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WINNING DESIGNS FOCUS VIEWS ON LOWER MANHATTAN



COURTESY FRED SCHWARTZ

9/11 MEMORIALS TAKE SHAPE IN NJ

With the future of the World Trade Center site and its proposed memorial still the focus of intense debate, some other 9/11 memorials are taking shape on the New Jersey side of the Hudson River, within view of lower Manhattan.

In July, an interdisciplinary team called FLOW Group was named winner of the Hoboken 9/11 Memorial competition. In June, Manhattan architect Fred Schwartz, who was also a finalist in the Hoboken competition, won the New Jersey state memorial competition.

The Hoboken site, Pier A Park, designed by landscape architects Cassandra Wilday and Henry Arnold, was a gathering spot for Hoboken residents in the days after 9/11. While other competition finalists had proposed memorials to be built on Pier A Park, the FLOW Group proposed the construction of a modest island, Hoboken Island, to be connected by a footbridge to the pier. The Flow Group's sophisticated design won in part because it does not impede Pier A Park's open space or block its dramatic views of Manhattan.

FLOW includes architect Jeanne Gang of the Chicago firm Studio Gang Architects, artist Janet Echelman, aeronautical engineer Peter Heppel, structural engineer Aine Brazil, and architectural lighting designer Domingo Gonzalez.

The memorial begins on the pier with the low sloping wall, which designers call the "Narrative Wall," leading to the bridge, inscribed with first-person narratives from

Hoboken residents as well as the words of a final phone conversation from the 104th floor of one of the towers. The island features a pool, the "Tidal Well," in the center, encircled by a cast-glass ring, the "Circle of Names," etched with the names of Hoboken's 9/11 victims. Hoboken lost 57 residents in the WTC attack, the largest loss for any New Jersey community.

The jury included Emma Amos, Henry Arnold, Anne Buttenwieser, Ray Gastil, Donald Genaro, Monica Ponce de Leon, and Trevor Smith.

Further south along the Hudson River, Schwartz's New Jersey state 9/11 memorial will be built in Liberty State Park in Jersey City, directly opposite lower Manhattan. Schwartz, with landscape architect Ken Smith, designed a memorial titled *Empty Sky* to have two stainless steel walls, both 30 feet tall and 200 feet wide, that flank a 16-foot-wide paved bluestone path pointed in the direction of where the WTC towers had stood. The names of the 710 New Jersey residents who died at the World Trade Center, the Pentagon, and on the planes that crashed on 9/11 will be etched on the walls. The path will cut a swath through a gently sloping mound that is sloped toward the city. **continued on page 2**

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PATRON TURNED COLUMBUS, INDIANA, INTO AN ARCHITECTURAL HOTBED

J. IRWIN MILLER DIES AT 95

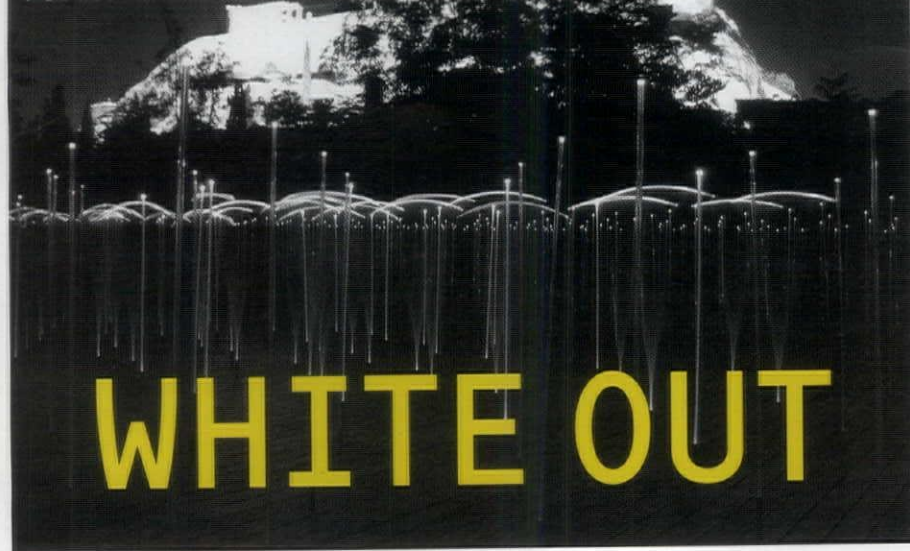
J. Irwin Miller, the Indiana architecture patron who passed away August 16 after a reported "brief illness," always understood the fundamental relationship between architecture and community. In 1938, a few years after he returned home to Columbus, from college to help run his family's business, Cummins Engine, he visited Eliel Saarinen at his Cranbrook School in Michigan. Miller's

family was leading a search for someone to design a new church for their congregation; they had chosen Saarinen, but the architect declined. The young Miller **continued on page 2**



COURTESY IRWIN MANAGEMENT COMPANY

PUBLIC ART BRIGHTENS ATHENS DURING OLYMPICS



COURTESY MY STUDIO

WHITE OUT

While the bird's-eye view of the Athens Olympics was dominated by Santiago Calatrava's stadium, on the street level visitors were enchanted by a series of interactive art installations commissioned by the city of Athens. Of particular note was *White Noise White Light*, a field of white fiberoptic strands sited at the base of the Acropolis, designed by a team led by J. Meejin Yoon, an architecture professor at MIT and founder of Boston-based MY Studio. Equipped with infrared sensors, 400 chest-high end-emitting stalks bent, lit, and whooshed at the provocation of curious visitors. "Each person wading through left a five-second trail of light and noise," said collaborator Eric Howeler. "It was magical." **DEBORAH GROSSBERG**

NEW TENANTS KNOW WHAT THEY WANT, BUT DOES THE LMDC?

For Hire: WTC Cultural Center Architects

On August 11 the Lower Manhattan Development Corporation (LMDC) held a conference to announce a Request for Proposals for "Architectural Services for the World Trade Center Cultural Program," which will comprise two buildings—a performing arts complex to the north, and a museum complex to the south. The tenants, selected in June, will be the Drawing Center, the Joyce Theater International Dance Center, the **continued on page 2**

NY STATE COUNCIL FOR THE ARTS ANNOUNCES 2005 DESIGN GRANTS

CASH FLOW

Delayed by this year's record-breaking budget hold-up, the New York State Council on the Arts' Architecture, Planning and Design Program (APD) recently announced the recipients of its 2005 Independent Projects Grants, aimed at promoting excellence in design in the public realm. Seven teams of New York residents—Harry Allen, Alex deLooz and Corey Hoelker, Phyllis Ross, Julie Farris, Mike Silver and Peng Chia, Mary Ann Spencer, and Scott Ruff—were awarded a total of \$69,750.

The projects range from **continued on page 2**

Julie Farris' Temporary Landscape



COURTESY JULIE FARRIS



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While preparing this issue's feature on architectural education, more than one of the eleven deans we interviewed commented that it's an exciting time for schools right now. "All the schools are evolving in their own way," said Mark Wigley, recently named dean at Columbia University. "There are important issues to face and schools are rising to face them. It feels like we're on a threshold."

New York enjoys an unusually high concentration of schools offering architecture degrees, and there's no lack of talent which they can tap into for faculty, critics, and lecturers. Though the deans may jostle each other over hires, they're confident enough of their programs' unique identities that they don't seem overtly competitive. Each school's distinctions are an outgrowth of its particular context. For example, Anthony Vidler sees Cooper Union's utopian aspirations and his students' "gritty sense of responsibility" as extensions of the school's history of experimentation and its context in New York. By contrast, Princeton, led by Stan Allen, is a small professional school seated within a larger humanities context, which gives it its intellectual character. Peter Wheelwright, chair of the Department of Architecture, Interior Design, and Lighting at Parsons where Paul Goldberger recently became dean, attributes his department's agility and irreverence to the hands-on, non-doctrinaire nature of the larger school of which it is part—and the fact that it's "not encumbered by the institutional mantle of a university."

Whatever one's pedagogical position, the distinctions among the schools can only be healthy for the profession. Alan Balfour, dean of Rensselaer Polytechnic Institute, argued, "Schools must be increasingly different because architectural products are looking so much the same and there are so many more issues that must be dealt with."

The WTC rebuilding effort has only magnified the multiplicity of issues that demand architects' attention. As Grahame Shane notes in our Protest column (page 16), the myriad conflicting interests and plans behind the site's reconstruction add up sloppily—despite the availability of time, money, and intelligence.

It was heartening to hear so many of the deans in our feature story emphasize the need for architectural education to connect its future practitioners to other disciplines and the rest of the world. We detected a socialistic twinge—reflective, perhaps, of a desire to leave behind the narcissism and isolationism that has characterized the field more recently. The schools are changing, just as the figure of the architect is. Who are they? What can they do? A lot more than they have been, these educators seem to be saying.

WILLIAM MENKING AND CATHY LANG HO

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J. IRWIN MILLER DIES AT 95

continued from front page wanted a chance to change his mind.

"He sat around the octagonal table in Saarinen's house," said Will Miller, Irwin Miller's son, who lives in Columbus and directs Irwin Financial, a local bank. "He pitched the idea that the congregation was committed to a rich inner spiritual life and a simple external life, and that set of values appealed enough to Saarinen for him to change mind."

This understanding of architecture and community inspired Miller, to establish a program soon after WWII to help local public projects hire high-quality architects. Columbus soon became a who's-who of modern architecture: Both Saarinen's, Cesar Pelli, I.M. Pei, Robert Venturi, and Robert Stern have all built there. As a trustee for the Museum of Modern Art, Miller was a tireless advocate of architecture as an art form. And he sat on the first judges panel for the Pritzker Prize, in 1979.

Miller's legacy lives on in his son Will, who sits on the board of the Cummins Foundation and is a trustee for the National Building Museum.

CLAY RISEN

9/11 MEMORIALS TAKE SHAPE IN NJ

continued from front page Simple in plan and massing, the beauty of *Empty Sky* is how it focuses attention toward lower Manhattan. The memorial is not just the structure but a melancholy view of the downtown skyline.

Schwartz, who was a partner with Rafael Viñoly in the THINK team that was a finalist for the WTC masterplan, was selected from a pool of 320 New Jersey competition entries. Jurors were Stan Allen, Mikyoung Kim, Nikki Stern, Tom Finkelpearl, Penny Balkin Back, Ric Bell, Elyn Zimmerman, and Frank Gallagher.

No timeframe has been set for the completion of either memorial.

JOHN E. CZARNECKI

CASH FLOW **continued from front page**

Silver and Chia's *Automason Ver. 1.0*, a computer program for creating intricate patterns in load-bearing masonry, to Julie Farris' *Temporary Landscape*, a rural terrain created by video projections on empty lots.

According to APD's director and founder Anne Van Ingen, New York is the only state in which a government-funded arts council gives grants to architecture and design professionals. Van Ingen claims that, though the program has been around since 1986, many architects don't know it exists. "Artists in other fields operate under the assumption that there's grant money available, but in design that's not a part of standard thinking," said Van Ingen. APD funds about 20 percent of its applicant pool, which this year was down to 30 from last year's 72. "Numbers of applications to APD tend to track opposite to the economy," said Van Ingen. "My hopeful reasoning is that people are going back to work." DG

WTC CULTURAL PLANNING IN THE WORKS

continued from front page Signature Theater Center, and the International Freedom Center. The RFP requested that interested architects submit a proposal detailing both their qualifications and a rough idea of how they would ultimately tackle the design. During the meeting at the LMDC offices, planners, developers, and representatives from each tenant organization outlined the plans to a gathering of architects and interested parties.

The comparatively forthright nature of this RFP comes in contrast to the tenor of the redevelopment process to date. Daniel Libeskind's crowd-pleasing master plan, which included a fairly developed concept for the Freedom Tower was quickly shunted aside in favor of the vision of developer and lease-holder Larry Silverstein's go-to corporate architects SOM, who designed 7 World Trade Center. Memorial designer Michael Arad was chosen in a public process, but it was one that was ultimately overshadowed by the general disappointment the public expressed with all the finalist schemes.

