

THE ARCHITECTS NEWSPAPER

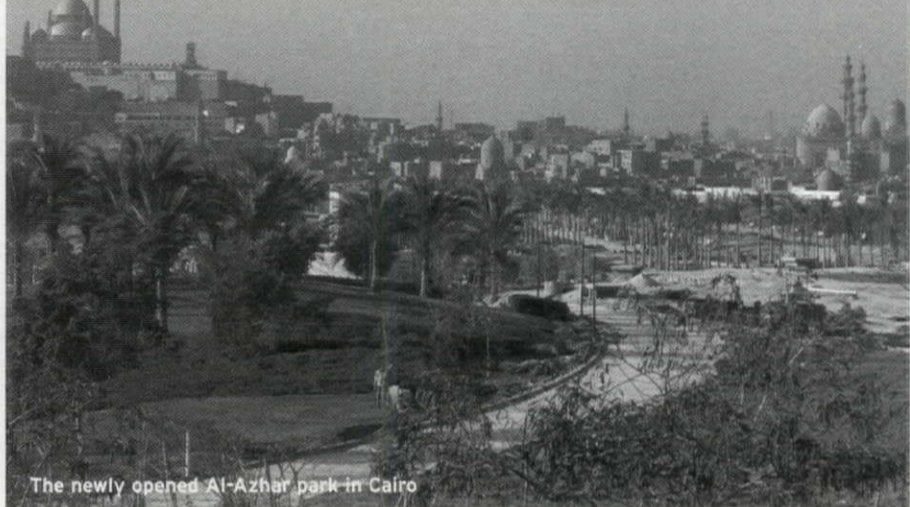
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THE AGA KHAN TRUST FOR CULTURE RESCUES ANCIENT MUSLIM CITIES

WHAT WENT RIGHT



The newly opened Al-Azhar park in Cairo

COURTESY AGA KHAN TRUST FOR CULTURE

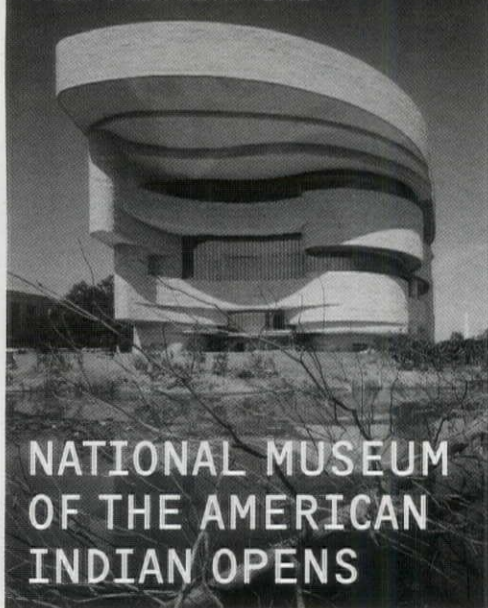
When *What Went Wrong?*, venerable Islamic scholar Bernard Lewis' take on the history of Islam's clash with modernity, was published in 2001, many Americans felt confirmed in their opinion that something was indeed wrong with Islam. Horrific images of terrorism and civil warfare from across the Islamic world have reinforced

this simplistic perception. Such misreadings make it all the more satisfying to report about things gone right. With imagination and sensitivity to people and place, the Aga Khan Trust for Culture (AKTC) has overseen two recent urban revitalization projects that could well serve as exemplars for the way urban renewal should be

conducted in this country. Not well known in the U.S., the AKTC is an agency established by the Aga Khan, the religious leader of the Shia Imam Ismaili, to improve built environments in societies where Muslims have a significant presence.

The first project is the \$30 million transformation of a **continued on page 4**

WILL CONTROVERSY OVER CREDIT BLOW OVER WITH TIME?



NATIONAL MUSEUM OF THE AMERICAN INDIAN OPENS

ROBERT LAUTMAN / COURTESY SMITHSONIAN INSTITUTION

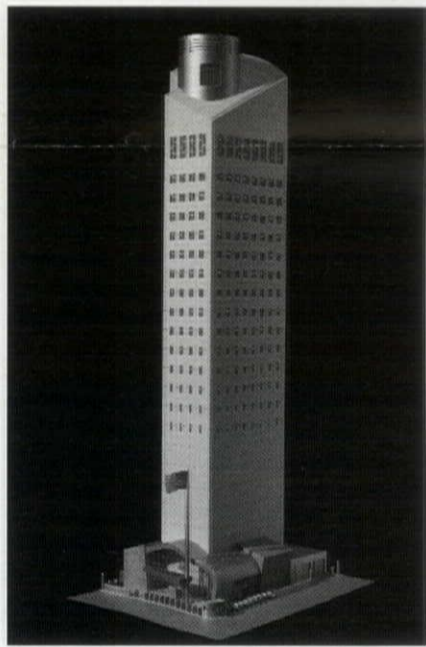
The National Museum of the American Indian, which opens to the public on September 21, is big in every way. The \$200 million building sits on the last site along the National Mall in Washington, D.C., houses the largest collection of artifacts of the native populations of North, Central, and South America, and represents an attempt at a recognition and reconciliation of their complex histories. The opening ceremonies will last for six days and include a procession for which 15,000 people have already registered. And yet, in this age of celebrity architects, no one is racing to claim credit for the building as a whole. The architect originally hired to design the building, Ottawa-based Douglas Cardinal, has publicly disowned the building, and one of the firms brought in to bring the project to completion, the Polshek Partnership, politely demurs. "We acted more as **continued on page 2**

GWATHMEY SIEGEL'S U.S. MISSION TO THE UN PROCEEDS

MISSION STATEMENT

After five years of planning, politics, and simple procrastination, the U.S. Mission to the United Nations is finally replacing its aging home at 45th Street and First Avenue.

The 98,000-square-foot Brutalist structure, built by Kahn & Jacobs and Kelly & Gruzen in 1961, is set to be demolished over the next four months. In its place will rise a 23-floor, 141,000-square-foot, high-security structure designed by Gwathmey Siegel & Associates. The new building is scheduled to open in 2008. In the meantime, the 160 U.S. **continued on page 2**



COURTESY GENERAL SERVICES ADMINISTRATION

SUPERSIZED MEGAPHONE IN FOLEY SQUARE ENCOURAGES PEOPLE TO SPEAK THEIR MIND

SHOUT IT OUT

The nonprofit public arts organization Creative Time, deciding which public art projects to reprise this year as part of its 30th anniversary celebrations, felt that Laurie Hawkinson, Erika Rothenberg, and John Malpede's supersized megaphone, Freedom of Expression **continued on page 3**



COURTESY CREATIVE TIME

CONTENTS

03 ARCHITECTS LIGHT UP

08 NOW BOARDING: DESTINATION, JFK

11 UTA FOCUS

14 SAVE HISTORIC HARLEM

04 CURBSIDE

12 DIARY

15 CLASSIFIEDS

HOUSE CHOMPS AT PENN STATION BUDGET

Another Detour for Penn Station?

A year and a half after his death, Senator Daniel Patrick Moynihan has been proved right about the vulnerability of his decade-old pet plan to rebuild Penn Station. He often referred to the \$800 million project—an ambitious design by Skidmore, Owings and Merrill that moves the station from Madison Square Garden's dingy basement into the grand James A. Farley Post Office next door—as "a fat porpoise in a sea of sharks." In July, the transportation subcommittee of the U.S. House of Representatives voted to divert \$40 million of Penn Station's funding toward the MTA's East Side Access project, which extends the Long Island Rail Road into Grand Central Terminal.

"Now that Senator Moynihan has passed away, it's **continued on page 3**



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EDITORS

Hundreds of architectural monuments of the future are on view at the Venice Architecture Biennale, which opened last week, but a less visible attraction is the Italian government's presentation of the last 50 years of Italian architecture, located in the Venetian pavilion. The show includes Giancarlo De Carlo's megastructural College of Urbino (1973-78) and Aldo Rossi and Carlo Aymonino's public housing in the Gallatere quarter of Milan (1969-73), which, like the nearby Italian pavilion that was steadily improved by Carlo Scarpa from 1962 to 1968, are in decidedly precarious states. Still, the exhibition demonstrates the government's recognition of these projects' importance to the nation's built and cultural landscape.

In the United States, by contrast, it seems that we have learned little since the destruction of McKim, Mead, & White's grand Pennsylvania Station in 1964. Though it spurred the country's preservation movement and first landmark law, many of our major monuments are still under threat, for a variety of reasons.

As historian and activist Michael Henry Adams observes in our Protest column (page 15), historic buildings in Harlem enjoy less protection than their counterparts in more affluent neighborhoods of the city. He argues that Harlem's historic structures must be part of its renaissance, not a victim of it. Meanwhile, Cuba's architectural legacy, on view in an exhibition at the Storefront Center for Architecture (see Diary, page 12), has suffered gravely as a result of the country's economic and political turmoil of the last four decades, wrought in no small part by the U.S. embargo. Further, a potential political decision to divert funds from the rebuilding of Penn Station in the James A. Farley Post Office, also a McKim, Mead, & White design (page 1), might weaken the ambitious plan to turn a white elephant into a dynamic gateway into the city. Lastly, the inability of the Eero Saarinen-designed TWA terminal to accommodate the increasingly complex demands of airline travel was partially responsible for its own demise. The fate of the 1962 landmark remains uncertain, though the Port Authority is intent on finding an adaptive reuse that will allow it to thrive as a public commercial space, as it once did. Whether a church, a post office, or an airport, functionality is clearly a crucial element of a structure's survival.

Contemporary architectural works are particularly vulnerable to deterioration or loss. Many don't qualify for landmark status, which prompted the Municipal Art Society to compile a list of 30 "future landmarks," buildings that deserve protection in the future (page 6). Another, more complicated reason for the difficulty in preserving modernist works is their inability to garner popular sympathy. For example, as Storefront board member Belmont Freeman observed, the Cuban government tends to apply federal preservation funds to tourist-pleasing Spanish colonial architecture rather than the country's modernist treasures.

The international organization DOCOMOMO, devoted to the documentation and conservation of relics of the modernist movement, will address these dilemmas and others in its conference at Columbia University this month. We encourage you to attend and learn more about what can be done to protect the highest achievements of the architectural profession. **WILLIAM MENKING AND CATHY LANG HO**

NATIONAL MUSEUM OF THE AMERICAN INDIAN OPENS continued from front page
facilitators than anything else," said Aislinn Weidele, publicity manager at Polshek.

The reason for this is that the process of the building's design has not always been a pretty one. When the Smithsonian Institution agreed in 1987 to take over the collections of the Museum of the American Indian (in New York City), they planned to re-house the collections in a new museum along the mall in Washington, D.C. In 1993, the Smithsonian selected Cardinal and Geddes Brecher Qualls Cunningham (GBQC) of Philadelphia to design the building. The conceptual plans they presented to D.C.'s Commission of Fine Arts (CFA) in 1996 were unanimously accepted. By 1998, relations between the institution and the architects had grown so sour over scheduling, scope of work, and fees, that the Smithsonian fired both Cardinal and GBQC, and replaced them with the Polshek Partnership, Tobey + Davis (now SmithGroup), and the Native American Design Collaborative. The Smithsonian credits Cardinal with completing the conceptual design of the building, or about 25 percent of the project, and having done that, asked the new firms to bring the drawings to completion.

The story gets muddy from here, with Cardinal claiming that the work he did in the subsequent year (with the financial backing of several supporters, done in hopes of being brought back onto the job) was appropriated by the new architects after he presented it at a meeting with the CFA. He did so after the Polshek-led team had shown its own revisions, which were rejected by the Commission. After another round of revisions, which brought the scheme closer to its original design, the plans were approved, and the project broke ground in 1999. Cardinal doesn't like it, and while he says that he doesn't harbor any personal animosity, he speaks warmly about the building. "Polshek and his Indians were asked to carry out my designs," he said, "but it is more of an exact copy of my work."

