CITY COLLEGE, AIA-NY, AND CITY COUNCIL SPONSOR AN IDEAS COMPETITION FOR NEW HOUSING MODELS

NEW HOUSING NEW YORK

While New York real estate has never had a shortage of star architects designing luxury apartments, middle class and affordable housing often goes untouched by high-minded designers. The recent competition, New Housing New York, aims to address a need for a dialogue on the very basic component of residential living in New York. The competition, which recently announced its winners, is billed as a "design ideas" competition, but has its basis in three real sites in Harlem, Brooklyn's Park Slope Area, and the Queens waterfront. The winning proposals, selected from 160 entries from firms small and large, and from as far away as Ohio and Texas, yielded some imaginative ideas on what apartments could be like on these separate housing sites.

Prizes were awarded in first through third place for each site. Choi Law/A.V.K.Group of Irving, Texas; Arte

continued on page 2

A PREFAB PORTABLE PAVILION INVITES GRAND CENTRAL COMMUTERS TO SIT AND CHAT

Inside Story

A dreary passage into Grand Central Station from Lexington Avenue has been brightened by the addition of a small glowing temporary pavilion. It is not just another food stand or artistic folly but a small recording studio. Architect Michael Shuman of MASdesign designed the booth for StoryCorps, an oral history project created by Sound Portraits Productions.

continued on page 7

THE 72ND WHITNEY BIENNIAL OPENS THIS WEEK

The 2004 Whitney Biennial, opening on March 11th, will present the works of 108 artists and collaborative groups. Several generations of artists are featured in the exhibition, from the accomplished (David Hockney, Marina Abramovic, Paul McCarthy) to the mid-career and emerging. Perhaps the most exciting recent addition to the Biennial is the use of Central Park. The outdoor installations are the works of six artists who will also have works in the museum, including Liz Craft, Assume Vivid Astro Focus, and David Altmejd.

Many of the works in this year's Biennial refer to past art trends, such as the pop and politically engaged work of the 1960s and the '70s, replete with psychedelic, gothic, and apocalyptic results. The works offer a welcome reflection of the country's current political climate, which echoes the unpleasant episodes of recent American history. Many of the works clearly convey uneasiness and concern with the state of the world. The commentaries are presented in as many forms and styles as there are artists—painting, drawing, printmaking, sculpture, installation, video, filmmaking, photography, performance and digital art; ethereal, fantastic, narrative, political, organic, figurative, abstract.

Expect to see several works that reflect on space or environments, consistent with artists' continuing interest in examining human experience in a changing world. Andrea Zittel merges practical and existential

continued on page 4
On The Charlie Rose Show on February 23rd, Steven Brill of the Brill Report asserted that Larry Silverstein has no chance of winning his lawsuit against the Swiss Reinsurance Co. and other insurers of the World Trade Center, and of collecting two insurance payments of $3.55 billion each rather than one. Brill says that Silverstein himself wrote the policy to say that one incident is any number of events that take place within a 72-hour period. Brill went on to say that the public is focused on the designs to rebuild the WTC site and, in fact, there is no money to build a new commercial tower on the site. Further, an article in the Wall Street Journal on February 25th stated that $1.3 billion of the insurance money has already been spent—far before reconstruction has begun—with the main beneficiaries being lawyers, lenders, and real estate developers.

Brill speculates that Silverstein will simply walk away from the project (with tidy $800 million paydays). But does this mean that the competition (and the complex public proceedings) that ultimately produced David Childs's Freedom Tower design has been a charade? Will city officials try to find another developer or attempt—as Robert Moses surely would if he were still alive—to do it themselves?

New York City is a place where most development has been led by real estate developers. But the land under the WTC is owned by a public entity, the Port Authority, and many hoped that this would prompt a different process of planning, designing, and building on the site. Early on, in fact, many challenged Silverstein's right to determine what would be rebuilt at all, given that he was only a leaseholder (and a fresh one at that)—he signed the lease just prior to the 9/11 attacks. Will everything that has led to this moment—the public outcry, the dramatic architectural showdowns, the high-profile coming-out of the Freedom Tower—come to naught?

Further, how will the Port Authority react if Silverstein does walk away from the project, as he is allowed to do? Would it mean that Daniel Libeskind would become, again, a leading figure in the design of the site (with Childs following his client to another project)? How will the WTC drama play out tells much about the ongoing struggle to balance the roles that the private and public sectors play in shaping our cities.

WILLIAM MENKING AND CATHY LANG HO

As a subscriber to your new publication, I appreciate the high level of architectural discourse that your paper generally offers and the contribution that it is making to the design community. However, as the past Vice President for Public Outreach of the AIA New York and a current board member of the New York Foundation for Architecture, I am outraged by your accusation that Rick Bell would have snubbed Pritzker Prize-winner Kevin Roche when he arrived early for a presentation at the Center. I am knowing Rick, the way I do, I can honestly say that there is no person in the architectural community who is more gracious with his time and gives so much to the profession. If he can be faulted, it is probably that since the Center for Architecture has opened in October, Rick is often over-extended as he personally responds to the ardent interest in architecture that the Center has helped to generate. Additionally, it should be acknowledged that although the Center provides a new focus for the architectural community, working there is like working in a fish bowl. What may have seemed to be a snub was most likely an attempt to stay focused on the many activities of the Center instead of spreading false innuendo, maybe its time to help Bell some credit for helping to revitalize the AIA as well as an interest in architecture in New York.

MARK STRAUSS, AIA, AICP
FOX & FOWLE ARCHITECTS

ARIC CHEN RESPONDS:

I didn't, and wouldn't want to, question Mr. Bell's very tangible contributions. However, this item was of interest to EavesDrop and came from a well-positioned source. Over several days, I sent numerous, urgent requests to Mr. Bell and others at the AIA New York Chapter, asking for the chance to present the story to them before it was printed. Unfortunately, no one chose to respond.

NEVER TOO LATE...

We wanted to pass on belated congratulations on launching The Architects Newspaper. It has filled a much-needed void and happily, the articles have ranged from the informative to the witty to, at times, the intellectually brilliant. Keep up the good effort.

MICHAEL MANFREDI AND MARION REISS, WEISS/ MANFREDI

STATE ISLAND ACTS UP

It was heartening to see the blurb “Development Limited” in the “AI Deadline” section in your issue 2.04.04. Not only was the Mayor pleased, so were Borough President James M. Molinaro and Council Members James Oddo, Andrew Lanza, and Michael McMahon.

