

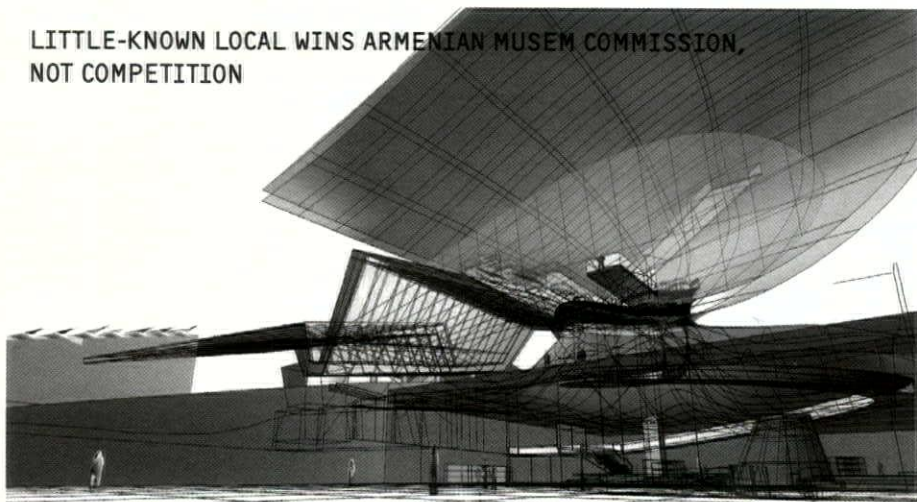
THE ARCHITECTS NEWSPAPER

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LITTLE-KNOWN LOCAL WINS ARMENIAN MUSEUM COMMISSION, NOT COMPETITION

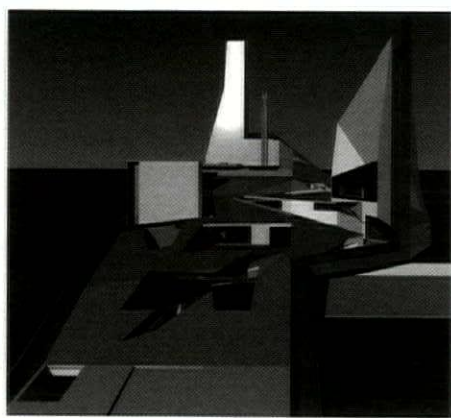


HOTSON BESTS HIMMELBLAU

In September, the Cafesjian Museum Foundation announced that New York-based architect David Hotson would design the \$25 million Cafesjian Museum of Contemporary Art in Yerevan, Armenia. Hotson's selection, however, has since raised accusations of impropriety on the part of the foundation—namely that Hotson, who organized and coordinated the competition, was never listed as a finalist for the project, and that one of

the finalists, Coop Himmelblau, was actually named the winner of the competition before Hotson was awarded the project.

"We won this competition," said Wolf Prix, principal of Coop Himmelblau, the Vienna-based firm that was recently selected to build the European Central Bank headquarters in Frankfurt, Germany. "We got the so-called first prize." The other two finalists, selected from 35 entrants, were Rotterdam-



Coop Himmelblau's proposal for the Cafesjian Museum of Contemporary Art, left, and David Hotson's, above.

based MVRDV and Bernard Tschumi Architects of New York.

John Waters, executive director of the Cafesjian Museum Foundation in Minneapolis, defended the process, saying that despite Coop Himmelblau's selection, the foundation, which picked the finalists and winner, was nonetheless unhappy with the firm's proposal and decided to start over. In the process, he said, Hotson presented several of his own ideas. "Mr. Cafesjian made the decision to allow David to pursue his ideas," said Waters, "and ultimately he was awarded the job." **continued on page 2**

SCHNABEL'S PROPOSED WEST VILLAGE TOWER PROTESTED

BEFORE DESIGNATION FALLS

On January 25, a group of approximately forty neighbors gathered outside artist and filmmaker Julian Schnabel's West Village house at 360 West 11th Street, chanting "Two, four, six, eight, the city has to designate." They wielded signs reading "Art is Beautiful, Greed is Ugly" in response to Schnabel's newly-permitted plan to erect a nine-story addition to his three-story residence, a turn-of-the-century stable. The proposed 110-foot-

tall tower would consist of six apartments on nine floors and a swimming pool. It would also include a doctor's office, for which it has been granted a "community facility" designation, which allows for an additional 10 percent of bulk. Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation, said "It is hard not to think of that provision cynically."

According to Berman, the tower would "crane above virtually everything around it." Neighboring buildings are primarily four or five stories, with the exception of a nine-story building across the street and an adjacent eleven-story development. Berman's group has been fighting for over a year to obtain landmark status for the area, and is outraged at the speed with which Schnabel was able to secure what Berman termed "short-cut permission" for the project. Schnabel refused to speak with preservationists and would not comment for this story. **ALLISON FARROW**



THE ARCHITECT'S NEWSPAPER

PRESERVATIONISTS SEEK COMPROMISE ON REDEVELOPMENT OF KILEY'S PLAZA

Lincoln Center Plan Approved

Anyone who has attempted to navigate the lonesome stretch of 65th Street adjacent to the Juilliard School and the Lincoln Center for the Performing Arts knows that change is a welcome endeavor for the area. On February 1, Community Board 7 conditionally approved Diller Scofidio + Renfro's (DS+R) proposed overhaul of the site, which won Lincoln Center Redevelopment Corporation's competition for the \$475 million project in April 2004. The condition stipulates further design collaboration between DS+R and preservationists concerned with the plans' impact on the site. DS+R's dramatic renovation includes several design strategies, all aimed at creating a more walkable, active street life and enhancing the dialogue between the arts institutions and the street. Reynold Levy, president of Lincoln Center said, "We want the community to be a part of the Lincoln Center campus, and this project is designed to make the campus more open."

Besides doing away with Milstein Plaza, the raised platform covering 65th Street designed by **continued on page 4**

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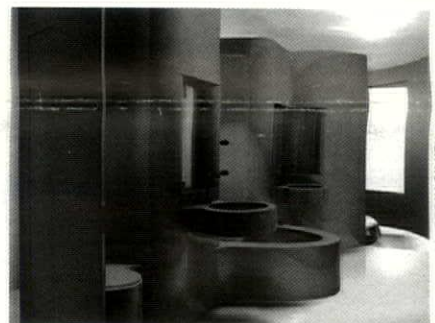
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23 DESIGNERS, 1 BUILDING

For Ian Schrager, Andre Balasz, and any other hotelier who uses design to lure in guests, the Hotel Puerta America raises the stakes, and by several orders of magnitude. Twenty-two, to be exact. The twelve-story, \$80 million dollar building in a nondescript section of Madrid is the joint effort of 23 different architects, designers, and planners, and one extremely indulgent client. Each floor and public space is by a different designer or architect; each architect is a star, or soon to be one. On January 19th, the Silken Hotel company threw open the doors—or construction tarps, since the building will not be complete until later this spring.

For the throngs of journalists present, the spectacle was pleasantly lunatic and improbable. One after the other, Ron Arad, John Pawson, Javier Mariscal, Richard Gluckman, David Chipperfield, Kathryn Findlay, Plasma Studio, and representatives from the offices of Zaha Hadid, Norman Foster, and Christian Liagre showed some renderings, sighed about spending too much **continued on page 3**



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EDITORS

In the days following Philip Johnson's death on January 25, friends, colleagues, and critics lined up to frame him for us, and fix once and for all the legacy of this elusive and controversial character. Some revered him as a great patron of architecture, while others came not to praise him but to bury him, and the quicker the better. But there can be no doubt that Johnson had a tremendous impact on the architectural culture of New York City for nearly 75 years. Many of the obituaries referred to him as "the Godfather," and just as when a mob leader dies there is a power struggle to replace him, the New York architecture world may soon begin to look to one of its own to take up the mantle.

When Johnson was busy introducing Modernism to the United States, our architectural profession was not a mature one, and the clarity and strength of the ideas he presented proved to be important and galvanizing. There is no longer a single right answer or a single right style—we all know better now—and the diversity of the buildings we make and the ways we make them suggest that being a single arbiter like Johnson would be a lot harder to pull off today.

But there are certainly institutions and individuals that desire to be at the center of influence in the architecture community, to be the next Capo: the academies, the Museum of Modern Art, figures like Robert A. M. Stern and Peter Eisenman. They all support and encourage scores of young professionals to come through their institutions and offices, and the divergences and intersections of their ideas help to keep the debate lively. But the time has passed when architecture can be controlled by a single figure, even one with a combination of intellect, charisma, wealth, ambition, and plain old gumption like Johnson. **WILLIAM MENKING**

HOTSON BESTS HIMMELBLAU continued from front page According to Waters, Hotson first

came to Cafesjian's attention after the philanthropist read about his 2002 work on the competition for Eyebeam Atelior in Chelsea.

The museum's raison d'être is to house the art collection of Gerald Cafesjian, a wealthy Armenian-American who is also a major fundraiser for the Armenian Genocide Museum and Memorial in Washington, DC.

In April 2003, the three finalists presented their proposals in a meeting at the Armenian Benevolent Union in New York. Coop Himmelblau was later named the winner at a ceremony in Vienna. However, Prix said, his firm later learned indirectly that Hotson, not Coop Himmelblau, would build the museum. "We were very, very surprised when we got this message," he said. "We wrote a letter to the client that we found this astonishing." Prix said he did not receive a reply from the Cafesjian Museum Foundation.

Waters insisted that Coop Himmelblau had been duly notified, but suggested that Prix did not see the correspondence because it had gone through a subordinate. "We had already started working with a subteam at Coop Himmelblau, and whether that went to Wolf Prix or someone else I don't know. There was definitely notification and correspondence," he said.

Hotson's selection does not violate the terms of the competition, which explicitly state that "where it is the intention of the Sponsor to engage a finalist to undertake the commission for the new museum, the Sponsor is under no absolute obligation to build a project as an outcome of the design competition, or to appoint any competition entrant as a result of this competition." Hotson, who declined to comment for this article, is also currently working on Cafesjian's apartment at 2 Columbus Circle.

Questions are also being raised regarding the competition for the Armenian Genocide Museum and Memorial, which will be developed and managed by the Armenian National Institute. Cafesjian has promised up to \$100 million for the museum and sits on its board of directors.

