**NEW YORK TIMES NAMES NEW ARCHITECTURE CRITIC**

Muschamp Out, Ouroussoff In

Following quickly on rumors that The New York Times' venerable—and much-maligned—architecture critic, Herbert Muschamp, would step down, the paper has already quietly installed his successor, Nicolai Ouroussoff, critic for The Los Angeles Times and a two-time Pulitzer Prize finalist.

Ouroussoff's selection, confirmed by NYT culture editor Jonathan Landman, came as little surprise to observers, who predicted that Muschamp would be allowed to influence the selection of his successor, a privilege said to have been granted to both of his predecessors. Ouroussoff is widely seen as "Muschamp-lite," with a comparable focus on the position of architecture within aesthetic, social, and political currents, rather than the nuts and bolts of a building's design and construction. "He's similar to Herbert in that there's continued on page 2

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**FOUR YEARS LATE, CHICAGO'S SUPER-SIZED PARK FINALLY OPENS**

Post-Millennium Park

The ambitious Millennium Park has brought top designers and artists to the Windy City while raising concerns, and designers resulted in a total budget of $475 million, and the expansion of the project to transform a sunken rail yard, 24.5 acres on the northwestern tip of Grant Park, into a new arts park.

**THE METAMORPH OF VENICE**

When Kurt Forster, director of the 9th International Architecture Exhibition of the Venice Biennale (September 12 through November 7), settled on Metamorph as this year's theme, it was perhaps natural that he would select one of the leading proponents of the blob movement, Asymptote, to guide the event's exhibition and graphic design. Dedicated to exploring "the fundamental changes underway in contemporary architecture, both in theory and practice, and in the use of new building technologies," the exhibition addresses the profession's increasing dependence on multidisciplinary research on everything from... continued on page 5

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**CHICAGO HOSTS 2004 CONVENTION, SHOWS OFF NEW ARCHITECTURE**

AIA CONVENES, GOES GREEN

This year's AIA National Convention, held last month, was noticeably low on star power. The Gold Medal presentation was given posthumously to Samuel Mockbee. Keynote speakers included writers Erik Larson, author of The Devil in the White City, Virginia Postrel, a New York Times economics reporter and author of The Substance of Style, and Helmut Jahn, the closest thing to a "starchitect" at the convention. "It was much more of a roll-up-your-sleeves kind of year," said Rick Bell, executive director of AIA-New York.

The real star was Chicago, the host city, which is seeing a major influx of signature buildings, including the hotly debated Soldier Field renovation by Wood + Zapata, new buildings at Illinois Institute of Technology by OMA and Murphy Jahn, and a new educational building at the University of Chicago by Rafael Viñoly. Millennium Park was nearing completion and attendees could see much of Frank Gehry's bandshell and bridge... continued on page 7

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**COMING SOON**

**WAVERLY THEATER REOPENS AS IFC CENTER**

After being shuttered for three years, the 67-year-old Waverly Theater on Sixth Avenue in Greenwich Village will reopen as the Independent Film Channel (IFC) Center at the end of this year. The art deco theater established a cult following in its later years for showing independent films, including midnight showings of The Rocky Horror Picture Show. However, its programming of marginal titles, combined with the general degradation of the block (now crowded with tattoo parlors and sex shops), led to the theater's closing in 2001.

New York–based Bogdanow Partners Architects is behind the face-lift, which re-skins the original façade with expanded metal sheeting and refurbishes its old marquee. "The [metal] strips are evocative of a film reel in its linear form," said lighting designer Leni Schwendinger, who collaborated on the project. "The colors change directionality just as film moves through a projector." The designers maintained the grand feeling of the original two screening rooms by retaining their high ceilings. A new, third screening room occupies an adjacent building which was claimed as film moves through a projector. The annex also houses a film editing facility and a café/bar. **PAULA LEHMAN**
With all the work underway to reshape and improve Lower Manhattan, we thought it was an opportune moment to revisit an almost-forgotten project on Duane Street, near Broadway—just a cobblestone's toss from City Hall. The site is an empty fenced-in lot, with a sign indicating it's the future home of the African Burial Ground (ABG) Memorial. As Deborah Grossberg reminds us in her feature story (page 8), the project was front-page news when construction crews unearthed the 18th-century burial ground while doing site work for a new federal building for the U.S. General Services Administration (GSA) in 1991. Soon thereafter, as a result of pressure from grassroots activists, the GSA signed an agreement with the Advisory Council on Historic Preservation and the New York City Landmarks Preservation Commission (LPC) to construct a memorial on the site. In 1995 the GSA completed its building on a portion of the site, but it did not launch a memorial competition until two years later. By the end of 1998, the GSA had 61 submissions from which to choose but another four years would pass before it named five finalists. The finalists presented their designs for public review for the first time last month.

Since the ABG Memorial began, our expectations of the memorial-building process have grown considerably more sophisticated. Unfortunately, the lessons of the Oklahoma City and World Trade Center memorials can't be retroactively applied to this case. At this point, the most important thing is that the ABG Memorial be carried on, as smoothly and transparently as possible. The GSA has announced the unlikely completion date of Fall 2005. Let's see what happens.

The LPC's role in this project has been slight, though we touch on its responsibilities in two other articles—"More than Metal" (page 3), about an unresolved violation in the recently landmarked Gansevoort Market Historic District, and our Protest column (page 14) which recounts the failed attempt to preserve the Feigen Gallery, designed in 1969 by Hans Hollein. The Feigen Gallery is just over 30 years old and thus eligible for landmark designation, but it was brought to the LPC's attention too late to be saved. The efforts of local preservationists certainly aren't helped by the fact that the LPC is one of the smallest of the city's agencies, and will likely be smaller as a result of the cuts in funding that fill out the park. Mayor Richard Daley opened the convention by talking about green design, a theme that got a lot of airtime in our coverage of the DOCOMOMO conference to be held at Columbia University.

