African Burial Ground Memorial Resurrected

The eight-year saga to choose a memorial for downtown Manhattan's African Burial Ground drew to a close on April 29, when the U.S. General Services Administration (GSA) and the National Parks Service announced that Rodney Leon of the New York–based firm Aariks Architects won the competition. Leon's design, which features a ramped spiral path and jutting stone chamber, bested four other finalist designs for the GSA-owned site at Broadway and Duane Street. The structure will be engraved with symbols from African and African-American cultures.

The memorial process has been a tumultuous one, with community members disagreeing over what should occupy the site, a small portion of a 6-acre strip of land that served as a graveyard for Africans in the 17th and 18th centuries. The burial ground was forgotten until workers uncovered it while excavating the site for a new federal building in 1991 (see "Invisible Memorial," JAN 12, 7.13.2004). Activists continue to worry that the winning design does not touch lightly enough on the grave site, but Leon sees things differently. "We feel very strongly about commemorating the memory of those who have passed with a strong, visible symbol," he said. "The reason people have been able to build over the rest of the site and forget about it is that there was nothing permanent there to memorialize it."

Although there is no schedule set for design finalization or construction of the memorial, the GSA has budgeted the project at $3 million.

Deborah Grossberg

Painter and Theorist Dies at 75

Robert Slutzky, artist, theorist, and teacher, graduate of Cooper Union and Yale, and former professor in architecture and art at Cooper Union and the University of Pennsylvania, died on Tuesday, May 3.

His painting and three-dimensional modeling, in the tradition of Piet Mondrian, Theo van Doesburg, and Josef Albers (who was his teacher at Yale), explored the dimensions of color and abstract form in relation to the picture plane, and its three-dimensional implications. It was these implications, of course, that made his work and theoretical investigations of serious interest and importance to architects, and his teaching at Cooper Union between 1968 and 1990 formed generations of students sensitive to color, light, and space. His dedication to teaching was legendary—he even gave his course to select groups of students who were listed on his roster. His trenchant but reasoned criticism was a stimulus to intensive study. Slutzky's work was always envisaged in the collaborative mode that informed his teaching.

An Appreciation

Robert Slutzky, artist, theorist, and teacher,
In the past 15 years New York City parks have undergone major improvements. Their renovation schemes are always presented to the public as attempts to upgrade overserved and badly cared for public spaces, as well as to increase safety. The renovated parks (beginning with the controversial Tompkins Square and later Mount Morris, Abingdon Square, and others) have undoubtedly become more pleasant and functional environments, with manicured plantings, safe and clear circulation, improved lighting, park benches, and the like. It must be said that many of the makeovers, like that of City Hall Park, are ersatz Victorian revivals, in the spirit of genteel 19th-century promenade grounds, exacting polite behavior from all. Quaint iron fences are part of the vocabulary, imposing order and, more importantly, controlling spaces from squatter settlements, political demonstrations, or other unruly or unsanctioned gatherings.

Washington Square is now slated for a $16 million renovation, which includes a 4-foot-high iron fence that will surround the park. The city wisely decided against closing the park at night, heeding public outcry. But the redesign still raises questions about what's appropriate for the park—and all city parks, for that matter, which are being systematically remade in repetitive, nostalgic forms. Washington Square functions differently in the grid than a refuge at the end of a block or a shaded respite tucked among the city's relentless buildings. In its past, it has been a pauper's graveyard, a site for hangings, a military parade ground. Traffic passed through it from the 1870s until the 1950s. And it has always served as a gateway to New York University and Greenwich Village. Though its heavily paved grounds are a leftover from its historic vehicular moment, this trait was integral to the park's evolution into a piazza or town square—an urban, open space found in most European cities and even small towns across the United States.

Parks Department landscape architect George Vellonakis, responsible for Washington Square's redesign, seems to want to erase much of the park's history and transform it into a polite English cottage garden. His plan calls for replacing much of the hardscape with grass. (In The New York Times on May 13 he remarked, "A park shouldn't be multiple layers of concrete! That's the failure of this park. Let it feel like a park! Let it be green!") Washington Square Park needs to be green, safe, and accessible—and also a bit gritty and hardscrabble, inviting the mix of people that has always gathered there (genteel and otherwise) to soak up and contribute to the local scene.
MIAMI PARTY GETS PUNCHY

There was probably enough hair product and cologne to start a forest fire at the recent Miami opening of Aqua, developer Craig Robins' gated island community of poolside homes and condos by architects Walter Chatham, Alexander Gorlin, Alison Spear, Elizabeth Plater-Zyberk and Andres Duany, and Gisele and Moijan Hariri. However, despite the soirée’s salsa dancers, DJs, and various other entertainments, nothing got as heated as the elevator in Spear's building. It seems that Spear was confronted by a rowdy reveler who'd bought one of her apartments and was unhappy with some of its details. "You're a terrible architect," he said, not realizing that Spear had little to do with them. He then got increasingly belligerent and rumors soon ran amock that he punched Spear in the nose, that Spear asked Chatham to punch the man in the nose, or that Chatham offered to punch him, also in the nose. "Everyone thought I got punched," Spear laughs, insisting that she wasn't. "They were ready to call an ambulance. I did, however, ask Walter to punch the guy in the nose." She could have asked Robins. When he heard about it, he joked, "You should have gotten me, I would have taken care of the guy.

BUSH GIVES THE FINGER (FOOD)

Last month, the White House once again hosted a luncheon for the Cooper-Hewitt's National Design Awards (or, had the President been there, the NASherman DeEsSign Awards), where honorees including James Polshek, Bill McInerney, Yves Behar, Amanda Burden, Milan Glaser, and Yoohee Teng mingled with Laura Bush. "It was very nice and very efficient," reports one award-winner. The lunch was so efficient, in fact, that it was determined that guests could do without knives, and so none were provided. "You didn't really need one," our source admits, referring to the bite-sized fare. "But there was some roast beef on bread that proved a bit daunting." It seems the knifelessness was a security precaution, as was the fact that all of the guests had to walk, rather than drive, to and from the White House itself. There was, however, one exception at the event's conclusion, a black limousine pulled right up and whisked McInerney away.

DIA'S CRANK UP

If you hadn't heard, the Dia is indeed planning to leave its home in Chelsea—a rumor we first reported a year ago—for a site in the Meatpacking District. So we decided to ask artist Dan Graham about the fate of his Rooftop Urban Park Project, a walk-in glass cylinder within a rectilinear glass perimeter wall that's been a fixture on the Dia's roof since 1991. "I like (Dia director) Michael Govan, so I'll work with him," Graham told us. Nevertheless, while the Dia seems committed to reinstalling the work (though, last year, they also told us they were committed to staying in Chelsea), Graham has been hesitant because of its site-specific nature. Among other things, its cylindrical shape references an adjacent water tower, while its current views of the city are integral as well. He also complains that the Dia has never been entirely forthcoming about the work; for example, he says that the institution never kept promises that it could be used as an outdoor performance space for the likes of Thurston Moore and Laurie Anderson. "I'm in denial about the future of my piece," he told us. "We're in denial, too. The Dia in the Meatpacking District?

RAFAEL VINOLY LAUNCHES IN-HOUSE ARCHITECTURE SCHOOL

On April 25, Rafael Vinoly Architects (RVA) launched a set of in-house training and research courses that harken back to the days of architecture apprenticeships. The programs, one a free 14-week training seminar for architects, and the other a 3- to 12-month fellowship carrying a stipend of up to $60,000, will be housed in RVA's offices and staffed by its principal architects. According to Vinoly, running educational programs is one way to "attract an interdisciplinary group of research fellows including planners and urban designers. RVA requires applicants to submit a portfolio, references, and a personal statement for both programs. Although tuition is free, no educational credits will be awarded. Instead, students in the training course will follow a hypothetical project through three phases: commission, design, and implementation. There is a level of need and expectation for a more practice-oriented type of training," he said. "This is like a cooking class in a world where everybody is a poet."