The museum, to be housed in the former National Bank of Washington building, released a request for qualifications in October 2002, according to *The Armenian Reporter*. Waters said that the board expects to meet in February and will make a decision on how to proceed, whether through an open competition or a direct selection of one of the entrants.

At the same time, however, Cafesjian is providing financial backing to one of the entrants, New York-based architect Edgar Papazian. "I've been retained by Cafesjian to provide a kind of vision and a preschematic design of the museum proposal," said Papazian.

Rouben Adalian, director of the Armenian National Institute, which is overseeing the museum plans, explained that Papazian deserved the support because he is a young, solo architect. "Since he's on his own, it seemed he was at a disadvantage." Adalian said he was unaware whether any other architects have received similar support.

Given Cafesjian's generous interest in the project, his support of Papazian may call into question a future competition for the site, should the board decide to pursue one. "I would certainly understand someone saying that [the process was rigged], but at the same time there's no law that anyone's breaking," said Waters. **CLAY RISEN**

WINNING DESIGN FOR BATTERY PARK CITY
ON DISPLAY AT VAN ALLEN INSTITUTE

KIOSK UNVEILED

On January 27, the Van Allen Institute, the Architectural League, and the Battery Park City Authority announced the winner of the Civic Exchange competition, which asked designers to rethink the traditional informa-

tion kiosk. From a short-list including the multidisciplinary teams Leiser/Stoss/Levin, Local Networks, and Mesh/Org, jurors selected New York-based Antenna Design's proposal.

The competition brief called

specifically for a design that can disseminate information to a wide audience and give a physical manifestation to that information. It also had to animate the public space in which it sits: the edge of Battery Park City across from Pier A. Antenna's proposal is based around an interactive tabletop map of lower Manhattan. Visitors may activate different layers of the map—transportation or restaurants, for example—depending on what they are looking for. A tower with LED panels shows this information to a wider (or more distant) audience; it is capped with solar panels that supply about 30 percent of the kiosks' energy.

The idea for the kiosk came about after September 11th, and those origins manifest themselves in the design. One of the

layers on the map provides detailed emergency information, and in the case of a disaster of some kind, the LEDs on the tower can be programmed to turn orange and broadcast vital information. The solar panels can also store enough energy to supply the kiosk for several days.

The competition was the last one funded by the National Endowment for the Arts' New Public Works program. The sponsors and Antenna are currently in the process identifying funding to build the project. On February 18, all four shortlisted teams will present their work at Pace University, and jurors Kadambari Baxi and Janet Abrams will moderate the discussion. A show based on the competition opens at Van Allen the same evening. **ANNE GUINEY**

ANTENNA DESIGN/COURTESY VAN ALLEN INSTITUTE

CAUGHT ON FILM

In a global exclusive, EavesDrop has obtained several unauthorized photographs of **Rem Koolhaas** and **Philippe Starck**. No, silly, the two designers weren't caught "together." They are, however, both pictured frolicking poolside—no, not with each other!—at the Raleigh Hotel during December's Art Basel Miami Beach art fair. Imagine Koolhaas wedged into a burgundy Speedo with powder blue gussets, and Starck stuffing his face with freedom fries while sipping Zinfandel with a (topless!) woman, believed to be current squeeze **Alice Lepers**. Oh la la! Alas, our stringent Standards and Practices prevent us from publishing the revealing pics. Anyhow, we should be focusing on "real celebrities," as Koolhaas, looking something like an ostrich (minus the big feathery body), reportedly admonished our paparazzo. Starck, meanwhile, was apparently too busy comparing his own bosom with that of Lepers.

REPORT FROM THE MAYLINE

We've given up trying to figure out what you architects consider fun. Last month, throngs of you excitedly turned out at the Tribeca bar MI-5 for a design showdown between **Matthew Johnson** of **Diller Scofidio + Renfro** and **Jason Carlow** of **Smith-Miller + Hawkinson**. The event, called the Master Disaster Architect Duel and sponsored by the LVHRD Foundation, pitted the two against each other in a heated one-hour charrette observed by over 500 revelers, organizers say. The design brief was to create a futuristic luxury hotel and government office complex for the year 2050 when, presumably in the name of spreading democracy there, the United States takes over the moon. At the finale, attendees were asked to cast ballots for either Johnson's upside-down step pyramid or Carlow's scheme of three inclined towers that meet at the top. Art continued its imitation of life when a draw had to be declared due to reports of widespread voting fraud.

A LIFT FOR ASPEN?

Remember the International Design Conference in Aspen (IDCA)? Founded in 1951, the once legendary annual gathering—which attracted everyone from George Nelson and Louis Kahn to the likes of **Robert Rauschenberg** and **Gloria Steinem**—has lost steam in recent years. However, now the American Institute of Graphic Arts (AIGA) wants to change that. We're told the organization, which has been expanding its mission across design disciplines, will take over the management and programming of the conference beginning this summer. As part of the deal, the AIGA will provide a one-time infusion of \$50,000 and provide its services for an annual fee of just one dollar. (Where are all the other sugar daddies out there?) "The conference will remain multidisciplinary," maintains AIGA executive director **Ric Grefe**, who will assume the same IDCA title. This summer's edition will be an invitational brainstorming session, with the new, improved conference debuting in 2006.

NOUVEL APPARTEMENTS

We've lost track of **Jean Nouvel's** on-again, off-again meatpacking district project for developer **Stephen Touhey**. But it sounds like the French architect's failed 1999 design for a nine-story hotel in Dumbo may be getting its second act as apartments. As of press time, both Nouvel's office and developer Two Trees Management were keeping mum. However, we're told that the repurposed structure will largely keep to the original plan, which calls for it to be dramatically cantilevered over the East River.

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23 DESIGNERS, 1 BUILDING

continued from front page
time in hotel rooms, and invariably spoke fondly and disbelievingly of the whole project. Parking designer **Teresa Sapey** characterized it as an "Olympics of primadonnas", but seemed happy enough to be a participant; **Marc Newson** began with thanks "for inviting me onto this completely nutty project." **Jean Nouvel** didn't show any pictures, but it quickly became clear that he didn't need to: after explaining that he based his floor on "the beauty of the woman and the games of love", he smiled and added, "This is

the country that gave us [Goya's] *La Maja Desnuda*."

Though the floor plans are necessarily identical, the various approaches veer from straightforward earth-toned luxury to a real attempt to rethink the hotel experience. **Zaha Hadid** offers guests the chance to see if all of those folded planes are a good idea after all, while **Ron Arad** ignored the rectangle of the room and inserted a sink/bed/shower/closet/toilet/wardrobe object into the center.

Underneath all of this flash and energy, however, the building itself is anonymous. Two long wings hinge on a round elevator core,

and its brise-soleil visor would be familiar to anyone who works in a highway-side office park. **Nouvel** worked on the façade as well, and added a series of long awnings in rainbow colors that all but obscure the view out the window, and a red wedge that perches saucily on top.

All this design may be exhausting. For those who have had enough, **Arata Isozaki** designed his floor around the idea of darkness. He did not go into detail on how darkness might manifest, but after the antics above and below, a little darkness might be a nice break. **AG**

RALLY URGES RESTORATION OF HOME RULE FOR HOUSING

EVICTING THE URSTADT LAW

On February 2, Housing Here and Now, an amalgam of housing advocacy organizations, rallied an estimated 2,000 supporters outside City Hall with a list of demands, including the use of excess Battery Park City funds for affordable housing, an inclusionary zoning policy mandating permanently affordable housing for 30 percent of large developments in the city, permanent housing for the homeless with AIDS, and a zero-tolerance policy for housing code enforcement. **Justin Kray**, an activist at the rally, said, "We'd like the city to deliver a stronger message to renters that we are welcome here."

One particularly salient issue was the repeal of the Urstadt Law, a controversial measure enacted in 1971 limiting the power of cities on issues like the declassification of rent-

controlled apartments and the capping of annual rent increases. As it stands, the city cannot strengthen current rent controls and tenant protections, since anything more stringent than state law is prohibited. **Michael McKee**, associate director of New York State Tenants & Neighbors Coalition, said, "We are losing the rent regulation system right before our eyes. This is the largest affordable housing program [in the city], and state legislators are phasing it out." If the law is repealed, the state would be forced to relinquish its power over housing controls, returning home rule to New York City and paving the way for increased protections for the owners of its one million rent-controlled apartments.

The New York State Assembly has passed a repeal

of the Urstadt Law on multiple occasions, but State Senate majority leader **Joseph Bruno**, who has the sole authority to bring an issue to vote, has never allowed the bill to be heard on the Senate floor. Housing advocates see recent gains by the Democratic Party in the State Senate as a chance to push through a repeal. Ralliers especially hoped to draw the mayor's attention to the cause, arguing that in the current political climate the mayor could effectively use his bully pulpit to apply pressure on Albany. Mayor **Michael R. Bloomberg** has verbalized his support for the repeal of the Urstadt Law as well as his general support of tenant protection, and ralliers hoped their gesture will convince him to act. **GUNNAR HAND**

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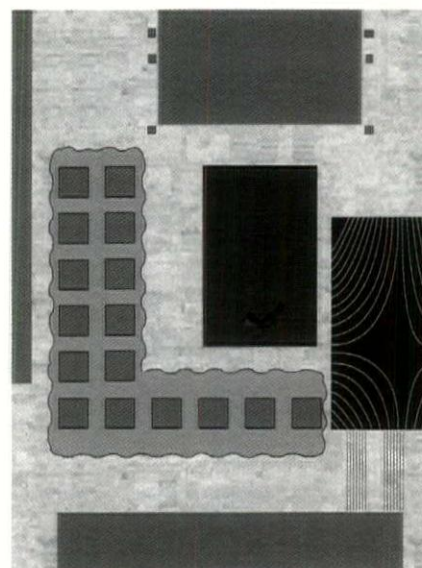
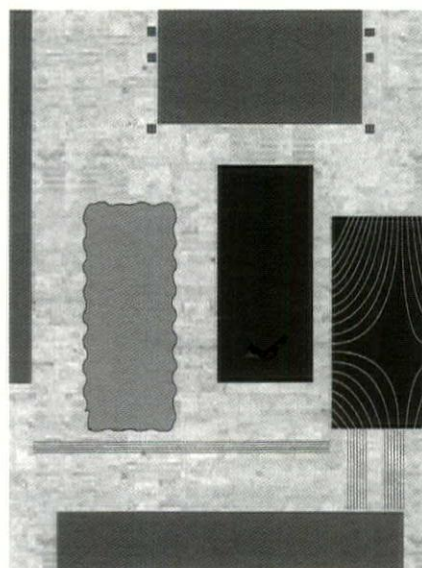
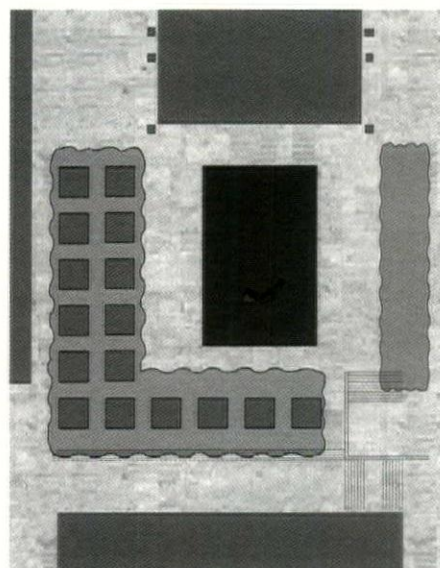
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Lincoln Center's north plaza, designed by landscape architect Daniel Urban Kiley as it stands today (left); Diller Scofidio + Renfro's proposal for the plaza (center); and landscape architect Michael Gotkin's compromise plan (right).

