BATTLING ESPLANADES

A streetscape meant to green a depressing and dangerous streetscape meant to green a grimy strip in Queens Plaza run into trouble

Michael Sorkin’s Queens Plaza design greens a grim subway underpass.

Planning (DCP) earlier this year. “We were then told they wanted three complete alternative schemes and would choose one,” Sorkin said. “We decided that we’d use the completed scheme, and Margie and I would each do one other.”

A few weeks later, Sorkin received a letter from Ruddick terminating his contract.

“There was no warning,” Sorkin said. “One day Margie continued on page 2

LANDSCAPE ARCHITECTS COME FOR THE CULTURE AND STAY FOR THE WORK

NY Invasion

There is no urgent need for landscapers in New York, no acres of untamed fields in Manhattan, no unseeded flowerbed-ready real estate. But the principals of the three internationally renowned landscape architecture firms, EDaw, Hargreaves Associates, and Michael van Valkenburgh Associates—which all recently opened offices in New York City—agreed: New York is simply the center of the architectural world, and potentially their greatest source continued on page 4

PHILLY IS THE LATEST WITH AN ELEVATED LINE TO PRESERVE

Thanks to the work of Friends of the High Line (FHL), the west-side elevated rail line is the most discussed, photographed, feted, and charmed piece of infrastructure in New York. FHL has also helped secure millions of dollars for the preservation and development of the rusty line, and is in the process of selecting a design firm to develop a master plan for the structure. (At the time of this writing 29 teams had answered the RFQ; five to seven RFPs will be solicited in mid-April.) “There is a lot of interest in getting the master-planning process underway,” says Friends co-founder Joshua David. Over the years FHL has often pointed to the Promenade Plantee in Paris as an inspiration, but what few New Yorkers know is that there are similar examples—and preservation efforts—across the country and around the world.

In February 20th article in the Philadelphia Enquirer-Inga Saffron reported on an emerging effort to preserve the Reading Viaduct, an elevated line in Philadelphia’s Loft District, similar in length to the 1.45-mile High Line. Both structures connect convention centers to emerging arts neighborhoods. The Reading Viaduct, however, is a combination of steel structures and masonry and earthen embankments, a portion of which meets grade, making the structure continued on page 2


WHAT MADE YOU TAKE THE DEANSHIP AND WHAT WILL YOU BRING TO IT? I’VE ALWAYS LOVED PARSONS AND HAVE BEEN A MEMBER OF ITS BOARD, OFF AND ON, FOR THE PAST TEN YEARS. THIS IS NOT A SCHOOL THAT’S BROKEN AND NEEDS TO BE FIXED. IT’S ON A RAPIDLY RISING CURVE, THOUGH THERE ARE A NUMBER OF THINGS THAT COULDN’T BE DONE TO HELP IT REACH A HIGHER PLACE. FOR EXAMPLE, I WOULD LIKE TO SEE THE SCHOOL MAKE MORE OF A CONNECTION TO THE CITY, TO ITS ART, ARCHITECTURE, AND DESIGN SCENES. PARSONS IS NEW YORK BUT NOT AS MUCH A PART OF NEW YORK AS IT COULD BE. I WOULD LIKE TO DO MORE IN 2004

ARCHITECTURE CRITIC TO LEAD DESIGN SCHOOL

Paul Goldberger Named Dean of Parsons

SO MANY HIGH LINES, SO LITTLE TIME

Philadelphia’s Reading Viaduct

CONTENTS

04 ON THE WATERFRONT
07 REMEMBERING PIERRE KOENIG
08 FRESH THRILLS: A MASTER PLAN FOR THE CITY’S LARGEST PARK TAKES SHAPE
03 EAVESDROP
04 CURBSIDE
11 REVIEWS
16 SHOPTALK

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"THE ARCHITECTS NEWSPAPER
07 4.20.2004"
Though New York City is home to the most spectacular urban park in the country, its dense population gives it one of its lowest open-space—capita ratios. More than two-thirds of the city falls below the state's aim of 2.5 acres per 1,000 people, with the Lower East Side measuring below 0.7 acres per 1,000, according to activist group New Yorkers for Parks. Compare these figures to Boston's 4 acres per 1,000 inhabitants and Philadelphia's 6, and you might have an inkling of why landscape architects have not fared so well in the Big Apple.

Many landscape architects we know feel like bottom feeders in the design ecosystem. For private and public works alike, they often rely on architects to throw them a bone, and must deal constantly with grave misperceptions about their role. (Their famous gripe is that unwitting architects regard their contribution as little more than "shrubbing up" a project. Surely, many believe that's precisely what Peter Walker was brought in to do with Michael Arad's hard-edged WTC Memorial.) As landscape architect Signe Nielsen points out in this issue's Shop Talk (page 16), her profession's work is more a design afterthought than considered a vital aid in defining a project's effectiveness on a site. She goes on to lament that, even when a landscape architect manages to win a good commission, there's no guarantee it will come through. Landscapes are always the last to be budgeted and the first to be cut if there are cost overruns.

If architects find it difficult to build in this town, how must landscape architects feel? Why are internationally famous landscape architecture firms like EDAW, Hargreaves Associates, and Michael van Valkenburgh Associates opening offices in New York, as we report in "NY Invasion" (page 1)? Part of their motivation stems, no doubt, from the city and state's recent push of significant landscape-centric projects, such as the reclamation of the city's waterfronts, the rebuilding of Lower Manhattan, and the development of many postindustrial sites, from the High Line to the proposed new uses for the Hudson and Atlantic rail yards. The conversion of the Fresh Kills landfill into a major park ("Fresh Thrills," page 8) is a triumphant example of the global trend to rehabilitate industrial wastelands into public amenities.

