SHIGERU BAN GOES HEAVY METAL
PIER DELIGHT

On March 5, the architect Shigeru Ban's first large-scale project opened on Pier 54 along the Hudson River in Manhattan. But in June, the aptly named Nomadic Museum will be broken down and shipped to Los Angeles. Designed to hold the large-format photographic work of artist and filmmaker Gregory Colbert, the 45,000-square-foot room's massive scale comes in part from its primary building material—international standard shipping containers. Unlike many of his contemporaries who are exploring the use of containers as reprogrammable spaces, Ban uses them here as if they are big bricks. "I am not interested in the space inside the containers—I don't think it would be nice," said Ban. "I wanted to use them as an existing material that can have more than one function.” Ban chose containers because they are available in every port city in the world, and have enough structural integrity to be stacked several layers high. For the Nomadic Museum, he has arrayed them in two long bars, with staggered openings between each one. Translucent white plastic sheets hang diagonally in the openings to close the building to the weather, and create a checkered pattern of light and shadow inside to complement Colbert's work. Similar sheeting is stretched over the roof trusses. For Ban fans, the roof and its structural support will be the most familiar element: they are made out of paper tubes, his signature material. When Colbert's show Ashes and Snow closes on June 6, the sheeting and trusses will be taken down and packed into 14 of the 149 containers, and the rest of the containers will be sent back home to Newark. ANNE GUINEY

REVISED WTC MEMORIAL TO BE SURROUNDED BY STEPS ON ALL SIDES
STEP RIGHT UP

On December 16, 2004, Governor Pataki and Mayor Bloomberg jointly unveiled a new model of the World Trade Center Memorial, which is currently on view in the atrium of the World Financial Center. The key feature of the refined design is the addition of stairs on the perimeter of the entire site, except at the intersection of Fulton and Greenwich, where Snøhetta's new museum will face Santiago Calatrava's transportation hub. The revised Environmental Impact Statement (EIS), also introduced at the December press conference, describes a series of public plazas on surrounding blocks that will also be reached. continued on page 6

PRESERVATION LEAGUE NAMES NEW YORK STATE'S MOST THREATENED HISTORIC PLACES
Seven to Save 2005

Hudson Area Library, Hudson (1818)
Constructed of locally quarried limestone, this Federal style building—a former almshouse—was vacated in June due to unsafe conditions, and is in need of rehabilitation to be usable as a library again.

Herkimer County Jail, Herkimer (1834)
This county jail held Chester Gillette, the real-life murderer who inspired Theodore Dreiser's An American Tragedy. The building, designed in the Federal style, closed in 1977.

Iron Block, Watertown (1850)
This wood- and iron-framed, brick-faced structure has anchored the city's public square since the mid-19th century. Though structurally sound, it is slated for demolition.

Todd Shipyard Graving Dock, Brooklyn (1964)
A ship repair yard since 1864, the Graving Dock is slated to be paved over in IKEA's plan for a 350,000-square-foot store on the Red Hook waterfront.

St. Thomas the Apostle Roman Catholic Church, New York City (1889-1907)
Designed by Thomas H. Poole in a late-Victorian Gothic style, this church in Harlem has been closed since August 2003. A HUD plan to develop the site as housing for seniors has been withdrawn.

Old Custom House, Niagara Falls (1863)
This limestone building near the Canadian border functioned as a customs house at an important port in the 19th century, but has been abandoned for many years.

Tile House, Islip (1912)
Rafael Guastavino y Esposito, famed dome designer and founder of the Guastavino Fireproof Construction Company, designed and lived in this Spanish colonial house. It has been on the market for over a year and preservationists are concerned that potential buyers may raze the house and rebuild on its desirable waterfront site.

continued on page 3

MUSEUM OF THE MOVING IMAGE
EMERGING VOICES 2005
NOGUCHI REMEMBERED
MOMA'S ANXIOUS MUSES

PROFESSOR OF URBAN POLICY AND PLANNING TO LEAD DESIGN SCHOOL
HARVARD'S NEW DEAN

Amidst the furor set off by Harvard University president Lawrence Summers' remark at a January conference that the "innate differences" between men and women explain why fewer women succeed in science and math, the school has made another controversial announcement: Alan Altshuler, an urban planner who has taught at Harvard University since 1988, is the new dean of the Harvard Design School. Though he has been acting dean since Peter Rowe's departure last summer, his appointment surprised many. Altshuler is the Ruth and Frank Stanton Professor of Urban Policy and Planning, a joint appointment at the Design School and the Kennedy School of Government. Many Design School faculty and alumni have voiced concern over the fact that a non-designer will lead the school, one of the nation's best. Altshuler, whose research focuses on urban politics, land use policy, and

continued on page 3

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NEW YORK ARCHITECTURE AND DESIGN
There is a moment in the play Booyo: The Life, Death, and Subsequent Vileification of Le Corbusier and, More Importantly, Robert Moses, which had a run at the Ohio Theater until last week, when New York’s master planner meets the French modernist and stammers in awe: “I’m not an idea man myself, sir. No sir, I’m a doctor. And, so it’s really inspiring to see your ideas. I’m totally going to implement them.” “Well,” scoffs Corb, “at least somebody will.”