LINCOLN CENTER PLAN APPROVED

continued from front page Harrison & Abramovitz in 1965, DS+R proposed opening the Juilliard building and Alice Tully Hall, both designed by Pietro Belluschi in a brutalist style in 1969, through a series of carefully-placed cuts and the introduction of a glass façade. The proposal also reconfigures landscape architect Daniel Urban Kiley's minimalist plaza. In a statement, Elizabeth Diller of DS+R explained, "The challenge was to interpret the genetic code of this 'Monumental Modernism' into a language for younger, more diverse audiences following several generations of cultural and political change." Rebecca Robertson, executive director of the Lincoln Center Redevelopment Corporation said, "The north plaza is a beautiful place, but it is abandoned. We pay homage to Dan Kiley's design in this redevelopment, but alter the plaza to make it more functional."

Although many residents expressed sup-

port for the plan at the Community Board meeting, some preservationists and architects balked at parts of the DS+R proposal. Representatives from DOCOMOMO and Landmark West!, as well as landscape architects Ken Smith and Michael Gotkin spoke out against what they see as the debasement of historical pieces of modern architecture unlike any others in New York City.

Preservationists acknowledged the necessity for some change on the site, but argued for somewhat less invasive measures in the Kiley plaza. "Dan Kiley is to 20th-century landscape design what Frederick Law Olmsted was to 19th-century landscape design," said Kate Wood, executive director of Landmark West! "Juilliard is a done deal, but we feel strongly about preserving [Kiley's] north plaza."

Gotkin offered up a compromise plan for the plaza that integrates DS+R's concepts while preserving the simple geometry of the existing plaza. DS+R's plan stretches the

reflecting pool at the center of the plaza, eliminates a bank of trees at the pool's east-ern edge, and replaces a southern row of trees with a green-roofed restaurant bordering the pool. Gotkin's proposal includes cantilevering the restaurant over the sidewalk, retaining the L-shaped plantings but shifting it towards the street, and proportioning the pool with the reconfigured plaza. Gotkin said, "We want to work with the designers to create a good design that preserves the critical elements of Kiley's work."

Although the Community Board's approval is advisory in nature, its indication to conditionally approve the zoning changes reflects the desire of the community to balance the goals of the redevelopment with the original design. Community Board member Sharon Parker-Frazier said, "We would like to preserve more of the architecture." The Community Board 7 Steering Committee will review new design for the north plaza at its meeting on February 23. **GH**

AT DEADLINE

COOPER-HEWITT BOARD GAINS FOUR

On January 24, the Cooper-Hewitt, National Design Museum appointed four new trustees to its board: Elizabeth M. Ainslie, owner of Elizabeth Ainslie Interiors, Kurt Andersen, host of "Studio 360" on Public Radio International, Michael Francis, executive vice president of marketing for Target, and John Maeda, graphic designer, artist, and computer scientist at MIT's Media Lab.

NASSAU HUB PROPOSED

On January 25, Nassau county executive Thomas Suozzi presented a plan for the redevelopment of central Nassau designed by Fox & Fowle. The proposal includes office towers, and entertainment, sports, and tourism venues, connected via a greenbelt and a new transit system. Although the proposal is still in a preliminary stage, Suozzi included details such as a zoo at Eisenhower Park. Suozzi hopes the plan will increase local high-paying jobs, reduce property taxes, and stabilize suburban lifestyles in neighborhoods like Garden City. Some Nassau residents have complained that, although Suozzi has acknowledged the need for affordable housing in Nassau, he did not advocate for inclusionary zoning in this development.

UNWRAP, ASSEMBLE, AND MOVE RIGHT IN

As if Ikea didn't make life easy enough already, the Swedish big-box giant is now flatpacking whole houses for sale and assembly. The product, called BoKloks, which roughly translated means "wise dwelling" in Swedish, is already off the ground in Denmark, Finland, Norway, and Sweden, and the company is hoping to begin sales in the U.K. this spring. The house-in-a-box project is a quirky twist on pre-fab housing, since the homes are designed so buyers can assemble them themselves.

(Think Allen wrenches) Plans for bringing the project across the pond have not been announced.

STUDY SHOWS GENDER AND RACIAL GAP IN CITY CONTRACT AWARDS

The New York City Council released a study on January 25 concluding that the city has awarded disproportionately few contracts to minority- and women-owned businesses over the past five years. According to the study, architecture and engineering firms suffered across the board, with black-owned firms, which represent 11.29 percent of the available market, earning 4.1 percent of contract dollars under \$50,000. Firms owned by Caucasian females, which represent 21.52 percent of the available firms, received only 3.53 percent of contract dollars. Many members of the council see the study as a mandate for an affirmative action program to support fair contracting, a policy which was last seen in New York under the administration of Mayor David Dinkins, and was discontinued under Giuliani.

NJ LAW ENCOURAGES BROWNFIELD DEVELOPMENT

On February 2, New Jersey Acting Governor Richard J. Codey signed into law a bill encouraging development on the state's brownfield sites. The legislation provides developers who bought brownfield sites on or after January 6, 1998 (the date that the Brownfield and Contaminated Site Remediation Act went into effect) with liability protection against damage claims related to natural resources like water pollution. "This new law rightly puts the costs of injuries to our ground water supplies and other natural resources on the backs of polluters," said New Jersey Department of Environmental Protection Commissioner Bradley M. Campbell.



LIGHTFAIR INTERNATIONAL™ returns to New York City this spring, offering architects, designers, engineers and industry professionals a dynamic new experience. An expanded LFI will inspire the design community to innovate, showcasing the latest in new products and technology, exciting events and environments and an unparalleled array of speakers and CEU-accredited course offerings. Find your inspiration April 10-14, 2005, Jacob K. Javits Convention Center, New York City.

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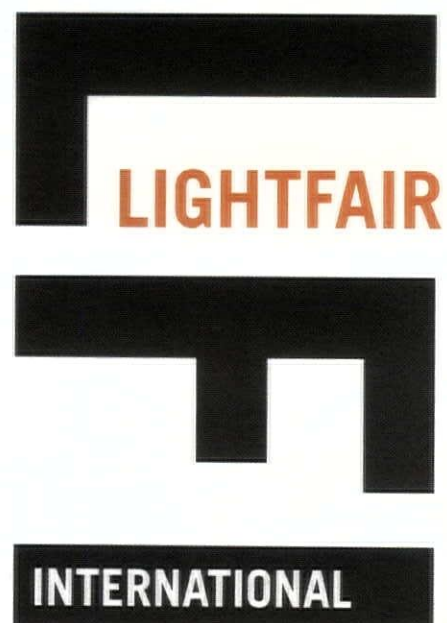
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Perhaps Philip Johnson was aware, in his final weeks, of the Trouble with Harry, which recalled his own political incorrectness (to put it mildly) of the late 1930s. If so, he probably was also aware that the young prince's bad judgment will never fade entirely into the background over time, as was the case with his own politically immature posturing. But Johnson definitely learned something from his adventures on the darkest side of design: he sought, consciously or not, to adapt the lessons of cold-blooded glamorization and cultism from the making of terrorist states to a much finer task, the molding of an architectural Wehrmacht in an expanding American cultural realm. He understood that even in the tiny sphere of architecture the making of popular figures would be an enormous source of power for himself.

What he perhaps couldn't resist then, and what prevails in memory today, is what he could neither resist nor repudiate: the power of ordaining the righteous, which carries with it the not insignificant reward of defaming those not chosen. Philip Johnson did not invent this practice; it is what artists with less talent than torque have historically managed to accomplish.

His urge to foment a salon—from a vantage point of access at a strategic historical moment—could have proved disastrous to the history of architecture in the last half of the 20th century; heaven knows, there are those who will swear that it was, indeed, a total catastrophe. But fortunately for the rest of us, Philip's eye for what he himself lacked but wished to have was magnificent, matched only by his zeal to champion that which he chose and by his ability to get that job done. If he championed Frank and Richard and Charlie and Michael and a handful of others, it turned out that most of them need-

ed and deserved a champion. And occasionally, of course, he knew that his credit was good with all or any of them, that he could borrow whatsoever he needed—payback in design generosity for the keys to the kingdom. One sometimes wishes he had borrowed better for buildings such as AT&T, whose foolishness will forever (it seems) haunt the skyline of Madison Avenue.

There was inspiration—no one ever placed a Barcelona chair better than Philip Johnson, and no restaurant can offer a finer setting than the Four Seasons, which along with the Glass House showcased how beautiful, even lush materials can elevate with austere spatial cadences to generate design for living.

And though his final effort to alter New York City—the Habitable Sculpture at the western tip of Spring Street—wasn't his best work, it was a wonderful way to sum up his career. This collaboration with an unlikely developer, restaurateur Nino Vendome, against a powerful community board, brought Philip (and his partner of many years, Alan Ritchie, who has been disappeared from many official remembrances) into conflict with the city and, because of the project's location, part of the arts community. What they hoped to build was the kind of building that would have marked the spot and immediately brought the site two centuries forward, from the teetering 19th-century Ear Inn immediately next door to his clumsy, slightly off-kilter structure. In the end, the neighborhood couldn't deal with the transition. Could they have gone along, however, we would have an eerie counterpoint to the acclaimed residences designed by one of his chosen, Richard Meier, just a few blocks north at Perry Street. Perhaps we are better left with these gleaming, transparent homes for the patrons of great design as emblematic of the best in Philip Johnson's complex legacy.

