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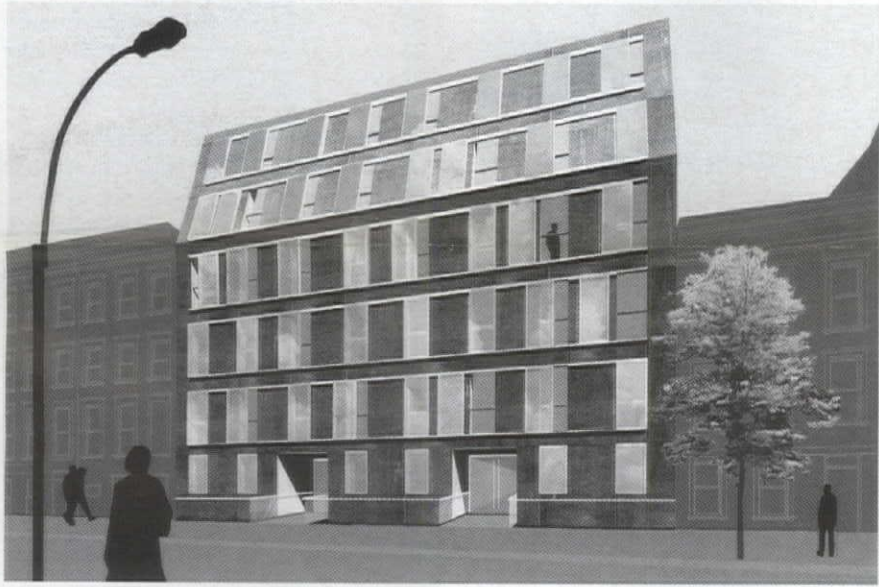
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AN IDEAS COMPETITION
FOR NEW HOUSING MODELS

NEW HOUSING NEW YORK

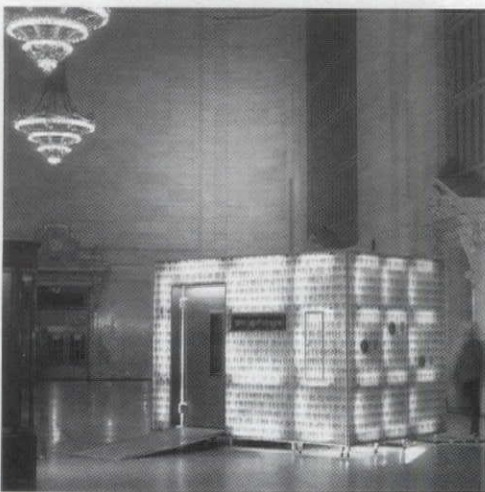
Andrew Berman's Harlem project

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



COURTESY ANDREW BERMAN ARCHITECT



Story time in Grand Central

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

CHRISTOPHER WEIL PHOTOGRAPHY

SO FAR, NEW STATE LAW AIMED AT
CLAMPING DOWN ON UNLICENSED
PROFESSIONALS HAS HAD MINIMAL
IMPACT ON ARCHITECTS

WITHOUT LICENSE

A law was passed last September that promised to greatly enhance the state's ability to clamp down on unlicensed architects. But now, six months after Governor George E. Pataki signed the legislation, it remains largely a dead letter, with ambiguous language in the law yet to be clarified and, importantly, with no funding available to put the whole thing into practice.

On September 20, 2003, Pataki conferred his approval upon a law continued on page 7

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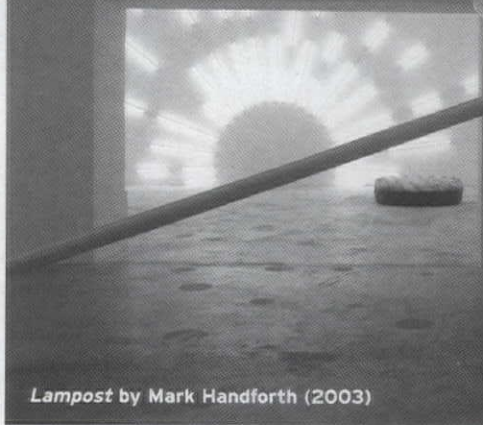
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Lampost by Mark Handforth (2003)

COURTESY GAVIN BROWN'S ENTERPRISE NEW YORK

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

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EDITORS

On *The Charlie Rose Show* on February 23rd, Steven Brill of the *Brill Report* asserted that Larry Silverstein has no chance of winning his suit 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 when, 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 payday). But does this mean that the competition (and the complex public proceedings) that ultimately produced David Childs' 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 the WTC drama plays 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**

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 Gurgiolo 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 Bee, a juror and one of the members of the steering committee. "We didn't want the contestants to be bridled with too many real-world constrictions even though we gave them a lot of restrictions. But where appropriate, we told them to break them. Maybe this will tell us something about the restrictions." Bee is a principal of Rothzeit Kaiserman Thomson and Bee architects.

"We were looking for design with a capital D," said Bee, 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 Barceloneta, 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 of 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**

LETTERS

NON-SNUB

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.

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 enormous interest in architecture that the Center has helped to generate. Additionally, it should be appreciated 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 give 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
WEISS, WEISS/MANFREDI**

STATEN ISLAND ACTS UP

It was heartening to see the blurb "Development Limited" in the "At Deadline" section in

your issue 2.04.2004. Not only was the Mayor pleased, so were Borough President James P. 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 Englert, 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 L. BUSINELLI, R.A., AIA

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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.

ZAHA AND 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 Acconci**-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, Acconci 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—aren't 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."

LET SLIP: ACHEN@ARCHPAPER.COM

JOHN RONAN ARCHITECT BEATS EISENMAN, MORPHOSIS, AND FOX & FOWLE



COURTESY JOHN RONAN ARCHITECT

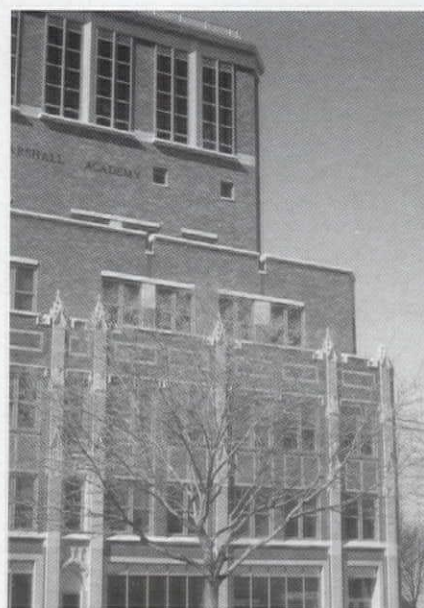
UPSET VICTORY IN NJ

Chicago-based architect John Ronan beat Peter Eisenman, Morphosis, and Fox & Fowle 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.

Placing a high value on visionary yet accessible architecture, the competition—advised by Ralph Lerner and juried by Henry Cobb, K. Michael Hays, Carlos Jimenez, Toshiko Mori, and three local officials—awarded the \$84 million job to Ronan on February 24th. "I'm surprised and elated," said Ronan. "I knew we had a good solution but we also had tough competition."

"I think Ronan won because of the clarity of his scheme," said Lerner. "He produced a fresh image that epitomized the optimism of the community." The winning design features glass towers that contain publicly accessible spaces (media center, gym, theater) and a horizontal "barscape" of classroom buildings that can easily accept additions and have interior constructions that will allow room sizes to be adjusted as necessary.

DEBORAH GROSSBERG



COURTESY GRUZEN SAMTON ARCHITECTS

NEW SCHOOL IN HARLEM GIVES BACK TO COMMUNITY

INSIDE JOB

Sensitive addition to school in Harlem

The exterior walls are all that remain of a historic three-story Harlem building that once housed the nightclub Smalls Paradise and the tabloid *The Interstate Tattler*. Gruzen Samton Architects has designed a new six-story structure inside and above the walls to house the 750 students of Thurgood Marshall Academy, owned by Abyssinian Development Corporation. "One of the major challenges was to introduce the additional stories while preserving the look and feeling of the original building," said architect Peter Sampton.

The new upper floors are set back from the original facade and feature the same materials, colors, scale, and massing of the 1926 structure. The small site (13,730 square feet of gross area) presented a space-planning challenge that architects overcame by organizing classrooms along the exterior walls and around a large circulation space at the core of each floor. These spaces function as social hubs and feature computer workstation niches and tables that allow students and teachers to work in small groups outside the traditional classroom. The school also features a cafeteria with references to Smalls Paradise, a music room with references to Thurgood Marshall, a gymnasium, and a dance studio.