Are you aware that it was former AIA Staten Island (AIA-SI) President Robert Engert, with the assistance of the AIA-SI Board of Directors, who actually did most of the work in writing the Task Force recommendations?

In the past several years, AIA-SI has become a strong voice for better design standards on Staten Island, and both our Task Force involvement and the creation of the AIA-SI Design Awards Program has initiated a discourse on architecture that previously did not exist here.

DAVID J. BURSELL, AIA

NEW HOUSING NEW YORK

continued from front page. Architects of New York; and Blostein/Overly of Columbus, Ohio were awarded first places for the Manhattan, Queens, and Brooklyn sites, respectively. Even though the winners were mostly comprised of younger architects, established firms like Deborah Berke and Mitchell Gergiolla also finished with honorable citations.

Though jointly sponsored by CUNY, the New York Chapter of the AIA, and the City Council of New York, the competition is more concerned with sparking a public dialogue on the state of affordable housing, and less concerned with commissioning new structures on these sites (though the prospect of winning proposals coming to fruition is not out of the question). “We wanted to do this thing quickly,” said Carmi See, a juror and one of the members of the steering Committee. “We didn’t want the contestants to be bristled with too many real-world constraints even though we gave them a lot of restrictions. Where appropriate, we told them to break them. Maybe this will tell us something about the restrictions.” See is a principal of Roothan/Kaiserman Thorne and See Architects.

“We were looking for design with a capital D,” said See, who juried the competition with architects Greg Pasquarelli, Hugh Hardy, as well as Metropolis editor Susan Szenasy, among others. “Housing in New York is looked at as a commodity. By and large, if you compare it to some of the things done in San Francisco and particularly Holland, they really fall short on the design.”

Many of the winning entries provided housing solutions that were economical in both the financial and ecological sense. Green solutions were rather representative of the final building proposals. The Queens waterfront site, located on a peninsula off of the East River, just below the Triborough Bridge, required designers to be more active about the planning of the site. The first place winners, Arte Architects, proposed a mixed-use complex modeled after Barcelona, the seaside district of Barcelona, as well as designated dense housing prototypes for the site. "At the moment there is too much public policy to allow us to build something like this," said Majorie Perlmutter, a principal of Arte. "The idea that the public housing platform may change is fantastic."

Indeed, the potential that this design ideas competition could provoke discussion on housing in New York City seemed to be the most exciting part of the experience. "I thought the competition spoke to a void," said architect Andrew Berman, a second-place winner for the Manhattan site. Berman was impressed that academic, civic, and professional organizations were “concerned about generating quality architecture,” he said. “While we know that they appreciate it, they also have to promote it.” The competition winners will be on view at the Center for Architecture through the end of March.

ANDREW YANG

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Warning: sensitive readers should stop reading here. The new Hotel Gansevoort is set to open next month. But those not amused by the way this Hummer-like metal box has parked itself in the Meatpacking District may be happy to know that revenge has already been exacted—and it comes courtesy of the very workers who’ve built the structure. Indeed, our visit last month to the still-under-construction site left us holding our noses and thinking fresh thoughts after we landed on one unfinished floor—where rooms will go for between $325 and $425 a night—that reeked like a litter box. With feral cats nowhere to be found, there was only one plausible conclusion. “I think the workers have just been ‘going’ wherever they feel like it,” a source close to the project admits. In fact, we’ve also learned that a Condé Nast Traveler editor had earlier visited the hotel’s penthouse on a scouting mission, only to walk in on a construction worker (apparently one of the more conscientious ones) fulfilling his natural duties with the help of a bottle.

ZAH AN D VITO: DESIGNS ON LONDON
She won’t be coming to New York to head Columbia’s architecture school, but Zaha Hadid may finally have her first significant project in her hometown of London. We’re told that the architect is currently in talks with New York art dealer Kenny Schachter—who two years ago opened his Vito Accconci-designed conTEMPorary gallery in the West Village—to design a 15,000-square-foot gallery, bar, and apartment complex on east London’s artsy Hoxton Square. In the meantime, Accconci will be getting some action of his own. He’s working on furniture, possibly for eventual production, for an interim Hoxton Square gallery space that Schachter is hoping to open some time this year.

A MATERIAL CONNECTION?
All those retro resins, funky foams, and other materials-of-the-moment that make up the Material Connexion library are definitely up for sale. But it sounds like rumors that the buyer could be McGraw-Hill—the publishing giant that puts out Sweets, Architectural Record, Engineering News Record, and other building-related titles—are true. “I know it’s a good match and the most exciting opportunity,” says George Beylerian the hoping-to-retire founder of the Flatiron district materials resource that designers have been flocking to since 1997. “I did make an attempt to contact someone there, but since it didn’t work, I’m pursuing (a possible sale) with other people.”

UPSET VICTORY IN NJ

Chicago-based architect John Ronan beat Peter Eisenman, Morphosis, and Fox & Fowie Architects in the final round of the national competition to design a 677,000-square-foot high school on a 15.3-acre site in Perth Amboy, New Jersey. Eisenman placed second.

Sensit ive addition to school in Harlem

John Ronan Architect Bests Eisenman, Morphosis, and Fox & Fowle

That’s why Fisher Development Associates and Gruzen Samton Architects, Planners & Interior Designers LLP came to us when they needed a custom entrance canopy for Liberty Towers in Jersey City, N.J. Its need to integrate both the residential and retail aspects of the complex, while being well designed and cost-effective.

Our solution was to design, fabricate and install a custom soft membrane entrance canopy that is as strong as glass or aluminum canopy. It is elegantly supported by only two stainless steel diagonal rods. And we did it for half the budgeted cost!

John Ronan Architect Bests Eisenman, Morphosis, and Fox & Fowle

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The Biennial also includes several video, film, and digital art pieces that deal with architectural issues such as representation, technology and video games to "craft" attractive on-screen scenes that he calls "fixed architecture." ISABELLE ARMAND

Documenting Architecture

The National Building Museum (NBM) in Washington, D.C., is partnering with documentary filmmakers Sarah Mondale and Sarah Patton to create a five-part miniseries about American architecture as it relates to "living, socializing, working, shopping, honoring, and remembering," according to the filmmakers. Howard Decker, chief curator of NBM, confirmed that the museum will provide content and research guidance for the series, which is intended for broadcast on public television.