Later in the play, Moses presides over a press conference, praising the virtues of single-use zoning. He invokes his hero, stating, “It’s like Corbusier said: If we had better, more vertical housing, we could have more parks! Raise them high in the air, in the apartments in the sky! You and me, we put the citizens of New York on top of our life,” rather than life itself.

The importance of master urban plans has come into sharp focus recently given the number of grand schemes now being advanced in the city. Deputy Mayor of Economic Development Daniel Doctoroff (who seems to harbor Moses fantasies) clearly believes that the marketplace should determine the future of the city, as he pushes ahead with plans for an oversized West Side. Meanwhile, the development of the World Trade Center site is suffering from the lack of a sweeping vision, which was Moses’ strong suit. Both are examples of public land being turned over for private gain. For all of Moses’ sins, he remained focused on the long-term public good as opposed to short-term economic gain.

CATHY LANG HO AND WILLIAM MENKING

FROM PROUVÉ’S COLLECTOR

Your article “Pre-fab Prouvé” (AVN 2.2.2005) notes, “Three prototypes were constructed in 1951, but only one remains in Africa in the Republic of the Congo.” In fact, the first prototype went up in Niamey in 1949 after being erected on the banks of the Seine in Paris as a publicity stunt. The second and third were erected as related pavilions, joined by a walkway, in Brazzaville in 1951. The structure at Yale (the smaller of the Brazzaville structures), which is 10-by-14 meters, was the office of a French aluminum marketing executive. The larger, which was 10-by-18, was his residence. The Niamey and Brazzaville structures remain disassembled and unrestored in Paris.

The next destination of the house, in the latter part of 2005, is an as-yet-undecided location in Los Angeles. After that, we hope to take it to Japan. Then, who knows?

On a related topic, I found Bill Merking’s article “Back to the Future” (AVN 1.19.2005) highly evocative of Prouvé, who only design-

ed what he could build on his premises. Keep up the good work.

ROBERT RUBIN, NEW YORK

BIDS NOT TO BLAME

I read with interest Deborah Grossberg’s article entitled “Mall City” (AVN 2.2.2005) and commend her thorough analysis of the virtues of single-use zoning. He invokes his hero, stating, “Back to the Future” (AVN 1.19.2005) that cannot go unchecked. To begin with, the title of the article and its sub-headline, “Queens Museum Dumps Eric Owen Moss,” is the kind of crude headline-writing one would hope not to see in a quality paper. Eric Owen Moss won a competition with a fine design concept, and saw the museum through a long design process in which the museum’s goals and objective were clearly defined and their budget established. If you ask anyone involved in the process they will affirm the value to the museum of Eric’s work. The time and money was well spent, not only on the surveys and code research, but on the design process itself. We may have pared away, but “dump” and “trampled” we have not.

Also, to correct two factual errors: the DDC is not “paying for the expansion”; nor does it “own the buildings.” Funding comes from the Department of Cultural Affairs and the city of New York owns the property. Another error of fact: The OMA competition predated by two years Mayor Bloomberg’s announcement of the Design & Construction Excellence Initiative and thus cannot be seen as “an inauspicious beginning” of that initiative.

The “shock and horror” tone continues apiece in your editorial. But this is hardly the first time a well-intentioned architect has been the victim of a hyperbole that only reinforces the sense that the Architect’s Newspaper is still very wet behind the ears. Great projects rely heavily on a creative relationship between architect and client and when this relationship fails to endure, it is sometimes in the interest of the project to make a change.

DDC is in the business of managing capital projects and it is in the service of the Mayor’s goal to ensure quality public works. In support of our clients like the Queens Museum, we must sometime make tough decisions that put the interests of the project above those of the individuals involved.

DAVID BURREN, COMMISSIONER

NEW YORK CITY DEPARTMENT OF DESIGN & CONSTRUCTION

EDITORS RESPOND:

We applaud the work of the DDC and of David Burren in particular. We apologize for misstating in the editorial that the DDC owns the land occupied by the OMA and is funding the expansion project. Also, it seems that our comments about the Design Excellence program demand clarification. We state: correctly, that the DDC’s “renovation and search for an architect is part of the city’s new Design Excellence program, but did not mean to imply that the original competition was a part of this promising new effort.

Due to editing error, our article “Tamped Moss,” mistakenly states that “the new process (of finding an architect) will be just like the first.” In fact, the opposite is true. Museum director Tom Finkelpearl told us that the second search, distinctly unlike the first, would not be “a lengthy ‘What are you going to be?’” The original competition called for architectural solutions that addressed several broad issues concerning the museum’s identity and direction. As we reported, Burren and Finkelpearl emphasized the enduring value—of—and the city’s investment in—Moss’ first scheme.

