

# THE ARCHITECTS NEWSPAPER

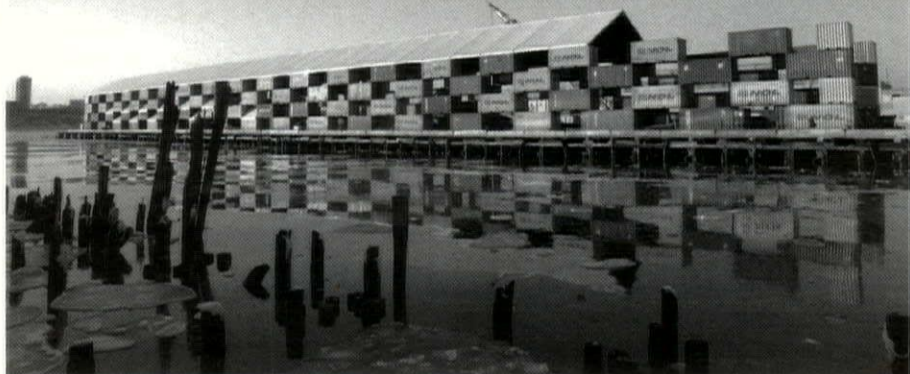
## 04—3.9.2005

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

SHIGERU BAN GOES HEAVY METAL

## PIER DELIGHT



GREGORY COLBERT

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



D. GRAHAM SHANE

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-19<sup>th</sup> century. Though structurally sound, it is slated for demolition.

**Todd Shipyard Graving Dock, Brooklyn (1864)**

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 19<sup>th</sup> 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.



COURTESY JOHN BARTELSTONE

## CONTENTS

04 MUSEUM OF THE MOVING IMAGE

08 EMERGING VOICES 2005

11 NOGUCHI REMEMBERED

16 MOMA'S ANXIOUS MUSES

03 EAVESDROP

12 DIARY

14 MARKETPLACE



COURTESY KRIS SNIBBE / HARVARD NEWS OFFICE

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**



0 174470 05802 1

**PUBLISHER**  
Diana Darling

**EDITORS**  
Cathy Lang Ho  
William Menking

**ART DIRECTOR**  
Martin Perrin

**SENIOR EDITOR**  
Anne Guiney

**ASSOCIATE EDITOR**  
Deborah Grossberg

**DESIGN AND PRODUCTION**  
Danil Alexandrov

**EDITORIAL ASSISTANT**  
Gunnar Hand

**EDITORIAL INTERN**  
Stephen Martin

**MEDIA CONSULTANT**  
Paul Beatty

**CONTRIBUTORS**  
MARISA BARTOLUCCI / ALAN G. BRAKE /  
PHILIPPE BARRIÈRE / ARIC CHEN / MURRAY FRASER /  
RICHARD INGERSOLL / JOE KERR / LIANE LEFAIVRE /  
LUIGI PRESTINENZA PUGLISI / KESTER RATTENBURY /  
D. GRAHAME SHANE / PETER SLATIN /  
GWEN WRIGHT / ANDREW YANG / PETER ZELLNER

**EDITORIAL ADVISORY BOARD**  
PAOLA ANTONELLI / RAUL A. BARRENECHE /  
M. CHRISTINE BOYER / DECQ / TOM HANRAHAN /  
WHITNEY COX / ODILE DECO / TOM HANRAHAN /  
SARAH HERDA / CRAIG KONYK / JAYNE MERKEL /  
LISA NAFTOLIN / SIGNE NIELSEN /  
HANS ULRICH OBRIST / JOAN OCKMAN /  
KYONG PARK / ANNE RIESELBACH /  
TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN

**GENERAL INFORMATION:** INFO@ARCHPAPER.COM  
**EDITORIAL:** EDITOR@ARCHPAPER.COM  
**DIARY:** DIARY@ARCHPAPER.COM  
**ADVERTISING:** SALES@ARCHPAPER.COM  
**SUBSCRIPTION:** SUBSCRIBE@ARCHPAPER.COM

PLEASE NOTIFY US IF YOU ARE RECEIVING  
DUPLICATE COPIES.

THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT  
NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF  
THE ARCHITECT'S NEWSPAPER.

VOLUME 03 ISSUE 4, MARCH 9, 2005  
THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES  
A YEAR, BY THE ARCHITECT'S NEWSPAPER, LLC, P.O. BOX 937, NEW YORK,  
NY 10013. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.  
POSTMASTER: SEND ADDRESS CHANGES TO: THE ARCHITECT'S NEWSPAPER,  
CIRCULATION DEPARTMENT, P.O. BOX 937, NEW YORK, NY 10013. FOR  
SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633.  
\$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR,  
INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2003  
BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

## EDITORS

There is a moment in the play *Boozy: The Life, Death, and Subsequent Vilification 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 ideas man myself, sir. No sir, I'm a doer. And, so it's really inspiring to see your ideas. I'm *totally* going to implement them." "Well," sniffs 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, apartments in the sky! You and me, we put the citizens of New York on top of other citizens in New York, and then the kids of New York have all this room to play. It's called parks!"

Though history has not been kind to Moses (his name has become shorthand for callous urban renewal), the irreverent production by Les Freres Corbusier does well to remind that the planner, who remained in public service from 1924 to 1968, did as much good for the city as bad. Sure, he tried to mold the city to conform to the automobile (he created 35 highways and 12 bridges), but he also saw to the construction 658 playgrounds throughout the five boroughs and left the state with 2 million acres of parkland.

At minimum, Moses had a distinct vision of the shape of the city in a modernizing world and the government's responsibility toward realizing it. Most planners today do not seem to believe that urban form shapes life, acquiescing instead to the power of the marketplace. The results range from the BID approach to cleansing the city's commercial districts to real estate developers' penchant for tidy, themed places like South Street Seaport and Battery Park City, which historian Richard Sennett described (using James Salter's phrase) as "an illustration of 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 banal plans for an overscaled 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

WWW.ARCHPAPER.COM

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 parted ways, 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 QMA 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 apace in your editorial. But this is hardly the first time a client has changed architects and your hyperbole 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 in furtherance 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 BURNEY, COMMISSIONER  
NEW YORK CITY DEPARTMENT OF DESIGN & CONSTRUCTION

## EDITORS RESPOND:

We applaud the work of the DDC and of David Burney in particular. We apologize for misstating in the editorial that the DDC owns the land occupied by the QMA and is funding the expansion project. Also, it seems that our comments about the Design Excellence program demand clarification. We state, correctly, that the QMA's renewed 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 an editing error, our article, "Trampled 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, Burney 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 work with whatever architect they want, and that winning competitions has never guaranteed an architect the chance to realize his work. However, this case brings to light the fickleness with which institutions regard architects. Museum directors and trustees come and go, but buildings embody long-term visions and investments. In the case of the QMA, a public institution, the issue seems sharper than the case of the Whitney, for example. We are all in favor of advancing higher architectural values and are nothing but encouraged by the DDC and its Design Excellence program.

## LETTERS

## FROM PROUVÉ'S COLLECTOR

Your article "Pre-fab Prouvé" (AN 2\_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 France.

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 Menking's article "Back to the Future" (AN1\_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" (AN2\_2.2.2005) and commend her thorough analysis of urban malls and their success, or lack thereof. I don't necessarily agree, however, that Business Improvement Districts (BIDs) are "often the culprits in emerging street-as-small phenomenon in New York." To hold us responsible for inducing "mall-like situations" is to minimize the important role that BIDs play in revitalizing neighborhoods and making them attractive to everyone including large and small retailers. Clean, safe and attractive neighborhoods with helpful signage, beautifully maintained public spaces, and other amenities, are just as important to small shop keepers as to large big box stores; moreover, the services and programs offered by BIDs benefit the entire neighborhood, including residents who choose

to live in an urban environment. Lincoln Square, anchored by Lincoln Center for the Performing Arts and the Time Warner Center, is a bustling, vibrant part of New York City that combines a thriving commercial and retail presence, world renowned cultural and entertainment facilities, and a large residential community in one neighborhood. BIDs promote individual neighborhoods and insure that they retain their identities. Cleaning up the "jumble" does not rob a neighborhood of its character.

MONICA BLUM, PRESIDENT  
LINCOLN SQUARE BUSINESS IMPROVEMENT DISTRICT

## SHOCKED AND NOT AWED

While I am happy to see DDC's projects reported in your publication, there are several errors in your lead article, "Trampled Moss" and in your editorial in the same issue (AN2\_2.2.2005) that cannot go uncorrected. 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

## 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 undergraduate 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, whose Nazi sympathies Vidler quickly pointed out to the embarrassment of the unknowing 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 cater to 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.

LET SLIP: [ACHEN@ARCHPAPER.COM](mailto:ACHEN@ARCHPAPER.COM)

**HARVARD NAMES NEW DEAN** continued from front page transportation, 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 assistance from senior faculty, including architecture 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 architect-

ture program, as it has at other schools.