No doubt the NMAI's opening ceremonies will no doubt steer clear of any of the controversy that attended its birth, and the Smithsonian describes the building's design as a collaboration. Thomas Sweeney, the publicity director for the NMAI, diplomatically suggested that "collaboration is actually an important element of Native American culture." That may be so, but when it comes to architecture, Cardinal isn't buying it. He laughed, "That is ridiculous! Native cultures are individualistic, about honor and respect."

While nobody likes the situation, and NMAI Director Rick West has made public overtures to Cardinal, inviting him to the opening and crediting him with providing the vision, there are signs that it may soon blow over. Cardinal (and others involved) imagines that in a few years, when the NMAI gets attention more for its programming than its history, the building will be ultimately be regarded as his. "In time, when people look at my work, they will look at this building too. After all, George Washington fired Pierre L'Enfant [from his role as the planner for Washington D.C.], and nobody's forgotten him and his role."

ANNE GUINEY

MISSION STATEMENT continued from front page
Mission staffers are being housed in nearby rented office space.

The \$50 million replacement was originally conceived in 1999, necessitated not only by the cramped and decrepit conditions of the existing facility but also by concerns of terrorist attacks against State Department structures in the wake of the 1998 African embassy bombings. But despite a completed design, anti-UN sentiment in Congress prevented the project from going through, even after September 11. That sentiment, however, has diminished over the last year—in part, perhaps, as a result of Washington, D.C.'s surprise reversal on funding the UN Headquarters renovations earlier this year—which may explain why the UN Mission has finally gotten the go ahead. Because of FBI restrictions, many details

of the design have not been released, although it is known that the structure will have 30-inch poured-concrete walls, sandstone in color. Except for the entrance hall (which will feature shatter-resistant tempered glass and an air-pressure curtain to ward off chemical and biological clouds), the first six floors will be dedicated to HVAC and mechanics. The rest of the building will be dedicated to offices, save an auditorium that will occupy the top floors. The building's central elevator and ductwork core will be clad in zinc to protect it from fires.

The exterior reflects the design's priority on security. Narrow window slits begin only at the seventh floor, increasing in density as they rise up the side of the building. One corner of the roof will fold inward to reveal the top of the zinc-wrapped core. Writing about the project in 2002, former

New York Times architecture critic Herbert Muschamp described it as "black helicopter stuff: a crisp but hulking tower of power."

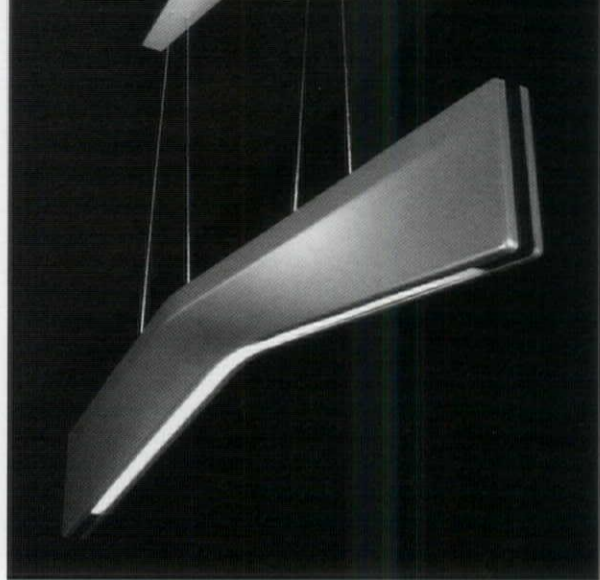
The project's inauguration coincides with the opening of the exhibition devoted to the General Services Administration's design accomplishments, *Civic Spirit: Changing the Course of Federal Design at the Center for Architecture* (see Diary). Charles Gwathmey, along with Moshe Safdie, will speak about the challenges of designing for security on September 28, as part of the lecture series accompanying the exhibition.

CLAY RISEN

EAVESDROP IS ON ASSIGNMENT

A SERIES OF ARCHITECT-DESIGNED
LIGHTING FIXTURES BRINGS
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FROM DEEP SPACE TO OFFICE SPACE



COURTESY IVALO LIGHTING INC.

From the Hubble Space Telescopes to lighting fixtures? It sounds improbable, but Susan Hakkarainen's career in illumination has taken just that route, and as the founder of Ivalo Lighting, she is bringing her background in hard science to the admittedly less rigorous world of decorative lighting. After a Ph.D. in Plasma Physics from MIT and a stint with a NASA subcontractor, Hakkarainen founded Ivalo in 2000, and brought Stefano Casciani of *Domus* and William Braham of the University of Pennsylvania's

School of Architecture on board to guide the company's philosophy and aesthetic. Ivalo has just introduced Rotare, the first in a series of five collaborations with architects. Designed by the New York firm Lewis.Tsurumaki.Lewis (currently representing the United States at the Venice Biennale), Rotare will be followed by fixtures from Winka Dubbeldam of Architectonics, David Bergman of Fire & Water, Bill Pedersen and Rob Goodwin of Kohn Pedersen Fox, and Ali Rahim and Hina Jamelle of

Lewis.Tsurumaki.Lewis' Rotare fixture for Ivalo

Contemporary Architecture Practice.

Hakkarainen explains that she wanted to work with architects like Lewis.Tsurumaki.Lewis because of Ivalo's belief that decorative fixtures should also act as architectural elements that relate to and define a space. There is also a healthy dose of the modernist ideal of marrying new technologies with new, beautiful forms, and this is where Hakkarainen's background comes in handy. LTL's design for Rotare has a series of compound curves that would be difficult to fabricate, so she went to the folks who know best: a metal stamping firm in Detroit that works on race car bodies and motorcycle fuel tanks. "They said 'Sorry, we don't do lights,'" Hakkarainen laughed. "Once I started dropping military specifications, they were more interested, because they are used to working within incredibly fine tolerances. We also did a CATIA analysis of how the metal would be formed, and when it showed that the fixture could be done with conventional stamping techniques, they agreed to start designing the dies." Hakkarainen's enthusiasm for the skills of Detroit metalworkers turned out to be mutual. "At first the stampers gave me the hairy eyeball, and now they have decided to get a Rotare fixture as a present for their boss." **AG**

SHOUT IT OUT continued from front page

National Monument was the perfect choice. In a time of political and cultural apathy, the project, which will be installed in downtown Foley Square until November, invites people to "step up and speak up."

The interactive monument was initially installed in 1984 on the Battery Park Landfill, which was created with land excavated from the World Trade Center site. According to the Creative Time website, the issues spoken about then were "the AIDS pandemic, homelessness, human rights, economic disparity, and the environment." Times have changed, but as Maureen Sullivan of Creative Time points out, "With what's happening in the world and such things as the Patriot Act and the upcoming election, freedom of expression is as important as ever. People want a platform. They don't feel represented."

The placement of the project in Foley Square, installed with the help of the Lower Manhattan Cultural Council and produced by the same fabricators who built the original, is a play on the simultaneous power and powerlessness that the amplification of one voice can create. "It's a humorous piece and it's also serious," said Hawkinson, of Smith-Miller + Hawkinson. "It's about being powerless. Having power, the power to go up and scream, but also the powerlessness that we all

feel." The megaphone faces the courthouse in which Martha Stewart was recently tried, and is in the middle of a bustling downtown civic plaza, the "center of justice," as Hawkinson (somewhat ironically) called it, as opposed to its earlier iteration on the Battery Park beach. Although the sound isn't that amplified or dispersed, the size of the megaphone is purposefully misleading. Only people standing directly in the mouth of the megaphone can hear what the speaker is saying.

Among the pronouncements recently overheard at the project: "War—what is it good for?" and "Stop the Republicans. Stop the killing. Stop the hate." Not everyone was so political, however: One couple on the way to City Hall used the megaphone to announce they were getting married.

Tourists seemed less sure of themselves. "I wouldn't go say anything," said Pete Foley, who was visiting New York from Edinburgh. "I think it's a cool project. I'd maybe go up and have a laugh with a group of friends—but not on my own." A group of tourists from California was also shy about going up, although they thought it was a great project. "It seems like everyone in New York is always racing," said Guy Gov of Los Angeles. "It's cool to have something that just makes you slow down to stop and think."

EVA HAGBERG

ANOTHER DETOUR FOR PENN STATION?

continued from front page all the more shameful to try to divert the funds for this important New York landmark," said Charles Gargano, chairman of the Empire State Development Corporation (ESDC), the state agency in charge of the project, which has been named after Moynihan. "We will under no circumstances allow the subcommittee's decision stand."

In order to be approved, the funding diversion must pass through the House and the Senate, a possibility that Gargano deems unlikely. "Everyone's behind the project—Governor Pataki, Mayor Bloomberg, even the MTA, which stands to gain from the diversion of funds," he said.

According to the ESDC, the project is finally going ahead after years of delays due to belabored negotiations with the U.S. Postal Service and Amtrak. Though \$50 million remains to be secured for proper ventilation of the train platforms, the rest of the funding has been in place since 2001. A recent request for qualifications for programming the station's commercial space drew bids from six developers—Boston Properties, Jones Lang LaSalle and Tishman Speyer Properties, LCOR Inc., The Staubach Co., The Related Companies L.P., and Vornado Realty Trust. The next stage of the project is an RFP that will be issued within the next two months. The ESDC plans to begin construction almost immediately after picking a developer in early 2005. As of now, the project is slated for completion by 2011, eight years after Moynihan's original projection.

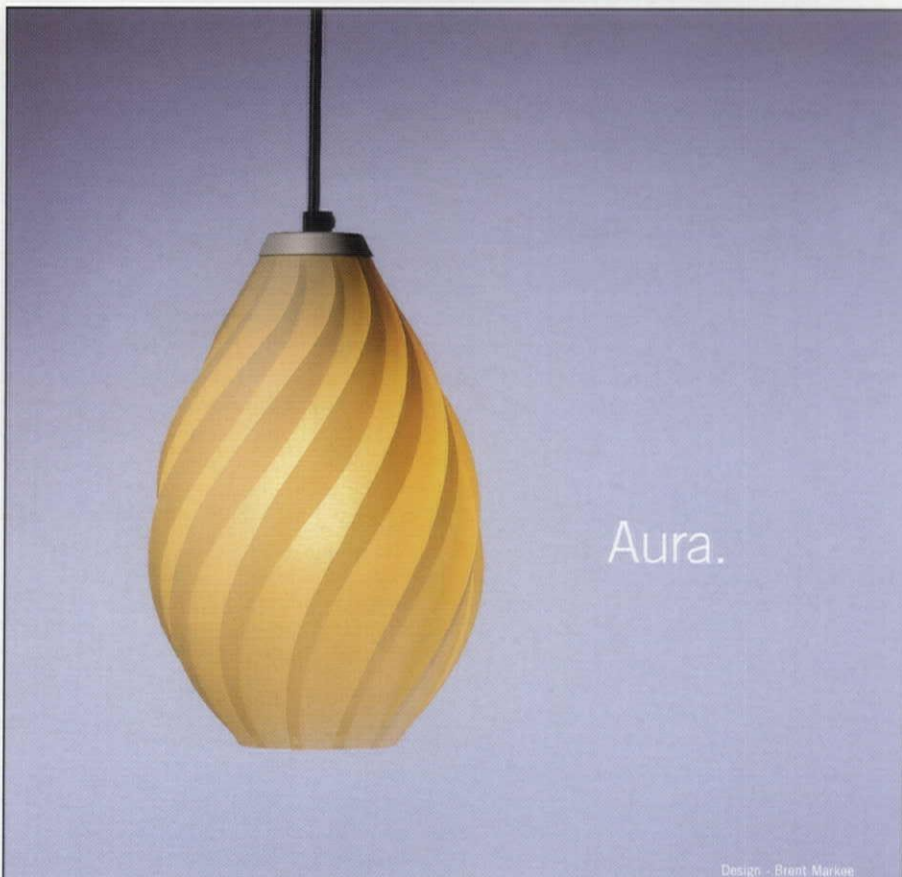
DEBORAH GROSSBERG

LUIS BARRAGÁN'S HOUSE AND STUDIO DESIGNATED WORLD HERITAGE SITE

MEXICAN MASTERPIECE BECOMES A MONUMENT

The World Heritage Site list got a little bit bigger this summer. At its annual meeting in Suzhou, China, home to several World Heritage sites itself, the United Nations Educational, Scientific, and Cultural Organization (UNESCO), unveiled its 2004 list of cultural and natural heritage sites worthy of identification, protection, and preservation because of their outstanding value to humanity. The list of nearly 800 sites is dominated by entire places and landscapes, such as historic towns in Yemen and Morocco and national parks in Zimbabwe and Malawi. This year's 34 additions perpetuate this preference, with the inclusion of Bam, Iran, the 2,000-year-old city that was devastated by an earthquake last year.

