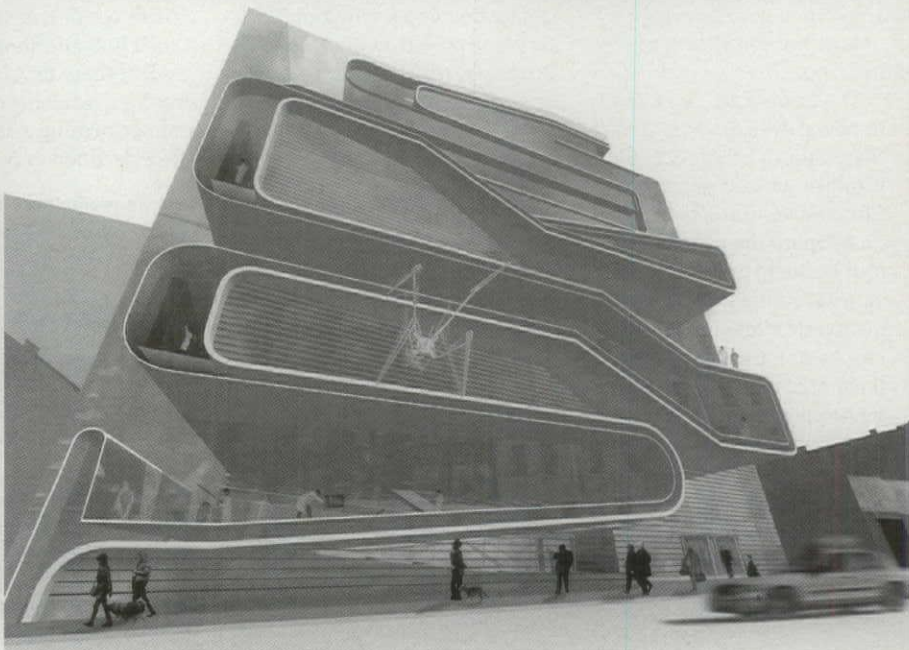
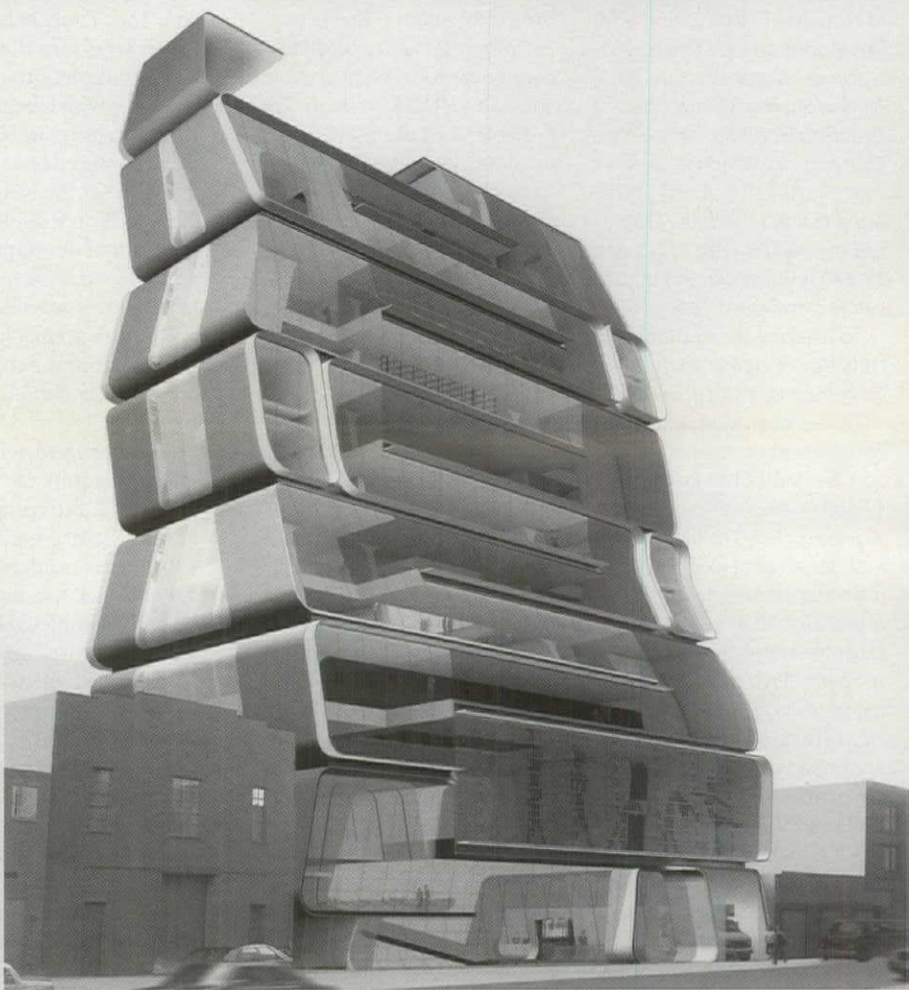
zeitgeist

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. WM

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, complimented 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

Belmont 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 Parks & Recreation and 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 1895 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