CLAY RISEN

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VOLUME 60 ISSUE 12-JULY 13, 2004
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WILLIAM MENKING AND CATHY LANG NO
MEATPACKING DISTRICT'S FIRST VIOLATION OF LANDMARK LAW

More than Metal

One of the first controversies confronting the newly created Gansevoort Market Historic District is the case of 440 West 14th Street, a cold-storage warehouse that dates to 1887. The LPC, too, issued a warning after the building owner slapped on a billboard for Dirty Dancing: Havana Nights in January 2004. However, no fines or calls for action have been taken, and it is unlikely the LPC will move on the matter any time soon. In 2003, 17 LPC staffers were responsible for 7,875 applications, and Gansevoort Market was the only district they were able to create out of 273 applications for individual and district landmarks. Furthermore, the LPC has suffered a 10 percent cut in Mayor Bloomberg’s 2005 budget, which was enacted, “and they all think they need it uniquely.” But why is architecture the only cultural beat with a single critic when dance has more? “It’s not a competition. One architecture critic is what we’ve had since the ‘60s and that’s what we’ll continue to have because it’s all we need,” Landman snapped. He did not elaborate. So there.

DEAN DILEMMAS

It’s been two years since Bernard Tschumi announced he was stepping down as dean of Columbia’s School of Architecture, Planning, and Preservation. But is a replacement in sight? At press time, anxious insiders were surmising that university president Lee Bollinger would choose none of his search committee members—namely, Robert Ivy, Yung Ho Chang, and Mark Angell. Fueling suspicion is the fact that Bollinger was a no-show at an end-of-semester faculty meeting where many expected he’d reveal his final choice. “This is like the war on terror,” one exasperated observer lamets. “It has no end, but just goes on and on.” However, “a decision is going to be announced very shortly.” Columbia vice-president Stephen Rittenberg officially reassures us. “I don’t know why (Bollinger) didn’t make the meeting,” Rittenberg added, “but I’m sure he wasn’t just trying to avoid it.” Meanwhile, Peter Rowe is stepping down as Harvard Design School dean—and it hasn’t been pretty. At a recent student reception, the good-bye presents included a T-shirt that we’re told the portly Australian squeezed into before climbing atop a circular security desk—which happens to be nicknamed the Donut—and going into a bizarre monologue consisting of unidentifiable impersonations. “He tends to amuse himself that way,” one colleague says, “but it’s kind of hard to watch.” The inexplicable imitations continued at his own faculty farewell dinner, where Rowe—who has ties to China—horrified guests with a screeching rendition of Chinese opera. “People weren’t sure whether to be bored,” reports one, “or thoroughly appalled.” Rowe did not return calls. Harvard’s own dean’s list remains vacant, after president Lawrence Summers reportedly met (though didn’t go for) GSA director Ed Felner and SOM principal Marilyn Taylor.

BUCKY LANDS IN BROOKLYN

The Buckminster Fuller Institute (BFI), which describes itself as a clearinghouse for Fuller’s design science, has touched down in Williamsburg. Founded in Los Angeles in 1983, the year Fuller died, the institute spent most of its time caring for the designer-inventor’s vast archives. In 1999 the archive was transferred to Stanford University Libraries, allowing the organization to focus on advancing Fuller’s ideas and propositions. But the institute’s moves to sleepy California towns such as Santa Barbara and Sebastopol limited its ability to put Fuller’s ideas before designers, artists, and institutions.

The institute therefore decided that if it was to be influential it had to move to an urban area. Its new executive director, Elizabeth Thompson claims Williamsburg has more artists per capita than any neighborhood in the country—precisely the constituency it wants to reach.

Furthermore, the institute wants to introduce Fuller’s games theory on urban planning to small neighbourhood groups, which thrive in New York City. The institute’s move was also motivated by its desire to move away from the cult of personality that has sustained the organization until now. “We want to bring Fuller’s ideas to a new generation of designers,” said Thompson. Welcome to Brooklyn, Bucky! WILLIAM MENKING

IN THE AIR

TV design shows don’t have to be about transforming humdrum homes into hokey ones. And Laurene Leon Boym agrees. We hear the kitshenn design-is-developing-a-pilot-for-a-half-hour, weekly television show called Laurene’s World. Scheduled to launch next year on the televangelist-sounding Neworld Millennium cable network, it will be “an educational program that presents cutting-edge design in a way that’s accessible, creative, and entertaining.” Laurene, an architecture critic, is stepping down as Harvard Design School dean—and it hasn’t been pretty. At a recent student reception, the good-bye presents included a T-shirt that we’re told the portly Australian squeezed into before climbing atop a circular security desk—which happens to be nicknamed the Donut—and going into a bizarre monologue consisting of unidentifiable impersonations. “He tends to amuse himself that way,” one colleague says, “but it’s kind of hard to watch.” The inexplicable imitations continued at his own faculty farewell dinner, where Rowe—who has ties to China—horrified guests with a screeching rendition of Chinese opera. “People weren’t sure whether to be bored,” reports one, “or thoroughly appalled.” Rowe did not return calls. Harvard’s own dean’s list remains vacant, after president Lawrence Summers reportedly met (though didn’t go for) GSA director Ed Felner and SOM principal Marilyn Taylor.
The American Institute of Architects announced the 2004 AIA/HUD Secretary's Housing and Design Awards: winners residential and community design. The projects include the Carver Academy and Cultural Civic Center, a mixed-use cultural community center in San Antonio, Texas by Lake/Flato Architects, and ALEGRIA—Salvation Army, a residential housing project by BIRBA GROUP in Los Angeles for families dealing with HIV/AIDS.

The Northeast Sustainable Energy Association awarded Fox & Fowler the Northeast Green Building Award and Honorable Mention in Places of Learning for the Black Rock Forest Center for Science and Education in Cornwall, New York. The annual competition recognizes outstanding high-performance buildings.

Michael A. Herrman received the 2004–2005 Mercedes T. Bass Rome Prize Fellowship from the American Academy in Rome for his project entitled Nomadic Spaces.

Japan Art Association has announced the five recipients of the 16th Annual Praemium Imperiale Arts Awards, including Oscar Niemeyer for architecture and Bruce Nauman for sculpture. The program recognizes lifetime achievement in arts categories not covered by the Nobel Prizes.

Architect Louise Braverman received the 2004 National Housing PIA Design Award and 2004 BSA/AIA New York Housing Design Program Award for Chelsea Court, an 18 unit low-income housing project located on 17th Street in Manhattan.