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HADID'S FIRST UK COMMISSION SOOTHES BRIT ICON WARS



ZAHA, PEACEMAKER

Zaha Hadid is set to build her first-ever project in her adopted UK, after winning the competition to design a home for the Architecture Foundation (AF) in London in January. Even more surprising, however, is that her selection has led to a temporary ceasefire in London's tempest-in-a-teacup row about the rights and wrongs of iconic buildings. Critic Charles Jencks called it the latest outbreak of a "rash of Puritanism by the English," mirroring attacks by Nikolaus Pevsner on Le Corbusier's Ronchamp and Jørn Utzon's Sydney Opera House, and by Colen Campbell on Borromini.

Grumbling over icon buildings is not new, but the debate was cranked up six

months ago when principal Graham Morrison of Allies and Morrison (known for their restrained modernism, gave a speech entitled "The Trouble with Icons," at the Royal Academy's Summer Show. In it, Morrison attacked buildings that are "distorted into unnecessarily complicated shapes," and specifically called out Will Alsop's Fourth Grace (or Cloud) scheme in Liverpool. He later dubbed the Alsop building a "donut on sticks" for an audience which included Alsop himself.

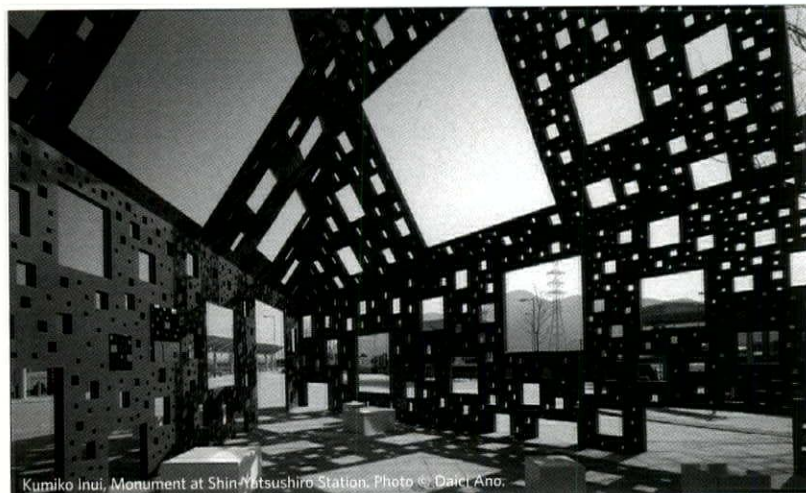
Though Morrison went on to explain that he was all for good icons, and praised Alsop's new Goldsmith's College, the speech was—not surprisingly—seized on

with relish by the newspapers. The timing was perfect: Alsop's Cloud and Libeskind's Spiral extension to the Victoria and Albert museum were dropped shortly afterwards.

The word iconic is used in many ways—Morrison describes Herzog & de Meuron's work as examples of good icons—but is now widely used to mean anything that is funny-shaped or flashy, rather than suggesting its original quality of apotheosis, further confusing the debate.

The AF competition brief called for a building proposal with qualities of "both billboard and chapel," which sounded a lot like code for an icon.

Nonetheless, Morrison



Kumiko Inui, Monument at Shin-Yokushino Station. Photo © Daiei Arai.

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was instrumental in bringing about the new Zaha project, which will be built as part of an Allies and Morrison development called Bankside 123, in London's Southwark. Morrison had invited the critic Rowan Moore, who had criticized an Allies and Morrison project in London's *Evening Standard*, to the office and pointed out the triangular site as one suitable for an iconic building, especially for an institution such as the AF.

When Moore became director of the AF shortly afterwards, Morrison helped set up the deal with developer Land Securities, who will lease the building to the AF at a low rent for ten years. Everyone on the jury, which included MoMA curator Paola Antonelli, Tate Modern director (and thus Herzog and de Meuron client) Sir Nicholas Serota, the minimalist David Chipperfield, as well as maximalist (and AF chairman) Alsop and Nigel Coates of Branson Coates, backed the scheme. At the time, Alsop said, "We do have an icon—that is one reason why it's a clear winner."

Hadid's selection for the AF project was announced by Moore and Serota at a packed party, where Morrison approached Alsop to resolve their differences. (They hadn't spoken since Morrison's speech.) Alsop agreed to shake hands, noting wryly that he'd been amused by the choice of Hadid as part of Morrison's development.

Actually, Hadid's typically dramatic scheme—another "good icon," according to Morrison—has not been criticized much. The only disappointment came to those hoping for a still newer, still less-built talent to win, and those wishing for stronger competition from promising shortlisted competitors like Bernard Tschumi, Foreign Office Architects, MVRDV, Lacaton+Vassal, and Caruso St John. Instead, Hadid was run close by the young and unknown collaborative A-Graft; the even younger firm AOC placed third.

Despite this outbreak of consensus in favor of good icons, and though Moore, Morrison, and Alsop (who calls the debate "manufactured") sound tired of it, the icon wars are unlikely to end anytime soon. Jencks' new book *Iconic Building* appears in the U.K. in April (October in the U.S.) While Jencks agreed with the problems of malapropistic icons, he said that "post-Christian, celebrity culture" demands them: we simultaneously condemn them, and "look through fingers" in titillated horror. **KESTER RATTENBURY**

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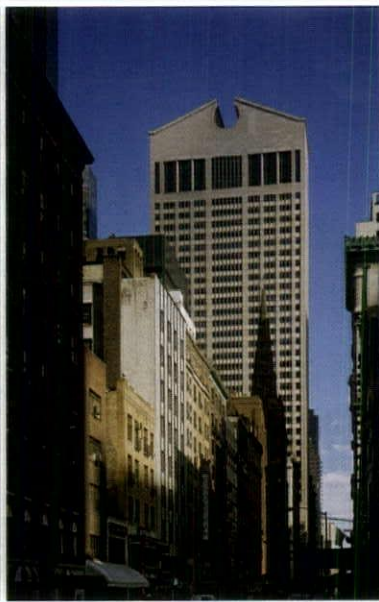
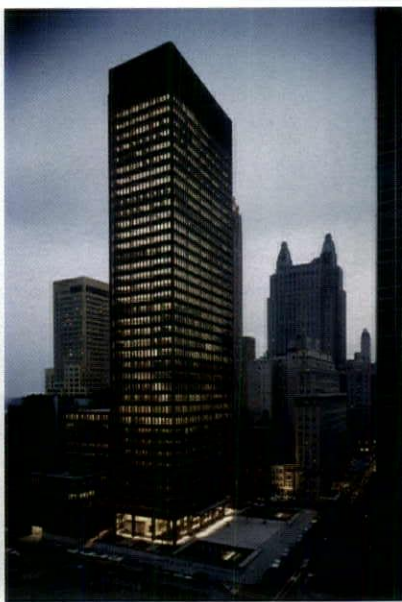
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FROM LEFT: 1-3 EZRA STOLLER © ESTO; 4 © PETER MAUSS/ESTO

JOHNSON'S INFLUENCE ON ARCHITECTURE HAD EXTRAORDINARY REACH AND TOOK MANY DIFFERENT FORMS. ARCHITECTS WHO KNEW AND ADMIRER HIM—AND SOME WHO DIDN'T—REMEMBER A NEW YORK FIXTURE AND A LEGEND.

philip courtelyou johnson

1906–2005



© LUCA VIGNELLI/ESTO

I recall a story following Philip's retirement from the office and his departure from regular lunches at The Four Seasons Restaurant. One of his friends told him, "You know Philip, the Four Seasons is not the same without you." Philip didn't miss a beat and responded, "The Four Seasons is nothing without me."

Another recollection I have is of one of the times when Philip Johnson and David Whitney had dinner in the corner of the Pool Room. Philip called me over to the table, which concerned me since I had recently replaced the rubber trees by the pool with preserved palms—a change by Johnson's design. Philip told me, "I'm glad you didn't ask me...they look wonderful."

Alex von Bidder, Managing Partner, The Four Seasons Restaurant

I am grateful to have this opportunity to write a few words on my mentor of twelve years, Philip Johnson. Mr. Johnson preached that serving the client's aspirations was an architect's highest priority; he was proud to be in the service business. As proof, I can recall countless times that Mr. Johnson would destroy models, tear up drawings, or completely abandon ideas at the slightest sign of the client's discontent. So confident in his purpose and his skills, he would never argue but simply start over. I feel fortunate to have spent all those years under the guidance of so noble a man as he.

Dennis Wednick, Principal, Dennis Wednick Associates

The loss that those of us who are two generations removed from Philip Johnson feel upon his death is at first surprising. He epitomized, after all, everything that we, the children of the 60's, the post-structuralists/deconstructivists/feminists, loathed: success built on male clubiness, not on architectural merit or social contribution; power built around the cult of personality; stylistic fickleness that not only bore no shame but contributed to media and academic hegemony; social elitism cloaked as "intellectual" discourse; gayness deployed not as cultural/institutional opening but as cultural/institutional closure. But we should not be surprised by our surprise. For all of the distaste surrounding Johnson's tactics, he was the post-structuralist animal par excellence: flexible in identity genderwise, professionally and aesthetically; changing the rules of the game as he went, not just his position in it; astute about the ephemeral nature of historical acclaim; savvy in constructing a position not about a stable present but an unknown future; supremely ironic and self-conscious. We are sad because now we only have the generation ahead—the white/grays—to do battle with, and they are so much less fun, savvy, and robust. The architectural landscape just got infinitely more boring. Peggy Deamer, Assistant Dean and Associate Professor, Yale School of Architecture

Johnson's Second Act

Johnson's second career overlapped with his first. Following World War II and his graduate education at Harvard, he would continue a lifelong relationship with The Museum of Modern Art, but would make a greater name for himself as an architect. His most important commission would be an ongoing one. In the late 1940s he began work on his home, the Glass House, in New Canaan, Connecticut, a project for him without end, which would be symbolic of most of the stylistic turns in Johnson's portfolio.

Most people date the Glass House to 1949, which is correct for the first glass pavilion and original 5 acres, but Johnson used the title to refer to the entire property, now 42 acres, which included pavilions from each following decade through the 1990s. Johnson was passionate about the property's landscape and considered it part of the architecture.