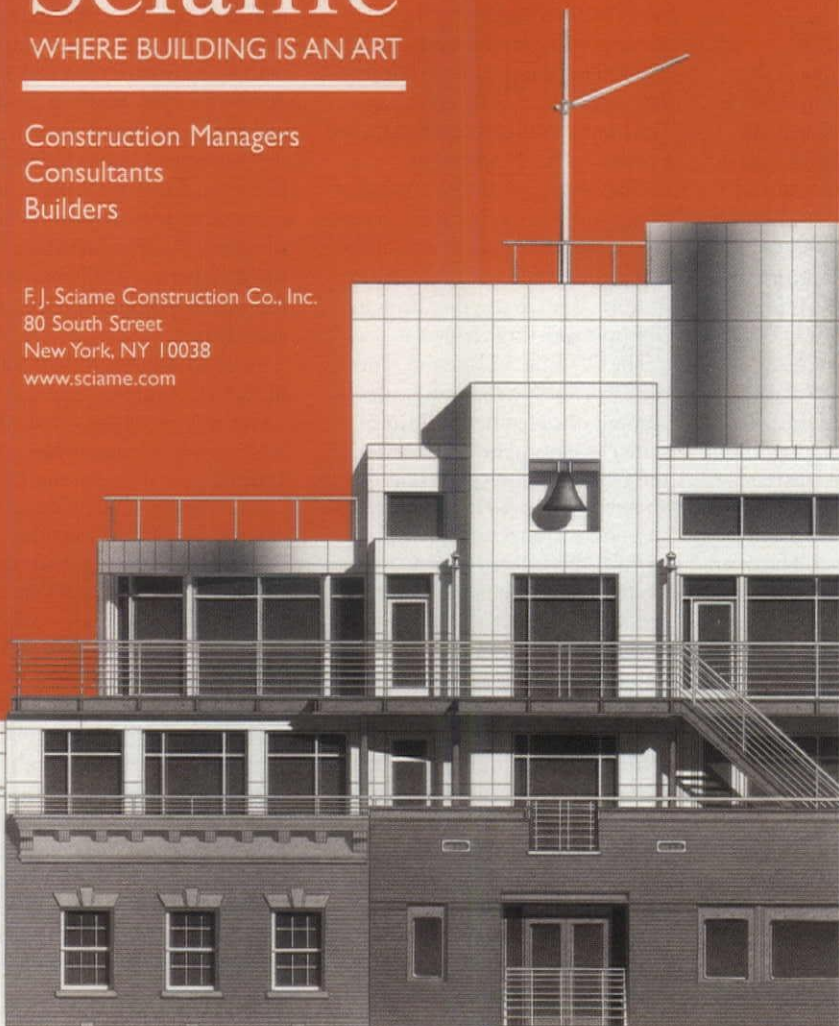
Peter Gisolfi Associates, of Hastings-on-Hudson, New York, recently completed renovations of Timothy Dwight College and Rosenfeld Hall at Yale University. The 192,000-square-foot project cost \$55 million and added a level of student housing, a library, and student activity area, expanded the dining 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 1935.

Sciame

WHERE BUILDING IS AN ART

Construction Managers
Consultants
Builders

F.J. Sciame Construction Co., Inc.
80 South Street
New York, NY 10038
www.sciame.com



THE COOPER UNION
FOR THE ADVANCEMENT
OF SCIENCE AND ART

PROFESSIONAL
ARCHITECTS/ENGINEERS
DEVELOPMENT

Future Modern Architecture

Jeff Miles, John M. Johansen, Michael Webb, Theodore Prudon, William Katavolos, Ashok Bhavnani, and others.

8 Wednesdays, February 11–April 7, 6:30–9:30 pm
24 AIA/CES Learning Units
\$275 (Individual sessions may be taken separately: \$40 each.)

This course covers cutting-edge technologies and techniques relevant to the principles of excellence in modern architecture, as defined by the Congress of International Modern Architects (CIMA.) These principles include: social, cultural, and environmental relevance; attention to functional needs; structural integrity; the use of the latest technologies; and the aesthetics of fine art. The course will also cover possible architectural uses of the latest scientific developments (such as nanotechnology) in fields not yet applied to architecture. This course is sponsored by the Congress of International Modern Architects.

Other Professional Development courses include Effective Contract Negotiation for Design Professionals; Public Relations and Marketing for Architects, Designers, and Engineers; AutoCAD (various levels); Business Writing; 3D Studio MAX; 3D Studio VIZ; Stuff You Didn't Learn in Engineering School and more.

Information and registration at 212.353.4195
or www.cooper.edu/professional

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 RFQs, NYC 2012 selected five architects to submit designs for an Olympic village in Queens West, near Long Island City: Henning Larsens Tegnesteue, 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 biggies like Hardy, Holzman and Pfeffer, Deborah Berke, and Rafael Viñoly 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 Hawkinson.

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 consist 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—Doctoroff 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 pedantic 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 aligned," says Marcos Diaz Gonzalez, director of events for NYC 2012. (Incidentally, one of the private companies sponsoring NYC 2012 is Bloomberg, LLP.) 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 tailored to be especially accommodating should the Olympics happen. The Mayor's office recently opposed a power-plant proposal in Williamsburg, on the grounds that it was improperly situated in a residential area, and—many speculate—that it interfered with the administration's plan to use the site as an Olympic sporting venue.

The Olympic Village site, Queens West, currently a four-phase development initiated by the Empire State Development Corporation, and involving such players as the Rockrose group, Kohn Pedersen and Fox, and Arquitectonica, would be significantly altered if NYC 2012 has their way. Even after borough president Helen Marshall told the *Gotham Gazette* last year that she thought the Olympics might delay Queens West development, which could potentially be completed before 2012, her office is now maintaining a careful stance. "We have no problem with the [Olympic] village as long as it's done right," said spokesman Dan Andrews.

Even if the convergence of city priorities and Olympic-planning priorities weren't an issue, what, exactly, would the Olympics bring that would be of long-term value to

New Yorkers? NYC 2012 is heavy on talk of Olympic "legacy"—the long-term effects of frenzied, multi-year preparation for a two-week event—and what it will contribute to the city of New York. Since the West Side and Queens West are under-utilized areas that are transportation-rich and in attractive locations, their development would be beneficial for the city, and many of these projects have been on track and would be happening anyway, *sans* Olympics. The best and most original part of the proposal would be the acres of parks that it would add to the city (including the greening of Staten Island's Brookfield landfill). However, the importance of a state-of-the-art equestrian center is questionable for a city that prides itself on industries like finance, media, nightlife, and entertainment.

There can be a case made for the transit system, which has been engineered to link sporting venues. Those hubs will ostensibly link neighborhoods in the boroughs, despite the fact that neighborhoods aren't traditionally anchored by sporting venues. Organizations such as the Regional Plan Association are not studying the impact of the Olympics because, according to a spokesman, the Olympic proposal "really isn't adding any kind of infrastructure, except for the extension of the number 7 [subway] line."

Additionally, the economic benefits of the Olympic Games have never been quite clear. The 1976 games left Montreal in long-term debt, while Barcelona thrived after the 1992 games. Athens is using the 2004 games to build a much-needed transit system, while Beijing is giving itself a total overhaul—complete with a city master plan and a new skyline for 2008. Many of those cities will no doubt benefit from being in the purview of the rest of the world. However, does New York—currently competing with London, Paris, Moscow, Madrid, Istanbul, and Rio de Janeiro—really need to be in the world spotlight more than it already is?

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. "[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**

Kohn Pedersen Fox's proposed
75,000-seat open-air Jets Stadium
and multi purpose facility.

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.