Landscapes architecture is gaining inroads into both architecture and planning as a result of two distinct 21st-century concerns. As architects become increasingly concerned with sustainability, many are incorporating landscape elements into their designs as passive climate-control measures. More surprisingly, landscapes are being deployed in urban settings as security aids, with planters and plazas doubling as traffic barriers and buffer zones. Whatever the motivation, in a concrete jungle like New York, there can never be too much shade or fresh air.

WILLIAM MENKING AND CATHY LANG HO

CORRECTIONS
In At Deadline (4.6.2004), we reported that Brad Pitt found his architects via a posting at SCI-Arc. In fact, the job's contractor, Fort Hill Construction, introduced Pitt to Wolffram Putz, who had just graduated from SCI-Arc, and Lars Kückenberg, who was still a student, when they began discussing the design of Pitt's house in 1998. They formed the company Gray the same year. The two had already earned architecture degrees in Germany.

The image of the United Nations ("UN Capital Master Plan," 4.6.2004) should have earned architecture degrees in Germany.

Battling Esplanades continued from front page

was drinking coffee in my living room, and the next day we were fired." Reached at her Philadelphia office, Ruddick referred questions to Sorkin’s office. Unimpressed, Sorkin delivered the documentation for his scheme to the city on April 5th, and is now awaiting a response. The status of Ruddick’s scheme is unclear, though she did have a closed-door meeting with the DCP on March 20th.

"Phase One, the roadway plan, is complete and awaiting funding," said Rachael Raynoff, press secretary for the EDC. "Phase Two is a streetscape of a broader area, and this was the subject of the meeting on March 30th." She said "there may be" a public meeting in

SO MANY HIGH LINES, SO LITTLE TIME continued from front page

more easily accessible. It is also wider than the High Line and has a denser vegetation cover.

Unlike the High Line, which is controlled by multiple interests, the same company owns the Viaduct and the land below it. (The owners could not be reached for comment.) John Struble, co-founder of the newly formed Reading Viaduct Project (RVP), sees tremendous support for the project in Philadelphia. "Pennsylvania is one of the leading states for Rails to Trails [a nationwide effort to convert former rail lines to public space], but we see this as not just another park," he said. "And we definitely don't have the opposition that Josh David has.

Struble also points out that because the Reading Viaduct was a passenger rail line, many Philadelphians remember the structure's elevated city views fondly. RVP has been working with the Philadelphia Horticultural Society and the University of Pennsylvania School of Architecture on a series of charrettes to generate ideas for redevelopment. RVP, however, lacks the celebrity and political connections that have helped FHL gain notoriety and needed cash.

Even closer to New York, Jersey City boasts the HarShirum Stern Embankment, similar to the earthen embankments of the Reading Viaduct, and an organization dedicated to preserving them, the Embankment Preservation Coalition (EPC). Chicago has the Bloomingdale Trail, an embankment with 37 bridges on the city's North Side which the Friends of the Bloomingdale Trail (FBT) is working to preserve. Rotterdam has the Hofplein-lijn, a 1.2-mile-long concrete Viaduct currently being studied for recreational development. In Minneapolis the Stone Arch Bridge has already been converted for pedestrian and bicycle access as a part of the St. Anthony Falls Heritage Trail. Down south, the Florida Keys Overland Trail, when completed, could include 17 historic bridges that were once a part of the Henry Fager Railroad, connecting numerous islands in the Keys with the Florida mainland. Portions are already open to the public.

Soon we just might be seeing RFPs from the RVP, or the EBC, or the FBT...

ALAN G. BRAKE
COLUMBIAN CALAMITY

Things are heating up again in the ongoing search for a new dean for Columbia's School of Architecture, Planning and Preservation. With the almost-hired Zaha Hadid now out of the picture, rumor has it that interim dean Mark Wigley and Beijing architect Yung-Ho Chang are running alongside recently ousted Institute of French Architecture director Jean-Louis Cohen and architects Dagmar Richter and Mark Angelil.

A source close to several selection committee members—who include Kenneth Frampton, Steven Holl, Michael Bell, Laurie Hawkinson, Elliott Sclar, and others—says that Wigley and Chang are leading contenders. "People say Mark is a good administrator," our chatterbox reports of the less-than-inspired reasoning, "while Chang has access to the whole feeding frenzy going on in Asia." However, we hear Sclar, an urban planning professor, may have problems with Chang's own planning disinclinations while Hawkinson, our source says, "is making trouble, effectively shooting down every name that comes up."

In fact, the source blames Hawkinson for causing the school to lose Hadid, who has since won the Pritzker Prize. "Laurie wanted to force [the London-based Hadid] to sign something promising to spend a certain amount of time in New York," the source continues, "though it's also kind of scandalous that [Hadid] wouldn't do it." A committee member confirms that "people are complaining about Laurie," but adds that "it baffles me because I think she's one of the more open ones." Hawkinson couldn't be reached for comment.

SKYSCRAPER, HAI!

The first visitors to the Skyscraper Museum's permanent new home, which opened early this month in Battery Park City, were found on the subway. The Morimoto family of Nagoya, Japan, wanted a snapshot in front of a Lexington Avenue subway car when Tishman Construction's Richard Kielar, on his way to the museum's opening day, picked them up. "They asked me to take their photo and told me they were going to the Statue of Liberty," Kielar recalls, "so I said, 'Why don't you first come see the newest museum in town?'