We agree that a client has the right to works with whatever architect they want, and that winning competitions has never guaranteed an architect the contract. The DDC owns the land, the OMA and is funding the expansion project. However, this case brings to light the fickleness with which this institution regards architects. Museum directors and trustees come and go, but buildings embody long-term visions and investments. In the case of the OMA, a public institution, the issue seems clearer than the case of the Whitney, for example. We are all in favor of advancing higher architectural visions and are nothing but encouraged by the DDC and its Design Excellence program.
STUDENTS TO COOPER: WE'RE MAD

Last month, Cooper Union architecture dean Anthony Vidler had his hands full with a strange wave of student unrest. First, disgruntled seniors drafted an open letter outlining the 19 qualities they wanted to see in a dean, which ranged from practical ("a dean who is present") to ideological ("a dean who addresses different worldviews in architecture"). Meanwhile, students stormed out of an under-graduate studio after a classmate was placed under disciplinary review. And motley malcontents were plotting a range of other actions. But as we prepared for torch-bearing mobs, Molotov cocktails, and the din of theses being nailed to doors, the rebellion fizzled faster than small talk at an architecture party. The uprising appears to have unraveled at an official school gathering after the student council presented Vidler with a bizarre document that, among other things, listed gripes about the high price of Mylar while also quoting theorist Leon Krier: "Those who sympathize Vidler quickly pointed out to the embarrassment of the unknonwing students. It seems the dean then won protesters over with his address, and a rumored walkout failed to materialize. We're still not sure what got the students so riled up to begin with and, apparently, neither are they. "Their reasons seem muddled and some have told me they've regretted getting involved," reports our Anna Holtzman. As for Vidler? "I'm excited that the students feel empowered to speak," he said. We just wish we knew about what.

BASEL INCIDENT AVERTED

When Fred Schwartz and Daniel Libeskind were invited to speak at a recent Ground Zero conference in Basel, Switzerland, it was clear they'd have to be kept apart. The former Ground Zero design competitors last butted heads over Libeskind's claim, in his recent autobiography, that Schwartz shook him by the collar at the 2002 Venice Biennale and barked "I'm a New Yorker, damn it! Don't tell me how to build my city!" (Schwartz has called the account "inaccurate and defamatory.") Either way, when conference organizers extended their last minute invitation to Schwartz, they asked him not to show up until the day of his talk for fear that Libeskind, who was speaking the next morning, would cancel if he got wind of Schwartz's presence. "Luckily, they didn't cross paths," reports a Schwartz confidante.

DIG THIS HOTEL

We thought we'd heard it all. Then we learned about Bulldozer Camp, a proposed resort designed by the Seattle firm Olsen Sundberg Kundig Allen. Set along the Snake River in Washington, the development, which is in early schematics, will include upscale clients who will fly in on a helicopter for a few days of playing on bulldozers. Yes, you heard right. "I suppose rich guys will be into it," says someone close to the project. "They'll be able to lift dirt. Put it down. Move it around." The complex will include a lodge, cabins and a spa where manly men can get French manicures after a hard day dirtying their nails.

OPEN OFFICE CLOSES

Open Office, best known for its design of Dia:Beacon, is no more. Partners Lyn Rice and Galia Solomonoff parted ways after five years, though both say the split was amicable. Rice, now working as Lyn Rice Architects, will take over the firm's work on a ground floor renovation to link Parsons School of Design's four downtown buildings, while Galia Solomonoff Architecture is designing several artists' residences.

HARVARD NAMES NEW DEAN

continued from front page

The administration, believes his long association with the Design School will mitigate any reservations about his ability to lead it. "This school has tremendous momentum and I don't have plans for dramatic changes," he said. "But we must never be self-satisfied. It is important to retain and extend the school's preeminence in a way that is highly equitable for students." Summers led the search with advisory chair Toshiko Mori. The list of others who were considered is rumored to have included SOM's Marilyn Taylor, MoMA's Terence Riley, and architecture professor Antoine Picon.

Mori doesn't mind having a planner, rather than a designer, at the helm. "In the Harvard structure, the dean's work is highly administrative," she said. "This is a very different job than at Princeton or Columbia." She suggested that Altshuler's relationship with Harvard entities beyond the Design School is an asset. During the 1970s, urban planning was pushed from the department to the school of government, a nationwide trend. Planning has since been reunited with the architecture program, as it has at other schools. Tim Love, a Boston-based architectural urban designer who has taught at the Design School, is pleased that urban planners are back in the fold. "Their return is good for the school and for urban design," he said. "But the pure designers are not so happy about it, nor about Altshuler." He went on to say, however, that "Altshuler seems smart, thoughtful, and fully equipped to think about the contemporary American city.

Bryan Boyer, who is in his first year at the Design School, says that students seem curious and hopeful that Altshuler will be a stabilizing influence. He attributes negative reactions to a misunderstanding of the institution. "Having a dean with an urban planning background might be an asset at a time when the profession is grappling with how to address the general population," he said. If Altshuler decides to be an activist dean, he might prompt some realignment at the school. Altshuler's tight ship is a “wonderful surprise,” as Love pointed out. "The neo-Marxist critical theory that dominated the architectural and schools for ten years may have played its course," he said. There is a sense that designers are looking for what's next.
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A single frame in Jean Cocteau's classic film Orpheus (1949) inspired Leeser Architecture's design for a $25 million renovation and expansion of the Museum of the Moving Image in Astoria, Queens. In the scene, Orpheus, played by Jean Marais, passes his hand through a liquefied mirror, thereby entering the world of the imaginary. Visitors to the museum will similarly enter through a projected image into a lobby enclosed by a single bent, cut, and folded surface, a signature element in Thomas Leeser's designs and one that for this project also signifies "the infinite thinness of the filmic image," according to the architect.