The architecture training course is geared toward practicing architects and advanced architecture students, but Vinoly hopes to attract an interdisciplinary group of research fellows including planners and urban designers. RVA requires applicants to submit a portfolio, references, and a personal statement for both programs. Although tuition is free, no educational credits will be awarded. The class will begin this coming September, and the deadline to apply for both the course and the fellowship is July 1. Application materials can be found online at www.rvatr.com. ANN GUINNIE
STARTING FROM ZERO

The wave of security concerns at Ground Zero surrounding the Freedom Tower's construction has highlighted the sharp and deep issues that tear at that site and at the future of Lower Manhattan. Our view: The painful divide that now embroils the tower's location and design is appropriate and healthy. It reflects genuine, organic concerns about issues far beyond the tower's development timetable—a timetable that itself is emblematic of a larger problem. Glissing over these issues and rushing into construction would provide no resolution to these conflicts. Thus, the surprisingly unforeseen pause in development activity offers New York, the United States, and the world an extremely valuable opportunity to look back with care on the acrimony and political gamesmanship that have brought us to this point and that have characterized so much of the rebuilding effort. Only then can we move forward, with hope, toward something better.

The biggest question about the Freedom Tower: What is it? It is certainly a statement: We are here. That's an essential hope, toward something better. Of the rebuilding effort. Only then can we move forward, with the opening this June of the Battery Bosque, a 58,000-square-foot garden retreat inside the park. Designed to disseminate the artistic wills of its dual designers. April, reflects Rampe's firm hand as much as the way, and we will see solid evidence of that later this summer and in the fall. As determined by existing business activity and a gravitational pull of the island, as determined by existing business activity and a climate of encouragement balanced with civic responsibility—not big empty buildings—that will determine the demand for space, as well as the quality of those who seek it. That's another way of saying that the kind of gamble represented by 7 World Trade Center can work on a limited basis but, as was proven by the long-term struggle to rent the Twin Towers, it's not such a great idea on a grand scale.

Difficult as it is to step back from where we are now, and distressing as it is to witness the blame game now unfolding, it is still possible to discern some real movement toward a progressive vision for downtown. The Department of City Planning has been preparing plans for what it calls the Greenwich Street South district and for the downtown East River waterfront. Market forces continue to fuel the acquisition and redevelopment of historic office properties as residential towers (and sometimes, as at 14 Wall Street, as office space). The rehabilitation of Battery Park itself is also under way, and we will see solid evidence of that later this summer with the opening this June of the Battery Bosque, a 58,000-square-foot garden retreat inside the park. Designed to display perennials and located on historic soil, it also will make an eloquent and far less grandiose statement about Manhattan's capacity for rebirth.

PETER SLATIN IS THE FOUNDER OF WWW.THESLATINREPORT.COM

New Practices Roundtable

Running a new practice or thinking about making the leap?

The Architect's Newspaper in collaboration with the AIA New York Chapter invite you to attend the first in a series of roundtable discussions.

Scoring Projects?
Banking?
Marketing?
Technology Issues?
Accounting?
Contract Negotiations?
Staffing / Hiring?
Liability?
Corporate Structure?
Partner Relations?
Insurance?

Bring your questions, experiences, frustrations and stories to share!

Thursday June 16th, 2005
6:30-8:30 p.m.
Free admission

Follow-up roundtables:
September 29th, 2005
December 7th, 2005
March 16th, 2006

RSVP: rsvp@aiany.org

PETER SLATIN

You can already tell exactly what kind of house it's going to be.
MAPPING THE FUTURE OF BROOKLYN'S WATERFRONT

The City Council approved the long-awaited rezoning of the Greenpoint/Williamsburg waterfront on May 11, signaling the end of an era in the industrial neighborhood. The rezoning allows for medium- and highrise residential development with street level retail along the East River, and includes incentives for developers to set aside 20 percent of units for affordable housing. Based on the plans of those who have already snapped up riverfront parcels, here's a look at what's in store for Brooklyn's northeastern shore.

1 George Klein/Park Tower Group
A 19-acre site along a half mile stretch of waterfront currently owned by Greenpoint Lumber Exchange is under contract with Park Tower Group. The parcels are slated to house Greenpoint Landing, a complex with a Floor Area Ratio of 4.7 after affordable housing credits are applied.

2 Huron Towers
This 65,000-square-foot site was purchased by Huron 2 Huron Towers until September 2004, when it was acquired by Huron. New York-based JWC Architect was selected to plan and design the development.

3 Java Street Realty
A 19-acre site along a half mile stretch of waterfront currently owned by Greenpoint Lumber Exchange is under contract with Park Tower Group. The parcels are slated to house Greenpoint Landing, a complex with a Floor Area Ratio of 4.7 after affordable housing credits are applied.

4 Joshua Guttmann
Developer Joshua Guttmann reportedly owns this site, but his representative declined to comment on development plans.

5 BB&H Photo and Video
The photography equipment wholesaler owns the company which owns this parcel. BB&H declined to comment on development plans.

6 New York City
The city parks department will move to acquire this still industrially-zoned site, which currently houses the Estabrook Fuel Oil Depot, for designation as a 28-acre city park connected with the state park abutting the site to the south. Both parks are slated to house 2012 Olympics venues, including an aquatics center and a beach volleyball facility, but plans have not been finalized. TransGas Energy Systems is also vying for a southern piece of the site, on which it hopes to build an underground power plant.

7 New York State
The state parks department acquired this property in 2000 for inclusion in NYC012's bid for the 2012 Olympics.

8 Jeffrey Levine/Williamsburg Edge
Jeffrey Levine of Levine Builders purchased this 250,000-square-foot parcel in 2002 from 40's Truck Leasing. Levine hired Fox & Fowie and TEN Arquitectos as planning consultants on the project, called Williamsburg Edge, whose total floor area will be 1,250,000 square feet.

9 Ron Moelis/L&M Equity Participants
Ron Moelis, former president of the New York State Association for Affordable Housing, is developing this 1-million-square-foot former site of USA Waste. Fox & Fowie are the planners and architects for the development.

10 184 Kent Ave. Associates
The developer declined to comment on plans for this small site which it purchased in 1985.

From 1946 to 1974, architect Andrew Geller worked in Raymond Loewy's New York office, designing, among other things, the body for the aluminum Anscolex camera, the elegant Lord & Taylor store in Garden City, Long Island, and, as chief architect of Loewy's Housing and Home Components division, scores of residences and even entire subdivisions, such as Leisurama in Monteau. But Geller also wanted to do his own thing and began moonlighting, designing what he called "summer-use playhouses" for adventurous clients on East Coast beaches. Of the nearly 50 wildly eccentric beach houses he designed (first in Sagaponack in 1955), almost all have been subsumed by larger additions, washed away in hurricanes, or knocked down to make way for the McMansions so favored in the Hamptons. Perhaps the quirkiest of Geller's designs is the 1959 Pearlroth House in Westminster and it, too, is slated to be replaced by a larger house now. Geller's grandson, Jake Gorst, is leading an effort to turn it into a museum.

Commissioned by Port Authority executive Arthur Pearlroth, the original 600-square-foot house consists of two elongated boxes rotated in tandem and perched on edge, forming a box kite or "double diamond" shape. The void between the two forms is filled with a glassed-in living area. Inside the house, long low benches stretch along the sides of the living area. A set of steps leads from the benches up into the diamond-shaped pods that contain three bunkrooms and a bathroom. When the house was first constructed, Gorst claims the U.S. Coast Guard spotted it from the sea and called the town police to tell them that two houses had turned over in a storm. When the police rushed to the site, Geller assured them it is supposed to look that way.

According to Alastair Gordon, author of Beach Houses: Andrew Geller (Princeton Architectural Press, 2003), these houses were often representations of each client's personality. Pearlroth, Gordon writes, was something of a lady's man, and Geller designed the house to represent a "square brassiere." Gordon notes that it was frequently referred to as a pair of giant spectacles or binoculars, and that Geller himself spoke of the twin forms "telescoping out," or in Gordon's words, "tearing at the object of desire—the Atlantic Ocean." Gordon pushes the libidinous reading of the house further, describing its "phallic, candy-striped chimney stack rising from the center of the house with testicular pods bulging on either side." However, Gorst, who is working on a documentary about Geller and his work, believes these assertions are exaggerated. Not only was the house commissioned by Mrs. Pearlroth, but Gorst found a drawing his grandfather made many years before with an almost identical profile.

The house still belongs to the Pearlroth family, which has offered it to Gorst if he can have it moved before May 28. The Southampton Town Board has offered a site for the house, several miles west on Pikes Beach, and supports Gorst's idea of making it a museum devoted to local architecture. Gorst is trying to raise $50,000 to move the house. Those interested in making donations should contact David Shearer at Exhibitions International, shearer@ei-ny.org.