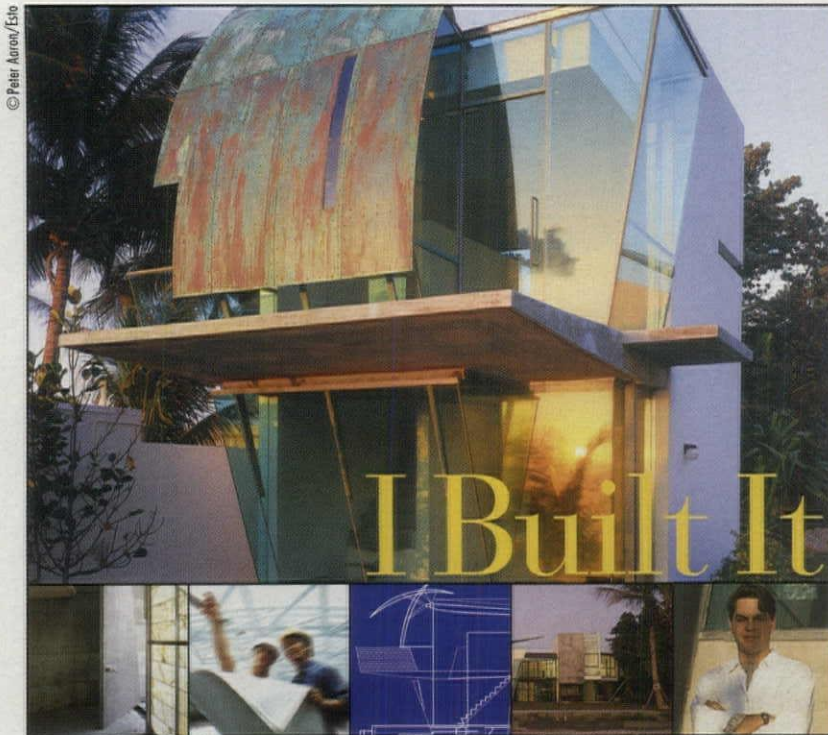
CONCURRENT EVENTS

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.

PROPOSAL	OLYMPIC PROPOSAL	ALREADY PROPOSED
West Side business development	X	X
Jet's Stadium	X	X
Extension of Number 7 Subway	X	X
Waterferry on East River	X	
Queens West housing and waterfront development	X	X
Converting Staten Island landfill into sports complex	X	
Strengthening existing sports facilities	X	



WEISS/MANFREDI ARCHITECTS / COURTESY NYC2012
DEBORAH BERKE / COURTESY NYC2012



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

Pratt

Draw it. Build it. Make it.

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.

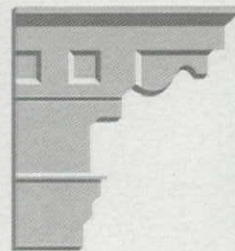
"Pratt taught me that successful design relies just as much on the resolution of details as on the overall form. I think you can see that in all of my work—from residences and hotels to airports and football stadiums."

Undergraduate and graduate programs in architecture.

Pratt also offers programs in art and design, creative writing, cultural studies, and art history.

For information, visit www.pratt.edu/admiss or write or call: Pratt Institute 200 Willoughby Avenue Brooklyn, NY 11205 718-636-3669 or 800-331-0834

SUBSCRIBE@ARCHPAPER.COM



Design Insurance Agency Inc.

*Dedicated to
satisfying the needs of
today's design professional*

116 John Street Suite 1600
New York, New York 10038
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcoghlan@designinsuranceagency.com

Thomas G. Coghlan

**CHARTER MEMBER A/E Choice
FOUNDER & MEMBER OF a/e ProNet**

Architectural Life-forms

Foreign Office Architects: Breeding Architecture
Institute of Contemporary Art, London
Through February 29
Phylogenesis: FOA's Ark (Actar, 2003)

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.

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.

The next room highlights architectural labor. An illuminated 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?

MURRAY FRASER IS PROFESSOR OF ARCHITECTURE AT THE UNIVERSITY OF WESTMINSTER IN LONDON.

Highrise Photography

Richard Misrach On the Beach
Pace Wildenstein Gallery,
534 West 25th St., Manhattan
Through February 14

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.

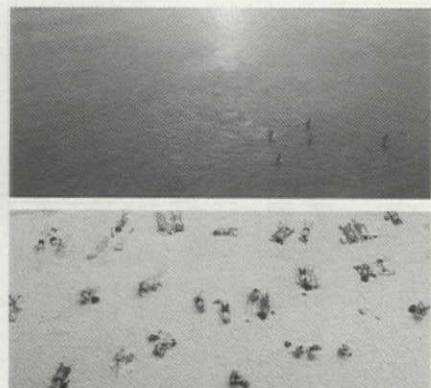
SARA MOSS IS A DESIGNER, WRITER, AND PHOTOGRAPHER BASED IN NEW YORK CITY.



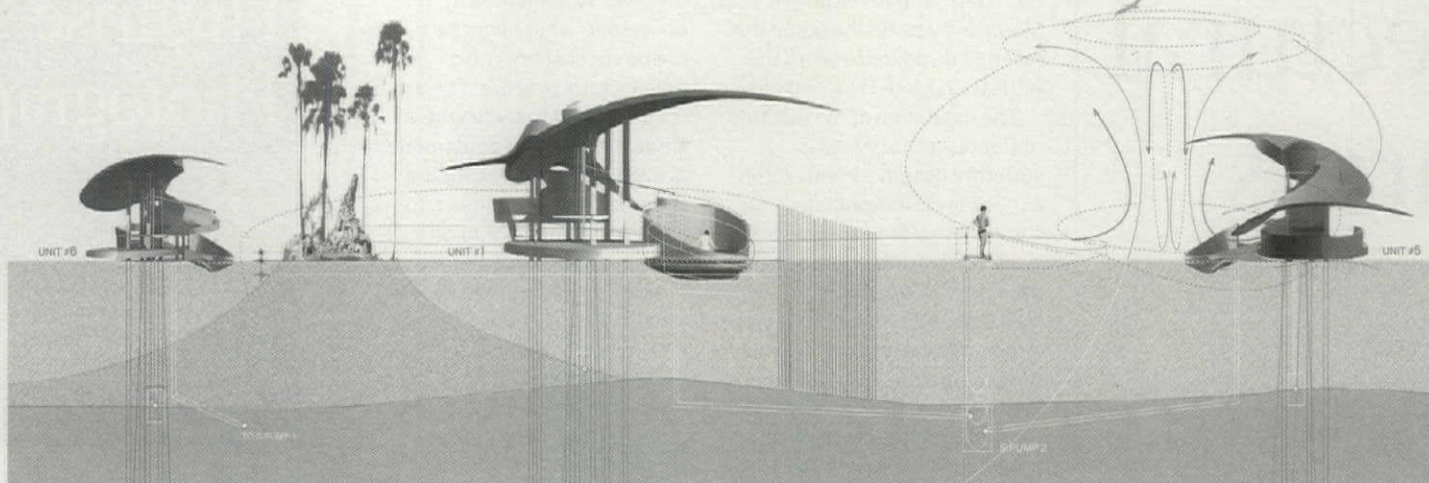
JONATHAN EVANS / COURTESY INSTITUTE OF CONTEMPORARY ART



JONATHAN EVANS / COURTESY INSTITUTE OF CONTEMPORARY ART



COURTESY FRAENKEL GALLERY



COURTESY OF HENRY URBACH ARCHITECTURE GALLERY

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 West 26th St., 10th Fl.
Through February 14