Responding to the museum as an institution whose main exhibits are projected rather than hung, Leeser sees the single plane wrapping through and around the building as both an enclosure and a surface for exhibition.

The main programmatic requirement for the expansion was a circulation system that could handle multiple tour groups simultaneously. The museum's current home in one of thirteen former Astoria Studio buildings renovated by Gwathmey Siegel & Associates in 1988, has a single route for visitors. When one group is delayed, the schedule for the remainder of the day is bumped. Leeser's design incorporates a complex system of ramps that act as video screening galleries and orientation spaces as well as circulation, thereby freeing space for a number of simultaneous routes. Leeser utilizes the 4-foot grade change from the east to west ends of the site to create an extra floor for the ramping system and a separate entrance for tour groups. The addition also provides storage space for the museum's entire collection, most of which is currently stored off-site at great expense.

The project will be constructed in two phases. Phase one will constitute the renovation of the first floor of the existing building, including a complete revamping of the museum's 200-seat Ritlits Theater, the William Fox Gallery, and the Digital Media Gallery, as well as the lobby, shop, and façade. The first phase is scheduled for groundbreaking in summer 2005, and its expected cost of $5.3 million is funded by the Economic Development Corporation. The museum has not yet secured funding for phase two, which includes Leeser's five-story, 31,600-square-foot addition and ramping structure, as well as a garden and outdoor movie theater for summer screenings.
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.

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The WTC Memorial shows 10 or 12 steps up from West Street, with the Route 9A underpass beginning at Liberty Street and continuing beyond Vesey. The only secondary level approach to the plaza appears to be via a small building outlined as a transparent pavilion in the middle of the West Street steps, where elevators will presumably provide handicapped access from the sidewalk and the underground parking garage promised in the revised EIS.

The Port Authority’s relocation of the truck and bus entry ramps to the underground garage constitutes the other significant design revision unveiled in December. The pedestrian entry ramps to the memorial have also sensibly been moved toward the center of the plaza and reduced in number. The truck ramp, previously located at the south edge of the site, creating an unsightly barrier to the memorial, has been moved across Liberty Street into the proposed Liberty Park, where it is masked by a grassy knoll. This revision improves the memorial’s interface with surrounding streets, but is not without complications. On January 30, David Dunlap of The New York Times reported that Verizon, the telecommunication giant that supplies voice and data systems to the New York Stock Exchange and surrounding area, has protested the Revised EIS. In particular, Verizon estimated it would have to spend $50 million on new infrastructure because the new location of the ramps on Liberty Street cuts through the underground ducts the company installed after 9/11. Enormous uncertainty also surrounds the Route 9A underpass at its junction with Liberty Street and beyond. Governor Pataki promised to bury the through traffic in a bypass tunnel and then said it might be too expensive. Dunlap noted on December 2 in The New York Times that Goldman Sachs wanted the underpass extended to the north, so it would not emerge in front of their new headquarters in Battery Park City.

The gritty realism of the Memorial Plaza model is a relief after the smooth rhetoric of the EIS. With these latest revisions, the awkward reality of the future pedestrian experience around the WTC site is emerging.

D. GRAHAME SHANE

NEW DEP HEAD
On February 1, Mayor Michael R. Bloomberg appointed Emily Lloyd to replace Christopher O. Ward as the Commissioner of the Department of Environmental Protection (DEP). Ward left DEP in October 2004. Lloyd has served as the commissioner of the New York Department of Sanitation, the executive vice-president for government and community affairs at Columbia University, the director of business development at the Port Authority, and the commissioner of traffic and parking for the City of Boston.

YUNG-HO CHANG TRADES BEIJING FOR CAMBRIDGE
Beijing architect Yung-ho Chang has been named Head of the Department of Architecture at MIT. He replaces Stanford Anderson, who held the post from 1991 through 2004. Chang was selected by MIT’s newly named dean, Adele Naudé Santos. Chang starts his new job in the Fall.

CAFESJIAN MUSEUM APPROVED
On February 21, New York architect David Hotson’s design for the Cafesjian Museum of Contemporary Art in Yerevan, Armenia, was approved by the City of Yerevan. Hotson was selected to design the museum over Coop Himmelb(l)au, the firm that won the competition for the project (“Hotson Bests Himmelblau,” AW 03.2.16.2005). Construction is slated to begin this spring.