"The family then followed Kielar to the new digs, designed by Roger Duffy of Skidmore, Owings & Merrill and built by Tishman, both of which donated their services. "They were happy and excited to be the first," Kielar continues. "We took their pictures."

NAME THAT HOTELIER

Which prominent, design-savvy hotelier got so messy at a Los Angeles party not so long ago that, thinking it was a cigarette, he lit a scrap of paper rolled into a straw (Gee, what was that being used for?) and singed his eyebrows? We're told he was the only 20"-century house in New York open to the public.

PROFESSIONAL LIABILITY INSURANCE

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The upstate house and studio of famed furniture designer Russel Wright will reopen to the public on May 15 after a five-month renovation by Jan Hird Pokorny Associates. The restoration, funded by an $85,000 grant from the Thomas C. von Hess Foundation, consisted of repairing the interior cabinetry and redesigning the house's leaky green roof.

Popular in the mid-20" century for his affordable designs, Wright left New York City at the height of his career for Garrison, a rural town on the east bank of the Hudson River. He dubbed the site Manitoaga, which means "place of the great spirit" in Algonquin.

Manitoga was a restoration project from the start. When Wright bought the 75-acre property in 1942, a century of quarrying and lumbering had scarred the land. He reshaped the grounds using a naturalistic approach, and commissioned Leavitt, Henshall and Kawai to design an environmentally friendly house in 1959. Wright continued to work on the land, which he considered his "most important creative effort," until his death in 1976, when he left the property to the Nature Conservancy.

In 1996 the site was placed on the National Register of Historic Places. Restoration considerations began in 2001 after Wright's daughter moved out of the house.

Manitoga will be the only 20"-century house in New York open to the public.

DEBORAH GROSSBERG
Submissions from four development teams seeking L.A.'s juicy Grand Avenue Redevelopment plum, with its 3.2 million square feet of office, hotel, retail, and housing, were due April 7th, but debate on the role of design in this major planning effort has already begun.

A star-studded team known as Bunker Hill LLC, which includes Frank Gehry, Zaha Hadid, Lord Norman Foster, Harry Cobb, Jean Nouvel, Greg Lynn, Gehry alum Kevin Daly, Laurie Olin—and oops, I almost forgot, Brad Pitt—with developers Weintraub Financial Services and the Bronco Companies, has been lobbying publicly and privately to give design a prominent role in the selection process.

The three other teams are led by better-known national and local developers: Forest City West, with local powerhouse architects AC Martin; the Related Companies, which have turned again to David Childs of Skidmore, Owings & Merrill and Eksus/Manfredi as well as Gustafson Guthrie Nicholls; and California developer J.H. Snyder, who is working with the Jerde Partnership, Johnson Fain, and Rio Clemente Halle Studios.

Rumors that the members of the Friends cast have volunteered to serve on these various teams could not be confirmed.

Gehry partner Craig Webb says that Gehry chose to work with Weintraub "because he liked working with an outsider rather than a big conventional developer."

Meanwhile, the Grand Avenue Committee, which is overseeing the process under the auspices of a city-county board known as the Joint Project Authority, has moved slightly from its early stance on proposal review, which would not include team interviews and would allow teams to submit only one design board. Now, there will be interviews and teams can submit additional documents, excluding master plans.

Webb calls the whole process a "strange dance." The committee, he said, indicated that they "wanted to pick a developer first," before moving ahead to consider design. "That really was disturbing to us," Webb declared, "because in a city like this, on a site as prominent as this, why would design not be one of the main factors? It's not a good way to go about doing development."

Gehry got involved because the 3.2 million-square-foot development site is, in effect, anchored by Disney Concert Hall, and the project's boosters hope it will tie together the distinct area between the Music Center and downtown L.A.'s Civic Center.

Michael Malmuth, who is a member of the Grand Avenue Committee, insisted, "The Joint Project Authority and the committee are committed to outstanding design."

But, he said, "the key to success will be the variety of uses along Grand Avenue."

Thus, the governing bodies want to ensure that whoever is eventually selected "understands the urban design challenges," in his words.

Our feeling is that when design is pushed to the forefront, then it's about design, not qualifications and development strategy, which are more important than preliminary design ideas. "Malmuth continued. "Once a selection is made, there will be a very robust discussion" about design.

"There will be a lot of dialogue, right there at the forefront, making sure there's significant public input." Of more immediate concern to the decision-making bodies is how the teams plan to approach the overall project. "That is a basis for starting to build collaboration, and then design," said Malmuth. "It's premature for a final design solution."

Peter Slavin is the Founder and Editor of www.thelatinireport.com

NY Invasion continued from front page of commissions. EDAW opened its New York office last September, but the firm has had an on-again-off-again relationship with the city for the past 15 years.

EDAW first landed in New York in 1987, but went bust in the economic turbulence of the late 1980s and early '90s. Not to be dissuaded, the company tried again six years ago with a staff of five headed by Tim Delorm, only to be brutally forced out when successful dot-commurs caught their lease out less than two years later.

In EDAW's latest effort to break into the local scene, it opened a juridical office in New York last year, modeled after the Central Park Conservancy, which accomplished nearly $200 million in improvements of Central Park in the last decade, the Hudson River Park Trust is developing 550 continuous acres running from Battery Park to 59th Street. The firm Mathews Nielsen is the overall landscape consultant for the $300 million project, which is being undertaken in segments; parks from Chambers to Clarkson Streets (in progress) were designed by Sasaki & Associates; Clarkson to Horatio (partially completed) by Abel Bannison Butt; Horatio to West 25th (in design development) by Michael Van Valkenburg Associates; and West 25th to 59th (also in development) by Richard Trottier & Partners Architects and Michel, Kulik and Williams.

