

# THE ARCHITECTS NEWSPAPER

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NEW YORK TIMES NAMES  
NEW ARCHITECTURE CRITIC

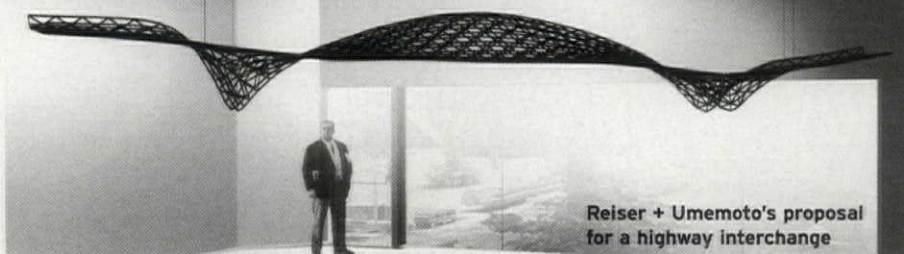
### Muschamp Out, Ourossoff In

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.

Ourossoff'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

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### THE METAMORPH OF VENICE



COURTESY ARCHITECTURAL RECORD

Reiser + Umemoto's proposal  
for a highway interchange

#### PARTICIPANTS IN 9<sup>TH</sup> VENICE ARCHITECTURE BIENNALE ANNOUNCED

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

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GET BOOST

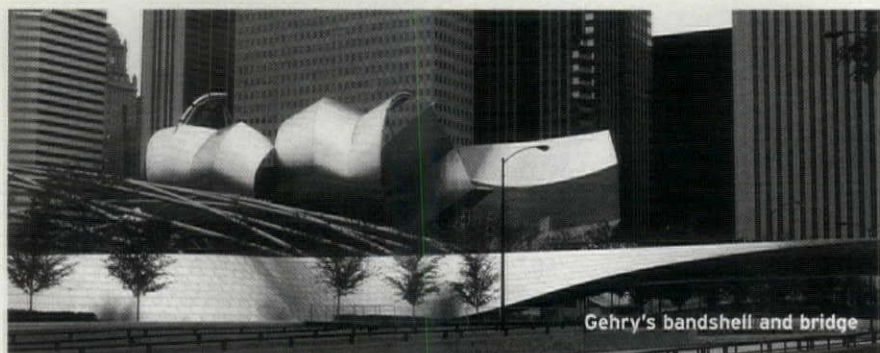
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FOUR YEARS LATE, CHICAGO'S SUPER-SIZED PARK FINALLY OPENS

### Post-Millennium Park

The ambitious Millennium Park has brought top designers and artists to the Windy City while raising the perennial question of how to balance public and private financing for civic amenities. Mayor Richard M. Daley proposed the \$150 million, 16-acre park for downtown Chicago as

an addition to the 319-acre lakefront Grant Park in 1998, but an ever-growing list of programming requirements, planning 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.

British sculptor Anish Kapoor, Spanish artist Jaume Plensa, Seattle-based landscape architect Kathryn Gustafson, and Dutch planting designer Piet Oudolf are just a few of the participating artists.

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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 new band shell for the Grant Park Music Festival through the chain link fence, as well as glimpse the monumental sculptures and gardens

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COURTESY BOGDANOW PARTNERS

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 for the theater's expansion. The annex also houses a film editing facility and a café/bar. **PAULA LEHMAN**





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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 it has been dealt in Mayor Bloomberg's 2005 budget. The case of the Feigen highlights the challenges facing modernist preservation in particular, which, argues Michael Gotkin of the Modern Architecture Working Group, requires more than education and publicity but concerted advocacy as well. We will cover this issue in more depth in September, in our coverage of the DOCOMOMO conference to be held at Columbia University. **WILLIAM MENKING AND CATHY LANG HO**

## MUSCHAMP OUT, OUDOUSOFF IN

**continued from front page** an emphasis on form and aesthetics and buildings as aesthetic expressions," said Martin Pedersen, executive editor of *Metropolis*. "He doesn't seem to write about the insides of buildings as much."

But others see a contrast between the critics. Sylvia Lavin, chair of the architecture department at UCLA, says that while Muschamp is more of a "cultural writer who has a particular interest in architecture," Oudousoff, who has been with the *LAT* since 1996, is more of a traditional critic. "Herbert tries to show how architecture operates in the cultural sphere and how it interacts as an equal. Nicolai sees architecture as a specific case, which has a particular responsibility to, and a specific bearing on, social and political issues."

Whatever the case, Muschamp and Oudousoff are linked by more than critical affinities. Oudousoff, who majored in Russian studies at Georgetown and later received an M.A. in architecture from Columbia, is a personal friend of Muschamp; the elder critic is said to have even helped him get the *LAT* job. "He's a Herbert protégé," says Pedersen.

While his personal connections to Muschamp should have no bearing on whether Oudousoff will succeed as the *NYT* critic, some people are grumbling that his selection represents a failure by the paper to address shortcomings in its architectural coverage. In the December 2002 issue of *Architectural Record*, the magazine's editor, Robert Ivy, called on the *NYT* to add a second critic to its architectural coverage.

Ivy said he is hopeful that the *NYT* will now take advantage of the changing of the guard to expand its critical coverage. "The fact is, it's a big world and it's hard for one person to cover it."

Nevertheless, with two Pulitzer finalist nods under his belt, Oudousoff comes to New York with presumption on his side. Several of his articles in recent years, including an emotional September 13 piece about the World Trade Center attacks and a fascinating look at Baghdad post-Saddam won him rave reviews in the architecture community.

Indeed, his Baghdad writing was singled out for praise in his 2004 Pulitzer nomination. In it, he deftly drew on Iraqi history—recent and ancient—to describe Baghdad's current decrepit state. The erosion of Baghdad's building stock, he argued, was the result of a variety of factors, ranging from the "cultural amnesia" induced by the Hussein regime to the lack of solid building materials. In summing up the city's architectural dilemma, he compared the city with Los Angeles and Rome. Unlike those cities, he wrote, "Baghdad has neither the benefit of an unbroken history nor the freedom that comes with youth."

And though no stranger to New York City, Oudousoff is bringing with him a perspective free of the "Manhattan below 96th Street" myopia that has hindered Muschamp.

Lavin, for one, agrees. "I think having someone come to New York now from an interesting city like L.A. is an incredible opportunity to help break New York's parochialism." **CLAY RISEN**

## LETTERS

## WE TRIED

In response to Liane Lefavre's letter (Issue 11\_6.22.2004) lamenting the lack of preservation activity surrounding the Feigen Gallery designed by Hans Hollein, we would like to clarify that DOCOMOMO's primary mission is to raise awareness of the importance of modern architecture and to be a resource for historical, technical, and advocacy work as an all-volunteer organization. Most people don't even realize that buildings and sites from this era are eligible for city and national landmark status.

Working closely with Friends of the Upper East Side Historic Districts, DOCOMOMO worked to bring the significance of the Feigen Gallery to the attention of the owner and of the Landmarks Preservation Commission after we learned of the renovation work underway. We are as disappointed as Lefavre is over the alterations to the gallery. NINA RAPPAPORT AND JEFFREY MILES  
CO-CHAIRS, NEW YORK TRI-STATE CHAPTER  
DOCOMOMO/US

## AIA CONVENES, GOES GREEN

**continued from front page**

that fill out the park. Mayor Richard M. Daley's ambitious green building efforts were displayed prominently at the Chicago Foundation for Architecture, and were in evidence at street level in the countless landscaped medians recently installed throughout the city.

Sustainability was a major theme, with fully one-third of the seminars touching on subjects ranging from permeable pavers and green roofs to architectural solutions to global warming. "There was much less pedagogy than in previous years, and much more of an exchange of ideas," said Bell. "It was a great opportunity

to hear what is going on at the grass roots level across the country." Mayor Daley opened the convention by talking about green design, a theme that was later picked up by Honolulu Mayor Jeremy Harris, recently named to the AIA's national Board of Directors, who practically shrieked at conventioners, "We need to design cities for people, not for automobiles!" This admonition was greeted with polite applause.

The focus on substance over spectacle didn't deter attendance. The AIA counted over 22,000 attendees and exhibitors, a record for the organization. Look for a return to spectacle at next year's convention—to be held in Las Vegas. **ALAN G. BRAKE**

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## TIMES BITES BACK

Looks like we'll have to find someone else to complain about now that **Herbert Muschamp** is stepping down as *NYT* architecture critic. But—nothing against his successor, **Nicolai Ouroussoff**—we're still hearing calls for the paper of record to add other critics to its architecture coverage. Why? Because, as *Architectural Record's* **Robert Ivy** notably argued in a December 2002 editorial, two pairs of eyes are better than one. And one critic too easily engenders the kinds of ethical transgressions, megalomaniacal behavior, and general wackiness that marked Muschamp's tenure. "First, I vigorously reject the assertion that Herbert was corrupt," *NYT* culture editor **Jonathan Landman** told us when we checked in. "It's nasty gossip." (Nasty maybe, but not really just gossip.) "All fields think they should have more critics," Landman continued, "and they all think they need it uniquely." But why is architecture the only cultural beat with a single critic (even 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's nominees—interim dean **Mark Wigley**, **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 laments. "It has no end, but just goes on and on." However, "a decision is going to be announced very shortly," Columbia vice-provost **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 Feiner** and SOM principal **Marilyn Taylor**.

## 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 kittenish designer is developing a pilot for a half-hour, weekly television show called *Laurene's World*. Scheduled to launch next year on the televangelist-sounding Newworld Millennium cable network, it will be "an educational program that shows the public what design's about," she explains, "and will be anything but a makeover show."