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Taryn Christoff and Martin Finio founded their joint practice in 1999. The firm has since completed many New York-area projects at an intimate scale, including the Catherine Malandrino store (2004), the headquarters of the Heckscher Foundation for Children on the Upper East Side (2005), and a beach house in New Jersey (pictured below). Their design for an aquaculture center in Aalborg, Denmark (above), was included in the National Building Museum show Liquid Stone: New Architecture in Concrete.

While Taryn and I come from the culture of craft—it is part of our makeup—the practice is evolving to the point where we want to test and even antagonize this sense of ourselves. Emerging technology interests us, but in the sense that we can use the formal possibilities of new modeling technologies to let us explore ways to make the world around us less familiar. It can make you question anew how buildings are built and how we live in them. We're interested in the way it compresses the line between drawing and the realities of fabrication, and while we haven’t done as much of that yet, the promise is definitely there.

We don’t put much focus on form-driven architecture but are looking for an architecture that works, solves the problems of the program, and looks good. We’ve also been called “emerging” for a long time and are still evolving, so next year maybe our processes and work will be different.

Claude Cormier established his five-member landscape architecture firm in 1995. His work includes large-scale master plans for Montreal landmarks such as Place-des-Arts (2002) and Old Port (2000), urban plazas like Place Youville (pictured below), and small gardens such Blue Tree (above), an installation at the Cornerstone Festival of Architectural Gardens in Sonoma, California. Cormier is currently working on a project for the University of Quebec and an urban beach for Toronto.

Three elements we think are important: that each project make good, logical sense; that it is visually interesting; and that it has a sense of humor. Everything is so serious! There is never a break anywhere, ever. Sometimes it’s not bad to surprise people and show a touch of one’s sensibility. We use a lot of color, since there is room for it in the public, urban landscapes we typically work in. Of course, it must be done with an understanding of the space around it, and that is where the logical common sense comes in. Sometimes there is a furor—people say “A tree is not blue!”—but conflict is not always bad. It can challenge one’s sense of perception. Art does this, and so why can’t landscapes?

John Hartmann and Lauren Crahan founded Freecell in 1998 and were joined by associate Corey Yurkovich in 2002. Recent projects include MOISTscape, an installation at Henry Urbach Architecture (2004), Reconfiguring Space at Art in General (2003, pictured above, right), and Type A Studio (2004). The firm is working on a roof deck on the Lower East Side, a house in Florida, and a brownstone renovation in Brooklyn. Both Hartmann and Crahan teach design studio at the New Jersey Institute of Technology.

Photography, painting, and drawing are important parts of the background of our work. We’re fascinated with the lure of cities, even if we can’t explain the appeal of certain objects in them. Taking hundreds or thousands of photographs of things we are drawn to is a way of discovering what those things are and why we like them; the pictures reveal color and form, or density and sparseness, and those qualities inevitably inform the architecture created.

When people ask how we choose the colors in our projects, I think of pictures of the incredible saturation of the orange-yellow glow of sodium halide lights on the street. We wouldn’t mimic the light, but we can draw on that atmosphere and its quality for a project. The repetition of vent pipes on a building is also appealing, so the same type of repetition shows up in the book cave we did for Shortwave Bookstore (pictured above, left).

With drawing and painting, it is as simple as strengthening your ability to observe and concentrate. Something about forced concentration leads to a much more detailed knowledge of a thing, and that knowledge then becomes a part of you and the way you think and work.

Martin Finio

Claude Cormier

John Hartmann

The Architectural League of New York has named its newest crop of Emerging Voices. Since its inception in 1982, the program has served as a coming out for architects and designers, giving promising new talents a platform to share their ideas and work. 2005’s featured firms talk about beauty, vent pipes, blue trees, and asking whether or not a client actually needs a building.
For us, competitions are the engines that propel us forward. While we try not to do the same thing each time, we are always interested in things like trees, running water, and people, which can take either metaphorical or actual form.

We all live in a technological age, and sometimes design seems to come down to choosing from a series of products. We try to address, subvert, and finally transcend the limitations of the technology itself, and towards its productive and the conceptual. You have to know how to use it in a way that looks beyond the term is a relatively new one, the idea is not. In the 19th century, Olmsted took abused parts of the city and made something extraordinary. We see ourselves as engaging in a long tradition, but in contemporary terms and with contemporary expression.

In our work, we look for clarity, brevity, and simplicity. It is a process of reducing a complex series of elements to something apparently simple and serene, but not simplistic. To endow an urban site with those qualities is a big challenge, but I think a great thing. Some of these characteristics are really ancient things, and we aren’t afraid of gestures that are emotive or mysterious.

We have always celebrated the richness of vegetation, and are interested in the expressive use of plants and grading as a medium to convey ideas.

Gary Hilderbrand
John Ronan founded his solo practice in 1997. In 2004, he won the competition to design a 472,000-square-foot high school for Perth Amboy, New Jersey (pictured above, left), and completed an addition to the Akiba-Schechter Jewish Day School in Chicago’s Hyde Park neighborhood. Current projects include a youth center for the South Shore Drill Team in Chicago (above, right), houses in Chicago and on Lake Michigan, and a residential conversion of the Yale Steam Laundry in Washington, DC.