Tim Love, a Boston-based architect and 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, it might prompt some realignment at the school. Already slight shifts are detectable. As Love pointed out, "The neo-Marxist critical theory that dominated the architectural and schools for ten years may have played its course." There is a sense that designers are looking for what's next. **KIRA L. GOULD**

## &gt;FAO SCHWEETZ

767 Fifth Avenue. Telephone: 212-644-9400  
Designer: David Rockwell



Walk past a real doorman dressed as a tin soldier, stuffed Shar-Peis, and a \$15,000 toy elephant, and you will arrive at FAO Schwartz, a café that is a dream come true for every seven-year-old on a sugar bender. It is the centerpiece of David Rockwell's wonderfully expansive three-story renovation of the legendary FAO Schwartz store on Fifth Avenue. Below a frieze of ice cream scoops, the backlit resin counter embedded with more than 100,000 marbles is a great spot to sit and eat an ice cream float, a double banana split, or, for the intrepid, a 12-scoop sundae called the Volcano (\$100, serves four.) Later, join fellow exhausted parents on the over-scaled couches in the Rec Room downstairs while Junior ricochets around and works through all that candy. **WILLIAM MENKING**

[SUBSCRIBE@ARCHPAPER.COM](mailto:SUBSCRIBE@ARCHPAPER.COM)

An invitation from

# ACE

communications

To: You

For: Lunch & Learn

What: An Introduction to AV Systems  
11:00am \ 1 LU Credit

Audio Video Integration in the Office  
12:00pm \ 1 LU Credit

When: March 30th

Where: Center for Architecture  
536 Laguardia Place  
New York, NY 10012

For more information call  
1.800.468.7667 x8270 or  
email [aiaevent@aceav.com](mailto:aiaevent@aceav.com).

Register by March 23rd by logging  
onto [www.aceav.com](http://www.aceav.com)

EARN  
2 CES LU  
CREDITS

Presenters from

**Lunch & Learn**

**Extron Electronics**  
INTERFACED SYSTEMS INC. AUDIO VISUAL SYSTEMS

**CRESTRON**



Haller Systems

## Identity

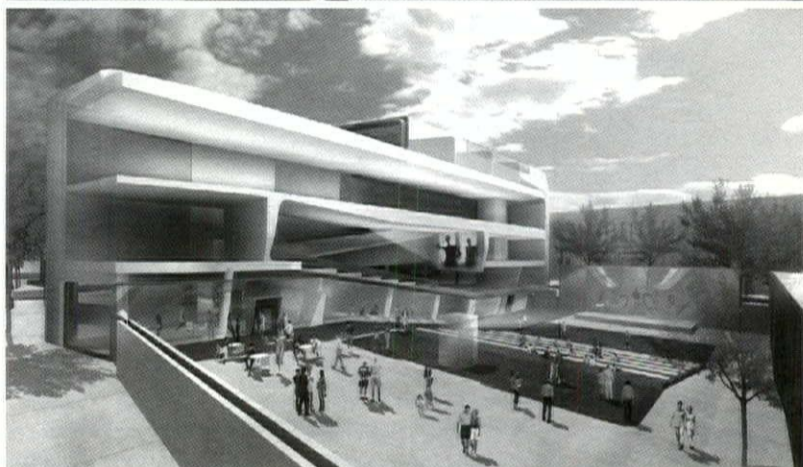
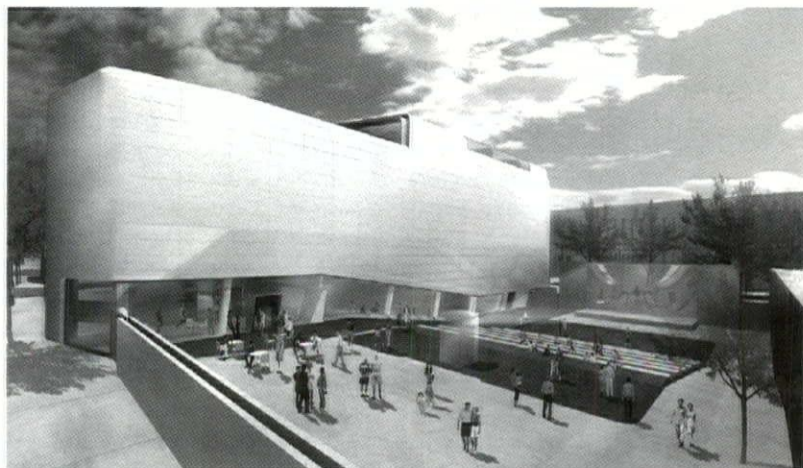
Interior design shapes the culture in a company.

USM Modular Furniture allows for corporate culture to express itself.

USM U. Schaerer Sons Inc., 28-30 Greene Street  
New York, NY 10013, Phone 212-371-1230, 1-800-4-Haller  
www.usm.com

**USM**  
Modular Furniture

## DRAWING BOARD > MUSEUM OF THE MOVING IMAGE

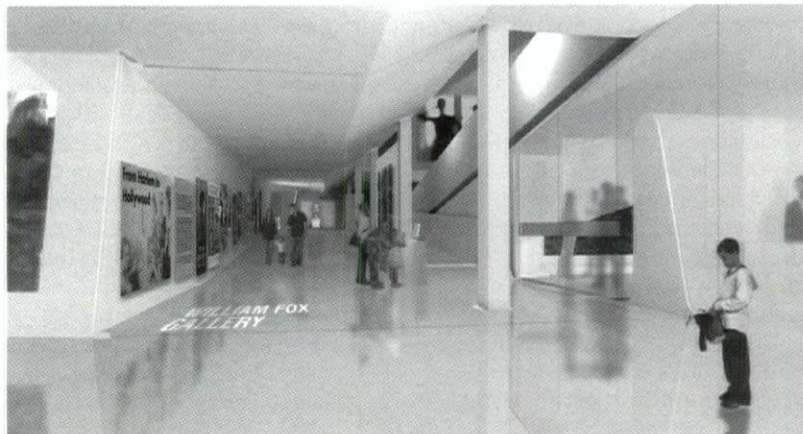


A single frame in Jean Cocteau's classic film *Orpheus* (1949) inspired Leeser Architecture's design for a \$25 million renovation and expansion of the Museum of the Moving Image in Astoria, Queens. In the scene, Orpheus, played by Jean Marais, passes his hand through a liquefied mirror, thereby entering 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 Riklis 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. **DEBORAH GROSSBERG**



COURTESY LEESER ARCHITECTURE

# Sciame

WHERE BUILDING IS AN ART

Sciame congratulates the participants of  
**The Architectural League's  
2005 Emerging Voices**

F.J. Sciame Construction Co., Inc.  
Sciame Development, Inc.  
80 South Street  
New York, NY 10038  
212.232.2200

Construction Managers  
Consultants  
Developers  
Builders

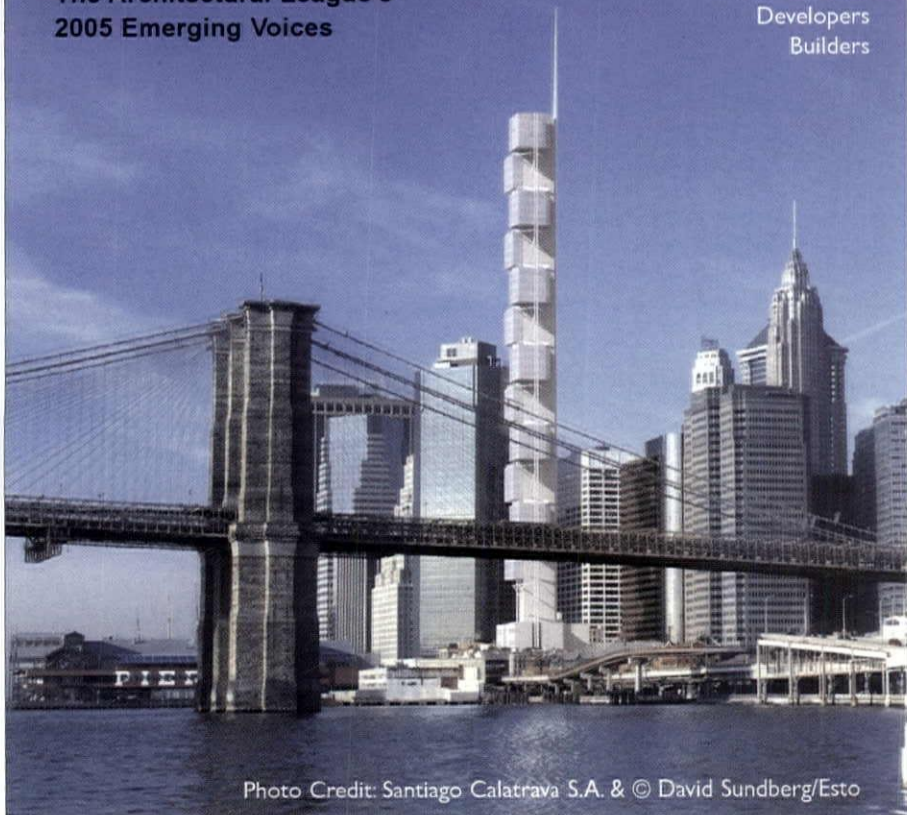


Photo Credit: Santiago Calatrava S.A. & © David Sundberg/Esto



**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.

## FIND INSPIRATION.

APRIL 10-14, 2005, JACOB K. JAVITS CONVENTION CENTER, NEW YORK CITY  
[WWW.LIGHTFAIR.COM](http://WWW.LIGHTFAIR.COM)



Sponsored by  
The Illuminating  
Engineering Society  
of North America

IALD

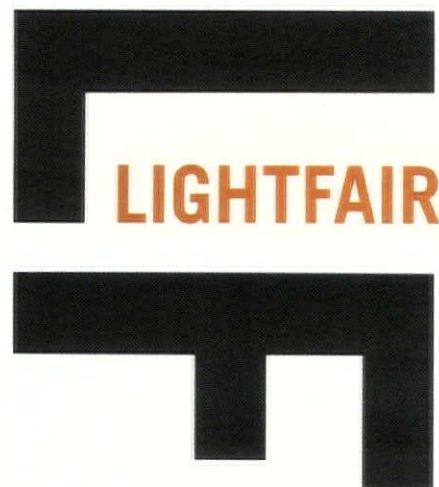
Sponsored by  
The International  
Association of  
Lighting Designers



Produced and Managed  
by AMC, Inc.