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## 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. In August 2003 owner Gachot & Gachot ripped off the building's distinctive metal awning. Though the act was committed before the area's landmark designation in September 2003, the Greenwich Village Society for Historic Preservation (GVSHP) contends that, had the owners gone through the standard 40-day procedure to secure the proper permit, the project would have been forced into examination by the Landmarks Preservation Commission (LPC).

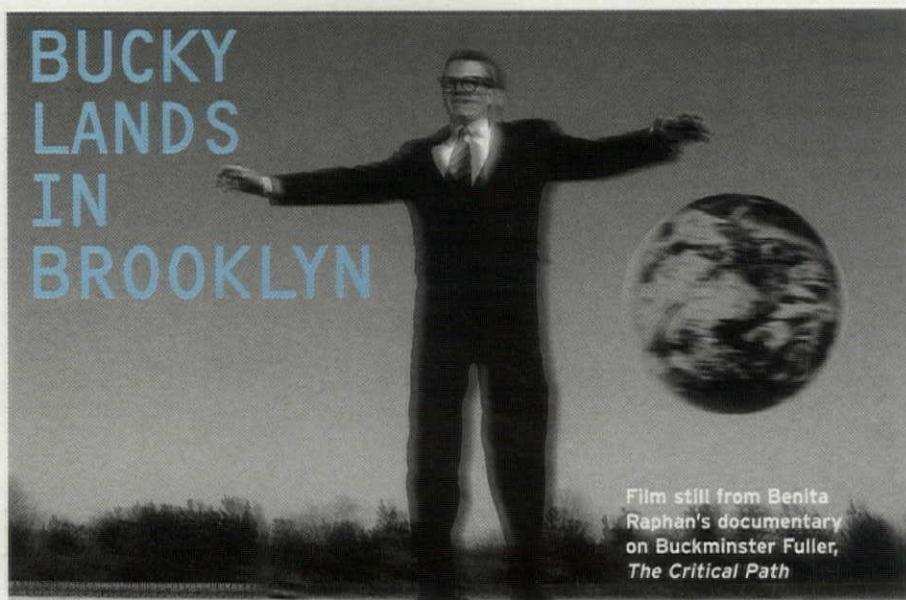
In October 2003 the Department of Buildings issued an Environmental Control Board violation for work done to the building without a permit.

The violation includes a \$250 fine that has still not been paid.

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, announced in April.

But things might be looking up for the defaced building. Diane von Furstenberg recently acquired the building and, as the new owner, all outstanding violations will be transferred to her. Many expect that the fashion designer, who has been active in the neighborhood's preservation, will do more than simply pay the outstanding fine—not only removing the billboard but perhaps even restoring the metal awning. **PL**

## BUCKY LANDS IN BROOKLYN



Film still from Benita Raphan's documentary on Buckminster Fuller, *The Critical Path*

The Buckminster Fuller Institute (BFI), which describes itself as a clearing-house 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 insti-

tute'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 neighborhood 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**



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THE ARCHITECT'S NEWSPAPER JULY 13, 2004

## LMDC GIVES DOWNTOWN PARKS A BOOST

## The City Beautiful

While grand plans for the Freedom Tower, World Trade Center Memorial, a sprawling arts corridor, and direct rail to JFK airport are still pending, Lower Manhattan is beginning to see incremental improvements in some of its long-overlooked corners. The LMDC donated \$24.6 million (of the \$1 billion it received from city and state funds when it was formed by Governor George Pataki and Mayor Rudy Giuliani following 9/11) toward the restoration and renovation of 13 downtown parks, mostly below Canal Street.

"Parks can become marginalized in urban development or redevelopment because of more complex or costly issues," said Joshua Laird, chief of planning for the Department of Parks and Recreation. "This project is unprecedented. People are seizing on open spaces as one of the qualities that will make Lower Manhattan great again." The parks department raised an additional \$65 million from private sources and grants, and established a general priority of modernizing the parks with regards to both design and technology (such as improved lighting). All 13 parks are expected to be complete within two years. **PL**

**1. Washington Market Park**

This 19<sup>th</sup>-century park, decommissioned in the 1920s and a vacant space ever since, will soon be home to a new athletic facility. The park will feature resurfaced sports courts, an updated irrigation system, and reconstructed turf areas.

**2. Tribeca Park**

This triangular concrete open space reopened this month as a park featuring a central oval-shaped plaza surrounded by bluestone and granite paving. New planting beds line the park's edges.

**3. Canal/Laight Park**

Motivated by 9/11, the Association of Landscape Contractors of America made a donation toward the transformation of what has been for years an automobile graveyard. The Parks Department is working with DOT and the Port Authority on the project, which features an ornamental fountain, flowering trees, and decorative paving.

**4. Sara D. Roosevelt Park**

A paved walkway will guide strollers and other wheeled park-goers past newly coated sports courts and a brand-new synthetic turf soccer field. The reconstructed park will also include a new entrance.

**5. Columbus Park**

This historic Five Points park, located in Chinatown, will see its grand pavilion restored. Built in 1897, the pavilion was closed to the public in 1999 due to its crumbling infrastructure. Private funds are supporting the rebuilding of the park's ballfields.

**6. Al Smith Playground**

With an aging play area and an entryway in need of repair, Parks is reconstructing this playground with newly coated sports courts, fences, picnic tables, and lighting.

**7. East River Ballfields**

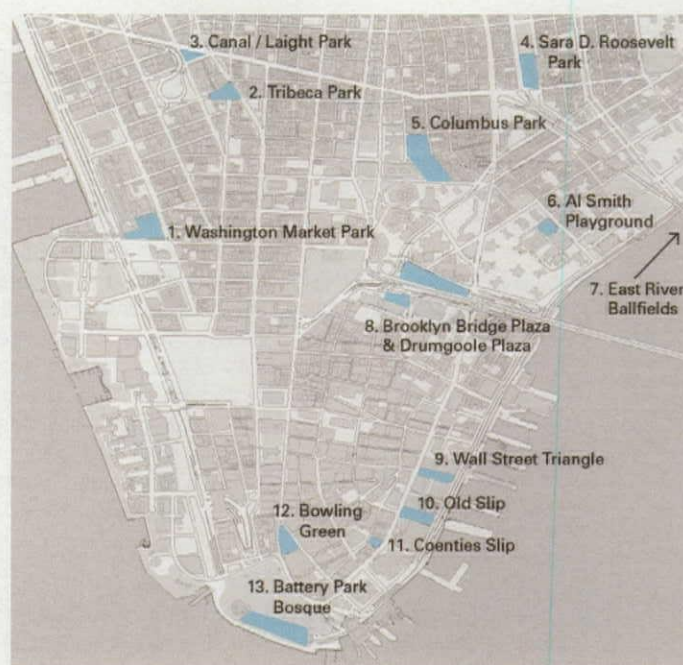
East River Park will gain two new natural grass fields and two artificial turf fields. The LMDC is also proposing a relining of the waterfront wall, which would postpone the park's completion to 2005.

**8. Brooklyn Bridge/Drumgoole Plaza**

The landing area for the Brooklyn Bridge will soon cater to New York's fittest with three tennis table units, a volleyball court, a reconstructed basketball court, tai chi areas, and a newly landscaped seating area. Meanwhile, nearby Drumgoole Plaza (just south of the Brooklyn Bridge Plaza), was the first of the LMDC-supported parks to be completed. Built in less than five months and opened last fall, the once empty lot now features a new seating area comprised of benches from the 1964 World's Fair, surrounded by 1,100 shrubs, perennials, and ornamental grasses lining the pathway that connects Frankfort and Rose Streets. The Department of Transportation managed the extensive improvements to the street and sidewalks.

**9. Wall Street Triangle**

This existing roadbed is being converted into a pathway/park. Granite and glass benches line the lunch-friendly allée, which terminates with a fountain designed by an artist (yet to be chosen). The west half of the park was completed this month.



COURTESY DEPARTMENT OF PARKS AND RECREATION

**10. Old Slip**

The existing plaza that runs from Water Street to South Street is being reconstructed with new granite curbs and planting beds for events related to the on-site Police Museum. The museum itself will be illuminated with new light poles at the west end of the park.

**11. Coenties Slip**

Home to the city's Vietnam Veterans Memorial, this park now also features a bluestone sidewalk and an array of planting beds. New benches and flowering trees, shrubs, and perennials will surround a new bronze fountain.

**12. Bowling Green**

Bowling Green, the oldest park in the country, finally got a face-lift. Completed last month, the park features restored elements such as the original iron fencing that was knocked down when George Washington's troops heard the Declaration of Independence and stormed the park to topple the statue of King George III.

**13. Battery Park Bosque**

This park saw the creation of a lush 57,000-square-foot grove of 50-year-old London plane trees. The park also gains a carousel designed by sculptor Barbara Broughel.

## HONORS

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 & Fowle** the **Northeast Green Building Award 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 reviewing 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 McConnell** of Daniel Frankfurt 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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TARGETS CONSTRUCTION SITES

# NOISY NY, NO MORE

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, 2005.

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, and power tools are in operation. The law also requires that, prior to construction, each involved party must adopt a DEP-compliant noise abatement plan, which could include perimeter fences, portable acoustic barriers, blanket insulation, and mufflers—measures already commonly used. A DEP-compliant plan need not be filed however it must be available on-site. Non-compliant construction sites must file an alternative plan for approval by the DEP.

For the building industry, the new law could mean more paperwork and potentially lengthier construction schedules. Said one representative of a large contracting company, "I guess we'll find out [how the new law will affect us] when we get ticketed."

Noise is the city's number-one complaint, with its telephone hotline averaging at nearly 1,000 calls each day.