The Art Commission of the City of New York, devoted to renewing the aesthetic merit of works of art, architecture, and landscape architecture on city-owned land, presented the 22nd Annual Awards for Excellence in Design to eight projects, including: the entrance canopy of the Skyscraper Museum by James Turrell and Roger Duffy of SOM; the south façade of the West 8th Street Station by Vito Acconci of Acconci Studio and James McConnnell of Daniel Frankurt PC; and the reconstruction of the ground floor and plaza of El Museo del Barrio by Jordan Gruzen of Gruzen Sampton. James Polshek’s entrance and plaza of the Brooklyn Museum received special recognition.

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CITY OVERHAULS NOISE CODE, TARGETS CONSTRUCTION SITES

In a 2002 press conference Mayor Bloomberg grouped noise with city problems such as prostitution and drug dealing when he launched Operation Silent Night, a noise code enforcement plan targeting 24 high-noise neighborhoods. This June, he revisited the problem, announcing, along with Christopher Ward, commissioner of the Department of Environmental Protection (DEP), a proposed overhaul of the 32-year-old New York City Noise Code that would increase the effectiveness of noise laws while accommodating development, construction, and nightlife activities.

The amended code defines offensive sounds between 10 p.m. and 7 a.m. at 7 decibels (dB) and between 7 a.m. and 10 p.m. as 10 dB above the area's ambient sound. The code would make construction illegal between 6 p.m. and 7 a.m. during the week and all day on weekends, with the exception of work on certain owner-occupied or religious dwellings. Some city construction projects and emergency work within an 8 dB limit would be able to apply for after-hours work permits. The code is still under review. If passed, it could go into effect July 1, 2009.

The current code prohibits sound that is "unreasonable to a person of normal sensitivities." Traditionally, police officers have measured sounds with handheld meters 15 feet from the source on a public right of way. But according to the Mayor's office, these devices require frequent calibration and have a large margin of error. They also tend to miss low-frequency vibrations. For this reason, the new code allows meter-less police officers to evaluate subjectively if sounds exceed typical noise levels in residential areas.

The code also sets out legislation for "noise mitigation strategies, methods, procedures and technology that shall be used at construction sites" where air compressors, pile drivers, bulldozers, pneumatic hammers and tools, cranes, mufflers—measures already commonly used. A DEP-compliant plan need not be metered. The code states that a DEP-compliant noise abatement plan, which allows meter-less police officers to evaluate subjectively if sounds exceed typical noise levels in residential areas.

MANY OF THE CITY'S MUSEUMS ARE IN THE MIDST OF MAJOR RENOVATIONS AND EXPANSIONS. SOME ARE SIMPLY UPDATING THEIR AGING FACILITIES WHILE OTHERS ARE LETTING THEIR EXPANSIONS BE A BLUEPRINT FOR NEW INTERNAL ORGANIZATION AND PROGRAMMING. HERE'S A LOOK AT CHANGES ON THE HORIZON:

<table>
<thead>
<tr>
<th>Museum</th>
<th>Existing Square Feet</th>
<th>Renovation/Addition (sq ft)</th>
<th>Renovation Architect</th>
<th>Budget (in millions)</th>
<th>Completion Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aldrich Contemporary Art Museum (Anonymous, 1783)</td>
<td>13,000</td>
<td>12,000</td>
<td>Tappé Associates</td>
<td>$9</td>
<td>2004</td>
</tr>
<tr>
<td>Bronx Museum Museum of the Arts (Castro Blanco, Teixidó and Seder, 1982)</td>
<td>10,500</td>
<td>16,000</td>
<td>Arquitectonica</td>
<td>$13.6</td>
<td>2005</td>
</tr>
<tr>
<td>Brooklyn Children's Museum (Hardy Holzman Pfeiffer Associates, 1977)</td>
<td>51,000</td>
<td>51,000</td>
<td>Rafael Viñoly Architects</td>
<td>$20</td>
<td>2006</td>
</tr>
<tr>
<td>Brooklyn Museum of Art (McKim, Mead &amp; White, 1897)</td>
<td>560,000</td>
<td>98,000</td>
<td>Polshek Partnership Architects</td>
<td>$63</td>
<td>2004</td>
</tr>
<tr>
<td>Isamu Noguchi Garden Museum (Isamu Noguchi and Shoichi Sadao, 1985)</td>
<td>42,400</td>
<td>0</td>
<td>Sage and Coombe Architects</td>
<td>$13.5</td>
<td>2004</td>
</tr>
<tr>
<td>Liberty Science Center (E. Verner Johnson &amp; Associates, 1993)</td>
<td>170,000</td>
<td>125,000</td>
<td>EwingCole</td>
<td>$104</td>
<td>2007</td>
</tr>
<tr>
<td>Metropolitan Museum of Art (Calvert Vaux and Jacob Wrey Mould, 1870)</td>
<td>2,000,000</td>
<td>60,000</td>
<td>Kevin Roche John Dinkeloo and Associates</td>
<td>$900</td>
<td>2007</td>
</tr>
<tr>
<td>Museum of Modern Art (Philip Goodwin and Edward Durrell Stone, 1929)</td>
<td>315,000</td>
<td>315,000</td>
<td>Yoshio Taniguchi</td>
<td>$425</td>
<td>2004</td>
</tr>
<tr>
<td>Pierpont Morgan Library (Charles McKim, 1908)</td>
<td>110,804</td>
<td>40,097</td>
<td>Renzo Piano Building Workshop</td>
<td>$100</td>
<td>2006</td>
</tr>
<tr>
<td>Solomon R. Guggenheim Museum (Frank Lloyd Wright, 1959)</td>
<td>90,000</td>
<td>0</td>
<td>Swarke Hayden Connell</td>
<td>$25</td>
<td>2006</td>
</tr>
<tr>
<td>Queens Museum of Art (Armory Embury, Ill, 1939)</td>
<td>50,000</td>
<td>100,000</td>
<td>Eric Owen Moss Architects</td>
<td>$24</td>
<td>2008</td>
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<tr>
<td>Whitney Museum of American Art (Marcel Breuer, 1966)</td>
<td>35,860</td>
<td>0</td>
<td>Renzo Piano Building Workshop</td>
<td>TBA</td>
<td>TBA</td>
</tr>
</tbody>
</table>

THE METAMORPH OF VENICE continued from front page

computational science to bioengineering to cinema.