With a mission of helping students understand the importance of giving back to the community, the school also has a Community Learning Center on the first floor. The project, built by F. J. Sciamie Construction Company, also contains 5,000 square feet of retail on the street level. **WILLIAM MENKING**

WE LOVE A CHALLENGE



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WHITNEY'S WHO'S WHO continued from front page matters in her trailer experiments. Yayoi Kusama's room-sized installations provoke perceptual experiences that are hallucinatory and ethereal. Virgil Marti draws directly from architecture with richly adorned site-specific installations that refer to retro-suburban life.

Many of the artists appropriate everyday objects as a way to link their concepts to the real world. Dike Blair reflects on the nature-culture theme with sculptures that evolve into actual surroundings. Rob Fischer's sculptures, often made from scrap material, including airplane wings, seem semi-habitable. Mark Handforth's minimalist installations create desolate, aesthetic, and romantic places. Sam Durant uses architectural models and other structural elements in large-

scale works that evoke protest culture of the late 1960s. Christian Holstad's labor-intensive installations, involving the accumulation of everyday objects, fragile drawings, and other images, become emotionally charged intimate environments. Glenn Kaino's arrangements of simple forms appear as ironic comments that evoke a wide range of traditions, from Surrealism to Japanese dry gardens.

The Biennial also includes several video, film, and digital art pieces that deal with architectural issues such as representation, as in the work of Anne-Marie Schleiner; or the process of making, as examined by Cory Arcangel. The latter uses obsolete computer technology and video games to "craft" attractive on-screen scenes that he calls "fixed architecture." **ISABELLE ARMAND**

TV MINISERIES IN THE WORKS

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. **DG**

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 management structure.

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.

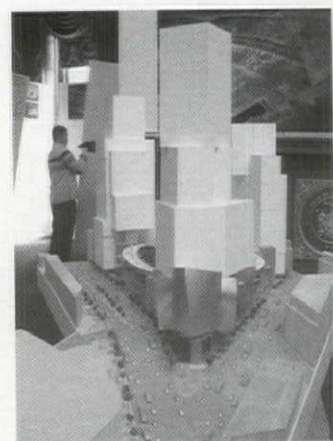
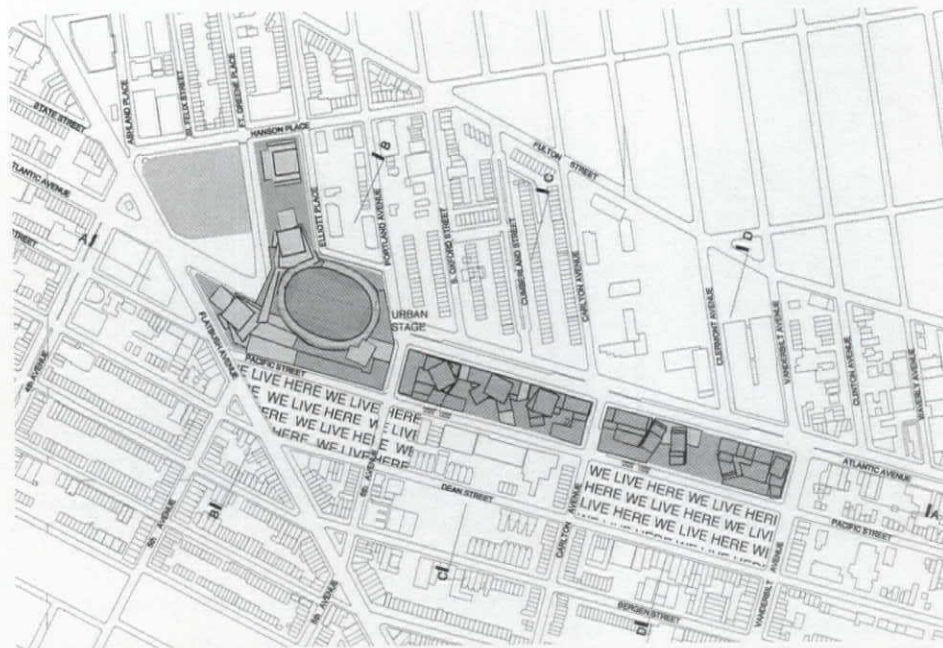
A cultural building proposed for the southwest cor-

ner of Fulton and Greenwich Streets across from the new transportation hub may house the Children's Museum of the Arts, the Drawing Center, the Museum of Freedom, or the New York Hall of Science. The proposed 200,000-to-250,000-square-foot space may also house international and educational organizations such as the 92nd Street Y.

Some of the applicants who didn't make the cut include the Skyscraper Museum, Artists Space, Creative Time, the Interfaith Center of New York, Inc., Museum of the City of New York, the Wooster Group, Lower Manhattan Cultural Council, and El Museo del Barrio. **JAMES WAY**

NEIGHBORS OF PROPOSED NETS ARENA HAVE DESIGN IDEAS OF THEIR OWN

Plan "B" (for Brooklyn)



BRENT PORTER / COURTESY SR+T

The plans are intended more as a critique than counterproposal, a way to open discussion about the neighborhood's future.

The architects who live at 475 Dean Street in Brooklyn know what to do 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 trafficky thoroughfare adjacent to the planned site, and on the existing Atlantic City mall, 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*, *Shimmy*, and *Shrink*, as alternative visions of how to insert a 800,000-square-foot arena (not a much larger stadium as some critics of the development contend) and a 6.8 million square-foot mixed-use complex into the heart of downtown Brooklyn. Although the project could bring great economic gains to the area, now substantially occupied by the Brooklyn Atlantic Rail Yards, it is being criticized for the negative impact it could have on everything from traffic to pollution. Most controversially, if built as planned, the \$2.5 billion development would uproot hundreds of local residents.

"There is an underlying ethical principle at stake and that is the abuse of eminent domain—the state taking property from private owners and transferring to another private owner," said Towers, a member of a community opposition group Develop Don't Destroy. "It's unconstitutional and unethical."

Shift reshuffles the elements of Gehry's master plan to avoid building on the residential blocks between Pacific and Dean Streets. The plan also preserves Pacific Street between Carlton and Vanderbilt avenues, consistent with the developer's plan's much-

Brooklyn-based SR + T Architects propose an alternative (left, above) to Ratner's plan, which includes a new arena and several highrise buildings (left, below).

vaunted green space and pedestrian promenade. *Shimmy* and *Shrink*, responses to concerns about the proposal's scale, lowers the tower heights and redistributes building space horizontally to reflect the modest townhouses on adjacent streets. Shifting the arena over Atlantic Avenue is a feasible, if fantastic, design solution. But Towers emphasized that the plans are intended more 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, set 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 lives on 6th Avenue and Carlton, envisions a thriving artist's market built over the sunken rail yards. His website (<http://nostadium.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.

Tabitha Rivera, a bartender at Freddy's, a bar on the same endangered block as the architects' loft building, knows what she'd like built on the rails: "A park, with a hell of a lot of trees." As for new development, she said, "I'd like to see concerted efforts to seize abandoned buildings and build those back up. Use eminent domain for that, for chrissakes." Bruce Ratner declined to respond to this article. **ABBY RABINOWITZ**

ARCHITECT RANKS BELOW MECHANIC,
ABOVE COSMETOLOGIST

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 JA Interprise Poll that questioned 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.

RANK	CAREER
1	BUSINESSPERSON
2	DOCTOR
3	TEACHER
4*	COMPUTER FIELD
4*	LAWYER
6*	ENTERTAINER
6*	PRO ATHLETE
8	NURSE
9	LAW ENFORCEMENT
10	FASHION AND DESIGN
11	ENGINEER
12	MECHANIC
13	SCIENCE-RELATED
14	JOURNALIST
15*	ARCHITECT
15*	MEDICAL TECHNICIAN
15*	TRADES
18*	CHEF
18*	COSMETOLOGIST
18*	MARKETING
18*	PSYCHOLOGIST

* TIED RESPONSES

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 Pfiffner** placed third (\$1,000); and the student prize (\$1,000) went to **Mark Heaviland** and **Rick McClain** 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 *Reutan Sands: (E)merging City-Lake Landscapes* by **Team Interboro**. 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 (TEK)** with its design of the US Concepts headquarters winning in the Large Office category; **Polshek Partnership's** Zankel Hall at Carnegie Hall for best Public Space; **Asymptote Architecture** for the Carlos Miele store in the Retail category; and in Education, **Rafael Viñoly 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. Sneed**, of Brennan Beer Gorman Monk Architects & Interiors in Washington, D.C.