Johnson's long career can best be summarized by decades. Beginning with houses similar in feeling to his Miesian-inspired Glass House in the 1950s, Johnson later took on institutional projects, such as libraries, museums and theaters in the 1960s, from the Sheldon Library in Lincoln, Nebraska to the New York State Theater at Lincoln Center. The 1970s would offer larger projects like the Crystal Cathedral in Garden Grove, California and the seminal office buildings at Pennzoil Place, done for developer Gerald D. Hines, with whom Johnson would form a long relationship that would span more than a dozen buildings. These were done with then-partner, John Burgee.

Also from the late 1970s and into the 1980s was Johnson's iconic work for AT&T. Designed to bring back the glory of stone-faced skyscrapers to Manhattan, the building became a poster child for postmodernism. Johnson would not retire until two decades following its completion. Deconstructivism inspired the clever geometry of St. Basil's Chapel in Houston and other projects of the 1990s done with his current firm, Philip Johnson/Alan Ritchie Architects, but in time Johnson would explore sculptural forms beyond standard geometry, as seen in his recently completed, torqued and twisted clock at Lincoln Center. Similar forms were used in his monumental Cathedral of Hope, designed for a primarily gay congregation in Dallas, and today, still unbuilt.

Once significant numbers of visitors have strolled through his New Canaan property, eventually to be made public through the National Trust for Historic Preservation, Johnson should be better understood. The property synthesized Johnson's architectural ethos, where small, but monumental, structures embody architectural ideas and are integrated into varying conditions of landscape, from a smooth lawn to tall, wild grass within a total composition. Like his house, Johnson was at once urbane and traditional. He was also passionate about the next, new thing.

Hilary Lewis is the co-author of *Philip Johnson: The Architect in His Own Words* (Rizzoli) and *The Architecture of Philip Johnson* (Bulfinch/Time Warner Book Group). She is now completing a third volume on Johnson for The Monacelli Press.

Philip and I had many encounters and conversations that were, for me, near historical. Yet some of my favorite memories of him were less consequential in the larger scheme of things and represented the often unexpected intermingling of his architecture and the random events of the moment. I remember the first time I had lunch with David Whitney and him in New Canaan. Seated at the corner dining table, I could see the entire room—the painting by Nicolas Poussin, the sculpture by Elie Nadelman and, of course, the incredible landscape in autumnal splendor—all while eating lobster salad, potato chips and chocolate ice cream.

Terence Riley, Chief Curator, Department of Architecture and Design, Museum of Modern Art

Is he really dead? I assume that he's languishing in cryo, in the vault next to Walt, awaiting reanimation or cloning—Boys from Brazil style—when the technology is sufficiently advanced. Philip 2100! What styles will he purloin then? What as yet unborn favorites will he play? Will a Campari still await at his table at the Four

Seasons? Will the glass house be in move-back condition? Will the Fourth Reich be up and running to receive the frustrated imprint of his sinister genius? Will his membership at the Century still be active? Will anyone remember him?

I'm taking no bets.

Michael Sorkin, Principal, Michael Sorkin Studio



Philip Johnson in the Glass House (1949). Facing Page, from left: Four Seasons Restaurant (1958); Seagram building (1958, with Mies van der Rohe); AT&T building (1984); Lipstick building (1986)

Johnson Comes to New York

Philip Johnson's extraordinary influence on New York City's architecture scene began almost by chance. An undergraduate at Harvard in 1929, his sister Theodore introduced him to Alfred Barr, who was then teaching a pioneering course in modern art at Wellesley College. Johnson soon began traveling to New York to meet with Barr to discuss modern art and the founding of the Museum of Modern Art. Through Barr, Johnson met the young art historian Henry-Russell Hitchcock, and in 1930, armed with introductory letters from Barr to the leading European modernists, the two set off on a tour of the continent's modern architecture. This ultimately led to the Modern's first architectural exhibit, the celebrated 1932 *Exhibition of Modern Architecture*, or as it is usually called *The International Style: Architecture Since 1922*.

In 1931 he co-curated (with Barr and Julian Levy) the independent show *Rejected Architects*, which created a public furor and paved the way for the International Style

exhibit. It featured work by young architects that didn't meet the requirements of the conservative Architectural League. The show was staged in a rented storefront and Johnson hired a sandwich-board man to parade in front of the League's offices with the message "See Really Modern Architecture Rejected by the League." The League was outraged and tried to have the man arrested, but the attendant front-page publicity insured the show's success and brought modern architecture to the public's attention for the first time in the United States.

Although Mies van der Rohe had been announced as the designer of the International Style show, it was Johnson who, as the director of the Modern's Department of Architecture, installed it. Alongside the standard private and public monuments it featured factories, hospitals, and a section on public housing prepared by Lewis Mumford and Catherine Bauer. The exhibit opened on February 9, 1932 and was visited by nearly 33,000 people before

traveling across the United States.

Johnson continued to promote modernism throughout the 1930's at the museum. In 1934 he staged *Machine Art* that presented objects such as door locks, ball bearings and toasters as designs of aesthetic beauty for the first time in a museum. That year he executed perhaps his first architectural design in the exhibit *Why America Can't have Good Housing*—he mocked up a typical slum apartment he said was "complete and perfect down to the last cockroach."

In 1934, Johnson unexpectedly gave up his directorship at the Modern. He and the museum's executive director Alan Blackburn announced they were forming a National party and moving to Louisiana to work for the radical populist Huey Long. His political career was short lived—its main accomplishment seems to have been the design of a grey shirted uniform. Johnson moved back to New York for good after graduating from Harvard's architecture school in 1945.

William Menking is an editor at AN.

I have lost a great friend; architecture has lost a great friend.

Philip Johnson possessed a great talent, but it was too little appreciated by those who confuse consistency with conviction. F. Scott Fitzgerald put it well when he wrote to the effect that a mind incapable of simultaneously entertaining contradictory ideas wasn't much of a mind. Philip's was the best mind of his time and, attuned to the contradictions of life, he did not sweep them under a carpet of conformity or consistency.

Philip was a friend to me for over forty years. I began as his student and remained such to the end. Whenever I encountered a problem I turned to Philip, not in the hope that he would solve it, but in the knowledge that he would be sympathetic and inspire me to move on to the next best thing.

Philip Johnson was a great rejuvenator.

Robert A.M. Stern, principal,
Robert A.M. Stern Architects
Dean, Yale School of Architecture

The end of an era passed in mid January with little fanfare. New York, it would seem, has finally exorcised not only the demons of Robert Moses but also of Jane Jacobs. Moses died over two decades ago, and Jacobs long ago moved to Toronto, which for many New Yorkers amounts to a similar fate. But for over three decades, the legacies of their David and Goliath struggle have shadowed us, shaped the world around us, and most significantly, held us back. Throughout this period it has seemed axiomatic that for every big planning idea proposed, the pretenders to Jacobs' ideals would begin a new rallying cry to make no large plans. The climax of this cry came with the defeat of Westway, the federally funded proposal to bury the West Side highway to create room for a real waterfront on the Hudson. The project was killed on the purported basis that it would harm the mating ground for striped bass, in response to which some proponents famously responded that the fish should get a motel room in Jersey like everyone else. For many years, realizing victory was synonymous with defeating vision.

Now, some thirty years later, the Bloomberg Administration has proven that fighting every big plan makes little sense. On January 19th, the City Council passed the Hudson Yards rezoning plan, which City Planning Chair Amanda Burden referred to as the most significant plan in New York City since the implementation of the 1811 Commissioner's street grid. Yet the press has been fixated on the question of the so-called stadium, while largely ignoring the fact that we just set the stage for a city the size of Minneapolis to be built on the west side. Over the coming decades, the plan will transform 59 city blocks with over 20 acres of new parkland, a two stop extension of the 7 train, and just under 40 million square feet of commercial space and mixed-income housing. Because of the tremendous value created by the rezoning, the infrastructure will be self-financed. And due to the unwavering determination of City Council, measures to stabilize the existing neighborhood and create unprecedented amounts of affordable housing complement the

sweeping development. Under the leadership of the Mayor, Deputy Mayor Doctoroff, and Chair Burden, we have proven that we can prepare our city for density while protecting the diversity of our neighborhoods.

Bringing the Hudson Yards to fruition was central to my two years as Manhattan Director for the New York Department of City Planning. But in this brief period, we completed far more, including the resolution of the program for the World Trade Center site, an agreement to save and reuse the High Line as public open space, the launch of a river-to-river study of Harlem's 125th Street, the redefinition of security and streetscape planning around the New York Stock Exchange, and the beginnings of the transformation of the East River waterfront in Lower Manhattan and near the United Nations. In this same period the private, public and non-profit sectors sponsored magnificent new pieces of architecture that City Planning has helped shape through its approvals, including masterpieces by newcomers and New Yorkers alike.

In fact, from my recent perch it is clear that design professionals working in the City have finally begun to engage larger urban issues, and are slowly leaving behind the stereotype of the trivialized designer. This is not just a consequence of the long overdue architectural renaissance the city is now experiencing, but also because architects in their education and expertise. Beyond their roles as designers, I have watched some of world's most talented architects morph into businesspeople, planners, lobbyists, academics, consultants, policy wonks, and politicians, all of which were needed to realize the visions these professionals share with their clients. Exercising these skills is not a contrast to design skill (as too many fear) but a complement, and is without question the path towards relevance that architects—particularly New York architects—have been seeking.

Given the challenges ahead, the timing couldn't be better. New York City surpassed the 8 million mark in the 2000 census, and every indication is that we will continue

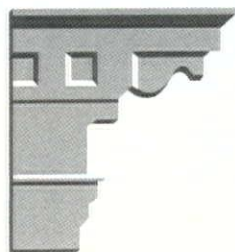
to grow rapidly, will continue to attract the most tenacious of immigrants, and continue to be the home page for globalization. The initiatives cited above are far from the dust collectors we tend to associate with urban plans. On the contrary, taken together they constitute a legally binding blueprint for Manhattan's future—the means by which we can embrace growth while bettering our quality of life. The plans set the stage for tens of millions of square feet of new commercial space, tens of thousands of new housing units, and acres and acres of new public open space—all while addressing the challenging issues of post-9/11 security, sustainable development, and affordable housing. Our premise with every plan has been that we must build upon the great gifts of Manhattan, be it the perimeter of water that remains too hidden from most of our daily lives, or the nexus of mass transportation and density that allows 80% of our CEO's and secretaries to take a train, bus or boat to work. In fact, we may have finally convinced environmentalists that it is far better to take a subway to a skyscraper than an SUV to a mountain.