For those who were under the impression that the curve was verging on passé, Forster has found over 200 projects from around the world, grouped under sections such as "Atmosphere," "Topographies," "Surfaces," and "Hyper-Projects," that he found that the design and space frame "that a new morphology of living spaces is beginning to eclipse the era of Vitruvian architecture." The exhibition will study contemporary architecture's fluid, organic impulses, "not just in metaphoric, but also in metabolic terms," according to Forster.

New York firms are well represented, including Diller + Scofidio, Field Operations, Leeser Architecture, Steven Holl, Michael Sorkin Studio, Rafael Viñoly, Peter Eisenman, Richard Meier, Bernard Tschumi, Vito Acconci, Smith-Miller + Hanson, among others.

The works will be presented in the long Corderie, the facility where rope was made from the 18th to 18th centuries for the area's vast shipbuilding industry. Asymptote's Hani Rashid and Lise-Anne Couture have designed a processional frame that gives the space a sense of continuity and movement. Asymptote also designed the installation for the Italian Pavilion and collaborated with the New York graphic design firm Omnivore on the Biennale's graphic identity.

For the second time, Robert Ivy, editor-in-chief of Architectural Record, is serving as commissioner of the U.S. pavilion. Themed Transcending Type, the pavilion will feature fresh installations by Klotan/MacDonald Studio; Reiser + Umemoto; Lewis.Tsurumaki.Lewis (LTL); George Yu Architects; Studio/Gang/Architects; and Predock_Frame.

Predock_Frane has created a field of 5,000 nearly invisible filaments to evoke Venice's flood patterns and a contemplative space (top). Klotan/MacDonald consolidates live and work spaces in stacked pods (middle). LTL explores parking in relation to various building types (bottom).

According to deputy commissioner Suzanne Stephens, also an editor at Architectural Record, "We selected firms based on their ongoing research activity and advancement of ideas about particular building types." For example, Klotan/MacDonald has been steadily exploring new approaches to residences; Reiser + Umemoto's work on the Alishan Railroad in Taiwan reconsidered the intermodal hub; LTL has done extensive research on parking garages; George Yu's previous work has studied shopping centers; Studio/Gang has advanced ideas about public event venues; and Predock_Frane has honed its approach to spiritual centers.

This is the second consecutive architecture biennale in which the U.S. pavilion is being promoted by the U.S. Department of State. In previous years, it was adminis­tered by the Solomon R. Guggenheim Foundation, primarily for the art biennale, which occur on alternating four-year cycles with the architecture biennale. As it stands, the U.S. government's support of the pavilion is minimal, covering only the cost of security and the building's basic operation. To pull off this year's exhibition, Architectural Record has actively sought corporate and private sponsorship. Autodesk has stepped up, as has architect Herbert McLaughlin of Kaplan McLaughlin Diaz, to support the country's participation in what is considered the world's most important architecture event.

CATHY LANG HO
ENDING HOMELESSNESS
Mayor Michael R. Bloomberg has announced Uniting for "Solutions Beyond Shelter," a plan to reduce homelessness and the shelter population by two-thirds in New York City in five years. The plan aims to shift the city's emphasis from shelter to prevention, supportive housing, and other long-term solutions.

PUBLIC PROPERTY AUCTION
The Department of Citywide Administrative Services will auction properties in Manhattan, Brooklyn, Bronx, and Queens at its Real Estate Public Auction at the Javits Convention Center at 9:00 a.m. August 4.

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POST-MILLENNIUM PARK continued from front page The headline, however, is Frank Gehry who designed the Jay Pritzker Pavilion, a wavy stainless steel open-air band shell version of the Walt Disney Concert Hall. Gehry agreed to team with Skidmore, Owings & Merrill (SOM)—the original designers who subsequently became the project engineer—in 1999, at the request of John Bryan, chairman of Millennium Park, Inc., and Cindy Pritzker of the Pritzker Prize. Gehry's major improvement to SOM's original design of the 10,000-person venue is a 600-by-300-foot steel trellis from which speakers are suspended, replacing the view-obstructing pole-mounted speakers that Mayor Daley vetoed. The pavilion and seating is recessed in an earth berm that insulates the stage from ambient city noise and serves as a green roof for the parking garage underneath. The park also incorporates the BP Bridge, Gehry's first built bridge, a 925-foot pedestrian crossing over Columbus Drive, linking to Grant Park. Millennium Park was originally intended to be entirely privately funded. Indeed, nearly $200 million was raised from private individuals and corporations, which bought naming rights for ten areas of the park, yielding the Bank One Promenade, Wrigley Square, the Exelon Pavilions, and the SBC Plaza and Sculpture, featuring Kapoor's massive polished stainless steel, mercury-drop-like bubble. (A new bike park with racks, lockers, and showers remains to be "named." However, with the budget more than doubled from the project's inception, the City of Chicago ultimately kicked in $270 million with bonds backed by projected revenue from the underground parking garage. Jaqueline Leavy, executive director of Neighborhood Capital Budget Group (NCBG), a coalition of community-based organizations, objected to the city's appropriation of over $80 million from the Tax Increment Financing (TIF), a neighborhood-based fund for public infrastructure works gathered from property taxes. "There has been no public process, no planning or charrettes—only elite city leaders who wanted the project," said Leavy. "It hasn't been a transparent process."

However, the park might contribute to the community improvements the NCBC is seeking in the long run. The Millennium Park Conservancy was recently formed to maintain the park and its programming, which is intended to be free to the public. The park is expected to attract 2 to 3 million visitors and hundreds of millions of tourists-related revenue each year. JAMES WAY
After seven years of fits and starts, the United States General Services Administration’s project to memorialize downtown’s African Burial Ground is taking off again. But does the latest series of public forums really mean the process is back on track? Deborah Grossberg investigates.
Although the United States General Services Administration (GSA) has received high honors in recent months from the National Building Museum and the American Architectural Foundation for its design achievements, the organization stands accused by some New Yorkers of dropping the ball on a crucial project close to home: the African Burial Ground Memorial.