FEBRUARY 5 – 23

**Rogers Marvel Architects
Open Storage**
Parsons School of Design
25 East 13th St., 2nd Fl.
www.parsons.edu

FEBRUARY 5 – MARCH 1

Jem Southam
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

FEBRUARY 6 – MAY 9

**Boccioni's Materia:
A Futurist Masterpiece and
the Avant-garde in Milan
and Paris**

Solomon R. Guggenheim
Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

FEBRUARY 7 – MARCH 27

**Adam Kalkin, Jim Isermann,
Martin Kersels, Aernout Mik,
Tobias Rehberger, Haim
Steinbach**
Suburban House Kit
Deitch Projects
76 Grand St.

FEBRUARY 7 – APRIL 8

James Welling
Agricultural Works
SUNY New Paltz
Samuel Dorsky Museum
of Art
75 South Manheim Blvd.,
New Paltz
www.newpaltz.edu/museum

FEBRUARY 11 – MARCH 13

Curated by Janine Antoni
apexart
291 Church St.
www.apexart.org

FEBRUARY 12 – 28

Pia Dehne
Naked City
Deitch Projects
76 Grand St.

FEBRUARY 12 – MARCH 4

Richard Pare
Parsons School of Design
Donghia Gallery
25 East 13th St., 3rd Fl.
www.parsons.edu

FEBRUARY 12 – MARCH 13

Barry Flanagan
Sculptures
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

**CONTINUING
EXHIBITIONS****THROUGH FEBRUARY 6**

Albert Vecerka
**Welcome to the Eastern
State Penitentiary**
Parsons School of Design
Aronson Galleries
66 5th Ave.
www.parsons.edu

THROUGH FEBRUARY 7

Unplugged Architecture
Frederieke Taylor Gallery
535 West 22nd St., 6th Fl.
[www.frederiketaylor
gallery.com](http://www.frederiketaylor
gallery.com)

Siza 5:50

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

LECTURES**FEBRUARY 2**

Riitta Nikula
**Marimekko Village: Utopian
Dreams from 1960s Finland**
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Linda Gordon, Judith Stacey
**Documenting Domesticity:
Diane Arbus in Context**
6:00 p.m.
New York University
Grey Art Gallery
100 Washington Square East
www.nyu.edu/greyart

FEBRUARY 3

Eric Howeler
Skyscraper: Vertical Now
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.skyscraper.org

Cy Adler

The Shoreline of Manhattan
6:30 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.cooper.edu

FEBRUARY 4

Peter Eisenman
The Matter of Architecture
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery
www.arch.columbia.edu

FEBRUARY 5

**Reflections: Fashion,
Photography, and
Modernism in the 1960s**
Panel: Patricia Johnston,
Tony Vaccaro, Anthony W. Lee
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Mary McLeod

**Charlotte Perriand:
An Art of Living**
6:30 p.m.
192 Books
192 Tenth Ave.
www.192books.com

Rob Rogers, Jonathan Marvel

Open Storage
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
[www.parsons.edu/
architecture](http://www.parsons.edu/
architecture)

FEBRUARY 7

Charles Lockwood
**Bricks and Brownstone:
The New York Row House
1783–1929**
12:00 p.m.
192 Books
192 Tenth Ave.
www.192books.com

FEBRUARY 9

Mark Goulthorpe
On Variance
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York St., New Haven
www.architecture.yale.edu

**Economic Development and
Manhattan's Far West Side**

Signature Theatre
555 West 42nd St.
www.mas.org

FEBRUARY 11

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

Sylvia Lavin
**Color: Terminable and
Interminable**
6:00 p.m.
Princeton School of
Architecture
Betts Auditorium
www.princeton.edu/~soa

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

Richard Pare

Speaking on Light
6:15 p.m.
Parsons School of Design
Donghia Center
25 East 13th St., 3rd Fl.
[www.parsons.edu/
architecture](http://www.parsons.edu/
architecture)

SYMPOSIA**FEBRUARY 3**

**The Buddhist Project:
Where Parallels Meet**
Panel Discussion: Robert
Storr, Mark Epstein
6:30 p.m.
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

FEBRUARY 6

**Forum: Rezoning/
Redevelopment Plans
Manhattan: Frederick
Douglas; West Chelsea;
Harlem Piers**
8:30 a.m.–10:00 a.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

FEBRUARY 14

**If You Build It, Will
They Come: Art's Gamble
for Architectural Glory**
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITIONS**FEBRUARY 5 – 19**

**Exposed: 2004 Product
Design Senior Retrospective**
Felissimo Design House
10 West 56th St.
[www.productdesign.
parsons.edu](http://www.productdesign.
parsons.edu)

Les Enfants Terribles

Canal x Ludlow, NYC

(F train, station East Broadway)

Tel. 212 777 75 18



Open for breakfast at 9.30, lunch and brunch at 10, dinner from 5pm to 12pm Late night bar.

Adaptations
apexart
291 Church St.
www.apexart.org

Momoyo Torimitsu
Inside Track
Deitch Projects
76 Grand St.