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 - ☐ Landscape Architect
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 - ☐ 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

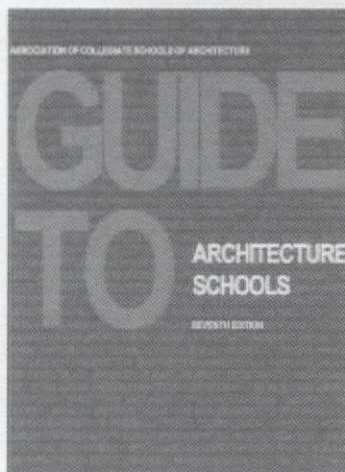
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The Guide to Architecture Schools, published by the Association of Collegiate Schools of Architecture, is the only complete survey of all accredited professional architecture programs in the United States and Canada. An invaluable reference to the 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.

Association of Collegiate Schools of Architecture



AT DEADLINE

NEW SYRACUSE DEAN

Mark Robbins was named dean of the Syracuse University School of Architecture. Robbins, director of design for the National Endowment for the Arts from 1999 to 2002, is a visiting critic at Harvard University and will replace current Syracuse dean Bruce Abbey in the fall.

DESIGNING KMART'S DESIGN OFFICES

New York architecture firm Design Laboratories is designing Big K's new in-house design offices in a 6,000-square-foot Chelsea location. Design Laboratories principals Karen Frome and David Ruff were hired to design a flexible environment that could accommodate the division's growth.

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 \$18.5 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-walled entry space as part of a \$169 million, three-story, 150,000-square-foot addition by Cannon Design.

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.

DALI GETS DECON

Daniel Libeskind accepted a request to design a Salvador Dali museum in Prague after he visited the site in February. The museum will display up to 1,500 of Dali's works, and includes a restaurant, apartments for visiting artists, and a theater. Budgeted at \$15.7 million, the privately funded museum is targeting a 2007 completion date. Libeskind is to unveil a model of his design on May 11 in Prague, on the 100th anniversary of Dali's birth.

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.

VILLAGE PEOPLE

On March 10th, NYC2012 will unveil the five winning Olympic Village Design Competition entries in an exhibit at Grand Central Terminal. Morphosis, Henning Larsen Tegnestue, Zaha Hadid, MVRDV, and a team including Smith-Miller + Hawkinson, Ralph Lerner, Shigeru Ban, and Julie Bargmann will present images of their visions. The Olympic Village is sited for development on 34 acres in Queens West, at the center of NYC2012'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.

NATIONAL BUILDING MUSEUM'S NEW PRESIDENT

Chase W. Rynd was introduced last month at a press event at Robert Stern's office as the National Building Museum's new president. Rynd was the founding executive director of the Frist Center for Visual Arts (1998 to 2003) and the executive director of the Tacoma Art Museum (1993 to 1998). Rynd assumed the position last September after Susan Henshaw Jones left to direct the Museum of the City of New York.

FORMER MAYOR AIDE JOINS SOM

Skidmore, Owings & Merrill has appointed Lee Bey as director of media and governmental affairs. Bey was the former deputy chief of staff for planning and design 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.

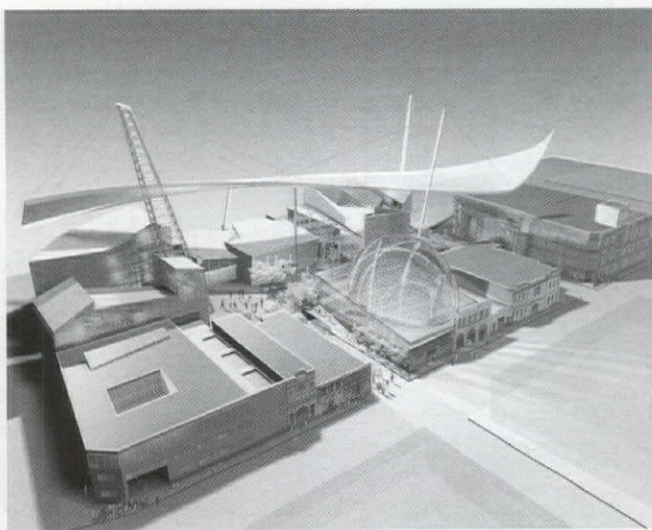
PETER'S PAVILION

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 Murphey, and Peter Cook. The Biennale opens September 5, 2004.

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DESIGN UNVEILED FOR NATION'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.

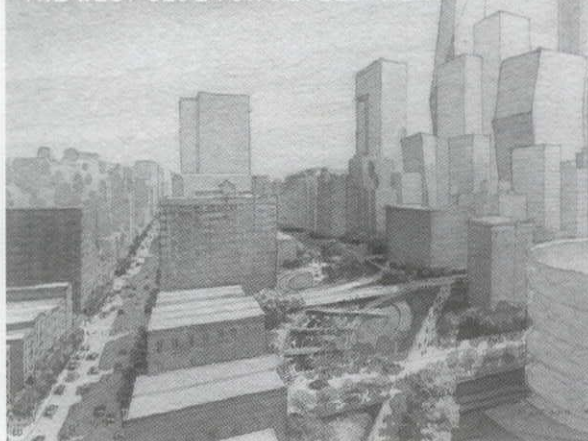
The museum is a group of pavilions sited around a 1.5-acre open terrace called the Parade Ground. The alternating interior and exterior spaces express the global sites and movements of World War II. The individual pavilions allow unique architectural solutions for specific exhibits and programs while allowing flexibility for future needs.

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, which 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. **JW**

THE NEWLY FORMED HUDSON YARDS INFRASTRUCTURE CORPORATION READIES THE WEST SIDE FOR DEVELOPMENT



COURTESY NYC DEPT. OF CITY PLANNING

WEST SIDE STORIES

Daniel Doctoroff, deputy mayor for Economic Development and Rebuilding, and Mark Page, the city's budget director, have announced the formation of the Hudson Yards Infrastructure Corporation to finance initial infrastructure necessities to make the 30-year redevelopment of the Hudson Yards a viable project. Phase one includes extending the 7 line to 34th Street and 11th Avenue, building a platform over the existing Eastern Rail Yard between 30th

and 33rd Streets and between 10th and 11th Avenues, and implementing a new street system, open spaces, and a mid-block boulevard from 33rd Street to 36th Street. To break ground in 2005, the initial phase is projected to cost approximately \$2.78 billion and be completed by 2013. The project is to be funded by payments in lieu of taxes (PILOT), developer payments to a zoning-based District Improvement Fund, payments in lieu of sales tax (PILOST), and tax revenue

from new residential development. Goldman, Sachs & Co., J.P. Morgan, and Bear, Stearns & Co. are the senior managing underwriters for issuing the bonds.

Phase two continues the mid-block boulevard to 42nd Street and adds a subway station at 41st Street and 10th Avenue. Infrastructure improvements are expected to facilitate private development of 28 million square feet of commercial space, 12.6 million square feet of residential space, 960,000 square feet of hotel space, and 680,000 square feet of retail space by 2035. The redevelopment is also expected to jumpstart the 1-million-square-foot expansion of the Javits Center and a multi-use sports and exhibition center, officially called the New York Sports and Convention Center (a.k.a., the Jets/Olympic Stadium).

In a February press conference, Doctoroff compared the scale of development to that of Canary Wharf, London. Sidestepping criticism that Canary Wharf took a decade to become a thriving community due to poor transportation planning Doctoroff said, "Here the infrastructure comes first." **JW**

WITHOUT LICENSE continued from front page providing the State Education Department (SED) with greater facility to sanction those 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 would-be violators and a punitive mechanism where 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 seek 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 cease-and-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 a nonprofit audio documentary organization. StoryCorps invites people to record their stories, which will be excerpted on National Public Radio and archived at the Library of Congress.

The pavilion is barely 100 square feet but is a complex and complicated portable structure, a plastic envelope wrapped around a wooden frame, entirely set on inflatable pads. The interior box is acoustically sound, with steel walls panelled in wood and felt. It is just large enough to accommodate a sound engineer and two people sitting across from each other in conversation. The air pad foundation acoustically isolates the structure from its surroundings, and also operates as a leveling device and brake mechanism.

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 private, corporate, and public sponsors. **WM**



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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-peaking profession such as architecture. Said Craig Konyk, 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 Rieselbach, 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 Konyk, "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 a 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.