WILLIAM MERRING
SOM's motion to dismiss Shine's suit includes exhibits showing the firm's use of twist in work pre-dating Shine's design, such as the unbuilt Xiamen Post and Telecommunications Building, designed in 1995.

agree about whether or not there is a significant likeness between the works. The reward he seeks? Design credit and "fair payment" (perhaps taking into account the $1.4 billion that developer Larry Silverstein has already spent for the building's development, some in fees to SOM). But his primary goal, said Shine in a phone conversation, is to get "recognition for my contribution." "Slugging it out with titans" has been challenging, he added, even though the famously velvet-gloved Childs has yet to appear at a single meeting with the lawyers. (Shine attends with his wife and partner, Jin Chol, and his father.)

Arguing that Shine's work doesn't warrant protection could be a risky gamble. In more typical copyright infringement cases, the defendant only has to prove that he wouldn't know the plaintiff's work from a hole in the ground. But that's not an option here. After all, Childs was not only a juror but he invited Shine to visit him after graduation in his New York office. Childs presumably joined in after Shine's presentation when the jury —including Pelli, architect and Yale dean Robert A. M. Stern, urban planner Alex Garvin, and critic Paul Goldberger —and attending students all clapped, a not entirely common form of appreciation at studio crits. Childs did not return calls for comment.

Garvin, fellow Yale, architecture professor, and former planning director of LMDC (which has a big stake in the glorious execution of the Freedom Tower), commented to the Yale Daily Daily that there were no stock elements in Shine's towers. James Axley, a structural engineer and Yale architecture school professor since 1994, was Shine's studio consultant. In a detailed declaration of support for Shine, he noted that soon after Governor George Pataki unveiled Childs' Freedom Tower in December 2003, he noticed that Dean Stern had Shine's model taken out of storage and placed it on his desk. Axley calls Shine's Olympic Tower "a striking, memorable, original design." Stern did not respond to requests for comment.

To make his case for dismissal, Childs' lawyer has pulled out the stops. He has even joined forces with Marcia B. Paul, a tough intellectual property lawyer best known for successfully representing the reclusive novelist J. D. Salinger. Also in Childs' corner is venerated architectural historian, Kenneth Frampton, who partially or largely ghost-wrote Meier's comments. Unfortunately for Childs, much of the text is nitpicky and obtuse. (Sample quote: "By 'crenelated' I can only assume that Plaintiff is referring to the manner in which the panels shown are angled in triangular segments and appear to weave in and out. Rather than 'crenelated' perhaps a better word would be "textured" or simply non-planar.") Meier goes on to complain that Shine's massing models don't have enough detail and that dis-grids and twisting towers are old hat, citing such questionably relevant precedents as Joseph Paxton's Crystal Palace of 1851. More curious still, Meier dismisses as clumsy an entrance that Goldberger specifically praised back in 1999. Turns out Meier mistook a hole in the model for a doorway concept. With supporters like this, who needs prosecutors? (It's not that Childs' lawyers aren't vetting its testifiers: At an urban issues conference in February, Peter Eisenman bragged that he was approached by Childs' lawyers but they didn't like what he had to say and moved on.)

It all must be incredibly frustrating for Childs, for whom proving to the world that he is a top-class design architect has been a career-long struggle. The Freedom Tower was meant to be his breakthrough icon but it's all been muddied—first by Libeskind, now by Shine. Quite possibly even more threatening to the free flow of Childs' creative juices could be Governor Pataki's blithe assumption that the senior architect—always more design plodder than visionary—will be easily able to whip up "another magnificent design," as the governor suggested he could at a recent press conference. But the heart of the conflict is really about what constitutes an architectural idea, who shapes it and how it evolves over time. The Shine lawsuit—along with the riveting Meier affidavit—casts a fleeting beam of light on how ideas in architecture are generated, processed, winnowed, and retooled for real-world application, sometimes over a long period of time and involving many hands. Perhaps icon-envy has distracted the profession from remembering that architecture is a collaborative discipline forged by the free-flow of concepts, human aspiration lassoed to technological advance. Authorship is almost beside the point.

Looking back to December 1999 when Childs invited Shine to come visit his office, perhaps he had a premonition. If only he had just hired Shine on the spot for a summer job, the Shine Grid would already belong to SOM.

JULIE K. JOVINE CONTRIBUTES TO THE NEW YORK TIMES AND OTHER PUBLICATIONS. THIS ARTICLE LAUNCHES HER REGULAR CRITICAL COLUMN, CRIT.

Sustainability is more than just a color.

Be financially and environmentally profitable, not green with envy.

Register today!
FENCED IN
On May 10, the Landmarks Preservation Commission (LPC) heard a presentation from the Parks Department about a $16 million plan to renovate Washington Square Park. The plan calls for the realignment of the central fountain with the arch, the removal of chess tables, and the erection of a fence around the park that will be locked at night. There is currently no scheduled date for an LPC vote on the plan.

AA SHORTLIST
London's Architectural Association narrowed its search for a new architecture chair from 44 initial applicants down to three finalists: Brett Steele, Jeremy Till, and a joint ticket of Farshid Moussavi and Karl Jormakka. Administrators, faculty, and students will vote on June 1.

CB3 PLAN
Manhattan Community Board 3 (CB3) conducted a zoning forum in April to jumpstart an initiative to rezone the East Village and Lower East Side. CB3 began discussing a forthcoming 197-a plan in response to a lack of community-driven planning in the gentrifying neighborhoods.

DOB BOOST
On May 5, Mayor Michael R. Bloomberg called for a 17 percent increase in funding for the Department of Buildings (DOB) from $66.4 million to $77.9 million in his executive budget for the fiscal year beginning July 1. City Council is currently reviewing the mayor's budget proposal.

LURCHIN' GEHRKIN
Last month a windowpane fell from the 28th floor of Norman Foster's Swiss Re building in London. No one was injured from the accident, but the building's plaza was closed while repairs and inspections of the remaining 743 glass panels were conducted. The plaza was reopened on April 28 after a faulty opening mechanism was blamed for the incident.

REED TAKES NEW MOMA POSITION
On April 26, the Museum of Modern Art (MoMA) named Peter Reed as its Senior Deputy Director for Curatorial Affairs. This permanent position was previously filled by rotating staff, and serves as a liaison between the administrative and curatorial functions of the museum. Peter Reed had been a curator in MoMA's Department of Architecture and Design since 1992.

Clayton concrete products can help your projects meet LEED™ (Leadership in Energy and Environmental Design) Credit requirements toward LEED™ Certification.

Get concrete solutions for a better environment.

- Lightweight Concrete
- High Performance Concrete
- Control Density Fill
- NJ State Approved Mixes
- Sand/Cement Grouts

For more information:
1-800-662-3044 • www.claytonco.com
P.O.Box 3015 • Lakewood, NJ 08701
ARCHITECTURAL PUBLISHERS ARE A SUPERACTIVE BUNCH—A REFLECTION OF THE AUDIENCE THEY SERVE, NO QUESTION. WITH MOUNTAINS OF BOOKS SIGNALING THE ARRIVAL OF A NEW SEASON, WE DECIDED IT WAS TIME TO SORT OUT THE BEST.

SEASON'S READINGS

The Pan Am Building and the Shattering of the Modernist Dream
Meredith L. Clausen, MIT Press, $46.00 (hard)

The turmoil surrounding the redevelopment of the World Trade Center might seem unprecedented but Meredith Clausen reminds us that we've been here before. The history of the Pan Am Building at Park Avenue and 45th Street is as contentious as that of any building in Manhattan, involving celebrity architects, power-brokering, even death at the blade of a helicopter. This biography of a landmark proves to be a cautionary tale.

THE NEW INTERNATIONAL STYLE

Modern House Three
Raul Barreneche, Phaidon, $89.95 (hard)
The New Modern House
Will Jones
Princeton Architectural Press, $35.00 (paper)

Housey Housey: A Pattern Book of Ideal Homes
Claire Melhuish and Pierre d'Avoine Architects
Black Dog Press, $39.95 (hard)

Call it the triumph of hope over experience. Architectural publishers continue to put out glossy modern house books promoting better, smarter ways of living, even as McMansion subdivisions metastasize the world's remaining open spaces. Yes, it's still glossy modern house books promoting what the editors at the New Modern House call "the New Modern House," but there's also some new. Texts range from Jonathan Swift's 18th-century satire A Modest Proposal to Los Angeles Times critic Christopher Knight's essay on the planning of the Washington mall, The Mall in Peril.