The memorial is slated for completion in December 2005, according to the GSA.

The African Burial Ground project fell into the GSA's hands in 1989 while it was conducting a cultural site survey for a federal office building at the corner of Broadway and Duane Street. The study, mandated by the 1966 Historic Preservation Act, uncovered 18th-century maps depicting a forgotten African graveyard occupying 6 acres just north of City Hall Park—known in colonial times as the Commons—cutting through the south side of the GSA's building site.

The find reversed centuries of hidden history for New York's African-American community. "The African Burial Ground proved that Harlem is not the only black New York," said Eustace Pilgrim, director of graphics at the Department of City Planning and one of the memorial finalists.

Preserved under 20 feet of landfill, the African Burial Ground occupies what was once a desolate ravine outside city limits. In the 17th and 18th centuries, Dutch and English settlers denied Africans permission to bury their dead in church graveyards within the city proper, forcing them to use this out-of-the-way, undesirable strip of land. Archaeologists estimate that approximately 20,000 Africans, both enslaved and free, were buried on the site from the late 1600s to 1794, when the burial ground was closed. Memories of its existence slowly faded after Dutch-Americans brought the site to grade in the early 1800s.

In 1991 the GSA began archaeological site testing. The African-American community, already frustrated at its exclusion from the process, became enraged when The New York Times reported that the GSA planned to excavate the burial ground with the so-called coroner's method, a technique consisting of digging up graves with a backhoe. Waging a grassroots campaign, activists campaigned for increased oversight. In December 1991 Senator David A. Paterson established a task force to supervise the project. Soon thereafter, the GSA signed a memorandum of agreement (MOA) with the Advisory Council on Historic Preservation and the New York City Landmarks Preservation Commission outlining its responsibilities to the African Burial Ground, including the construction of a memorial on the site.

The GSA completed construction of its $276 million building at 290 Broadway on a piece of the site deemed by archaeologists to contain no human remains in 1995. "The memorial project was a mitigation of our responsibility for constructing a building on the burial ground site," said GSA's Drelm.

The MOA also required the GSA to fund a research project to study human remains removed from the site. Dr. Michael Blakes of Howard University led the research team whose findings have provided new insight into the brutal conditions of slavery in colonial New York City, which was the second-largest slave port in the U.S. in the 18th century, after Charleston, South Carolina.

At the time, 10 to 20 percent of the city's population was of African descent. To date, the GSA has spent $30 million on archaeological and anthropological research.

Drelm blamed the memorial competition's holdup on the lengthy research being conducted at Howard. But many wonder why the memorial project could not have gone forward at the same time as the research, as was originally planned.

"The initial RFP asked us to accommodate a future reinterment of human remains and artifacts," said architect and finalist Joseph DePace. Reburial of the remains on the site took place at a ceremony last October.

"Now that the remains are back in the ground it's unclear whether further construction on this site poses the possibility of some kind of disrespect," said DePace.

Tender treatment of the site, which many community members see as sacred, was a hot topic at the June forums. But dialogue was repeatedly bogged down by questions that were more suitable for a GSA delegate than the newly appointed NPS representative and designers who were present at the meetings. Community members also expressed disappointment at the forums' poor attendance, claiming they had not been well organized. Forums drew between 20 and 80 people in auditoriums capable of seating hundreds.

At the June 14 forum in Brooklyn, attendees debated whether building on the site would be sacrilegious. Ollie McLean of the Descendants of the African Burial Ground asserted, "We don't build on a sacred cemetery. We want a green, landscaped space with a eternal flame on that land." As an alternative, McLean suggested seizing abutting properties by eminent domain, one for the memorial and the other for a museum dedicated to African-American history. "In Brooklyn, we're displacing thousands for a ballpark. It's the least GSA can do."

The GSA has not set dates for those milestones.
Among the recipients were two finalists for the Aegis Building Memorial. Leon agreed, arguing, "Paradoxically, the landscape surrounding the buildings is respectiful of the form of a slave ship surrounded by reflecting pools, waterfalls, and a sound installation of screams meant to recall the terror of slaves flung overboard.

Constructive public design dialogues notwithstanding, the project—now in its seventh year—remains crippled by lack of managerial continuity. "Consistency has been an issue," conceded Dr. Sherrill D. Wilson, director of the Office of Public Education and Interpretation of the African Burial Ground (OPEI), an informational center funded by GSA. "We're the only functioning part of the project that's been here from the beginning."

Adding to the confusion is the issue of the project's budget, which, according to the GSA, may get a boost from its initial cap of $1 million. But GSA has not released an estimate of the exact increase, forcing finalists to guess for themselves. As it stands, some hope for $2.5 million while others are attempting to stay within the original budget.

Mabel Wilson sees the project's delays as unsurprising continuations of the site's history of invisibility. "Slavery is the blind spot in America's eye," said Wilson. "The government and the general public don't see this site as visible and relevant." Wilson intends to combat the site's invisibility by greening the memorial site as well as the landscape surrounding the buildings on the entire burial ground. The centerpiece of her team's project, a glowing, tapered structure on the entire burial ground. The centerpiece of her team's project, a glowing, tapered structure as the landscape surrounding the buildings on the entire burial ground. The centerpiece of her team's project, a glowing, tapered structure. "It goes beyond the scope of the competition, but it's a relatively feasible way to make visible accountability. But Joseph DePACE, another finalist, warned against too much public involvement, citing Maya Lin's design for the Vietnam Veterans Memorial. "A lot of conservatives didn't want an Asian-American woman designing the memorial, but their chosen alternative was a two-story-tall pair of Army boots," he said. "The issue is to select the best project."