Perhaps it is this new openness that is giving hope to architects who had previously avoided getting involved in the redevelopment. Among the firms that sent representatives to the meeting were Miami-based Arquitectonica (of the kitschy-surfer Westin Hotel on 42nd Street), Rem Koolhaas (who had earlier boycotted the Innovative Design Study in a calculated political move, after losing the first planning RFP), and Santiago Calatrava (whose PATH station will sit to the east of the cultural plaza). Daniel Libeskind was conspicuously absent from the meeting.

During their presentations, representatives from the four cultural institutions spoke about their understanding of the charged nature of the site, and their ideas for what should replace its emptiness. Daniel Tishman, whose construction company is currently building 7 World Trade and is slated to build the Freedom Tower, spoke "not as a builder" but as a board member of the International Freedom Center. He described the ideal cultural space as one that is not "New York-centric, or even U.S.-centric" but more broad in scope. Peter Kunhardt, also representing the IFC, spoke of his ambition for the project to be "above politics," and for the center to include "freedom stories from around the world." Andrea Woodner of the Drawing Center spoke of her organization's desire for a space that is at once a "monument to a national tragedy" and a "center of anti-gravity... in which the architect's role cannot be overstated."

And while the tenants seemed to have a clear idea of what they wanted, the LMDC hasn't nailed everything down. The contract awarded at the end of the request for proposals would be "for schematic design only," giving the LMDC an open window to bring in someone new at any point. In other words, it's business as usual.

EVA HAGBERG

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EGOS OVERBOARD!

We shudder to think what could have happened at a recent photo shoot for *Vanity Fair's* November issue, where photographer **Robert Polidori** was taking a Ground Zero group portrait of Governor **George Pataki**, developer **Larry Silverstein**, his architects **David Childs** and **T. J. Gottesdiener** of **SOM**, and their archrivals **Daniel** and **Nina Libeskind**. Seeing as how they've collectively shown more mutual animosity and self-serving hubris than a throng of unmedicated stage moms—not to mention the Libeskinds' pending lawsuit against Silverstein for a \$843,750 in allegedly unpaid fees—nervous onlookers braced for a catfight worthy of a horde of, well, developers, star architects, and politicians. (Add the shoot's location on the 26th floor of 7 World Trade Center, which is still under construction and open to the air, and there was the potential for a horrible "accident." "Everyone was afraid someone would get 'pushed,'" half-jokes one sweaty-palmed witness, "and not just out of the picture frame.") Luckily, we're told the bilious bunch behaved for the camera—proving once again that nothing brings these people together like a good photo op.

BIENNALE HONOR ROLL

It's nice when people help each other out. Take the American pavilion at the Venice Architecture Biennale, which opens this weekend. Earlier this spring, with almost no funding, no exhibition, and no organizer to put one together, things weren't looking good. But in April, at the State Department's request, *Architectural Record's* editors saved the day and, with their donated time and in a short five months, they got together six firms—including locally based **Kolatan/MacDonald, Reiser + Umemoto**, and **Lewis.Tsurumaki.Lewis**—who'll be presenting conceptual proposals in the pavilion for building archetypes like parking garages and stadiums. But what truly touches us are the other firms who donated \$5,000 to \$10,000 each to help fund the project and support their younger peers. So, great big gold stars go to: **Beyer Blinder Belle**, **Fox & Fowle**, **Gensler**, **Kaplan McLaughlin Diaz**, **Kohn Pedersen Fox**, **Murphy/Jahn**, **NBBJ**, **Pei Cobb Freed**, **Cesar Pelli**, and **Perkins Eastman**, as well as Miami developer **Craig Robbins** (who's giving substantially more) and Chicago philanthropist **Leah Zell Wanger**.

STERN'S CRITICAL JUDGMENT

We actually feel a certain fondness for **Robert A. M. Stern**. But apparently he doesn't think much of some of our colleagues. This summer, as the *NYT* was switching architecture critics, our snoops overheard someone asking the historicizing—er, "sense of place"—making—architect, former Disney board member and Yale dean if any of his students were interested in pursuing criticism. "Criticism? What a lowly profession," we're told Stern sniffed with Howard Roarkian conviction. "My students want to build!" Through his rep, Stern tells us he doesn't recall saying anything of the sort.

FRANKIE GOES TO SPRINGFIELD

These days, when he's not hanging out with **Brad Pitt** or posing for American Express ads (give the guy a break; he deserves a little fun now and then), **Frank Gehry** might be practicing to sound more like, well, Frank Gehry. We hear the architect is set to make a cameo appearance, as himself, on an episode of *The Simpsons* this upcoming season. While Gehry's rep could not provide specifics, we understand that, despite that institution's interest in the location (as well as everywhere else), Gehry will not be designing a Guggenheim for Springfield.

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NY STATE BUDGET ELIMINATES BROWNFIELD CLEANUP TAX

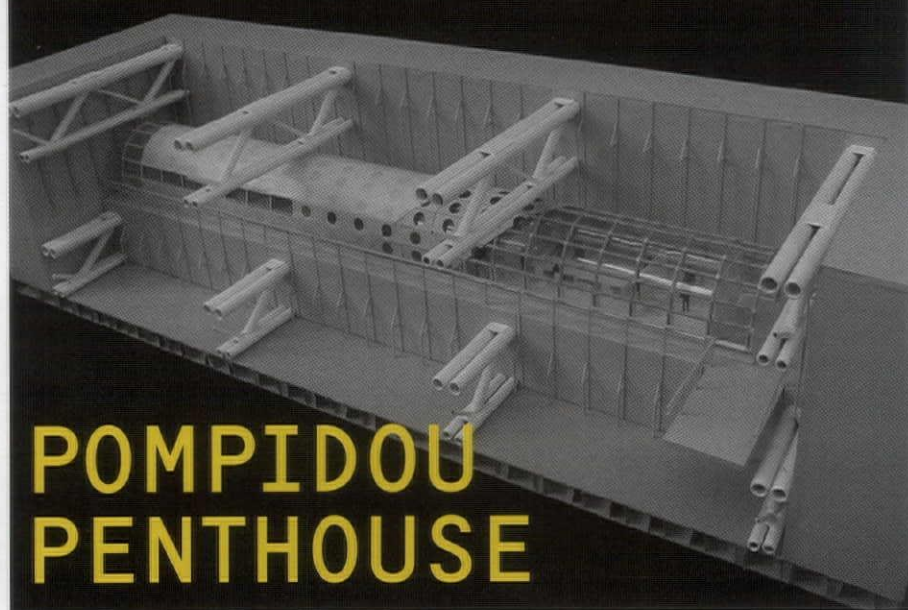
BETTER LATE THAN NEVER

On August 12, New York legislators passed the state's most overdue budget ever, relinquishing a \$101.6 billion behemoth to Governor George E. Pataki that increased spending and rejected Pataki's proposed healthcare and welfare reforms. The budget overspends by \$669 million for the 2004 to 2005 fiscal year, and creates a \$6.3 billion shortfall for the following year. One welcome addition approved by the legislature was Pataki's proposal to do away with a number of punitive fees imposed on brownfield site clean-ups under the 2003 Brownfield Act. Critics of the fees argued that they needlessly impeded clean-up efforts. The budget also incorporated a total of \$57 million in additional funds for affordable housing programs, including \$20 million for the Affordable Housing Corporation, \$20 million for the Housing Trust Fund, and \$7.5 million for Homes for Working Families.

Pataki vetoed \$235 million of spending and \$1.6 billion in borrowing from the legislature's budget on August 20, arguing that the budget "spends too much and reforms too little." The legislature now has the chance to override the governor's vetoes if it achieves a three-quarters majority in both the house and the senate by December 31.

DEBORAH GROSSBERG

SHIGERU BAN PLANTS TEMPORARY STUDIO ON POMPIDOU ROOF



Temporality has been one of the hallmarks of Shigeru Ban's work. His use of cardboard and prefabricated elements as primary structural components (for example, his Furniture House projects are shaped by prefab storage cabinets) tease notions of permanence and durability.

In a new project that has been largely under the radar, Ban demonstrates his creativity with light construction in an entirely new context. Ban has

designed a temporary structure for his own office to be built in the sixth-floor terrace of the Centre Georges Pompidou. After winning the competition to design the new Pompidou in Metz, France, Ban successfully negotiated with his clients to build a field office in Paris.

His temporary office design exhibits a curious kinship with the Renzo Piano and Richard Rogers original. The structure is a 33-meter-long paper tube

tunnel that attaches to and expands the infrastructural morphology of its host structure. In turning the mechanistic open frame of Pompidou into the site for his small 140-square-foot office, Ban does what he does best—convert a seemingly obvious strategy into an instance of poetic engineering.

The structure is currently being built by Ban's students from Japan and France and will be completed early this month.

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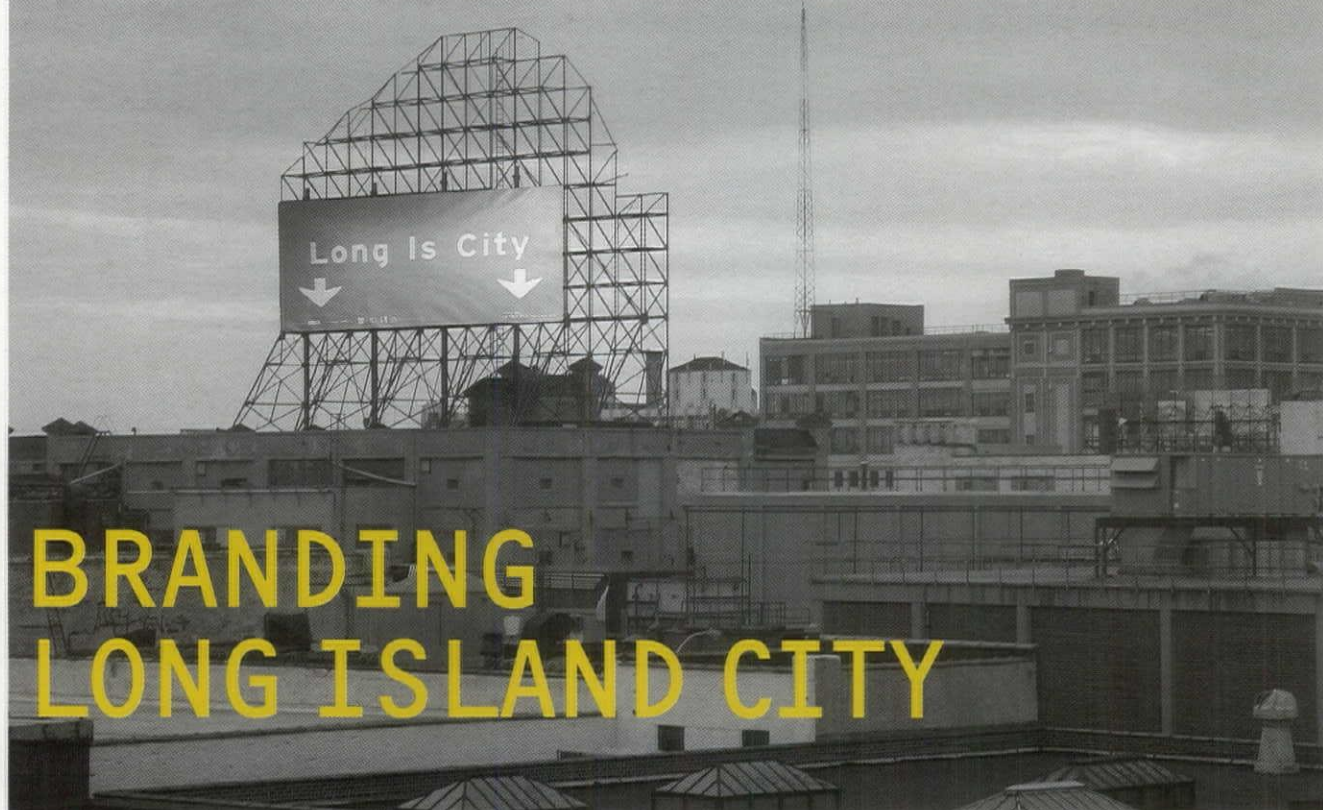


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SPRAWLING AND INDISTINCT, LONG ISLAND CITY GETS A NEW GRAPHIC IDENTITY



BRANDING LONG ISLAND CITY

COURTESY DAVID REINFURT

How is Long Island City these days? If you ask Nina Rappaport, a scholar and fellow of the Design Trust for Public Space, she will tell you that the city is Long—"Long Is City," that is. Like SoHo and DUMBO before, Rappaport, along with other fellows, graphic designer David Reinfurt, and architect Colin Cathcart, is trying to capture a latent quality of Long Island City—with its disparate urban geographies and myriad top-tier art institutions—and distill it into a name and idea that is easily digestible, visually cohesive, and catchy to visitors.