But the 2004 list also includes a significantly smaller site: the home and studio of Mexican architect Luis Barragán. In 1948 Barragán built his refuge in Tacubaya, a working-class suburb of hectic Mexico City. UNESCO cites the project's importance to the modernist movement and mastery at fusing traditional, philosophical, and artistic elements into a new design language. Locals hope that the house's designation as a World Heritage site will encourage further preservation not only of Barragán's work but of other modern architecture in Mexico. **GUNNAR HAND**



Design - Brent Markee

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On September 15, the New York State Public Service Commission (PSC) was expected to rule on the latest iteration of a proposed power plant to be built on the Brooklyn waterfront just south of Bushwick Inlet. The PSC faced three choices: approve this latest version of the TransGas Energy Facility; study it further as a reasonable and feasible proposal; or shut it down cold.

The desired response is not a knee-jerk "lights out!" As a range of high-ranking public planning officials and private development representatives have told me off the record, oddly employing the same phrase as if reading from the minutes of a single secret meeting, "TransGas is not the devil." Thus, without having to say they like it, they acknowledge that TransGas has something important to offer and is by no means a 19th-century smoke-dragon.

Why would they feel this way about a power plant whose presence might impede public views of and access to the waterfront? Well, for one thing, it won't—and that was the case even before TransGas, responding to pressure, took the enlightened route of choosing to build the plant underground à la Riverbank State Park, the world-class recreation facility atop a pile of, well, you know what in West Harlem.

Indeed, careful review of TransGas' application for permission to build its \$1.3 billion, 1,100-megawatt addition to the New York City power grid—part of a mandated switch to so-called in-city generation—the facility offers at least two positive contributions, one to the Brooklyn waterfront and the other to power generation.

In addition to electricity, TransGas will generate steam, a clean, efficient, and cheap fuel, using graywater from the Newtown Creek sewage treatment plant. Second, TransGas will fully mediate a century of toxic waste created by a now-shuttered coal gasification plant. The un-pencillable cost of cleaning up this toxic

slag has meant that no one, not even New York's happy-go-lucky residential developers, was about to step up to the plate.

There is one other proposed use for the site. Deputy Mayor Dan Doctoroff sees it as the perfect venue for beach volleyball in the 2012 Olympics—a certifiably benign and uplifting activity that produces no electricity and has no noxious emissions but will require the same kind of cleanup, as will any use of the site. Pushing the city's very real power needs to the side for this, however, seems capricious at best. Nevertheless, Doctoroff emits sufficient power all on his own to keep TransGas proponents from going public. In the week before the PSC's ruling, he was—no doubt successfully—seeking to intimidate proponents of the plan from taking their case directly to Governor Pataki.

There are serious questions about TransGas: the public demands sufficient leverage to be able to hold the developers' feet to the fire from the minute they are empowered to build, to make sure that their beneficent public promises of clean, safe energy are fulfilled and maintained.

Then, there's the matter of the tower, a.k.a., the emissions stack. You can dress it up, but it's still an emission stack. At present, TransGas developers want it to emulate a residential highrise—shades of window decals showing flowerpots, cats, and people that were slapped on tenements in East Harlem and the South Bronx in the city's darkest days. It's a horrible idea. Far better would be a competition that would encourage not only forward looking design but seek possible additional uses or even newer clean technologies for the tower.

If all else fails, they could build one of the many discarded plans from the ballyhood Childs/Libeskind Freedom Tower collaboration just lying around collecting particulate matter. **PETER SLATIN IS THE FOUNDER OF WWW.THESLATINREPORT.COM**

WHAT WENT RIGHT continued from front page

500-year old garbage dump in Cairo's historic but derelict Darb al-Ahmar district into Al-Azhar park, 74 acres of luxuriously landscaped open space replete with citrus groves, palm trees, waterfalls, a lake, restaurants, amphitheater, and a sports center. The park, which opened this spring, was desperately needed to serve as a verdant leisure destination for Cairo's 17 million residents and as a "green lung" for this highly polluted and congested megalopolis.

The project, which took seven years to complete, was epic in scale and ambition. Before construction could begin, 80,000 truckloads of debris had to be removed from the site. During the process, workers discovered the mile-long remains of a 12th-century fortress wall built by the Crusader-conquering general Salah al-Din. Having already undertaken the restoration of three nearby medieval landmarks, the AKTC then made the excavation and restoration of the medieval wall and its integration into the urban fabric another aspect of the project.

Creating a park on an ancient landfill was itself a challenge. The AKTC had to address the site's highly saline soil and accommodate three enormous tanks for the city's drinking water. As there isn't much of a landscaping industry in Egypt, it needed to set up specialist nurseries to grow environmentally suitable vegetation.

In the late 19th century, foreign designers helped transform Cairo into a European-style capital with

public gardens and long boulevards. Wanting Al-Azhar to express a contemporary Egyptian aesthetic, the AKTC commissioned a local landscape architecture firm, Sites International, to interpret what that might be. Maher Stino, one of the firm's principals, explained his formidable task to *The Art Newspaper* last spring: "We have almost no open space [in Cairo]. We want to help the public understand what a park is and how to appreciate plants and nature. We also want something unique. We don't want a copy of London's Regent's Park." Stino believes a successful park might finally convince the city of the benefits of outdoor architecture and urban planning.

Too often urban revitalization projects call for the sanitization of old neighborhoods and the clearing out of the poor. The AKTC sought to make Darb al-Ahmar an alternative model. Through extensive research into the district, the trust learned that while the housing core was deteriorating and there was an absence of communal facilities and services, the neighborhood was highly cohesive and most of the residents had jobs, albeit low paying ones. So the AKTC instituted programs to revitalize and strengthen the existing community. These have included restoring houses and giving micro-loans for locals to open small businesses, such as carpentry shops and a dry cleaner. It has also established training and employment opportunities in better-paying job sectors, ranging from horticulture to automobile

electronics.

Al-Azhar park will earn income from its restaurants, a parking garage, and from fees for public performances in its outdoor venues. The AKTC predicts it will draw 2,000 visitors a day, including many tourists who will pay entrance fees, and become economically self-sustaining within three years.

"We basically run all our projects as businesses," Mohammed El-Mikawi, the project's general manager, told Egypt's *Business Today*. "Once the park is in operation, we want to get the highest revenue from the operators [though] not in a commercial sense—you won't see ads for Coke and Pepsi and potato chips." The AKTC shares Stino's belief in the persuasive powers of a successful park, and hopes the Al-Azhar will inspire the government to reverse the indiscriminate development that stripped this former Garden City of its gardens.

Just as flowers now bloom in Cairo, hope is budding once more in Mostar, thanks to the AKTC. The bombardment of that historic city was one of the most heart-wrenching episodes in the Bosnian war. The Old Town possessed the enchantment of a fairy tale, with narrow winding streets, fine stone houses, citrus and fig trees, and of course, the fabled Stari Most, a 16th-century stone bridge that arched steeply across the deep green waters of the Neretva River. The bridge was the true heart of the city—Mostari means "bridge keeper." With the most mixed marriages in the former Yugoslavia, Mostar was a living monument to religious tolerance and cul-

ARCHITECT'S ROOFTOP OFFICE ECHOES MANHATTAN BRIDGE



COURTESY SCARANO ARCHITECTS

In 2002 Robert Scarano, Jr., had a 10-person architectural firm housed in a 250-square-foot office in Brooklyn. A fire destroyed his small space and he moved to the top floor of 110 York Street on the edge of DUMBO. From the street, the 100-foot-tall building is indistinguishable from hundreds of other New York buildings but it is quickly becoming a landmark. The Manhattan Bridge arcs past the building's roofline, as does the Brooklyn

Queens Expressway. Scarano and Dedy Blaustein, an architect in his firm, have planted a dramatic, corrugated metal and steel extension on the roof that's seen by thousands of commuters every day. Echoing the bridge's structure, the roof's angled arches are a backdrop a nightly play of colored light.

The two-floor annex, nearing completion, will house the firm's growing staff, which numbers at 75. A walk through Scarano's current

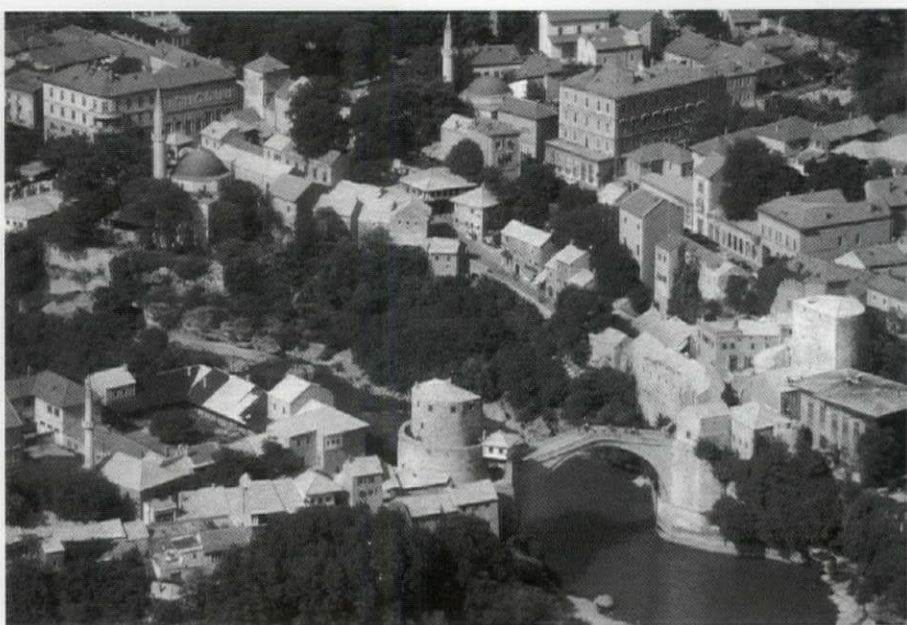
office, which spreads throughout the building's top floor, is like wandering through a rabbit warren where architects work elbow to elbow along long desks, in an unusually tight arrangement. His is surely the most busy architecture office in Brooklyn, with 250 to 300 projects currently in the ground or on the boards and another 15 hires planned before October. Scarano is designing two large live/work projects in DUMBO, but the vast majority

of the firm's work is smaller residential structures in the outer boroughs. The firm is now designing or completing an astonishing 240 houses in East Williamsburg and Bushwick.

Scarano's new 5,200-square-foot roof addition office structure will connect to his current office via a grand metal staircase and features an outdoor terrace facing Manhattan and the noisy but spectacular Manhattan Bridge.

WILLIAM MENKING

Brooklyn's Newest Landmark



COURTESY AGA KHAN TRUST FOR CULTURE

tural diversity, making it especially hateful to the Serbs. They regularly shelled the Stari Most until it finally crumbled in 1993.