Joe Zucker
Unhinged
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

Gilberto Zorio
Sonnabend Gallery
536 West 22nd St.
www.artnet.com

Olaf Breuning
Home
Yuri Masnyj
A World of Interiors
Metro Pictures
519 West 24th St.
www.metropictures
gallery.com

THROUGH FEBRUARY 8
Bravehearts: Men in Skirts
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

Robert Olsen
Plane Space
102 Charles St.
www.plane-space.com

THROUGH FEBRUARY 14
ROY
X: Recent Architectural
Projects
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

Joseph Beuys
Just Hit the Mark: Works
from the Speck Collection
Gagosian Gallery
980 Madison Ave.
www.gagosian.com

Richard Misrach
On the Beach
Pace/MacGill
534 West 25th St.
www.pacewildenstein.com

THROUGH FEBRUARY 15
Marimekko:
Fabrics, Fashion, Architecture
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Strangely Familiar:
Design and Everyday Life
Heinz Architectural Center
Carnegie Art Museum
4400 Forbes Ave., Pittsburgh
www.cmoa.org

THROUGH FEBRUARY 16
Viennese Silver: Modern
Design, 1780–1918
Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org

THROUGH FEBRUARY 20
365: AIGA Annual Design
Exhibition 24
AIGA National Design Center
164 5th Ave.
www.aigany.org

THROUGH FEBRUARY 21
An Te Liu
Tackiness and Anti-Power
Adam Putnam
Magic Lanterns
Artist's Space
38 Greene St., 3rd Fl.
www.artistsspace.org

Chermayeff & Geismar Inc.
Forty Years of Design
Cooper Union
Arthur A. Houghton Jr. Gallery;
Herb Lubalin Study Center
of Design and Typography
Foundation Building
7th St. and 3rd Ave.
www.cooper.edu

Rebuilding: A Study
Exhibition of the World Trade
Center Site Proposals,
Commentaries, Responses
Urban Center Galleries
457 Madison Ave.
www.archleague.org

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

Christina McBride
Miller/Geisler Gallery
511 West 25th St.
www.millergeislergallery.com

THROUGH FEBRUARY 27
Computer Graphics and
Interactive Media Faculty
Exhibition
Pratt Schaefer Gallery
200 Willoughby Ave.,
Brooklyn
www.pratt.edu

THROUGH FEBRUARY 28
Chris Burden
Gagosian Gallery
980 Madison Ave.
www.gagosian.com

Collier Schorr
303 Gallery
525 West 22nd St.
www.303gallery.com

THROUGH MARCH 6
Helena Almeida
Inhabited Drawings
Drawing Room
40 Wooster St.
www.drawingcenter.org

Giuseppe Penone
The Imprint of Drawing
Drawing Center
35 Wooster St.
www.drawingcenter.org

THROUGH MARCH 8
Pencil: Drawings from the
Collection
MoMA QNS
11 West 33rd St., Queens
www.moma.org

THROUGH MARCH 14
Mori on Wright: Designs for
F. L. Wright's Martin House
Visitor Center
SUNY Buffalo
Albright Knox Art Gallery
1285 Elmwood Ave., Buffalo
www.ap.buffalo.edu

Gerardo Rueda
Retrospective
Chelsea Art Museum
556 West 22nd St.
www.chelseaartmuseum.org

THROUGH MARCH 20
Plane and Elevation
Art in General
79 Walker St., 6th Fl.
www.artingeneral.org

THROUGH MARCH 27
Contemporary Art and
Furniture Design in Dialogue
Senior & Shopmaker Gallery
21 East 26th St.
www.seniorandshop
maker.com

Diane Arbus
Family Albums
New York University
Grey Art Gallery
100 Washington Sq. East
www.nyu.edu/greyart

THROUGH APRIL 4
Smartwrap
Aleksandra Mir: Naming
Tokyo (Part III)
Institute of Contemporary Art
University of Pennsylvania
118 South 86th St.,
Philadelphia
www.icaphila.org

THROUGH APRIL 11
Ilya and Emilia Kabakov
The Empty Museum
Isidro Blasco, Ana Linnemann,
Juliane Stiegele, Karin
Waisman, Ross Knight, et al.
In Practice Projects
SculptureCenter
44–19 Purves St., Queens
www.sculpture-center.org

THROUGH APRIL 23
Jean Prouvé:
Three Nomadic Structures
Columbia University
Buell Hall
Arthur Ross Gallery
www.arch.columbia.edu

THROUGH APRIL 24
Harlemworld:
Metropolis as Metaphor
Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

THROUGH APRIL 25
Significant Objects from the
Modern Design Collection
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

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

THROUGH MAY 16
Corporal Identity–
Body Language
Museum of Arts and Design
40 West 53rd St.
www.americancraftmuseum.
org

THROUGH JUNE 13
Walter De Maria
The New York Earth Room,
1977
Dia:
141 Wooster St.
www.earthroom.org
The Broken Kilometer, 1979
Dia:
393 West Broadway
www.brokenkilometer.org

Side by Side: Marvin Lazarus
and the Neuberger
Neuberger Museum of Art
735 Anderson Hill Rd.,
Purchase
www.neuberger.org

THROUGH JUNE 27
Golden Fantasies: Japanese
Screens from New York
Collections
Asia Society
725 Park Ave.
www.asiasociety.org

FILM & THEATER

FEBRUARY 14 – MARCH 7
Bernardo Bertolucci
Retrospective
American Museum of the
Moving Image
35th Ave. and 36th St.,
Queens
www.ammi.org

CONTINUING FILM
& THEATER
UNLIMITED ENGAGEMENT
Private Jokes, Public Places
(Oren Safdi)
Theater at the Center for
Architecture
536 LaGuardia Pl.
www.private-jokes.com

BEYOND NEW YORK

FEBRUARY 8 – MAY 3
From House to Home:
Picturing Domesticity
Pacific Design Center
8687 Melrose Ave.,
West Hollywood
www.moca-la.org

THROUGH MARCH 1
Non Standard Architectures
Centre Pompidou
Place Georges Pompidou
75004, Paris
www.centrepompidou.fr

THROUGH APRIL 26
Ant Farm 1968–1978
Berkeley Art Museum and
Pacific Film Archive
2625 Durant Ave., Berkeley
www.bampfa.berkeley.edu

LIST YOUR EVENT

DIARY@ARCHPAPER.COM

COMPETITIONS

2004 Excellence in Historic
Preservation Awards
Deadline: February 11, 2004
The Preservation League of
New York State seeks
nominations for achieve-
ments in historic preservation
throughout New York State.
www.preservenys.org

Vietnam Veterans Memorial
Education Center
Deadline: February 20, 2004
The Vietnam Veterans
Memorial Fund sponsors this
two-stage national design
competition for the Vietnam
Veterans Memorial Education
Center in Washington, D.C.
Lead designers must
organize a team to include
architects, exhibition design-
ers, landscape architects,
and engineers, and submit
qualifications.
www.vvmf.org