Part of the Design Trust for Public Space's Long Island City Cultural Initiatives and coordinated with the Long Island City Cultural Alliance (LICCA), the branding initiative, "Long Is City," attempts to reinforce the collective identities of the cultural institutions that make up the alliance to create a larger sense of place. The alliance includes the Sculpture Center, American Museum of the Moving Image, Isamu Noguchi Museum, Fisher Landau Center for Art, Museum for

African Art, Socrates Sculpture Park, Thalia Spanish Theatre, as well as MoMA QNS and P.S.1.

In the course of their research, the fellows found that the institutions were too far apart—and the geography of Long Island City not easily navigable—for visitors to think of the area as an art district, not to mention using it as one.

Instead of investing their energies on designing wayfinding systems or putting signs and maps around town, the team instead decided on an approach that capitalized on the city's unique character. "Long Island City is one subway ride away from Manhattan," said Deborah Marton, the Design Trust's director. "It has incredible views, cool buildings with a mix of styles and incredible historic signs."

The moniker, based on the abbreviation already in use on highway and bus signs as well as the post office, can be found this fall on billboards and subway-entrance marquees as a donation by Clear Channel. According to Reinfurt, this "found identity" allowed the

Design Trust fellows developed a graphic identity system to appear on billboards throughout Long Island City, as envisioned above.

group to "draw on things that were already there." In addition to positing Long Island City as an art district, the team wanted a solution that would resonate with the place, which is still fairly industrial. Their solution makes prominent use of its abundant billboards and signs.

Rappaport, Reinfurt, and Cathcart decided that these visual indicators would be both consistent with a gritty context and effective in helping people know where they are. Reinfurt, of ORG, a graphic design firm, created various logos that visually echoed those found on highway signs. One font treat-

ment of the new "Long Is City" brand resembles the Pepsi-Cola sign that overlooks the East River.

"It's not easy to find your way around," said Rappaport. "You've got eight or ten arts institutions, and they've tried loops and shuttle buses and nothing has really worked."

Even though the expression "Long Is City" seems strange at first, so did DUMBO, reminds Rappaport. "It's a kind of declarative statement," she said, noting that it emphasizes the town's sprawling, horizontal nature. "It answers the question of who we are."

ANDREW YANG

Even though the expression "Long Is City" seems strange at first, so did DUMBO.

SYRACUSE UNIVERSITY LAUNCHES
ARTS JOURNALISM PROGRAM

Critical Curricula

With public interest in architecture skyrocketing and magazines and newspapers are beefing up design coverage, Syracuse University's launch of a new masters program in arts journalism is timely. The Goldring Arts Journalism Program (GAJP), a one-year, 36-credit program with a tuition of \$31,392, will be the first program of its kind offered at an accredited journalism school—the S. I. Newhouse School of Public Communications. According to Johanna Keller, Goldring's director, "There are a lot of mid-career journalism enhancement programs, like the National Arts Journalism Program at Columbia, but there's nothing available at the entry level."

The program developed out of a \$1 million gift to Syracuse from Lola Goldring, a patron of the fine arts with a desire to see more well-trained young art critics. "Few trained journalists write about architecture and design in this country," said Mark Robbins, the university's newly appointed architecture dean. "That's a problem because journalism is an important liaison between architects and the public."

GAJP will offer specialized curriculum in five categories: architecture, film, fine arts, theater, and music. Each discipline will be advised by a faculty member from the corresponding graduate school at Syracuse.

Keller expects students to come from a wide variety of backgrounds. Ten students will be accepted in the first year of the program, and the number will grow to 20 over the next four years. To meet their diverse needs, the program's faculty will tailor individual curricula for each student to accompany their core courses.

Mark Linder, Goldring's architecture subject adviser, sees the program as essential to the field. "Most architects wouldn't consider writing for a newspaper because we wouldn't know what to do," said Linder. "That means there's a big gap between academic discourse and the way things get covered in magazines and newspapers." Linder cited the press coverage at Ground Zero as an example. "It's been mostly about finances, politics, and the intrigue of the Libeskind-Childs drama. There's been remarkably little written about what's going on from an architectural point of view, even though the public is hungry for a real critical assessment." When the GAJP's first graduates venture into the field, they will no doubt still be able to add to the WTC debate. DG

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DIANA, PRINCESS OF WALES MEMORIAL
REOPENS AFTER BUMPY OPENING MONTHS

PUMPS AND CIRCUMSTANCE

In the heart of London's Hyde Park, a new shrine to a quasi-divinity—the Diana, Princess of Wales Memorial—was unveiled on July 6 with great fanfare only to close again after a mere two weeks of glory. Much hype was followed by much huffing and talk of leaves, pumps, mud baths, and public injury. Unnervingly, the fountain seemed to reflect the erratic behavior of the late Princess more uncomfortably than the designers could have intended. The fountain immediately attracted thousands of worshippers of all ages who came, stripped, paddled, and in a few cases, fell and were hospitalized. (A half-dozen first-aid-trained Royal Parks staff are now on permanent standby.)

In a public response not dissimilar to the extraordinary fest following Diana's death seven years ago, children and their parents came to dangle their feet in the circular channel as if performing some cleansing ritual, calling to mind the bathing *ghat* at Varanasi where devout Hindus team in the thousands down stone steps to the River Ganges. Except here, we're talking about a monument to a deeply troubled woman. Why her memory should prompt such mawkish displays of communal celebrity-worship remains a mystery.

The Royal Parks began opening portions of the memorial in August, though access is now strictly controlled. How this will pan out, only time will tell. But let us not mock this latest example of quixotic British design. (Hey, Foster's Millennium Bridge wobbled before it triumphed.) There is every reason to suppose the Diana memorial may yet merit more than a mere 15 minutes of fame.

The work of the London office of landscape design firm Gustafson Porter, the monument takes the form of an elegant elliptical ring of granite snaking over the undulating ground leading down to Serpentine Lake. Within the ring, water flows in two directions at a rate of 100 litres per second.

Time to 'fess up: Neil Porter, Gustafson's partner, is a friend of mine. I recall chatting in his kitchen some two years back as he put the finishing touches on the first clay model. The initial concept has survived the rigors of committees and planning meetings remarkably well.

Key to the design is the computer-aided techniques that create a mesmerizing repertoire of watery surfaces contained by the granite ring. Barron Gould-Texxus, a British company specializing in the design of textured surfaces, modeled 230

square meters of unique surface effects in 3D, resulting in a set of complex drawings that accurately described the precise shape and surface texture of each stone in the memorial.

I'm not sure whether Diana would have been horrified or amused that her monument should have been cut with such exactitude from the granite quarries of the Duchy of Cornwall, the estate of her ex-husband. While the scheme—through the variety of aqueous textures—uncannily conjures Diana's whimsical spirit, there is a strong feeling of containment, all too appropriate given the stifling claustrophobia she experienced within the royal powerhouse.

What is striking about the memorial is the clear empathy on the part of the designers for their subject matter. It's a quality that surely contributed to their recent win of the international competition to design the Garden of Forgiveness in Beirut, the Hadiqat as-Samah. With the goal of creating a calm environment that reflects an emergent sense of civic pride, the design displays a deep respect for the archaeological treasures on the site. The garden will begin construction at the end of this year and is due for completion in 2007.

ROBERT TORDAY



Opening day at the memorial in July

COURTESY THE ROYAL PARKS

PRINCETON UNIVERSITY SCHOOL OF ARCHITECTURE OPEN HOUSE 8 NOVEMBER 2004

YOU ARE CORDIALLY INVITED TO ATTEND AN OPEN HOUSE ON MONDAY, NOVEMBER 8, 2004, FROM 10:00 AM TO 5:00 PM IN THE ARCHITECTURE BUILDING AT PRINCETON UNIVERSITY TO MEET THE FACULTY AND LEARN MORE ABOUT OUR PROGRAMS IN ARCHITECTURE. THE OPEN HOUSE WILL BE FOLLOWED AT 6:00 PM BY A PUBLIC LECTURE BY PAUL LEWIS, DIRECTOR OF GRADUATE STUDIES, M.ARCH. PROGRAMS AT THE SOA AND PRINCIPAL OF THE NEW YORK-BASED ARCHITECTURAL FIRM OF LEWIS.TSURU MAKI.LEWIS (LTL). PLEASE CHECK THE SCHOOL'S WEBSITE AT WWW.PRINCETON.EDU/~SOA FOR A COMPLETE SCHEDULE OF THE DAY'S EVENTS. IF YOU ARE PLANNING TO ATTEND, PLEASE REGISTER AT WWW.PRINCETON.EDU/~SOA/OH/FORM.HTML OR TELEPHONE 609 258 3641.

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THE ARCHITECT'S NEWSPAPER SEPTEMBER 7, 2004

PENSION FUND AIMED AT PROVIDING SECURITY FOR ARTISTS

Art Futures

It may be cold comfort, but there's always one group that will earn less money than architects: artists.

Could that change? With the contemporary market soaring, a partnership of entrepreneurs has launched a fund to provide retirement income for artists, using their art as equity.

The Artist Pension Trust is a closed investment fund, into which artists will donate two paintings a year for 20 years. After a period of at least 20 years, the works will be sold, and revenues will be shared by three parties: the creator of the works sold, the other artists in the fund, and the fund's investors.

The project began with an idea from David Ross, its president, who was formerly director of the Whitney Museum

of American Art and the San Francisco Museum of Modern Art. Ross noted that art investment funds had existed before, "but never to benefit artists."

Not all artists will make out, however. Plenty, as always, will be left to tread water. Each trust (organized by city) will have a limit of 250 participants chosen by a board of dealers and advisors. Ross and company are concentrating on young talent, sometimes fresh out of art school. "We are looking for sustainable talent that will go forth in the art world and be recognized by enough collectors to result in appreciable values," said Pamela Auchincloss, a former dealer who directs the New York trust.

"You could think of it as a farm system," Ross said, but one that

doesn't include architects, at least not yet. "I guess they could give us architectural drawings, but we haven't asked any to participate."

Skeptics doubt the lasting appeal of such a quantity of contemporary art and any manager's ability to sustain it. Some dealers simply don't want artists whom they represent to part with two works per year—a big chunk for those who work slowly.

"These artists wouldn't be doing it unless there was a need," said Lea Freid, of Lombard Freid Fine Art in Chelsea. The 50 who've already signed up in New York include Adam Pendleton, Kehinde Wiley, and Zak Smith, and lots of other names you've never heard.

Besides accumulating value for artists lucky enough to be selected, the fund can build recognition, the crucial currency in the media-driven market. As a repository of work by artists with an existing market (or with the

promise of one), the fund counts on its eventual cachet as a lender to the growing number of *Kunsthal*-style contemporary art centers around the world.

Holding any business together for five, let alone 20, years is ambitious enough. Betting on peddling what's hot in today's art market 20 years from now is even more of a reach. Yet the artists and investors seem to like the sales pitch. Chapters of the Artist Pension Trust are being formed in Los Angeles, London, and Berlin. **DAVID D'ARCY**

Kehinde Wiley's *Passing/Posing* (2003)



COURTESY ARTIST PENSION TRUST

SMALL FIRMS FORM ALTERNATIVE ARCHITECTURE SOFTBALL LEAGUE; SEEKS MORE TEAMS

A LEAGUE OF THEIR OWN

It was supposed to be a classic match-up: architects versus engineers. On a recent rainy Friday night, architects from SHoP and Buro Happold, who had hoped to be playing softball in Lower Manhattan, were instead having beers at a neighborhood bar. There was some trash-talk from the weather-thwarted players: SHoP, said Matthew Napolitan of Buro Happold, escaped certain defeat: "They're the luckiest architects I've seen this side of the Mississippi."