Official On-Site  
Event Directory



INTERNATIONAL

The future. Illuminated.

THE ARCHITECT'S NEWSPAPER MARCH 9, 2005

**STEP RIGHT UP** continued from front page by steps. The SOM-designed Inland Steel tower on Liberty Street between Broadway and Church (now occupied on the ground floor by Brooks Brothers) shows what such a plaza might be like. The WTC's sloped site means that large sets of stairs will mar the approach to the Wedge of Light plaza and the plazas surrounding Calatrava's station, Frank Gehry's theater, and SOM's Freedom Tower. The scale of the risers for these plazas can be enormous. The model of 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

WWW.ARCHPAPER.COM

## AT DEADLINE

### 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.

### CALATRAVA CUBES GET GO-AHEAD

On February 9, developer Frank Sciamie received the go-ahead from the Department of Buildings for his \$35 million residential tower project at 80 South Street, designed by Santiago Calatrava. The building's 12 cubic homes in the sky will be suspended above an eight-story base of commercial and cultural spaces. Sales of units will begin in April.

### NEW AWARDS FOR SUSTAINABLE DESIGN

March 31 is the deadline to enter projects in the first annual Holcim

Foundation of Switzerland's \$2 million international awards program for sustainable design and construction. As many as nine projects will be awarded cash prizes in each of five geographic regions: North America, Europe, Latin America, Africa/Middle East, and Asia/Pacific. Entries can be submitted online at [www.holcimawards.org](http://www.holcimawards.org).

### 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, Adèle 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," *AN* 03\_2.16.2005). Construction is slated to begin this spring.



#### The 1950 Fiberglass Shell Chair

The visionary design in the authentic material.

Molded on the original press by the founding craftsmen.

Manufactured and distributed throughout the world by Modernica.

Custom build your own fiberglass chair at [Modernica.net](http://Modernica.net)



**MODERNICA**  
www.modernica.net  
57 Greene St. NY



Collaborative Process Re-configurable Modules Personalized Systems Smart Manufacturing



Milder Office Inc.  
Brooklyn, NY  
Telephone: 718.387.0767  
Fax: 718.486.7691  
[www.milderooffice.com](http://www.milderooffice.com)

Some choices are  
just **smarter** than others.



{ smart }



{ even smarter }

**VectorWORKS®**  
CAD for the **smart**-sized firm

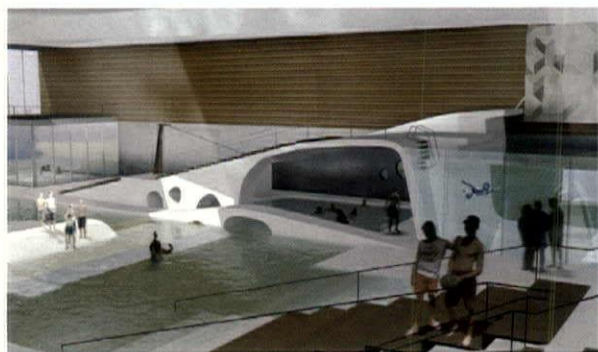
Sometimes less is more. VectorWorks ARCHITECT gives you all the tools and technology you need—in one smart scoop.

VectorWorks ARCHITECT is the smart solution for firms that don't have unlimited IT budgets. It has everything you need in one easy-to-use program. VectorWorks ARCHITECT automatically creates 3D models from your 2D plans with a unique hybrid 2D drafting/3D modeling design environment. Built-in database capabilities make it easy to track project information and

automatically generate schedules. And professional presentation capabilities make it easy to visualize your design ideas and help sell clients the job.

But that's not all. Technical support is free. And upgrades are painless. To put a cherry on top, VectorWorks ARCHITECT won't blow your budget, unlike other costly CAD programs.

Call 1-877-202-9303 or visit [www.vectorworks.net/newyork](http://www.vectorworks.net/newyork) to get the scoop.



ELIZABETH FELICELLA

**CHRISTOFF:FINIO ARCHITECTURE**  
MANHATTAN

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.

Martin Finio



RICHARD BARNES (TOP); JANET ROSENBERG (BELOW)

**CLAUDE CORMIER ARCHITECTES PAYSAGISTES**  
MONTREAL

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 as *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?

Claude Cormier



**FREECELL**  
BROOKLYN

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 the 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.

John Hartmann



COURTESY FREECELL

# emerging voices

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.



COURTESY OBRA ARCHITECTS

**OBRA ARCHITECTS**  
MANHATTAN

Pablo Castro and Jennifer Lee left Steven Holl Architects in 2000 to found OBRA. Recent projects include an exhibition at the Rhode Island School of Design entitled *Architettura Povera* (2004, pictured above) and the Tittot Glass Art Museum in Taipei, China (below). The firm is currently working on three projects in New York: Rockville Center Apartments, Motion Technology Manufacturing Facility and Offices, and a residence in Long Island designed with Steven Holl Architects. A house in San Juan, Argentina, will finish construction in late 2005.

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 that. We're interested in laser-cutting, but not as an objective in itself. We want to use it in a way that looks beyond the limitations of the technology itself, and towards its unpredictability. Since so many things can be homogenized by technology, we want to look at the potential of architecture to bring back a sense of identity.

Architecture is a living thing, a strange mirror that can bring us back to our own forgotten condition.

Pablo Castro



COURTESY PREDOCK\_FRANE ARCHITECTS (TOP); JASON PREDOCK (BELOW)

**PREDOCK\_FRANE ARCHITECTS**  
SANTA MONICA

Hadrian Predock left his father Antoine Predock's firm in 2000 to start a practice with John Frane. The duo's work was included in the 2004 Venice Biennale, and current projects include the Central California Museum of History in Fresno, and two projects for Zen Buddhist groups: the Desert Hot Springs Zen Retreat in California (pictured above) and the Center of Gravity Foundation in northern New Mexico (below). They are also collaborating with the elder Predock on an inn at the French Laundry in Napa.

We don't like the word contextualism, because it is such a codified and constrained term. So often, when people use it, they are just referring to other architectures. You have to ask "What is context?" It can be the culture of the people or an artificial, imposed landscape as much as anything original. At the French Laundry, there is both the culture of Napa, and also [chef] Thomas Keller's conceptual approach and set of tools. In the Mojave Desert [Zen retreat], we are dealing with a set of positive and negative environmental forces. There is always wind and usually people try to block that force or funnel it away—it is a negative. But you can also use it to elaborate the spatial sequences you are creating. We think you find deeper meanings and more intricacy when you start to think about all of these relationships and interactions.

As for our process, there are two parallel tracks, the pragmatic and the conceptual. You have to know how many bathrooms there should be, but you can also question the program—do they even need a building?

John Frane and Hadrian Predock



COURTESY REED HILDERBRAND LANDSCAPE ARCHITECTURE

**REED HILDERBRAND LANDSCAPE ARCHITECTURE**  
BOSTON

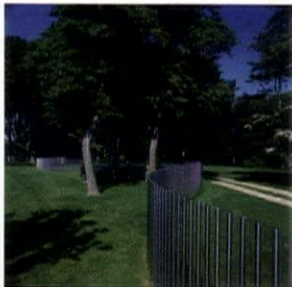
Douglas Reed founded his landscape architecture practice in 1993, and was joined by principal Gary Hilderbrand in 1997. Recent projects include the Children's Therapeutic garden in Wellesley, Massachusetts (pictured above) and Hither Lane, a private garden in East Hampton (below). The firm is currently working on several projects in the Boston and Somerville area, such as the waterfront near the New England Aquarium, a commission from Harvard University, and, with Tadao Ando, the Sterling and Francine Clark Art Institute in Williamstown.

We are increasingly working in brownfield sites, but while the term is a relatively new one, the idea is not. In the 19<sup>th</sup> 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



**MARCH 17**

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

**MARCH 24**

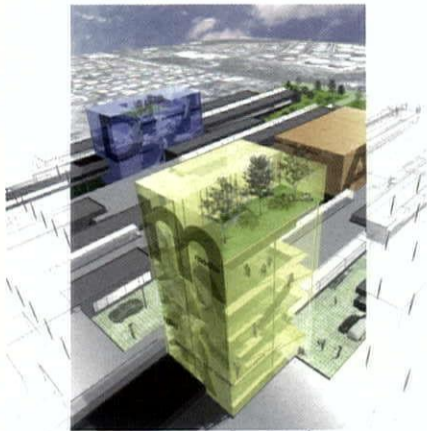
Claude Cormier,  
Douglas Reed,  
Gary Hilderbrand  
6:30 p.m.  
Urban Center  
457 Madison Ave.

**MARCH 31**

Pablo Castro,  
Jennifer Lee,  
John Ronan  
6:30 p.m.  
Urban Center  
457 Madison Ave.

**APRIL 7**

John Hartmann,  
Lauren Crahan,  
Zoltan Pali  
6:30 p.m.  
Urban Center  
457 Madison Ave.



COURTESY JOHN RONAN ARCHITECT

### JOHN RONAN ARCHITECT CHICAGO

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.

John Ronan



### SPF:a LOS ANGELES

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

The Alliance for Downtown New York presents an extraordinary new lecture series

## Downtown Third Thursdays

Prominent authors and historians explore themes and issues of particular relevance to Lower Manhattan.