While individual plans run the gamut from modern play-spaces to native shoreline plantings, the project recalls the successful transitions among Battery Park's gardens.

East River Park Moves Ahead Last October, the EDC made a shortlist of five firms for the job of designing a stretch of Manhattan's East River Park waterfront, from the Brooklyn Bridge to the Williamsburg Bridge. Earlier this year, New York-based SHoP (Sharpses Hilden Paquenelli), in collaboration with Richard Rogers, was awarded the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel, the job, beating Steven Holl with EDAW, Norman Foster with Rogers Marvel. The winning team will spend the next year devising the East River Comprehensive Waterfront Study.

Brooklyn Waterfront Cools Off An ambitious plan for public access recreation along East River shores from the Brooklyn Bridge to the Manhattan Bridge has slowed down following the completion of several small parks.
IKEA IN RED HOOK

New York City might be Ikea-less no longer—that is, if the Swedish big-box giant gets approval to build an $80 million, 350,000-square-foot, three-story store on a 23-acre site in Red Hook, with views of the Statue of Liberty, the Verrazano Bridge, and downtown Manhattan. It would be no small feat given the bureaucratic nightmare of rezoning the land, now an industrial shipyard, and the simmering opposition of community activists. Ikea claims it chose Red Hook in order to better serve its large customer base in Brooklyn, but residents worry that it picked such a prime waterfront spot given the abundance of property in the neighborhood.

Lou Sones of Red Hook-based Groups Against Garbage Sites (GAGS) summed it up: "I'm not against the company—in fact, my whole home office is Ikea. I'm against the location. It's an inappropriate use of some of the most stunning real estate in the world."

The Red Hook Ikea building, designed by Greenberg Farrow, the U.S. firm behind the designs of other big-box retailers such as Bed Bath & Beyond and Best Buy, is unusually glassy. A transparent façade faces the street, while the showroom and restaurant overlook the river. The biggest design surprise, though, is the 5.5-acre public park planned for the site's mile-long waterfront. The scheme, by Lee Weintraub's Landscape Architects, takes an archaeological approach to the site. A shipping crane and dry dock, along with smaller elements like coils of rope, will remain intact on the site.

Rather than destroy unsafe piers, Weintraub plans to build over them, exposing their underlying structures with light. New steel pergolas with crisscrossing beams and girders will cast shadows echoing the forms of marine rigging, and canopied entryways will evoke ships' hulls. Sited almost a mile away from the Brooklyn Queens Expressway and the Gowanus expressways, Ikea is expected to bring an influx of 20,000 to 25,000 vehicles per week. Residents are worried about traffic and parking problems, as well as pollution and the impact on the area's landfill base. A number of buildings on Van Brunt Street have already collapsed due to vibrations from traffic rumbling down cobblestone paving," according to Sones.

Ikea defends its plans, pointing to the traffic study it commissioned from Sam Schwartz, New York's former traffic commissioner, known as "Gridlock Sam" for inventing the term in 1980. Ikea spokesman Pat Smith said, "Schwartz convinced us that the additional traffic load can work in the neighborhood after some improvements to the surrounding infrastructure." Ikea has proposed the reconfiguration of intersections at Hamilton and Clinton avenues and at the BQE and the Battery Tunnel, claiming the changes will allow an extra 175 to 200 cars per hour. Ikea is also working with the MTA to add extra bus routes, and its private shuttles will carry passengers from the Jay Street and Fourth Avenue subway stops.

Job creation is the most divisive community issue surrounding Ikea's plans. The neighborhood is split into two distinct parts, known as the "Brunt," which is home to a largely low-income black and Latino population, and the "back," which has a primarily middle-class white and Latino demographic. The community has a history of opposition to large development schemes. The Architect's Newspaper has created a special section to address these concerns.

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ADIEU
Nicholas Olsberg, director of the Canadian Centre for Architecture, will retire on April 30 after 15 years of service to the institution. The announcement comes shortly after the CCA’s completion of a three-year plan for its future development.

VIETNAM MEMORIAL SHORTENED LIST
On March 31st the Vietnam Veterans Memorial Fund narrowed its list of contestants for the Education Center at the Vietnam Veterans Memorial from eight to four. Each architect has teamed with a high-profile landscape design firm: Ann Beha Architects with Sasaki Associates; Architecture Research Office with Michael van Valkenburgh Associates; Michael Graves & Associates with EDAW; and Polshek Partnership Architects with Hargreaves Associates. The teams have 120 days to develop their designs and proposals before submitting for the final phase.

LONG ISLAND UNIVERSITY UPGRADES
Long Island University’s Brooklyn campus has started construction on Kumble Theater by Mitchell/Giurgola. The theater will have 320 seats, a 1,500-square-foot stage, and a glass enclosed gallery. The theater is expected to open Fall 2004. The campus will break ground this spring on a $440 million sports and health complex designed by Arquitectonica.

RENOVATED NEW YORK CAPITOL
François Bollack Architects recently completed restoration and renovation for the New York State Capitol. The new design includes a glazed reception for the Speaker’s office, stepped seating in the viewing galleries, and universal access throughout.

NO MORE BLACKOUTS
On March 29th KeySpan flipped the switch on a 250-megawatt electric generator in Long Island City. The plant fits into a 2.4-acre site next to KeySpan’s existing Ravenswood facility and is the largest generator in New York City, providing 25 percent of the city’s needs. The plant is the first base-load station to be built since the electric industry deregulation in the 1990s and the first plant to open since the 2003 blackout.