JAMES WAY

## 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 defend his contention 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 + Hawkinson, among others.

The works will be presented in the long Corderie, the facility where rope was made from the 16th 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.

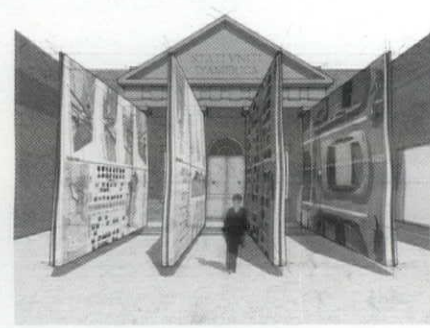
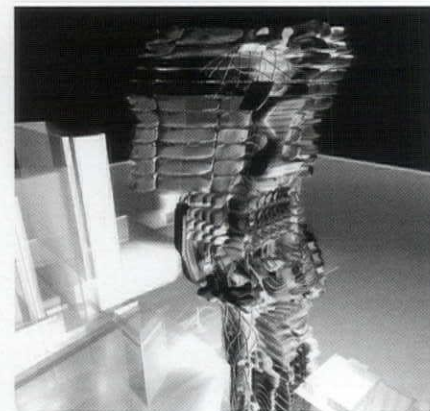
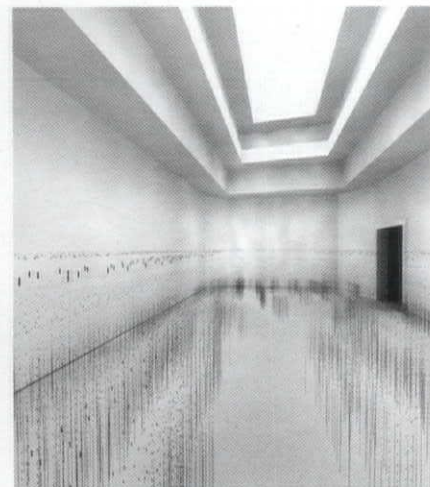
For the second time, Robert Ivy, editor-in-chief of *Architectural Record*, is serving as commissioner of the U.S. pavilion. Themed *Transcending Type*, the pavilion will feature fresh installations by Kolatan/MacDonald Studio; Reiser + Umemoto; Lewis.Tsurumaki.Lewis (LTL); George Yu Architects; Studio/Gang/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

Predock\_Frane has created a field of 5,000 nearly invisible filaments to evoke Venice's flood patterns and a contemplative space (top). Kolatan/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, Kolatan/MacDonald has been steadily exploring new approaches to residences; Reiser + Umemoto's work on the Alishan Railroad in Taiwan reconsiders 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



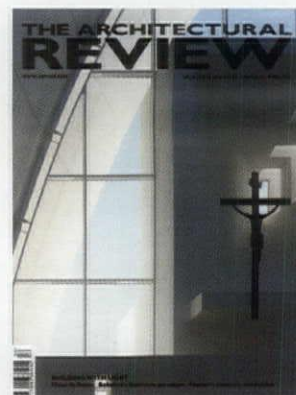
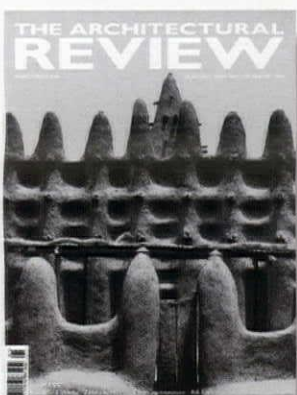
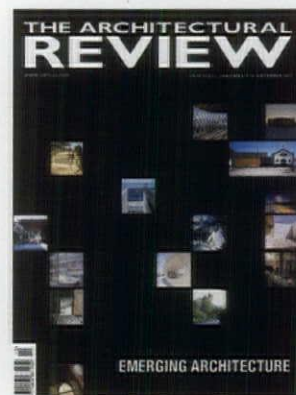
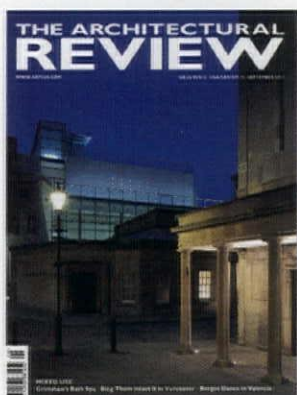
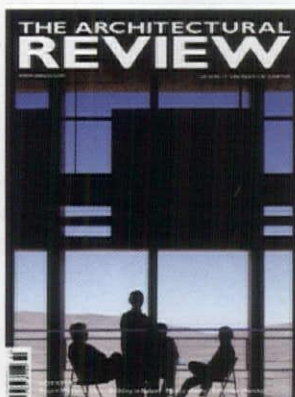
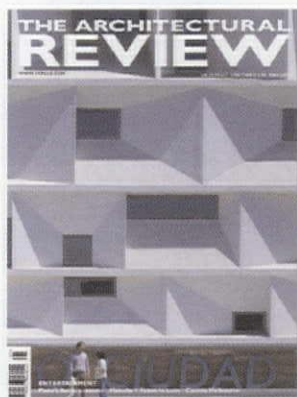
COURTESY ARCHITECTURAL RECORD

# MUSEUMS BULK UP

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 BLUE-PRINT FOR NEW INTERNAL ORGANIZATION AND PROGRAMMING. HERE'S A LOOK AT CHANGES ON THE HORIZON:

Museum (Original architecture)	Existing Square Feet	Renovation/ Addition (sf)	Renovation Architect	Budget (in millions)	Completion Date
<b>Aldrich Contemporary Art Museum</b> (Anonymous, 1783)	13,000	12,000	Tappé Associates	\$9	2004
<b>Bronx Museum Museum of the Arts</b> (Castro-Blanco, Tiscioneri and Seder, 1982)	10,500	16,000	Arquitectonica	\$13.6	2005
<b>Brooklyn Children's Museum</b> (Hardy Holzman Pfeiffer Associates, 1977)	51,000	51,000	Rafael Viñoly Architects	\$39	2006
<b>Brooklyn Museum of Art</b> (McKim, Mead & White, 1897)	560,000	98,000	Polshak Partnership Architects	\$63	2004
<b>Isamu Noguchi Garden Museum</b> (Isamu Noguchi and Shoji Sadao, 1985)	42,400	0	Sage and Coombe Architects	\$13.5	2004
<b>Liberty Science Center</b> (E. Verner Johnson & Associates, 1993)	170,000	125,000	EwingCole	\$104	2007
<b>Metropolitan Museum of Art</b> (Calvert Vaux and Jacob Wrey Mold, 1870)	2,000,000	60,000	Kevin Roche John Dinkeloo and Associates	\$900	2007
<b>Museum of Modern Art</b> (Philip Goodwin and Edward Durell Stone, 1929)	315,000	315,000	Yoshio Taniguchi	\$425	2004
<b>Pierpont Morgan Library</b> (Charles McKim, 1906)	110,604	40,097	Renzo Piano Building Workshop	\$100	2006
<b>Solomon R. Guggenheim Museum</b> (Frank Lloyd Wright, 1959)	90,000	0	Swanek Hayden Connell	\$25	2006
<b>Queens Museum of Art</b> (Armory Embury, II, 1939)	50,000	100,000	Eric Owen Moss Architects	\$24	2008
<b>Whitney Museum of American Art</b> (Marcel Breuer, 1966)	35,660	TBA	Renzo Piano Building Workshop	TBA	TBA





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STATEN ISLAND  
GREENS

The Greenbelt Nature Center in Staten Island opened to the public on June 29. The \$4.4 million facility serves as a visitor and orientation facility for the Greenbelt, a 2,800-acre collection of private and city parks and natural areas. The 5,440-square-foot building, designed by New York firm Medhat Salam Associates, features exhibits on urban ecology, wildlife, conservation, native plants, and geology. DMCD, a local exhibit design firm, created and installed interactive exhibits.

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.

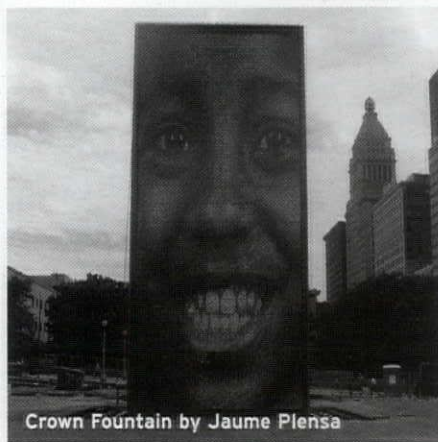
Commercial property, residential buildings, and vacant lots will open with \$1,000 bids. For more information, see [www.nyc.gov/dcas](http://www.nyc.gov/dcas).

EAGLES  
HAVE LANDED

Parks & Recreation's five-year Bald Eagle Introduction Program, part of the Endangered Species Recovery programs of the U.S. Fish and Wildlife Service and New York State Department of Environmental Conservation, has brought four eaglets to Inwood Hill Park in Manhattan. The birds will live in two 6-by-6-foot tree houses until they leave to explore the Hudson Valley, as previous eagles in the program have done over the last two years.

## SCHWARTZ'S SECOND

On June 30 New Jersey Governor James McGreevey announced *Empty Sky* by Fred Schwartz Architects and architect Jessica Jamroz as the winning entry for the New Jersey State September 11 Memorial Competition. Sited at the northeastern end of Liberty State Park *Empty Sky* comprises two brushed stainless steel walls that are each 30 inches thick, 30 feet high, and 200 feet long (the width of a WTC tower). The walls create a 16-foot-wide corridor engraved with the names of New Jersey's 710 victims.