The Modern Procession
Francis Allys
Public Art Fund, dist. by D.A.P., $24.95 (hard, including DVD)
The Museum of Modern Art's return to Manhattan left its temporary quarters in Queens nearly forgotten. This book recalls the journey organized in June 2002 by Belgian-born, Mexico-based artist Francis Allys designed to commemorate the original move to the outer borough. The procession, in which 200 participants shuddering replicas of some of MoMA's best known works—and artist Kiki Smith—marched from West 53rd Street to Long Island City, is documented in images, text, and film.

Nothing Less Than Literal
Mark Linder, MIT Press, $40.00 (hard)

Mark Linder looks at the cross-pollination of ideas between minimalist artists and architects in the late 1960s. Examining writing by figures like Colin Rowe and Robert Smithson as well as the work of more recent architects like John Hejduk and Frank Gehry, Linder claims that, contrary to conventional wisdom, architecture preceded art in the development of the formal language of minimalism.

Brooklyn: New Style
Liz Farrelly
Booth-Clibborn Editions, $45.00 (paper)

Brooklynites can be noisy in their preference for their borough, but this comprehensive and weighty book finally gives neighbors the grand collection they've been waiting for. With only a few exceptions, the 33 dream houses profiled in Barreneche's insightful, handsonely designed coffee-book tome are the high-style showplaces of the design-conscious rich. By contrast, Will Jones' modest soft-cover book presents a more idiosyncratic collection, ranging from single-family residences to unbuilt concepts, prefab secondary homes to multifamily housing. Among the 40 projects featured are quirky examples like British architect Laurie Chetwood's Butterfly House in Surrey. Fashioned from cables, wires, fiber optics and sculptural metalwork, it depicts a caterpillar's metamorphosis. There's also groundwork by resident artists and designers of every stripe shows that there is plenty to boast about. The Architect's Newspaper's own art director Martin Perrin imposes order on the diverse and unruly nature of the work by organizing it by zip code, and intersperses descriptions of each artist and his or her work with photographs of the rooftops, streetscapes, train tracks, and waterfront that inspire it.

The new name given to the photographic archives of civil engineering projects in the 19th century, and artist Michael Collins has gathered a series of these extraordinary images into a book of the same name. While the photographs of railways, bridges, and power stations have specific documentary concerns, one can see them as precursors to the precise typological studies of Bernd and Hilla Becher and the many students who emerged from their influential Dusseldorf school.

Record Pictures: Photographs From the Archives of the Instituto de Civil Engineers of Latin America
Eduardo Bass, Jean-Francois Lejeune
Princeton Architectural Press, $45.00 (paper)

This catalogue for an exhibition of the same name, held in 2003 at the International Center for Urbanism, Architecture, and Landscape in Brussels and organized by Jean-Francois Lejeune, tries to get at the contradictions in Latin American cities like Quito, Lima, and Mexico City by looking to their roots. From the overlay of the 1573 Law of the Indies on ancient Aztec cities to Le Corbusier's pleasure in Brazil's vibrant public sphere, the essays...
Rafael Moneo is a major figure in world architecture, at once a respected designer and an important influence in Spanish building culture. He is also an excellent teacher. His new book, *Theoretical Anxieties and Architectural Strategies in the Work of Eight Contemporary Architects* (Actar/MIT Press, $39.95 (paper)) is an attempt to make himself in Moneo's observation of Eisenman's work; he understands and reveals with precision and clarity Eisenman's often far-ranging theories. He doesn't matter. This conclusion ignores a rigid anti-contextualist, for whom "place is largely texts symptomatic of Moneo's architectural landscape of the Stuttgart Staatsgalerie (1977–83) and registering of Rem Koolhaas, whom he presents as an architect turned social theorist and critic. The formal takes precedence over the material in Moneo's comparison of Eisenman's Columbus Community Center (1989–93) to Gehry's Santa Monica Place Shopping Center (1980). Moneo never talks about the role of Los Angeles' climate on Gehry's early collaged materials, as opposed to the Mediterranean climate marked by fascination with the archaic, not how they "explore the formal potential of materials" in their Napa Valley winery or Swiss countryside projects. However, the book's scope precludes examining more recently, culturally informed projects in which surfaces and different components of architectural form provide receptacles for other, external cultures. (Calloway, Herzog & de Meuron's Tokyo Prada store of 2002 would have altered Moneo's view on their exploration of the archaic.)

The restriction also limits his reading of Rem Koolhaas, whom he presents as a rigid anti-contextualist, for whom "place doesn't matter." This conclusion ignores the sophisticated dialogues that Koolhaas' recent buildings in Seattle, Berlin, Porto, and Chicago establish with the cultures in which they are located. Moneo is better at analyzing Koolhaas' individual projects than his overall project. For example, describing Koolhaas' stylistic mixings as "cocktail architecture" is reductive, but elucidating Rem's flair for iconographic representations of place, as in the Zwolle City Hall Terminal in Belgium (1989), makes for highly perceptive commentary. Given the writer's astute talent at establishing comparisons and parallels among different architects, I would have been interested in seeing a link developed between Rossi's view of type as a universal constant and Koolhaas' obsesive efforts to invent new typologies, which are never mentioned by Moneo. Moneo's attention to "architecture as architecture" finds its culmination in Álvaro Siza's work. Perhaps because Siza's practice echoes Moneo's own cultural origins, it resonates throughout the book as a whole. Siza, Moneo writes, "seems to want to tell us that he is his own architect to "reek" of architecture. And it is this "aroma of architecture"—or, if you wish, of what we understand as architecture—that we breathe in his works.” What in architecture "reeks" of architecture? Am I not religious enough to isolate architecture from construction. Because their work does not explicitly manipulate forms, he finds "no personal gesture" in it. Here Moneo is limited by the fact that he discusses only works through the early 1990s. He perceptive characterizes them as "architects who are never mentioned by Moneo. Moneo's presentation of Rossi's view of typology as the embodiment of timelessness and permanence, and of type as a basis for temporal continuity, is accurate and insightful.

Moneo is less at ease in presenting Peter Eisenman's often far-ranging theories. He is more comfortable with formal analysis of Eisenman's work; he understands and reveals with precision and clarity Eisenman's sources of inspiration—incongruent, unnecessary borrowings from other fields—than by the skillful manipulation of Rem Koolhaas, whom he presents as an architect turned social theorist and critic. The formal takes precedence over the material in Moneo's comparison of Eisenman's Columbus Community Center (1989–93) to Gehry's Santa Monica Place Shopping Center (1980). Moneo never talks about the role of Los Angeles' climate on Gehry's early collaged materials, as opposed to the Mediterranean climate marked by fascination with the archaic, not how they "explore the formal potential of materials" in their Napa Valley winery or Swiss countryside projects. However, the book's scope precludes examining more recently, culturally informed projects in which surfaces and different components of architectural form provide receptacles for other, external cultures. (Calloway, Herzog & de Meuron's Tokyo Prada store of 2002 would have altered Moneo's view on their exploration of the archaic.)

The restriction also limits his reading of Rem Koolhaas, whom he presents as a rigid anti-contextualist, for whom "place doesn't matter." This conclusion ignores the sophisticated dialogues that Koolhaas' recent buildings in Seattle, Berlin, Porto, and Chicago establish with the cultures in which they are located. Moneo is better at analyzing Koolhaas' individual projects than his overall project. For example, describing Koolhaas' stylistic mixings as "cocktail architecture" is reductive, but elucidating Rem's flair for iconographic representations of place, as in the Zwolle City Hall Terminal in Belgium (1989), makes for highly perceptive commentary. Given the writer's astute talent at establishing comparisons and parallels among different architects, I would have been interested in seeing a link developed between Rossi's view of type as a universal constant and Koolhaas' obsesive efforts to invent new typologies, which are never mentioned by Moneo. Moneo's attention to "architecture as architecture" finds its culmination in Álvaro Siza's work. Perhaps because Siza's practice echoes Moneo's own cultural origins, it resonates throughout the book as a whole. Siza, Moneo writes, "seems to want to tell us that he is his own architect to "reek" of architecture. And it is this "aroma of architecture"—or, if you wish, of what we understand as architecture—that we breathe in his works.” What in architecture "reeks" of architecture? Am I not religious enough to isolate architecture from construction. Because their work does not explicitly manipulate forms, he finds "no personal gesture" in it. Here Moneo is limited by the fact that he discusses only works through the early 1990s. He perceptive characterizes them as "architects who are never mentioned by Moneo.

Another perspective on the modern house is offered in Housey Housey by the Bombay-born British architect Pierre Imperato. A former Avant Garde, painter, and architect turned social theorist and critic. (Calloway, Herzog & de Meuron's Tokyo Prada store of 2002 would have altered Moneo's view on their exploration of the archaic.)