RESTORING KAHN
Yale University has begun restoring Louis Kahn’s 1953 Yale University Art Gallery, the architect’s first major commission. Polshek Partnership Architects, which designed the master plan to renovate all of Yale’s arts related buildings, is in charge of the gallery restoration. The gallery is expected to reopen in spring 2006.

ON THE WATERFRONT
A spokeswoman for the Brooklyn Bridge Park Development Corporation (BBPDC) confirmed that previously published plans were being scrapped, and that the entire summer will pass before residents get a peek at the revised scheme. The concept, including continuing environmental review, remains in the hands of Van Valkenburgh’s firm. Much of the delay is blamed on structural problems discovered during the past year’s environmental review. Existing piers, bulkheads, and a shoreline built on fill cannot support the proposed plazas and walkway. Other factors include the appearance of Boymgreen Developers, which paid the BBPDC $1 million last fall for the right to convert some abandoned warehouses near the Fulton Ferry landing into luxury housing, and of other businesses interested in developing Pier 7 as a cruise ship terminal.

QUEENS HEATS UP
Last October, Mayor Bloomberg and NYC Parks Commissioner Adrian Benepe reactivated plans to link seven riverfront parks in Queens, with a greenway south along the river to Queens West. Current plans for Queens West include a silver of waterfront access, not more than 100 feet wide, with a broad park at 50th Avenue (Gantry State Park) that’s now complete. Potential projects, such as the 6-acre Silver Cup Studios complex and the Olympic Village, are wild cards that could slow or change the area’s development.

IEKA IN RED HOOK
IKEA continued from page 5
IKEA is reportedly scoping out Red Hook as a possible store location. Before building on the property, IKEA must acquire a special permit for a large retail store and, more dauntingly, get the site rezoned from M-3 for heavy industrial to M-1 for light manufacturing. The Uniform Land Use Review Procedure is the first step, and City Planning expects the review to take place in the spring. After that, recommendations are required from the community board and Brooklyn Borough President Marty Markowitz. Then City Planning does a second round of reviews and passes it on to City Council. IKEA and City Council expect the process will be completed this fall.

DEBORAH GROSSBERG
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PIERRE KOENIG DIES AT THE AGE OF 88
Forty years ago, Julius Shulman produced an extraordinary series of photographs of Case Study House #22 (1960) by Los Angeles architect Pierre Koenig. The images, day and night views of the house floating above L.A., are now iconic. They depict the city in its postwar, pre-Vietnam, Atomic Age heyday. The architecture is crisp, machined, perfect. The settings are dreamlike. The figures who populate the photos are immaculately posed, clothed, and poised. They seem unreal.

Its wasteful growth, quotidian architecture, and unresolved social inequities. Ironically, Pierre Koenig’s work addressed L.A.’s impending problems. Contrary to the glamorous images that emerged from Shulman’s camera, Koenig’s primary ambition was to invent cheap, efficient and effective housing solutions. His private practice, established in 1952, realized some 50 modernist steel and glass buildings, each an examination of efficiency and fragility. Modernism, in Koenig’s estimation, was a belief system and not an aesthetic imperative.

"Modern is a way of life, not a style," he said in an interview in the Los Angeles Times in May 2002.

Today Koenig’s ambitions have been lost in the ocean of stucco monstrosities that passes for housing across Southern California. As modernism faded, he refused to become postmodern or Decon or New Urbanist or whatever was current. Koenig lost clients and commissions. While many of his Case Study colleagues shuttered their offices in the 1970s Koenig continued to practice.
ANISH KAPOOR SCULPTS A HIDDEN COLUMN OF LIGHT

MEMORIAL TO BRITISH VICTIMS OF 9/11

Unity is what Indian-born British sculptor Anish Kapoor offers to honor the 67 British victims of September 11th. The 19.5-foot-tall sculpture will be crafted from a single block of black granite, into which a vertical chamber will be carved. The inner chamber will be polished to give a mirrored surface, which will reflect the natural light of the day. “This very physically monolithic object then appears to create within itself an ephemeral reflection akin to an eternal flame,” said Kapoor.

The sculpture will be the centerpiece of the British Memorial Garden, formerly Hanover Square, not far from the WTC site.

CATHY LANG HO

GOLDBERGER NAMED DEAN continued from front page terms of public programming, which gets the school out there while enriching our students’ education. I want our students to feel they are getting an education they could not be getting anywhere else.

What are some of Parsons’ unique advantages?

Parsons has always had good programs in design history and a program called Critical Studies, which puts design in the context of the liberal arts. Parsons provides an education about design as well as an education for doing design, and it’s especially important for us to continue on this double track. We also have the New School, with which I’d like to create more joint programs.

Will you keep writing?

I’ll have to adjust how much, of course. Readers of The New Yorker expect its writers to appear on an irregular basis, since most of us are writing books or teaching. Both the school and the magazine are being very supportive.

CATHY LANG HO

Goldberger’s Up From Ground Zero will be published in September.
Fresh Thrills.
Once the world's largest landfill, Fresh Kills is on its way to becoming the city's newest playground. Aric Chen reports on how a concept becomes a master plan.