Crown Fountain by Jaume Plensa

PHILLIP RAMIREZ

**POST-MILLENNIUM PARK continued from front page** The headliner, 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, Owing & 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 (NCBC), a coalition of community-based organizations, objected to the city's appropriation of over \$90 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 tourist-related revenue each year. **JAMES WAY**

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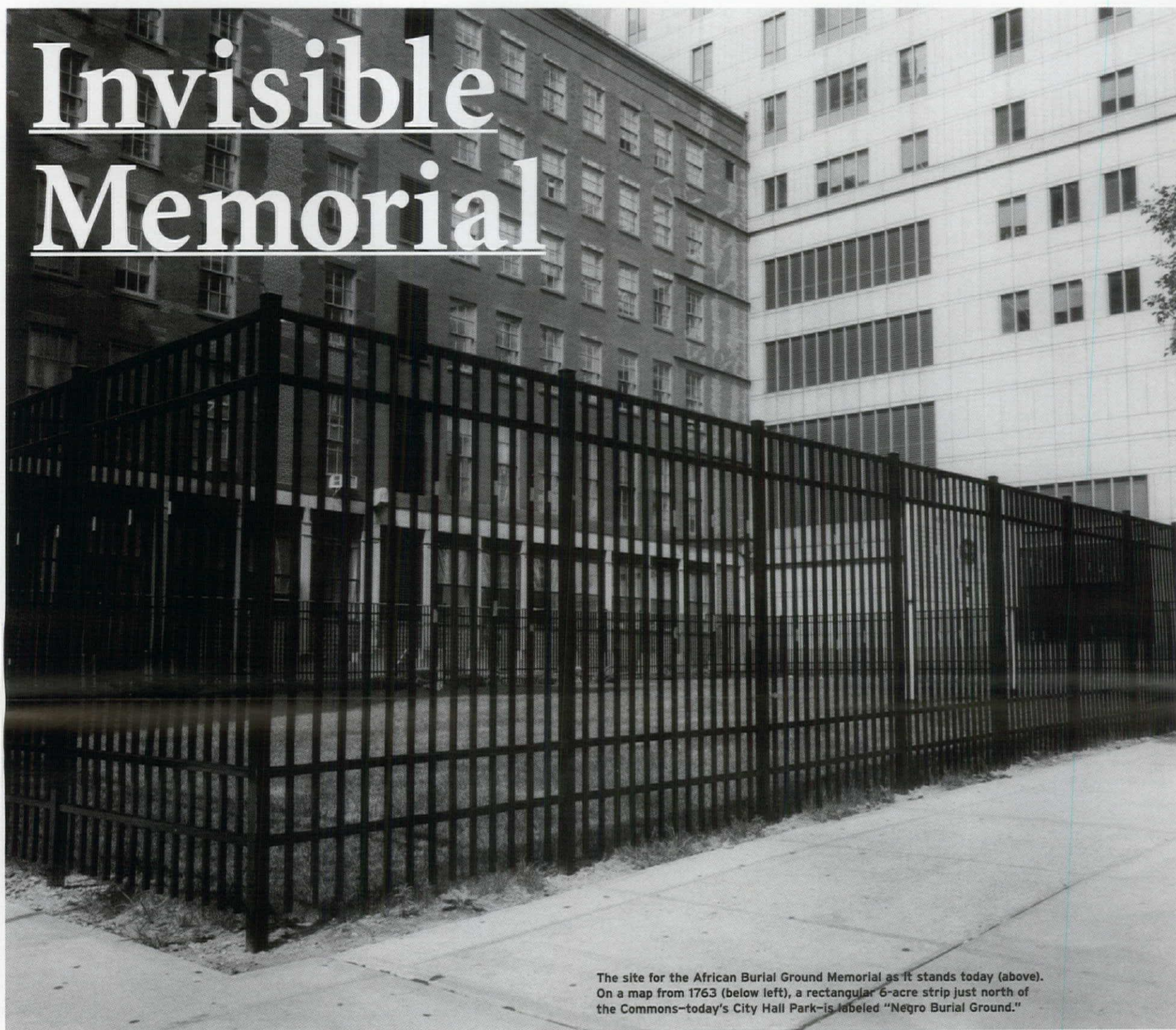
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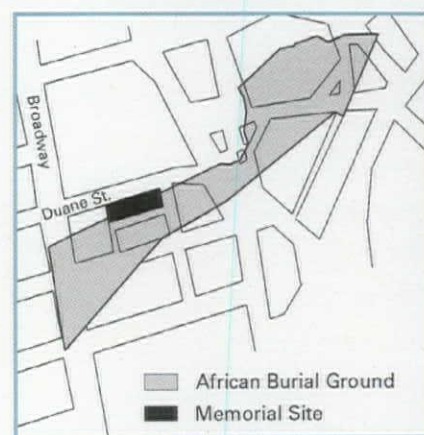
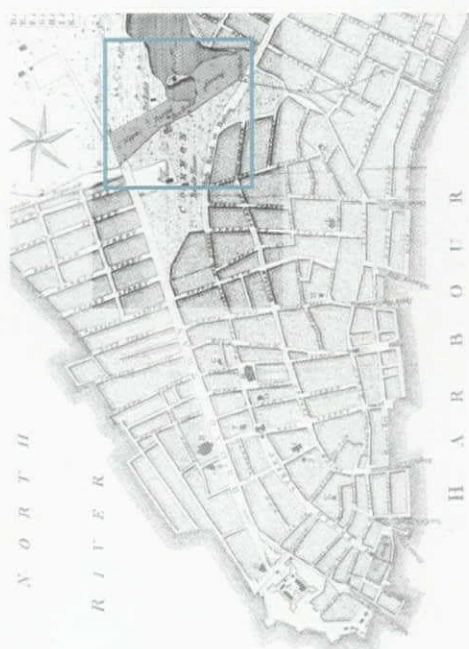


# Invisible Memorial



The site for the African Burial Ground Memorial as it stands today (above). On a map from 1763 (below left), a rectangular 6-acre strip just north of the Commons—today's City Hall Park—is labeled "Negro Burial Ground."

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. After the high-profile discovery of the historic site nearly 15 years ago and the announcement of an RFP for a memorial design in 1997, the project has fallen off the GSA's and the public's radar. "Basically, the GSA's been on vacation on this project," said Mabel Wilson, an architect on the finalist team GroundWorks, whose design was selected along with four others in February 2003.

City councilmember Charles Barron, an active participant on the Committee of the Descendants of the African Burial Ground, voiced his dissatisfaction more forcefully: "The GSA has been showing us the same kind of arrogance and disrespect as it displayed at the beginning of this project."

Acknowledging that the memorial was, in the words of GSA chief of staff Karl Reichelt, "long overdue," the GSA stepped up the pace on the project last year. In September, the organization brought in the National Parks Service (NPS) as a consultant and public liaison, a role it often plays in work involving national historic landmarks. (The African Burial Ground was designated a landmark in 1993.)

"We're not necessarily in the business of building memorials," said Mark Dremel, project manager for the African Burial Ground at the GSA. "NPS knows monuments and memorials. They're taking the lead on this." Dennis Montagna of NPS agreed. "The GSA ran the competition much like its arts and architecture program, which primarily contracts design and construction services and commissions works of art for federal buildings," he said. "At a certain point the competition just ground to a halt." NPS got the ball rolling in May, facilitating two small public workshops as a prelude to five larger, if under-publicized, forums held at schools, churches, and community centers in each borough in mid-June. The forums in turn set in motion a six-week revision process to be followed by final submissions and the selection of a winner, though the GSA has not set dates for those milestones.

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.

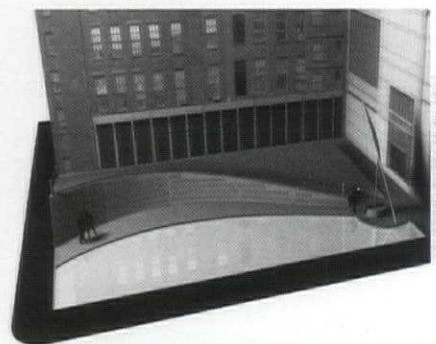
"The memorial project was a mitigation of our responsibility for constructing a building on the burial ground site," said GSA's Dremel.

The MOA also required the GSA to fund a research project to study human remains removed from the site. Dr. Michael Blakey 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.

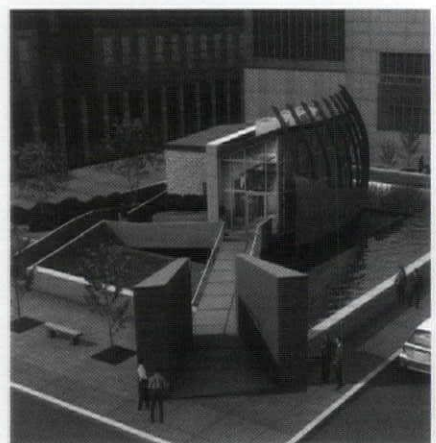
Dremel blamed the memorial competition's holdup on the lengthy research being conducted at Howard. But many wonder why the memorial project could not have gone forward at the same time as the research, as was originally planned. "The initial RFP asked us to accommodate a future reinterment of human remains 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.

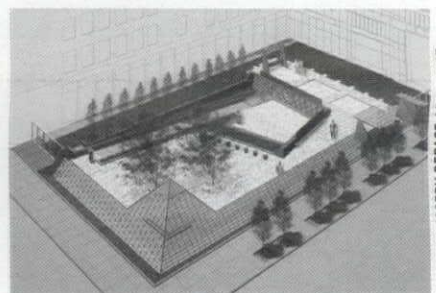
At the June 14 forum in Brooklyn, attendees debated whether building on the site would be sacrilegious. Ollie McLean of the Descendants of the African Burial Ground asserted, "We don't build on a sacred cemetery. We want a green, landscaped space with an eternal flame on that land." As an alternative, 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."