400,000 Dwellings
Registration Deadline:
February 24, 2004
The Architectural Colleges
of Catalonia organized this
international professional
and student housing design
competition conceived on a
territorial scale for one of
three sites. Designs should
address growth, density,
building, and sustainability
that exceeds the merely
practical.
Jury: Stan Allen, Alejandro
Zaera Polo, Ryue Nishizawa,
Jacques Herzog, Joseph
Anon Acebillo, Nuria diaz,
Jaume Catellvi, Lluís Ortega.
www.coac.net/400.000

The International Highrise
Award
Deadline: February 26, 2004
The city of Frankfurt am Main
and DekaBank host this
50,000 Euro award for a
building that stands above
others in aesthetics, planning,
innovative technology, and
cost-effectiveness.
Jury: Dominique Perrault,
Sir Nicholas Grimshaw,
Jörg Schlaich, Willi Alda,
Hans-Bernhard Nordhoff.
www.highrise-frankfurt.de

The Findus Site and the Arctic
Culture Centre
Deadline: March 1, 2004
This international ideas com-
petition asks architects to
develop the Findus site in
Hammerfest, Norway, and
design an Arctic Culture
Centre. Architects with a cor-
responding competency in
accordance with the EU direc-
tive for architects, and their
teams, may participate.

Jury: Alf E. Jakobsen, Gerd
Hagen, Bjørg Kippersund,
Einar A. Næss, Siv Helene
Stangeland, Gerrit Mosebach,
Christian Holm, Per Knudsen,
and Robert Greenwood.
www.arkitektur.no

City Lights Design Competition
Registration Deadline:
March 12, 2004
New York City's Department
of Design and Construction
and the Department of
Transportation sponsor an
international design competi-
tion for new streetlights.
The winning design and its
variations will light areas in
the five boroughs.
Competitors are to respond
to the city's diverse architec-
ture and urban landscape.
Jury: Judith Bergtraum,
Amanda Burden, Elizabeth
Diller, Peter Eisenman, Paul
Marantz, Guy Nordenson,
and Anne Papageorge.
www.nyc.gov/buildnyc/
citylights

Designing for the 21st Century
Student Design Competition
Registration Deadline:
March 30, 2004
Students are to design a
community center in Asia,
Africa, or Latin America.
Site-specific programs and
community contacts are
available to registered
entrants. Designs must meet
sustainability, low-cost,
universal design criteria.
www.adaptiveenvironments.
org

2003-04 Leading Edge
Student Design Competition
Registration Deadline:
April 2, 2004
The competition seeks explo-
rations in new materials
and building strategies, and
integration of aesthetics and
technology for high-perform-
ance sustainable architecture.
Faculty sponsor required.
Jury: Gregg D. Ander,
Stephen Castellanos, Randall
T. Higga, Rob Hudler, Vivian
Loftness, and Tony Pierce.
www.leadingedgecompetition.
org

CALL FOR SUBMISSIONS
Research: Architecture's
Media, Messages, and Modes
Deadline: February 13, 2004
University of California, Los
Angeles Critical Studies in
Architectural Culture Program
issued a call for papers for a
conference on April 23–24,
2004, at UCLA.
http://neutra.aud.ucla.edu:160
80/csac04

306090 05: Teaching + Building

With essays on the effects of
practice on education and
education on practice, 306090
05 features the built work of
design instructors alongside
the studio projects of their
students, among other
revealing juxtapositions.



Available now:
MoMA Design Store
Urban Center
Or at www.306090.org

PRIVATE LIVES, PUBLIC SPACES

Private Jokes, Public Places,
a play by Oren Safdie.
Center for Architecture, 536 La Guardia Pl.
Unlimited engagement.

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 condescending 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 though, 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.



CAROL ROSEGG / COURTESY PRIVATE JOKES, PUBLIC PLACES

Hit the nail on the head.

Focus your advertising in our upcoming issues.

Category	Month
Glass	March
Lighting	April
Model Makers	April
Furniture	May
Books	May
Technology	June

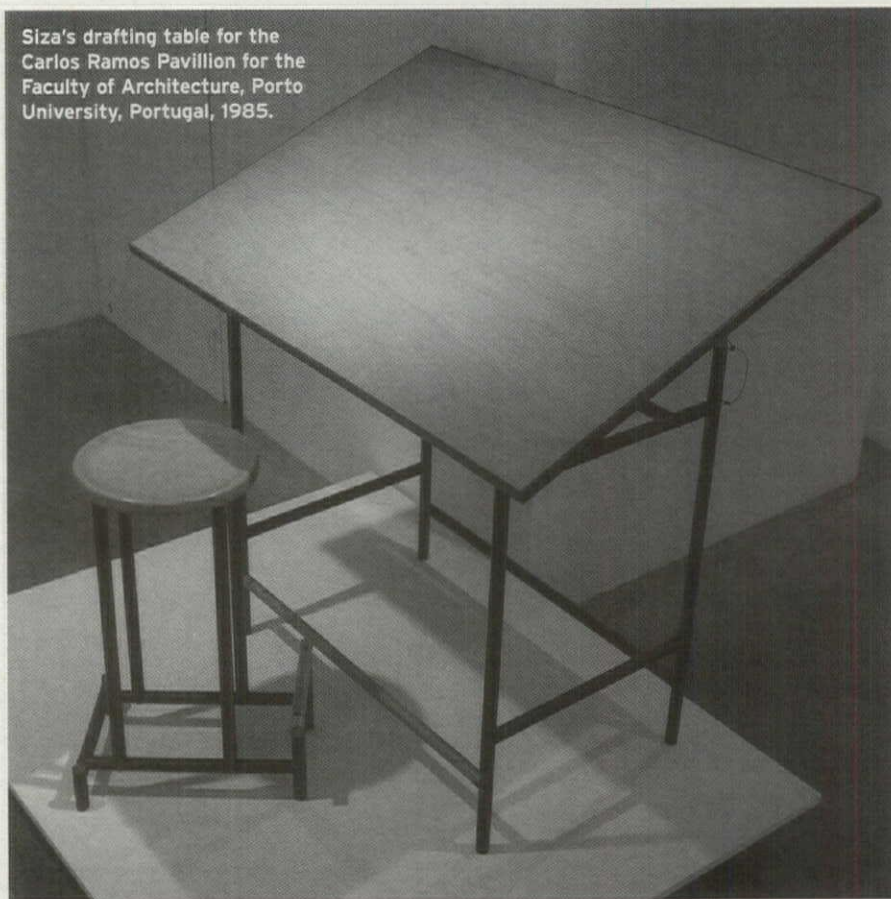
To advertise your products, services, or projects during these issues contact Jonathan Chaffin, Sales and Marketing Manager, at jchaffin@archpaper.com or 212.966.0630.