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ONE STEP CLOSER TO CULTURE

WORLD TRADE CENTER SITE CULTURAL CENTERS CONSIDER COMPETITORS

Last month, representatives from the LMDC, New York City Department of Cultural Affairs, and New York State Council on the Arts announced a shortlist of 15 competitors, narrowed down from 113 submissions, for cultural space at the World Trade Center site. The short-listed organizations are in the process of submitting refined proposals that include programming, budgets, and master plans for the space. The Museum of the City of New York, New York Historical Society, and New York State Museum are vying for space in the 50,000- to 70,000-square-foot Memorial Center, located below grade next to the exposed slurry wall between the north and south tower footprints. Programming concepts from Project Rebirth and Sound Portraits Productions/StoryCorps are also under consideration.

The Joyce Theater Foundation, New York City Opera, and Signature Theatre Company are being considered as occupants of the proposed 100,000 to 200,000-square-foot performing arts center at the northwest corner of Fulton and Greenwich Streets. Additional programming from Orpheus Chamber Orchestra and Tribeca Film Institute is also being considered. A cultural building proposed as a critique than counterproposal, a way to open discussion about the neighborhood's future.

They are not alone in their efforts. District Councilwoman Letitia James with architect Marshall Brown have organized a workshop to take place at the end of February (before press time) that will invite local community groups to discuss further alternatives. Said Brown, who lives in nearby Fort Greene, "Participants will develop a menu of options addressing two key questions: What programs would make the best use of the site? And, if the arena comes to Brooklyn, how should it come?""}

Philip Truscott, a market researcher who works on 8th Avenue and Carlton, envisions a thriving artist's market built over the sunken rail yards. His website (http://nosta-dium.homestead.com) also depicts an image of open-air basketball courts, a concept for a public athletic facility attributed to Patti Hagan of the Prospect Heights Action Coalition. To Councilwoman James, the need for affordable housing is the area's number one issue.

The architects who live at 475 Dean Street in Brooklyn know what do to with the proposed Frank Gehry--designed Nets arena that threatens to supplant their home. Take it and shove it... onto an elevated platform above the trafficc thouroughfare adjacent to the planned site, and on the existing Atlantic City manl, owned by arena-backer Bruce Ratner's development company. Architects Joel Towers, Karla Rothstein, and Salvatore Perry of SR + T Architects developed a trio of "rhetorical" plans, which they are calling Shift, Shrink, and Shrink, as alternatives visions of how to insert an 800,000-square-foot arena foot a much larger stadium as some critics of the development contend) and a 6.8 million square-foot mixed-use complex between Pacific and Dean Streets. Additional programing from Orpheus Chamber Orchestra and Tribeca Film Institute is also being considered. A cultural building proposed as a critique than counterproposal, a way to open discussion about the neighborhood's future.

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## TEEN DREAM JOBS

Junior Achievement, an organization that aims "to educate and inspire young people to value free enterprise, business, and economics," recently released its annual survey, "JA Interprise Poll," that questioned over one thousand students between the ages of 13 and 18 about their ideal jobs. A complete list and methodology is available at www.ja.org.

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### HONORS

Groen Hoek: The East River Community Boathouse Competition to design a boathouse to serve the community of Greenpoint has announced its winners: Horacio Flora, Andrea Bajuk, Alejandro Recoba, Pedro Calzavara, and Veronica Rossi of Montevideo, Uruguay, took the $5,000 first prize; Jonathan Brent and Mark Gorton of London got second ($2,500); Christopher Pfiffer placed third ($1,000); and the student prize ($1,000) went to Mark Heaviland and Rick Multin of the University of Arizona. The Brooklyn team of Joseph and Stacey Jattuso earned an honorable mention.

The Graham Foundation’s 21st Century Park Competition announced its winners in December. Ecotones by Isabelle Chumfong, Ryan Hutchinson, Natalie Jeremijenko, William Kavesh, Janette Kim, Peter Kops, Laura Kurgan, Lawton Laurence, and Kate Orff of New Haven was the only tri-state winner out of six designs. Two New York firms’ projects were selected for publication: Next Nature by Balmori Associates, Brian Tolle Studio, and the Bioengineering Group; and Reutun Sands: Emerging City-Lake Landscapes by Team Interibe. Eighteen more schemes were selected for exhibition, including four New York projects.

New Yorkers won in six out of thirteen categories this year in the annual Interiors Awards sponsored by Contract magazine, including Thanhauser Esterson and Kapell (ITEK) with its design of the US Concepts headquarters winning in the Large Office category; Polshok Partnership’s Zankel Hall at Carnegie Hall for best Public Space; Asymptote Architecture for the Carlos Milio store in the Retail category; and in Education, Rafael Viholy Architects for the Lewis-Sigler Institute at Princeton. Shashi Caan, director of the Department of Interior Design at Parsons School of Design, was named Designer of the Year.

The National Building Museum presented its annual Honor Award to the General Services Administration (GSA), a centralized federal agency created by Congress to procure and manage government properties. The award recognizes GSA’s success in creating and maintaining innovative workplaces for the federal community. The GSA’s Commissioner’s Office of Public Buildings Service also received the American Architectural Foundation’s 2004 Keystone Award for its Design Excellence Program, which recognizes "outstanding design leadership from outside of the design professions."

The Bard Graduate Center announced three recipients of the eighth annual Iris Foundation Award for Outstanding Contributions to the Decorative Arts including two in the architecture community: Paola Antonelli, curator of Architecture and Design at MoMA, and Hugh Honour, author of the Penguin Dictionary of Architecture and Landscape Architecture, won, along with art donor Lily Safra.

The New York office of law firm Thelen Reid & Priest LLP won the 2003 Award for Excellence in Design/Construction of a New Facility from the Greater New York Chapter of the International Facility Management Association.

The 2004 AIA Young Architect Awards were chosen in February. Five architects, all outside New York, received the award: John Burse of Mackey Mitchell Associates in St. Louis; David Y. Jameson of David Jameson Architect in Alexandria, VA; Donna Kacmar of Architect Works in Houston; Janis LaDouceur of Barbour/LaDouceur Architects in Minneapolis; and Kevin G. Snead, of Brennan Beer Gorman Monk Architects & Interiors in Washington, D.C.

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The Guide to Architecture Schools, published by the Association of Collegiate Schools of Architecture, is the only complete survey of all accredited professional architecture programs in the United States and Canada. An invaluable reference to the prospective student, graduate student, educators, administrators, counselors, and practitioners, this newly revised edition of the Guide contains descriptions of all 125 full and candidate member schools in US and Canada, as well as over 100 additional programs worldwide.