This restriction also limits his reading of Rem Koolhaas, whom he presents as a rigid anti-contextualist, for whom "place doesn't matter." This conclusion ignores the sophisticated dialogues that Koolhaas' recent buildings in Seattle, Berlin, Porto, and Chicago establish with the cultures in which they are located. Moneo is better at analyzing Koolhaas' individual projects than his overall project. For example, describing Koolhaas' stylistic mixings as "cocktail architecture" is reductive, but elucidating Rem's flair for iconographic representations of place, as in the Zwolle City Hall Terminal in Belgium (1989), makes for highly perceptive commentary. Given the writer's astute talent at establishing comparisons and parallels among different architects, I would have been interested in seeing a link developed between Rossi's view of type as a universal constant and Koolhaas' obsesive efforts to invent new typologies, which are never mentioned by Moneo. Moneo's attention to "architecture as architecture" finds its culmination in Álvaro Siza's work. Perhaps because Siza's practice echoes Moneo's own cultural origins, it resonates throughout the book as a whole. Siza, Moneo writes, "seems to want to tell us that he is his own architect to "reek" of architecture. And it is this "aroma of architecture"—or, if you wish, of what we understand as architecture—that we breathe in his works.” What in architecture "reeks" of architecture? Am I not religious enough to isolate architecture from construction. Because their work does not explicitly manipulate forms, he finds "no personal gesture" in it. Here Moneo is limited by the fact that he discusses only works through the early 1990s. He perceptive characterizes them as "architects who are never mentioned by Moneo. Moneo's presentation of Rossi's view of typology as the embodiment of timelessness and permanence, and of type as a basis for temporal continuity, is accurate and insightful.

Moneo is less at ease in presenting Peter Eisenman's often far-ranging theories. He is more comfortable with formal analysis of Eisenman's work; he understands and reveals with precision and clarity Eisenman's sources of inspiration—incongruent, unnecessary borrowings from other fields—than by the skillful manipulation of Rem Koolhaas, whom he presents as an architect turned social theorist and critic. The formal takes precedence over the material in Moneo's comparison of Eisenman's Columbus Community Center (1989–93) to Gehry's Santa Monica Place Shopping Center (1980). Moneo never talks about the role of Los Angeles' climate on Gehry's early collaged materials, as opposed to the Mediterranean climate marked by fascination with the archaic, not how they "explore the formal potential of materials" in their Napa Valley winery or Swiss countryside projects. However, the book's scope precludes examining more recently, culturally informed projects in which surfaces and different components of architectural form provide receptacles for other, external cultures. (Calloway, Herzog & de Meuron's Tokyo Prada store of 2002 would have altered Moneo's view on their exploration of the archaic.)

This restriction also limits his reading of Rem Koolhaas, whom he presents as a rigid anti-contextualist, for whom "place doesn't matter." This conclusion ignores the sophisticated dialogues that Koolhaas' recent buildings in Seattle, Berlin, Porto, and Chicago establish with the cultures in which they are located. Moneo is better at analyzing Koolhaas' individual projects than his overall project. For example, describing Koolhaas' stylistic mixings as "cocktail architecture" is reductive, but elucidating Rem's flair for iconographic representations of place, as in the Zwolle City Hall Terminal in Belgium (1989), makes for highly perceptive commentary. Given the writer's astute talent at establishing comparisons and parallels among different architects, I would have been interested in seeing a link developed between Rossi's view of type as a universal constant and Koolhaas' obsesive efforts to invent new typologies, which are never mentioned by Moneo. Moneo's attention to "architecture as architecture" finds its culmination in Álvaro Siza's work. Perhaps because Siza's practice echoes Moneo's own cultural origins, it resonates throughout the book as a whole. Siza, Moneo writes, "seems to want to tell us that he is his own architect to "reek" of architecture. And it is this "aroma of architecture"—or, if you wish, of what we understand as architecture—that we breathe in his works.” What in architecture "reeks" of architecture? Am I not religious enough to isolate architecture from construction. Because their work does not explicitly manipulate forms, he finds "no personal gesture" in it. Here Moneo is limited by the fact that he discusses only works through the early 1990s. He perceptive characterizes them as "architects who are never mentioned by Moneo.

Another perspective on the modern house is offered in Housey Housey by the Bombay-born British architect Pierre Imperato. A former Avant Garde, painter, and ethnologist Clare Melhuish. Subtitled A Pattern Book of Ideal Homes, it is an assemblage of 23 housing plans, drawn from D'Aronico's 20 years of practice and research in residential design in Britain and abroad. While appealing and contemporary, these are not showy, mega-dollar projects. They are instead highly original responses to real-world building conditions, which should make them particularly useful to most architects. Take the prefabs Piper Penthouses that were lifted onto the rooftops of a converted London prefabs Piper Penthouses that were lifted onto the rooftops of a converted London apartment building by crane. Or the large two-story Invisible House neatly inserted into the former back garden of a suburban London house. So as not to disturb the views of neighbors, one of its floors was dug into the ground. NIMBYism, it seems, exists everywhere.

These three books demonstrate just how universal a language modern design has become. Let's hope more architects the world over can teach their clients, especially developers, to speak it.

MARISA BARTOLUCCI LIVES IN NEW YORK AND WRITES ABOUT ARCHITECTURE, ART, AND CULTURE.
GUIDE TO NEW YORK GUIDES

The Landmarks of New York: An Illustrated Record of the City's Historic Buildings Barbara Deimostain Spielvogel Monacelli Press, $65.00 (hard)

City Secrets: New York City Robert Kahn, editor The Little Bookroom, $24.95 (hard)

Garden Guide: New York City Nancy Berner and Susan Lowry The Little Bookroom, $18.95 (paper)

Touring Gamm's Archaelogical Past: 8 Self-Guided Walking Tours Through New York City Diana al Zegra Wall and Anna-Kaisa Cathren Yale University Press, $18.00 (paper)

City Art: New York's Percent for Art Program Essay by Eleanor Heartney, Introduction by Adam Gopnik Metropolitan Publishers, $49.95 (paper)

The AIA Guide to New York by Elliot Wallinsky and Norval White was first published in 1967, but it remains the architecture guidebook to New York City against which all others must be measured. It is still the most comprehensive source on the city's architecture, primarily because it is one of the few to thoroughly survey all five boroughs, and includes more than 130 maps and 3,000 building images. Originally long and lean, it has gotten chunkier with each new edition. Its one drawback is that it is too bulky to be carried easily on walks. Also, it has not been revised since 2000 which means, for a city like New York, it's sure to have significant omissions.

A quick glance at the New York section of Urban Center Books makes it clear that many authors have tried to round out the picture. In the armchair traveler category, the most satisfying new book is The Landmarks of New York by Barbara Deimostain Spielvogel, a leading landmarks advocate and former member of the New York City Landmarks Preservation Commission. The book is billed as "the definitive history guide to New York's most treasured structures," although Robert A. Stern's three volumes on New York, published by Rizzoli, might also lay claim to this title. Landmarks of New York is a history of preservation in the city, and begins in 1831, when New Yorkers began to first fret that important buildings were being lost, and continues through the destruction of the World Trade Center. Along with every official landmarked building in the city, Deimostain-Spielvogel includes many lesser known but interesting examples, like the four Hunterly Road Houses on Bergen Street in Brooklyn that were the center of an early black community in the 1830's. There is also a growing number of idiosyncratic guides for locals who might think they know the city inside out. The pocket-sized City Secrets: New York compiles the favorite spots of writers, artists, filmmakers, architects, and others, presented with first-person reminiscences as well as directions and hours of public operation. There are many gems: Between the Enrico Caruso Museum in Brooklyn and the Capitol Fishing Tackle Company near the Chelsea Hotel, there is SOM's 1967 Marine Midland Bank in Lower Manhattan, accompanied by remarks from Richard Meier, who claims that "with the exception of Frank Lloyd Wright's Guggenheim, the best works of architecture built in New York during the last half of the 20th century were the black buildings." (The other two he cites are the Seagram Building and the CBS Building.)

Part of the same pocket-sized series is Nancy Berner and Susan Lowry's comprehensive Garden Guide: New York City. It features many little-known publicly accessible green spaces, such as the Lotus garden on the roof of a garage on West 9th Street, and community gardens like the Taqwa Community Farm and the Garden of Happiness, both in the Bronx.