After the war, rebuilding the bridge and restoring Mostar became crucial to Bosnia's cultural and economic recovery. But when reconstruction on the city started, it was hasty and unregulated. With the cooperation of the municipality, in 1999 the AKTC, in collaboration with the World Monuments Fund (WMF), stepped in to devise a framework for the reconstruction of the urban core, train a new

generation of conservation professionals, and identify significant historic buildings in need of renovation. Five of these buildings have already been restored, and funds are being raised to renovate another ten.

At the opening of the reconstructed Stari Most bridge this past July, the AKTC/WMF announced the inauguration of a municipal agency, the Stari Grad, to guide Mostar's future conservation and development. Now the AKTC/WMF will concentrate on funding the restoration of characteristic Ottoman buildings and

The centerpiece of Mostar's renewal effort was the reconstruction of the 16th-century Stari Most bridge, destroyed by the Serbs in 1993.

paving and landscaping around the Stari Most. The restored buildings will provide income for Stari Grad for the next ten years.

These two urban revitalization projects should greatly enhance the lives of their citizens. One hopes they will also demonstrate to citizens of the world, especially Americans, that Islamic modernity is not a viable possibility, but a vital, if incipient, reality.

MARISA BARTOLUCCI

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HONORS

Hani Rashid and Lise Anne Couture, co-founders of Asymptote, were awarded the fourth Austrian **Frederick Kiesler Prize for Architecture and the Arts**.

The **New York Council Society of American Registered Architects (SARA)** gave its **2004 Firm Award** to **Meltzer/Mandl Architects**.

In November the **Historic Districts Council** will award its **16th Annual Landmarks Lion Award** to **Beyer Blinder Belle**.

The **Graham Foundation for Advanced Studies in the Fine Arts** awarded its \$15,000 **2004 Carter Manny Award** to **Lucy Creagh** of the Graduate School of Architecture at Columbia University for her dissertation, *Seizing the Means of Consumption: Kooperativa Förbundet and the Swedish Home, 1924-1957*.

Raymond Gastil, executive director of Van Alen Institute was named a **Loeb Fellow** at Harvard University's Design School.

In mid-June, **New York City** won a \$270,000 **EPA** grant for brownfield assessment on Mariners Marsh in Staten Island. The EPA also announced its first **Green Buildings Design Competition** winners: Queens Botanical Garden by **BKSK Architects**; Roosevelt Ave./74th St. Station by the **MTA/NYC Transit**, **Fox & Fowle**, and **Vollmer**; Brooklyn Ice House by **Big Sue**; 2nd Ave. Subway by the **MTA/NYC Transit**, **Fox & Fowle**, and **DMJM+Harris/ARUP**; and Studio 27 Regenerative Row House by **Studio 27 Architecture**. Honorable mentions were as follows: Octagon Park Apartments by **Becker and Becker**; Raising the Phoenix by **CREA Affiliates**; Bronx Criminal Court House and the Brooklyn Children's Museum, both by **Rafael Viñoly Architects**; and New Corona Maintenance Shop and Car Wash by the **MTA/NYC Transit**.

The **Canadian Centre for Architecture** awarded nine research fellowships for 2004-2005 as part of its Visiting Scholars Program. Six of the nine are based in the United States: **Jean-François Bédard** of Columbia University; **Farès El-Dahdah** of Rice University; **Kent Kleinman** of SUNY Buffalo; **Sébastien Marot** of University of Pennsylvania; **Jorge Otero-Pailos** of Columbia University; and **Hadas-Anna Steiner** of SUNY Buffalo.

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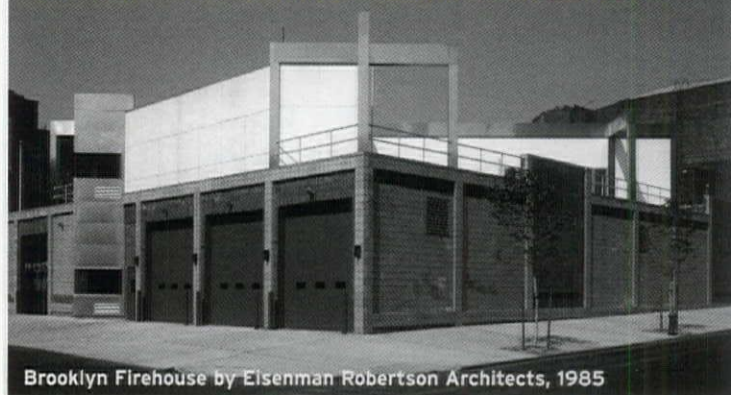
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MUNICIPAL ART SOCIETY IDENTIFIES
30 "FUTURE LANDMARKS"

30 UNDER 30



Brooklyn Firehouse by Eisenman Robertson Architects, 1985

Richard Meier's 1977 Bronx Developmental Center, which was ineligible for landmark status and protection because it was less than 30 years old, was partially demolished and turned into an office park in 2002. This catastrophe prompted the Municipal Art Society (MAS) to create the Watch List of Future Landmarks. Jurors Paola Antonelli, Joseph Giovannini, Kitty Hawks, Paul Makovsky, Greg Pasquarelli, Nina Rappaport, David Sokol, and Jacob Tilove selected 30 structures from a list of 150 public nominations, all New York structures built within the last 30 years, scattered

around the five boroughs. Vicki Weiner, a Kress Preservation fellow at the MAS and organizer of the watch list, said she hoped to "raise consciousness about buildings that might be considered historic in the future." The exhibition *30 Under 30: The Watch List of Future Landmarks* was on view at the Urban Center in May and has returned there to coincide with DOCOMOMO's (Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement) Eighth International Conference. The exhibition will be on view through October 3. **JAMES WAY**

- 1 **Taino Towers**
Silverman & Cika, 1972-79
221 East 122nd Street
- 2 **9 West 57th Street and Grace Building**
Skidmore, Owings and Merrill, both 1974
9 West 57th Street and 1114 Sixth Avenue
(The jury considered these adjacent buildings inseparable.)
- 3 **Waterside Plaza**
Davis Brody & Associates, 1974
FDR Drive at 25th Street
- 4 **Tracey Towers**
Paul Rudolph with Jerald L. Karlan, 1974
20, 40 West Moshulu Parkway Bronx
- 5 **Sea Park East Apartments**
Hoberman & Wasserman, 1975
Surf Avenue at West 27th Street Brooklyn
- 6 **Eastwood**
Sert, Jackson & Associates, 1976
510-580 Main Street Roosevelt Island
- 7 **Roosevelt Island Tram Station**
Prentice & Chan, Ohlhausen, 1976
Second Avenue at 59th Street
- 8 **Citicorp Center**
Hugh Stubbins & Associates and Emery Roth & Sons, 1977
153 East 53rd Street
- 9 **Woodhull Medical and Mental Health Center**
Kallmann McKinnell & Wood Architects, 1977
760 Broadway at Flushing Avenue Brooklyn
- 10 **Paul Rudolph Penthouse**
Paul Rudolph, 1977-83
23 Beekman Place
- 11 **New York Marriott Marquis Hotel**
John C. Portman, Jr., 1981-1985
1531-1549 Broadway
- 12 **IBM Building**
Edward Larrabee Barnes Associates, 1983
590 Madison Ave.
- 13 **Trump Tower**
Der Scutt with Swanke Hayden Connell Architects, 1983
725 Fifth Avenue
- 14 **AT&T/Sony Building**
Philip Johnson and John Burgee, 1984
550 Madison Ave.
- 15 **Firehouse for Engine Co. 233 & Ladder Co. 176**
Eisenman Robertson Architects, 1985
25 Rockaway Ave. Brooklyn
- 16 **Isamu Noguchi Garden Museum**
Isamu Noguchi and Shoji Sadao, 1985
32-37 Vernon Boulevard, Queens
- 17 **Storefront for Art and Architecture**
Steven Holl and Vito Acconci, 1993
97 Kenmare Street
- 18 **Takashimaya**
John Burgee Architects, 1993
693 Fifth Avenue
- 19 **New York Times Printing Plant**
Polshek Partnership Architects, 1997
26-50 Whitestone Expressway Queens
- 20 **Alfred Lerner Hall, Columbia University**
Bernard Tschumi and Gruzen Samton, 1999
2920 Broadway
- 21 **Korean Presbyterian Church of New York**
Greg Lynn FORM, Garofalo Architects, and Michael McInturf Architects, 1999
43-05 37th Avenue Queens
- 22 **LVMH Tower**
Christian de Portzamparc and Hillier Architecture, 1999
19 East 57th Street
- 23 **U.S. Armed Forces Recruiting Station**
Architecture Research Office (ARO), 1999
Times Square
- 24 **AMNH Rose Center for Earth and Space**
Polshek Partnership Architects, 2000
Central Park West at 81st Street
- 25 **The New 42nd Street Studios**
Platt Byard Dovell Architects, 2000
229 West 42nd Street
- 26 **American Folk Art Museum**
Tod Williams Billie Tsien Architects, 2001
45 West 53rd Street
- 27 **Scholastic Building**
Aldo Rossi with Gensler Associates, 2001
557 Broadway
- 28 **173/176 Perry Street Condominium Towers**
Richard Meier, 2002
173/176 Perry Street
- 29 **Austrian Cultural Forum**
Raimund Abraham, 2002
11 East 52nd Street
- 30 **New York Public Library South Court**
Davis Brody Bond, 2002
Fifth Avenue at 42nd Street

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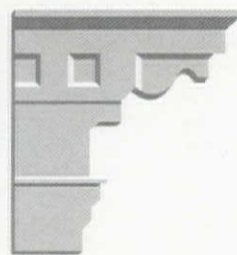
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HOME FOR DODGERS

Don't be fooled by their mild manners, things are different up North: While Americans are still engaging in painful debates about service during the Vietnam War, Canadians are building a memorial to those whose protest of the war led them to flee the United States. Since many of the estimated 50,000 to 100,000 resisters settled in British Columbia, the memorial will be located there. Organizers plan to use the bronze sculpture a centerpiece of a two-day festival in the summer of 2006.

FLIGHT 93 MEMORIAL

The Flight 93 National Memorial Committee has just announced an open, two stage competition to design a memorial to commemorate the passengers and crew that brought down the hijacked plane in a Somerset County, Pennsylvania field. The memorial will be administered by the National Parks Service. Go to www.flight93memorialproject.org for more information.

COOPER'S MAYNE MAN

The Cooper Union has unveiled Thom Mayne's design of its new building on 3rd Avenue between 6th and 7th streets. A model and renderings are on display in the Houghton Gallery in the Foundation Building through October 23rd.

GETTING 'EM EARLIER

The New York City Department of Education has renewed its contract with the New York Foundation for Architecture to provide art and architecture programs to nearly 3,000 grade school students each year. The New York Foundation for Architecture's leading program, Learning By Design: NY, provides students with hands-on experiences through field trips, neighborhood discovery projects, and workshops.

NBM'S TOP CURATOR OUT

The National Building Museum announced that chief curator Howard Decker will be leaving his post, and the job will not be filled. Instead, staff curators will report directly to executive director Chase Rynd. According to the museum's press office, one goal of the reorganization is to shift the emphasis from shows developed by guest curators to those developed in house. The resignation was reportedly amicable.