The Architectural League of New York Emerging Voices 1982–2003

1982
Stuart Cohen and Anders Nereim Architects
Roger Ferri
Steven Holl
Franklin D. Israel
George Ranalli
Jon Michael Schwarting
Paul Segal & Michael Pribyl
David Slovic
Laurinda Spear/
Arquitectonica
Taft Architects
Susana Torre
Lauretta Vinciarelli
Tod Williams
Giuseppe Zambonini

1983
Anthony Ames
Andres Duany & Elizabeth Plater-Zyberk, Architects
Ronald Adrian Krueck
Richard Oliver
Martin & Jones, Architects
Morphosis
Peter Waldman
Peter Wilson

1984
Bentley LaRosa Salasky Design
Theodore M. Ceraldi
R. James Coote
Frederick Fisher
Eric Owen Moss
Stanley Saitowitz
Henry Smith-Miller
Joseph Valerio

1985
Wayne Berg
Cass & Pinnell Architects
Fernau & Hartman Architects
Himmel/Bonner Architects
Diane Legge Lohan
McDonough, Nouri,
Rainey & Associates
Rob Wellington Quigley
Lawrence W. Speck

1986
Turner Brooks
de Bretteville & Polyzoides
Paul Haigh
Koetter, Kim & Associates,
Architects
Peter Papademetriou
Bart Prince
Mark Simon
Ted Smith

1987
Robert Adam
Norman Day
Espie Dods
Eva Jiricna
Adolf Krischanitz
(Missing Link)
Wolf Prix
(Coop Himmelblau)

1988
Ross Anderson,
Frederic Schwartz
W. G. Clark
Peter Forbes
Ralph Lerner
Brian Murphy
Patricia Sapinsley
Mack Scogin & Merrill Elam
Harry Teague

1989
Steven Harris
Lars Lerup
Mark Mack
William Rawn
Warren Schwartz,
Robert Silver
Calvin Tsao, Zack McKown

1990
Walter Chatham
Ralph Johnson, Perkins
& Will
Wes Jones, Holt Hinshaw
Pfau Jones
John Keenen & Terry Riley
Hank Koning &
Julie Eizenberg
Samuel Mockbee &
L. Coleman Coker

1992
Karen Bausman & Leslie Gill
Sulan Kolatan &
William MacDonald
Ted Flato,
Lake/Flato Architects
Adrian Luchini, Schwetye
Luchini Maritz Architects
Toshiko Mori
Russell Thomsen, Central
Office of Architecture

1993
Stan Allen
Deborah Berke
Peggy Deamer & Scott Phillips
Thomas Hanrahan &
Victoria Meyers
Thomas Leiser
Laszlo Kiss & Todd Zwigard
David Piscuskas &
Juergen Riehm
Joel Sanders

1994
Gary Cunningham
James Cutler
Nicholas Goldsmith, FTL
Sarah Graham,
Angelil/Graham
Architecture
Carlos Jimenez
Sheila Kennedy &
Frano Violich
Enrique Norten,
TEN Arquitectos
James Tanner, William
Leddy, Marsha Maytum &
Richard Stacy

1995
Neil Denari
Homa Fardjadi,
Fardjadi/Mostafavi
Associates
Mojgan Hariri & Gisue Hariri
Chuck Hoberman
Paul Lubowicki &
Susan Lanier
Mark Rakatansky
Wellington Reiter
Brigitte Shim &
Howard Suttcliffe

1996
Mojdeh Baratloo & Cliff Balch
Louise Braverman
Brad Cloepfil
Craig Konyk
Audrey Matlock
Craig Newick &
Linda Lindroth
Jesse Reiser &
Nanako Umemoto
Carlos Zapata

1997
Kathryn Dean &
Charles Wolf
Danelle Guthrie &
Tom Buresh
Anne Perl de Pal
Michele Saeed
Maryann Thompson &
Charles Rose
Marion Weiss &
Michael Manfredi

1998
Marlon Blackwell
Sarah Caples &
Everardo Jefferson
Karen Fairbanks &
Scott Marble
Michael Gabellini
Vincent James
Michael Maltzan
François de Menil
Julie Snow

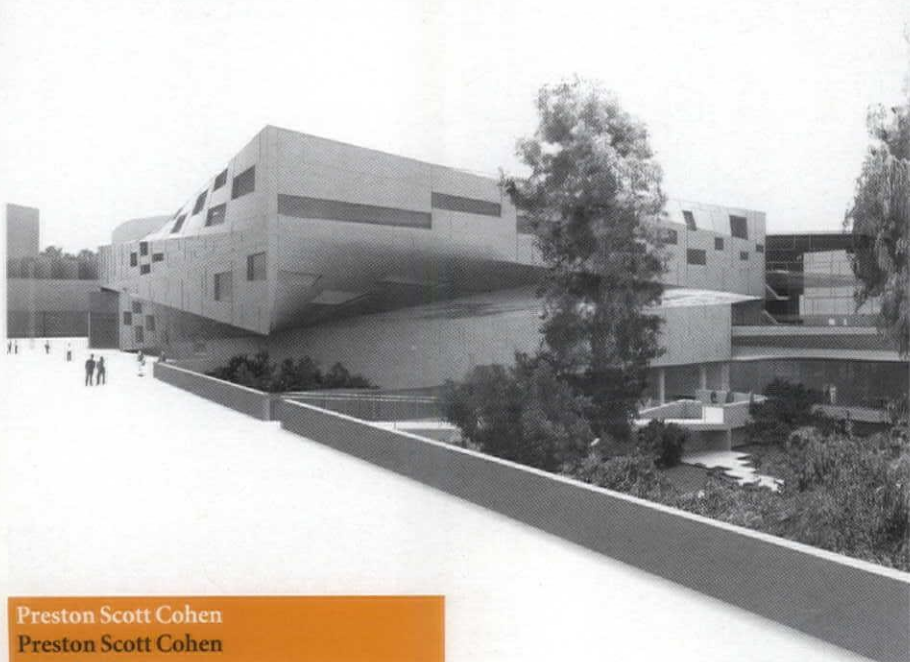
1999
Michael Bell
Wendell Burnette
Ravearn Choksombatchai &
Ralph Nelson
Lise Anne Couture &
Hani Rashid
Kevin Daley & Chris Genik
Evan Douglas
Brian Healy
Ada Tolla &
Giuseppe Lignano

2000
Julie Bargmann
David Heymann
Robert Hull
Rick Joy
Brian MacKay-Lyons
Lisa Rapoport

2001
James Corner
Winka Dubbeldam
Doug Garofalo
Ray Huff & Mario Gooden
Architecture Research Office
Richard & Bauer
Rogers & Marvel
Saucier + Perrotte
SHoP
Mehrdad Yazdani

2002
Marwan Al-Sayed
Thom Faulders/Beige Design
Alan Koch, Lyn Rice,
Galia Solomonoff, and
Linda Taalman/Open Office
Architects
Byron Kuth and
Elizabeth Ranieri
Paul Lewis, Marc Tsurumaki,
David Lewis
Scott Specht and
Louise Harpman
Ali Tayar/Parallel Design
Partnership
Andrew Zago

2003
Brininstool & Lynch
Frank Harmon
Peter Lynch
Monica Ponde de Leon &
Nader Tehrani/Office dA
Margie Ruddick
Jennifer Siegel/Office of
Mobile Design



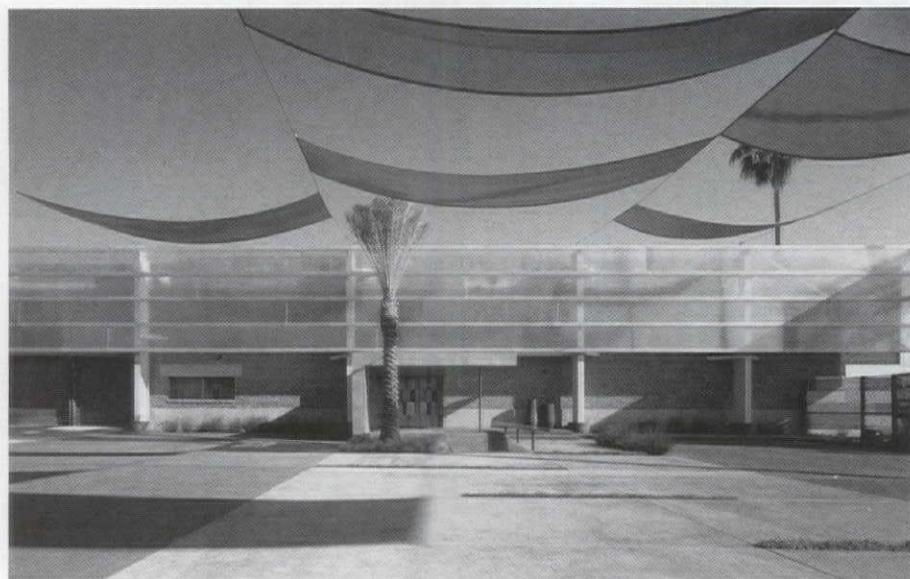
COURTESY PRESTON SCOTT COHEN

Preston Scott Cohen
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
John Friedman and Alice Kimm Architects
(Los Angeles)