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**Comparative Studies**

The $1 million appropriated by Congress for the African Burial Ground (ABG) Memorial doesn't seem like much when compared with the whopping $300 million set aside for the WTC memorial by the LMDC. Though the WTC breaks the record for contemporary memorial budgets, even another new downtown memorial— the Irish Hunger Memorial, completed in 2002—fared better than the ABG Memorial. It netted $5 million from the Battery Park City Authority. Other recent memorial competitions have also proceeded significantly more quickly. "Oklahoma City was bombed and memorialized in less time than it took the GSA to pick the finalists for the ABG Memorial," said Mabel Wilson, a finalist. The Oklahoma City National Memorial (built at a cost of $10 million, funded by private donations) went from RFP to completion in under four years. At the same time, the fast-tracked WTC competition, which went from RFP to winner in about eight months, raised doubts about whether a memorial design should be selected in such hasty fashion. Eustace Pilgrim, an artist and ABG memorial finalist, argued, "Something this important should not be rushed."

Another notable difference in the handling of the ABG Memorial is the anonymity of the selection committee, which has led to questions of accountability. But Joseph DePACE, another finalist, warned against too much public involvement, citing Maya Lin's design for the Vietnam Veterans Memorial. "A lot of conservatives didn't want an Asian-American woman designing the memorial, but their chosen alternative was a two-story-tall pair of Army boots," he said. "The issue is to select the best project."

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Like other artists who have created large archives of photographic images, most notably Gerhard Richter and August Sander, Armin Linke took on the subjective task of creating categories for organizing his body of work, which covers themes such as fashion, interior, landscape architecture, performance, portrait, reportage, reproduction, still life, work, and industry. Curator Anselm Franke drew from this broad archive to present the exhibition Armin Linke: An Uneven Exchange of Power, highlighting three provocative projects with imagery of Iraq, Israel, Palestine, and Pakistan.

At first, the exhibit's title and subject matter appear to speak simply to the political turmoil in these countries. But like the seemingly conventional and ultimately idiosyncratic categories of his archive, Linke's art offers an ambitious, subversive conceptual project. In this image, Linke creates a striking image encoded with both contemporary and ancient uses of monuments, amusingly highlighting the circumstantial conflict of the site and inventive cultural adaptation.

Spirituality appears again as a theme in Linke's 15-minute DVD entitled Gaza City, 2003, Roadblock at Natsanim, Settlement Beach Road (2003) in which he documents the ongoing Israeli-Palestinian conflict at its most everyday level. In contrast to the unobstructed vertical elevator ride filmed with a fixed camera in a long single exposure, this piece is shot from eye level and cinematically edited. It shows Palestinian men, women, and children on their routine trips back and forth to work and school, crossing sand dunes along the sea, walking parallel to the roadblock of the title—which is defended by inland gunfire—and beyond, on the shore, climbing up steps to an uneven landscape of foliage and makeshift structures, dodging bullets to cross the road on the other side of the barrier.

The poignancy of watching the Palestinians negotiating this dangerous daily obstacle course has more political and emotional impact than a direct hit by an Israeli gun. In this image, Linke creates a strikingly beautiful composition: a prefab blue box tilted off the ground, accessed by a wooden stair case covered with a large bright orange sail. It must have seemed like a Martian invader in its Sound of Music surroundings—but somehow it was built.

There is a beautiful show within the show, devoted to residences, which further the case: a prefab blue box tilted off the ground, accessed by a wooden stair case covered with a large bright orange sail. It must have seemed like a Martian invader in its Sound of Music surroundings—but somehow it was built.

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This survey of recent architecture in the western Austrian provinces of Tirol and Vorarlberg is anything but provincial. In fact for an American audience, it's amazing that a show like this could be mounted at all. Where in any rural part of the U.S. would one find a similar high level of modern architecture? Even in well-heeled resort towns like Aspen or Sun Valley one finds mostly McMansions and ersatz Alpine-style buildings, but never a hint of contemporary architecture.

While Austria West: New Alpine Architecture includes buildings aping current design fashion—walls of opaque milky glass and blobby metal skinned buildings—one must be impressed that there is barely a pitched roof or traditional detail to be seen. The wall text alludes to the controversy that many of these buildings caused when they first appeared in their small villages. The Blue Hill Federal Ski Academy by Peter Lorenz is a typical case: a prefab blue box tilted off the ground, accessed by a wooden stair case covered with a large bright orange sail. It must have seemed like a Martian invader in its Sound of Music surroundings—but somehow it was built.

There is a beautiful show within the show, devoted to residences, which further the case: a prefab blue box tilted off the ground, accessed by a wooden stair case covered with a large bright orange sail. It must have seemed like a Martian invader in its Sound of Music surroundings—but somehow it was built.

Described as "a convincing vernacular that marries steel and glass with traditional wood construction to create something that fits in well with its dramatic landscape. housed in a beautifully crafted pine room, the section features delicate wooden models, a video wall displaying 40 new houses, and take-away cards on each.

William Menking is an editor at A+K.
Mark di Suvero has planted three sculptures in Madison Square Park: Double Tetrahedron (above), Aesop's Fables, and Beyond. Madison Square Park Conservancy is preserving his work in honor of the fifth anniversary of Madison Square Art, an annual summer art exhibition. The three sculptures—ranging from 11 to nearly 37 feet tall, two of them in eye-catching sculptures—ranging from 11 to nearly 37 feet tall, two of them in eye-catching compositions. Di Suvero, 71, founded Socrates Sculpture Park (on a ex-landfill in Queens) in 1986. He has not had a major exhibition in New York in 2020.

Madison Square Art: Mark di Suvero
Madison Square Park, Madison Avenue and 22nd Street
Through October 31
DIARY

THROUGH AUGUST 29
Dennis Oppenheim
Entrance to a Garden
Tramway Plaza
2nd Ave. between 59th and 60th streets
www.nyc.gov/parks

Jack Lenor Larsen: Creator and Collector
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

Bernar Venet
Indeterminate Lines
Park Ave. Malls between 50th and 51st Sts.
www.nyc.gov/parks

THROUGH SEPTEMBER 2
Going Coastal: The Beaches of New York City
Arsenal Gallery
5th Ave. at 64th St.
www.nyc.gov/parks

THROUGH SEPTEMBER 5
Between Past and Future: New Photography and Video from China
International Center of Photography
1133 6th Ave.
www.icp.org

Art Deco Paris
Rubinstein: Genius of Art Deco
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH SEPTEMBER 6
The Dreamland Artist Club
Coney Island
www.createvetime.org