All in architecturally significant Downtown locations.

Date: **Thursday, March 17**

Speaker: **Sarah Bradford Landau**

Co-author with Carl W. Condit of *Rise of the New York Skyscraper*, 1865-1913; Professor of Fine Arts, New York University

Topic: **Inventing the New York Skyscraper, 1865 to 1913**

Location: **Equitable Building Lobby**

At 120 Broadway, this landmark, designed by Ernest Graham, sparked the adoption of the New York City 1916 zoning resolution.

Date: **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.

Date: **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 “phaeton” 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.

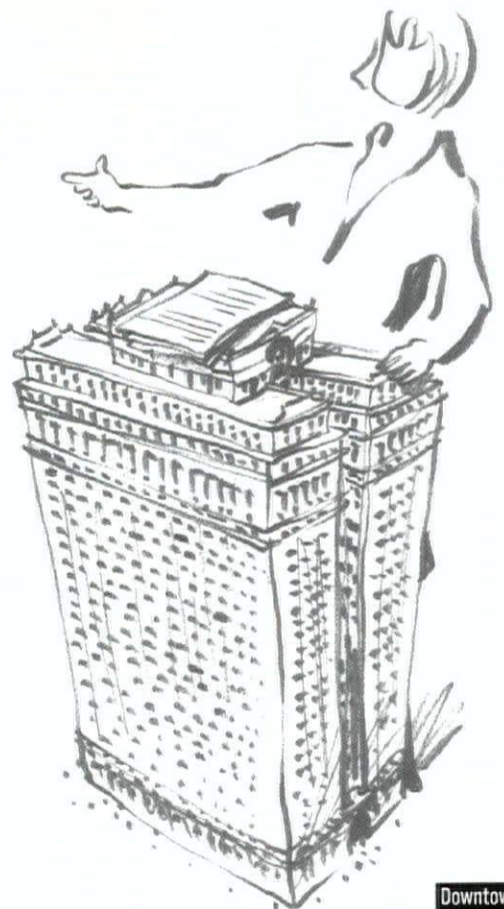
Lectures begin at 7pm.

Seating is limited. Reservations required.

For information and reservations: 212.835.2789 or

[www.DowntownNY.com](http://www.DowntownNY.com)

Programs subject to change.



Downtown  
Alliance

# Noguchi Remembered

Isamu Noguchi: Master Sculptor  
Whitney Museum of American Art  
945 Madison Avenue  
Closed January 19

Noguchi and Graham:  
Selected Works for Dance  
Noguchi Museum  
9-01 33rd Road, Queens  
Through May 1

Martha Graham and May O'Donnell  
with Noguchi set for *Hôrôdiale*, 1944-45



Bertram Ross, Matt Tume, Yoriko and Glen Tetley  
with Noguchi set for *Embattled Garden*, 1958



LEFT: ARNOLD EAGLE / COURTESY THE NOGUCHI MUSEUM, NY.  
RIGHT: COURTESY MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE

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 "worksheets," 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 backdrops, Noguchi's set pieces were often used

by dancers as costumes, like the Head of Christ mask from *El Penitente* (1942), or furniture, like the red dancers' barre in *Acrobats of 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 cat-

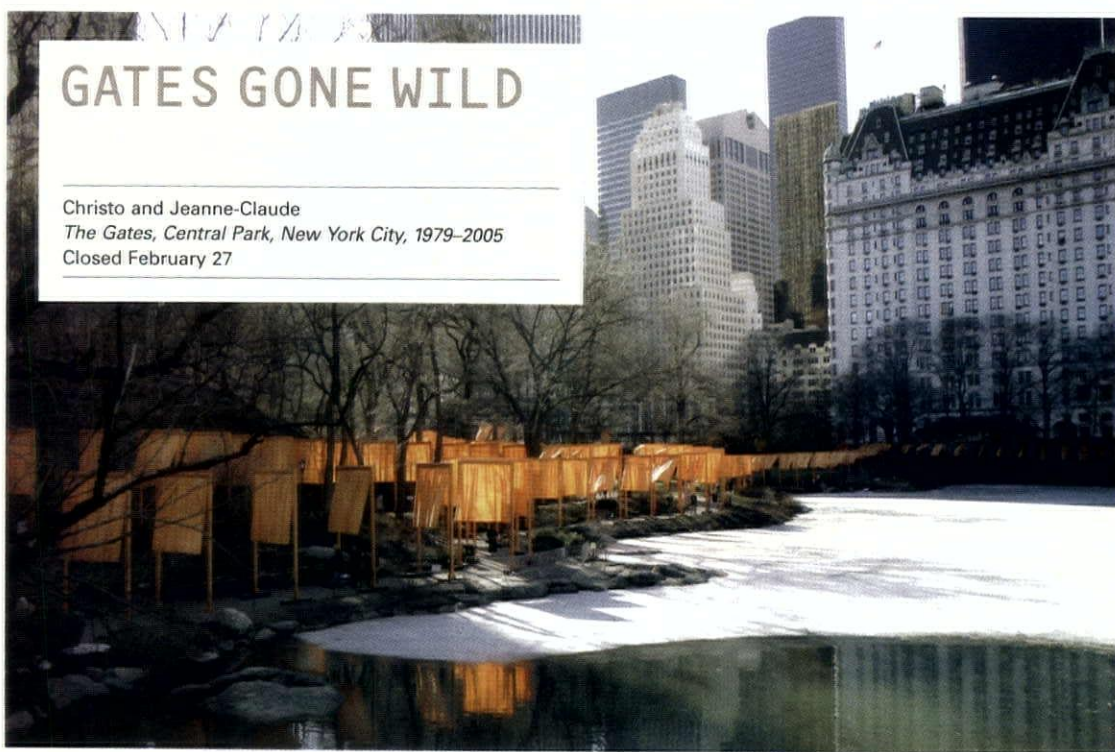
alogue is left out of the show entirely. The dancers who worked around, in, and on top of Noguchi's sets often found them extremely physically challenging. For instance, the slippery, angled surface of Jocasta's bed made it difficult for dancers to stay on it. Former dancer Janet Eilber claims in the catalogue that these challenges were appropriate for Graham's elemental, dramatic choreography. Eilber 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 paints 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.

## GATES GONE WILD

Christo and Jeanne-Claude  
*The Gates, Central Park, New York City, 1979-2005*  
Closed February 27



The media flurry surrounding Christo and Jeanne-Claude's *The Gates, Central Park, New York City, 1979-2005* hasn't stopped. Newspapers around the world have

weighed in, volunteer workers' accounts have been narrated, certain parodying projects have been eaten, and still, no one's bored.

Geoff Hargadon, who tem-

porarily dubbed himself Hargo, was inspired by the crazed level of media coverage to construct his own version of the artwork—*The Somerville Gates*, produced

in various locations around his Massachusetts house at a cost of \$3.50. "If the coverage hadn't been so massive, there wouldn't have been an opportunity for my parody to work," he explained of his piece, which can be seen at [www.not-rocket-science.com/gates.htm](http://www.not-rocket-science.com/gates.htm).

Other snickering bloggers, who identify themselves on their website as "Chris et Jane," created *The Crackers*, a domino chain of bright orange crackers that took them 26 minutes to create, according to their site, [www.smilinggoat.com/crackers.html](http://www.smilinggoat.com/crackers.html).

At the heart of these parodies, however, is a critique of the facile execution of the original, which is its greatest weakness. While Christo and Jeanne-Claude's other projects possessed a sleight-of-hand magic—in particular, the Pont Neuf and Reichstag projects (1985 and 1995, respectively)—the Lego-like snap-and-go construction of the heavy (and plasticky) *Gates* feels easy and clunky. And while it's tempting to dismiss *The Gates* as simply old (it was designed in the 1970s, after all), the same can-

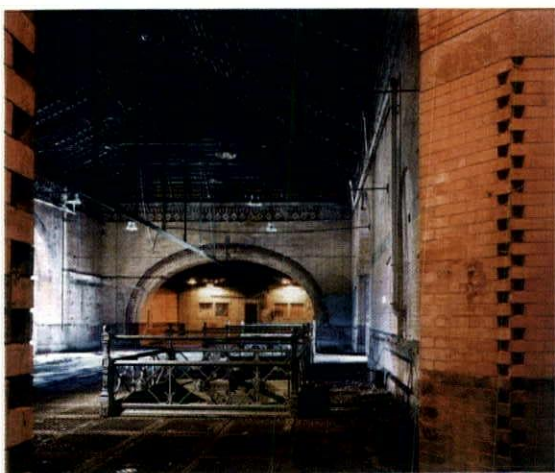
not be said for Christo and Jeanne-Claude's other projects, like the exquisite wrapping projects which have a contemporary sensibility.

The upside is that the project has brought newfound attention to the park. New Yorkers who either don't visit it often or use it only to run around the reservoir saw a familiar landscape with fresh eyes. At the same time, the project "makes the park disappear," as one precocious 7-year-old was overheard saying. For all the critical rhetoric, for their part, Christo and Jeanne-Claude kept things honest and simple when they said that the project is just for their own pleasure. Everyone else's enjoyment is just an added bonus.

EVA HAGBERG IS A NEW YORK-BASED WRITER.