BENNY CHAN/FOOTWORKS / COURTESY JOHN FRIEDMAN AND ALICE KIMM ARCHITECTS

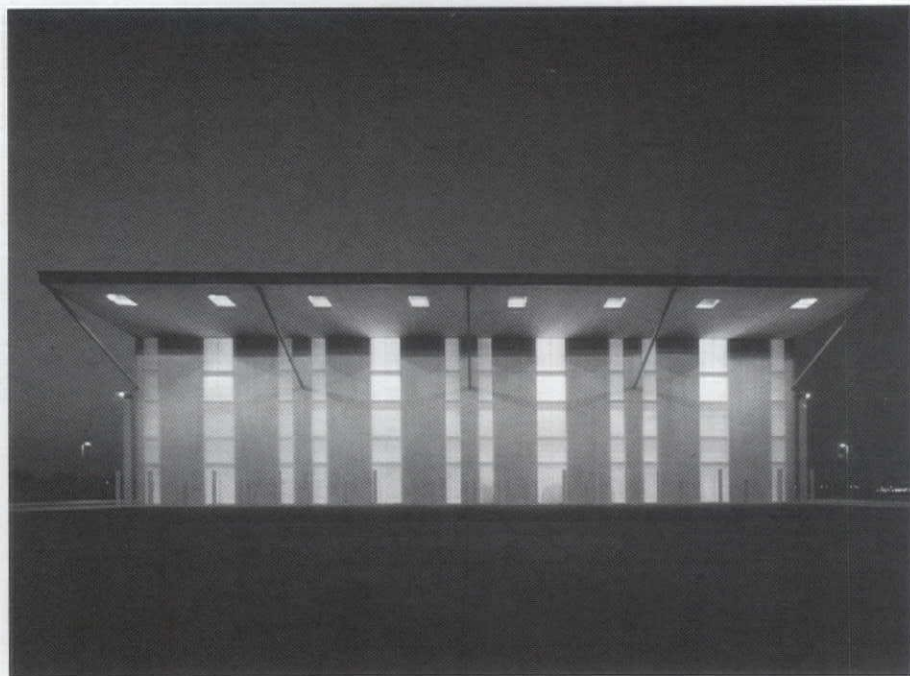
John Friedman and Alice Kimm Architects, founded in 1993, has quickly developed into a flourishing practice in Southern California. In its recently completed Los Angeles Design Center (above) and Cisco Brothers Showroom renovation, partners Friedman and Kimm transformed an unused courtyard into a vibrant 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.

Rand Elliott
Elliott + Associates Architects
(Oklahoma City)

Oklahoma architect Rand Elliott has been scattering striking modern buildings across the mid-western 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.



COURTESY ELLIOTT + ASSOCIATES ARCHITECTS

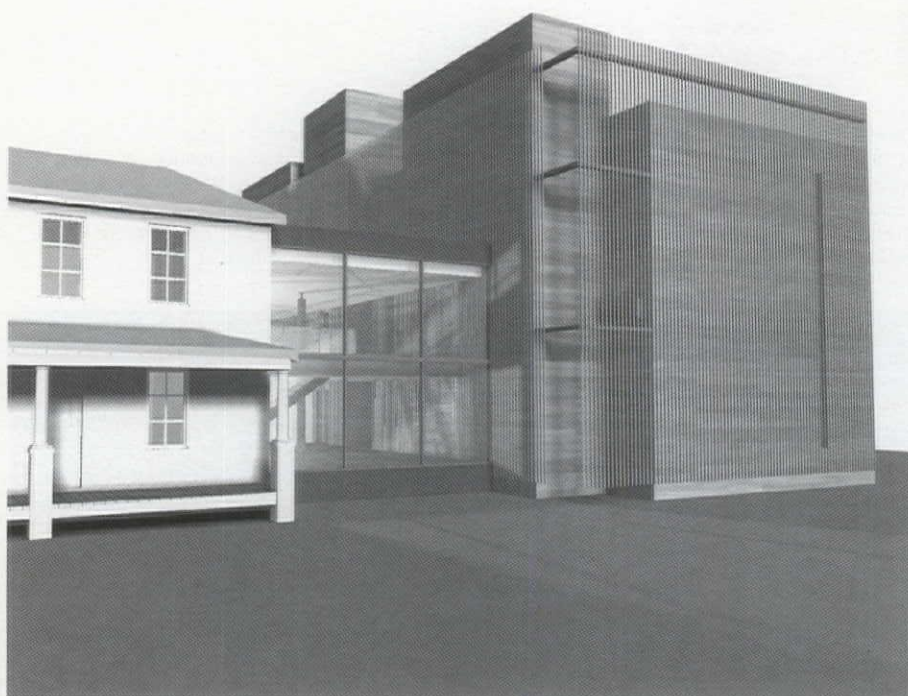
Tom Kundig
Olson Sundberg Kundig Allen Architects
(Seattle)



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.



BENJAMIN BENSCHNEIDER / COURTESY OLSON SUNDBERG KUNDIG ALLEN ARCHITECTS



COURTESY PIERRE THIBAUT ARCHITECTE

Pierre Thibault
Pierre Thibault Architecte
(Montréal)

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, Montréal. 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.



COURTESY LORCAN O'HERLIHY ARCHITECTS



MICHAEL WESCHLER

Lorcan O'Herlihy
Lorcan O'Herlihy Architects
(Culver City)

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 descendent 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. The multi-use U2 Landmark Tower competition entry (above) was conceived for the Dublin Docklands regeneration plan.

Larry Scarpa
Pugh + Scarpa
(Los Angeles and Charlotte, North Carolina)



COURTESY MARVIN RAND / COURTESY PUGH + SCARPA

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 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.