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Association of Collegiate Schools of Architecture

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Association of Collegiate Schools of Architecture
DEVLIN OF THE NATIONAL D-DAY MUSEUM IN NEW ORLEANS. THE $150 MILLION EXPANSION INCLUDES 80,000 SQUARE FEET OF EXHIBITION GALLERIES AND A 400-SEAT STATE-OF-THE-ART THEATER. VOORSAnger Architects of New York has won a nationwide competition for a 300,000-square-foot addition by Cannon Design. A Teflon-coated canopy, called the Canopy of Peace, drapes from 120 to 70 feet over the Parade Ground and provides visual unification of the disparate pavilions. The canopy will shade the pavilions and has been engineered to accelerate air movement for a cooling effect and to collect rainwater. The covered space allows for a number of outdoor activities regardless of weather conditions and surfaces for video projection.

Because the design highlights exterior spaces to such a great extent, Philadelphia landscaping and urban design firm Olin Partnership has been hired to create an outdoor scheme, called Landscape of War. It will use plants such as oak, bamboo, and date palm to represent different geographic regions of World War II. Gallagher & Associates of Bethesda, Maryland, will design the interactive and interpretive exhibits.

VOORSAnger Architects beat out Antoine Predock, Davis Brody Bond Architects & Planners, Michael Maltzan Architecture, Polshek Partnership Architects, the partnership of Rafael Viñoly Architects and Wendy Evans Joseph Architects, Robert A.M. Stern Architects, and the Smith Group. The museum is scheduled for completion in phases between 2005 and 2009.

Design Unveiled for National's First Museum Devoted to WWII

WWII Remembered: VOORSAnger Named Architect of National D-Day Museum

VOORSAnger Architects of New York has won a nationwide competition for a 300,000-square-foot addition of the National D-Day Museum in New Orleans. The $150 million expansion includes 80,000 square feet of exhibition galleries and a 400-seat state-of-the-art theater. The museum is a group of pavilions sited around a 1.5-acre open terrace called the Parade Ground. The alternating interior and exterior spaces express the global sites and movements of World War II. The individual pavilions allow unique architectural solutions because the design highlights exterior spaces to such a great extent. Philadelphia landscaping and urban design firm Olin Partnership has been hired to create an outdoor scheme, called Landscape of War. It will use plants such as oak, bamboo, and date palm to represent different geographic regions of World War II. Gallagher & Associates of Bethesda, Maryland, will design the interactive and interpretive exhibits.

VOORSAnger Architects beat out Antoine Predock, Davis Brody Bond Architects & Planners, Michael Maltzan Architecture, Polshek Partnership Architects, the partnership of Rafael Viñoly Architects and Wendy Evans Joseph Architects, Robert A.M. Stern Architects, and the Smith Group. The museum is scheduled for completion in phases between 2005 and 2009.

Cooper-Hewitt News

Sarah D. Coffin joins Cooper-Hewitt National Design Museum as curator of 17th and 18th Century Decorative Arts. In this newly created position, Coffin will propose and organize exhibitions, publications, and education programs, as well as oversee the development of the Product Design and Decorative Arts collection.

Village People

On March 10, the NYC 2012 will unveil the fifth winning Olympic Village Design Competition entries in an exhibit at Grand Central Terminal. Morphosis, Henning Larsen's Tegnestue, Zaha Hadid, MVRDV, and a team including Smith-Miller + Hawkins, Ralph Lerner, Shigeru Ban, and Julie Bargmann will present images of their visions. The Olympic Village is set for development on 34 acres in Queens West, at the center of NYC 2012's X plan.

Harvard's New Chair

Rodolfo Machado has been named the new chair of the Department of Urban Planning and Design at Harvard's GSD. Peter Rowe announced in late February that on July 1, 2004, Machado would succeed Alex Krieger, who will resume his role as a regular faculty member in the fall.

Improved returns

Robert A. Klein returned to HLW Strategies as a new principal in February. Klein was formerly a senior strategic facilities planner at the New York architecture, engineering, and consulting firm.

Hospital updates

A five-year $300 million plan to update the Stony Brook hospital campus features a new $165 million, 40,000-square-foot heart center designed by Kaplan McLaughlin Diaz, to be built by ACC Construction. Stony Brook will also receive a new 11,000-square-foot glass-enclosed entry space as part of a $169 million, three-story, 150,000-square-foot addition by Cannon Design.

Peter's Pavilion

Archigrammer Peter Cook is curating the British pavilion for the architecture Biennale in Venice, which will include Ron Arad, Kathryn Findlay, Future Systems, Caruso St. John, C. J. Lim, Ian Ritchie, John Pawson, Richard Murphy, and Peter Cook. The Biennale opens September 5, 2004.

Razing Deutsche Bank

Deutsche Bank and its insurers have agreed to demolish the Deutsche Bank building next to the WTC site. The site will house Larry Silverstein's proposed fifth tower and create 30,000 square feet of open space. LMDC will purchase the land for $90 million and pay $45 million for demolition and site cleaning, which will take five to seven months. All parties involved applauded former U.S. Senate Majority Leader George Mitchell for mediating the resolution.

FROMMER MAYOR AIDE JOINS SOM

Skidmore, Owings & Merrill has appointed Lee Bey as director of media and governmental affairs. Bey was formerly the deputy director of communications for Chicago Mayor Richard M. Daley, and an award-winning architecture critic for the Chicago Sun-Times.

JFK to Lower Manhattan

A shortlist of four new routes is under consideration for a one-seat rail ride between either the Port Authority World Trade Center Transportation Hub or the MTA Fulton Street Transit Center and JFK International Airport. The selected scheme and a financing plan will be announced in April.

The Newly Formed Hudson Yards Infrastructure Corporation Seeks the West Side for Development

The newly formed Hudson Yards Infrastructure Corporation seeks the West Side for development. "Here the infrastructure comes first," said Lee Bey as director of media and governmental affairs. Bey was formerly the deputy director of communications for Chicago Mayor Richard M. Daley, and an award-winning architecture critic for the Chicago Sun-Times.

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practicing any one of 44 professions, includ­ing architecture, without a valid license. The new law empowers the SED to issue cease and desist orders to alleged violators; impose civil penalties up to $5,000 per violation; order restitution for victims of illegal practice of a profession; and con­duct hearings and appeals in the case of contested enforcement activities.