COURTESY WOLFGANG VOLZ



COURTESY MUSEUM OF THE CITY OF NEW YORK

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 Ohlhausen 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

**LECTURES****MARCH 9**

**Calvin Tsao, Zack McKown**  
**Dialogues on Design**  
6:00 p.m.  
New York School  
Of Interior Design  
170 East 70th St.  
www.nysid.edu

**Lisa Philips**  
**Rethinking the Museum**  
**in the 21st Century:**  
**The New Museum's Building**  
**on the Bowery**  
7:00 p.m.  
Neuberger Museum  
735 Anderson Hill Rd.,  
Purchase  
www.neuberger.org

**MARCH 9, 16, 23, 30**

**Matthias Neumann**  
**Looking at Architecture**  
**with an Architect's Eye**  
6:00 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

**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

**Andreas Huyssen**  
6:00 p.m.  
Cooper Union  
Great Hall Gallery  
7 East 7th St.  
www.cooper.edu

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

**MARCH 11**

**Philip Gould**  
**Architectural Polarities**  
6:00 p.m.  
Municipal Art Society  
457 Madison Ave.  
www.mas.org

**MARCH 13**

**Robert Tracy**  
**Designs for Dance**  
3:00 p.m.  
Noguchi Museum  
9-01 33rd Rd., Queens  
www.noguchi.org

**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

**Charlotte Moss**  
**Dialogues on Design**  
6:00 p.m.

New York School Of Interior  
Design  
170 East 70th St.  
www.nysid.edu

**Riken Yamamoto,**  
**Clifford Pearson**  
6:30 p.m.  
Japan Society  
333 East 47th St.  
www.japansociety.org

**MARCH 17**

**Diane Horowitz**  
**Cityscapes**  
12:00 p.m.  
School of Fine Arts  
5 East 89th St.  
www.nationalacademy.org

**Tom Beeby**  
**Order**  
6:00 p.m.

City College  
95 Shepard Hall  
Convent Ave. and 138th St.  
212-650-7118

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

**MARCH 21**

**Mark Wigley**  
**Black Screens: the Architect's**  
**Vision in a Digital Age**  
6:00 p.m.  
Princeton School of  
Architecture  
Betts Auditorium  
www.princeton.edu/~soa

**Mario Gooden**

**un|spoken [SPACES]**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

**Benjamin Edwards,**  
**Andrea Kahn, Laura Kurgan**  
**Electronic Landscapes**  
6:30 p.m.

Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

**Henry J. Stern, John J.**  
**Doherty, Jessica Lappin, et al.**  
**Sanitation and the 91st**  
**Street Transfer Station**  
6:30 p.m.  
Museum of the City of  
New York  
1220 5th Ave.  
www.mcny.org

**MARCH 23**

**Daniel Libeskind, Max Protetch**  
6:30 p.m.  
Museum of the  
City of New York  
1220 5th Ave.  
www.mcny.org

**Alejandro Zaera Polo**  
**Product and Resonance**  
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  
457 Madison Ave.  
www.archleague.org

**Peter Gluck**

**Buildings and Building**  
6:30 p.m.  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.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 6th Ave.  
www.aeinsitute.org

**MARCH 18 - 19**

**New Design Japan:**  
**Cool Ideas & Hot Products**  
**Teuro Kurosaki, Karim Rashid,**  
**Julie Lasky, Holly Hotchner,**  
**Paola Antonelli, et al.**  
Japan Society  
333 East 47th St.  
www.japansociety.org

**EXHIBITIONS****MARCH 9 - APRIL 2**

**Thomas Ruff**  
**JPEGS**  
David Zwirner Gallery  
525 West 19th St.  
www.davidzwirner.com

**MARCH 9 - APRIL 23**

**nARCHITECTS, Parul Vora**  
**Party Wall**  
Artists Space  
38 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.  
212-414-4575

**MARCH 14 - JUNE 30**

**Changing Streetscapes:**  
**New Architecture and**  
**Open Space in Harlem**  
City College  
Morris Raphael Cohen Library  
Convent Ave. and 138th St.  
www.ccny.cuny.edu

**MARCH 19 - 27**

**USCO**  
Anthology Film Archives  
Courthouse Gallery  
32 2nd Ave.  
212-505-5181

**CONTINUING**  
**EXHIBITIONS**

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

**THROUGH MARCH 14**

**Mark Dion**  
**Project 82:**  
**Rescue Archaeology,**  
**A Project for The Museum**  
**of Modern Art**  
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 18**

**Tom Otterness**  
**On Broadway**  
Broadway Mall Associations  
Various venues of Broadway  
and Upper Manhattan  
www.parks.nyc.gov

**THROUGH MARCH 20**

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

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

**THROUGH MARCH 21**

**Brian Walker**  
**Lost In Queens: A 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 26th St., 10th Fl.  
www.huagallery.com



(L) PRIVATE RESIDENCE  
ARCHITECT: GARY EDWARD HANDEL + ASSOC  
STEEL STAIR / RAILING / LIGHTING FIXTURE

(R) UNIVERSITY OF PENNSYLVANIA  
ARCHITECT: MGA ASSOCIATES  
CONTRACTOR: INTECH CONSTRUCTION  
PERFORATED SST DISPLAY PANELS (QTY: 150 TOTAL)

veyko

CUSTOM METAL FABRICATION  
RETAIL FIXTURES  
LIMITED PRODUCTION FURNITURE

www.veyko.com  
215.928.1349

THROUGH MARCH 25  
**Srdjan Normal**  
Stadium Culture  
Raccoon Prostor  
43-32 22nd St., #301, Queens  
www.balkansnet.org/  
srdjannormal.html

THROUGH MARCH 26  
**Cut and Construction:**  
**The Foundations of Fashion**  
Pratt Manhattan Gallery  
144 West 14th St.  
www.pratt.edu

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

**Wim Delvoye**  
**Drawings and Scale Models**  
Sperone Westwater  
415 West 13th St.  
www.speronewestwater.com

THROUGH MARCH 28  
**Ed Ruscha: Paintings and**  
**Works on Paper from**  
**1964-2002**  
Fisher Landau Center for Art  
38-27 30th St., Queens  
www.flcart.org

THROUGH APRIL 2  
**Mapping Sitting:**  
**On Portraiture and**  
**Photography**  
New York University  
Grey Art Gallery  
100 Washington Sq. East  
www.nyu.edu/greyart

THROUGH APRIL 3  
**Ruth Duckworth,**  
**Modernist Sculptor**  
Museum of Arts and Design  
40 West 53rd St.  
www.madmuseum.org

THROUGH APRIL 9  
**Marjetica Potrc**  
**Drawing Cities**  
Max Protetch Gallery  
511 West 22nd St.  
www.maxprotetch.com

**Yves Klein: Air Architecture**  
Storefront for Art and  
Architecture  
97 Kenmare St.  
www.storefrontnews.org

THROUGH APRIL 15  
**Sowon Kwon**  
**Something New**  
6:00 p.m.  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

THROUGH APRIL 18  
**Agnes Martin**  
**...going forward into**  
**unknown territory...**  
Dia: Beacon  
3 Beekman St., Beacon  
www.diaart.org

THROUGH APRIL 30  
**Paul Rudolph:**  
**An Interior Perspective**  
New York School of  
Interior Design  
170 East 70th St.  
www.nysid.edu

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 St., New Haven  
www.architecture.yale.edu

THROUGH MAY 7  
**Aptilon and Nurko,**  
**arquitectura 911sc, et al.**  
**Mexico City Dialogues**  
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 11  
**Rirkrit Tiravanija**  
Solomon R. Guggenheim  
Museum  
1071 5th Ave.  
www.guggenheim.org

THROUGH MAY 16  
**Groundswell:**  
**Constructing the**  
**Contemporary Landscape**  
MoMA  
11 West 53rd St.  
www.moma.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 MAY 30  
**Amy Chan,**  
**Yvonne Estrada, et al.**  
**Out of Bounds**  
Wave Hill  
Glyndor Gallery  
675 West 252nd St., Bronx  
www.wavehill.org

THROUGH JUNE 6  
**Wendy Fok**  
**Dualism in America**  
Lower East Side  
Tenement Museum  
90 Orchard St.  
www.tenement.org

THROUGH JUNE 7  
**The Gatehouse**  
Museum of the  
City of New York  
1220 5th Ave.  
www.mcny.org

THROUGH SEPTEMBER 4  
**Hella Jongerius Selects:**  
**Works from the**  
**Permanent Collection**  
Cooper-Hewitt,  
National Design Museum  
2 East 91st St.  
ndm.si.edu

THROUGH OCTOBER 14  
**Julian Opie**  
**Animals, Buildings,**  
**Cars, and People**  
City Hall Park  
www.publicartfund.org

#### FILM & THEATER

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

MARCH 22  
**17 Short Films by Yves Klein**  
7:00 p.m.  
Anthology Film Archives  
32 2nd Ave.  
www.storefrontnews.org

CONTINUING  
FILM & THEATER  
THROUGH APRIL 22  
**Das War Die BRD**  
New York University  
Deutsches Haus  
42 Washington Mews  
www.nyu.edu/deutscheshaus

WWW.ARCHPAPER.COM

THROUGH MAY 5  
**Boozy: The Life, Death, and**  
**Subsequent Vilification of**  
**Le Corbusier, and More**  
**Importantly, Robert Moses**  
Ohio Theater  
66 Wooster St.  
www.lesfreres.org/boozy

#### EVENTS

MARCH 15  
**Construction Leadership**  
**Awards Ceremony**  
5:30 p.m.  
Club 101  
101 Park Ave.  
www.pwcusa.org

#### BEYOND

MARCH 17 - 18  
**Barry Le Va, Chrissie Iles,**  
**Alexander Einschmidt, et al.**  
**Spiegel Symposium 2005:**  
**Resistance**  
University of Pennsylvania  
School of Design  
B1 Meyerson Hall,  
Philadelphia  
www.design.upenn.edu/  
arch/index.htm