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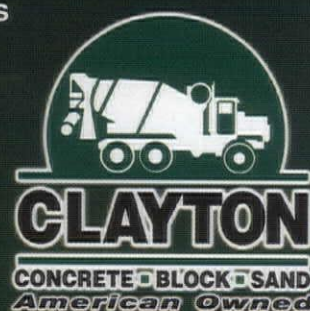
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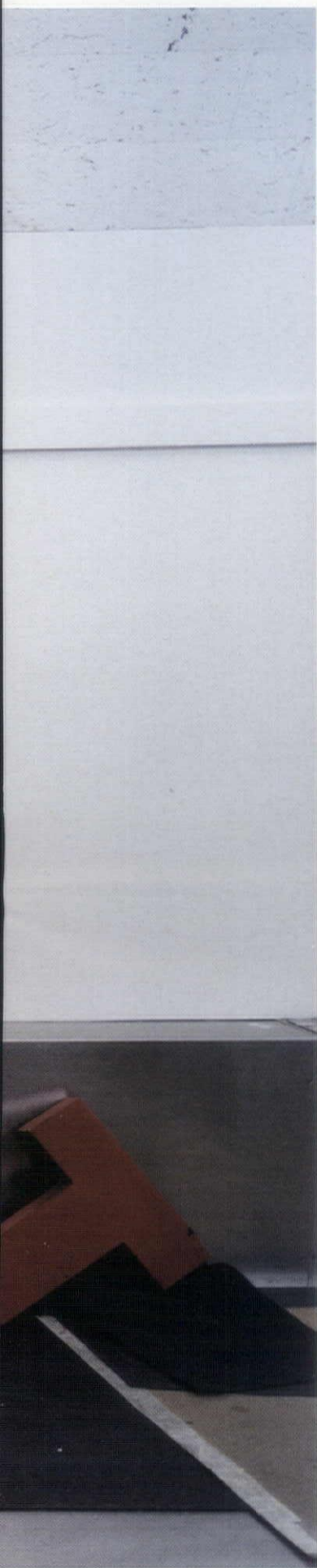
EERO SAARINEN'S LAST WORK, THE TWA TERMINAL AT JFK, WILL SOON ENJOY A SECOND, TEMPORARY LIFE AS A KUNSTHALLE. AND AFTER THAT—WHO KNOWS? AS CATHY LANG HO REPORTS, THE FUTURE OF THE MODERNIST MASTERPIECE IS AS OPEN AS THE SKY. PHOTOGRAPHY BY DEAN KAUFMAN.

Long before Santiago Calatrava unveiled his architectural allegory for flight that will become the downtown PATH station, Eero Saarinen gave New York City a symbol that captured the grace and excitement of the jet age by mimicking the shape of a soaring bird. Since its completion in 1962, the TWA Terminal at John F. Kennedy International Airport has served as an icon of both modern air travel and modern design. But its daring gull-winged con-

struction—a reinforced concrete sculpture that tested the limits of its material and of what modernism could be—was the source of its distinction as well as downfall. The building's stand-alone, sinewy form made it difficult to adapt it to the rapidly modernizing airline industry. Larger airplanes, increased passenger flow and automobile traffic, computerized ticketing, handicapped accessibility, and security screening are just a few of the

challenges that Terminal 5 (as it's officially known) could not meet without serious alteration. When the terminal closed in 2001 (in the wake of TWA's demise in 1999), no other airline stepped up to take over the space.

The Port Authority of New York and New Jersey (PA) did, however, receive dozens of expressions of interest from sources ranging from the Finnish government to the Municipal Art Society to the



Partnership for New York City. "We expected to hear from preservationists, cultural organizations, and business people, but what surprised us was the number of requests we got from the general public—regular people, travelers—who are just deeply interested in this building," said Ralph Tragale, manager of government and community relations for the Port Authority.

One of the requests came from Rachel K. Ward, an independent

curator who worked previously with the theme of tourism and the cross influences of global travel and global art in an exhibition in Switzerland. Her particular interest in tourist sites and destinations was the basis of an idea to stage a series of installations that respond to and are situated within the arch-symbol of commercial travel itself. The result, *Terminal 5*, presents site-specific works by 18 artists, as well as a series of lectures, events, and additional temporary installations (see sidebar), on view from October 1 to January 31. "The building is such a potent symbol, representing so many things—air travel, the 1960s, transitions, globalism," said Ward. "Each artist had a unique response."

First lady of text messaging Jenny Holzer has, naturally, staked out the arrivals and departures board, while Ryoji Ikeda has created a series of light and sound installations for one of the tunnels. In mid-September, Vanessa Beecroft filmed a live performance piece in the terminal—her first since 2001—which will be screened in the space. Toland Grinnell, known for his penchant for luggage, will make use of the baggage claim area. "What's exciting to me is that the artists are using the building's forms to create works that will only exist in this space," said Ward. Organizers are trying to arrange a shuttle service from Manhattan, and encourage the use of the new AirTrain.

Ward's timing was an important

reason why the PA accepted her proposal. The exhibition's run precedes a long period of construction that will not end until 2008. "The exhibition is a great opportunity to let the public enjoy the space," said Tragale, "and to show other potential uses for it."

Plans for Terminal 5's future have been contentious, with a battle played out publicly last year between the PA and preservationists who objected to a new terminal design concept that would have engulfed the landmark. Critics blasted the initial plan's intent to cut off Terminal 5's views of the runway, which motivated the design's floor-to-ceiling windows. They also objected to the idea that it would no longer be used as a functioning terminal. At that time, Kent Barwick, the president of the Municipal Art Society, said, "By eliminating use of the terminal, you're condemning the building to a slow death."

Even Philip Johnson, who knew Saarinen, weighed in, telling *The Los Angeles Times* earlier this year, "This building represents a new idea in 20th-century architecture, and yet we are willing to strangle it by enclosing it within another building. If you're going to strangle a building to death, you may as well tear it down."

In October 2003 Jet Blue entered an agreement with the PA to expand its presence at JFK. The upstart domestic airline—the busiest at JFK, accounting for 7 million of the

airport's 30 million passengers yearly—was initially interested in the possibility of actively using the Saarinen structure but found that the cost to retrofit the relic exceeded that of building an entirely new terminal. Jet Blue commissioned Gensler and Associates to design a new terminal adjacent to Terminal 5, which, though still in concept phase, was released last month. The \$850 million, 625,000-square-foot terminal is much smaller and more respectful of its site than the initial concept that so riled preservationists last year.

"The sheer reduction in size makes it better, but we're still concerned about the terminal being an active space," said Theodore Prudon, president of DOCOMO-MO-US. "If it becomes just a left-over space, it's a disservice to the building. Also, it's more vulnerable if it's economically unviable."

"Terminal 5 will be used, but the question is how intensely," said Bill Hooper, senior principal in charge of the project at Gensler. "We're still in design development now, trying to figure out how to make as much of the original terminal work." Gensler's design begins with the renovation of the two tunnels that extend from the terminal to connect to waiting airplanes, known as Flight Wing Tube #1, which was part of Saarinen's original design, and Flight Wing Tube #2, which was designed in the late 1960s by Roche Dinkeloo to support 747s

New York photographer Dean Kaufman has been documenting Terminal 5 over the course of the past year. His father was an architect in Warren Platner's office, which renovated the terminal's restaurant, The Grill, in 1970. Kaufman recalls playing in his father's office, filled with models of Terminal 5, remarking, "The building has been in my consciousness for a long time."

TERMINAL 5

CURATED BY RACHEL K. WARD
OCTOBER 1 THROUGH JANUARY 31
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MARK HANDFORTH
JENNY HOLZER
RYOJI IKEDA
JUST ANOTHER RICH KID
DEAN KAUFMAN
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SEAN LINEZO
JENNIFER & KEVIN MCCOY
JONAS MEKAS
JONATHAN MONK
DANIEL RUGGIERO
TOM SACHS
ANRI SALA
TOBIAS WONG

ARRIVALS

A series of temporary, in-transit projects and events, called "Arrivals," will take place throughout Terminal 5 to accompany the exhibition. They include architecture and art lectures, organized by critic Adam Kleinman, and screenings of films based on the year 1962, coordinated by Anthology Film Archives, every Saturday from 2:00 to 4:00 p.m. Also on Saturdays, a revolving line-up of DJs will spin at the vintage Lucky Strike cigarette counter. Film and DJ Saturdays begin October 2. Go to www.terminalfive.com for complete schedule of lectures, events, and temporary art installations. A partial schedule (subject to change) is below:

OCTOBER 1
Opening
12:00–6:00 p.m.

OCTOBER 5
Yuji Oshima
Hey, They're Gonna Play Music!
6:00 p.m. and 8:00 p.m.
Brian Eno
Music for Airports
7:00 p.m.

OCTOBER 9
Abba Tor
Collaborating with Saarinen
2:00 p.m.
Alastair Gordon, Chris Sharples, et al.
On the Airport
3:00 p.m.

OCTOBER 16–30
Katherine Grayson
Misaki Kawaii

OCTOBER 23
Dianna Dilworth
An installation for time travel
12:00–6:00 p.m.

OCTOBER 30
Hesse McGraw
7:00 p.m.
Kansas Is Scary
Halloween Party
Music by **Blood on the Wall**
9:00 p.m.–12:00 a.m.

NOVEMBER 6–DECEMBER 1
Hussein Chalayan
Place to Passage

NOVEMBER 13–DECEMBER 20
Dirk Westphal
Photography

NOVEMBER 18
Hans Ulrich Obrist
Terminal 5 artists
7:00 p.m.

NOVEMBER 20
Alejo Duque
Live Internet streaming
noon–6:00 p.m.

DECEMBER 1
David Harvey,
Adnan Morshed
Geopolitics of Transportation
7:00 p.m.

DECEMBER 4
Sean Snyder
Video installation

DECEMBER 9
Holiday Travel: 50% More Sale
The airport gift shop, curated by Tobias Wong, features *Surface to Air*, original designs and installations by young designers based in New York, as well as selections from Colette, Paris.

DECEMBER 11–20
Duben Canales
The Future of Transportation

JANUARY 8
Agnieszka Kurant
with John Armleder, et al.
The Exhibition That Didn't Exist

JANUARY 22
Mathieu Saura
Re-Direct

JANUARY 29
Ryoji Ikeda
Sound and Music for the Apocalypse
7:00 p.m.



that did not exist when the terminal was first built. A new plaza will occupy the space between the two terminals, allowing visitors a view, until now unseen, toward Terminal 5's backside.

Beyer Blinder Belle will oversee the structure's restoration to its 1962 state. The process will involve undoing four decades' worth of alterations and additions,

such as new baggage rooms and a sun canopy that was attached to the façade.

For its part, Jet Blue has expressed its desire to integrate the Saarinen building into its corporate image. As a result, Gensler's design is low profile, "which reflects both its placement behind Terminal 5 and the way Jet Blue does business," said Hooper.

Jet Blue has also made the

Terminal 5 exhibition possible, signing on as a major sponsor. After the exhibition closes, the PA will issue an RFP for the structure's adaptive reuse. "We've heard ideas for a museum, a restaurant, a conference center," said Tragale. "We're open to what the business community has to offer."

CATHY LANG HO IS AN EDITOR AT AN.