DAN WILLNER / COURTESY KEN SMITH LANDSCAPE ARCHITECT

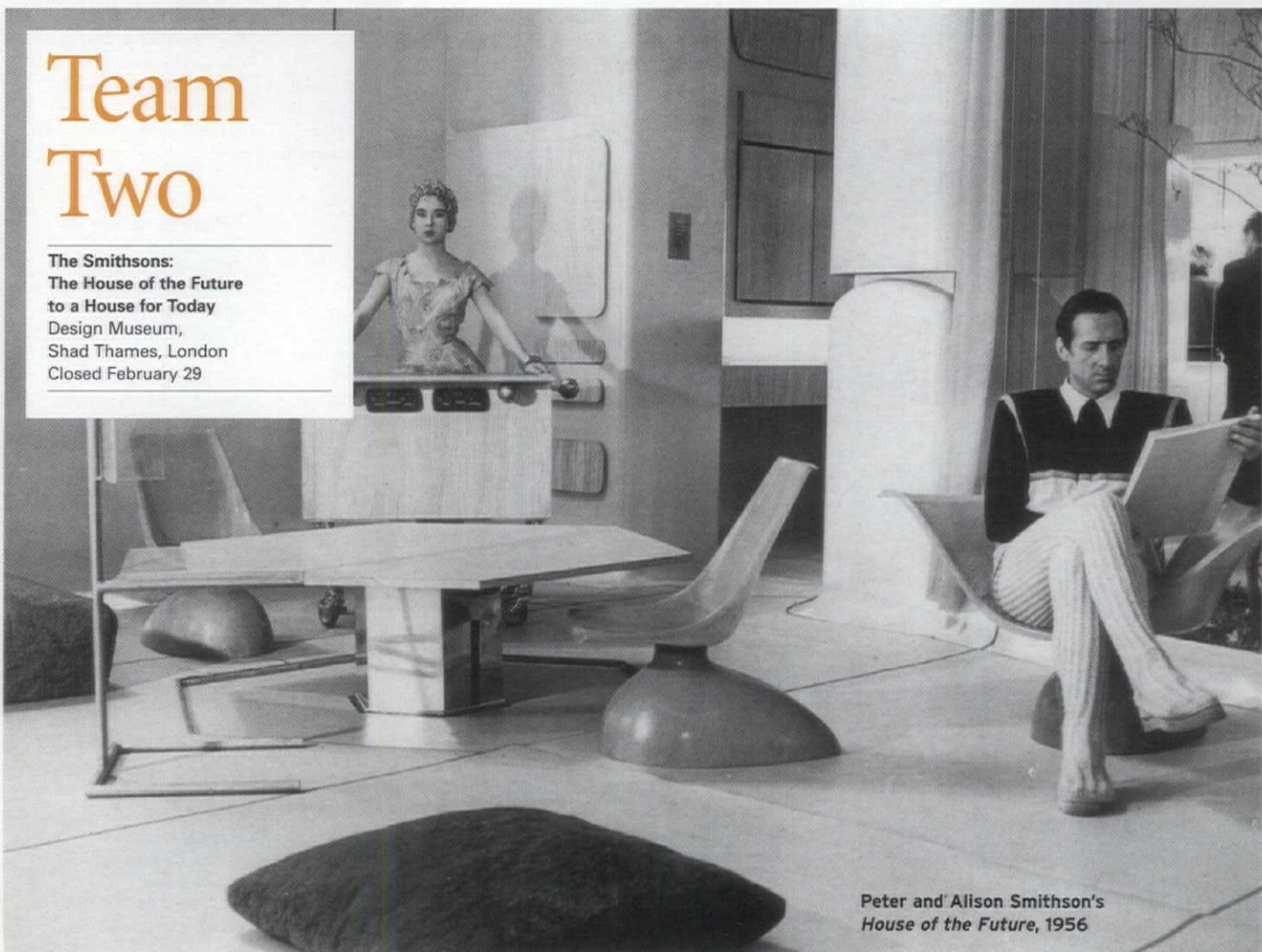
Ken Smith
Ken Smith Landscape Architect
(New York)

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 2005.

Team Two

The Smithsons:
The House of the Future
 to a House for Today
 Design Museum,
 Shad Thames, London
 Closed February 29



Peter and Alison Smithson's
House of the Future, 1956

COURTESY DESIGN MUSEUM LONDON

Alison 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. They then immersed themselves amongst the artists and architects of the Independent Group in London, which provocatively championed the latest American consumer culture and could thus be seen as the progenitors of Pop Art. Once again, the aim of the Smithsons was to shock what they saw as the stale and cozy world of British architecture. They

befriended Charles and Ray Eames, with whom they shared a joy for humorous and collectable knick-knacks that created a constellation of lightweight visual delights scattered around the office or home.

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 Jetson-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 glass, timber, and aluminium box. It can be read as their version of the Eames Case Study House, but done in a quasi-vernacular style.

The exhibition culminates with a bizarre house in a German forest for a wealthy furniture manufacturer, who happened also to be manufacturing some of their equally bizarre tables and chairs. The design evolved slowly over time, growing into a glorified network of treehouses that combine deliberately crude timber construction with knowing architectural references.

Alison Smithson died in 1993 and Peter Smithson only last year. They were the last link to a serious, highly theoretical and unique episode in postwar British modernism. By focusing on their domestic projects the show does not serve the Smithsons well. By far their best design, the Economist Building in St. James, just off Piccadilly, rates barely a mention. Neither does their worst, the Robin Hood Gardens Estate in East London, probably one of the most hideous housing projects ever built. Any visitor to the show will come away with a very one-sided view of this intriguing but ultimately limited architectural duo.

MURRAY FRASER TEACHES AT THE UNIVERSITY OF WESTMINSTER IN LONDON.

EAST-WEST MODERNISM

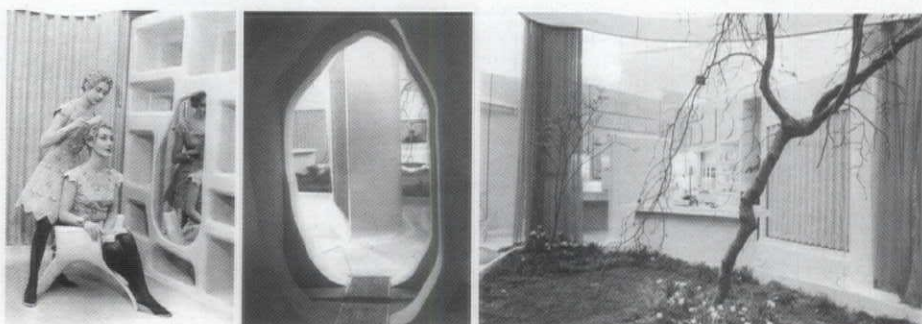
The Architecture of Fumihiko Maki:
Space, City, Order and Making
 Jennifer Taylor
 (Birkhäuser, dist. by
 Princeton Architectural Press)
 \$60.00 (hard) \$40.00 (soft)

Architect and writer Jennifer Taylor contends that Fumihiko Maki's work is a hybrid of Western ideas and Eastern traditions. Taylor addresses the themes "space," "city," "order," and "making," in her critical architectural biography of Maki identifying his practice "against the background of Japanese society and culture within the framework of modern architecture."

Maki's experiences in the United States—where he earned his M.Archs (one at Cranbrook, the other at Harvard), apprenticed with José Luis Sert and SOM, and built his 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 (1985), Tepia (1989), and Makuhari Messe (1998).

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.

JAMES WAY IS AN EDITORIAL ASSISTANT AT AN.





COURTESY ARTISTS SPACE

L.E.F.T, a design collective comprised of New York architects Makram el-Kadi, Ziad Jamaledine, and Naji Moujaes, opens a new show at Artists Space on March 9, *Suburbia Datahome*. In *Squatville* (pictured above), L.E.F.T proposes a parasitic relationship between domestic and corporate spaces: "Next to a hotel, Home subtracts its bedrooms, next to a restaurant, its kitchen." See www.leftish.org for more details.

L.E.F.T: Suburbia Datahome
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.skyscraper.org

MARCH 10

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

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

MARCH 10, 17, 24

Urban Genealogy: An Introduction to Researching Buildings in NYC
6:00 p.m.
Urban Center
457 Madison Ave.
212-935-3960

MARCH 11

Tovi Fenster
The Global City and the Holy City: Narratives on Knowledge, Planning, and Diversity
1:00 p.m.
Columbia GSAPP
201 Fayerweather
www.arch.columbia.edu

Carlos Jimenez
Reflections on the Making of Architecture
6:00 p.m.
City College School of Architecture
Great Hall of Shepard Hall
Convent Ave. and 138th St.
212-650-7312

John Friedman, Alice Kimm, Tom Kundig
Architectural League Emerging Voices 2004
6:30 p.m.
Lighthouse International
111 East 59th St.
www.archleague.org

MARCH 16

Jon Hlafter, David Neuman, Pamela Delphenich
New Campus Design: Linking Future and Past
8:30 a.m.
Urban Center
457 Madison Ave.
www.mas.org

James Sanders
Celluloid Skyline
6:00 p.m.
General Society Library
20 West 44th St.
www.aiany.org

Jan Kaplicky
Inspiration/Engineering Part I
6:30 p.m.
Urban Center
457 Madison Ave.
www.urbancenterbooks.org

Daniel Libeskind
Louis I. Kahn Memorial Lecture
6:30 p.m.
University of Pennsylvania Museum
Harrison Auditorium, Philadelphia
www.design.upenn.edu/arch/index.htm

MARCH 17

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

MARCH 18

Ralph Johnson
Speculations on the City: Real and Unrealized
6:00 p.m.
City College School of Architecture
Great Hall of Shepard Hall
Convent Ave. and 138th St.
212-650-7312

Rand Elliott, Pierre Thibault
Architectural League Emerging Voices 2004
6:30 p.m.
Lighthouse International
111 East 59th St.
www.archleague.org

Philip Lopate
Waterfront: A Journey Around Manhattan
6:30 p.m.
192 Books
192 10th Ave.
www.192books.com

Cities Without Citizens
6:30 p.m.
Van Alen Institute
30 West 22nd St.
www.vanalen.org

Jerome Charyn
Gangsters and Gold Diggers: Old New York, the Jazz Age, and the Birth of Broadway
12:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

MARCH 19

John C. Ziegler, Sean Fitzpatrick
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