And as for Moses and Jacobs? See Bob and Jane. See Bob and Jane run.

UNTIL SEPTEMBER 2004, VISHAAN CHAKRABARTI WAS THE DIRECTOR OF THE NEW YORK CITY DEPARTMENT OF CITY PLANNING'S DIRECTOR OF MANHATTAN OFFICE. HE IS NOW THE DIRECTOR OF URBAN DESIGN AT SKIDMORE, OWINGS & MERRILL.

I have watched some of world's most talented architects morph into businesspeople, planners, lobbyists, academics, consultants, policy wonks, and politicians, all of which were needed to realize the visions these professionals share with their clients. Exercising these skills is not a contrast to design skill but a complement, and is without question the path towards relevance that architects—particularly New York architects—have been seeking.

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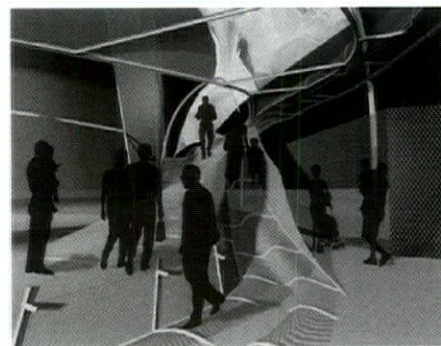
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Dreams Deferred

Fantasy Architecture: 1500-2036, Neil Bingham, Clare Carolin, Peter Cook, Rob Wilson (Hayward Gallery Publishing, 2004), £16.95

Pie-in-the-sky architecture touched down last year in England with the travelling show *Fantasy Architecture: 1500-2036*. This vivid collection of mostly unbuilt spatial dreams is documented in a compact illustrated catalogue with accompanying texts by Neil Bingham, Clare Carolin, Peter Cook and Rob Wilson. Available from Hayward Gallery Publishing and the Royal Institute of British Architects, the catalogue surveys fantastical contributions by European architects, artists, and filmmakers who have both influenced the development of our actual surroundings and animated the envisioning of future ones.

The *Fantasy Architecture* catalogue accentuates the value and breadth of architecture designed as an intellectual exercise.



TAKEHIKO NAGAKURA/COURTESY HAYWARD GALLERY

As a form of critical speculation, this tentative architecture exerts its influence not just in built space but also in human psychic space. As Rob Wilson writes, "It seems that attention within architecture is shifting towards the imagination again." The creative reinterpretation of past unrealized projects may therefore illuminate future possibilities for practical developments in the built environment.

The architectural fictions in the catalogue are divided into categories like "private worlds," which includes *The House of Legend*, Parisian design firm ORA-ITO's cover design for pop group Air's 2001 album, *10,000Hz Legend*, and "megastructures," which features Freedom Ship International's

2002 design for a 4,500-foot-long city on water. Technological innovation is also covered in projects such as Takahiko Nagakura's computer-generated recreations of old designs like Vladimir Tatlin's 1919 *Monument to the Third International*, and Geoff Shearcroft's image of a house growing on the back of a lab rat—an ironic solution for housing shortages and a potent critique of biotech mania. The diverse catalogue also includes work by Piranesi, Palladio, Buckminster Fuller, Fritz Lang, Zaha Hadid, Wim Wenders, Cedric Price, William Chambers, and Claes Oldenburg.

STEPHANIE BRANDT IS A LONDON-BASED LECTURER AT NOTTINGHAM TRENT UNIVERSITY AND A PHD CANDIDATE AT THE BARTLETT.

INTO THE WOODS

Lebbeus Woods: Experimental Architecture Carnegie Museum of Art, Heinz Architectural Center 4400 Forbes Avenue, Pittsburgh Closed January 16



drafting never fails to stimulate and even entertain. Works in Woods' 1989 *Aerial Paris* series ooze with technical proficiency in colored pencil. A meticulously hatched cityscape with Notre Dame and the Eiffel Tower seem comparatively static underneath a breezy polychrome skyscape of fabric undulations, punctuated with space modules. (Little wonder that Woods occasionally illustrates the covers of science fiction books.)

The war pieces, reflected in the multi-part writing series *War and Architecture*, are more difficult. Inspired first by the architect's visits and horrified reaction to the war-ravaged city of Sarajevo, works such as *Scab Construction* (1993) acknowledge the psychological impossibility of real reconstruction after war. Woods imagines curved, slightly robotic metal skins as patches on conventional masonry buildings—the architecture of scars that never really heal. Perhaps the speculative suspended freespace structure in the *Zagreb Free Zone* (1991) is

more reassuring, because its anti-gravitational metallic construction posits meeting spaces for preventing war, not recovering from it.

Woods' increasing obsession with war and destruction has made him, with an increasingly familiar yet gnawing sense of tragic aptitude, an appropriate interpreter of the tragedies of 9/11. In the gallery's long corridor, large panels with reproduced images from *The Ascent*, Woods' lamentation of the World Trade Center, line the walls. Woods wanted enlarged reproductions to undermine the preciousness of originality, perhaps reacting to the reception of some previous works. This particular series is scratchier, more gestural, and more orthogonal than is typical for Woods. The comparative austerity is fitting; the message is both tragic and optimistic. The piece moves up and down, and the panels themselves lean inward, crowding the viewer and depicting collapse. At the same time, aluminum tubes project out from these boards, acting as

structural support and suggesting wreckage, while paradoxically suggesting the power of drawn images to become real and three-dimensional-to grow.

This idea culminates in the exhibition's rearmost gallery, in which a briar patch of bent aluminum tubes fills one room and spills out into another. Similar to, but less refined than, Woods' installation *The Fall* from the 2002 exhibition *Unknown Quantity* at the Fondation Cartier in Paris, this piece is nonetheless richly insistent.

Woods has insisted in writing and interviews that architecture has the responsibility to confront "difficult ideas and problems in the hope of improving the human condition, both in particular places and, by example, in a general way." The richness of these works in their visual presence and theoretical implications suggest that the HAC is an effective venue in perpetuating this task.

CHARLES ROSENBLUM IS AN ARCHITECTURAL HISTORIAN AND CRITIC TEACHING AT CARNEGIE MELLON UNIVERSITY IN PITTSBURGH.

The plaster walls and covered ceilings in the Heinz Architectural Center (HAC) of the Carnegie Museum of Art in Pittsburgh might seem like a disjunctive venue for a show on Lebbeus Woods' critical and forward-thinking experimental architecture. Indeed, the architect has called the space "aggressively postmodernist." The reality, though, is that Woods thrives in contrast to a pedantically traditionalist space, in large part because the show's curator, Tracy Myers, was conversely progressive. *Lebbeus Woods: Experimental Architecture*, which closed on January 16 at the HAC, was Myers' first show of contemporary work.

The main entry to the HAC opens onto a narrow triple-height space. A metallic pathway with graphically arranged descriptive words leads the visitor in a few steps before turning perpendicularly upward, rising nearly to the ceiling, and disgorging a tuft of bent aluminum tubes near its top. The theory that undergirds all of his work begins here, as does his utter refusal to use any material as a single conventional architectural element.

HAC's sequence of small galleries introduce one essential, wonderfully provocative paradox of Wood's work. While his subject matter becomes increasingly rigorous and even grave, his masterful

IN SITU

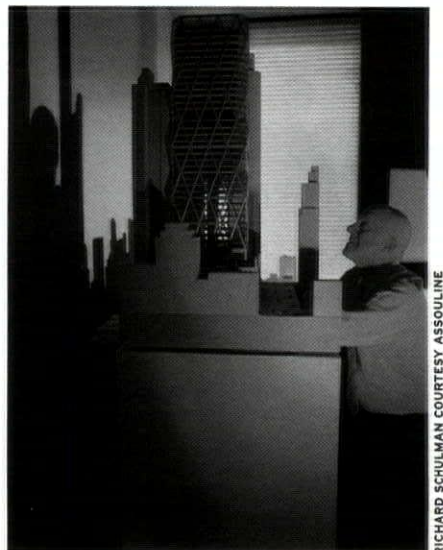
Portraits of the New Architecture: Photographs by Richard Schulman with an introduction by Paul Goldberger (Assouline, 2004) \$70.00

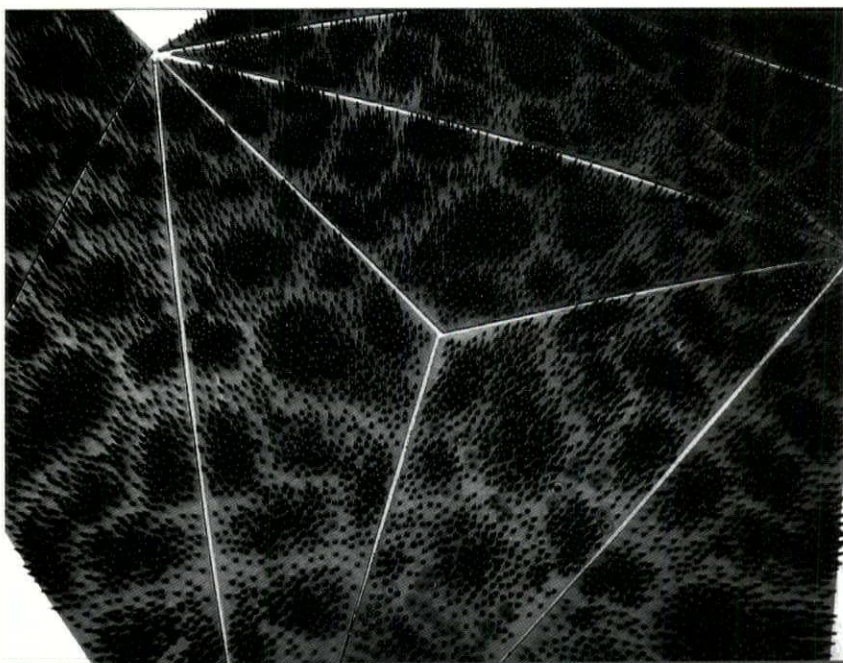
The conceit of photographer Richard Schulman's new book *Portraits of the New Architecture* is that any true portrait of an architect is empty without examples of his or her work. He thus pairs photographs of architects—in their studios, houses, or projects they have completed—with his pictures of their work. His premise is a solid one, because while no one would presume that there is a simple and direct equation between designer and work, it is nonetheless suggestive.