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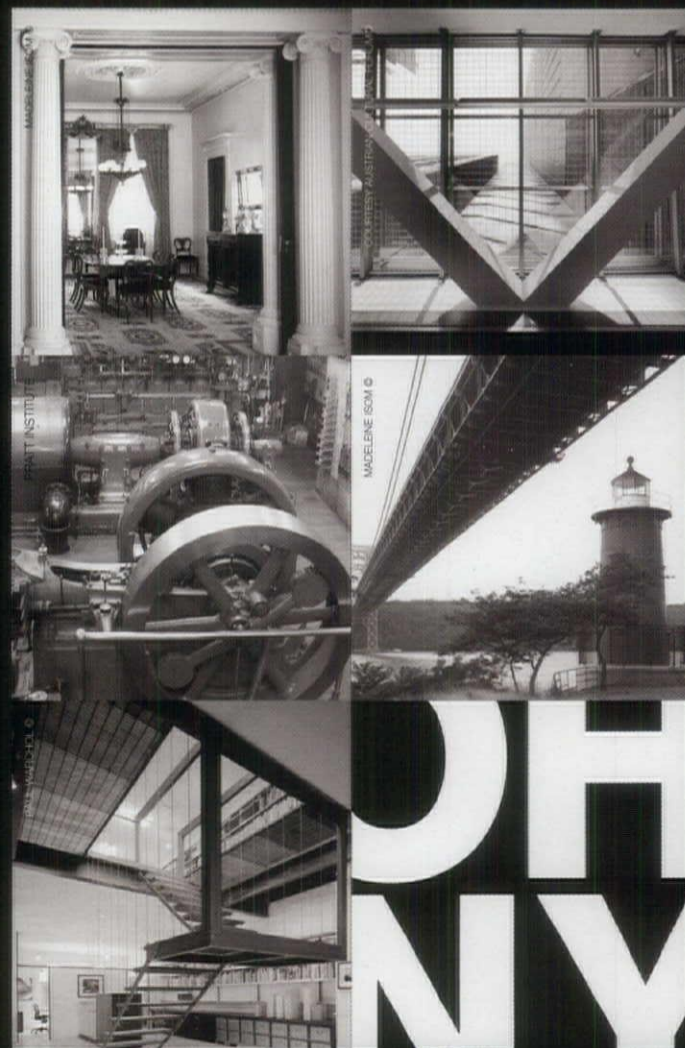
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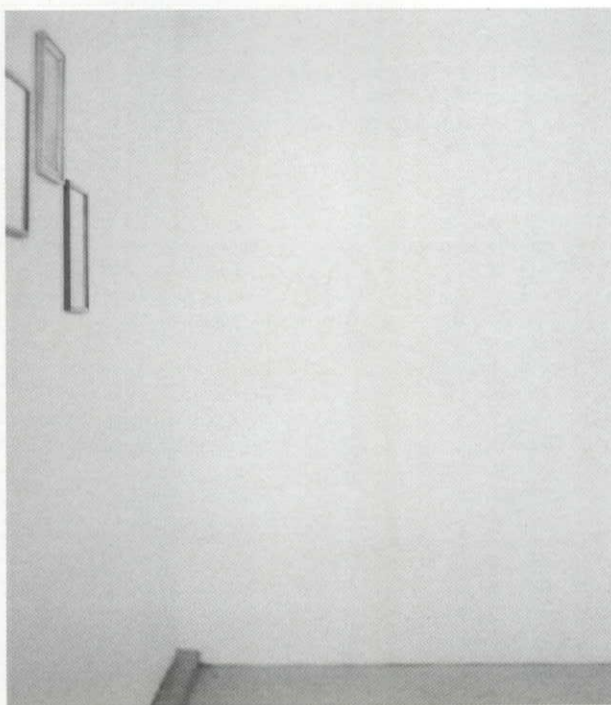
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ON SIGHT

Uta Barth
Pamela M. Lee, Matthew Higgs, Jeremy Gilbert-Rolfe
(Phaidon Press, 2004), \$39.95

Uta Barth's minimal, often out-of-focus photographs of the hackneyed spaces of everyday life gain new critical context in an eponymous monograph published by Phaidon. The book is divided into five major sections—a revealing interview with Matthew Higgs, a long essay by Pamela M. Lee detailing the artist's trajectory since the early 1990s, a short piece by Jeremy Gilbert-Rolfe dealing with Barth's treatment of focus and surface, a series of "extracts" from a prose work by Joan Didion titled *Democracy*, a 1996 interview with Sheryl Conkelton, and a collection of poetic recollections by Barth herself called "The Colour of Light in Helsinki"—all of which offer different, if overlapping perspectives on Barth's process, product, and intent. Well chosen and perfectly placed examples of Barth's work and other related imagery, including a number of gallery installation shots, accompany the text, providing a good overview for her die-hard fans, as well as for those unfamiliar with her oeuvre.

The most interesting addition this book has to offer the already voluminous critical writings on Barth is its insistence on debunking misinterpretations of the artist's work through a careful examination of her intentions. The Higgs interview

opens the investigation, uncovering Barth's exasperation with critics who seek to invest her photographs of her own home's interior with themes of domesticity ("What interests me the most is that it is so visually familiar that it becomes almost invisible," she said), as well as those who wish to label them painterly ("This implies a curious hierarchy, of painting as 'higher' art than photography").

The comprehensive book begins with Barth's post-UCLA grad school, multi-paneled pieces juxtaposing eye-popping Op Art-esque color fields with found and constructed photographs of eyes, landscapes, and interiors. She dismisses her choice to mount her early photographs on wood panels, which critics interpreted as an attempt to move photography into the realm of painting, as motivated by simple aesthetic necessity. Barth argues throughout the

book that she uses both photography and painting to serve the same function—to force the viewer to become aware of the experience of seeing. "If you are not invested in pointing [your camera] at things in the world but instead are interested in the act of pointing (or looking) itself, you have a big problem," she said. "For many years now I have had this very big problem... My way of dealing with this problem of choice was to make no choice." In Barth's early works, painting served merely as a way to introduce the purely optical qualities of the painted surface to the referential sphere of photography. As time progressed, she began to employ a short depth of field and unusual framing techniques in the photography of banal subjects to the same end, leaving painting behind in series such as *Ground* (1992–97), *Field* (1995–97), *nowhere near* (1999), ...and of time

(2000), and *white blind (bright red)* (2002). Yet references to painters like Vermeer and Gerhard Richter abound throughout the text, and are far more convincing than comparisons made between her work and that of photographers like Sherrie Levine.

Barth comes off as intellectual yet unpretentious throughout the monograph. She attributes her practical side to her upbringing in "austere," Cold War, West Berlin and her scientist-father's penchant for objectivity. Though hesitant to attach her personal history to meaning in her art, Barth agrees with Higgs' conjecture that her abrupt transition to 1970s California at the age of 12 might have had something to do with her detached sensibility and the impression of longing evident in her later works.

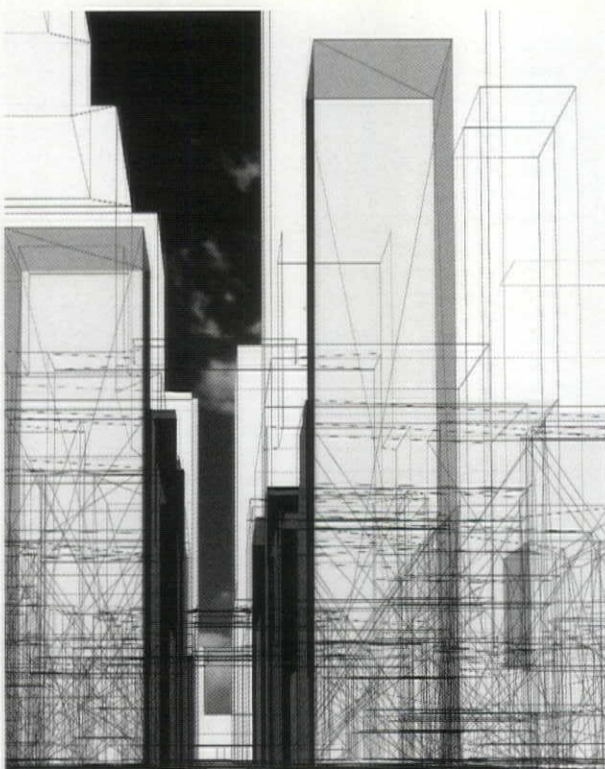
DEBORAH GROSSBERG IS AN ASSOCIATE EDITOR AT AN.



COURTESY PHAIDON PRESS

K-Town of Tomorrow

Beyond 32nd Street: New Visions of Koreatown in Manhattan. Gallery Korea, 460 Park Avenue, 6th Floor. Through October 8



COURTESY GALLERY KOREA

"Koreatown is more than just food," according to architect Bockduk Jueng, one of seven young New York-based Korean participants in *Beyond 32nd Street: New Visions of Koreatown in Manhattan*, an exhibit at the Korean Cultural Service's Gallery Korea meant to promote alternative possibilities to the 100-year-old area's mediocre architecture. Jueng feels that the abundance of Korean eateries has reduced Korean culture to kimchee and barbecue in the eyes of many New Yorkers. Her proposal for a new trade center on 32nd Street between Broadway and 5th Avenue,

Bockduk Jueng's proposal for a multipurpose complex in Koreatown.

the heart of "K-town," showcases a broader view of Korean art and culture while housing much-needed offices, convention halls, and civic spaces. Other contributors, like architect Do-Yong Um, envision Koreatown as a dynamic urban destination. Um's project suggests activating the streets through a series of multimedia walkways.

The Koreatown plans are works in progress, presented through drawings, models, and computer simulations, but they embody the energy and spirit of a new generation of architects hoping to make their mark on the place they call home.

TERRI CHIAO IS A PROGRAM ASSISTANT AT THE ARCHITECTURAL LEAGUE.

CELEBRATING THE SUBWAY

Subway Style: 100 Years of Architecture & Design in the New York City Subway
Introduction by Joseph Giovannini, photography by Andrew Garn
(Stewart, Tabori & Chang, 2004), \$40.00

Upon its centennial, the New York Transit Museum has produced a compilation to honor the eclectic architecture and design of the New York City subway system. The publication coincides with an exhibition organized by the New York Transit Museum, scheduled to take place in Vanderbilt Hall in Grand Central Terminal in October. With a thoughtful introduction by Joseph Giovannini and original photography from Andrew Garn, best known for his 1999 work, *Bethlehem Steel* (Princeton Architectural Press), *Subway Style* pieces together the diversity of architectural styles and elements showcased in throughout the system, highlighting details, furnishings, maps, advertisements, and rail cars as they have evolved over time.

Giovannini argues that the amalgamation of styles that typifies the New York City subway would not be possible in a place like Paris "because of the Napoleonic uniformity of France's top-down, governmentally initiated, bureaucratically controlled project." Ultimately, *Subway Style* is intended to generate a greater understanding of and appreciation for a system that is the foundation of every New Yorker's mental map of the city. GUNNAR HAND IS AN EDITORIAL INTERN AT AN.



COURTESY STOREFRONT FOR ART AND ARCHITECTURE

Never been to Cuba? Storefront for Art and Architecture's long-awaited show, *Architecture and Revolution in Cuba, 1959–1969*, provides a rare glimpse into the heart of the embargoed country's modernist tradition. Hundreds of images of more than 50 projects constructed by the Cuban government in the ten years immediately following the revolution, like the Center for Construction Research and Experimentation by Hugo D'Acosta, pictured above, are accompanied by video interviews with prominent Cuban architects. An accompanying film screening will take place at the Anthology Film Archives on September 28 at 6:30 p.m.