SINGULAR PLEASURES. IT'S NO SECRET THAT ARCHITECTS AND DESIGNERS ARE FANTASTIC FETISHISTS. SENSUOUS FORMS, HARD DETAILS, and former member of the New York City Landmarks Preservation Commission. The book is billed as "the definitive history guide to New York's most treasured structures," although Robert A. Stern's three volumes on New York, published by Rizzoli, might also lay claim to this title. Landmarks of New York is a history of preservation in the city, and begins in 1831, when New Yorkers began to first fret that important buildings were being lost, and continues through the destruction of the World Trade Center. Along with every official landmarked building in the city, Deimostain-Spielvogel includes many lesser known but interesting examples, like the four Hunterly Road Houses on Bergen Street in Brooklyn that were the center of an early black community in the 1830's. There is also a growing number of idiosyncratic guides for locals who might think they know the city inside out. The pocket-sized City Secrets: New York compiles the favorite spots of writers, artists, filmmakers, architects, and others, presented with first-person reminiscences as well as directions and hours of public operation. There are many gems: Between the Enrico Caruso Museum in Brooklyn and the Capitol Fishing Tackle Company near the Chelsea Hotel, there is SOM's 1967 Marine Midland Bank in Lower Manhattan, accompanied by remarks from Richard Meier, who claims that "with the exception of Frank Lloyd Wright's Guggenheim, the best works of architecture built in New York during the last half of the 20th century were the black buildings." (The other two he cites are the Seagram Building and the CBS Building.)

Part of the same pocket-sized series is Nancy Berner and Susan Lowry's comprehensive Garden Guide: New York City. It features many little-known publicly accessible green spaces, such as the Lotus garden on the roof of a garage on West 9th Street, and community gardens like the Taqwa Community Farm and the Garden of Happiness, both in the Bronx.

SINGULAR PLEASURES. IT'S NO SECRET THAT ARCHITECTS AND DESIGNERS ARE FANTASTIC FETISHISTS. SENSUOUS FORMS, HARD DETAILS, and former member of the New York City Landmarks Preservation Commission. The book is billed as "the definitive history guide to New York's most treasured structures," although Robert A. Stern's three volumes on New York, published by Rizzoli, might also lay claim to this title. Landmarks of New York is a history of preservation in the city, and begins in 1831, when New Yorkers began to first fret that important buildings were being lost, and continues through the destruction of the World Trade Center. Along with every official landmarked building in the city, Deimostain-Spielvogel includes many lesser known but interesting examples, like the four Hunterly Road Houses on Bergen Street in Brooklyn that were the center of an early black community in the 1830's. There is also a growing number of idiosyncratic guides for locals who might think they know the city inside out. The pocket-sized City Secrets: New York compiles the favorite spots of writers, artists, filmmakers, architects, and others, presented with first-person reminiscences as well as directions and hours of public operation. There are many gems: Between the Enrico Caruso Museum in Brooklyn and the Capitol Fishing Tackle Company near the Chelsea Hotel, there is SOM's 1967 Marine Midland Bank in Lower Manhattan, accompanied by remarks from Richard Meier, who claims that "with the exception of Frank Lloyd Wright's Guggenheim, the best works of architecture built in New York during the last half of the 20th century were the black buildings." (The other two he cites are the Seagram Building and the CBS Building.)

Part of the same pocket-sized series is Nancy Berner and Susan Lowry's comprehensive Garden Guide: New York City. It features many little-known publicly accessible green spaces, such as the Lotus garden on the roof of a garage on West 9th Street, and community gardens like the Taqwa Community Farm and the Garden of Happiness, both in the Bronx.

SINGULAR PLEASURES. IT'S NO SECRET THAT ARCHITECTS AND DESIGNERS ARE FANTASTIC FETISHISTS. SENSUOUS FORMS, HARD DETAILS, and former member of the New York City Landmarks Preservation Commission. The book is billed as "the definitive history guide to New York's most treasured structures," although Robert A. Stern's three volumes on New York, published by Rizzoli, might also lay claim to this title. Landmarks of New York is a history of preservation in the city, and begins in 1831, when New Yorkers began to first fret that important buildings were being lost, and continues through the destruction of the World Trade Center. Along with every official landmarked building in the city, Deimostain-Spielvogel includes many lesser known but interesting examples, like the four Hunterly Road Houses on Bergen Street in Brooklyn that were the center of an early black community in the 1830's. There is also a growing number of idiosyncratic guides for locals who might think they know the city inside out. The pocket-sized City Secrets: New York compiles the favorite spots of writers, artists, filmmakers, architects, and others, presented with first-person reminiscences as well as directions and hours of public operation. There are many gems: Between the Enrico Caruso Museum in Brooklyn and the Capitol Fishing Tackle Company near the Chelsea Hotel, there is SOM's 1967 Marine Midland Bank in Lower Manhattan, accompanied by remarks from Richard Meier, who claims that "with the exception of Frank Lloyd Wright's Guggenheim, the best works of architecture built in New York during the last half of the 20th century were the black buildings." (The other two he cites are the Seagram Building and the CBS Building.)

Part of the same pocket-sized series is Nancy Berner and Susan Lowry's comprehensive Garden Guide: New York City. It features many little-known publicly accessible green spaces, such as the Lotus garden on the roof of a garage on West 9th Street, and community gardens like the Taqwa Community Farm and the Garden of Happiness, both in the Bronx.
BOOK FAIR

FOR MORE INFORMATION PLEASE CONTACT DIANA DARLING
TELEPHONE: 212-966-0630
E-MAIL: ddarling@archpaper.com

PROMOTE YOUR BOOKS IN BOOK FAIR AND
REACH 20,000 ARCHITECTURE BOOK BUYERS.
OUR AUDIENCE IS COMPRISED OF
ARCHITECTS, ACADEMICS, STUDENTS AND
ARCHITECTURE RELATED PROFESSIONALS.
5X A YEAR: JUNE, SEPTEMBER, DECEMBER,
FEBRUARY, MAY.

YOU CHOOSE YOUR SIZE AND SHAPE.
CALL US FOR DETAILS.

NEW FROM PRINCETON ARCHITECTURAL PRESS

CRUELTY AND UTOPIA: CITIES AND LANDSCAPES OF LATIN AMERICA
EDITED BY JEAN-FRANCOIS LEJEUNE
9.6 x 11.5, 264 PP
185 COLOR, 138 B/W
$45.00 PAPERBACK

This landmark collection of illustrated essays from leading scholars explores how desires to create modern societies have shaped the great metropolises of Central and South America, resulting in both architectural masterworks and the cruel beauty of the tavelas. Includes a revised translation of Spanish King Philip II's influential planning treatise of 1573, the "Laws of the Indies."

CAMBRIDGE UNIVERSITY PRESS

OUTSTANDING SCHOLARSHIP FROM CAMBRIDGE

MODERN ARCHITECTURAL THEORY
A Historical Survey, 1673-1968
Harry Francis Mallgrave
$110.00: Hardback: 0-521-79306-8
522pp / 115 halftones

THE AMERICAN SKYSCRAPER
Cultural Histories
Edited by Roberta Moudry
$75.00: Hardback: 0-521-42421-5
288pp / 99 halftones / 103 line diagrams / 7 tables

800-872-7423 / www.cambridge.org

For 20% off great books on Architecture & Design...

City Art
New York's Percent for Art Program
Introduction by Adam Gopnik
Preface by Michael B. fortnberg
Featured photography by David S. Allee
Edited by Phoebe Weisner

A complete record of the permanent public space installations sponsored by New York City's Percent for Art program since 1983. Features nearly 200 works by many artists, including such artists assite Visionaries, Dennis Adams, Saharan, Alice Tippett, Damien Hirst, Fred Tomaselli, Ursula von Rydingsvard, and Fred Wilson, among many others.