"Protecting consumers and assuring basic competency among the professions are the purposes of state licensing," said Assemblyman Ronald Canestrari at the time of the signing. "This law will ensure that professional licensing standards are not undermined by individuals acting fraudulently.

Previously, the SED would investigate complaints and then pass the matters to the state Attorney General's (AG) office for prosecution. Of the 600 or so complaints that the SED normally receives each year, some 50 were sent to the AG. Of those, the AG's office would only pursue a small number of them, largely because its caseload was full of matters of seeming graver magnitude.

The new legislation cuts the AG's office out of the equation and gives the SED the ability to conduct its own prosecutions. All of which, in the words of the state's press release issued in September, would "pro­vide a much-needed deterrent to would­be violators and a punitive mechanism when necessary." In other words, the new law gives the SED some teeth. But it's not so easy to begin chasing the lawless. Despite the state's message that the law would take effect immediately, much still needs to be done. For one thing, the legis­lation is full of ambiguous language.

"For example, the law gives us the authority to demand a fine or restitution if the conduct is egregious," said Frank Munoz, executive director of the SED's Office of Professional Responsibility. "But it doesn't define egregious. We can also issue a cease-and-desist order. Can we immedi­ately enforce it? If an architectural firm in New York has a complaint that says it caused $3 million in lost business, what are the standards for that? We just can't act arbitrarily."

"If we make a complaint against a fairly large construction project, we are going to be confronted with the best attorneys in the universe," he added.

The SED continues to meet with organi­zations from the 44 professions and others in an attempt to remove the ambiguity from the legislation, Munoz said. The AIA, a strong supporter of the law, urged its members to contact the governor in the months before passage. Its leadership has been involved in this phase of the law's development, Munoz said. He expects the language issue to be resolved by the late summer or early fall.

There is also the not inconsiderable issue of money. How can a new law be imple­mented without money to pay for it? The price tag, according to Munoz, comes to $2 million. His office continues to work with the legislature to try to secure the funding. But so far, nothing. "We need new investig­ators, hearing officers, stenographers," he said. "We need prosecutors. We need assistants. If we get a confirmed cease­and-desist order, we need attorneys to deal with temporary restraining orders."

He added that the burdens on the SED are increasing even without the new legis­lation. While staffing has decreased by 7 percent, the volume of complaints is increasing. And, he was careful to note, many of them involve matters of life and death—doctors practicing without proper credentials, for example—matters that can't be simply lost in a pile of paperwork.

"This needs to be done right, with ade­quate resources, and we are exploring ways to get that funding," said Munoz. "It's an extremely crucial piece of legisla­tion. But it can't be implemented irrespon­sibly or on the cheap." PETER DUFFY

INSIDE STORY continued from front page

INSIDE STORY

The exterior skin is a lightweight rigid panel sys­tem made of extruded alu­minium honeycomb and clear fiberglass, backlit by fluorescent modules attached to the structure's skeletal frame. David Reinfurt of ORG, Inc. designed StoryCorps' graphics, which are applied like wallpaper on the inside of the translucent panels. Passers-by can watch participants through a low strip window on the booth's front wall, or hear excerpts at listening stations imbed­ded on the booth's ends, designed by Jake Barton of Local Projects.

When the air pads are deflated, the booth comes to rest on recessed casters that allow the whole unit to be moved easily. The Grand Central Station booth, which took two weeks to install, is a prototype for what Sound Portraits Productions hopes to be a series of booths installed in public places across the country, aimed at recreating to some degree the Works Progress Administration recordings of the 1930s. The air pads can be inflated to level any sloped surface. The walls and entrance ramp are then clipped to the frame and individually levelled. (Three of the walls are on levelling mounts and the fourth wall, which houses the HVAC and other hardware, is on levelling casters.)

Hopefully, though, the story booth at Grand Central will not move any time soon. The MTA has approved a six-month run, which could be extended indefinitely pending fund­ing. The project has been funded by the MacArthur Foundation, the Corporation for Public Broadcasting, and other public sponsors.
Hearing Voices.
Now in its 23rd year, the Architectural League of New York's Emerging Voices program names eight talents with something to say.

The Architectural League of New York's Emerging Voices program has come to be regarded as an important benchmark in the profession. Launched in 1982 by Emilio Ambasz and Marita O’Hare, the League’s then president and executive director, respectively, the idea was to create a public forum for young architects to share their work and ideas—an especially valuable opportunity in a late-peak profession such as architecture. Said Craig Korany, an Emerging Voice in 1996 and juror for the 2004 cycle, “Emerging Voices was quite instrumental in my career, a kind of ‘coming out’ where you become accepted among the ‘arrived’ architects.” For most of the program’s history, the process of selection has begun with the League staff compiling names, culled from magazine articles, editors, past winners, and other advisors. “Usually we start out looking at around 40 firms and then narrow the field to about 15 to 20, from whom we request portfolios,” said Anne Riesebach, program director. “A committee, usually made up of past Emerging Voices, League board members, and maybe a critic or journalist, then selects the best work that reflects a distinctive voice.”

“The crucial point is that the candidate has developed a voice that’s driven not by styles or trends but by authentic commitment,” said Michael Manfredi of Weiss/Manfredi (Emerging Voices, Class of ‘97), who also served on this year’s jury. “A ‘voice’ signifies a level of authenticity rather than maturity or finality. We looked for firms that are still experimenting, even making mistakes. Winning the award gave Marion [Weiss] and me a rare opportunity to say, yes, this is our voice.” Some of this year’s choices might not seem as “emerging” or risk-taking as has come to be expected of the program. But, observed Korany, “What has probably changed since I was selected is the amount of completed projects that architects have to achieve in order to be considered ‘emerging.’” Still, a look at past winners shows that the Emerging Voices selection committees have been prescient more often than not. It might be a matter of self-fulfillment. “After winning we felt we had to sustain a high level of quality,” said Manfredi. “It was the best kind of burden.”

Emerging Voices is accompanied by a lecture series, sponsored by USM Modular Furniture. Details in Diary (pages 12-13) or www.archleague.org.

FEATURES
THE ARCHITECT’S NEWSPAPER MARCH 9, 2004

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Oklahoma architect Rand Elliott has been scattering striking modern buildings across the midwestern landscape for 27 years. His designs of residences, offices, and industrial buildings are plainspoken yet elegant, such as his makeover projects for ImageNet, a scanning and imaging company, and his Will Rogers World Airport Snow Barn (below), an economical structure built to house the airport's snow removal equipment. The Snow Barn features a winglike overhang that is apt in its airport setting, and provides extra shelter in a harsh climate.