Architecture and Revolution in Cuba, 1959–1969
Storefront for Art and Architecture, 97 Kenmare Street. Through October 30

LECTURES

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

Lee Bontecou, Mona Hadler
6:30 p.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.moma.org

SEPTEMBER 21, 23

Marianne Eggler-Gerozissis
**The Machine Aesthetic
in Modern Art, Architecture,
and Design**
12:30 p.m.
Arts Consortium
1 East 53rd St.
www.moma.org

SEPTEMBER 22

Paul Goldberger
The Rebuilding of New York
12:00 p.m.
92nd St. Y
35 West 67th St.
www.92Y.org

**François Roche,
Stephanie Lavaux**
Corrupted Biotopes
6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

**Big & Green:
Large NY Buildings
Embrace Sustainability**
6:30 p.m.
New York University
Kimball Lounge
246 Greene St.
www.greenhomenyc.org

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., 12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Patricia Cronin, Dore Ashton
5:30 p.m.
MoMA QNS
11 West 33rd St., Queens
www.moma.org

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

SEPTEMBER 24
Steven Strong
Photovoltaics in Buildings
8:30 a.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.cuny.edu

SEPTEMBER 25
Matteo Pericoli
**See the City: The Journey
of Manhattan Unfurled**
11:00 a.m.
192 Books
192 10th Ave.
www.192books.com

SEPTEMBER 27
Mariana Figueiro
**Light and Health:
A New Framework for
Lighting Practice**
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

**Stephanie Gibbons, Carrie
Moyer, Maurice Vellekoop,
Michael G. A., Drew Hodges**
**Michael G. A.:
How Gay Is Design?**
6:30 p.m.
AIGA National Design Center
164 5th Ave.
www.aigany.org

SEPTEMBER 28
**Charles Gwathmey,
Moshe Safdie**
**Facing Reality:
Security Challenges in
Federal Design**
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SEPTEMBER 29
Lebbeus Woods
The Space of Thought
6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

George L. Legendre
**Before and After:
On the Surface**
6:00 p.m.
Princeton School
of Architecture
Betts Auditorium
www.princeton.edu/~soa

**Robert A. M. Stern,
Paul Goldberger**
**The Search for an
American Architecture**
6:30 p.m.
New-York Historical Society
2 West 77th St.
www.nyhistory.org

SEPTEMBER 30
**Gianne Conrad,
Steve Lewis, Charles Matta**
Small Firms and Diversity
8:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Don Bates
12:00 p.m.
Pratt School of Architecture
302 Higgins Hall North
200 Willoughby Ave., Brooklyn
www.pratt.edu

Marilyn J. Taylor
**John Jay College
Expansion Project**
5:30 p.m.
John Jay College of
Criminal Justice
899 10th Ave., Room 630T
patricia.harrinton@mail.
cuny.edu

Dennis Sharp
**Men from MARS:
Connell, Ward & Lucas
and English Modern
Architecture of the 1930s**
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

**Diana Agrest,
Mario Gandelonas**
**Expanded Field:
New York, Paris, Shanghai**
6:15 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

OCTOBER 4
Toshiko Mori
Material Evidence
6:00 p.m.
Princeton School of
Architecture
Betts Auditorium
www.princeton.edu/~soa

**Suzanne Stephens,
Robert Ivy**
On the Road to Venice
6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

**Nanoko Umemoto,
Jesse Reiser**
**Three Consequences and
Their Projects**
6:15 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Paola Antonelli
**Architecture, Design,
and Decoration**
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

OCTOBER 5
Thomas A. Hines
**A Liminal Modernism:
The Architecture of Irving Gill**
6:30 p.m.
Columbia GSAPP
Buell Center
114 Avery Hall
www.arch.columbia.edu/buell

OCTOBER 6
Keller Easterling
Believers and Cheaters
6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Jeffrey Bilhuber
6:00 p.m.
New York School Of
Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

OCTOBER 7
Thomas S. Hines
**An Expressionist Modernism:
The Los Angeles Architecture
of Frank Lloyd Wright**
6:30 p.m.
Columbia GSAPP
Buell Center
114 Avery Hall
www.arch.columbia.edu/buell

**Gisela Baumann,
Jonas Coersmeier of Büro**
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave.,
Brooklyn
www.pratt.edu

SYMPOSIA

SEPTEMBER 26 – 29
**8th International
DOCOMOMO Conference:
Import/Export: Postwar
modernism in an Expanding
World, 1945–1975**
Columbia GSAPP
Avery Hall
www.docomomo2004.org

**SEPTEMBER 30 –
OCTOBER 2**
Technology Sessions
Baruch College
Conference Center
151 East 25th St., 7th Fl.
55 Lexington Ave.
www.docomomo2004.org

OCTOBER 1 – 2
When Modern Was Modern
Donald Albrecht, Dietrich
Neumann, Robert A. M. Stern,
Jean-Louis Cohen, et al.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

OCTOBER 1 – 3
**Gain: AIGA Business
and Design Conference**
Equitable Center
787 7th Ave.
www.aiga.org

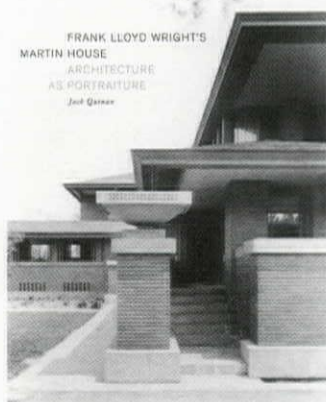
OCTOBER 2
**International Practice Issues:
Cross-Cultural Partnerships**
Max Bond, Bernardo
Fort-Brescia, et al.
8:30 a.m.–5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITIONS

**SEPTEMBER 22 –
NOVEMBER 30**
**Vibrant Communities:
Green Maps of New York
and the World**
Urban Center Gallery
457 Madison Ave.
www.mas.org

**SEPTEMBER 23 –
NOVEMBER 13**
Wijnanda Deroo
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

FOR COMPETITIONS LISTINGS SEE WWW.ARCHPAPER.COM



NEW FROM PRINCETON ARCHITECTURAL PRESS

**FRANK LLOYD
WRIGHT'S
MARTIN HOUSE
ARCHITECTURE
AS PORTRAITURE**
JACK QUINAN
7.5 X 10, 248 PP.
130 DUOTONES
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A fascinating biography of the Martin House, its architect and its client. Author Jack Quinan mines the Wright-Martin correspondence of over 400 letters, along with the physical artifacts and architectural remains of the house—which is currently under restoration—to investigate Wright's often-made claim that his buildings "portray" their clients.

TO ORDER, 1.800.722.6657
OR WWW.PAPRESS.COM

SEPTEMBER 25 – OCTOBER 10
Illustrated Throughout: Reconsidering the Role of Photography in the Survey of Modern Architecture
Columbia GSAPP
100 Avery Gallery
www.arch.columbia.edu

SEPTEMBER 25 – OCTOBER 23
The Emergence of Industriearchitektur in Berlin 1840–1910
Columbia GSAPP
100 Avery Gallery
www.arch.columbia.edu

SEPTEMBER 30 – OCTOBER 29
Variable City: Fox Square
Van Alen Institute
30 West 22nd St., 6th Fl.
www.vanalen.org

OCTOBER 1 – DECEMBER 4
Bob the Roman: Heroic Antiquity and the Architecture of Robert Adam
New York School of Interior Design
69th Street Gallery
161 East 69th St.
www.nysid.edu

OCTOBER 1 – JANUARY 31
Vanessa Beecroft, Dan Graham, Jenny Holzer, Tobias Wong, et al.
Terminal 5: A Project for Air Travel
John F. Kennedy Airport, Terminal 5
www.terminalfive.com

OCTOBER 1 – FEBRUARY 27
Josef and Anni Albers Designs For Living
Cooper-Hewitt, National Design Museum
2 East 91st St.
ndm.si.edu

OCTOBER 5 – 28
Doug Michels: Life and Work
Pratt Schaffler Gallery
200 Willoughby Ave., Brooklyn
www.pratt.edu

CONTINUING EXHIBITIONS

THROUGH OCTOBER 3
30 Under 30: The Watch List of Future Landmarks
Urban Center Gallery
457 Madison Ave.
www.mas.org

THROUGH OCTOBER 8
Beyond Koreatown: New Visions of 32nd St. in Manhattan
Gallery Korea
460 Park Ave., 6th Fl.
www.koreanculture.org

Investigating Where We Live: From Grit to Glamour
Urban Center Gallery
457 Madison Ave.
www.mas.org

THROUGH OCTOBER 9
Building the Unthinkable
apexart
291 Church St.
www.apexart.org

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

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 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

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 23
Lebbeus Woods, Kiki Smith Firmament
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

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

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

Subway Series: The New York Yankees and the American Dream
Queens Museum of Art
New York City Building
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org

THROUGH OCTOBER 30
Architecture and Revolution 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

The Riders and the Rebirth of City Transit: 25 Years of Transit Advocacy by the NYPIRG Straphangers Campaign
Urban Center Gallery
457 Madison Ave.
www.mas.org

Austria West: New Alpine Architecture
Austrian Cultural Forum
11 East 52nd St.
www.acfny.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
New-York Historical Society
2 West 77th St.
www.nyhistory.org

THROUGH NOVEMBER 10
Civic Spirit: Changing the Course of Federal Design
Center for Architecture
536 LaGuardia Pl.
www.aiany.org/civicspirit

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 NOVEMBER 28
Ant Farm Media Burn, The Eternal Flame
International Center of Photography
1133 6th Ave.
www.icp.org

THROUGH NOVEMBER 29
Rita McBride Exhibition
SculptureCenter
44–19 Purves St., Queens
www.sculpture-center.org

THROUGH DECEMBER 4
Tracing Tony Smith's Tau
Hunter College
Bertha and Karl Leubsdorf Art Gallery
Lexington Ave. and 68th St.
www.hunter.cuny.edu

THROUGH DECEMBER 11
Electrifying Art: Atsuko Tanaka 1954–1968
New York University
Grey Art Gallery
100 Washington Square East
www.nyu.edu/greyart

THROUGH JANUARY 2
Subway Series: The New York Mets and Our National Pastime
Museum of the Arts
1040 Grand Concourse at 165th St., Bronx
www.bxma.org

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

THROUGH FEBRUARY 20
Design + Art: Functional Objects from Donald Judd to Rachel Whiteread
Cooper-Hewitt, National Design Museum
2 East 91st St.
ndm.si.edu

FILM & THEATER

SEPTEMBER 23
Alvaro Siza Transforming Reality (Michael Blackwood, 2004), 58 min.
6:00 p.m.
Parsons School of Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

EVENTS

SEPTEMBER 30
AIGA Design Legends Gala
6:30 p.m.
Chelsea Piers, Pier 60
www.aigany.org

OCTOBER 4
AIA New York Chapter Design Awards Exhibition Opening
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

OCTOBER 5
Design-in Marathon
8:30 a.m.–10:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org/architecture/week/designin.html

OCTOBER 7
Heritage Ball 2004
6:00 p.m.
Chelsea Piers, Pier 60
www.aiany.org

Party@theCenter 2004
9:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

BEYOND

SEPTEMBER 26 – 28
Design Futures Council Leadership Summit on Sustainable Design
Bob Berkebile, Spiro N. Pollalis, et al.
Charles Hotel
1 Bennet St., Cambridge, MA
www.di.net/summit

OCTOBER 3 – 8
Modern Dutch Housing: A Living Architectural Laboratory
Winy Maas, Francine Houben, Teddy Cruz, Tracy Metz, et al.
Various venues
Amsterdam and Rotterdam
www.aia.org/br_cod_dutch04

OCTOBER 6 – 7
NeoCon East
Baltimore Convention Center
1 West Pratt St., Baltimore
www.merchandisemart.com/neoconeast

OCTOBER 6 – 8
New Design Cities
Claes Britton, John Thackara, Tim Tompkins, et al.
Canadian Centre for Architecture
1920 rue Baile, Montréal
www.cca.qc.ca

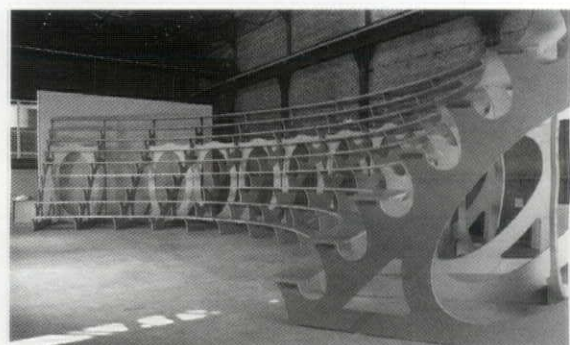
PREVIEW



8TH INTERNATIONAL DOCOMOMO CONFERENCE
Columbia GSAPP
Avery Hall
September 26–29

The theme of this year's DOCOMOMO conference, *Import-Export: Postwar Modernism in an Expanding World, 1945–1975*, will explore the impact of preservation on modernism, and of modernism on preservation. Held at Columbia's Graduate School of Architecture, Planning, and Preservation as part of the school's 250th anniversary celebration, the symposium will bring together speakers and attendees from over 25 different countries. Said Theodore Prudon, president of DOCOMOMO-US, "This year we'll address the struggle for modernist preservation all over the world."