I tend to work from reality backwards—I start off by asking "what can I do with this?" instead of developing a notion, and then making that idea conform to what is already on the ground. That is a part of my interest in programmatic sustainability, or how buildings change and evolve over time. That often means designing spaces that can be manipulated by their users; the focus is on space over form. I start with spatial exploration, but material investigation also comes in very early in the process, and can have a truly generative role. I think that one forges meaning through the interdependency of structure, materials, and space. At a certain point, the three come together, and you can’t change one without changing the others.

Zoltan Pali

Zoltan E. Pali established Pali and Associates in 1988, and in 1996 Jeffrey Stenfors and Judit Fekete joined Pali to found Stenfors, Pali, Fekete Architects, or SPF:a. The firm’s recent work includes barn at the Sharpe House in Somis, California (2004, pictured above, left), and the Bluejay Way Residence in Los Angeles (2005, above, right). SPF:a is working with the Nederlander Organization on a project to restore Los Angeles’ Greek Theater in Griffith Park and is transforming a warehouse into a charter school, also in L.A.

Some people want to wake up and reinvent architecture every Monday morning, but many of the results disappear pretty quickly. I’m not interested in being a formalist. Playing around with form is an un-objective way of going about design. I try to be as clear, concise, and objective as I can, so that it is not just my ideas that define a project, but what is there. I also enjoy the interaction with creative clients, and finding out what is in their heads. I am much more interested in new materials and technologies and how you incorporate them into built structures for the betterment of the environment. That process is what generates the form—it comes from the way you choose to solve a problem. I always want to find beauty along the way. If I had to make a choice, I would sacrifice the new for beauty, since architecture is not about being the next new thing.

Zoltan Pali

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Topic: Inventing the New York Skyscraper, 1865 to 1923
Location: Equitable Building Lobby
At 120 Broadway, this landmark, designed by Ernest Graham, sparked the adoption of the New York City 1916 zoning resolution.

Thursday, April 21
Speaker: Phillip Lopate
Author of Waterfront: A Journey Around Manhattan; essayist;
Adams Chair Professor of English, Hofstra University
Topic: The Dilemma of Waterfront Development
Location: 26 Broadway Lobby
At Bowling Green, this landmark is also known as the Standard Oil Building. The building and its dignified Renaissance lobby were designed by Carrier and Hastings.

Thursday, May 19
Speaker: Kenneth R. Cobb
Author of the Downtown Alliance’s history of ticker-tape parades, Broadway Canyon of Heroes; Director of the New York City Municipal Archives
Topic: Celebrating Heroes and Heroines: New York’s Ticker-Tape Parades
Location: Trinity Church
On Broadway at Wall Street, this 1846 Neo-Gothic church, designed by Richard Upjohn, was NY’s tallest structure when erected. The custom-built Chrysler “phantom” Imperial, used to transport honorees in every ticker-tape parade since 1952, will be on display.

All events are free. Doors open at 6pm with light refreshments. Lectures begin at 7pm. Seating is limited. Reservations required. For information and reservations: 212.835.2789 or www.DowntownNY.com Programs subject to change.
Perhaps best known for his Akari light sculptures, Isamu Noguchi is the subject of two recent exhibitions that shed light on the breadth of his work and depth of his creative process. Marking the centennial of his birth, Isamu Noguchi: Master Sculptor at the Whitney Museum of American Art is a good primer, with 60 sculptures and 20 drawings that convey the diversity of forms and materials with which Noguchi worked throughout his career. Meanwhile, the Noguchi Museum’s Noguchi and Graham: Selected Works for Dance focuses on the set designs he created for dancer and choreographer Martha Graham over the course of 40 years. The Whitney’s show presents some never-before-seen works, and highlights his interlocking sculptures, which were constructed using “work sheets,” templates drawn on graph paper, exhibited in the same room. The installation conveys how Noguchi, who was lauded for his use of direct carving as opposed to casting, managed to infuse the handmade with an industrial technique. The show also includes examples of Noguchi’s darker and less known work, such as Death (Lynched Figure) (1934) and Hanging Man (1945). The exhibition touches on Noguchi’s provocative political works, inspired by his experiences as a Japanese-American who, in 1941, was a voluntary intern at the Colorado River Relocation Camp in Arizona. A legal resident of New York living in California, Noguchi hoped to improve camp living conditions through design, but left after six months of frustrated attempts.

Though the Whitney is comprehensive in showing Noguchi’s masterful sculpture, it neglects the artist’s more architectural projects like the sculpture plaza at the Beinecke Library at Yale University or the gardens at Manhattan’s Lever House. The Noguchi Museum’s exhibition is smaller and more in-depth than the Whitney’s. Set in the sculptor’s former workshop in Long Island City (which on its own deserves a visit), the show presents 9 of the 19 sets that Noguchi created with Graham during their long collaboration. More than merely backdrop, Noguchi’s set pieces were often used by dancers as costumes, like the Head of Christ mask from El Penitente (1943), or furniture, like the red dancers’ barre in Acróbatas de God (1960) and Jocasta’s bed from Night Journey (1947). The Death Cart used in El Penitente was a hybrid, functioning as furniture when lying crumpled on the stage and as costume when draped over a dancer.