Preston Scott Cohen
(Cambridge)

Harvard GSD professor Preston Scott Cohen hardly seems emerging, given that his monograph, Contested Symmetries and Other Predicaments in Architecture (Princeton Architectural Press) came out in 2001 and he was named an emerging talent at the 1996 Venice Biennale. But it’s true that he is just now putting the finishing touches on the long-publicized Goodman House (top), a rewrapped 19th-century Dutch barn structure inspired by a torus or donut shape. Another major recent development in Cohen’s career is his winning the competition to design a $45 million addition to the Tel Aviv Museum of Art (above). The design, which includes a geometrically complex atrium that draws light three stories below grade, is slated to break ground this summer.

John Friedman and Alice Kimm Architects
(Los Angeles)

John Friedman and Alice Kimm, founded in 1993, has quickly developed into a flourishing practice in Southern California. In its recently completed Los Angeles Design Center (above) and Cisco Brothers Showroom renovation, partners Friedman and Kimm transformed an unused courtyard into a vibrant urban space with a deftness and subtlety that will surely give the car-dominated city a taste of vibrant pedestrian urbanity. The partners are currently designing a golf club and commercial building in Korea and a 47-unit SRO for senior citizens in central Los Angeles.

Tom Kundig
Olson Sundberg Kundig Allen Architects
(Seattle)

In most architecture award programs today, the winners always include a predominance of firms doing intelligent, admirable modernist work—and then there’s often the one architect with an idiosyncratic edge. The 2004 Emerging Voices awards are no different and this year’s funky architect is Tom Kundig of Olson Sundberg Kundig Allen. His Chicken Point Cabin in northern Idaho, is a refreshing example of contemporary thinking that makes a nod to Northwestern vernacular (left and below). It has a spectacular 20x30-foot glazed wall that opens to the adjacent lake by a giant, hand-turned metal wheel apparatus. The house can sleep ten, and must be fun when they stoke up the huge bong fireplace for guests.
Since establishing his practice in 1988, Pierre Thibault has striven to balance building with installation. At all scales, his projects contain strong archaeological references—tapping into geographic or material histories while remaining deeply sympathetic toward the temporal nature of constructions. The Museum of the Abenakis (above), a 2,000-square-meter addition to a former convent, is currently under construction near Nicolet on the St. Francis River in his hometown, Montreal. The building's steel frame construction and glass envelope are tempered by an opaque slat system, which harkens to sun shades found on vernacular buildings.

Lorcan O'Herlihy's notoriety last year jumped when neighbors protested his construction of a condominium next door to the Schindler House, which houses the MAK Center. Ultimately, however, his project was accepted as an admirable descendant of the tradition of Southern California modernism. Like Schindler and Neutra, O'Herlihy respects rigorous geometry, a minimal material palette, and rich details. The recently completed 4,400-square-foot Jai House (left) overlooking the Santa Monica Mountains exemplifies his approach.

Recently, Pugh + Scarpa has been spreading its innovations with sustainable building beyond its base in Southern California and North Carolina. Following up on its 2001 Colorado Court in Santa Monica—one of the first 100 percent energy-independent single resident occupancy housing projects in the country—the firm has partnered with Office dA to design a sustainable housing project in Cambridge (left). And now it's constructing Solar Umbrella (below), a private residence in Venice, California, slated for completion this spring that uses, almost entirely, recycled building and landscaping materials, and will be completely independent from the power grid.

This year's only New York Voice, Ken Smith made his mark on the city by turning Queens Plaza dumpsters into planters in 2001, reinterpreting the unbuilt Isamu Noguchi design for the Lever House terrace last year, and splashing color into the schoolyard of New York's largest elementary school, P.S. 19 in Queens, in 2003. He is currently collaborating with the Boston-based Kennedy Violich Architects on self-irrigating "container landscapes" for seven new commuter ferry piers along the East River (above). The $10.5 million project for the city will be completed in 2006.
Allison and Peter Smithson are a hard act to describe to an American audience. At one level their historical role seems clear. They were the outspoken British representatives of Team X, that group of young iconoclasts who ripped apart the ailing CIAM organization of elderly modernists in the late-1950s. Team X was critical of the dull and abstract concepts that the previous generation was still spouting, particularly the mantras of zoning and functionalism. Instead, they wanted modern architecture to deal with the actual specifics of urban culture and building production. Team X read avidly about settlement patterns in African villages, and talked about ways to create a sort of architecture that could express directly how it was made, rather than being dressed up with what they regarded as needless aesthetic preferences.

But the Smithsons also brought very idiosyncratic preoccupations to Team X. As wunderkinds in the early-1950s, they had leaned initially on Miesian inspiration for their seminal 1954 Hunstanton School in Norfolk. Yet having actually visited the United States for the first time in 1958, the Smithsons moved away from their hitherto mythical view of the country, and began to react against the Americanizing influences that were by then spreading rapidly through British architecture. Mies was by now definitely out for the Smithsons, and Le Corbusier was in favor through what had become known as the New Brutalism. If anything, what the Smithsons wanted to do was to reinterpret the confident spirit of postwar American modernism, as typified by the Case Study House program, but give it a particularly European and English twist. As a result their design work began to veer ever more towards the eccentric if not downright whimsical.

The Smithsons: The House of the Future to a House for Today at the Design Museum in London, which looks specifically at their small private house projects across the decades, neatly sums up this turn in the Smithsons’ output from U.S.-style consumerism to twee Anglicized domestic design. At the start comes their showpiece House of the Future, in effect a stage set erected for the Ideal Home Exhibition in London in 1956. It was a pure piece of American sci-fi futurism, with molded plastic components containing the latest domestic gadgets (you have to remember that dishwashers in 1950s Britain were just one step below space rockets in terms of exoticness). Even the stooge actors hired to act out life in the future were clad in curious synthetic costumes and wigs, all adding to a Jetsons-like space age theme. From this point on, however, the Smithsons’ house designs became more preoccupied with nestling into remote country sites or in making minimal alterations to typical London house plans. Their own weekend retreat in the south of England consisted of adapting an old stone cottage by inserting a double-story addition with nestling into remote country sites or in making minimal alterations to typical London house plans. Their own weekend retreat in the south of England consisted of adapting an old stone cottage by inserting a double-story addition (one at Cranbrook, the other at Harvard), apprenticed with Jose Luis Sert and SOM, and bought its first building (Steinberg Art Center at Washington University in St. Louis, 1960)—were integral in developing the 1960s Japanese organic-industrial movement Metabolism and modern Japanese architecture. Taylor contends that it shaped Maki’s attention to space as “the matter of architecture,” urban responsibility, order as form, and making “as that which materializes attention,” and results in a sophisticated modern international architecture apparent in such projects as Hillside Terraces (1966–92), Spiral (1988), Teopia (1989), and Makuhari Messe (1989).