THROUGH SEPTEMBER 13
Janet Cardiff
Her Long Black Hair: An Audio Walk in Central Park
6th Ave. and Central Park South
www.publicartfund.org

THROUGH SEPTEMBER 18
Chip Hooper
California's Pacific
Robert Mann Gallery
210 11th Ave., 6th Fl.
www.robertmann.com

THROUGH SEPTEMBER 19
Constantin Brancusi:
The Essence of Things
Sohomnon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

LOT-EK: Mobile Dwelling Unit
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

THROUGH SEPTEMBER 20
Hands to Work, Hearts to God: Saving the North Family Shaker Site
World Monuments Fund Gallery
95 Madison Ave. 9th Fl.
www.wmf.org

Bruce Nauman, Ed Ruscha, etc.
Hand Light
PS.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

FILM & THEATER

THROUGH SEPTEMBER 26
Building a Collection: Skyscraper Museum
39 Battery Park
www.skyscraper.org

New York's Moynihan Museum
of the City of New York
1220 5th Ave.
www.moma.org

THROUGH SEPTEMBER 27
Humble Masterpieces
Santiago Calatrava's Transportation Hub for the WTC Site
Projects 81: Jean Shin
MoMA QNS
1136 33rd St., Queens
www.moma.org

THROUGH OCTOBER 3
Fred Sandback 1971–1998
Dan Flavin Institute
Main St. and Cornw Ave., Bridgehampton
www.dialart.org

THROUGH OCTOBER 10
Soles: Future Shock
Cooper-Hewitt, National Design Museum
Arthur Ross Terrace and Garden
2 East 91st St.
ndm.si.edu

THROUGH OCTOBER 24
David W. Dunlap From Abyssianian to Zien: Photographs of Manhattan's Houses of Worship
New-York Historical Society
2 West 77th St.
www.nyhistory.org

THROUGH OCTOBER 30
Asanina West:
New Alpine Architecture
Austrian Cultural Forum
11 East 52nd St.
www.acfny.org

THROUGH OCTOBER 31
Andy Goldswothry on the Roof
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH JANUARY 9
Faster, Cheaper, Newer:
More: Revolutions of 1848
Cooper-Hewitt, National Design Museum
2 East 91st St.
ndm.si.edu

THROUGH JANUARY 31
Shirazeh Houshiary, Pip Home
Liquid Stone:
A Dialogue with LOT-EK
Whitney Museum of American Art at Altria
945 Madison Ave.
www.whitney.org

JULY 27
New York Building Congress
Annual Golf Outing
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FRIDAYS

THROUGH AUGUST 27
Design DXA
Dining in the Garden
6:00 p.m.–8:00 p.m.
Cooper-Hewitt, National Design Museum
2 East 91st St.
ndm.si.edu

SATURDAYS

THROUGH SEPTEMBER 4
Warm Up 2004
3:00 p.m.–9:00 p.m.
PS.1 Contemporary Art Center Courtyard
22-25 Jackson Ave., Queens
www.ps1.org

WITH THE KIDS

JULY 22
Artist + Youth: A Dialogue with LOT-EK
2:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

THROUGH AUGUST 1
Kid Site: The Material World of Childhood
Wadsworth Atheneum Museum of Art
600 Main St., Hartford
www.wadsworthatheneum.org

BEYOND

JULY 25–NOVEMBER 29
Rodney Graham: A Little Thought
Institute for Language and Idea, Reality, Vision
Mak Center for Art and Architecture
1836 North Kings Rd., West Hollywood
www.makcenter.org

THROUGH SEPTEMBER 5
Maerkische Viertel: Idea, Reality, Vision
Aedes West
Else-Ury-Bogen 600, Berlin
www.aedes.de

Made in Germany: Architecture – Ecology
Barcelona Centre d'Arquitectura
Calle Aragón 247, Barcelona
www.aed.es

THROUGH SEPTEMBER 6
Samuel Mockbee
Made in Germany: Community Architecture
National Building Museum
401 F St., NW, Washington, D.C.
www.nbm.org

Out of the Box: Price Rossi
Canadian Centre for Architecture
1929 rue Baile, Montreal
www.ceaqa.ca

THROUGH OCTOBER 18
Ronan and Erwan Bouroullec
Barcelona Centre d'Arquitectura
1929 rue Baile, Montreal
www.ceaqa.ca

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PREVIEW

TERESA HUBBARD/ALEXANDER BIRCHLER:
Single Wide
Whitney Museum of American Art at Altria
120 Park Avenue
July 22 to October 22

Single Wide tells what could be a familiar story—an upset woman walking out of her house, maybe for the last time—but in short order, changes the details so dramatically that viewers will find themselves guessing, second-guessing, and wondering again at what has happened and why. Teresa Hubbard and Alexander Birchler’s 2002 video piece, opening in July at the Altria branch of the Whitney, is as precise in detailing the spaces in and around its trailer set as its narrative line is unclear. The woman’s conflicted actions make one look even more carefully at the rooms, which then take on a deeper psychological charge and evidentiary quality. And because Single Wide is looped, a visitor may wander in at any point during its six-minute run. The story it tells becomes even more slippery, ever more reliant on details supplied by the viewer’s imagination. ANNE QUINN

CALIFORNIA DREAMING
Whitney Museum of American Art
975 Madison Avenue
Through August 22

Long before it was a no-brainer for artists to choose film as their medium, Ed Ruscha and a few of his Los Angeles contemporaries were picking up cameras and experimenting. While their Hollywood milieu may have been a suggestive force in their work, an upcoming screening at the Whitney makes the point that the landscape and culture of Southern California were also sources of inspiration. California Dreaming, organized by curator Chrissie Iles, presents a series of short and rarely seen films by Ruscha, John Baldessari, and Kenneth Anger, along with lesser-known artists Will Mindle and David Lamelas. Iles explains that the museum wanted to screen Ruscha’s 1975 Miracle (film still, above) along with the retrospective of his work currently on view at the Whitney, and decided to gather several other contemporary films to give it context. Together, the six pieces show how deeply the local culture of Hollywood, cars and the desert, and of course, sex, affected their creators’ work. 98
In 1972 the classic treatise Learning from Las Vegas by Robert Venturi, Steven Izenour, and Denise Scott Brown challenged architects to take a fresh look at the urban landscape through a kitschy tableau of zonny decorated sheds, Long Island ducks, and flashily lit signage as architectural local symbols of mobility, and changing lifestyles. Today, Las Vegas is a booming hotbed of high-rise hotels and urban development, such as the New York–New York Hotel and Casino, combining “some of the most famous sites of the Big Apple with the thrills and excitement of Las Vegas,” complete with a “classic Manhattan skyline” and 12 New York–style skyscrapers.