Takaharu Tezuka
Roof House to Steel Snake
6:00 p.m.
University of Pennsylvania School of Design
B1 Meyerson Hall
Philadelphia
www.design.upenn.edu

Alastair Gordon, Caroline Maniaque
Kiss the Sky: Outlaw Architects of the 1960s
6:30 p.m.
Columbia GSAPP
114 Avery Hall
www.arch.columbia.edu/buell

Alessandra Ponte
Architects of the Planet: Type, Photography and Memory in French Human Geography
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York St., New Haven
www.architecture.yale.edu

SYMPOSIA

MARCH 18

Green Building Design
Russell Albanese, Carlton Brown, David L. Grumman, James Hartzfeld, Craig Kneeland, Michael McCabe, et al.
8:00 a.m.–4:30 p.m.
Alexander Hamilton US Custom House
1 Bowling Green
www.aiany.org

Geometry and Matter
Cecil Balmond, Lee Smolin, Manuel Delanda, Alberto Perez-Gomez, Jesse Reiser, David Turnbull
6:00 p.m.
University of Pennsylvania School of Design
B1 Meyerson Hall, Philadelphia
www.design.upenn.edu

EXHIBITIONS

MARCH 9 – APRIL 8

The Colors of Berlin: Stadtblind
Van Alen Institute
30 West 22nd St.
www.vanalen.org

MARCH 9 – MAY 1

L.E.F.T Suburbia Datahome
Artists Space
38 Greene St., 3rd Fl.
www.artistsspace.org

MARCH 10 – 19

Department of Architecture, Interior Design, and Lighting Exhibition
Parsons Exhibition Gallery
2 West 13th St.
www.parsons.edu/architecture

MARCH 10 – 26

Olympic Village Design Competition Exhibit
Grand Central Terminal
Vanderbilt Hall
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
Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org

CONTINUING EXHIBITIONS

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

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

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

THROUGH MARCH 17

Keith Bendis
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

Andrea Robbins, Max Becher
Where Do You Think You Are?
Haim Steinbach
Sonnabend Gallery
536 West 22nd St.
www.artnet.com

Janet Cardiff, George Bures Miller
Luhring Augustine
531 West 24th St.
www.luhringaugustine.com

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

THROUGH MARCH 21

Meghan Scribner
Plane Space
102 Charles St.
www.plane-space.com

THROUGH MARCH 27

Richard Barnes
Animal Logic
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

LIST YOUR EVENT
DIARY@ARCHPAPER.COM

MorphoGenomics: The Milgo Experiment in Shaping Surfaces

An Exhibition by Haresh Lalvani

The Municipal Art Society, 457 Madison Avenue, New York

On view March 23 to April 30, 2004
Opening Reception: Tuesday, March 29, 6:00 PM

- Lecture April 31, 6:00 PM

Reception for *The Organic Approach to Architecture*, April 21, 6:00 PM

Sponsored by Milgo/Bufkin, The Municipal Art Society and Pratt Institute

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

Ann Veronica Janssens
In the absence of light,
it is possible to create the
brightest images within
oneself part II
Pratt Manhattan Gallery
144 West 14th St.
www.aigany.org

Contemporary Art and Furniture Design in Dialogue
Senior & Shopmaker Gallery
21 East 26th St.
www.seniorandshopmaker.com

THROUGH MARCH 28
Work in Process:
Gluckman Mayner Designs
the Perelman Building
Philadelphia Museum of Art
Benjamin Franklin Parkway
and 26th St., Philadelphia
www.philamuseum.org

THROUGH MARCH 31
New Housing New York
Competition Winners
Groen Hoek: The East River
Community Boathouse
Competition
Rethinking the Skyline,
Rebuilding the City: The New
Tower for Ground Zero
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

THROUGH APRIL 3
Manfred Pernice
Small Works, 1994–2004
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org
COMMERZBANK
Anton Kern Gallery
532 West 20th St.
(through March 27)
www.antonkerngallery.com

Lynda Benglis
A Sculpture Survey
Cheim & Reid
547 West 25th St.
www.cheimread.com

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 8
James Welling
Agricultural Works
SUNY New Paltz
Samuel Dorsky Museum of Art
75 South Manheim Blvd.,
New Paltz, NY
www.newpaltz.edu/museum

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

Point of View:
A Contemporary Anthology
of the Moving Image
New Museum of
Contemporary Art
583 Broadway
www.newmuseum.org

THROUGH APRIL 17
Sol LeWitt
Structures 1962–2003
PaceWildenstein
534 West 25th St.
32 East 57th St.
(through March 27)
www.pacewildenstein.com

Frederick Kiesler, Tony Smith,
Mark di Suvero, Barry LeVa,
Mowry Baden, et al.
Moved
Hunter College
Times Square Gallery
450 West 41st St.
www.hunter.cuny.edu

Thomas Demand
303 Gallery
525 West 22nd St.
www.303gallery.com

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 APRIL 30
Carl Andre
Lament for the Children
Paula Cooper Gallery
534 West 21st St.
212-255-1105
Erieta Attali
Lucid Dreaming:
Eight Japanese Architecture
Works in Glass
Columbia GSAPP
Avery Hall
www.arch.columbia.edu

THROUGH MAY 1
Albert Hadley
Drawings and the
Design Process
New York School of
Interior Design
170 East 70th St.
www.nysid.edu

Richard Sigmund
Pacific Coast Highway
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

THROUGH 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

THROUGH MAY 19
Singular Forms
(Sometimes Repeated):
Art from 1951 to the Present
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

THROUGH JUNE 15
Peter Wegner
Bohen Foundation
415 West 13th St.
212-414-4575

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

THROUGH JULY 29
Christopher Dresser
Shock of the Old
Cooper-Hewitt National
Design Museum
2 East 91st St.
ndm.si.edu

TRADE SHOWS

MARCH 11–14
Architectural Digest Home
Design Show
Pier 94
12th Ave. and 55th St.
www.archdigesthomedesignshow.com

EVENTS

MARCH 18
Professional Women in
Construction Awards Reception
5:30 p.m.–8:00 p.m.
Yale Club
50 Vanderbilt Ave.
www.pwcusa.org

MARCH 20–21
The Woolworth Building
Open Studio Weekend
Lower Manhattan Cultural
Council
233 Broadway, 33rd Fl.
www.lmcc.net

BEYOND

MARCH 20–JUNE 20
Envisioning Architecture:
Drawings from MoMA
National Building Museum
401 F St. NW, Washington,
D.C.
www.nbm.org

MARCH 22–APRIL 9
Contemporary Architecture
in Switzerland
Illinois Institute of Technology
S.R. Crown Hall, Upper Core
3360 South State St., Chicago
www.iit.edu

THROUGH APRIL 7
Masonry Variations
National Building Museum
401 F St. NW, Washington D.C.
www.nbm.org

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

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

COMPETITIONS

2004 AIA / COTE Top Ten
Green Buildings Competition
Deadline: March 22, 2004
The AIA Committee on the
Environment, in partnership
with the Department of
Energy, and Environmental
Building News, invites U.S.
licensed architects to submit
projects built after 1994 that
demonstrate sustainable
design solutions that excel in
performance, aesthetics,
community connection, and
stewardship of the natural
environment.
Jury: Donald Watson, FAIA,
Susan Ubbelohde, Tony
McLaughlin.
www.aiaopten.org

Frederick P. Rose
Architectural Fellowship
Deadline: March 29, 2004
The Enterprise Foundation
organizes this fellowship to
promote architectural and
community design in low-
income communities. The
Fellowship includes an annual
stipend of \$40,000 for three
years, the required commit-
ment time. Candidates must
have a professional degree
from an accredited institution
or expect to have one before
the fellowship begins.
www.enterprisefoundation.org

City Crossing
Registration Deadline:
March 31, 2004
The international design com-
petition brief calls for designers
to redevelop a four-block area
for pedestrian and vehicular
circulation, and to reinforce the
intersection's role as a historic,
cultural, and commercial
center in the city. The City of
Winnipeg intends to build the
winning design with a budget
up to \$10 million. Entrants
must have a registered archi-
tect on the team.
Jury: Robert N. Allsopp, Donald
K. Carter, Thomas Fisher,
Daniel Friedman, Jane Perdue.
www.winnipeg-design-
competition.org