Rather than reams of illustrations following project descriptions, Taylor uses beautiful black and white photos, drawings, details, and diagrams to reinforce her readings. However, the book could use analytical drawings to clarify theoretical spatial observations. Nevertheless, Taylor has produced a clear and concise work on Maki and Japanese modernism.

L.E.F.T: Suburbia Database
Artists Space, 36 Greene St., 3rd Fl. Manhattan. Through May 1

MARCH 10
Reception for
April 21, 6:00 PM
The Organic Approach to Architecture,
Artists Space, 38 Greene St., 3rd Fl. Manhattan. Through May 1

LECTURES
MARCH 9
Richard Berenholtz
Photographer of New York
Architecture: A History
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

MARCH 10
Carnel Bee, Carlotta A.
Brown, Hugh Hardy, Gregg
Pasquarelli, Susan S. Gzenna
New Housing New York—
The Jury Responds
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

MARCH 11
John Friedman, Alice Kinne,
Tom Kundig
Architectural League
Emerging Voices 2004
6:30 p.m.
LightHouse International
111 East 59th St.
www.architecturalleague.org

MARCH 14
Jon Hoffer, David Neuman,
Pamela Delponish
New Campus Design:
Linking Future and Past
6:30 a.m.
Urban Center
457 Madison Ave.
www.mas.org

MARCH 16
James Sanders
California: Style
6:00 p.m.
General Society Library
20 West 44th St.
www.aiany.org

MARCH 19
John C. Ziegler,
Sven Fuglister
Latest Developments in GIS
As Related to Planning and
Urban Design and Current
Mapped Information Sources
in NYC
8:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

MARCH 22
Tekeha Tezuka
Roof House to Steel Snake
6:00 p.m.
University of Pennsylvania
School of Design
61 Meyerson Hall
Philadelphia
www.design.upenn.edu

SYMPOSIUM
MARCH 18
Green Building Design
Russell Albanese, Carlton
Brown, David L. Gerneman,
James Hartfield, Craig
Knobeland, Michael McCabe,
et al.
8:00 a.m.—4:30 p.m.
Alexander Hamilton US
Custom House
1 Bowling Green
www.aiany.org

EXHIBITIONS
MARCH 9—APRIL 8
The Colors of Berlin:
Artists of the 1960s
Kiss the Sky: Outlaw
Architects of the 1960s
6:30 p.m.
Columbia GSAPP
114 Avery Hall
www.arch.columbia.edu/buell

MARCH 12—26
Olympic Village Design
Competition Exhibit
Grand Central Terminal
www.grandcentralterminal.
com

MARCH 11—MAY 11
2004 Whitney Biennial
Exhibition
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

MARCH 12—JUNE 7
Arcadia and Metropolis
Masterworks of German
Expressionism from the
Nationalgalerie Berlin
Naue Gallerie New York
1048 5th Ave.
www.nauegallerie.org

CONTINUING
EXHIBITIONS
THROUGH MARCH 14
Mois 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

Samuel Rousseau
A Few Ounces Over
Parker’s Box
193 Grand St., Brooklyn
www.parkersbox.com

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

THROUGH MARCH 17
Keith Bendig
Living in a Theme Park:
Satirical Drawings of the
People and Architecture of
New York
Urban Center Galleries
457 Madison Ave.
www.mas.org

THROUGH MARCH 20
Abbe Robbins, Max Becher
Where Do You Think You Are?
Hahn Stevenson
1285 Elmwood Ave.
www.hahnstevenson.com

Janet Cardiff,
George Burrle Miller
Lurking Augustine
531 West 24th St.
www.lurkingaugustine.com

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

THROUGH MARCH 21
Meghan Scarnati
Plane Space
102 Charles St.
www.plane-space.com

THROUGH MARCH 27
Richard Barnes
Animal Logic
Henry Urbach Architecture
526 West 28th St., 10th Fl.
www.huagallery.com
 Resources for architects

www.architects.org

Boston Society of Architects / AIA

competitions

broadway in bloom

deadline: april 16, 2004

the brooklyn bridge association and hsbc bank usa sponsor this design competition to re-landscape the mall and crosswalk on broadway between 85th and 86th streets.

jury: john emmanuel, roberta gratz, len hooper, liam kavanagh, lynnden miller, wolfgang ohme, saundra parks, elizabeth barlow rogers.

www.broadwaybloom.org

american society of landscape architects

2004 awards registration deadline: april 30, 2004

professional categories include design, analysis and planning, research, and communications.

community service award recognizes pro bono services, and the landmark award, cosponsored by the national trust for historic preservation, recognizes a project completed 15 to 50 years ago.

jury: frederick steiner, f. christopher dimond, barbara faga, richard heag, gary hilbrand, bill marten, janice newell schul, susan sanes, carol whipple, paul marriott.

www.asla.org

villanueva and the coeur d'elena

deadline: june 1, 2004

the ideas competition is open to students and professionals under 35 years old.

the program asks designers to create evocative places, at various scales.

www.lamanchuresidences-paysages.org

submissions

designing for the 21st century

extended deadline: march 15, 2004

designing for the 21st century 3 conference, rio de janeiro december 8-12, 2004, has extended its deadline for proposals for presentations during the third conference, which will focus on dialogues between developed nations and majority world nations and between universal and sustainable design.

www.adaptiveenvironments.org

inside the not so big house

deadline: april 2, 2004

susanka studios seeks submissions for its not so big house book series.

www.notsobighouse.com


In 2002 the Vitra store mounted an exhibit devoted to Jean Prouvé (1901–1984), to celebrate the opening of its new store in the Meatpacking district. Glossy, new Prouvé pieces lined the basement-level space of the store, giving viewers (and customers) an appreciation of the chairs and other items created by the industrial designer. Organized by the Vitra Design Museum and no doubt driven by Vitra’s 2001 acquisition of worldwide rights to reproduce Prouvé’s furniture, the exhibit was an example of the perennial problems associated with architecture and even industrial design exhibitions: Just as photographs, drawings, and models often struggle to convey the tactile and monumental qualities of built structures, replicas often fail at giving a sense of the historical and functional significance of design objects.