THROUGH APRIL 17  
**Huyghe + Corbusier:**  
**Harvard Project**  
Carpenter Center  
24 Quincy St., Cambridge, MA  
www.peabody.harvard.edu

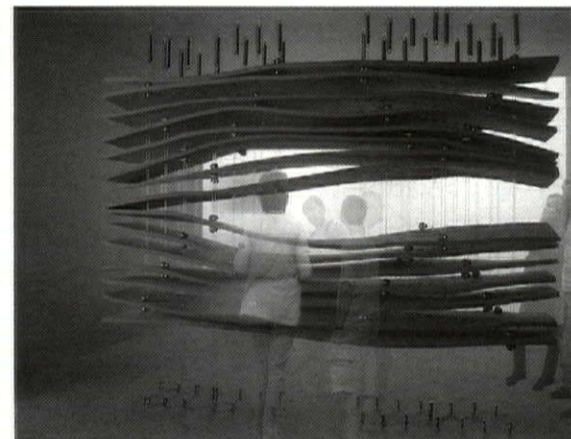
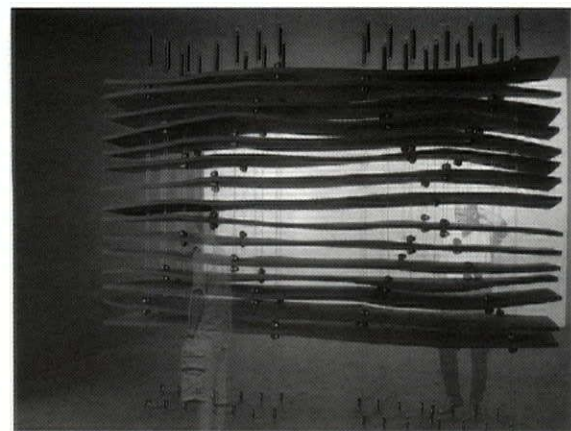
THROUGH MAY 1  
**Landscape Confection**  
Wexner Center for the Arts  
Ohio State University  
1871 North High St.,  
Columbus, OH  
www.wexarts.org

THROUGH MAY 8  
**un|spoken [SPACES]**  
**Inside and Outside the**  
**Boundaries of Class, Race,**  
**and Space**  
Gibbes Museum of Art  
135 Meeting St.,  
Charleston, SC  
www.huffgooden.com

THROUGH MAY 15  
**OPEN: New Designs for**  
**Public Space**  
National Building Museum  
401 F St. NW, Washington, DC  
www.nbm.org

THROUGH JUNE 12  
**Michael Maltzan**  
**Alternate Ground**  
Carnegie Museum of Art  
4400 Forbes Ave., Pittsburgh

#### PREVIEW



nARCHITECTS, PARUL VORA  
**PARTY WALL**  
Artists Space, 38 Greene Street  
March 9 through April 23

Voyeurs beware! An installation of an interactive wall prototype at Artists Space this month could expose any Peeping Toms if it were to go into production. *Party Wall*, designed by nARCHITECTS, the New York-based firm founded by Eric Bunge and Mimi Hoang, and MIT Media Lab graduate Parul Vora, is a 9-by-9-by-1-foot bunch of 2-inch-thick foam slats engineered to react to passersby. Sensors drive tiny servo motors that tense up or relax synchro mesh pulley cables threaded through foam strips, creating unexpected apertures and, according to the artists, "opportunities for exchange". The \$7,500 installation is part of Artists Space's Architecture and Design Project Series.

MIKE DAVIS  
**PLANET OF SLUMS**  
City College, Great Hall of Shepard Hall, Convent Avenue  
and 138th Street  
March 16, 6:00 p.m.

The Graduate Program in Urban Design at the School of Architecture, Urban Design, and Landscape Architecture at City College hosts Mike Davis, a history professor at UC Irvine, for its second annual Lewis Mumford Lecture on Urbanism on March 16. Jane Jacobs inaugurated the series last year, drawing a standing-room-only crowd. Davis will discuss the disconnection of urbanization from industrialization and economic growth in slums such as the *barricadas* of Lima or the garbage hills of Manila, arguing that "the rise of this informal urban proletariat is a wholly original development unforeseen by classical urban theory or political economy." Davis' book *Planet of Slums* will be available from Verso in June.

## Sfi Structures for Inclusion Going To Scale

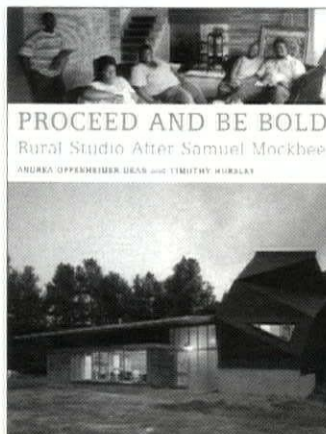
A Conference on Architecture & Community  
The City College of New York April 2-3, 2005

**STRUCTURES FOR INCLUSION 5 Going to Scale**  
is the fifth in a series of conferences on public-service architecture and community design. SFI focuses attention on practitioners and projects helping to overcome long-standing challenges in under-served communities

Sponsored by  
City College Architectural  
Center & Design Corps  
  
Funding Support by  
The National Endowment  
for the Arts



FOR INFORMATION & REGISTRATION: 212-650-6751 OR WWW.SFI5.ORG



NEW FROM PRINCETON ARCHITECTURAL PRESS

### PROCEED AND BE BOLD

**Rural Studio After**  
**Samuel Mockbee**

OPPENHEIMER DEAN  
AND HURSLEY

8 X 10, 176 PP  
130 COLOR  
\$30.00 PAPERBACK



"Everyone, rich or poor, deserves a shelter for the soul."—Samuel Mockbee

Based on this simple premise, Samuel Mockbee launched the Rural Studio to create homes and community buildings for the poor. Since Mockbee's death in 2001, the Rural Studio has continued to thrive. This new book explains the changes it has undergone during the last four years and its continuing ability to heed Mockbee's counsel to "proceed and be bold."

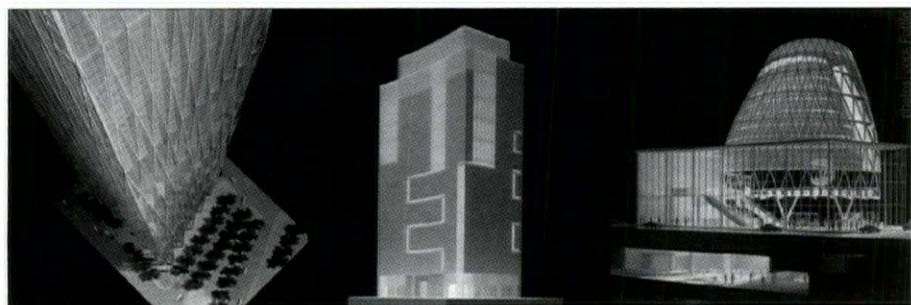
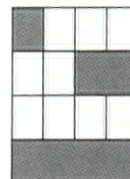
Available from your local bookseller or www.papress.com

# MARKETPLACE

THE ARCHITECT'S NEWSPAPER MARCH 9, 2005

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT: Diana Darling  
Advertising Sales  
P. O. Box 937 New York NY 10013  
TEL 212-966-0630 / FAX 212-966-0633  
ddarling@archpaper.com



Freedom Tower, SCM

Museum of Art &amp; Design, Alliedworks

Fulton St. Transit Center, Grimshaw / James Carpenter



radii inc

Full service scaled architecture studio specializing in innovative effects with glass, metal, color and light.

Contact: Ed Wood or Leszek Stefanski  
66 Willow Ave, Hoboken, NJ 07030  
201.420.4700 (p) 201.420.4750 (f)

[www.radiiinc.com](http://www.radiiinc.com)

## VanDeb Editions



### ETCHINGS and MONOPRINTS

313 West 37th Street, 7 Floor  
New York, NY 10018  
Ph: 212.564.5533  
Fax: 212.564.5809  
[vandeb@earthlink.net](mailto:vandeb@earthlink.net)  
[www.vandeb.com](http://www.vandeb.com)



Cris Gianakos

METROPOLIS: Red Aquatint, 2004



Digital Reprographics  
Document Management  
Facilities Management

## Service Point

- Large Format Bond Printing
- CAD Plotting
- Copying Services
- Electronic Document Management Services
- IAS: Intelligent Archiving Services
- On-Site Services - Equipment, project tracking and expense recovery for A/E/C firms

11 E. 26th St., 10th Fl. | New York, NY | (212) 213-5105 | [www.servicepointusa.com](http://www.servicepointusa.com)  
Boston | Providence | New Haven | New York | Philadelphia | Washington DC

## STONEYARD.COM

Natural Stone for Building and Landscaping Designs

- Ships from Boston
- Custom fabrication plant
- Order samples online

Bluestone, Granite, Limestone, Sandstone, Quartzite, Fieldstone, Slate, Building Stone Veneer, Thin Veneer, Pavers, Flagging, Coping, Cobblestones, Pebbles



CALL 800-231-2200 [WWW.STONEYARD.COM](http://WWW.STONEYARD.COM)

## Residential Design 2005

April 6-7, 2005  
Seaport World Trade Center  
Boston

Keynote presentation by Sarah Susanka FAIA, architect and author of *Home by Design* and the *Not So Big House* books

Sponsored by  
  
Boston Society of Architects/AIA

A two-day convention and tradeshow focusing on the residential design and construction industry.