This faux urbanism may intrigue conventionalists from Peoria, but in the post 9/11 world, the design of authentic New York high-rises, not the Vegas knock-offs, is about to change dramatically, reversing conventional architectural wisdom about who is learning from whom. Instead of garish neon lights on the Strip, photoluminescent strips with light exit corridors and stairwells to delineate exit paths during a power outage or smoky fire. This time around, however, the must-read books originate from federal and city organizations, not architectural theorists.

As the 9/11 Commission prepares to issue a long-awaited report inspired by the pleas of the 9/11 families, the National Institute of Standards and Technology (NIST) has just released interim findings of the World Trade Center Building Code revisions, based on the recommendation of the World Trade Center Building Code Task Force, will change the way buildings are designed, built, and maintained in the city and potentially across the country.

The recommendations have been thoroughly reviewed by hundreds of building industry professionals, and are designed to avert potential problems such as those encountered during the evacuation of the Twin Towers on the morning of 9/11. National code organizations and building codes officials who will adopt the New York City provisions are anxious to share findings with interested cities and states.

During the two years I researched, edited, and wrote Building Code Handbook for Architectural Planning and Design (McGraw-Hill, 2004), working with 50 multidisciplinary experts, it became apparent that, with the lack of any single security code for design, technology, and facility operations applicable to public and private sector facilities, building owners, agencies, designers, tenants, and law enforcement groups were responsible for finding, developing, and implementing a patchwork of best practices and industry standards. With the increased availability of forensic information relating to post-9/11 building security, design professionals unfamiliar with updated security measures may find themselves at risk of liability. As structural engineer Richard Tomasetti observes, design against potential threats, along with sustainability, are now essential elements of every project.

Recently, Mayor Bloomberg spoke out against two Midwestern, rural-district congressmen who refused to vote in favor of allocating $450 million in homeland security funds to cities with a high risk of terrorist attacks, like New York. Cynical New Yorkers remember the late Senator Daniel P. Moynihan’s mantra, that New Yorkers have sent in more tax dollars annually than we’ve ever gotten back from Washington, D.C. The lessons learned from designing safe, sustainable buildings, fighting highrise fires, bio-terrorism, organized crime, street gangs, and terrorist threats in New York City have been shared with law enforcement departments, code officials, and design professionals in cities large and small across the country through training programs, handbooks, and the work of New Yorkers who consult everywhere.

Lessons learned from benchmark events in the U.S. have contributed to ongoing research into building security and safety, and generated knowledge for design professionals. The 1995 Oklahoma City bombing prompted closer investigation of how glass reacts during a blast, leading to the increased use of laminated glass to prevent fatalities during explosions and of blast windows in high-profile buildings and government landmarks. Even the August 2003 blackout that blan­ket­ed the northeastern states sent a wake-up call to healthcare facilities, press­ing the point that emergency generators should be capable of operating for several days, not several hours.

Learning from 9/11 is a bittersweet benefit for New Yorkers seeking greater building security and public safety in the urban landscape. Learning from New York may prove to be a lifesaver for other cities, as they revisit building codes and standards in the face of potential attacks.

In early June, the new owner of the Hans Hollein–designed Feigen Gallery on East 79th Street began renovating the building by removing its iconic two-story stainless steel column. This destruction occurred despite months of outreach from the gallery’s original owner, Richard Feigen, the Friends of the Upper East Side Historic Districts, the New York Tri-State chapter of DOCOMOMO/US, and the Landmarks Preservation Commission (LPC). The owner’s actions were legal, and the events emblematic of the growing gap between appreciation of modern architecture and preservation.

In 1969 Feigen commissioned Hollein to convert an 1878 rowhouse to a two-story gallery and residence. The planar squash exterior, punctured by single-pane windows and a two-story recessed entry, is divided by two stainless-steel sunburst panels. The interiors of the gallery have changing floor levels and ceiling heights and a balcony overlooking the main floor. Hollein’s finely crafted interiors have a sinuous nautical quality and ceiling heights and a glass-pane windows and a glass-envelope art installation.

The Feigen Gallery was one of these buildings. The gallery was also included on a list that the local chapter of DOCOMOMO, working with the Modern Architecture Working Group and the Municipal Art Society, submitted to the LPC in 1999 for consideration. DOCOMOMO is an all-volunteer organization of architects, historians, lovers of modern architecture, and preservationists devoted to surveying and documenting modern buildings, sites, and landscapes and raising awareness of these structures through educational programs such as lectures, tours, exhibitions, and publications.

The loss of the Feigen Gallery was due in part to the erroneous assumption that the building was safe. When Feigen sold the building to Hanae Mori in 1992, it was no longer eligible for landmark status. The building to Hanae Mori in 1992, it was no longer eligible for landmark status. The building was designated by the LPC as a landmark building.

Learning from 9/11 is a bittersweet benefit for New Yorkers seeking greater building security and public safety in the urban landscape. Learning from New York may prove to be a lifesaver for other cities, as they revisit building codes and standards in the face of potential attacks. Learning from New York may prove to be a lifesaver for other cities, as they revisit building codes and standards in the face of potential attacks.

LISA KERSAVAGE IS EXECUTIVE DIRECTOR OF THE FRIENDS OF THE UPPER EAST SIDE HISTORIC DISTRICTS AND NINA RAPPAPORT IS CO-CHAIR OF THE NEW YORK TRI-STATE CHAPTER OF DOCOMOMO/US.

www.africanburialground.com
www.qsa.gov
www.nist.gov
www.friends-ues.org/Modernsh.htm
www.docomomo-us.org
www.lhh/noise/decibel.htm
www.bfi.org

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