In addition to many lectures, which will take place throughout Avery Hall, the conference will also include a number of walking and bus tours of modernist New York City landmarks, as well as a series of technology seminars detailing modernist design and construction methods. **DEBORAH GROSSBERG**



RITA MCBRIDE: EXHIBITION
SculptureCenter
44–19 Purves Street, Queens
Through November 29

SculptureCenter hosts artist Rita McBride's first U.S. exhibition, displaying one of the architecturally minded sculptor's largest works, *Arena*, a 98-foot-wide semi-circular knock-down seating structure, pictured above. The piece is fully functional and will be used for a performance on October 24.

Eleven additional works, created by McBride over the past six years, give the SculptureCenter's rooftop garden a distinct junkyard feel, with pieces fashioned from architectural elements like skylights and awnings. The works transform commonplace architecture by juxtaposing standard vinyl, steel, and aluminum constructions with precious materials like bronze. Curated by Mary Ceruti, SculptureCenter's director, the exhibit hopes to bring recognition to an American artist with a largely European following. **DC**



JOSEF AND ANNI ALBERS: DESIGNS FOR LIVING
Cooper-Hewitt, National Design Museum
2 East 91st St.
October 1–February 27

The work of Josef and Anni Albers comes to life in a new exhibition that chronicles the renowned couple's work from their austere Bauhaus years to the more playful decades they spent in the United States at Black Mountain College in the 1930s and '40s, and in the 1950s at Yale, where Josef headed the Department of Design. Highlights include Anni's paper clip and sink strainer jewelry, as well as the textiles designs for which she is known; and pieces by Josef, from greeting cards to fruit bowls to the furniture he designed for the Moellenhoff apartment in Berlin. The exhibit presents the Josef and Anni's individual accomplishments (the two never collaborated artistically) and shared commitment to the idea that everyday life could be enriched through design. **DC**

COURTESY BRITT WISTH

OREN SLOR / COURTESY SCULPTURECENTER

COURTESY COOPER-HEWITT, NATIONAL DESIGN MUSEUM

SAVE HISTORIC HARLEM

Renowned throughout the world as the African American cultural capital, Harlem is one of New York's leading tourist destinations. Yet for more and more visitors, a trip in which they hope to experience the fabled Harlem of yore is a disenchanting look at vacant lots and forgettable buildings in place of where the Cotton Club, the Lafayette and Audubon Theaters, Small's Paradise, or the Savoy used to be. Sadly, the much-ballyhooed redevelopment of Harlem is leading to an acceleration of the incremental destruction of icons like these.

Unlike well-to-do neighborhoods elsewhere in the city, such as the Upper West Side, Greenwich Village, or Brooklyn Heights, in Harlem, we have comparatively little protection for structures that deserve designation as landmarks. The list of buildings under threat is depressingly long: Thomas Lamb's exuberant 1913 Hamilton Theater at 146th Street and Broadway with its Ziegfeld-showgirl-like caryatids, and his Adamesque Victoria Theater from 1918 on 125th Street; William R. Williamson's forlorn and abandoned ramparts staircase and comfort station in Riverside Park at 152nd Street; Harlem Hospital's Georgian Revival buildings from the end of the 1920s, designed by Joseph Freedlander and profusely embellished by black-themed WPA-sponsored murals by renowned African Americans like Charles Alston and Morgan Smith; Samuel Burrage Reed's 1888 Romanesque-style lime-

stone castle for circus impresario James Anthony Bailey at 10 St. Nicholas Place; and Harry C. Ingalls' 1912 Renaissance Casino and Theater. Indeed, fewer than 10 percent of the 12,000 or so historic Manhattan buildings regulated by the city are located north of 110th Street.

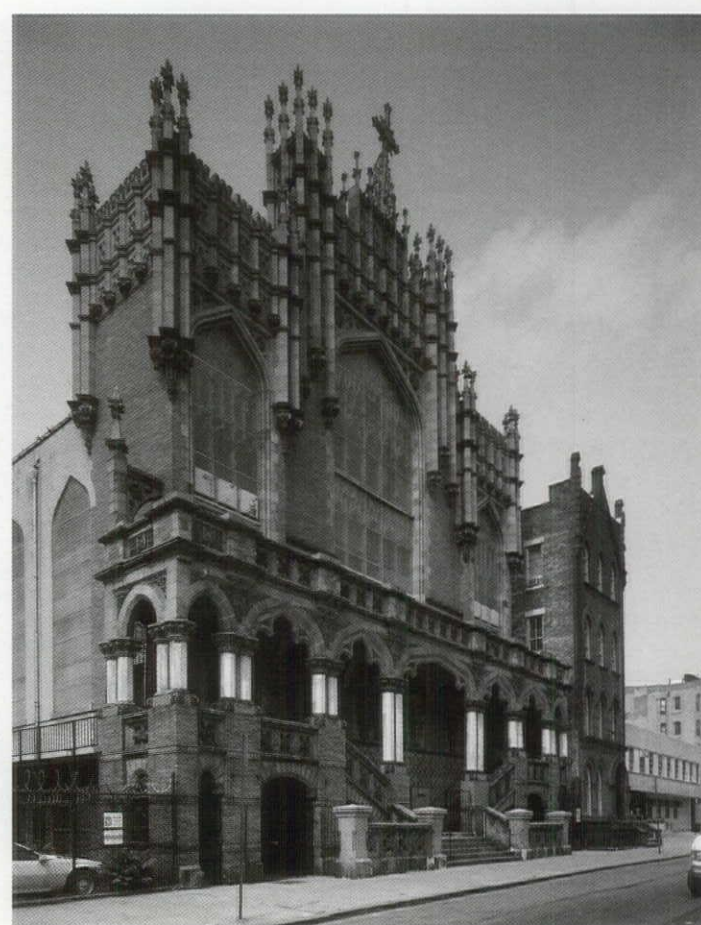
In an area where there are still disproportionately high rates of school drop-outs, male unemployment, childhood asthma, and illicit drug sales, this might seem to be an insignificant statistic. However, like the fight for equality, the effort to protect Harlem's architectural heritage is a struggle of profound importance for the city as a whole. That's why on April 29, 2003, I wrote to Robert Tierney, the newly appointed chairman of the Landmarks Preservation Commission calling attention to these and a few other buildings. To date, I've had no response.

In a forum at the Museum of the City of New York, Eugene Norman, the city's first and only black Landmarks Preservation Commission chairperson lamented that if significant action isn't taken soon, a substantial part of our cultural legacy will be lost for good. Having come to this conclusion, it is all the more regrettable that Commissioner Norman never worked to get landmark status for the 1907 St. Thomas the Apostle Roman Catholic Church on 118th Street. (In his defense, none of Norman's five successors did either, even while a half dozen books by the city's leading

architectural historians and articles in *Metropolis*, *New York Magazine*, and *The New York Times* praised St. Thomas's distinctive aesthetic qualities.) Tierney, to whom I wrote urging that he offer St. Thomas's emergency protection—the city's landmarks law can be used right up until a property owner secures a demolition permit—only says, "It's too late." Why is it too late?

St. Thomas the Apostle is as magnificent a church as one could hope to find. It is so emphatically a landmark that even without official recognition, tourists from around the globe can easily appreciate how special it is, especially with a history that is distinctly New York. The church was designed by an English immigrant Thomas Poole to be evocative of churches built by Tudor monarchs in the 16th century, and was built over a 20-year period starting in the late 1880s by Irish immigrants. Until it was deconsecrated last year, it had a primarily African-American congregation.

Today, both the membership and hierarchy of the Catholic church remain overwhelmingly white. While 80 years ago, most of Harlem's Catholic churches routinely attracted a thousand worshippers, congregations now rarely number more than a few hundred. Although the City Landmarks Law doesn't require an owner's permission when providing landmarks protection, the regulatory agency is sufficiently politicized that not since 1976 has a single Roman Catholic church in the entire city been designated. This is actually at the heart of Tierney's defense, because later this month two other Catholic churches in Harlem—All Saints (1894) and St. Aloysius (1904)—will be considered as potential landmarks. The New York Archdiocese estimates that St. Thomas, neglected for years, would require \$5 million to restore its splendor. In these scandal-plagued times for the church, a move that big would be regarded as imprudent. They propose to demolish the underutilized 150-foot-tall church and its correspondingly massive adjacent school to pro-



COURTESY PAUL ROCHELEAU

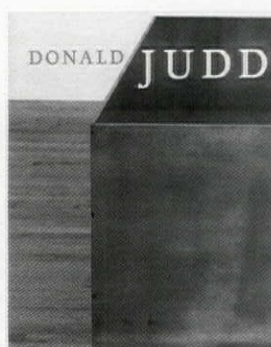
vide 57 units of housing for the elderly poor. This new facility would primarily be funded by a nearly \$7 million grant of federal tax money.

Why is it that, in one America, people are able to enjoy the protection of officially recognized historic buildings in addition to new well-equipped schools or housing for the elderly; while in another America, one is asked to reenact the Judgment of Solomon? Decade after decade, the insistence that we choose progress over heritage persists, and even local leaders join in saying things like, "To preserve just for the historical aspect doesn't make much sense if there are so many other needs."

Of course, as was suggested in Boston a short while ago at the Democratic National Convention, we really can do better than to make the same old choices that offer no choice at all. In New York, not a week goes by without several good causes raising a million dollars or more to keep up the good fight. The New York Landmarks Conservancy alone

St. Thomas the Apostle Church in Harlem, slated for demolition administers a \$4 million fund established through the auspices of the Upper Manhattan Empowerment Zone, specifically earmarked to aid in the preservation of Harlem's historic churches. Between innumerable private foundations and donations of from \$1 to \$1,000 or who knows what contributed by our city's eight million strong, we can, working together, save St. Thomas and other important local landmarks. Doing so we can help make America a nation where healthcare, housing, education, and landmarks protection are all given equal emphasis for all because they are all essential to the pursuit of happiness and a prosperous society. (*Demolition of St. Thomas the Apostle Church began on August 18 and was temporarily halted the next day because of confusion over permitting.*)

MICHAEL HENRY ADAMS IS AN ARCHITECTURAL HISTORIAN AND PRESERVATION ACTIVIST. HE IS THE AUTHOR OF *HARLEM LOST AND FOUND* (MONACELLI, 2002).

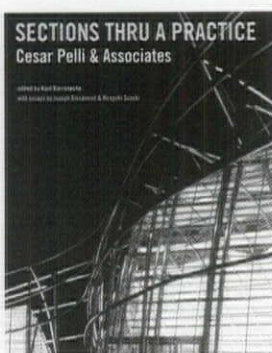


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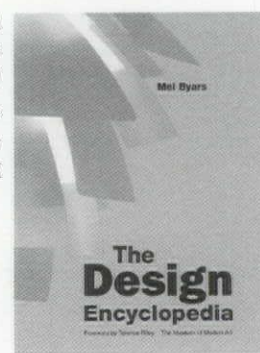
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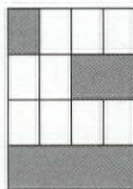
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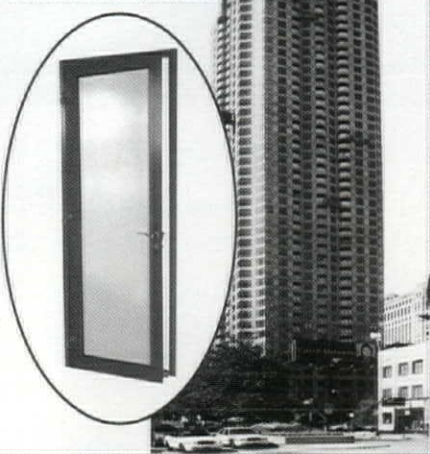
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