While fiercely competitive, this architectural softball "non-league" is quite informal, and was started by Rogers Marvel Architects as an alternative to S.L.A.M., the better-known New York City architects' league. So far, SHoP, Steven Holl Architects, and Tod Williams Billie Tsien have been playing. By contrast, S.L.A.M. is made up of larger firms such as Gensler and Perkins Eastman (or several firms forming one team, such as Davis Brody Bond/Ronnette Riley/Resolution for Architecture).

"S.L.A.M. is about the big corpo-

rate offices and was founded during postmodernism's heyday, as evidenced by the name (Softball League Après Moderne)," said SHoP's Gregg Pasquarelli. "We're just about having a good time." And crushing their opponents; SHoP went on to beat Buro Happold a week later.

Architects and softball in New York have had a rich history: Peter Eisenman's team had famously long winning runs, while Riley recounts that she managed to bring on Philip Johnson in 1982 by "agreeing to play in front of the Glass House." S.L.A.M. plays in Central Park and accepts new teams, though they must bring a field with them. SHoP et al. play closer to their offices downtown.

Pasquarelli is looking for more teams to play. "It's a great way for everyone in the office to come together," he said. "And obviously the most important part is beer on the partners afterwards." Interested firms should contact John Mallie at SHoP: 212-889-9005, ext. 216. **SARA MOSS**

20TH ANNIVERSARY

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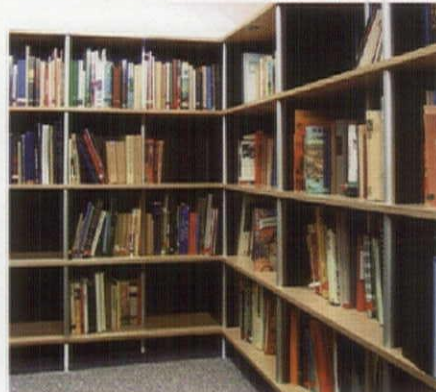
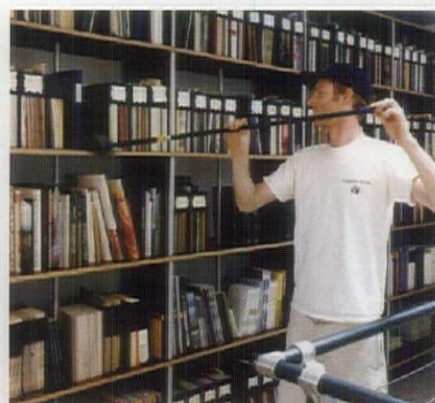
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PENN PICKS BALMOND

The University of Pennsylvania School of Design recently appointed the Sri Lankan designer and structural engineer Cecil Balmond to the 5-year role of Paul Phillipe Cret Professor of Architecture at Penn. Balmond, famous for his writings on the relationship between science and art, will teach geometry along with advanced design studio this fall.

LOLLIPOP LICKED

Advocates for the preservation of Two Columbus Circle, the 1964 Edward Durell Stone structure nicknamed "the lollipop building" for its distinctive facade, lost a final plea to the Manhattan Borough Board to disallow the sale of the building to the Museum of Arts & Design (MAD) on August 24. MAD will pay \$17 million for the building, and intends to reskin it according to a renovation plan by Allied Works.

LIBERTY BONDS FOR SPORTS & SACHS

On August 19, Governor Pataki and Mayor Bloomberg announced preliminary approval of \$52 million in tax-free Liberty Bonds to finance the first National Sports Museum, set to open in the summer of 2006, located along the so-called Canyon of Heroes in Lower Manhattan. The \$80 million building is to be designed by Beyer Blinder Belle and Gallagher & Associates. Goldman Sachs also received \$1 billion in bonds toward a \$1.8 billion, 800-square-foot corporate headquarters in Battery Park City. The two allotments leave \$3.5 billion in bond funds, most of which will be used for rebuilding the WTC site.

GILBERT GONE BAD

Cass Gilbert's 1913 Austin-Nichols Warehouse at 184 Kent Avenue on the Williamsburg waterfront could get a drastic makeover if the Board of Standards and Appeals approves the owner's application for a zoning variance to turn the warehouse into luxury penthouses. Those interested in protesting the request should email Robert Tierney, the chair of Landmarks Preservation Commission, at comments@lpc.nyc.gov.

HIGH LINE

Field Operations and Diller Scofidio + Renfro's design *What will grow here?* won the competition for New York's High Line. The sponsoring organization Friends of the High Line's Robert Hammond stresses that the design is still in its preliminary stages and will be followed by a master plan, anticipated to be completed in Spring 2005.

CIVIC EXCHANGE

Van Alen Institute: Projects in Public Architecture, the Architectural League of New York, and the Hugh L. Carey Battery Park City Authority selected four finalists in their design competition *Civic Exchange*, a call for expressions of interest to design an installation for Lower Manhattan that "provides information and generates interaction" and "enhances the appearance, perception, and experience of public space." Four teams—Antenna Design, Leeser/StoSS/Levin, Local Networks, and MESH/ORG—will all receive \$10,000 to "look beyond the kiosk."

DEMO SLO-MO

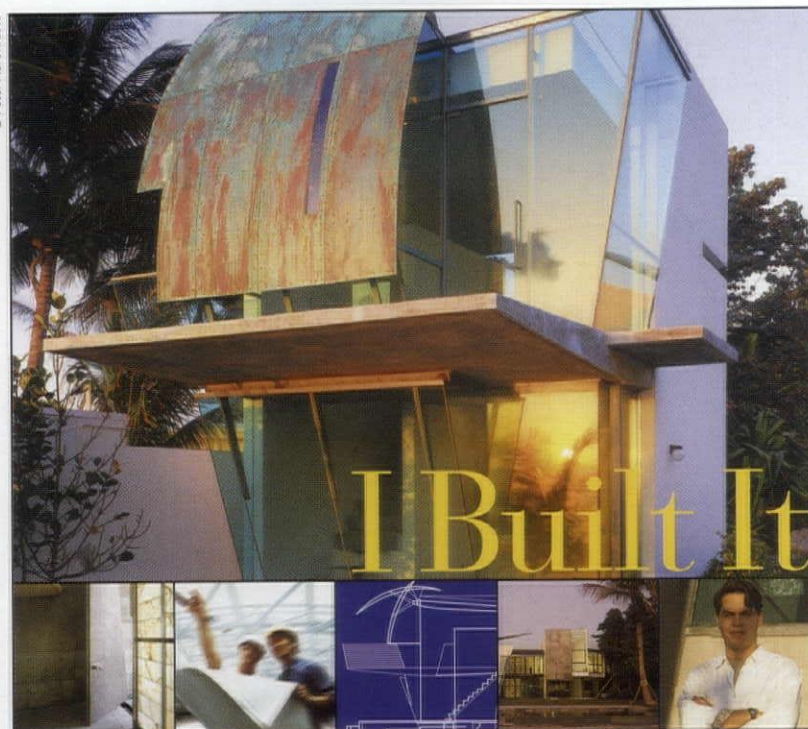
Supporters of the St. Thomas the Apostle on West 118th Street in Harlem got a brief reprieve last week as the Buildings Department halted demolition a day after it started. Sadly for those who want to save the 1907 church building (which is in a state of disrepair, and was closed last year), the stop-order seems to have been the product of confusion over permits, and demolition will soon resume.

CITY SEEKS HIGH-LEVEL PLANNER

The Department of City Planning's Manhattan director, Vishaan Chakrabarti, will soon leave his post to become the director of urban planning at Skidmore, Owings and Merrill, where he previously worked. Chakrabarti plans to stay with the DCP to see one of his projects, the Hudson Yards Plan, through its reviews by the Borough Board and City Planning Commission, scheduled for the end of September.

The DCP is currently seeking a new director for its Manhattan borough office. See DCP's page at www.nyc.gov for a detailed job description.

© Peter Aaron/Esto



GOLDEN BEACH HOUSE: CARLOS ZAPATA, DESIGNER, PRATT '84 "At Pratt, there was no single, distinct point of view about architecture. Often the views of different professors were totally opposed

Pratt
Draw it. Build it. Make it.

to each other, which forced you to develop your own voice and form of expression. They constantly challenged us to reassess our preconceived notions about what made for good design.

"Through this kind of exploration, Pratt helped guide me towards an appreciation of the spirit of Modernism—a fluid approach to architecture that allows design to constantly reinvent itself.

"Pratt taught me that successful design relies just as much on the resolution of details as on the overall form. I think you can see that in all of my work—from residences and hotels to airports and football stadiums."

Undergraduate and graduate programs in architecture.

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Left: Rohrer Office Building (2000) Baumschlager & Eberle Architects. Photo: Archphoto - Eduard Hueber
Right: Auditorio de Tenerife (2003) Photo by Alan Karchner for Santiago Calatrava

Deans List. The New York area has a concentration of arguably the most powerful educators in the country. We've assembled eleven deans—four new to their respective institutions, and two new to the post entirely—to ask them about their schools and the state of architectural education. *Photography by Yoko Inoue*



From left to right: Mohsen Mostafavi, Paul Goldberger, Stan Allen, Mark Wigley, George Ranalli, Thomas Hanrahan, Judith DiMaio, Robert A. M. Stern. (Not pictured: Alan Balfour, Mark Robbins, Anthony Vidler.)

Certain architecture schools under certain deans have managed to capture the sense of their epoch while simultaneously moving the profession forward. One thinks of Walter Gropius at Harvard's GSD, Yale under Paul Rudolph, John Hejduk at Cooper Union, Alvin Boyarsky at the AA, Bernard Tschumi at Columbia, and Peter Cook at the Bartlett. One cannot imagine these places without the strong leadership of their deans.

Gropius founded the GSD and helped bring modernism to the United States, while Rudolph encouraged debate among his faculty and never required a party line. Hejduk forged a new way of thinking about and representing architecture. Each set a course for architecture with which every subsequent generation has had to contend.

As architecture regains cultural currency, its protagonists are being asked again to imagine how our surroundings might look, work, and grow. Architectural educators have immense potential to influence the shape of the world to come. Here's how they are rising to the challenge.

Anne Guiney, Cathy Lang Ho, William Menking

George Ranalli

City College of New York
School of Architecture, Urban Design,
and Landscape Architecture
Founded: 1968

of students: 360 undergrad., 24 grad.
Dean since: 1994

When I came to City College, the school hadn't had a dean in 10 years—there was clearly some institutional neglect. City College students got a strong technical education and had a sense of public service—many ended up doing public work, at the Government Services Administration or the New York City Housing Authority, for example—but not so strong in design. I have been working to reintroduce design by building up the senior faculty, hiring a junior faculty of practitioners making their mark, and starting an annual lecture series. We also have new graduate programs, like the Master in Urban Design. And we are moving into a

new building—our first independent one—which is a tremendous show of institutional support for the program.

There is still a great tradition of public service and interest in public architecture. We have the City College Architectural Center (CCAC), which allows students and faculty to work with community groups on design and planning. CCAC has done studies in the Bronx and Yonkers, in addition to more theoretical surveys.

There are many ways to theorize about architecture and buildings—as objects, in historical contexts, et cetera—but there are still too many eccentricities from when architecture started grave-robbing other disciplines for ideas. When the primary starting point is one of juxtaposition and not amelioration, you end up with something that is indifferent to site, weather, culture, and so on. So much theory is still shrouded in a premise of juxtaposition and surrounded by the aura of the architect-as-artist, without any concern for the ability to connect. We need a re-formation of architecture as an ameliorative force.

Mark Wigley

Columbia University
Graduate School of Architecture,
Planning, and Preservation

Founded: 1881

of students: Approx. 600 grad.

Dean since: Fall 2004 (interim dean since 2003)

I see the school as an international laboratory for developing experimental visions of what an architect might be. Not only do we help every student to be state of the art—to produce brilliant buildings, plans, and policies—we are also continually redefining the state of the art. That's what the school has done so well, and that's what students from 55 different countries come here for.

In the last 15 years, many celebrated experiments were developed here but now is the time to complete the test by moving our innovations into the world, engaging it technically, politically, and socially. This doesn't mean the school becomes less experimental. On the contrary. A whole new possibility of conversation opens up with clients, politicians, artists, the public, the profession,

engineers, and the construction industry.

The school will therefore spend a lot more time out in the streets and bring more of the outside in. We brought in over 200 speakers last spring alone. A more fluid form of organization is already emerging within the school, allowing it to keep changing shape as the demands facing the profession change.