200 exhibits of residential products and services

Over 50 workshops

"Open House" for the public  
April 6, 2005  
from 4:00 - 7:00 pm

Record Houses finale — celebrating 50 years of Record Houses with Robert Ivy FAIA, editor of *Architectural Record*

FREE ADMISSION to the exhibit hall — if you register before March 25.

[www.buildbostonresidential.com](http://www.buildbostonresidential.com)

800-544-1898

## Bamboo & Rattan Works Incorporated

Tropical, oriental, Polynesian—we can help you get there. We can supply beautiful stock, natural, and custom-built fencing. We carry over 100 different sized bamboos and a large selection of wall coverings and thatch materials. Something for everyone and every budget.

Family owned and operated.  
Established in 1880.

Telephone: 732-370-0220  
Facsimile: 732-905-8386



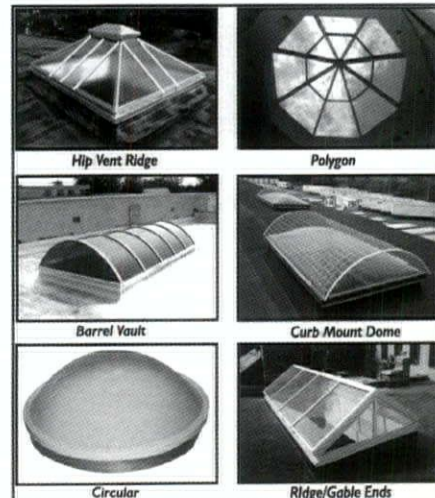
## DOME'L SKYLIGHTS

Manufacturer of Quality Standard & Custom Skylights

- Structural Glazed Systems
- Continuous Ridges
- Grid Systems • Modular Units
- Greenhouse Skylights • Polygons
- Domes & Pyramids

Dome'l Inc.  
1-800-603-6635

973-614-1800 Fax 973-614-8011  
3 Grunwald Street, Clifton, New Jersey 07013  
[www.domelinc.com](http://www.domelinc.com)



## EMPLOYMENT

### LEADMARK GROUP

Leadmark Group is a search firm with a focus on architecture was established to assist the staffing needs of corporations, architectural and engineering firms and real estate clients on a national basis. Leadmark Group has developed industry networks within various disciplines, including: corporate real estate, facilities management, development, property management, brokerage, retail, and traditional firms. Our extensive data base of architects and engineers, allows us to quickly provide truly qualified candidates for our numerous clients. Website [www.leadmarkgroup.com](http://www.leadmarkgroup.com) Send resume [manderson@leadmarkgroup.com](mailto:manderson@leadmarkgroup.com) Phone 800-493-0864.

### Ruth Hirsch Associates Inc.

For over 30 years, Ruth Hirsch has served design professionals in the tri-state area, providing executive search services for mid- and senior-level Architects, Interior Designers, Construction Managers and Facilities Personnel. Ruth Hirsch refers candidates only after a personal interview and continues to provide personal attention to all her clients throughout the search process. Please call, fax or E-Mail us: Phone: 212-396-0200 Fax: 212-396-0679 Email: [Info@ruthhirschassociates.com](mailto:Info@ruthhirschassociates.com)

PLACE A CLASSIFIED AD  
REACH OVER 20,000  
ARCHITECTS AND DESIGNERS  
IN THE TRI-STATE AREA FOR ONLY  
\$50 PER COLUMN INCH.

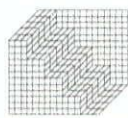
CONTACT DIANA DARLING  
AT 212-966-0630 OR  
[DDARLING@ARCHPAPER.COM](mailto:DDARLING@ARCHPAPER.COM)

### MANAGING DIRECTOR - LANDSCAPE ARCHITECTURE FIRM

Nationally renowned, award-winning landscape architecture firm with an international portfolio and a concentration of urban projects is looking for a director to complement the work of the principal/lead designer. Responsibilities include: management of select projects; management and scheduling of professional staff, coordination with other associates; client and contract administration; staff hiring; and technical quality control. Strong organizational and management skills and technical expertise are required. Ideal candidates are partners or senior associates in firms with similar projects. Owners of small landscape architectural practices with strong technical foundations who wish to merge are also encouraged to reply. Experience required: 15+ years supervising and managing complex, multi-discipline public projects in which the architecture firm played the lead role. Please send a resume and cover letter to [Frederica@tbany.com](mailto:Frederica@tbany.com). No calls, please.

### ARCHITECTURAL INTERN

Growing multi-discipline firm with fortune 1000 and public sector clientele has position available for recent Architectural Graduate, proficient in Autocad 2000 with graphic and presentation capabilities. Great career building opportunity. We offer signing bonus and excellent benefits. Send resume to Seyffer & Koch Architectural Group 208 Harristown Road, Glen Rock, NJ 07452, fax 201.4930.8898 or email [Kent@ssag.net](mailto:Kent@ssag.net). EOE



Buro Happold

### STRUCTURAL AND MEP ENGINEERS

Buro Happold is an award-winning, international engineering consultancy with over 800 people in 14 offices around the world and a tradition and reputation for innovation and quality design. We are seeking Structural and MEP Engineers with 2+ years of experience to join our growing and fast-paced team in our lower Manhattan office. Please email your resumes and enquiries to [Roberta.Zulawski@burohappold.com](mailto:Roberta.Zulawski@burohappold.com). Subject line must include "Job code CXC-05"

### ARCHITECTS

We have immediate openings for New York's top architectural firms on a project and permanent basis. We need Juniors, Intermediates as well as PAs & PMs with experience in all phases of projects to work on residential, corporate interior and other project types. Requirements: Must have architecture or interior design degree. AutoCAD experience necessary. Must be available to interview immediately. Submit your resume to Anna Liza Montenegro at Microsol Resources Placement Services ([placement@microsolresources.com](mailto:placement@microsolresources.com)). MS Word format only.

### College of Architecture

ILLINOIS INSTITUTE OF TECHNOLOGY

#### Fall 2005 Tenure-Track Faculty Positions

We value an international perspective, and a commitment to teaching and research. Responsibilities include full-time faculty participation in scholarly/professional activity, College service and program development as well as teaching design studio. Expertise is sought in one or more of the following: Sustainable Planning, Core Studios for foundation years, History/Theory (18th to 21st c.), Freehand Drawing, Digital Applications. We also seek a Landscape Architect, preferably qualified at the Associate Professor level, to teach in new Master of Landscape Architecture degree program. Candidates should have a strong interest in the relationship between teaching and professional practice, and hold a high degree in their area of expertise, or equivalent experience in practice. Ph.D.'s are encouraged to apply. Send a letter of application describing the areas of interest in teaching, practice and research; examples of design work, research work, and/or studio teaching; curriculum vitae; and three academic or professional references to Chair, Faculty Search Committee, College of Architecture, Illinois Institute of Technology, S.R. Crown Hall, 3360 S. State Street, Chicago, Illinois 60616. T 312.567.3230; F 312.567.5820; [arch@iit.edu](mailto:arch@iit.edu), [www.iit.edu](http://www.iit.edu) Application materials will be returned if accompanied by SASE.

Illinois Institute of Technology is an Equal Opportunity/Affirmative Action Employer. Women and minority candidates are strongly encouraged to apply.

[WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM)

## BUSINESS SERVICES

### TAX PROBLEMS?

IRS Liens, Wage Levy, Non-Filer, All NY/NJ/CT Taxes  
Installment Agreements, Offer-in-Compromise  
Failure to pay IRS w/h taxes, NY State w/h tax audits  
Bruce D. Kowal, CPA/MS Taxation  
325 West 33rd Street #100, New York City  
201-232-2538 [estocin@att.net](mailto:estocin@att.net)

### Landscape Architect

Alessandra Galletti  
143 Duane Street #5  
New York, NY 10013  
t. 212.732.4991  
c. 646.373.6682

### ANDREA BRIZZI PHOTOGRAPHY

of Architecture and Interiors  
917/ 699-0512  
[ab@andreabrizzi.com](mailto:ab@andreabrizzi.com)  
[www.andreabrizzi.com](http://www.andreabrizzi.com)

### Walter J. Lee - APA, NOMA

Architectural Photographer - 718/441.6893  
[WJLeePhotography@aol.com](mailto:WJLeePhotography@aol.com)  
[www.WJLeePhotography.com](http://www.WJLeePhotography.com)  
Interiors / Exteriors / Portfolio Package Deals

### SMPS New York Area Chapter Upcoming Events

Wednesday, March 8, 2005, 8:00am  
Club 101  
Industry Leaders Breakfast Series  
Building Trends: The Biotechnology Boom  
Biotech, R&D Companies Making Advances in NYC's Private & Public Institutions  
Leading experts at Columbia University, SUNY, & NYC's Economic Development Corp. (EDC) will discuss:  
- Emerging trends & upcoming projects  
- Industry supply & demand... influencing your prospects  
- NYC (ranked #2 in NIH funding) & its place in the market  
Two Perspectives:  
Private: Mitch Gipson  
Audubon Biomedical Science and Technology Park  
Public: Dr. Eva Brown Cramer  
SUNY Downstate Medical Center  
Focus on New York:  
Location: Yasmeen Pattie, NYC EDC  
Outreach: Monique Salazar, NYC EDC  
Moderator: Gale Scott, Crain's New York Business

Thursday, March 17, 2005, 5:30pm  
Haworth Showroom  
The Marketing Plan:  
How to Get Where You Want to Go  
Professional Development Evening Program

A deliberate approach to marketing can make all the difference in promoting and growing your business. Designed for the A/E/C world's newest principals and marketing professionals, this program will address how to create a plan, implement it, and measure its success.