In late 2002, the landscape architecture and urban design firm Field Operations publicly unveiled its schematic entry, alongside those of five other finalists, in a competition to transform Staten Island's Fresh Kills landfill into New York City's—indeed, the country's—largest urban park. Back then, the office (which moved to New York from Philadelphia last year) was criticized for describing its plan as "not a loose collection of surfaces (mats)," and "clusters (islands)"); gave way to more proletarian propositions as attendees suggested everything from dog runs and boathouses to windmill farms and, oddly, a working cattle ranch—"not a loose collection of surfaces (mats)," and "clusters (islands)"); gave way to more proletarian propositions as attendees suggested everything from dog runs and boathouses to windmill farms and, oddly, a working cattle ranch—"not a loose collection of surfaces (mats)," and "clusters (islands)"); gave way to more proletarian propositions as attendees suggested everything from dog runs and boathouses to windmill farms and, oddly, a working cattle ranch.
Public access to the park’s many areas will be phased over the next 15 years. James Corner of Field Operations has designed a 9/11 Memorial—a massive yet subtle earthwork—for the West mound, the site of tons of debris from the WTC. Interestingly, the area is marked “Special Access to 9/11 Families” in the next 5 to 10 years, and “Supervised Access” in the next 10 to 15 years.

would likely be enormous expense—and the separated remains reburied at a more appropriate site. Though the feasibility of this request is questionable, it nevertheless points to the exorbitant complexity of the task at hand. Politically—and now emotionally—charged, the site faces formidable obstacles in its own evolution from being a colossal, fetid eyesore to becoming a thriving, even idyllic, example of land reclamation. Further public meetings are being held this and next month (details are posted on the city’s Fresh Kills website, www.nyc.gov/freshkills), with a final master plan scheduled for July 2005. Small portions of the new park may open as early as 2007. However, even if the plan sails through the often-thorny processes of community and regulatory involvement, the park will take decades to phase in. There are the technical, environmental and even psychological challenges in turning a former garbage heap with poor soil into a verdant haven for picnickers, not to mention the fact that cost, funding, and final jurisdiction have yet to be determined. Indeed, Fresh Kills’ redevelopment will require a will matched only by an ambition that is as expansive as the site itself.

ARIC CHEN LIVES IN NEW YORK AND WRITES FOR ID, METROPOLIS, GG, ART & AUCTION, AND OTHER PUBLICATIONS.
Critique of Critical Regionalism

Critical Regionalism: Architecture and Identity in a Globalized World
Liane Lefaivre and Alexander Tzonis
(Prestel Verlag, 2003), $65

If "critical regionalism" has become a familiar phrase over the past two decades, it still remains an elusive concept. Diehard modernists remain suspicious of possible sentimentalities, while neo-traditionalists distrust the adjective "critical," convinced that local context needs no qualification. Critical, here and elsewhere, in fact refers to Kant’s "test of criticism," which insists that we scrutinize the origins and constraints of any concept we use, and to Weimar Germany’s Frankfurt School of Critical Theory with its piercing analyses of bourgeois social life and "the culture industry."

Liane Lefaivre and Alexander Tzonis coined the term "critical regionalism" in "The Grid and the Pathway," a 1981 article for Architecture in Greece about two generations of architects whose modernism explicitly engaged that nation’s distinctive landscapes and its recent history. They highlighted Dimitris Pikionis’ 1967 pedestrian zone for Philopappus Hill, immediately adjacent to the Acropolis, as a "braid of niches and passages and situations."

A decade later Tzonis and Lefaivre clarified their ideas in a 1990 article for Architecture and Urbanism. Critical regionalism means a locally inflected modernism, one that reveals the ecological and historical particularities of a specific reality while simultaneously seeking to improve those conditions. Explicit references to site and history rely on defamiliarization ("identifying, decomposing, reposing elements"), not mimetic copying. The authors challenge architects to be "self-reflective" and to provide "implicit metastesements" about issues such as local autonomy, ethnic identity, and environmental sustainability.

Kenneth Frampton brought the term into widespread use, beginning in 1983 with an article in Perspecta, soon revised and given a new, more overtly politicized title, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." In Hal Foster’s anthology, The Anti-Aesthetic: Essays on Postmodern Culture (New Press, 1983), further elaborations, consistently more polemical than those of Lefaivre and Tzonis, always acknowledged their precedent. Frampton urges architects to reclaim the progressive vision of the pre-WWII Modern Movement by resisting today’s cultural homogeneity and economic inequalities. Adamantly rejecting any possible parochialism or nostalgia, he commends abstractions derived “indirectly” from the local light, tectonic traditions, and topographies.

Built of local stone, the buildings of the Mahindra United World College by Christopher Benninger in Pune, India (1997-2000), are arranged like a village, with pathways and areas that encourage chance meetings. Though published several months after the closing of the Van Alen Institute’s exhibition Open: New Designs for Public Space (which was on view June through September 2003), the eponymous catalog remains a valuable reference on contemporary public places from all over the world. Edited by the Van Alen’s director Raymond Gastil and senior curator Zoe Ryan, it contains projects that were not part of the show and many new texts, including fresh essays and transcripts of a series of roundtable discussions among practitioners, educators, and critics such as Janet Abrams, Stan Allen, and Bart Lootsma. The well-chosen projects are grouped according to theme in both the exhibition and publication, with the latter offering essays to elaborate on the groupings. In the section “New Meeting Grounds,” architect and landscape architect Linda Polak assesses the creation of urban spaces in unusual locations, whether on top of a building (Mori Art Museum in Tokyo by Kisho Kurokawa Architects) or an island (Vito Acconci’s Island in the Mur in Graz, Austria). Meanwhile, the section “The Plaza Unbound” offers two examples of buildings that integrate landscape and urban space in their designs—Snehetta’s Oslo National Opera House and UN Studio’s Ponte Parodi in Genoa, Italy—along with an essay by Deyan Sudjic about how places programmed for particular functions can take on lives of their own and engender unexpected uses. Other essays touch on the role of temporary performances, installations, and open civic processes in activating public spaces.