In this regard, Jean Prouvé: Three Nomadic Structures is an exception. On view at Columbia University’s Arthur Ross Gallery, this convincing exhibit and curatorial experiment contextualizes and contemporizes the designer’s work and process. Curated by Evan Douglish and Robert Rubin, the exhibit focuses on three mid-century structures that Prouvé designed and built in France: the Glassmaking School at Croismare (1948), the Tropical House in Niamey (1949), and the Aluminum Centenary Pavilion in Paris (1954). Having been either vacated or disassembled, these structures are currently in the process of finding new lives in new locations. While this exhibit ostensibly has ambitions towards the preservation of Prouvé’s works, its larger significance is the argument regarding Prouvé’s process and how it should play into the renewed interest in the historical legacy of the designer. Few images of the completed buildings are to be found; instead, the show carefully orchestrates photographs and objects like deck chairs and building fragments in an attempt to reveal how modularity and reliance on technologically innovative materials were the driving forces behind the aesthetic and the forms of the designer’s work.

The exhibit’s most dramatic component is no doubt the blue, blobby wave structure designed for the show by Douglish, a Pratt Institute professor and director of Columbia’s architectural galleries. At first glance, it’s an odd decorative element to frame the historic objects, which are supported by a piping system that gives the objects the effect of floating above this plastic ocean. It begs the question: Is the exhibit about Prouvé or is it about the blob? Douglish claims in his curatorial statement that this system is a “newly manufactured modular display system whose constructive logic is informed by Prouvé’s.” He couldn’t be more correct. Designed with 3D software and manufactured by a five-axis rapid prototyping system, the wave display is different than the ubiquitous blob designs that have stultified viewers for the last three decades. Beyond the wave, the curators have decided that blobs are the next epoch-making movement in design. If it responds to blob architecture, I would imagine that it’s because the curators have decided that blobs are the next epoch-making movement in design. Beyond the wave, the curators’ interest in modularity and methods is supported by construction photos of the Tropical House and the interior of the Aluminum Centenary Pavilion, which reveal that form did indeed follow function.

Rubin, who loaned many of the pieces in the show, and Douglish have created a focused exhibit that provides a contemporary context for Prouvé’s work. If it responds to blob architecture, I would imagine that it’s because the curators have decided that blobs are the next epoch-making movement in design. Beyond being a passive homage to the designer, Three Nomadic Structures is a proactive exhibit in every sense of the word, and an example of how architecture curators curate real architecture shows.
**MARKETPLACE**

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Over the past decades, Staten Island has experienced an explosion of development. Those looking for a reprieve from city life have contributed to the insensitive and often perverse rampage of this once pastoral island community. Considering the onslaught of rapid and unconsidered development that Mayor Bloomberg has only recently sought to mitigate through new zoning restrictions, it might be hard to imagine the effectiveness of an architectural awards program. Four years ago, however, toward the end of a period of unbridled greed by developers and complicit politicians, five architect friends (Ciro Asperi, Timothy Boyland, David Businelli, Marcus Marino, and myself) began a series of animated dinner meetings to discuss and implement a program for raising architectural design standards on Staten Island. After three surprisingly successful and growing events, the AIA Staten Island (AIA-SI) will host its fourth Architectural Awards luncheon ceremony at the Staten Island Hilton Garden Inn on May 19th.

The comradeship we, the five original committee members, developed has been an essential key to the program’s evolution. This is not to say there has not been bitter disagreement, thunderous argument, and painful negotiation. But our energetic discussion has been the driving force of the award program’s evolution. Our shared sense of mission has led us to some extreme measures, including driving around in search of entries to solicit to the program; engaging in various antics to sway the local newspaper for greater coverage of the event; and challenging a competing and well-funded program run by the local Chamber of Commerce. In running the competition, we have found ourselves confronting the same problem every year: How do we address the issues being debated about architecture on an international level along with those concerned with a local context? We’ve gained new and unexpected insights. Sustaining a dialogue between the profession and the community is a vital yet disheartening task.

AIA-SI Award, designed by Stephen Perella

Architects don’t necessarily measure what they know against the collective concerns of the public. To establish a level of outreach, we must begin first by establishing a dialogue within the profession. The challenge is how to balance the technical aspects of city zoning and building codes with design, aesthetics, and socially driven urbanism. Other hurdles we have encountered are how to subject the work of our peers to a level of scrutiny to which they are not accustomed, and how to engage them in a competition program that exposes them to a broader horizon of ideas and innovations.

We’ve understood the importance of gathering a mix of leaders in our field to evaluate the work—with care to avoid subjecting our invited jurors to substandard work or on the other hand, subjecting the local work to misplaced critique. (Past jurors have included Winka Dubbedlam, George Ranalli, Laurie Hawkinson, Evan Dougla, and Thomas Hanrahan.) One of the greatest moments of the program was when last year’s jury found themselves in an intense debate that they had to resolve through force of will.

Documenting this debate and making it available to our program’s participants is one of the key components to our larger aim, of developing an intelligent discourse in our community. We also invite an internationally recognized keynote speaker to each awards ceremony, which—it must be said—is the only real cultural exposure imported to the local architectural profession. Peter Eisenman inaugurated this tradition in 2001, and was followed by Steven Holl in 2002 and Terrence Riley in 2003.

One of the most laborious and yet necessary features of the program is the yearly journal. Having spent years at Columbia University GSAPP editing Newsline, I understand deeply that publications are the lifeblood of any discourse. The AIA-SI Awards Committee develops and produces its own journal, which includes full documentation of the award-winning work and a topical essay that attempts to sew together contemporary theory with local circumstances. The journal is distributed to local libraries, schools, institutions, and even supermarkets! Our idea is to bring the discussion and celebration of architecture beyond the profession, to Staten Island’s general population. After all, if Daniel Libeskind, the once obscure Deconstructivist architect, is now common content in The New York Post and local television news, why couldn’t we take on the task of raising a discussion about architecture with the everyday homeowner and small business owner? The discourse matures each year. The most recent journal contained an essay on “meaning in residential architecture” and, to our utter surprise, several lines actually made it into the local newspaper, The Staten Island Advance. For the committee, that is true achievement.

STEPHEN PERRIELLA is a Staten Island–based architect and an Adjunct Prof. (Fessor at The College of Staten Island. He is the former Editor of Columbia University’s Newsline.

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