AIA Emerging Professionals
Awards
Deadline: April 2, 2004
National Associates Committee
and the Young Architects Forum
recognize AIA members and
affiliates with awards in the
following categories Emerging
Professionals Component of
the Year, Associate AIA Member
of the Year, Emerging
Professionals Mentorship,
Emerging Professionals
Program of the Year.
www.aia.org

Broadway in Bloom
Deadline: April 16, 2004
The Broadway Mall
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 Hopper, Liam
Kavanagh, Lynden Miller,
Wolfgang Oehme, Sandra
Parks, Elizabeth Barlow Rogers.
www.broadwaymall.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 Haag, Gary
Hilderbrand, Bill Marken, Janice
Cervelli Schach, Susan Szenasy,
Carol Whipple, Paul Mariott.
www.asla.org

Villeneuve and the Coeur
d'Herauld
Deadline: June 1, 2004
The ideas competition is
open to students and profes-
sionals under 35 years old.
The program asks designers
to create evocative places.
at various scales.
www.lamanufacturedes-
paysages.org

SUBMISSIONS
Designing for the 21st
Century 3
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
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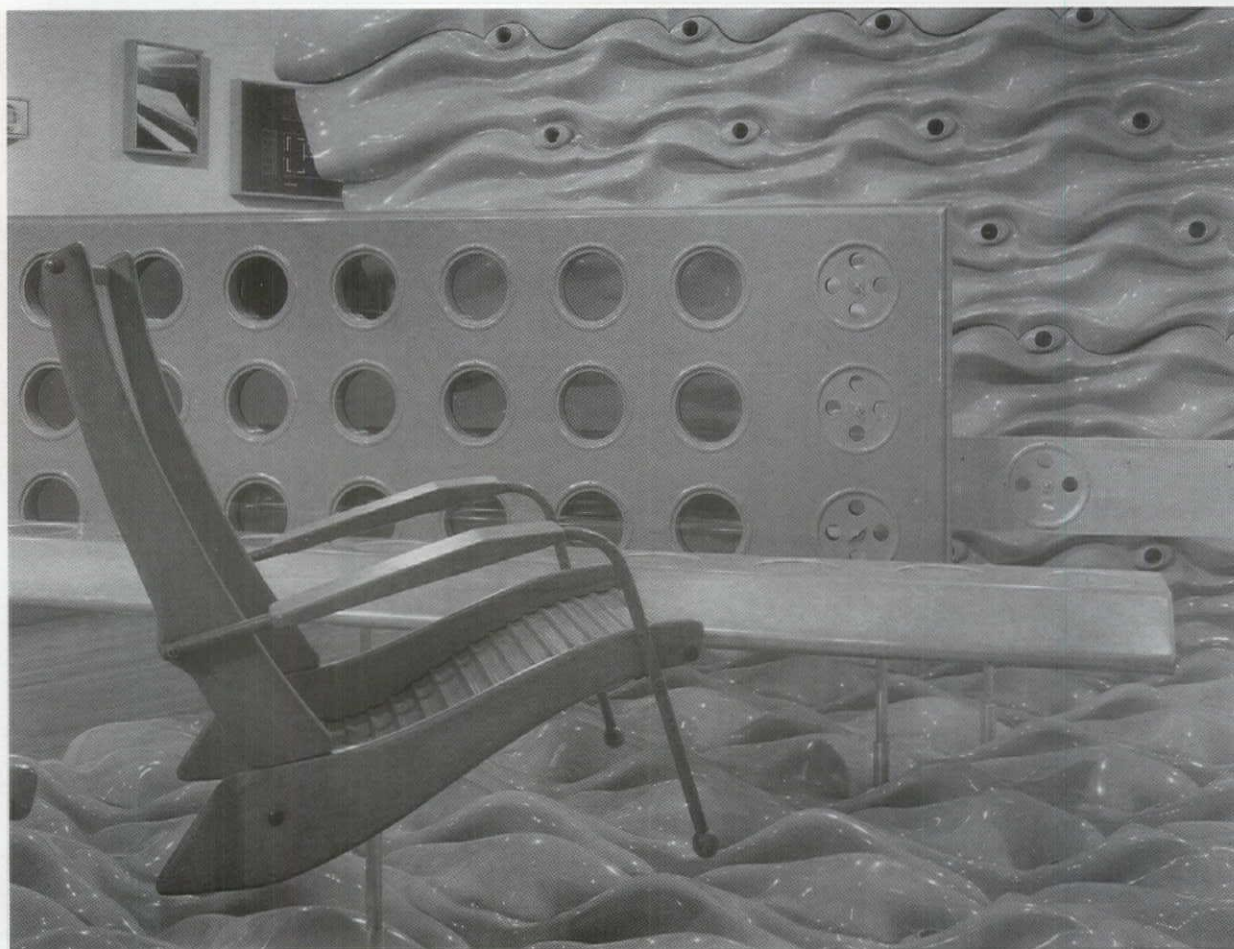
Riding the Wave

Jean Prouvé: Three Nomadic Structures
Columbia University, Arthur Ross Gallery, Buell Hall
Through April 23

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 cura-

torial experiment contextualizes and contemporizes the designer's work and process. Curated by Evan Douglas 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 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 desk chairs and building fragments in an attempt to reveal how modularity and reliance on technologically innovative materials were



The installation of the exhibition on Jean Prouvé's work echoes the constructive logic of its subject.

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 Douglas, 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?

Douglas claims in his curatorial statement that this system is a "newly manufactured modulatory 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 and teeter on becoming mere decorative form.

Douglas' wave system has a quite rigid logic. Composed of one single basic unit, several interlock like complex Lego building blocks to become the structure in the exhibit. True to its form, the wave actually crests, rising vertically and perpendicularly off the ground from both sides to form a passageway. In these singular modular units are evenly spaced holes; fitted together these holes form a grid on which the piping for the objects is constructed. To Douglas, this matrix forms a "curatorial gameboard." Indeed, anyone familiar with the expression "You sunk my Battleship!" will be familiar with how this grid of holes and pegs works.

Prouvé's furniture designs were always set apart from those of the Bauhaus, whose

preference for tubular steel design was rejected by Prouvé in favor of sheet metal and more easily manipulated and then technologically innovative fabrication processes. Prouvé's pioneering constructions with aluminum and sheet metal were testaments to his belief in mass production and industrial techniques. 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 Douglas 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. **ANDREW YANG IS A CONTRIBUTOR TO AN AND MANY OTHER DESIGN MAGAZINES.**

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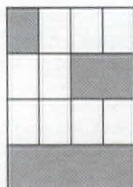


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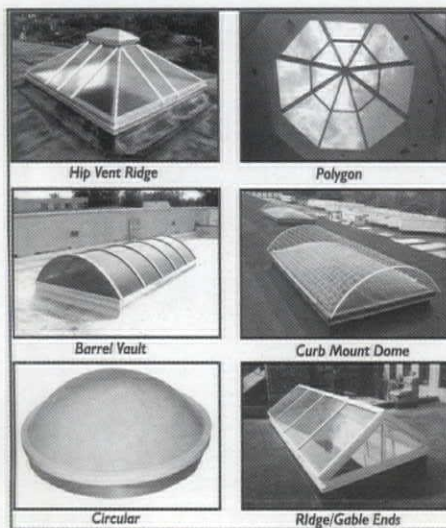
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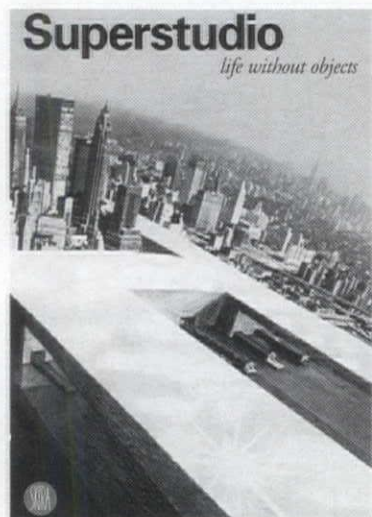
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Over the past decades, Staten Island has experienced an explosion of development. Those looking for a reprieve from city life have contributed to the insensitive and often perverse rampage of this once pastoral island community. Considering the onslaught of rapid and unconsidered development that Mayor Bloomberg has 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 Asperti, 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 Dubbledam, George Ranalli, Laurie Hawkinson, Evan Douglass, 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 PERRELLA IS A STATEN ISLAND-BASED ARCHITECT AND AN ADJUNCT PROFESSOR AT THE COLLEGE OF STATEN ISLAND. HE IS THE FORMER EDITOR OF COLUMBIA UNIVERSITY'S NEWSLINE.

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