THE
ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

Siza's drafting table for the Carlos Ramos Pavillion for the Faculty of Architecture, Porto University, Portugal, 1985.



OHM DESIGN

PURE SIZA AT PROTETCH

SIZA 5:50
Max Protetch Gallery,
11 West 22nd St., Manhattan.
Through February 7

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.

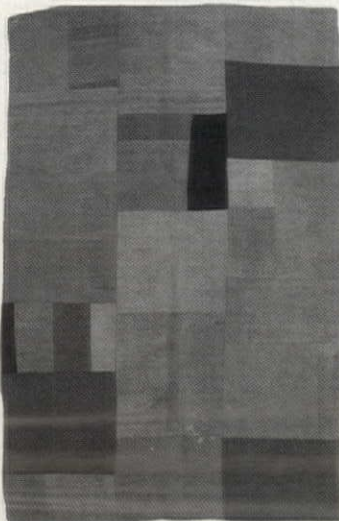
WILLIAM MENKING IS AN EDITOR AT AN.

MARKETPLACE

THE ARCHITECTS NEWSPAPER

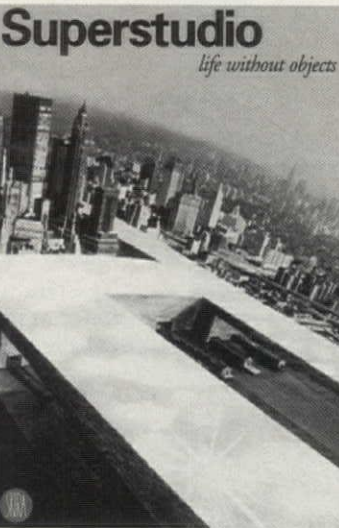
The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT
Jonathan Chaffin
Advertising Sales
P. O. Box 937 New York NY 10013
TEL 212-966-0630
FAX 212-966-0633
jchaffin@archpaper.com



Parcha

Parcha patchwork carpets are made from a collection of finite antique wools gathered from villages in Southeastern Turkey. Originally hand-woven and naturally dyed, each 20-40 year old piece now adds aged depth to our contemporary, mosaic style carpets. Custom sizes, colors, and designs can be ordered at Movelab in Manhattan's Meat Packing District, Bark and Nest in Park Slope, and www.parchadesign.com



Superstudio: Life Without Objects

By Peter Lang
William Menking

The only book on Superstudio!

Available at the current Superstudio exhibition venues:
Pratt Manhattan Gallery
144 West 14th Street
Artists Space
38 Greene Street
Storefront for Art and Architecture
97 Kenmare Street

\$29.95

Advertiser Index

Page	Company	Contact
13	306090	www.306090.org
7	The Cooper Union	www.cooper.edu/professional
10	Design Insurance Agency	www.desingninsuranceagency.com
7	F. J. Sciamé	www.fjsciamé.com
5	Japan Society	www.japansociety.org
12	Les Enfants Terribles	212.777.7518
15	Parcha Design	www.parcha.com
3	Plynyl	www.plynyl.com
10	Pratt Institute	www.pratt.edu/admiss

EMPLOYMENT

Ruth Hirsch Associates Inc.

An Executive search firm specializing in the recruitment of mid- and senior-level staff in the architectural and design fields. Ruth Hirsch has served in the tri-state area as a Recruiter and Consultant, placing Architects, Interior Designers, Construction Managers and Facilities Personnel since 1970. Candidates are referred only after a personal interview has taken place.

Please call, fax or E-Mail us:
Phone: 212-396-0200 Fax: 212-396-0679
Email: Info@ruthhirschassociates.com

Microsol Resources

Belle Gallay
Director of Placement services
We are seeking all levels of Architects, Interior Designers, Engineers, Urban Planners, Landscape Architects, IT Mgrs and AutoCad Prof'ls for Temp, Temp to Perm & Perm placement.

Microsol Resources Corp
214 West 29th St, New York, NY 10001
Ph:212-465-8734 Fax:212-967-0910
Please visit our website at:
www.microsolresources.com

SUBSCRIBERS

FREE AD

Fax entries to Subscribers Free Ads at 212-966-0633.

This offer does not apply to job listings and commercially oriented advertisements. Separate rates will be supplied on request.

CREATIVE SERVICES

Landscape Architect

Alessandra Galletti
143 Duane Street #5
New York, NY 10013
t. 212.732.4991
c. 646.373.6682

Whitney Cox Architectural Photographer

143 Duane St.
New York, NY 10013
212-349-7894

saylor + sirola

media environments
for
culture + industry

www.saylor-sirola.com
vox 212.966.8579
fax 212.431.9643
39 spring street third floor
new york new york 10012



Consulting to architects

Interior design & decoration
Custom furniture & carpets
Antique furniture selection

Laura Gottwald & Associates, Inc.
24 West 30th Street/Penthouse
New York, New York 10001
212-532-0294
lauragottwald@mindspring.com

OFFICE SPACE

Sublet Available Immediately

New, well-lit loft space with 3-4 workstations. View of Empire State Building. Share plotter, copier and conference room with landscape architecture firm. 1500/month. Call Frederica at 212-684-9230 x30 to arrange an appointment.

Office Space Available

- Penn Station vicinity
- ideal for small firms or individuals
- spacious semi-private workstations in a large eleventh-floor light-filled loft space
- share conference rooms, receptionist, fax, copier, kitchen, etc.

212.273.9888 Jeff or Larry

Early 20th century penthouse

Studio of renowned architect available in February. Vaulted ceiling with ornate plaster decoration, polychrome Guastavino tiles in private bathroom, wood paneling, stained glass windows, beautiful landscaped terrace. Approximately 1000 square feet in Midtown Manhattan. Approximately 700 additional square feet available. Call (212) 869-1630 or email inktank@inktank.net for appointment.

Sublet Loft Office Space Available for Immediate Occupancy

Architect/Designer/Media/or Graphic Arts

Four large workstations available with adjacent space for semi-private meetings or principal office area in larger loft office located in Flatiron District. This sublet offers advantage of distinct private, separate identity to the area. Great natural light, city views. Share conference room, copiers, fax, kitchenette, toilets, etc. Call Sandy at 212-989-2624 for appointment.