What I'm trying to do is encourage a fertile biodiversity of people and positions, a lively ecology that allows the whole school to operate as an intelligent organism, adjusting itself in order to think through each new issue. If you only gave students what you thought was the right set of skills and concepts, our discipline would be dead in a few years. To serve the profession, we need to give students what the profession doesn't yet want or understand.

The real purpose of a school like ours is not to cultivate a certain type of architecture but a certain evolution in architectural intelligence.

Anthony Vidler

The Cooper Union

Irwin S. Chanin School of Architecture

Founded: Degree in Architecture, 1964;

School of Architecture, 1975

of students: Approx. 150 undergrad.

Dean since: 2002

If I'm attempting anything as dean, it is to encourage the community of teachers and students to come at problems from a critical point of view, approaching them as starting points for research. We have a common approach to all studios, always beginning a design problem with historical, formal, and technological analysis. So the students' work is not about imitation but rather about revealing the hidden complexities, paradoxes, and disjunctions within a problem. Cooper Union is, on every level, a design research institution.

Everything we do is geared at understanding the limits of problems and pushing those limits, raising questions about how we live in the world today. Understanding globalism is not a question of sensitivity-training but rather of serious research into questions of cultural, social, economic, and ecological difference as they imply the need for inventive architectural solutions. Our challenge now is how to integrate these questions into a teaching framework, how to restructure the traditional disciplinary divisions so that they naturally embody a global reach—the type of study that Spiro Kostof tried to develop for many years at U.C. Berkeley.

There has been a tendency from the professionally oriented sector to question the validity of theory. But this is a result, I think, of the fact that the very idea of "Theory" has become isolated as a subject in and of itself, an example of academia's need to divide its subjects into courses. The best "theory" of architecture is no more or less than thinking deeply about architecture. Any design has a theoretical construction embedded in it, whether you like it or not.

Cooper has always joined its intellectual investigations to a deep, tactile sense of urban responsibility. For us, the question is how to activate that sensibility so that it's socially and culturally effective. I'd rather produce a powerfully responsible citizen of the world, an architect who has knowledge and skills but is still inquiring how to best apply them, than someone who automatically knows what a building should "look like."

Mohsen Mostafavi

Cornell University

College of Architecture, Art, and Planning

Founded: 1871

of students: 320 undergrad., 60 grad.

Dean since: Fall 2004

Cornell's architecture school has had a long and fascinating history. I am especially intrigued by the tension, dating to the 1960s and '70s, between the objectivity of O. M. Ungers, who was dean here, and the historicity of Colin Rowe, who taught here for 30 years. This is the kind of positive, productive competition of ideas that makes Cornell interesting.

The AA [where I was head] was an architecture center but here I find myself working with not only the three departments of the College but potentially almost any other part of the surrounding university. Since I believe that architecture must interact with the world I am excited about the collaborative possibilities with other departments. I can imagine our students working with the molecular biology department on tissue research or with the City and Regional Planning Department whose new chair, Kenneth Reardon, leads a program that is politically inclined and working in many underserved communities.

I am interested in making our students global practitioners. We've had a strong Rome program for many years and I am investigating links with both India and South America. Presently, I am looking for space in New York City to open a Cornell outpost.

I am not supportive of studios that teach the same projects year after year. I want projects that anticipate future political possibilities as well as the formal art of architecture, balancing traditional education with emerging applications of practice and design.

Judith DiMaio

New York Institute of Technology

School of Architecture and Design

Founded: 1973

of Students: 726 undergrad., 14 grad.

Dean since: 2001

This is a different school in that it operates in three different campuses and each with its own student culture. The Old Westbury campus is a commuter school with digital studios but most students work at home on their own computers. The Manhattan campus is the most technologically advanced and has a large proportion of foreign students who bring an international perspective to the school. Finally, the Central Islip campus has fewer commuting students since it has dormitories. Studios there still tend to emphasize free-hand drawing over computer rendering.

The kind of education I had at Cornell—prescriptive and formulaic—no longer works in the global world. It's not what students need today and it's not what the marketplace demands from them. I don't believe you can teach architecture. You can only teach students how to see and be self-critical. Using the eye, the mind, and the hand is a precarious balance. We're trying to achieve this, in part, by introducing a curriculum that embraces a range of representation techniques, including free-hand drawing, watercolor, sketchbook drawing, perspective, and advanced visualization.

I am also attempting to strengthen our

history and theory courses and have hired Bryan Bryce Taylor to oversee this part of the curriculum. And to broaden our students' horizons, I have instituted a Berlin study program in addition to our Rome and Spain programs.

Paul Goldberger

Parsons School of Design

Founded: School in 1896; Department of

Architecture, Interior Design, and Lighting

(previously Environmental Design), 1984

of students: 140 undergrad., 102 grad.

Dean since: Fall 2004

As someone who's spent his life as a critic seeking and establishing bridges between architecture and the rest of the world, I took this job in part because I think education is supposed to do the same thing. Architectural education is much more than professional training. It is also about examining the role of architect in culture.

Parsons is emphatically not a vocational school. Nor is it the art department of a liberal arts school. It's an intellectually rigorous version of an art and design school. One of our distinctions is that we are one of the few architecture programs with an interior design program. Also, we are trying to take advantage of the New School as much as possible. For example, we are talking to the Actor's Studio and the Mannes College of Music about developing a Stage Design program together.

There's a need for architectural education to go in several directions simultaneously that might appear contradictory but are not. There's a need for greater connection to other disciplines and to the real worlds of politics, economics, and culture. There's also a need internally for architectural education to focus more proactively on issues of pure professional practice, on the things you need to know in order to practice. What ties these two ideas together is that, different though they seem, both are ways of breaking away from a hermetic, self-theoretical idea of architecture.

Thomas Hanrahan

Pratt Institute

School of Architecture

Founded: 1887

of students: 500 undergrad., 100 grad.

Dean since: 1996

From the beginning, Pratt Institute has worked along the model of the European polytechnic school, trying for a horizontal integration in the education of designers, builders, engineers, artists, and inventors. As architecture schools everywhere grew towards a more professional focus, there was a narrower definition of what architecture is, but to a large extent, we have maintained that identity and goal.

Pratt is a large school, and we draw on all its strengths. Critical thinking skills are paramount—the ability to define the activity of architecture as research and not just the more narrow approach of problem-solving. As students gain more diverse ideas about architecture and its sources, the entrenched boundaries of professionalism start to give way. At Pratt, we are building on the legacy of the polytechnic, and looking at how things are made in the information age.

When computer software showed up, the

I'd rather produce a powerfully responsible citizen of the world, an architect who has knowledge and skills but is still inquiring how to best apply them, than someone who knows what a building should "look like."

Anthony Vidler

The world around us continually reinvents architecture's mandates and these mandates must be constantly placed before students. Thomas Hanrahan

challenge on a basic level was "What can we draw?" We're now in the second wave of information architecture, with much more complex structural implications. We have to ask what comes after the elaborate renderings and models, and find the next steps. It goes back to the Bauhaus model of rethinking disciplinary boundaries. When Sybil Moholy-Nagy from the Bauhaus lectured here in the 1960s, she urged students "to think and live experimentally."

One of the broader questions is how architecture can reinvent itself, and make itself continually relevant? It cannot be understood as just competent on a basic level; it must be relevant as well. The world around us continually reinvents architecture's mandates and these mandates must be constantly placed before students.

Stan Allen

Princeton University School of Architecture

Founded: 1919

of students: 50 undergrad., 70 grad.

Dean since: 2002

The School of Architecture at Princeton is a small program—we only accept 8 percent of those who apply. The size is good for students who thrive in an intense, competitive atmosphere. Our graduate programs are well known for their active faculty and graduates. And the undergraduate program, though less visible, turns out really fantastic students. This is a product of the university's emphasis on rigorous teaching standards in its undergraduate programs.

In the 1990s history and theory seemed to drive design schools and even practice. It is my intention to recuperate a design culture for the school—one that builds on our history/theory expertise but rethinks the relationship to practice. I believe the old dichotomy between academia and practice needs to change. In fact, the world seems to be coming back to architecture with a new appreciation of its value to culture and the city.

This dichotomy comes together around the city. I want Princeton not to remain above the fray but to enter it by utilizing our students' tremendous visual, verbal, and organizational skills and begin imagining possible urban futures. New Jersey is the most densely populated state in the country so we are situated in an incredible laboratory of emerging 21st-century urbanism.

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MS in Architecture and Urban Design
MS in Urban Planning
MS in Historic Preservation
MS in Real Estate Development
PhD in Architecture
PhD in Urban Planning

The Cooper Union

BArch
MArch II (launching 2005)

Cornell University

BArch
BFA in Architecture
MArch I
MArch II
MS in Architecture in Computer Graphics
MA and PhD in History
MA and PhD in Architecture and Urbanism

New York Institute of Technology

BArch
BFA in Interior Design
BS in Architectural Technology
AAS (Associate in Applied Science) in Architectural Technology
MArch in Urban and Regional Planning

Parsons School of Design

BFA in Architectural Design
BFA in Interior Design
MArch I
MArch II
MFA in Design and Technology

Pratt Institute

BArch
BS Construction Management
MArch I
MArch II
MS in Facilities Management
MS in Historic Preservation
MS in City & Regional Planning

Princeton University

Undergraduate major in Architecture
MArch I
PhD in Architecture

Rensselaer Polytechnic Institute

BArch
BS in Product Design and Innovation
BS in Building Science
MArch I
MArch II
MS and PhD in Architectural Acoustics
MS and PhD in Building Systems Research
MS and PhD in Computation in Design
MS and PhD in Lighting

Syracuse University

BArch
MArch I
MArch II

Yale University

MArch I
MArch II
MArch/MBA
MArch/MED

Alan Balfour

Rensselaer Polytechnic Institute

Department of Architecture

Founded:

of students: 260 undergrad., 65 grad.

Dean since: 1996

At Rensselaer, I created a program that's categorically different from many other architecture schools. At the graduate level I built a series of masters programs in a spectrum of fields, including a Ph.D. in architectural sciences. As part of the architecture school I inherited the Lighting Research Center, which was funded by NYSERDA when it was founded in 1991 and adopted by the lighting industry for establishing standards. The industry invests \$800,000 a year in its research. I don't think a lot of architecture schools have a strong research center built into the degrees.

When I arrived, the school almost self-consciously avoided big-name architects, perhaps out of distrust of the type of architecture that's personality-driven. I'm not necessarily against the prima donna card; my own mentoring came from Kahn and Eisenman. The real influence is the experience of a strong will. Look at Zaha Hadid. She is driven by sensuality. Her work is *felt*; it's not about theory. The infinite promise of the computer somehow makes the idea of critical theory a minor irritation. The tools of the architect have moved work beyond any simplistic issues of semantic order. These tools allow us to explore more broadly the nature of natural and manmade order.

The main challenge is looking for faculty. In order to sustain the research, two-thirds of our recent hires have advanced research backgrounds. At the same time, I've brought in some talented designers, like William

Massie, Andrew Saunders, and Anna Dyson.

I loved the AA—the graduate school, in fact, was created by me while I was head of the school [from 1990 to 1996]. But what I love about RPI is that I see the students graduating from all the programs with an immense confidence in what they know. The AA was the reverse. We didn't give them competence in what they knew as much as openness to immense mysteries.

Mark Robbins

Syracuse University School of Architecture

Founded: 1873

of students: 383 undergrad., 80 grad.

Dean since: Fall 2004

Even the most successful schools need a shake up periodically because architecture is not static, and schools can't be. Syracuse

hardly needs a shake-up, but one of the things I can bring—as an architect, artist, and with my experience in policy from the National Endowment for the Arts—is an interest in and ability to bridge communities. The new chancellor has a mandate to develop a “creative campus,” one in which we think about the university in relation to the city. It's not just about making adjacencies between deans and departments, but breaking down the wall to the city. In some cities, it might be less critical to make a connection, but here, we have the potential to bring people into the campus through art, architecture, site installations, and other things—and get them thinking, “Hey, there's something going on there.” The city of Syracuse is small enough that we can help energize and impact it.