COURTESY EUSTACE PILGRIM AND CHRISTOPHER DAVIS



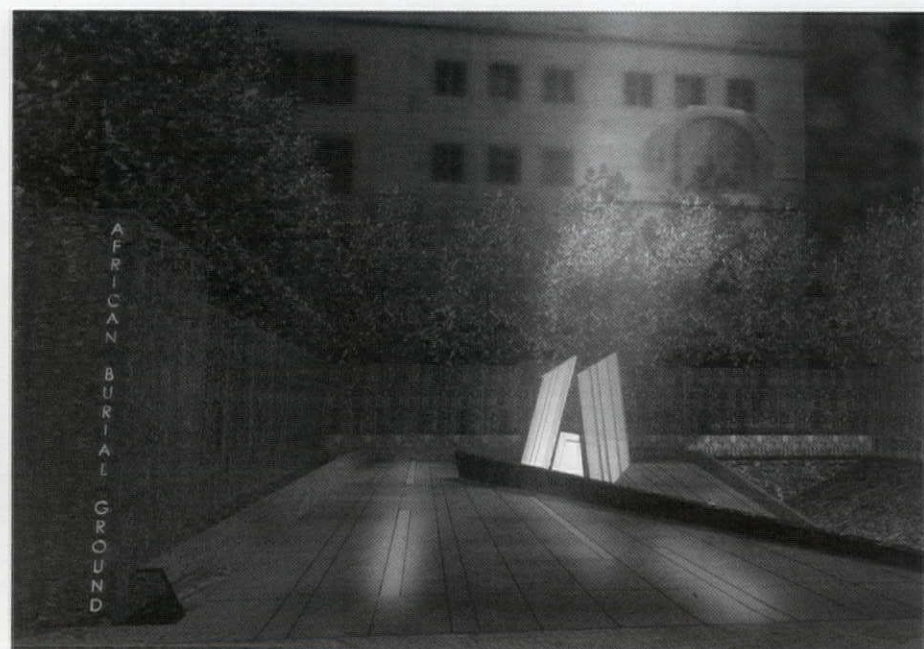
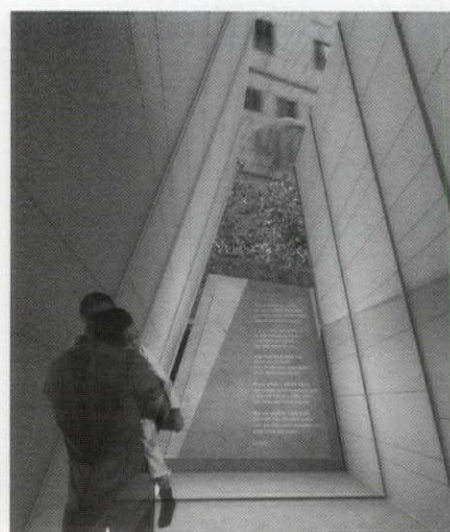
COURTESY MCKISSACK & MCKISSACK



COURTESY JOSEPH DEPACE ARCHITECT



COURTESY RODNEY LEON ARCHITECTS



COURTESY GROUNDWORKS

The African Burial Ground Memorial's five finalist designs attempt to tread lightly on a site many consider sacred. At left: GroundWorks proposes greening the site, save a small clearing for a lanternlike "spirit catcher," a chamber for contemplation and mourning. Above, top to bottom: Eustace Pilgrim and Christopher Davis have created a sloped berm with a curved wall adorned with Yoruba-inspired terracotta faces; McKissack & McKissack's slave ship tells a literal tale of suffering; Joseph DePace's proposal refers to African burial practices; and Rodney Leon draws from African architecture with its spiral path leading to a libation chamber.





## 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 doubt 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." **DE**

Rodney Leon, a finalist and principal of AARRIS Architects, looked at the issue differently. "There's a difference between an occupied building and a memorial. The real question is how do you create a gravestone for 20,000 anonymous people? How do you undo their anonymity?" Leon derived his design's sequence of monumental forms—a spiral ramp, a circular gathering space, and a triangular tapering tower—from West and North African architecture. "The forms create a visible contrast against the grid of the city," said Leon.

Other forum participants supported building on the site, arguing for the use of references to African burial practices. Said one, "If you're looking for the place where we put buildings on our dead, then you'll find it in Africa." The same speaker cited Egyptian pyramids and Dogon burials within the walls of houses as examples. DePace agreed, arguing, "Paradoxically, [the Descendants' proposals] are referencing European practices." DePace's project uses African symbols and materials like a pyramidal perimeter fence woven from copper strips and a groundcover of crushed white oyster shells, used to decorate graves in West Africa to symbolize the spirit living on the sea. "Our design is respectful of the site's sacred nature, touching lightly on the ground," he said. Eustace Pilgrim and Christopher Davis, a team of artists, also emphasized a light touch with a design that features a curved pathway dividing a landscaped berm from a reflecting pool.

Herbert Wilson, III, of McKissack & McKissack, one of the finalists and principal of the oldest minority-owned architecture firm in the nation, defended his team's plan to put a more substantial building on the site. "We need to mark the site with a symbol that stands out for years and is emblematic of lives lost." His firm's project references the middle passage with a ribbed structure in 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 to account for inflation. 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 continuities 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 taperpiece of her team's project, a glowing, tapered glass shelter, appears in a clearing within the larger grove. Wilson said, "Though the plan goes beyond the scope of the competition, it's a relatively feasible way to make visible an area of the city whose history has been systematically erased and forgotten."

With no date set for the announcement of the winning design, no jury publicly named, no clear budget, and no disclosure of what the remainder of the memorial-building process would entail, it remains to be seen whether the GSA and the NPS will give the African Burial Ground Memorial the visibility it deserves.

**DEBORAH GROSSBERG IS AN ASSISTANT EDITOR AT AN.**

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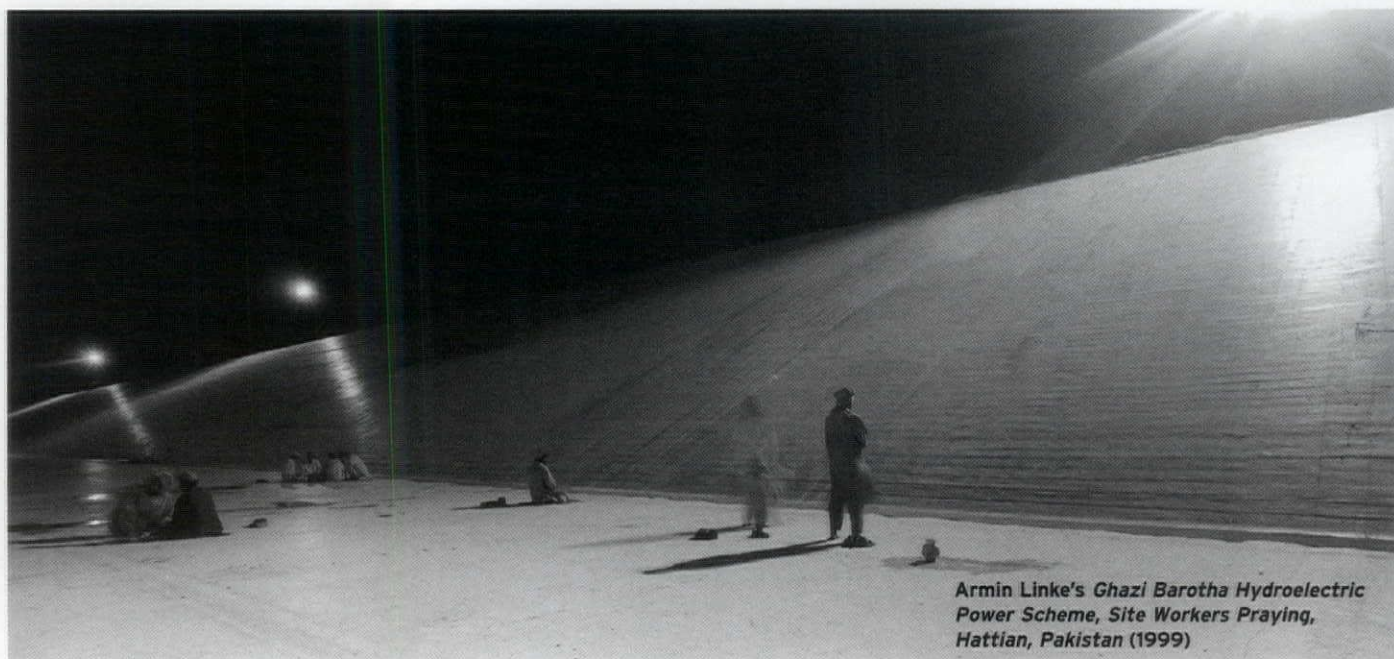


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Armin Linke's *Ghazi Barotha Hydroelectric Power Scheme, Site Workers Praying, Hattian, Pakistan (1999)*

ARMIN LINKE / COURTESY STOREFRONT FOR ART AND ARCHITECTURE

## POWER PLAY

**Armin Linke:**  
**An Uneven Exchange of Power**  
Storefront for Art and Architecture  
97 Kenmare Street  
Closed June 5

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 perspective that resists definition: the exhibit ultimately reminds the viewer that there is room for many points of view in the current debate over the ethical and moral responsibility of those in authority.