BUSINESS SERVICES

The BUILDING SURVEY Corp.

Professional Surveyors of Building Structures. We'll measure your building with laser equipment & then create accurate CADD Drawings in plan, Section & Elevation views. We've measured Millions of Sq. Ft. for Industry Professionals, Since 1984. Call us today for a FREE ESTIMATE

212-727-7282

www.buildingsurvey.net

Bruce D. Kowal

Certified Public Accountant

325 West 33rd Street Suite 100
New York, New York 10001
Office 212 563 4437 x15
Mobile 201 232 2538
Fax 201 221 8257
estocin@att.net

MS Taxation Bentley MBA Columbia

PLACE A CLASSIFIED AD

212-966-0630

JCHAFFIN@ARCHPAPER.COM

SCHOOL DESIGN: LESSONS FROM NJ

Public education has often been conducted in physical environments that lack amenities usually taken for granted in most workplaces. The lack of adequate heat and ventilation (not to mention air conditioning), lighting, toilet facilities, and sufficient instructional space itself, especially in urban school districts, has been thoroughly documented and widely reported.

Corporations can justify the cost of architectural projects by enhanced visibility in the marketplace, improved productivity, and ultimately a better bottom line. As the role of design quality in achieving those results has become increasingly clear, its value in the private sector economy is more widely, albeit sometimes grudgingly, acknowledged.

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 applied to debt service. Moreover, education theorists were historically unwilling to blame educational failure on poor facilities, focusing instead on the human aspects of teaching and learning, as well as funding reform, as the key to improved learning outcomes.

As a result, boards of education may not fund new schools or upgrade existing ones until they are forced to by court decisions brought by advocates for children and their parents, who lack the political clout to make it happen for themselves.

Mayor Bloomberg's \$13.1 billion capital

plan, presented six months after the State Court of Appeals decided in the Campaign for Fiscal Equity case that New York State funding formulas shortchange the city's 1.2 million students, follows recent initiatives in states (Ohio, Texas, and New Jersey) and cities (Chicago and Philadelphia) in response to similar court actions. If the Bloomberg proposal succeeds in obtaining matching funds from Albany, it could significantly raise the profile of public school design projects in New York's architectural landscape.

New Jersey's recent school construction initiative may have important lessons for New York. Since 1973, the *Abbott v. Burke* litigation and its precedents have sought to redress disparities in educational quality and funding between New Jersey's urban and suburban school districts. In a series of *Abbott* rulings, the New Jersey Supreme Court has required the state to fund education in its 30 neediest districts—including Newark, Jersey City, Paterson, and Camden—at rates equal to the average expenditure of its wealthiest locally funded suburbs.

In its May 1998 *Abbott V* decision, the court acknowledged the importance of adequate school facilities in delivering the state constitution's pledge of a "free, thorough and efficient education" for all New Jersey citizens, ruling that the state was obligated to fund 100 percent of the facilities' needs in its 30 "Abbott" districts. To comply with *Abbott V*, the state legislature enacted the Educational Facilities

Construction and Finance Act of 2000 (EFCFA), authorizing \$8.6 billion in long-term debt to fund \$6.2 billion in new construction and renovation projects in the urban districts and \$2.4 billion in direct grants to all cover as much as 40% of project costs in all other districts in the state.

Though still in the early stages of implementation, EFCFA has already had a significant effect on the school design and construction industry in New Jersey. The New Jersey Schools Construction Corporation (NJSCC), the state agency established to finance and manage this task, has retained program management firms (PMF's) to manage projects in each large district or in regions comprising several smaller districts in the state.

Pre-qualified architects compete for each individual project (or a group of projects) in a formalized two-stage process. Short-listed firms submit written technical proposals and are interviewed by teams of district and NJSCC personnel. Goals for the inclusion of small, and women- and minority-owned firms have been identified for both design and construction. Additional funds have been directed towards workforce development programs, and efforts have been made to develop the capacity of the design and construction industry to absorb such a large volume of work.

Coming during a major recession, the New Jersey schools program has attracted the attention of national firms with experience in the school market as

well as corporate firms not previously known for school design. Such increased interest in the public school market has raised the design stakes for school design practice. Local firms now face stiffer competition seeking NJSCC projects—developing plans, models and animations for presentation at interviews and placing a greater emphasis on design. Research results have begun to demonstrate a link between environmental quality and student performance, promising further improvements.

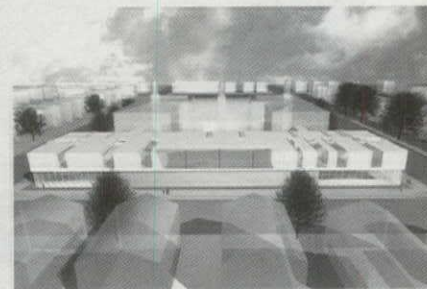
With a relatively small impact on a state budget facing its third year of large deficits, New Jersey's school construction program has provided positive headlines in Governor McGreevy's first term. His decision to require new schools to score a minimum of 26 Leadership in Energy and Environmental Design (LEED) points, and to include emergency shelter provisions, should ensure design innovation in these areas. A national design competition, funded by the NEA and the NJSCC, was held for the new Perth Amboy High School, but the finalists' designs remain unpublished.

New Jersey pushes ahead with large numbers of school projects in an apparent effort to spend its way out of deficit. With the first projects not yet completed, the program's impact on school design remains difficult to assess. However, the program's impact on construction costs is being felt, with prices nearing \$200 per square foot. Still, New Jersey's costs are approximately half of New York's.

Although the New York program may have to compete with a resurgent design and construction industry in a reviving overall economy, it will provide architects with the opportunity to contribute to the quality of life for New York's teachers and students, a deserving clientele.

JAMES NICHOLS, A NEW JERSEY ARCHITECT AT THE THOMAS GROUP IN PRINCETON, IS FORMER DIRECTOR OF SCHOOL FACILITIES AT THE NEW JERSEY DEPARTMENT OF EDUCATION.

Paterson Elementary School No. 25 designed by Guenther & Hee Associates and SOM and funded by the NJ Schools Construction Corporation.



PUNCHLIST

www.designcommunity.com
www.missarchy.com
www.f-o-a.net
www.nyc.gov/html/hpd
www.panynj.com
www.nyc2012.com
www.archinform.net

SUBSCRIBE@ARCHPAPER.COM

COURTESY NJ SCHOOLS CONSTRUCTION CORPORATION