The handsome catalog was designed by Fiat, a New York graphic design firm that also designed the exhibition in collaboration with Freecell, another New York design firm.

JAMES WAY is an ASSISTANT EDITOR AT A+U.

UN Studio’s 2001 Ponte Parodi is a ferry terminal/multipurpose entertainment facility.
Brooklyn Designs, an all-weekend trade show featuring Brooklyn's best furniture and furnishings design talent, is coming back to DUMBO on April 30th, accompanied by a lecture series featuring architects Enrique Norton and Tom Hanrahan, among others. Launched just last year, the show included over 100 designers and garnered widespread critical acclaim. This year, only 45 participants will be exhibited, including DYAD and 54Dean (whose furniture is pictured above, left and right, respectively). The show's advisory board—Cindy Allen, editor-in-chief of Interior Design magazine, Allison Arieff, editor-in-chief of Dwell, Elana Frankel of Surface, James Goodman, and Robert Yoder—curated the selection. Organized by the Brooklyn Chamber of Commerce, the show's sponsors include the local chapters of the AIA, American Institute of Architects, and International Interior Design Association, as well as Time Out New York.

Brooklyn Designs 2004 St. Ann's Warehouse, 38 Water St. April 30 through May 2

**LECTURES**

**APRIL 20**
- Wim Delvoye and Carole Schaposnik, Joseph Giovannoni
- 6:30 p.m.
- 457 Madison Ave.
- www.archisphere.org

**APRIL 21**
- Renzo Piano
- 6:30 p.m.
- Wood Auditorium
- 113 Avery Hall
- www.arch.columbia.edu

**APRIL 22**
- Bernard Tschumi, MOBY
- Resonating Frequencies: Dialogues on Architecture and Music
- 8:00 p.m.
- Cooper Union
- The Great Hall
- 7 East 7th St.
- www.cooper.edu

**APRIL 23**
- Diana Agrest
- Transcultural Urbanities: Paris, New York, Shanghai
- 6:30 p.m.
- Cooper Union
- Woldman Auditorium
- 51 Astor Pl.
- www.archleague.org

**APRIL 24**
- Cecil Baldwin
- Blackout
- 12:00 p.m.
- Urban Center
- 457 Madison Ave.
- www.mas.org

**APRIL 25**
- Mario Gandelsonas
- X-Urban Fantasies
- 12:00 p.m.
- Pratt School of Architecture
- 312 Higgins Hall North
- 200 W. 14th St.
- www.pratt.edu

**APRIL 26**
- James Goodman
- The Great Hall
- 7 East 7th St.
- www.archleague.org

**APRIL 27**
- Pat Kirkham
- Tradition and Modernity: Design in Britain, 1945-1965
- 6:00 p.m.
- New York Design Center
- 200 Lexington Ave.
- www.bgc.bard.edu

**APRIL 28**
- Christo and Jeanne-Claude
- Two Works in Progress
- 6:00 p.m.
- Metropolitan Museum of Art
- 1000 5th Ave.
- www.metmuseum.org

**APRIL 29**
- John Pawson
- The Evolution
- 7:00 p.m.
- St. Ann's Warehouse
- 38 Water St.
- www.brooklynlyndesigns.net

**APRIL 30**
- James Meyer
- Reassessing Minimalism
- 6:30 p.m.
- Solomon R. Guggenheim Museum
- Peter B. Lewis Theater
- 1071 5th Ave.
- www.guggenheim.org

**MAY 1**
- Michael Hays, Preston Scott Cohen, Ben Nicholson
- Perfect Numbers, Conflicted Forms
- 7:00 p.m.
- Whitney Museum of American Art at Albitra
- 120 Park Ave.
- www.whitney.org

**MAY 2**
- Marc Kristal, Evan Snyderman, Andreas Berberich, Ruby Metzger, Sather Duke
- Designing Brooklyn: the Evolution
- 2:00 p.m.
- St. Ann's Warehouse
- 38 Water St.
- www.brooklynlyndesigns.net

**MAY 4**
- James Meyer
- Reassessing Minimalism
- 6:30 p.m.
- Solomon R. Guggenheim Museum
- Peter B. Lewis Theater
- 1071 5th Ave.
- www.guggenheim.org

**MAY 6**
- Jane Jacobs
- The Past, Present, and Future of the Office Skyscraper
- 7:00 p.m.
- City College School of Architecture
- 1000 5th Ave.
- www.archleague.org

**MAY 7**
- Quaneo Reza
- Rezoning Forum: Jamaica, Hunters Point/Long Island City, North Corona
- 8:00 a.m.
- Municipal Art Society
- 457 Madison Ave.
- www.mas.org

**MAY 10**
- Tanya Harrold
- Handmade and Postmodern: The Crafts in Britain after 1945
- 6:00 p.m.
- New York Design Center
- 200 Lexington Ave.
- www.bgc.bard.edu

**MAY 11**
- Anna Chave
- Reassessing Minimalism
- 6:30 p.m.
- Solomon R. Guggenheim Museum
- Peter B. Lewis Theater
- 1071 5th Ave.
- www.guggenheim.org

**MAY 12**
- Deborah Berke, Naniso Rodriguez
- 6:30 p.m.
- Tishman Auditorium
- 66 12th St.
- www.cooperhewitt.org

**SYNOPSIS**

**APRIL 23 - 25**
- The Interactive Project: Activated Environments and Hybrid Instruments
- 6:00 p.m.
- St. Ann's Warehouse
- 38 Water St.
- www.brooklynlyndesigns.net