In contrast to the fast-paced, narrative TV news images of Baghdad to which we have grown accustomed, Linke's three-minute DVD entitled *Baghdad, 24.04.2002*

offers a decidedly experimental and conceptual perspective. A fixed camera is pointed outward from inside a glass-fronted elevator in the Baghdad Sheraton. First offering a view of the lobby opposite it—in which the focal point is a formal portrait of Saddam Hussein—the camera and image suddenly begin to move upward as the elevator rises slowly and steadily. About a third of the way up, the hotel interior goes out of view and in its place appears a splendid, commanding vista of the well-lit city on a peaceful night. After a mesmerizing one-minute-and-thirty-second ascent, the elevator halts and in a split-second edit, night turns to day and the descent begins, with the camera offering a view of the dirty exterior of the glass elevator and a less visually engaging sunlit cityscape behind it. Linke's carefully planned project leads the viewer to consider the distinctions between professional and amateur art and media—an especially compelling consideration at a moment when candid digital photographs of American soldiers torturing Iraqi prisoners has radically shifted the perception of the ethical balance of power and momentarily upstaged photojournalism and surveillance photography.

Taken from the artist's archival category of landscape architecture, the large-scale inkjet print *Ghazi Barotha Hydroelectric Power Scheme, Site Workers Praying, Hattian, Pakistan (1999)* deftly displays restrained humor through incongruity. In a night view, anonymous workers are clustered before the massive incline of one side of a dry canal with a narrow, ambiguous organic formation rippling at the top. The structure is reminiscent of both commemorative architecture (a pyramid, for example) and a massive wave of glassy water. The scene is illuminated from above with electric lights, and brilliant rays in the upper right-hand corner shower down upon the workers from an invisible source. The effect

is of an idealized image of spiritual connectedness in the seemingly incongruous context of toiling on a large public works 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 Netsareim, 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 gunman. In this regard, Linke is successful in capturing the quotidian drama of ongoing social conflict, rarely conveyed in the conventional category of broadcast news.

Linke's ability to explore and record events in various parts of the world and his risk in the face of danger shows his determined engagement, curiosity, and passion to document, interpret, and communicate. These politically loaded, timely images challenge ideas of perception, value, and equality, and ultimately raise the question: What might actually constitute an even exchange of power?

ROBERT THILL IS AN INDEPENDENT WRITER.

## FLAT ROOFS IN THE PROVINCES

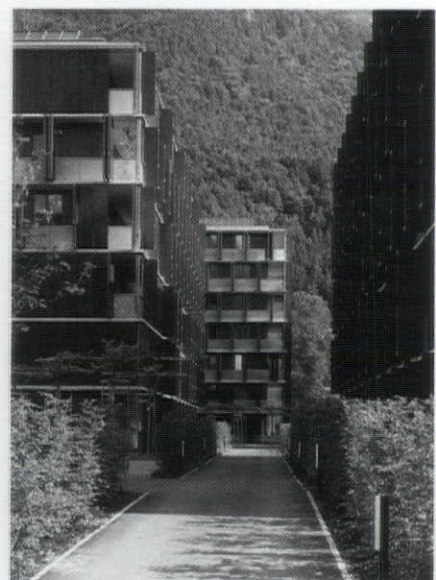
**Austria West: New Alpine Architecture**  
Austrian Cultural Forum  
11 East 52nd Street  
Through October 30

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-healed 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 Hall Federal Ski Academy by Peter Lorenz is a typical case: a prefab blue box tilted off the ground, accessed by a cantilevered staircase 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 furthers the case that the region is developing 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 AN.



Lohbach housing development in Innsbruck, Tirol (1998–2000) by Baumschlager & Eberle Architects. Balconies are shaded with folding copper shutters.

## Comp Lit

*International Journal of Architectural Computing*  
Andre Brown, editor-in-chief (Multi-Science Publication, published quarterly),  
£170 per year



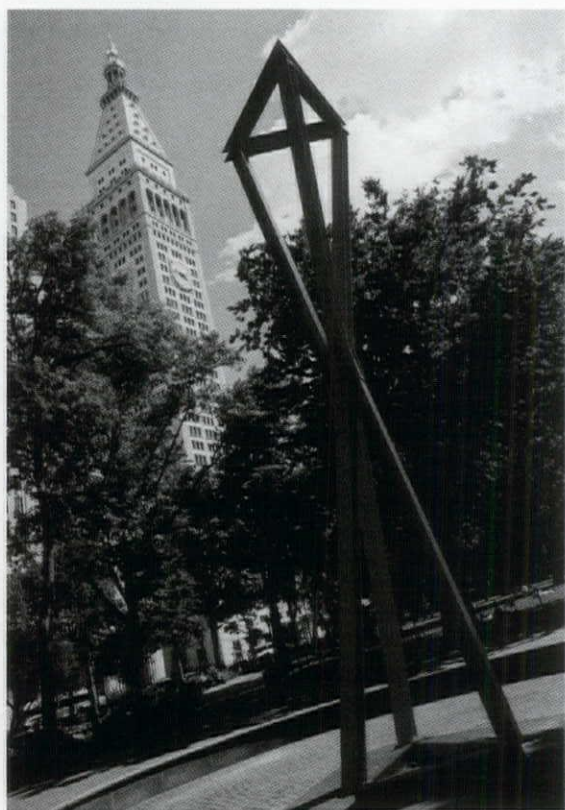
Who remembers Fortran? It was the primitive computer language that allowed the first virtual prototypes of buildings to be plotted, laboriously, in x and y coordinates. The use of computers in architecture has come a long way—so far that the subject now has its own

international academic journal.

If you are interested in the state of architectural computing research, this quarterly journal, led by Andre Brown of the University of Liverpool, is for you. It is available in both hard and electronic format, naturally. WM

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JERRY RUOTOLO

Mark di Suvero has planted three sculptures in Madison Square Park: *Double Tetrahedron* (above), *Aesop's Fables*, and *Beyond*. Madison Square Park Conservancy is presenting 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 orange—bear di Suvero's signature of monumentally scaled welded-steel compositions. Di Suvero, 71, founded Socrates Sculpture Park (on a ex-landfill in Queens) in 1986. He has not had a major exhibit in New York in 20 years.

**Madison Square Art: Mark di Suvero**  
Madison Square Park, Madison Avenue and 23rd Street  
Through October 31

## LECTURES

## JULY 13

**Recent Architecture in Shanghai and the Contribution of Western Architects**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.cimarchitects.org](http://www.cimarchitects.org)

## JULY 14

**Jan Pokorny, Ken Frampton, Mark Webber**  
**Villa Tugendhat: Monument of Modern World Architecture**  
12:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**Bunny Williams**  
**Bringing Garden Design into the 21st Century**  
6:00 p.m.  
Sotheby's Institute of Art  
1334 York Ave.  
[www.classicist.org](http://www.classicist.org)

## JULY 15

**Kurt Andersen, Steven Holl Architects, Balmori Associates, et al.**  
**4 Teams 4 Visions: Design Approaches to the High Line Master Plan**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

## From Dakota to Montana

6:00 p.m.  
Dakota  
1 West 72nd St.  
212-534-1672 ext. 3393

## JULY 19

**Bruce Fowle, Randy Croxton, Janno Lieber, et al.**  
**Implementing a High Performance Lower Manhattan**  
5:30 p.m.  
Wall Street Rising Downtown Information Center  
25 Broad St.  
[www.civic-alliance.org](http://www.civic-alliance.org)

## JULY 20

**Russel Shorto**  
**The Epic Story of Dutch Manhattan, the Forgotten Colony That Shaped America**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.skyscraper.org](http://www.skyscraper.org)

## JULY 22

**Leni Schwendinger**  
**Extending the Night: Lighting in the Urban Landscape**  
12:00 p.m.  
U.S. Realty Building Conference Room  
115 Broadway, 7th Floor  
[www.lightprojectsllc.com](http://www.lightprojectsllc.com)

**David Hupert**  
**Mansions and Museums**  
6:00 p.m.  
Museum of the City of New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

## JULY 23

**Kathy Benson**  
**Behind the Scenes in East Harlem**  
1:00 p.m.  
Museum of the City of New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

## JULY 29

**Developers Forum: Building a Greener New York**  
8:00 a.m.  
Yale Club  
50 Vanderbilt Ave.  
[www.pwcusa.org](http://www.pwcusa.org)

## SYMPOSIA

## JULY 12-16

**Summer Design Institute, 10th Anniversary**  
**Kurt Andersen, Ralph Caplan, Seymour Chast, William McDonough, et al.**  
National Museum of the American Indian  
1 Bowling Green  
[www.aiany.org](http://www.aiany.org)

## EXHIBITIONS

## JULY 15-AUGUST 13

**Sculpture by Barry Flanagan, Robert Indiana, Andrew Lord, Santi Moix, Nancy Rubins, and Frank Stella**  
Paul Kasmin Gallery  
293 10th Ave.  
[www.paulkasmingallery.com](http://www.paulkasmingallery.com)

## JULY 15-AUGUST 14

**Team Visions**  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

## JULY 16-SEPTEMBER 27

**Tall Buildings**  
MoMA QNS  
11 West 33rd St., Queens  
[www.moma.org](http://www.moma.org)

## JULY 18-OCTOBER 24

**Subway Series: The New York Yankees and the American Dream**  
The Bronx Museum of the Arts  
1040 Grand Concourse  
at 165th St., Bronx  
[www.bxma.org](http://www.bxma.org)

## JULY 22-OCTOBER 17

**Vasemania: Neoclassical Form and Ornament: Selections from the Metropolitan Museum of Art**  
Bard Graduate Center  
18 West 86th St.  
[www.bgc.bard.edu](http://www.bgc.bard.edu)