The photographs of the architects have a stylized quality that imbues each one with plenty of drama: Schulman typically puts a spotlight on the face, and uses the resulting shadows to structure the image. This lends Winka Dubbeldam the quality of a Madonna in a Renaissance annunciation painting; Enrique Norten's expression is half come-hither and half take-no-prisoners. Schulman recognizes that many of these architects have become stars in their own right, and he photographs them accordingly. Some of his pictures of their work stop just this side of mythologizing, but in each of those cases, the building seems to demand it. There are no shrinking violets here, human or built.

But the book undermines its appealing William Carlos Williams-esque "no ideas but in things" stance by including an introduction to the work and merits of each of the included architects, as well as brief project description in the architect's own words. The portraits—of people and buildings—are revealing enough as simple pairings, but the book's hit-all-the-bases approach pulls it in the direction of a yearbook or reference. **AG**

Wow, did I really do that? Sir Norman Foster with a model of the Hearst building.





COURTESY HENRY URBACH ARCHITECTURE

Henry Urbach exhibits his gallery's first show of architectural drawings in six years this month. *Vanishing Points: Architectural Drawings by Hand* presents drawing as both fine art and conceptual research, or what Urbach calls "imaginative projection." The work on view includes a never-before-shown piece by Lebbeus Woods and drawings by Claude Parent, Peter Eisenman, and Aldo Rossi. The gallery is also showing Michael Meredith's *Soft Cell* (pictured above), an installation that Urbach thinks of as "three-dimensional drawing." Composed of modular graphite-colored rubber mats, *Soft Cell* interacts with the gallery's architecture in an exploration of space-making, field, and terrain.

Michael Meredith: Soft Cell
Vanishing Points: Architectural Drawings by Hand
 Henry Urbach Architecture, 526 West 26th St., 10th Fl. February 16 through March 24

LECTURES

FEBRUARY 16

Matt Arnet
Green Infrastructure
 6:30 p.m.
 Pratt Institute Manhattan
 144 West 14th St.
www.pratt.edu

Sheila Kennedy
Electrical Effects:
(a) material media
 6:30 p.m.
 Columbia GSAPP
 Wood Auditorium
 113 Avery Hall
www.arch.columbia.edu

FEBRUARY 17

Ada Karmi-Melamede
Recent Work
 6:00 p.m.
 City College
 95 Shepard Hall
 Convent Ave. and 138th St.
 212-650-7118

Sara Caples,
Everardo Jefferson
New Mix
 6:30 p.m.
 Yale School of Architecture
 180 York St., New Haven
www.architecture.yale.edu

Felecia Davis, Mario Gooden,
Michael Henry Adams, et al.
Black Space: Architecture,
Race, and Cultural Identity
 6:30 p.m.
 New York Institute of
 Technology
 16 West 61st St., 11th Fl.
 516-686-1280

Carol Herselle Krinsky
Rockefellers, Architects, and
Renewing Lower Manhattan
 7:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

FEBRUARY 21

John Hatch
The Restoration of Morven:
A Historic Estate
 7:00 p.m.
 Columbia GSAPP
 412 Avery Hall
www.arch.columbia.edu

FEBRUARY 22

Frank Duffy
Reinventing Space for an
Emerging Knowledge
Economy
 6:30 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

FEBRUARY 23

Philip Ursprung
Herzog & de Meuron:
Built Images
 6:00 p.m.
 Princeton School of
 Architecture
 Betts Auditorium, Princeton
www.princeton.edu

Brad Lander, Tom Angotti,
Joshua Kahr
Inclusionary Zoning and its
Impact on Affordable Housing
 6:30 p.m.
 New York Blood Center
 310 East 67th St.
www.cb8m.com

FEBRUARY 24

William MacDonald
Muten: Recent Work
 6:00 p.m.
 City College
 95 Shepard Hall
 Convent Ave. and 138th St.
 212-650-7118

Rem Koolhaas

6:00 p.m.
 Princeton School of
 Architecture
 Betts Auditorium, Princeton
www.princeton.edu

MARCH 3

Rodolfo Machado
A Building and a District
 6:00 p.m.
 City College
 95 Shepard Hall
 Convent Ave. and 138th St.
 212-650-7118

MARCH 7

Michael Riedijk
At Work
 6:00 p.m.
 Princeton School of
 Architecture
 Betts Auditorium, Princeton
www.princeton.edu

Katie Salen
Trigger and Response:
The Art of Contested Spaces
 6:15 p.m.
 Parsons School of Design
 Glass Corner
 25 East 13th St., 2nd Fl.
www.parsons.edu

Peter Bafitis
 7:00 p.m.
 Columbia GSAPP
 412 Avery Hall
www.arch.columbia.edu

MARCH 10

Gaetano Pesce
Questions on Architecture
and Design Objects
 6:00 p.m.
 City College
 95 Shepard Hall
 Convent Ave. and 138th St.
 212-650-7118

MARCH 14

James Carpenter
Constructing the Ephemeral
 6:15 p.m.
 Parsons School of Design
 Glass Corner
 25 East 13th St., 2nd Fl.
www.parsons.edu

MARCH 16

Mike Davis
Planet of Slums
 6:00 p.m.
 City College
 Great Hall of Shepard Hall
 Convent Ave. and 138th St.
 212-650-7118

SYMPOSIA

FEBRUARY 18 - 19

No Standard Structures
Chuck Hoberman, Tim
MacFarlane, Kirk Martini, et al.
 Yale School of Architecture
 180 York Street
 New Haven
www.architecture.yale.edu

MARCH 10 - 11

Building Security Symposium
 McGraw-Hill
 Conference Center
 1221 6th Ave.
www.aeinsteinstitute.org

MARCH 18 - 20

New Design Japan:
Cool Ideas & Hot Products
Teuro Kurosaki, Karim
Rashid, Julie Lasky, et al.
 Museum of Arts and Design
 40 West 53rd St.
www.japansociety.org

EXHIBITIONS

FEBRUARY 16 - MARCH 24

Michael Meredith: Soft Cell
Vanishing Points:
Architectural Drawings
by Hand
 Henry Urbach Architecture
 526 West 26th St., 10th Fl.
www.huagallery.com

FEBRUARY 17

Tom Kundig, Jeanne Gang,
Lorcan O'Herlihy, et al.
Restructure: New Forms
in Architectural Mesh
 American Federation of Arts
 41 East 65th St.
 212-947-4557

FEBRUARY 18 - MARCH 26

Sol LeWitt, Donald Judd,
Dan Flavin, Andrea Zittel,
et al.
Logical Conclusions:
40 Years of Rule-Based Art
 PaceWildenstein
 534 West 25th St.
www.pacewildenstein.com

FEBRUARY 18 - APRIL 30

Paul Rudolph:
An Interior Perspective
 New York School of
 Interior Design
 170 East 70th St.
www.nysid.edu

FEBRUARY 25 - MAY 16

Groundswell:
Constructing the
Contemporary Landscape
 MoMA
 11 West 53rd St.
www.moma.org

MARCH 4 - APRIL 15

Sowon Kwon
Something New
 6:00 p.m.
 The Kitchen
 512 West 19th St.
www.thekitchen.org

MARCH 4 - SEPTEMBER 4

Hella Jongerius Selects:
Works from the
Permanent Collection
 Cooper-Hewitt,
 National Design Museum
 2 East 91st St.
 ndm.si.edu

MARCH 9 - 18

The Design Workshop:
Five Years of Design—
Build at Parsons
 Parsons School of Design
 2 West 13th St.
www.parsons.edu

CONTINUING
EXHIBITIONS

THROUGH FEBRUARY 19

Torolab
9 Families:
Emergency Architecture
 Storefront Art and
 Architecture
 97 Kenmare St.
www.storefrontnews.org

THROUGH FEBRUARY 20

Tunnel Visions:
Subway Photos 1904-1908
 New York Historical Society
 2 West 77th St.
www.nyhistory.org

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

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THROUGH FEBRUARY 25

Pamela Kladzyk
Way Off the Grid:
Vestiges of European
Vernacular Lighting
Parsons School of Design
25 E. 13th St., 3rd Fl.
www.parsons.edu

THROUGH FEBRUARY 26

Richard Tuttle:
It's A Room For 3 People
The Drawing Center
35 Wooster St.
www.drawingcenter.org

AIGA 365/25 Exhibition
AIGA National Design Center
164 5th Ave.
www.aiga.org

Svetlana Heger
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

THROUGH FEBRUARY 27

Josef and Anni Albers:
Designs For Living
Design # Art: Functional
Objects from Donald Judd
to Rachel Whiteread
Cooper-Hewitt,
National Design Museum
2 East 91st St.
ndm.si.edu

THROUGH FEBRUARY 28

Allan McCollum
Perfect Vehicles
Doris C. Freedman Plaza
60th St. and 5th Ave.
www.publicartfund.org

THROUGH MARCH 5

Peter Hujar
Night
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

Stephen Hughes
Robert Mann Gallery
210 11th Ave.
www.robertmann.com

Derek Reist
NYC Day into Night
The Michael Ingbar Gallery
of Architectural Art
568 Broadway
www.artnet.co

THROUGH MARCH 6

John Baldessari, Sol LeWitt,
Jonathan Monk, et al.
Small: The Object in Film,
Video, and Slide Installation
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

THROUGH MARCH 7

Alex Schweder
Lovesick Buildings
Parsons School of Design
Donghia Gallery
25 East 13th St., 3rd Fl.
www.parsons.edu

THROUGH MARCH 8

Tord Boontje
The End
Moss
146-150 Greene St.
www.mossonline.com

THROUGH MARCH 12

Christian Moeller
Heaven
Frederieke Taylor
535 West 22nd St., 6th Fl.
www.frederiketaylorgallery.com

THROUGH MARCH 14

Mark Dion
Project 82: Rescue Archaeology
MoMA
11 West 53rd St.
www.moma.org

THROUGH MARCH 15

Changing Tides: The
Landscape of the East River
Celebrating Central Park's
25-Year Transformation
Urban Center Gallery
457 Madison Ave.
www.mas.org

THROUGH MARCH 17

Matthew Baird Design:
New Material/Recent Work
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Fl.
www.parsons.edu

THROUGH MARCH 20

Suspending Beauty:
The Verrazano-Narrows
Bridge Turns Forty
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