Noguchi and Graham asserts the importance of set design to the rest of Noguchi’s artistic practice. For example, designing sets—which require easy and rapid assembly, transportation, and disassembly—may have led to Noguchi’s interest in interlocking sculptures. Unfortunately, the organization of the exhibition leaves something to be desired. The sets and costumes are shown alongside Noguchi’s stage plans, but his remarkable studies on paper are isolated in a corner room. Films of the dances on small flat-screen monitors are also relegated to a separate room, making it difficult to match dance with set. Another misstep is that one of the most interesting points made in the exhibition catalogue is left out of the show entirely. The dancers who worked around, in, and on top of Noguchi’s sets often found them extremely physically challenging. For instance, the slippery, angled surface of Jocasta’s bed made it difficult for dancers to stay on it. Former dancer Janet Elbier claims in the catalogue that these challenges were appropriate for Graham’s elemental, dramatic choreography. Elbier writes, “Our need to incorporate the sets into our performance—by clinging, balancing, twisting, grasping, and pushing—eventually aligns with the intention of Graham’s famed physical vocabulary to reveal the emotional heart of the dance.”

Downplaying this aspect of Noguchi’s work strips it of a layer of complexity. Both shows demonstrate the inventiveness and rigor of Noguchi’s working methods and formal language. The omission of his architectural collaborations is disappointing, but the breadth of the work on view presents a picture of an artist and designer who, like many architects, tried his hand at everything.

SARA MOSS IS A WRITER BASED IN NEW YORK CITY.
A former New Croton Aqueduct gatehouse on 135th Street in Harlem is receiving a makeover this year, and an exhibition at the Museum of the City of New York this spring documents its adaptive reuse. The renovation, designed by Olhausen Dubois Architects and Wank Adams Slavin Associates and slated for completion in 2006, will transform Frederick S. Cook’s 1980 Romanesque Revival-style building into a theater. The exhibition, designed by Boym Partners, showcases the building’s history as well as that of its surrounding neighborhood.

The Gatehouse
Museum of the City of New York, 1220 5th Avenue
Through June 7

Caleb Crawford
Form + Narrative: The Complexity of Simplicity
6:00 p.m. Pratt School of Architecture
115 Higgin Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

Taryn Christoff, Martin Finio, Hadrian Predock, John Frane
130 6:30 p.m. Scholastic Auditorium
557 Broadway
www.archleague.org

MARCH 9
Philip Gould
Architectural Polaritys
6:00 p.m. Municipal Art Society
45 Madison Ave.
www.mas.org

Mario Gooden
untitled (SPACES)
6:30 p.m. Yale School of Architecture
180 York St., New Haven
www.arch.yale.edu

Benjamin Edwards, Andrea Kahn, Laura Kurgan
Electronic Landscapes
6:30 p.m. Columbia GSAPP
Wood Auditorium
113 E. 10th St.
www.columbia.edu

Sanitation and the 91st Street Transfer Station
6:30 p.m. Museum of the City of New York
1200 5th Ave.
www.mcny.org

March 23
Daniel Libeskind, Max Protetch
6:30 p.m. Museum of the City of New York
1200 5th Ave.
www.mcny.org

Architects Zaera Polo
Product and Resistance
6:30 p.m. Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

March 24
Claude Cormier, Douglas Reed, Gary Hilderbrand
Emerging Voices
6:30 p.m. Urban Center
407 Madison Ave.
www.archleague.org

Peter Gluck
Buildings and Building
6:30 p.m. Yale School of Architecture
180 York St., New Haven
www.arch.yale.edu

Ernie Gher
6:00 p.m. Cooper Union
Great Hall
7 East 7th St.
www.cooper.edu

SYMPOSIA
MARCH 10 – 11
Building Security Symposium
McGraw-Hill Conference Center
1221 8th Ave.
www.asinst.org

MARCH 18 – 19
New Design Japan:
Cool Ideas & Hot Products
Teuro Kuroasaki, Karim Rashid, Julie Lesky, Holly Hitchner, Paola Antonelli, et al.
Japan Society
233 E. 57th St.
www.japansociety.org

EXHIBITIONS
MARCH 9 – APRIL 2
Thomas Ruff
JEPPES
David Zwirner Gallery
525 West 19th St.
www.davidzwirner.com

MARCH 9 – APRIL 23
nARCHITECTS, Parul Vora
Party Wall
Artists Space
36 Greene St.
www.artistsspace.org

MARCH 10 – APRIL 23
Aneta Grzeszykowska, Jan Smaga
Plan
Robert Mann Gallery
210 11th Ave.
www.robertmanngallery.com

MARCH 12 – JULY 1
Michael Elmgreen, Ingar Dragset
End Station
Bohen Foundation
415 West 13th St.
212-644-4975

MARCH 14 – JUNE 30
Changing Streetscapes:
New Architecture and Open Space in Harlem
City College
Museum of Modern Art
11 West 53rd St.
212-535-7660