## JULY 22-OCTOBER 22

**Teresa Hubbard and Alexander Birchler: Single Wide**  
Whitney Museum of American Art at Altria  
120 Park Ave.  
[www.whitney.org](http://www.whitney.org)

## JULY 23-JANUARY 2

**Subway Series: The New York Mets and Our National Pastime**  
Queens Museum of Art  
New York City Building  
Flushing Meadows Corona Park, Queens  
[www.queensmuseum.org](http://www.queensmuseum.org)

## JULY 26-FEBRUARY 13

**All That Glitters Is Not Gold: The Art, Form, and Function of Gilt Bronze in the French Interior**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

## CONTINUING EXHIBITIONS

## THROUGH JULY 13

**Larry Racioppo**  
**Keeping the Faith: Restoring Hope, Rebuilding Neighborhoods**  
Urban Center Gallery  
457 Madison Ave.  
[www.msa.org](http://www.msa.org)

## THROUGH JULY 17

**Worldscapes: The Art of Erró**  
New York University  
Grey Art Gallery  
100 Washington Square East  
[www.nyu.edu/greyart](http://www.nyu.edu/greyart)

## THROUGH JULY 18

**Digital Avant-Garde: Celebrating 25 Years of Ars Electronica**  
Interactions/Art and Technology  
American Museum of the Moving Image  
35th Ave. and 36th St., Queens  
[www.ammi.org](http://www.ammi.org)

## Prix Selection

**Eyebeam**  
540 West 21st St.  
[www.aec.at/nyc](http://www.aec.at/nyc)

## THROUGH JULY 23

**The American Dream Post 9/11**  
Salmagundi Club  
47 5th Ave.  
[www.archpost911.info](http://www.archpost911.info)

## THROUGH JULY 24

**Playpen: Selections Summer 2004**  
Drawing Center  
35 Wooster St.  
[www.drawingcenter.org](http://www.drawingcenter.org)

## THROUGH JULY 25

**Christo and Jeanne-Claude**  
**The Gates, Central Park, New York**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

## THROUGH JULY 29

**Rudolf Stingel**  
**Plan B**  
Grand Central Terminal  
15 Vanderbilt Ave.  
[www.creativetime.org](http://www.creativetime.org)

## Shock of the Old:

**Christopher Dresser**  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
[ndm.si.edu](http://ndm.si.edu)

## THROUGH JULY 30

**Ezra Stoller**  
**Ten Spaces**  
Freecell  
Moistscape  
Henry Urbach Architecture  
526 West 26th St., 10th Fl.  
[www.huagallery.com](http://www.huagallery.com)

## Year-End Exhibition

**of Student Work**  
Yale School of Architecture  
180 York St., New Haven  
[www.architecture.yale.edu](http://www.architecture.yale.edu)

## THROUGH JULY 31

**Sze Tsung Leong**  
**History Images**  
Storefront for Art and Architecture  
97 Kenmare St.  
[www.storefrontnews.org](http://www.storefrontnews.org)

**Corvettes to Cuisinart: Alumni Work from Pratt's Industrial Design Department**  
Pratt Manhattan Gallery  
144 West 14th St.  
[www.pratt.edu](http://www.pratt.edu)

**2004 Summer Program**  
apexart  
291 Church St.  
[www.apexart.org](http://www.apexart.org)

## THROUGH AUGUST 1

**Treble: An Exploration of Sound as a Material and Subject in Contemporary Art**  
Sculpture Center  
44-19 Purves St., Queens  
[www.sculpture-center.org](http://www.sculpture-center.org)

## THROUGH AUGUST 7

**Next: The Future-Shaping Generation**  
**New Residential Tower at 80 South Street**  
**Architecture, Energy, Urbanism: Designing the New Convention Corridor**  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

## THROUGH AUGUST 8

**Dangerous Liaison: Fashion and Furniture in the 18th Century**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

## THROUGH AUGUST 13

**Seeing Other People**  
Marianne Boesky Gallery  
535 West 22nd St.  
[www.marianneboesky-gallery.com](http://www.marianneboesky-gallery.com)

## THROUGH AUGUST 14

**Counter Culture**  
New Museum of Contemporary Art  
583 Broadway  
[www.newmuseum.org](http://www.newmuseum.org)

## THROUGH AUGUST 15

**Sensacional de Diseño Mexicano**  
AIGA National Design Center  
164 5th Ave.  
[www.aiga.org](http://www.aiga.org)

**The Unfinished Print: Prints by Rembrandt, Piranesi, Degas, Brunch, and Others**  
Frick Collection  
1 East 70th St.  
[www.frick.org](http://www.frick.org)

## THROUGH AUGUST 16

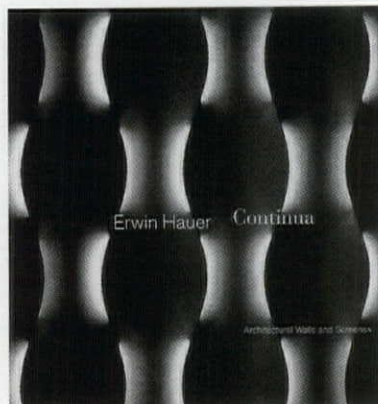
**At the Ansonia Hotel: A Broadway Landmark Turns 100**  
Urban Center Gallery  
457 Madison Ave.  
[www.msa.org](http://www.msa.org)

## THROUGH AUGUST 21

**Whiteout: Spectrum, Reflections**  
Felissimo Design House  
10 West 56th St.  
[felissimo.com](http://felissimo.com)

## THROUGH AUGUST 28

**NYC Views**  
Michael Ingbar  
Gallery of Architectural Art  
568 Broadway  
[www.artnet.com/michaelingbar-gallery.html](http://www.artnet.com/michaelingbar-gallery.html)



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## THROUGH AUGUST 29

**Dennis Oppenheim**  
**Entrance to a Garden**  
Tramway Plaza  
2nd Ave. between East 59th  
and 60th streets  
[www.nyc.gov/parks](http://www.nyc.gov/parks)

**Jack Lenor Larsen:**  
**Creator and Collector**  
Museum of Arts and Design  
40 West 53rd St.  
[www.madmuseum.org](http://www.madmuseum.org)

**Bernar Venet**  
**Indeterminate Lines**  
Park Ave. Malls between 50th  
and 51st St.s  
[www.nyc.gov/parks](http://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](http://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](http://www.icp.org)

**Art Deco Paris**  
**Ruhlmann: Genius**  
**of Art Deco**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**THROUGH SEPTEMBER 6**  
**The Dreamland Artist Club**  
Coney Island  
[www.creativetime.org](http://www.creativetime.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](http://www.publicartfund.org)

**THROUGH SEPTEMBER 18**  
**Chip Hooper**  
California's Pacific  
Robert Mann Gallery  
210 11th Ave., 10th Fl.  
[www.robertmann.com](http://www.robertmann.com)

**THROUGH SEPTEMBER 19**  
**Constantin Brancusi:**  
**The Essence of Things**  
Solomon R. Guggenheim  
Museum  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**LOT-EK: Mobile Dwelling Unit**  
Whitney Museum  
of American Art  
945 Madison Ave.  
[www.whitney.org](http://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](http://www.wmf.org)

**Bruce Nauman, Ed Ruscha,**  
**et al.**  
Hard Light  
P.S.1 Contemporary Art Center  
22-25 Jackson Ave., Queens  
[www.ps1.org](http://www.ps1.org)

## THROUGH SEPTEMBER 26

**Building a Collection**  
Skyscraper Museum  
39 Battery Park  
[www.skyscraper.org](http://www.skyscraper.org)

**New York's Moynihan**  
Museum of the City  
of New York  
1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

**THROUGH SEPTEMBER 27**  
**Humble Masterpieces**  
**Santiago Calatrava's**  
**Transportation Hub**  
**for the WTC Site**  
**Projects 81: Jean Shin**  
MoMA QNS  
11 West 33rd St., Queens  
[www.moma.org](http://www.moma.org)

**THROUGH OCTOBER 3**  
**Fred Sandback Prints 1971-79**  
Dan Flavin Art Institute  
Main St. and Corwith Ave.,  
Bridgehampton  
[www.diaart.org](http://www.diaart.org)

**THROUGH OCTOBER 10**  
**Solos: Future Shack**  
Cooper-Hewitt,  
National Design Museum  
Arthur Ross Terrace  
and Garden  
2 East 91st St.  
[ndm.si.edu](http://ndm.si.edu)

**THROUGH OCTOBER 24**  
**David W. Dunlap**  
**From Abyssinian to Zion:**  
**Photographs of Manhattan's**  
**Houses of Worship**  
New-York Historical Society  
2 West 77th St.  
[www.nyhistory.org](http://www.nyhistory.org)

**THROUGH OCTOBER 30**  
**Austria West:**  
**New Alpine Architecture**  
Austrian Cultural Forum  
11 East 52nd St.  
[www.acfny.org](http://www.acfny.org)

**THROUGH OCTOBER 31**  
**Andy Goldsworthy**  
**on the Roof**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://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](http://ndm.si.edu)

**THROUGH JANUARY 31**  
**Shirazeh Houshiary, Pip Horne**  
**Breath**  
Ritz-Carlton New York  
2 West St.  
[www.creativetime.org](http://www.creativetime.org)

**THROUGH APRIL 18**  
**Agnes Martin**  
**...going forward into**  
**unknown territory...**  
Dia: Beacon  
3 Beekman St., Beacon  
[www.diaart.org](http://www.diaart.org)

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## FILM &amp; THEATER

JULY 14

**James Sanders**  
**Domestic Elaborations:**  
**Residential Interiors in the**  
**Movie City**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

JULY 21

**James Sanders**  
**Edge of the City:**  
**Waterfront, Train Station,**  
**and Grand Hotel**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