MERRELL LONDON - NEW YORK
www.merrellpublishers.com

Art and the Power of Placement
Victoria Newhouse ($50 hardcover)
Modeling Messages: The Architect and the Model
Karen Moon ($19.95 hardcover)
Eisenman/Krier: Two Ideologies
Edited by Cynthia Davidson ($35 paperback)
Joel Sanders: Writings and Projects
Joel Sanders ($40 paperback)

The Monacelli Press
WWW.MONACELLIPRESS.COM

PETER WALKER AND PARTNERS LANDSCAPE ARCHITECTURE: DEFINING THE CRAFT
ORO EDITIONS
Clothbound, 9.25 x 11.25 inches
282 pages / 481 color and 100 b&w
$60 ISBN 0-9746800-1-X

GROUNDSWELL: CONSTRUCTING THE CONTEMPORARY LANDSCAPE
THE MUSEUM OF MODERN ART, NY
Paperback, 9.5 x 11.5 inches
168 pages / 233 color and 44 b&w
$34.95 ISBN 0-87070-379-X

PETER WALKER AND PARTNERS LANDSCAPE ARCHITECTURE: DEFINING THE CRAFT
ORO EDITIONS
Clothbound, 9.25 x 11.25 inches
282 pages / 481 color and 100 b&w
$60 ISBN 0-9746800-1-X

PETER EISENMAN: BAREFOOT ON WHITE-HOT WALLS
HATJE CANTZ PUBLISHERS
Paperback, 9.5 x 12.5 inches
181 pages / 190 color
$49.95 ISBN 3-7757-1561-4

d·ap
Available through better bookstores, online retailers, or through d·ap at 800.388.4695 or www.orbbook.com.
Since artist Andrea Zittel moved back to California from Brooklyn five years ago, New York has missed her playful design and living experiments in her studio's Thursday night open houses. Now Zittel, best known among architects for her mobile living units, is back in New York with a show at Andrea Rosen Gallery. A-Z Advanced Technologies features pieces created in Zittel's California lab, A-Z West, including Fiber Form Uniforms, seamless clothing felted directly from wool; Single Strand Shapes, crocheted pieces, as in Forward Motion (Landscape), above; and Rough Furniture, rock-like formations cut from raw foam.

Andrea Zittel: A-Z Advanced Technologies
Andrea Rosen Gallery, 525 West 24th Street. Through June 18

---

LIST YOUR EVENT DIARY@ARCHPAPER.COM

SYMPOSIAS

JUNE 1 – AUGUST 7
From Calcut to Greuze: French Drawings from the Walmer Frick Collection
1 East 70th St.
www.frick.org

JUNE 2 – OCTOBER 9
Franz Ackermann, Steve Dilbenedetto, et al.
Remote Viewing: Invented Worlds
Whitney Museum of American Art at Altria
212 Park Ave.
www whitney.org

JUNE 5 – AUGUST 28
All Things Being Equal:
Bryony Ann Romer
Wave Hill
675 West 252nd St., Bronx
www wavehill.org

JUNE 7 – AUGUST 26
Anne Jon Jutrum, Catherine Mase, et al.
Contemporary Glass and Ceramics from Norway
Scandinavia House
58 Park Ave.
www scandinaviahouse.org

JUNE 7 – SEPTEMBER 5
Enrique Norten
Three New Buildings for New York City
Museum of the City of New York
1220 5th Ave.
www mcny.org

JUNE 9 – JULY 23
Elizabeth Heyert
The Travellers
Edwynn Houk Gallery
745 5th Ave.
www houkgallery.com

JUNE 10 – SEPTEMBER 10
Policy and Design for Housing: Lessons of the Urban Development Corporation 1968-1975
Center for Architecture
536 LaGuardia Pl.
www udchousing.org

CONTINUING
EXHIBITIONS

THROUGH MAY 27
Jonathan Smith
Photo Underlith: 2
The Bridge Project
International Center for Tolerance and Education
25 Washington St., 4th Fl.,
Brooklyn
www designtrust.org

Toby O'Rourke, Brian Musser, Rob Fisher, et al.
Art and Structure Exhibit
Common Ground
136 Greene St.
www commongroundorg

THROUGH MAY 28
New York NOW
Center for Architecture
536 LaGuardia Pl.
www moma.org

THROUGH MAY 30
New York A/V:
A Video Mapping of New York City
Various venues along Broadway
www clemson.edu/caah/mnyav

JUNE 1 – AUGUST 7
Energy and Environmental Technologies for Business and Agriculture
Sullivan County Community College
112 College Rd., Loch Sheldrake
www rebuild.org

FULL LIST OF EVENTS

Lectures

MAY 26
Tiffany Lin, Mark Oldham, Tobias Armbror, Daniel O'Dea, Georgeone Theodore, Christine Williams
Situating: Young Architects Forum
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www archleague.org

MAY 31
Darrel Morrison
Landscape Architecture as Ecological Art
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www archleague.org

JUNE 1
J. Max Bond, Keith L.T. Wright, Carlton A. Brown, J. Max Bond, Keith L. T.
Oarrel IVIorrison
Forum
Situating: Young Architects
Victoria Newhouse
www aiany.org

---

Looking for AIA Continuing Education Credits?
Restoration of Historic Architecture, 8 LUs, 8 HSW Credits
When: June 17th, 2005
3:00 pm - 5:30 pm
Where: Art2Facts Inc. 158 West 27th Street, 4th Floor
NYC
Art2Facts, Inc. is a not-for-profit foundation devoted to the dissemination of information related to the fields of historic preservation, building arts and crafts, art conservation, building conservation and materials science.
For more information on this course offering visit us at www.art2facts.org or (212) 473-3789.

---

Through May 29
City of Change:
Downtown New York Skyscraper Museum
38 Battery Pl.
www skyscraper.org
Tim Hawkinson
Oberogen
Whitney Museum of American Art
The Sculpture Garden
580 Madison Ave.
www whitney.org

Through May 30
Thomas Demand
Museum of Modern Art
11 West 53rd St.
www moma.org

Through June 4
Transmission II: Airborne
New Museum of Contemporary Art
554 West 22nd St.
www newmuseum.org
David Diao
Postmasters Gallery
459 West 19th St.
www postmastersart.org
Andre Kertesz and the Paris Avant-Garde
Edwynn Houk Gallery
745 5th Ave.
www houkgallery.com
Beatriz Viana Felgueiras, Cgle Hadlington
Four By Four
Carlos Bunga, Heather Rowe, Michael Saltz
The Conran Shop
407 East 59th St.
www conran.com

Through June 5
British Influence
The Conran Shop
407 East 59th St.
www conran.com

Through June 7
The Gatehouse
Museum of the City of New York
1220 5th Ave.
www mcny.org

Through June 8
The Eye of the Storm:
Works in situ by Daniel Buren
Solomon R. Guggenheim Museum
1071 5th Ave.
www guggenheim.org

The Landmarks of New York
Municipal Art Society
457 Madison Ave.
www mas.org

---

Esto

Award-winning Images of Architecture
Choice of photographers and rates
Work with colleagues for lower cost
Archive, storage and output advice
Press liaison & stock images available
www esto.com

Call to discuss your new projects – 914.694.4000

---

---

---

---
THROUGH JUNE 10
Ron Arad
Phillips de Pury and Company
450 West 15th St.
www.phillipdegallery.com

THROUGH JUNE 11
Columbia GSAPP
Sheelermon Hall, 8th Fl.
198th St. and Broadway
www.arch.columbia.edu

Jack Goldstein
Mitchell-Innes & Nash
318 Madison Ave.
www.mian.com

Nicholas Prior
Yossi Milo Gallery
525 West 26th St.
www.yossimilo.com

THROUGH JUNE 17
Jennifer Bolande,
Dan Graham, Robin Hirst,
Louise Lawler, et al.
Out of Place
UBS Art Gallery
1285 6th Ave.
www.ubs.com

THROUGH JUNE 18
Andrea Zittel
A-Z Advanced Technologies
Michael Ashkin
Adjunctspace
Andrea Rosen Gallery
525 West 24th St.
www.rosengallery.com

Robert Flick
Trajectories
Robert Mann Gallery
212-627-1018
www.robertmann.com

Matthew Buckingham,
Joachim Koester
Sandra of the Tuliphouse
or How to Live in a Free State
The Kitchen
512 West 19th St.
www.thekitchen.org

Maarten Van Severen
Dimensions
Storefront for Art and Architecture
7 Kenmare St.
www.storefrontnews.org

Richard Prince
Gladesdale Gallery
516 West 24th St.
www.gladesdalegallery.com

THROUGH JUNE 23
BUK Tags Brooklyn
NY Design Room
339 Bedford Ave., Brooklyn
www.nydesignroom.com

THROUGH JUNE 25
Hilary Harkness
Moody Boone Gallery
745 5th Ave.
www.moodyboonegallery.com

Ron Arad
Barry Friedman Ltd.
32 East 67th St.
www.barryfriedman.com

THROUGH JUNE 26
Diane Arius, Robert Smithson, et al.
Set Up
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

THROUGH JUNE 30
Hiroti Sugimoto
Conceptual Forms
Sosiband
536 West 22nd St.
212-672-1718

Changing Sceneposts: New Architecture and Open Space in Harlem
City College
Convent Ave. and 138th St.
www.ccny.cuny.edu