MARCH 19 – 27
USCO
Anthology Film Archives
Court House Gallery
32 2nd Ave.
212-505-5181

CONTINUING EXHIBITIONS
MARCH 13
Wild: Fashion Untamed
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

MARCH 14
Mark Dion
Project 92:
The Vessel of the Earth
MoMA
11 West 53rd St.
www.moma.org

MARCH 15
Changing Tides:
The Landscape of the East River
Celebrating Central Park’s 25-Year Transformation
Urban Center Gallery
457 Madison Ave.
www.maso.org

MARCH 17
Matthew Baird Design
New Material/Recent Work
Parsons School of Design
25 East 13th St., 2nd Fl.
www.parsons.edu

THROUGH APRIL 16
Radicals in the Bronx
Museum of the City of New York
1220 5th Ave.
www.mcny.org

SUSPENDING BEAUTY:
The Versace-Narrows Bridge
Tams Fyorgy
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

THROUGH MARCH 21
Brian Walker
Lost In Queens:
Natural History Museum in 7 Parts
Plus Ultra Gallery
235 South 1st St., Brooklyn
www.plusultragallery.com

THROUGH MARCH 24
Michael Meredith:
Soft Cell
Lebbeus Woods, Claude Parent, Joel Sanders, et al.
Vanishing Points
Architectural Drawings
by Hand
Henry Urbach Architecture
526 West 28th St., 10th Fl.
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Roberta Zulawski, Buro Happold

The Architect's Newspaper

www.archpaper.com
MOMA'S UNQUIET MUSES

Now that the Museum of Modern Art has reopened with all due fanfare, it's worth asking to what extent has it succeeded in overcoming its long-standing ambivalence about whether its mission is to be a modern (i.e., historical) museum or a postmodern (contemporary) one. MoMA possesses an unrivaled collection of modernist architecture, of course, and played a central role in shaping the modernist canon. Yet in foregrounding its drawings and small-scale models, and including architecture at MoMA remains insular and iconic.

The show "signals the refreshing debate that is to a public debate on his record. Ouroussoff may already be back-pedaling. Two weeks ago, Groundswell, a show of contemporary urban landscape curated by Peter Reed, opened on the sixth floor. Ouroussoff took the opportunity to praise it warmly in the Times, writing that the show "signals the refreshing debate that is emerging over how best to deal with the legacy of Modernism." One looks forward to a constructively engaged continuation of this debate, in both the new spaces of MoMA and the press.

JOAN OCKMAN IS AN ARCHITECTURAL CRITIC AND HISTORIAN. SHE DIRECTS THE TEMPLE HOYNE BUELL CENTER FOR THE STUDY OF AMERICAN ARCHITECTURE AT COLUMBIA UNIVERSITY.

HONORS

On February 2, Santiago Calatrava was chosen by MIT to receive the $70,000 McDermott Award for innovation in the arts.

On February 8, the AIA named ten honorary members to its ranks: Barbaralee Diamonstein-Spielvogel, the long-serving commissioner of the New York City Landmarks Preservation Commission (1972 to 1987); Sally Ann Fly, executive director of AIA-Austin; Jeremy Harris, former mayor of Honolulu; David E. Hollowell, former president of the Society for College and University Planning; Suzanne Kocco, executive vice president and CEO of the AIA; Pamela L. Korton, director of governance affairs at the AIA; Ulrich M. Lindner, engineer and educator; Lynn J. Osmond, president of the Chicago Architecture Foundation; Richard L. Tomassetti, principal at Thornton-Tomassetti Group; and Richard S. Vosko, an advocate for design excellence in religious architecture.

Rem Koolhaas was awarded Wired magazine's 2005 Rave Award in Architecture.

Diane Lewis will receive the Cooper Union Alumni Association's John Hejduk Award on April 18.

James Dyson and the Industrial Designers Society of America (IDSA) selected seven winning projects for the Eye for Why Student Design Competition, a contest challenging design students to reinvent household objects. First place went to Brandon Warren of the California College of Arts (CCA); second place went to Ieum Yoda, also of CCA.

Third place was shared by Christine Miller of CCA, Jennifer Olson of CCA, Arthur Hamling of the Cleveland Institute of Art, and Josh Aukema, Matt Cavalier, and Joe McCurry of Philadelphia University; and an honorable mention went to Brad Jolitz of Notre Dame University.

Jean Nouvel will be presented with the 2005 Wolf Foundation Prize in the Arts, an award of $100,000, at a ceremony in Jerusalem on May 22.

For the first time in the 52-year history of Architecture magazine's Progressive Architecture (P/A) Award, one project won: the UCLA Department of Architecture and Design's L.A. Now: Volume 2. The urban design scheme for 35,000 housing units in downtown Los Angeles, was led by UCLA professor and principal of Morphosis Architects, Thom Mayne. Six other projects received citations.

On April 13, the Harvard University Graduate School of Design will award the City of Aleppo in Northern Syria with the Veronica Rudge Green Prize in Urban Design for its project with German Technical Cooperation to rehabilitate its 5,000-year-old center.

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