CONTINUING  
FILM & THEATER

THROUGH AUGUST 15

**Paradise(Lost):**  
**Los Angeles on Film**  
American Museum  
of the Moving Image  
35th Ave. and 36th St.,  
Queens  
[www.ammi.org](http://www.ammi.org)

THROUGH AUGUST 22

**California Dreaming**  
Whitney Museum  
of American Art  
945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

THROUGH AUGUST 23

**Bryant Park**  
**Summer Film Festival**  
8:00 p.m.  
40th St. and 6th Ave.  
[www.bryantpark.org/calendar/film-festival.php](http://www.bryantpark.org/calendar/film-festival.php)

THROUGH SEPTEMBER 4

**Coney Island**  
**Saturday Night Film Series**  
Coney Island Museum  
1208 Surf Ave.  
[www.coneyisland.com](http://www.coneyisland.com)

## EVENTS

JULY 14

**4th Annual Summer Benefit**  
**for Friends of the High Line**  
6:00 p.m.  
Diane von Furstenberg Studio  
389 West 12th St.  
[www.thehighline.org](http://www.thehighline.org)

JULY 26

**New York Building Congress**  
**Annual Golf Outing**  
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FRIDAYS

THROUGH AUGUST 27

**Design + DJs +**  
**Dancing in the Garden**  
6:00 p.m.-9:00 p.m.  
Cooper-Hewitt, National  
Design Museum  
2 East 91st St.  
[ndm.si.edu](http://ndm.si.edu)

SATURDAYS

THROUGH SEPTEMBER 4

**Warm Up 2004**  
3:00p.m.-9:00 p.m.  
P.S. 1 Contemporary Art  
Center Courtyard  
22-25 Jackson Ave., Queens  
[www.ps1.org](http://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](http://www.whitney.org)

THROUGH AUGUST 1

**Kid Size: The Material World**  
**of Childhood**  
Wadsworth Atheneum  
Museum of Art  
600 Main St., Hartford  
[www.wadsworthatheneum.org](http://www.wadsworthatheneum.org)

## BEYOND

JULY 25-NOVEMBER 29

**Rodney Graham:**  
**A Little Thought**  
**Sign Language**  
Museum of Contemporary Art  
250 South Grand Ave.,  
Los Angeles  
[www.moca-la.org](http://www.moca-la.org)

THROUGH JULY 31

**PROCESS:**  
**The Como Workshop**  
Palazzo del Broletto  
Piazza Duomo, Como, Italy  
[www.gt04.org](http://www.gt04.org)

THROUGH AUGUST 29

**Yves Klein: Air Architecture**  
MAK Center for Art  
and Architecture  
835 North Kings Rd.,  
West Hollywood  
[www.makcenter.org](http://www.makcenter.org)

THROUGH SEPTEMBER 5

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THROUGH SEPTEMBER 6

**Samuel Mockbee**  
**and the Rural Studio:**  
**Community Architecture**  
National Building Museum  
401 F St. NW, Washington, D.C.  
[www.nbm.org](http://www.nbm.org)

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THROUGH OCTOBER 18

**Ronan and Erwan Bouroullec**  
Museum of Contemporary Art  
250 South Grand Ave.,  
Los Angeles  
[www.moca-la.org](http://www.moca-la.org)

THROUGH JANUARY 23

**Liquid Stone:**  
**New Architecture in Concrete**  
National Building Museum  
401 F St. NW,  
Washington, D.C.  
[www.nbm.org](http://www.nbm.org)

## 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 its detailing of 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 GUINEY**



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, the desert, and of course, sex, affected their creators' work. **AG**

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TERESA HUBBARD, ALEXANDER BIRCHLER / COURTESY TANYA BONAKDAR GALLERY

© EDWARD RUSCHA / COURTESY GAGOSIAN GALLERY



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 zoomy decorated sheds, Long Island ducks, and flashily lit signage as architectural icons symbolizing speed, 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 conventioners from Peoria, but in the post 9/11 world, the design of authentic New York highrises, 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 will 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 from the World Trade Center Building and Fire Safety Investigation, identifying issues with current standards, codes, and practices.

More importantly for the design, construction, and real estate communities, the anticipated legislative adoption in the next few weeks of New York City Building Code revisions, based on the recommendations 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 code officials are examining the New York City provisions and are anxious to share findings with interested cities and states.

During the two years I researched, edited, and wrote *Building Security: 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 higher risk of liability. As structural engineer Richard Tomasetti observes, design against potential threats, along with sustainability, are now essential elements of every project.

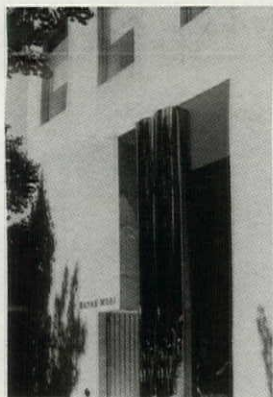
Recently, Mayor Bloomberg spoke out against two Midwestern, rural-district congressmen who refused to vote in favor of allocating \$450 million in homeland security funds to cities with a high risk of terrorist attacks, like New York. Cynical New Yorkers remember the late Senator Daniel P. Moynihan's mantra, that New York has 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.

**BARBARA A. NADEL, FAIA, IS PRINCIPAL OF BARBARA NADEL ARCHITECT IN NEW YORK CITY. HER BOOK, *BUILDING SECURITY: HANDBOOK FOR ARCHITECTURAL PLANNING AND DESIGN*, ADDRESSES TERRORISM, NATURAL DISASTERS, CRIME, AND WORKPLACE VIOLENCE.**



COURTESY PHYLLIS HOFFZIMER

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 difficulty of preserving modern architecture.

In 1969 Feigen commissioned Hollein to convert an 1887 rowhouse to a two-story gallery and residence. The planar stucco exterior, punctured by single-pane windows and a

two-story recessed entry, is divided by two stainless-steel columnar shafts. 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 throughout. The February 1970 issue of *Progressive Architecture* headlined an article about the building "Architectural Faberge," and wrote that Hollein's design combined "an architect's sense of space with a goldsmith's sense of craft to produce an exquisite ambiance for art."

Although the Upper East Side has an impressive collection of world-class modern architecture, mid-century architecture receives far less recognition than the neighborhood's turn-of-the-century architecture. While some of the most significant examples of modern architecture are individually landmarked (Guggenheim Museum), or happen to lie within the boundaries of the neighborhood's historic district (Whitney Museum, Edward Durell Stone's house) much of it remains unprotected.

In 1997 Friends of the Upper East Side Historic Districts began a survey of unprotected postwar

buildings, selecting 22 of landmark quality that it highlighted in an exhibit and singled out as designation candidates. The Feigen Gallery was one of these buildings. The gallery was also included on a list that the local chapter of DOCOMOMO/US, working with the Modern Architecture Working Group and the Municipal Art Society, submitted to the Landmarks Commission in 1999. DOCOMOMO is an all-volunteer organization of local 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 1973, they made an informal agreement to preserve the building. The property changed hands in 2002. When it became apparent this past April that construction work was underway, Friends of the Upper East Side Historic Districts

contacted the new owner and, finding that no permits had been secured, filed a complaint with the Department of Buildings. The new owner quickly secured the proper permits. Mean-while, Friends and DOCOMOMO requested the LPC designate the building a landmark but, because work had already been done (including the removal of the steel columns), the building was no longer eligible for designation.

The loss of the building is partially due to a common Catch-22 of preservation strategy—raising awareness of a building that ought to be designated can hasten its demise by alerting an owner who may choose to avert designation through pre-emptive destruction. Despite the strong growing inter-

est in modern architecture, it still lacks the heart-tugging appeal of more traditional historic buildings, making it a difficult sell to neighborhood residents and the press. The buildings are considered often too new and their historic, technical, and cultural significance is not widely understood. The same is true for the Maxwell House factory (H. K. Ferguson, 1929) in Hoboken, New Jersey. Through research, testimony, and responses to an Environmental Impact Study, DOCOMOMO supported local efforts to include the building in a waterfront redevelopment, but it is still in flux.

Over time, with more proactive work as well as thorough modern architectural surveys, educational programs, and publicity, we hope this attitude will

change. The modern architecture preservation community is currently pushing for the landmarking of the George Washington Bridge Bus Terminal (Pier Luigi Nervi, 1963), the Beekman Theater (Felheimer and Wagner, 1952), Cinema I and II (Abraham W. Geller and Ben Schlanger, 1962), the Summit Hotel (Morris Lapidus, 1961), Silver Towers (I. M. Pei, 1965), Manhattan House (SOM with Mayer & Whittlesey, 1950), and of course Lincoln Center and 2 Columbus Circle. We hope they don't face the same fate as the Feigen Gallery.

**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.**

## PUNCHLIST

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[www.nist.gov](http://www.nist.gov)  
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[www.docomomo-us.org](http://www.docomomo-us.org)  
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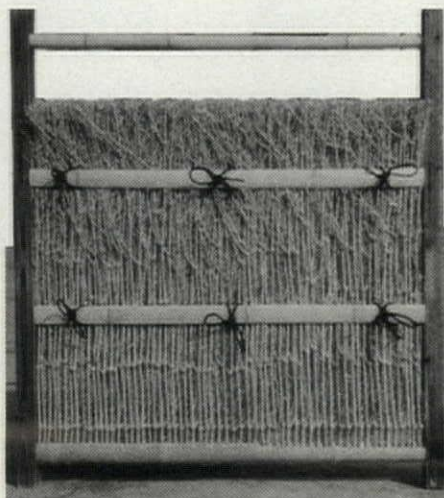


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