The proof is not just in the city's acceptance, though; we have to develop certain things in the students: The sense that they have the techniques of their discipline in problem-solving, theoretical expansiveness, and the ability to communicate exceptional ideas to a non-specific audience. Most of the students feel an intellectual responsibility to practice in some way. Above all, I want to instill a creative engagement in the students. Their five years here is just the beginning, and a curiosity that leads in many directions will compel them for the rest of their lives.

And by the way—it doesn't snow here 365 days a year!

Robert A. M. Stern

Yale University School of Architecture

Founded: 1916

of students: 192 grad.

Dean since 1998

The Yale School of Architecture has historically been open to all ideas, and while not overtly ideological, it has emphasized theoretical rather than practical matters. The fundamental philosophical breadth of our approach is not only curricular and geographical but also artistic; we refuse to promote a single conception of what architecture is or might become. It is never about one thing—it is a constellation of possibilities. A university is about open questions, not definitive answers.

The first obligation of an architecture school should be to its own discipline. But that does not mean that architecture can be studied in a vacuum. We reach outside our field in many ways. We ask critics, artists, environmentalists, sociologists, and others to share their ideas with us. To succeed in his or her art, an architect must be a thinker and a maker, empowered by knowledge and a certain sense of humility. At Yale, we believe that architecture is construction, context, and so much more: It is a culture, a commitment, and a lifelong path to discovery.

We have a very active public lecture series and the best exhibition schedule of any American university. But the thing that makes the school truly special is our endowed chairs. We have five fully endowed visiting chairs, which bring the world's leading practitioners to the school to teach a studio for a semester. We have also just instituted an endowed chair for junior faculty that will bring some of the best young designers to New Haven.

If you only gave students what you thought was the right set of skills and concepts, our discipline would be dead in a few years. Mark Wigley

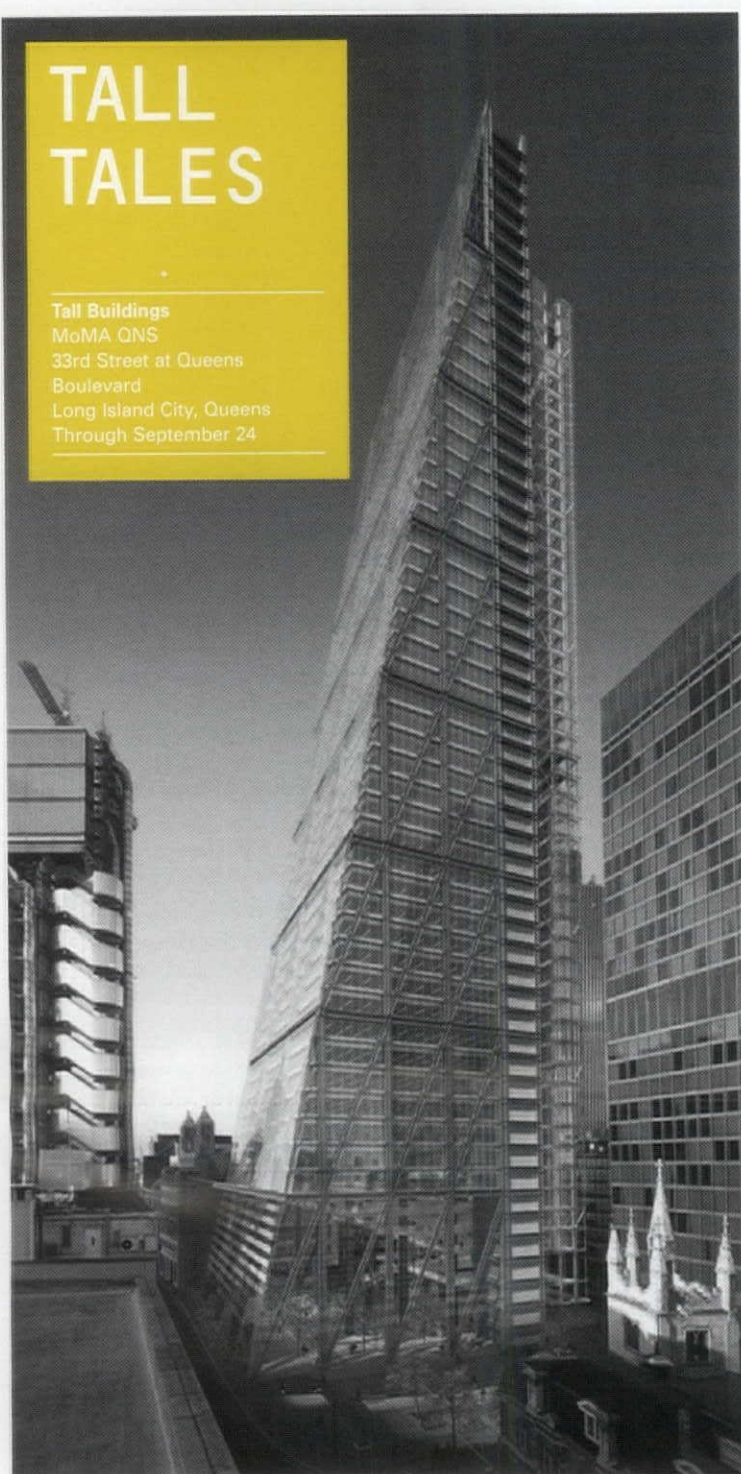
Even the most successful schools need a shake up periodically because architecture is not static, and schools can't be. Mark Robbins

To succeed in his or her art, an architect must be a thinker and a maker, empowered by knowledge and a certain sense of humility. Robert A. M. Stern



TALL TALES

Tall Buildings
MoMA QNS
33rd Street at Queens
Boulevard
Long Island City, Queens
Through September 24



MILLENNIUM MODELS / RRP

The *Tall Buildings* show at MoMA QNS opens to the public at a time of unprecedented interest in the building type. Since 9/11, skyscrapers have become the object of debate and desire; they symbolize power, hubris, vitality, and vulnerability. The still-evolving design of the Freedom Tower and the architectural soap opera that accompanies it is the subject of daily news coverage. The media glare surrounding the rebuilding on the WTC site has transformed its architects into celebrities and the tower design itself into a protagonist in the charged political drama of Lower Manhattan.

The MoMA exhibition brings together 25 projects designed over the last ten years to chart the multiple trajectories of this building type and highlight its

At 700 feet high, Richard Rogers' transparent 122 Leadenhall Street project will be the tallest in its London neighborhood.

advances. While *Tall Buildings* carefully refrains from declaring new movements or trends, the show's tentative thesis argues for the renewed relevance of skyscrapers as a transformative element in the urban future. The show posits a vision of a cityscape populated by a new generation of tall buildings that are structurally innovative, ecologically sustainable, urbanistically integrated, and architecturally progressive.

The show is curated by the museum's Terence Riley and distinguished structural engineer Guy Nordensen, whose strong emphasis on building technologies and engineering innovation registers clearly in the exhibition. Each project is credited to the architect and the engineer, a gesture that foregrounds the centrality of engineering in the design of the tall building.

Each project is also represented by a large-scale model, allowing the visitor to wander Godzilla-like through a fantasy metropolis.

United Architects' massive WTC model looms over sunken footprints of the Twin Towers, while Richard Rogers' spectral model of London's 122 Leadenhall Street is made entirely of clear plastic and seems to dissolve under the spotlights.

Steven Holl's exhibition design sets the most of the models on a common plane to allow for a comparison of building heights, though one exception is OMA's suspended CCTV model, hovering above the datum. Meanwhile, Eisenman's Möbius tower, the Max Reinhardt Haus, is built on a clear podium to allow the faceted form to complete itself visually under ground. The exhibition is divided in parts: one room is 1:100 scale and the other, 1:200 scale.

Three of the seven WTC design studies are included in the show. Foster's twinned diagrid towers elegantly reinterpret the original twins, while proposing technological innovations for efficient

building systems and sustainable technologies. The Meier/Eisenman/Gwathmey/Holl "tilt-up" megagrids refer to an entirely different scale of architecture and symbolism. United Architects' clustered towers take the idea of "bigness" to the extreme, expanding horizontally as well as vertically to create a vertical urban landscape. While these projects powerfully re-image the tall building at the contemporary moment, the "winning" scheme is glaringly absent.

There is no mention of the Freedom Tower, despite Nordensen's significant role in the structural design of the project until a few months ago. (He withdrew from the project due to disputes over credit and fees.) While the Freedom Tower is the most prominent skyscraper design in the world, the demands placed on this project, symbolic as well as technical, have been overwhelming. It must be the tallest building in the world, as well as the

safest and greenest. And above all, it must be the most symbolic. The project embodies the extreme imperatives of the tall building, and its exclusion from the exhibition skirts the myriad difficult questions it raises.

Tall buildings are complex machines: they are both finely tuned architectural engines and political and economic instruments. The curators describe their intention to locate the exhibition's projects within their urban and technological contexts, but fail to delve into the larger cultural, political and economic contexts which they affect and are affected by. While the exhibition falls short of confronting the building type's motives, it assembles a thorough catalog of technical innovations and stages a dramatic 3D fantasy that allows for imagined urban worlds.

ERIC HOWLER IS THE AUTHOR OF SKYSCRAPER: VERTICAL NOW (RIZZOLI/UNIVERSE, 2003), AND AN ARCHITECT PRACTICING AT DILLER SCOFIDIO + RENFRO.

Sounds of 9/11

Ground Zero: A Sonic Memorial Soundwalk
Produced by Stephane Crasneanski, Davia Nelson,
and Nikki Silva (Oversampling, Inc.)
\$12.95

A group of well-meaning tourists goes to see Ground Zero. They pause in front of photos mounted on the viewing wall, scan the list of victims' names, and peer into what resembles a construction site. One of them whispers, "But there's nothing here." In the absence of the proposed memorial *Reflecting Absence*, many of the 7,000 visitors who visit Ground Zero daily are at a loss to connect with the events of September 11 or

to imagine the towers as they once stood.

Soundwalk, a media company founded by Stephane Crasneanski that has produced audio walking tours of New York neighborhoods (see our review in Issue 3_2.17.2004), in collaboration with Davia Nelson and Nikki Silva of National Public Radio's *The Kitchen Sisters*, created *Ground Zero: A Sonic Memorial Soundwalk*—an artful compilation of narration, inter-

views, sound, and music—in part to fill that void.

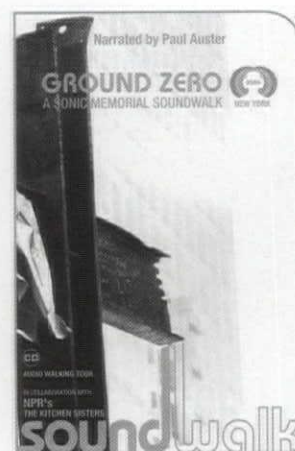
Slated for release on September 11, this 60-minute guide takes visitors on a walk through the layered history of the World Trade Center site. Narrated by novelist and Brooklyn resident Paul Auster, the tour begins at St. Paul's Chapel and progresses to Ground Zero, where a chillingly ordinary morning news report cedes to a free-lance reporter's on-site recording of the first plane's collision and heartrending phone messages from within the towers and from United Flight 175. As the tour moves around the Trade Center site, the mood shifts from raw horror to sad contemplation. A father who lost his 26-year old son describes the destructive hatred he has felt, and, over the mournful tones of a Muslim prayer

service, a Brooklyn congregant says, "We are all of us supposed to be united."

From Church Street, Auster guides visitors on to the fire station on Liberty Street with clear directions. Perfectly timed and thoughtfully composed, interim moments on the tour are filled with music mixed to capture the character and mood of the neighborhood: a homespun hip-hop song written about 9/11 jives perfectly with the loud traffic and energy of Church Street and, as the tour moves on to the World Financial Center, warm piano music recorded in the Windows on the World restaurant summons the champagne-tinted glamour of nighttime New York.

As the visitor moves through the World Financial Center to the tour's close on the Hudson river, Soundwalk

uses audio records from *The Sonic Memorial Project*—a series that aired on NPR in the months after 9/11, inviting listeners to share their 9/11 stories—to create a portrait-in-sound of the Twin Towers as they stood. Despite the power of the material from the morning of 9/11 itself, it is in this segment that the *Memorial Soundwalk* is at its most original and moving. The long-ago chatter of a tourist-filled elevator ascending to the observation deck, the eerily beautiful sound of Tower 1 oscillating during Hurricane Floyd, and Spanish-language music being played on the radio after hours by Mexican cleaning crews create a vision of the towers that were densely populated and alive. Masterfully sequenced, accessible, and richly informative, the *Sonic*



Memorial Soundwalk will deepen any tourist's—and New Yorker's—experience of the WTC site.