THROUGH MARCH 26

Cut and Construction:
The Foundations of Fashion
Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu

THROUGH MARCH 28

Ed Ruscha: Paintings and
Works on Paper
from 1964 to 2002
Fisher Landau Center for Art
38-27 30th St., Queens
www.flcart.org

THROUGH APRIL 2

Mapping Sitting
New York University
Grey Art Gallery
100 Washington Sq. East
www.nyu.edu/greyart

THROUGH APRIL 18

Agnes Martin
...going forward into
unknown territory...
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

THROUGH MAY 1

Noguchi and Graham:
Selected Works for Dance
Noguchi Museum
9-01 33rd Rd., Queens
www.noguchi.org

THROUGH MAY 6

Jean Prouvé:
A Tropical House
Yale School of Architecture
180 York Street, New Haven
www.architecture.yale.edu

THROUGH MAY 7

Aptilon and Nurko,
arquitectura 911sc, et al.
Mexico City Dialogues
TEN Arquitectos
Visual and Performing
Arts Library
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

THROUGH MAY 8

Cy Twombly
Fifty Years of Work on Paper
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

THROUGH MAY 20

Harlem is...Downtown
South Street Seaport
Museum
207 Front St.
www.southstseaport.org

THROUGH MAY 29

City of Change:
Downtown New York
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

THROUGH JUNE 6

Wendy Fok
Dualism in America
Lower East Side
Tenement Museum
90 Orchard St.
www.tenement.org

THROUGH OCTOBER 14

Julian Opie
Animals, Buildings,
Cars, and People
City Hall Park
www.publicartfund.org

FILM & THEATER

FEBRUARY 20

Architect's Newspaper Night:
Boozy: The Life, Death, and
Subsequent Vilification of
Le Corbusier, and More
Importantly, Robert Moses
Ohio Theater
66 Wooster St.
www.lesfreres.org/boozy

FEBRUARY 22

Canal Zone (Frederick
Wiseman, 1977), 174 min.
7:00 p.m.
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org

MARCH 11

Lustron: The House
America's Been Waiting For
(Bill Ferehawk, Bill Kubota,
2002), 60 min.
Mr. Blandings Builds His
Dream House
(H.C. Potter, 1948), 94 min.
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

CONTINUING
FILM & THEATER

THROUGH FEBRUARY 23

Christo and Jeanne-Claude:
Projects Recorded, 1969 to 1998
MoMA
11 West 53rd St.
www.moma.org

THROUGH APRIL 22

Das War Die BRD
New York University
Deutsches Haus
42 Washington Mews
www.nyu.edu/deutscheshaus

EVENTS

MARCH 2

MAS Urbanists Winter Party
7:30 p.m.
19 East 57th Street
www.mas.org

BEYOND

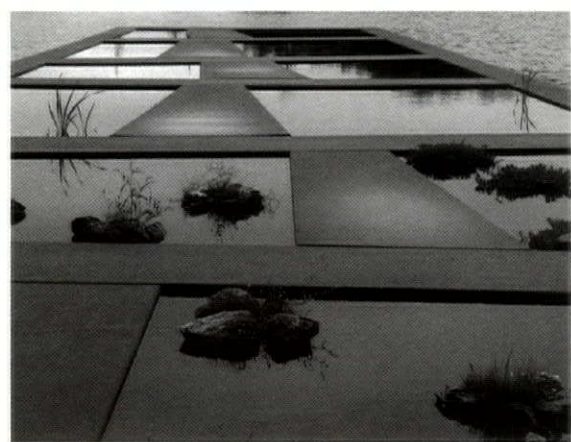
THROUGH MAY 1

Landscape Confection
Wexner Center for the Arts
Ohio State University
1871 North High St.
www.wexarts.org

THROUGH JUNE 12

Michael Maltzan
Alternate Ground
Carnegie Museum of Art
4400 Forbes Ave., Pittsburgh
www.cmoa.org

PREVIEW

GROUNDWELL: CONSTRUCTING THE
CONTEMPORARY LANDSCAPE

MoMA, 11 West 53rd Street
February 25 through May 16

The first landscape architecture show at MoMA in decades, *Groundswell: Constructing the Contemporary Landscape* highlights landscape design in the context of transformation and rehabilitation. Many of the 23 exhibited projects reclaim public space from sites of degradation, violence, or abandonment. Featured sites include Crissy Field, Hargreaves Associates' park design for an ex-military airstrip in San Francisco, Garden of Forgiveness, Kathryn Gustafson's landscape design for the city center in Beirut, and Catherine Mosbach's Bordeaux Botanical Garden (pictured above). Located throughout North America, Asia, the Middle East and Europe, the projects function in a variety of contexts and scales. The exhibition documents these transformations with large-scale video projections, models, drawings and photographs.

ORANGE ALERT:
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Don't worry if you missed the neon orange gin drinks and lanky Dutch models at the Orange Alert: Dutch Design in New York party, put on by the Consulate General of the Netherlands on January 18. The night kicked off a year-long program of equally enticing exhibitions and events related to Dutch design, beginning with Tord Boontje's third installation in a series, *The End*, at Moss (pictured above), and a textiles show at the Cooper-Hewitt curated by Hella Jongerius. This spring, look out for an exhibition of work by graduate students from the Design Academy Eindhoven at The Firehouse (May 14 to 17), and next winter, *Simply Droog: 10+ Years of Avant-Garde Design from the Netherlands*, a retrospective of Droog Design, is slated to go up at the Museum of Arts and Design.

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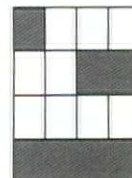


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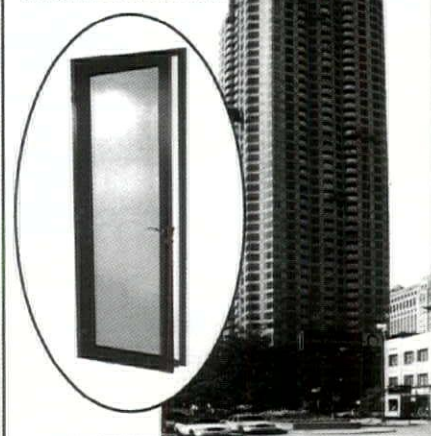
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NO MORE PRISONS

America doesn't need more prisons. Consider some facts: The U.S. incarceration rate is the highest in the world, at 700 people per 100,000 population; the U.S. spends \$2.7 billion in prison construction per year, and over \$49 billion in prison operations annually; non-violent offenders account for over 50% of all prisoners; the U.S. crime rate now is similar to 1970, but our prison population is over six times as large.

While some claim that our ever-expanding prison system has quelled a long wave of drug-related violence and returned us to the relative safety we enjoyed in the 1970's, the many ups and downs of crime rates since 1970 are sharply at odds with the constant increase in the number of prisoners. To make matters worse, studies document that Americans feel much less safe now than we did then. It is our current culture of fear and ignorance that drives the prison system, not the other way around. Despite mounds of data on the failures and inequities of the prison system (most collected by the Federal Bureau of Justice Statistics), the public is largely uninformed about prison issues. The members of Architects/Designers/Planners for Social Responsibility (ADPSR) believe that building prisons has not only failed to significantly reduce crime, but has caused additional social problems. Continuing on the current path of imprisoning even more people will do little to improve our society, and will especially injure our already most-embattled communities. ADPSR members have pledged to not participate in the design, construction, or renovation of prisons, and we ask you to join our boycott.

ADPSR envisions a future of alternatives to prison that substitutes drug treatment, education, restoration, and rehabilitation for our current policy of incarceration. We gave our 2000 Lewis Mumford Award for Peace to The Garden Project, which teaches organic gardening and landscaping skills in the San Francisco county jail.

This kind of job and violence-reduction training is an essential investment for our society. Another alternative, called "restorative justice," requires offenders to do work that helps rebuild the communities they have hurt. Building sustainable communities at the larger scale through urban reinvestment would improve security and provide jobs as an alternative to crime. Most architects already know this: we would rather be designing community centers, schools, and neighborhood revitalization plans than prisons. Sadly, most state and local governments can't afford these programs, in large part because of prison operation and construction costs. California has built 23 new prisons in the past 20 years, but only one new university (which is not yet completed). To make room for a more positive future, we must stop building prisons. Additionally, we should reduce prison populations through criminal law reform (which is also a better way to reduce prison overcrowding). The War on Drugs, three-strikes laws, and mandatory minimum sentences have all increased the number of people behind bars, especially non-violent offenders, without any relation to justice. In place of draconian sentences for minor crimes, many studies have shown that reasonable parole programs and accelerated release programs cost less (and are more just) than keeping people in prison.

Why should architects care about our prison system and its failures? More than any other social institution, prisons are defined by buildings. And architects designed them. We don't have all the responsibility—state and federal legislators paid for prisons, contractors built them, prosecutors and police demanded them and then filled them—but we can take responsibility for our part. The AIA Code of Ethics states, "Members should uphold human rights in all their professional endeavors." Can an architect uphold human rights while

designing a new death row (one is proposed for San Quentin State Prison in Marin County, CA, and has met with much opposition), knowing people will be killed there? Are human rights compatible with working for an institution that has repeatedly shown callous disregard for the human rights of its wards, where violence is a routine form of interaction and a tool of personal control? Prison management could be different—some other countries offer better models—but should we continue to expand (or even tolerate) a system that is already frequently incapable of meeting the minimum internationally accepted standards of behavior?

Many architects may feel unconnected to prison issues because they don't work on prisons, or may worry that speaking out will achieve little. ADPSR believes that the voices of design professionals are an important force in society, and we encourage all design professionals to join our boycott. The public looks to architects and designers to envision a better society and new institutions. ADPSR is working with other policy-oriented groups (such as the Sentencing Project, Books not Bars, and Critical Resistance) to advance proposals that would redirect prison resources to education, rehabilitation, crime-prevention, and sustainable community development. As design professionals, we can be the leaders of a new policy based on facts, ethics, and justice, rather than sensationalism and fear. ADPSR asks design professionals to be leaders. Please find out more about our campaign and sign our pledge not to design prisons at www.adpsr.org/prisons

RAPHAEL SPERRY IS PRESIDENT OF ARCHITECTS/DESIGNERS/PLANNERS FOR SOCIAL RESPONSIBILITY (WWW.ADPSR.ORG) AND WORKS AT 450 ARCHITECTS IN SAN FRANCISCO.

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