**APRIL 24 - 28**
- American Planning Association's National Planning Conference
- 6:00 p.m.
- Solomon R. Guggenheim Museum
- Peter B. Lewis Theater
- Washington, D.C.
- www.planning.org

**APRIL 30**
- Creating Cranbrook
- 6:00 p.m.
- St. Ann's Warehouse
- 38 Water St.
- www.brooklynlyndesigns.net

**MAY 1 - 5**
- Carl Stone
- Kantipur
- 1026 6th Ave.
- www.dialapo.org

**MAY 6 - OCTOBER 31**
- The Great Hall
- 6:00 p.m.
- 1000 5th Ave.
- www.metmuseum.org

**MAY 6 - JUNE 3**
- Shira Shazareh
- Breath
- 7:00 p.m.
- Ritz-Carlton New York
- 2 West St.
- www.creativetime.org

**MAY 6 - JUNE 5**
- René Burri
- Diaries: Archpaper.com
- 7:00 p.m.
- 1000 5th Ave.
- www.museumofamericana.org

**MAY 7 - JUNE 20**
- Tom Sachs
-连接
- 7:00 p.m.
- 1000 5th Ave.
- www.speronewestwater.com

**MAY 11 - LANDMARK**
- Robert Yoder
- 7:00 p.m.
- Charles Cowles Gallery
- 537 West 24th St.
- www.cowlesgallery.com

**MAY 1 - 30**
- Christopher Janney
- Sonic Forest '04
- 6:00 p.m.
- www.dancinginthesetreats.org

**MAY 29 - JUNE 26**
- Rock's Role (After Ruyzaki)
- 7:00 p.m.
- 1919 Connecticut Ave., Washington, D.C.
- www.museumofamericanart.org

**MAY 6 - JUNE 5**
- Andrea Goldsworthy
- The Great Hall
- 6:00 p.m.
- 1000 5th Ave.
- www.museumofamericana.org

**MAY 6 - JUNE 6**
- Reinhard Scheybeler
- The Great Hall
- 6:00 p.m.
- 1363 5th Ave.
- www.harvestworks.org

**MAY 11 - LANDMARK**
- Robert Yoder
- 7:00 p.m.
- Charles Cowles Gallery
- 537 West 24th St.
- www.cowlesgallery.com

**MAY 29 - JUNE 19**
- Tracy Smith's Tau
- 6:00 p.m.
- www.hermes.com

**MAY 5 - JUNE 5**
- Charles Cowles Gallery
- 6:00 p.m.
- 415 West 13th St.
- www.harvestworks.org

**MAY 6 - JUNE 5**
- Tom Sachs
- Connect
- 7:00 p.m.
- 1363 5th Ave.
- www.harvestworks.org

**MAY 6 - JUNE 20**
- 179th Annual Invitation Exhibition of Contemporary American Art
- 10:00 a.m.
- National Academy of Design
- 1083 5th Ave.
- www.nationalacademy.org

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Critique of Critical Regionalism continued from page 11 sometimes to the point where the authors rely too literally on their own earlier texts. Tzonis’ essay ponders foundations: Greco-Roman site-planning, 17th-century literature about genius loci, and 19th-century romanticism. Meanwhile, Lefaivre’s contribution surveys developments from WWI through the 1970s. Opening with a discussion of Lewis Mumford and Built in USA: 1932-44 (an insightful though quickly censored 1947 MoMA catalog by Elizabeth Mock), she then considers Paul Rudolph, Ernesto Rogers, Affonso Reidy, and others who explored a “humanistic,” locally grounded modern idiom. Her essay concludes with lesser-known architects, notably Minette de Silva of Sri Lanka. The last paragraph—all that’s said about contemporary design—highlights Xiaodong Li of China.

This global context signals an important evolution tied to a specific event. In 1998 Bruno Stagno, the Chilean-born director of Costa Rica’s Institute for Tropical Architecture, invited Tzonis and Lefaivre to a conference that would reinvigorate critical regionalism. This happened, in part, simply because architects and intellectuals from Latin America, South Asia, and East Asia talked about their own work, intentions, and predecessors, rather than having it mediated by others. Lefaivre, Tzonis, and Stagno then co-edited Tropical Architecture: Critical Regionalism in the Age of Globalization (John Wiley, 2001), which contained key presentations from the conference.

Critical Regionalism places the center-periphery model of “global modernism” or “other modernisms.” The book presents 20 projects with magnificent photography and informative drawings. Of them, five are mid-century examples (including Alvar Aalto’s Säynätsalo Town Hall and Ricardo Porro’s School of Plastic Arts in Havana) and the remainder are almost all from the 1990s. The authors’ essays only discuss the earlier examples, not the more recent ones. My favorites include Christopher Benninger’s Mahindra United World College in Pune, India and Foreign Office Architects’ Yokohama International Port Terminal in Japan. Each building exhibits perceptive analysis, focused experimentation, and architectural imagination. It’s unfortunate that Lefaivre and Tzonis did so little to link the cogent transnational historical legacy of their topic with the inspiring examples they have chosen. Their brief descriptions could have gone much further in discussing the unique architectural, geographical, and social contexts of each project. The connection, while implicit, demands deeper attention because it is at once precarious and essential in every part of today’s world. We need a renewed modernism, one that engages the specifics of history, landscape, and socioeconomic conditions along with the global opportunities for innovative technologies and forms. This book attests to the possibilities in that vision.

Gwendolyhn Wright teaches Architectural History at Columbia University.
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