The *Sonic Memorial Soundwalk* will be offered free to schools and libraries, and will be available for sale online and at retail locations listed on www.soundwalk.com.

ABBY RABINOWITZ IS A NEW YORK-BASED WRITER.



The Beaux Arts Ball tradition lives on in the form of the Architectural League's annual benefit this season at The Blue Room on Governor's Island. Though attendees to the ball no longer dress up as their own buildings as they did in 1931 (see above, from left, A. Stewart Walker as the Fuller Building, Leonard Schultze as the Waldorf-Astoria, Ely Jacques Kahn as the Squibb Building, William Van Alen as the Chrysler Building, Ralph Walker as 1 Wall Street, D. E. Ward as the Metropolitan Tower, J. H. Freedlander as the Museum of the City of New York), the industry's best still eat, drink, and dance the night away. Attractions include music by Liquid Todd, a performance by the Coney Island Circus Sideshow, and an installation by Lisa Strausfeld, Pentagram, and Mark van S.

Architectural League Beaux Arts Ball

September 18, 9:00 p.m.–1:00 a.m. The Blue Room, Governor's Island
Tickets: \$150 general; \$75 for students. Go to www.archleague.org.

LECTURES

SEPTEMBER 8

RKT&B Architects
5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SEPTEMBER 10

Art Spiegelman, Pete Hamill, Rebecca Solnit
Ephemer vs. The Apocalypse
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.cooper.edu

SEPTEMBER 11

Mathew Tanteri
Windows 101: Designing with Daylight
12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.iesny.org

SEPTEMBER 13

Edward A. Feiner, Hugh Hardy, F. Joseph Moravec
Design Excellence: Building for the American People
5:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Matthew Baird and Parsons Graduate Architecture Students
Design Build 2004: Common Ground
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

Sarah Whiting, Ron White
Go Figure
6:15 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

SEPTEMBER 20

Ab Rogers
A Sensual Exploration of Space and Color
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

SEPTEMBER 21

Thom Mayne
Environmental Stewardship: The New San Francisco Federal Building
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SEPTEMBER 22

Thomas Balsley
Paper, Scissors, Rock: Design in the Public Realm
6:30 p.m.
Arsenal Gallery
5th Ave. at 64th St.
www.parks.nyc.gov

SEPTEMBER 23

Karen Bausman, Gilbert Delgado, Casey Jones, Gianne Conrad
GSA Architect/Engineer Selection Process
8:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Tim Brown, Julie Lasky
The Progressive Entrepreneur
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org/progressive

SYMPOSIA

SEPTEMBER 11

Ant Farm
Chip Lord, Curtis Schreier, Caroline Maniaque, et al.
2:00 p.m.–5:00 p.m.
Pratt Institute Manhattan
144 West 14th St.
www.pratt.edu

SEPTEMBER 16–26

Art + Commerce 2004 Festival of Emerging Photographers
Tobacco Warehouse
Empire Fulton Ferry State Park, Brooklyn
www.artandcommerce.com/festival

SEPTEMBER 17–18

Tall Buildings
Terence Riley, Guy Nordenson, Cecil Balmond, Rem Koolhaas, Peter Eisenman, Caroline Bos, et al.
Parsons School of Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

SEPTEMBER 17–18

Modernism in Havana and Miami
Cornell University
Goldwin Smith Hall, Ithaca
www.cornell.edu

SEPTEMBER 17–19

Learning from Lower Manhattan
Daniel Libeskind, Amanda Burden, Michael Arad, Santiago Calatrava, et al.
Center for Architecture
536 LaGuardia Pl.
www.aia.org/learningfromlowermanhattan

EXHIBITIONS

SEPTEMBER 8–OCTOBER 30

The Riders and the Rebirth of City Transit: 25 Years of Transit Advocacy by the NYPIRG Straphangers Campaign
Municipal Art Society
457 Madison Ave.
www.mas.org

SEPTEMBER 10–OCTOBER 23

Richard Long
Sperone Westwater
415 West 13th St.
www.speronewestwater.com

SEPTEMBER 10–FEBRUARY 20

Design = Art: Functional Objects from Donald Judd to Rachel Whiteread
Cooper-Hewitt, National Design Museum
2 East 91st St.
ndm.si.edu

SEPTEMBER 11–NOVEMBER 5

Tim Davis
My Life in Politics
Bohen Foundation
415 West 13th St.
212-414-4575

SEPTEMBER 12–NOVEMBER 29

Rita McBride
Exhibition
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

SEPTEMBER 13–OCTOBER 11

Matthew Baird and Parsons Graduate Architecture Students
Design Build 2004: Common Ground
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

SEPTEMBER 13–NOVEMBER 10

Civic Spirit: Changing the Course of Federal Design
Center for Architecture
536 LaGuardia Pl.
www.aiany.org/civicspirit

SEPTEMBER 14–OCTOBER 23

Lebbeus Woods, Kiki Smith
Firmament
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

SEPTEMBER 14–OCTOBER 30

Building Revolution: Architecture in Cuba, 1959–1969
Storefront for Art and Architecture
97 Kenmare St.
www.storefrontnews.org

Reiser + Umemoto
Flux Room
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

SEPTEMBER 14–DECEMBER 4

Tracing Tony Smith's Tau
Hunter College
Bertha and Karl Leubsdorf Art Gallery
Lexington Ave. and 68th St.
www.hunter.cuny.edu

SEPTEMBER 17–NOVEMBER 28

Ant Farm
Media Burn, The Eternal Flame
International Center of Photography
1133 6th Ave.
www.icp.org

SEPTEMBER 18–OCTOBER 30

Ugo Rondinone
Long Gone Sole
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

SEPTEMBER 18–NOVEMBER 6

Jane and Louise Wilson
Erewhon
303 Gallery
525 West 22nd St.
www.303gallery.com

SEPTEMBER 18–DECEMBER 17

Leonard Ursachi
Refuge
Duarte Square
6th Ave. and Canal St.,
www.parks.nyc.gov

SEPTEMBER 20–NOVEMBER 22

Tom Otterness on Broadway
Various venues on Broadway in Upper Manhattan
www.parks.nyc.gov

SEPTEMBER 21–OCTOBER 9

Joan Firestone, Jan Lowrie
Fusion Prints: The Gotham Series
Cooper Union
Great Gallery
7 East 7th St.
www.cooper.edu

SEPTEMBER 23–NOVEMBER 13

Wijnanda Deroo
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

CONTINUING EXHIBITIONS

THROUGH SEPTEMBER 15

IKEAGRAMS
Urban Center
457 Madison Ave.
www.mas.org

THROUGH SEPTEMBER 19

Constantin Brancusi: The Essence of Things
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

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

FOR COMPETITIONS LISTINGS SEE WWW.ARCHPAPER.COM

IN DETAIL: Solar Architecture

Strategies
Visions
Concepts

Christian Schittich, Editor



IN DETAIL:

SOLAR ARCHITECTURE STRATEGIES, VISIONS, CONCEPTS

Christian Schittich,
Editor

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THROUGH SEPTEMBER 20**Hands to Work, Hearts to God: Saving the North Family Shaker Site**

World Monuments Fund
Gallery
95 Madison Ave., 9th Fl.
www.wmf.org

Bruce Nauman, Ed Ruscha,
et al.

Hard Light

P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

THROUGH SEPTEMBER 26**Building a Collection**

Skyscraper Museum
39 Battery Park
www.skyscraper.org

New York's Moynihan

Museum of the City of
New York
1220 5th Ave.
www.mcny.org

**Curious Crystals of
Unusual Purity**

P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

THROUGH SEPTEMBER 27**Tall Buildings****Humble Masterpieces****Santiago Calatrava's
Transportation Hub for
the WTC Site**

Projects 81: Jean Shin
Lee Bontecou: A Retrospective
MoMA QNS
11 West 33rd St., Queens
www.moma.org

THROUGH SEPTEMBER 28**Groen Hoek**

Brooklyn Brewery
77 North 11th St.,
Brooklyn
www.aiany.org

THROUGH OCTOBER 3**Fred Sandback Prints 1971-79**

Dan Flavin Art Institute
Main St. and Corwith Ave.,
Bridgehampton
www.diaart.org

THROUGH OCTOBER 9**Building the Unthinkable**

apexart
291 Church St.
www.apexart.org

THROUGH OCTOBER 10**Solos: Future Shack**

Cooper-Hewitt,
National Design Museum
Arthur Ross Terrace
and Garden
2 East 91st St.
ndm.si.edu

THROUGH OCTOBER 22**Teresa Hubbard and
Alexander Birchler**

Single Wide
Whitney Museum of
American Art at Altria
120 Park Ave.
www.whitney.org

THROUGH OCTOBER 24**War! Protest in America**

1965-2004
Memorials of War
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

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

Pop/Concept:**Highlights from the
Permanent Collection**

Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

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

The Seeing Eye:**Art and Industry at the****1964/65 World's Fair****The Red Wall: A Site Specific****Project by Terence Gower**

Queens Museum of Art
New York City Building
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org

THROUGH OCTOBER 30**Austria West:****New Alpine Architecture**

Austrian Cultural Forum
11 East 52nd St.
www.acfny.org

THROUGH OCTOBER 31**O+A****Blue Moon**

World Financial Center Plaza,
Battery Park City
www.creativetime.org

Andy Goldsworthy**On the Roof**

Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH NOVEMBER 5**PSFS: Nothing More Modern**

Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

THROUGH NOVEMBER 7**Around Town Underground:****Prints from the Collection of****David and Reba Williams**

New-York Historical Society
2 West 77th St.
www.nyhistory.org

THROUGH NOVEMBER 13**Freedom of Expression****National Monument**

Foley Square
www.creativetime.org

THROUGH NOVEMBER 19**Variable City: Fox Square**

Van Alen Institute
30 West 22nd St.
www.vanalen.org

THROUGH 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

THROUGH JANUARY 9**Faster, Cheaper, Newer, More:****Revolutions of 1848**

Cooper-Hewitt, National
Design Museum
2 East 91st St.
ndm.si.edu

THROUGH JANUARY 31**Shirazeh Houshiary, Pip Horne
Breath**

Ritz-Carlton New York
2 West St.
www.creativetime.org

THROUGH 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

THROUGH APRIL 18**Agnes Martin****...going forward into
unknown territory...**

Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

TRADE SHOWS**SEPTEMBER 14****ASID EXPO 2004**

1:00-9:00 P.M.
Altman Building
135 West 18th St.
www.asidnymetro.org

FILM & THEATER**SEPTEMBER 23****Alvaro Siza Transforming****Reality (Michael Blackwood),**

58 min.
6:30 p.m.
Parsons School of Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

EVENTS**SEPTEMBER 18****The Kitchen Neighborhood****Street Fair**

2:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

Open House

12:30 p.m.
New Museum of
Contemporary Art
556 West 22nd St.
www.newmuseum.org

Architectural League**Beaux Arts Ball**

9:00 p.m.-1:00 a.m.
The Blue Room
Governor's Island
www.archleague.org

SEPTEMBER 21**New Yorkers for Parks****End of Summer Benefit Party**

El Rey Del Sol
232 West 14th St.
www.ny4p.org

BEYOND**SEPTEMBER 8 -****DECEMBER 12****Ant Farm: 1968-1978****Trials and Turbulence:****Pepón Osorio**

Institute of Contemporary Art
118 South 36th St.,
Philadelphia
www.icaphila.org

SEPTEMBER 9 -**NOVEMBER 7****9th International Architecture****Exhibition: Metamorphosis**

Giardini della Biennale/
Arsenale
Venice, Italy
www.labiennale.org

SEPTEMBER 11 -**JANUARY 10****Cai Guo-Qiang, et al.**

Bunker Museum of
Contemporary Art
Kinmen Island, Taiwan
www.caiguoqueiang.com/bmoca

SEPTEMBER 12 -**DECEMBER 13****Robert Smithson****Pacific Design Center**

8687 Melrose Ave.,
West Hollywood
www.moca-la.org

SEPTEMBER 17 -**OCTOBER 31****Jones, Partners: Architecture****Shuffle: An Experiment in the****Mechanics of Spatial Affect**

SCI-Arc
960 East 3rd St., Los Angeles
www.sciarc.edu

SEPTEMBER 18**Festival of the Building Arts**

10:00 a.m.-4:30 p.m.
National Building Museum
401 F St. NW, Washington D.C.
www.nbm.org

THROUGH SEPTEMBER 19**Fantasy Architecture:****1500-2036**

The Lowry
Pier 8, Salford Quays
www.thelowry.com

THROUGH OCTOBER 18**Ronan and Erwan Bouroullec****Museum of Contemporary Art**

250 South Grand Ave.,
Los Angeles
www.moca-la.org

THROUGH NOVEMBER 14**Artists' Designed Wallpaper**

Cooper-Hewitt,
National Design Museum
2 East 91st St.
ndm.si.edu

THROUGH NOVEMBER 21**Santiago Calatrava:****The Architect's Studio**

Henry Art Gallery
University of Washington
15th Ave. NE and
NE 41st St., Seattle
www.henryart.org

THROUGH DECEMBER 12**Ant Farm: 1968-1978**

Institute of Contemporary
Art at the University of
Pennsylvania
118 South 36th St., Philadelphia
www.icaphila.org

PREVIEW

COURTESY INTERNATIONAL CENTER OF PHOTOGRAPHY

ANT FARM

International Center of Photography

1133 6th Ave.