Speakers:  
Nancy Kleppel  
Nancy Kleppel Consulting  
Connie Mugno  
Connie Mugno Consulting

details/  
registration:  
[www.smpsny.org](http://www.smpsny.org)

## THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

[WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM)

Most of you have been receiving *The Architect's Newspaper* as part of our promotional launch. If you would like to continue receiving New York's only architecture and design tabloid **SUBSCRIBE today!**

Registered architects in NY tri-state area **FREE!** You must fill out the following information. *The Architect's Newspaper* is published twenty times per year.

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> Tri-state R.A. | <input type="checkbox"/> U.S.            | <input type="checkbox"/> U.S. Students |
| <b>FREE!*</b>                           | \$39                                     | \$25**                                 |
| <input type="checkbox"/> Institutional  | <input type="checkbox"/> Canada / Mexico | <input type="checkbox"/> International |
| \$149                                   | \$75                                     | \$160                                  |

\*Must provide RA number \*\*Must provide proof of valid student I.D.  
Mail this form with a check payable to: The Architect's Newspaper, LLC  
*The Architect's Newspaper*, P.O. Box 937, New York, NY 10013  
ref 03.09.05

#### SIGNATURE REQUIRED

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip Code \_\_\_\_\_  
Email \_\_\_\_\_  
Phone \_\_\_\_\_  
RA License Number \_\_\_\_\_  
Credit Card Number \_\_\_\_\_  
Credit Card Expiration \_\_\_\_\_

#### INDUSTRY

- ☐ Architecture  
☐ Construction  
☐ Engineering  
☐ Interior Designer  
☐ Landscape Architect  
☐ Planning / Urban Design  
☐ Academic  
☐ Government  
☐ Real Estate / Developer  
☐ Other

#### JOB FUNCTION

- ☐ Firm Owner  
☐ Managing Partner  
☐ Architect  
☐ Designer  
☐ Draftsperson  
☐ Technical Staff  
☐ Government  
☐ Project Manager  
☐ Academic  
☐ Intern  
☐ Other

#### EMPLOYEES

- ☐ 1-4  
☐ 5-9  
☐ 10-19  
☐ 20-49  
☐ 50-99  
☐ 100-249  
☐ 250-499

#### FIRM INCOME

- ☐ Under \$500,000  
☐ \$500,000 to 1 million  
☐ \$1 million to 5 million  
☐ +\$5 million

**SAVE 51%**  
OFF THE COVER PRICE

Subscribe faster by faxing 212.966.0633 or visiting [www.archpaper.com](http://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 art, of course, and played a central role in shaping the modernist canon. Yet in foregrounding its weaker post-1960s holdings now, the renovation challenges the museum to come up with a different curatorial narrative "isms." This won't be easy. In a recent lecture, Hal Foster diagnosed the malaise of today's pluralistic, amorphous, market-driven art culture as an "anxiety of reference." In this context, Yoshio Taniguchi's monumental atrium—a space de rigueur in contemporary museum architecture, and at MoMA an abstract white box filtering into overscaled contemporary galleries around its perimeter—is a veritable empty center. Another disquieting symptom of postmodern restructuring, as another art critic, Yves-Alain Bois, sharply pointed out in February's *Artforum*, is the supplanting of the artist's name by a new corporate nominalism of donors and patrons. Instead of the Matisse Room, we now have the Florene Schoenborn Gallery.

Apparently the identity crisis of the postmodern art museum hasn't troubled the reinstallation of the architecture collection much, however. More beholden to Harold Bloom's "anxiety of influence," architecture at MoMA remains insular and iconic. It is ironic that one of the most conventional (and claustrophobic) spaces in the new building has been allotted to the Philip C. Johnson Architecture Gallery, fittingly named for its primary progenitor. This space is separated from its more vivacious sister, the design collection, also named for Johnson, to one side of a bifurcated landing on the third floor. The inaugural show, comprising drawings and small-scale models, and including some of the most consecrated and most exquisite expressions of 20<sup>th</sup>-century architecture, leads off with a disparate group of contemporary acquisitions, by UN Studio, Neil Denari, Lebbeus Woods, Preston Scott Cohen, Diller + Scofidio, Lauretta Vinciarelli, et cetera. It then makes an even more jarring segue to the father figures: an 1896 bridge drawing by Otto Wagner, Mies van der Rohe's visionary rendering of the Friedrichstrasse Glass Skyscraper, Le Corbusier's model of Villa Savoye, a Mendelsohn sketch from the 1930s, and so on, leapfrogging through two more generations, blurring the lines from agitprop to pop, constructivism to deconstructivism, Hejduk to Hadid.

As for the design collection, across the landing and beyond the green Bell-47D1 helicopter shoe-horned into one of Taniguchi's finely calibrated

voids, is a multifarious, occasionally frivolous assortment of "good designs" interspersed with architectural artifacts too unruly for the other gallery. These solicit the viewer differently: as a hyperactive landscape of fetish objects, modernism's equivalent of the shopping arcade and cabinet of curiosities. Thus we're confronted on the third floor with the dialectic of temple and showroom. The only hint that there is something neither paradigm can contain is the displacement of Rem Koolhaas' 1972 *Exodus, or the Voluntary Prisoners of Architecture* down to the contemporary galleries, where, though somewhat dwarfed by the ceiling height and large-scale sculpture, this commentary on the late 20<sup>th</sup>-century city enters into a less parochial dialogue with other art of its time.

Perhaps the reason the reinstallation of the architecture collection is a non-event is that everyone was preoccupied with getting the building open and didn't want to upstage Taniguchi. It's a shame, though, to have missed the opportunity to reflect more deeply on the department's history, especially as the chief architecture and design curator, Terence Riley, was responsible, before coming to MoMA, for a brilliant exhibition reexamining the museum's seminal International Style show on its 60<sup>th</sup> anniversary. Of course, nothing precludes such a careful rethinking in future. One hopes Taniguchi's new envelope, with its vaunted anti-Bilbao virtues, will be sufficient (and sufficiently inspiring) for Riley to do so with comparable intensity to the rehanging of the core collection upstairs, thereby expanding on the provocative and engaging exhibitions he has orchestrated at the museum over the last decade. One thing sure is that in the absence of a compelling contemporary stories to tell the new MoMA will be haunted by the ghosts of the old.

Meanwhile, amid the ongoing hype surrounding the reopening and mixed (more positive than negative) reception in the media, *The New York Times* architecture critic Nicolai Ouroussoff weighed in last month with a misdirected attack on Riley and his department for "lack of leadership" and "loss of edge." Angered by Ouroussoff's premature pique, Riley responded with a personal letter, copied to his friends, challenging the critic to a public debate on his record. Ouroussoff may already be back-pedaling. Two weeks ago, *Groundswell*, a show of contemporary urban landscape design 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 longest-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 Koonce**, executive vice president and CEO of the AIA; **Pamela L. Kortan**, director of governance affairs at the AIA; **Ulrich M. Lindner**, engineer and educator; **Lynn J. Osmond**, president of the Chicago Architecture Foundation; **Richard L. Tomasetti**, principal at Thornton-Tomasetti 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.

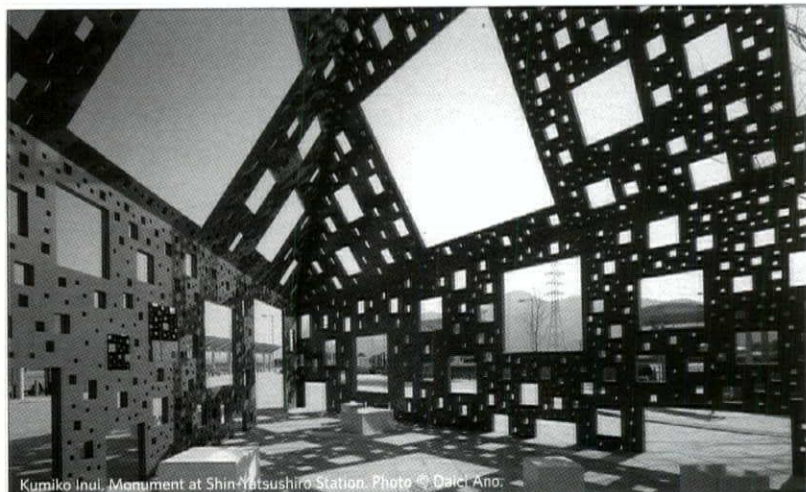
**Diane Lewis** will receive the Cooper Union Alumni Association's **John Hejduk Award** on April 18.

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 **Isamu 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**, only one project won: the **UCLA Department of Architecture and Design's L.A. Now: Volume 3**. 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.



Kumiko Inui, Monument at Shin-Yatsushiro Station. Photo © Daici Ando.

## NEW DESIGN JAPAN

### Cool Ideas & Hot Products

SYMPOSIUM MARCH 18, 19 & 20 AT THE JAPAN SOCIETY

Featuring cutting-edge designers, architects, critics and curators, including **Karim Rashid**, **Teruo Kurosaki**, **Tatsuya Matsui**, **Dai Fujiwara**, **Kumiko Inui**, **Paola Antonelli** and **Julie Lasky**, among others.

*Architect's Newspaper* subscribers are eligible for the member discount.  
For information and tickets visit [japansociety.org](http://japansociety.org) or call (212) 752-3015.



TOSHIBA INTERNATIONAL FOUNDATION



333 East 47th Street  
New York, NY 10017