September 17-November 28

Institute of Contemporary Art

118 South 36th St., Philadelphia

September 8-December 12

Pratt Schaeffer Gallery

200 Willoughby Ave., Brooklyn

October 5-28

Ant Farm, the radical San Francisco architecture and art collective founded by Chip Lord and Doug Michels in 1968 and disbanded in 1978 after a fire destroyed the group's studio, is infiltrating the East Coast this fall, with two small exhibitions in New York—one at the International Center of Photography (ICP), and one at Pratt Institute—and a larger show in Philadelphia at the Institute of Contemporary Art. The ICP exhibit consists of two films of 1975 Ant Farm performances: *Media Burn*, an event in which Lord and Curtis Schreier, wearing astronaut garb, drove a customized Cadillac El Dorado into a mountain of flaming TVs, and *The Eternal Frame*, a documentary about the group's reenactment of the Kennedy assassination. The Pratt display, a memorial to Michels, died last year, includes a collection of his mail art and email correspondence. An accompanying symposium on September 11 will bring together Lord, Schreier, and a number of critics to discuss the group's continued influence on architectural practice.

DEBORAH GROSSBERG



COURTESY SMITH-MILLER + HAWKINSON

**CIVIC SPIRIT:
CHANGING THE COURSE OF FEDERAL DESIGN**

Center for Architecture

536 LaGuardia Pl.

September 13-November 10

The United States General Services Administration (GSA) is celebrating its Design Excellence Program's tenth anniversary this fall at the Center for Architecture. Hosted by the AIA New York Chapter, *Civic Spirit: Changing the Course of Federal Design* will feature selections from the GSA's recent civic architecture commissions, highlighting the organization's emphasis on cutting-edge contemporary design like Smith-Miller + Hawkinson's elegant border station in Champlain, New York, pictured above. Other projects featured in the show include the U.S. Mission to the United Nations by Gwathmey Siegal and Associates, the U.S. Border Station in Eagle Pass, Texas, by Lake/Flato and Marmon Mok Architects, and a federal office building in Suitland, Maryland, by Morphosis.

A series of public programs including lectures by Thom Mayne, Charles Gwathmey, and James Carpenter and workshops with Edward Feiner, Arthur Gensler, and A. Eugene Kohn, will accompany the exhibition through early November.

DG

BEYOND KAHN

Dhaka Unconcealed

Worldview Cities: Contemporary Perspectives on Architecture and Urbanism from Around the World
www.worldviewcities.org



LEFT: SYED ZAKIR HOSSAIN; RIGHT: KASHEF MAHBOOB CHOWDHURY/BOTH COURTESY ARCHITECTURAL LEAGUE

Say "Dhaka" to an average group of American architects and most likely they will think of Louis Kahn. His extraordinary National Assembly, which he worked on until his death in 1974, is justifiably considered his masterpiece and, according to Dhaka-born architect Kazi Ashraf, one of the last green oases in the city. For many, it's a paradigm of what a Bengali city could be.

Of course, this ideal is nowhere near the reality of the city as it

stands today, as the latest web-based report from Worldview Cities, *Dhaka Unconcealed*, reveals. In fascinating detail, Ashraf and his collaborator Saif ul Haque present a coherent picture of the seemingly chaotic city's morphology, patterns of development, and civic culture, and in doing so, add depth and complexity to the heroic vision described so eloquently by Kahn.

The website, a project of the Architectural League, includes an

on-site interview in which Ashraf and ul Haque tell of planning progress that halted with the Kahn's death and the assassination of independence leader Sheikh Mujibur Rahman the following year. With maps, statistics, essays, photographs, and fiction, the pair show the result of the subsequent 30 years of unchecked and unorganized development. The project does offer a tonic of sorts: After all of this information, the site presents

the work of ten young architecture offices practicing in Dhaka, many who are defining, project by project, a unique brand of critical regionalism.

The first Worldview Cities proj-

Dhaka overview, left, and a street in the old city, above.

ect focused on Caracas. The next will be Oslo, Beirut, and Tijuana.

ANNE GUINEY IS AN EDITOR AT AN.

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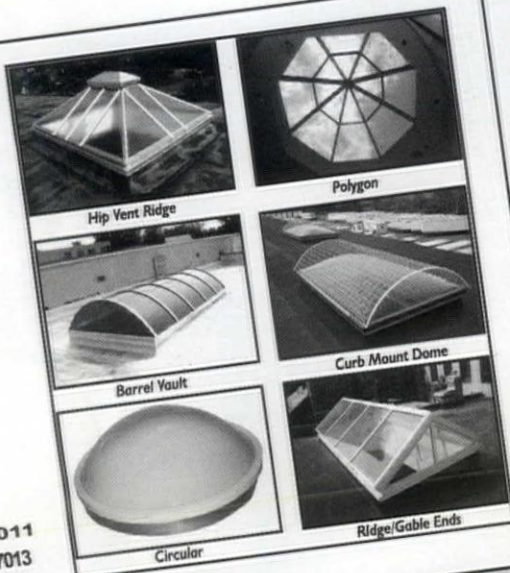
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GROUND ZERO'S MESSY FUTURE

The final plans emerging for Ground Zero are a horrible mess, despite the billions of dollars promised for the site's redevelopment, the application of the best brains of the surviving members of the Port Authority (PA), the best intentions of the Lower Manhattan Development Corporation, the governor of New York, the mayor of New York City, the 5,000 participants of the New York New Visions Project, and Daniel Libeskind's inspirational master plan. It is easy to blame the developer Larry Silverstein, with his narrow agenda, for this situation, but all the major players involved have had similarly narrow concerns. Rather than attribute blame I would like to spotlight some of the glaring design issues that remain to be solved by the active parties.

The first and most difficult problem is so obvious that it is amazing that none of the brilliant architects assembled in the design competition dealt with the issue. The site of Ground Zero slopes down 30 feet from Broadway to West Street and the Hudson. This means that the site must be dealt with as a series of platforms from east to west and that north-south cross streets like Church and Greenwich must act as a series of steps across the site. Minoru Yamasaki's World Trade Center design for the PA completely ignored the island's topography, resulting in difficult access from the north, south, and west edges of the project. The result was a vast superblock separated from the small-scale grid and slopes of Lower Manhattan.

The design components that have been individually announced for various sites at Ground Zero repeat this same mistake. It would appear from all the finalists' entries that the site, is flat. Libeskind's master plan evaded the problem by proposing a void space going down to bedrock. *Reflecting Absence*, with its underground memorial, fills the Libeskind void and recreates the World Trade Center Plaza of Yamasaki as a platform with the same difficulties of access from north, south, and west. The latest revised, landscaped version of the memorial shows an enor-

mous ramp as a barrier on Liberty Street; a 20-foot-tall, bomb-proof concrete wall on West Street; and an impossible condition of entry from the north on 40-foot-wide Fulton Street, at the foot of the Skidmore, Owings and Merrill-designed Freedom Tower.

While the original *Reflecting Absence* proposal wisely called for a wall of small buildings against the site's western edge, as it stands now, the memorial terrace will come to an abrupt, brutal edge above the traffic noise of West Street. Because the footprints of the old towers are used as openings to bring light to the memorial's contemplation spaces below, access on the surface of the platform is restricted. Meanwhile, Libeskind's master plan positions cultural facilities along the eastern edge of his void, restricting access to the new memorial plaza to a single point at Greenwich and Fulton, at his "Wedge of Light" plaza (which is overshadowed by the Millenium Hilton). The likely result is that the memorial platform will be a difficult-to-access backwater of concrete pavers and trees, completely overshadowed and dominated by the oppressive presence of the Freedom Tower crashing to earth at its northern edge. The overall effect will be institutional and deadening, something like Governor Rockefeller's tall tower crashing into the horizontal roof garden of the Albany Mall.

The position of the Freedom Tower between tiny Fulton and Vesey streets also raises many problems with regards to the topography of the site. These streets ramp down 30 feet to West Street in the LMDC master plan, as recently noted in a map compiled by David Dunlap and Willie Neuman in *The New York Times*. This seems to be physically impossible if other parts of the plan are to take shape. Beneath Fulton Street the PA plans to build a long, pedestrian shopping arcade as a tunnel that would connect the base of the Freedom Tower to the Santiago Calatrava-designed Path Station and then to the new Fulton Street Station, designed by Sir Nicholas Grimshaw. In order to allow these underground connections, Fulton Street must stay level and terminate 20 feet above West Street. This means the Freedom Tower entrance on Fulton will be at the same level as *Reflecting Absence's* memorial gardens, while Vesey will slope down to the West Street level. The underground shopping mall will become exposed on the western end of Vesey, which also has the truck exit for the underground service system and the base of the Freedom Tower.

If the traffic and shadows on narrow Vesey Street at the base of the Freedom Tower seem especially nasty now, consider the plight of the much wider Liberty Street. Here the slope of the terrain is absolutely obvious as it is the first cross-town street in Manhattan. It is also here that SOM's mid-20th-century work—the Chase Manhattan Plaza for David Rockefeller, black slab tower at 140 Broadway, and black, boxy Inland Steel Building across the street—paved the way for Yamasaki's monumental, modernist intervention.

These tower in the park projects made Liberty Street a strange urban wasteland, an effect that will be reinforced by the PA's new Liberty Street Park to the south that will house the reconstructed St. Nicholas Greek Orthodox

Church. The city ceded this land, as well as the adjacent Deutsche Bank property, to the PA in exchange for controlling the surface level of the new streets outlined in the Libeskind plan.

Liberty Street will be further alienated by the PA's plans to construct an enormous 40-foot-wide ramp on its north side as an entrance to its vast underground service, security, and parking kingdom. The view up Liberty Street from Battery Park City will consist of this vast orifice and the concrete walls of the memorial terrace. Access to the terrace from Liberty Street will be limited to a small platform over the ramps at the junction with Greenwich Street. The result is not going to be very pretty as diesel buses and trucks sit below the memorial platform waiting to gain access to the lot, their exhausts pumping out fumes to the level of the memorial and its visitors above.

The only hope is that the designers involved will be able to salvage something from these strange juxtapositions. Perhaps West Street can have a bomb-proof wall of glass allowing a view into the memorial spaces contained below the plaza. Perhaps the base of the 1,776-foot-tall Freedom Tower will be an extraordinary urban invention, opening onto Fulton and the memorial plaza above. Perhaps landscaping can ameliorate the sense of isolation of the memorial plaza. Clearly an impossible urban design miracle is needed. (Stan Eckstut is now working with the Port Authority.) Unfortunately, the mess of past decisions—belying a lack of coordination, transparency, and democracy—does not provide much ground for hope.

D. GRAHAME SHANE TEACHES URBAN DESIGN AT COLUMBIA UNIVERSITY AND URBAN HISTORY AT THE CITY COLLEGE OF NEW YORK AND THE COOPER UNION.

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