Jean Pouvois:
A Tropical House
Yale School of Architecture
180 York St., New Haven
www.arch.yale.edu

THROUGH JULY 1
Michael Elmgreen,
Ingrid Dragset
End Station
Bohen Foundation
415 West 13th St.
212-414-6675

Darren Almond
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

Wegner: Ingot Box
Matthew Marks Gallery
531 West 21st St.
www.matthewmarks.com

Sarah Sze
Marianne Boesky Gallery
536 West 22nd St., 2nd Fl.
www.marianneboesky.
gallery

THROUGH JUNE 3
Disegno: The 18th Annual Exhibition
National Academy of Design
2 East 56th St.
www.nationalacademy.org

THROUGH JUNE 6
Situating: Young Architects Forum
Urban Center
457 Madison Ave.
www.architectue.org

THROUGH JULY 7
American Dollhouse
The Future Perfect
115 North 6th St., Brooklyn
www.thefutureperfect.com

THROUGH JULY 18
The High Line
Whitney Museum of Modern Art
11 West 35th St.
www.moma.org

THROUGH AUGUST 1
John Cages, Bruce Merlian,
Gabor Peterdi, et al.
Prints Into Drawings
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

THROUGH AUGUST 7
Chinese
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH AUGUST 13
Value: Design and LovingIt
Center for Architecture
536 LaGuardia Pl.
www.aislany.org

THROUGH AUGUST 14
Glasshouses: The Architecture of Light and Air
New York Botanical Garden
200th St. and Kazimirov Blvd., Bronx
www.nybg.org

THROUGH AUGUST 20
Marko Lukic, John Miller, et al.
Living and Working in Vienna
Austrian Cultural Forum
11 East 52nd St.
www.acfny.org

THROUGH AUGUST 21
All the Mighty World:
The Photographs of Roger Fenton.
1852–1860
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH AUGUST 31
Hugo Martinez
Project in the Projects
Viewings by appointment
www.martinezgallery.com

THROUGH SEPTEMBER 3
City Art: New York's Percent for Art Program
Center for Architecture
536 LaGuardia Pl.
www.alainy.org

THROUGH SEPTEMBER 4
Peter Wegner
Lever LaBby
Lever House Lobby
390 Park Ave.
310-586-6886

Hella Jongerius Selects:
Works from the Permanent Collection
Center for Architecture
2 East 51st St.
www.nadm.nyc.edu

THROUGH SEPTEMBER 5
Sunescape: Our Magnetic Star
American Museum of Natural History
Central Park West and 78th St.
www.amnh.org

THROUGH SEPTEMBER 18
Carl Andre, Peter Campus,
Ronni Horn, Ed Roesch, et al.
Landscapes
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

Tony Oursler
Metropolitan Museum of Art
1050 5th Ave.
www.metmuseum.org

THROUGH SEPTEMBER 26
Greater New York
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.psl1.org

THROUGH OCTOBER 2
Tolerance and Identity:
Jews in Early New York
Metropolitan Museum of the City of
New York
1280 Fifth Ave.
www.mcny.org

THROUGH OCTOBER 23
Extreme Texts: Designing
For High Performance
Cooper-Hewitt National Design
2 East 91st St.
www.ndm.si.edu

THROUGH OCTOBER 30
Jim Hodges
Look and See
Rita Carner Plaza
2 West St.
www.creativetime.org

THROUGH APRIL 10
Andy Warhol
Dia's Andy: Through the Lens of Patronage
Dia: Beacon
3 Beeiker St., Beacon
www.diaart.org

FILM & THEATER

JUNE 3 –
Brooklyn International
Film Festival
Various venues in Brooklyn
www.biff.org

EVENTS

May 25
American Institute of Architects
Staten Island
Awards Luncheon
11:30 a.m.
Hilton Garden Inn
100 South Ave., Staten Island
www.aias.org

JUNE 1 –
Artsy and Architecture:
The Spring Gala
7:00 p.m.
National Academy
of Design
1063 5th Ave.
www.nadn.org

JUNE 1 – 4
BX1: Bronx Arts Festival
Various venues in the Bronx
212-947-4957

JUNE 7
Spring Benefit and Silent Auction
6:00 p.m.
Storefront for Art and Architecture
97 Kenmare St.
www.storefronfnews.org

BEYOND

JUNE 2 – 5
Justice By Design Conference
Metropolitan Design Center
98 Church St. S.W.
Minneapolis, MN
www.desingcenter.umn.edu

JUNE 3 – 4
Hillman Curtis,
Janet Abrams, et al.
Revolution: Philadelphia
Sheraton Society Hill
1 Dock St, Philadelphia, PA
www.ajga.org

THROUGH SEPTEMBER 25
World Exposition 2005
Various venues in Aichi,
Japan
www.exe2005.or.jp

THROUGH OCTOBER 2
On Tour With Renzo Piano
and Building Workshop:
Selected Projects
Los Angeles County Museum of Art
5905 Wilshire Blvd., Los Angeles
www.lacma.org

POLICY AND DESIGN FOR HOUSING:
LESSONS OF THE URBAN DEVELOPMENT CORPORATION
1968 – 1975
Paul Byard, Stephen Lefkowitz,
Allan Talbot, Frank Bracise, Ron Shiffman,
Theodore Lieberman, Susan Szenasy, Robert Campbell,
Shawn Donovan, James Polshek,
Jerome Belson, et al.
Center for Architecture, 536 LaGuardia Place
CUNY Graduate Center, 365 5th Avenue, 9th Floor
June 10 and 11

A June symposium focused on the legacy of the New York State Urban Development Corporation (UDC) hopes to lend an added boost to the push for affordable housing by looking at current performance figures for the program's projects built from 1968 to 1976. The UDC, launched by Governor Nelson A. Rockefeller and directed by Edward J. Logue, built 33,000 units of housing and three new communities, and such developments as the development on Roosevelt Island (1974, pictured above), all of which are still functioning. Studies undertaken by graduate students from the Community Design Center at Syracuse School of Architecture and the CUNY Environmental Psychology program will be presented alongside photographs of the buildings and public spaces as they stand today. An evening program featuring original UDC staff members Paul Byard, Stephen Lefkowitz, John Stainton, and Allan Talbot at the Center for Architecture on June 10 will also open an exhibition of the same name, on view through September 10. A full day conference will take place at CUNY on the 11th. To register, go to www.udchousing.org.

BROOKLYN INTERNATIONAL FILM FESTIVAL

Various venues in Brooklyn
June 3 through 12

If paying $10 for a festival flick in Tribeca seemed a little steep, then head out to the 8th Brooklyn International Film Festival, which opens June 3 at the Brooklyn Museum. You'll find free screenings of nearly 80 features, shorts, documentaries, experimental films, and animations—many making their United States premieres. Some shows to watch out for include Italian photographer Olivo Barbieri's 12-minute Site Specific_Roma 04, a piece documenting Rome from a helicopter which makes the city appear as an oversized scale model; and the 4-minute OMIT: The Way We Have Chosen (2004, pictured above), an animation from French directors Stephanie Beve and Mathieu Auvray in which a crumpled piece of paper travels a city constructed of typography. See www.biff.org for complete listings.
ARCHITECTURE
Small Manhattan architecture firm seeks motivated architect/designer w/ minimum 5 yrs. working experience in design & production drawings. Strong background req'd in classical/contemporary design & detailing, excellent computer skills. Vectorworks preferred. E-mail resume & salary requirements: isa@idc-atl.com

ARCHITECTS/PROJECT MANAGER INTERMEDIATE/JR
High quality down Architecture and Interior Design firm seeks architects at all levels. Experience with large high-rise, multi-family housing, institutional and commercial. Great opportunity for design oriented architects who can put innovative buildings together. Great benefits and office environment. Fax resume to 212-849-8440 or email to info@cutaconsult.com

ARCHITECT
Plan and design structures; Assist Senior Architects in researching, planning, designing, and administering building projects for clients; use computer-aided design software. (AutoCAD); responsible in site planning and inspection/40 hours/week/Monday-Friday 8:00 a.m. - 4:30. Competitive salary/Bachelor's degree in Architecture/Character References/Non-Smoking environment/Please e-mail Charles Kumi of S.C. Myers and Associates, Inc. at CKium@scmyers.com or Job in D.C.

CONSULTING FOR ARCHITECTS, INC.
We seek talented architects and building design professionals at all levels to present to our New York City clients. This is an opportunity to work on a per-project basis, setting your own fees and schedule, while building your portfolio and experience. Please schedule an interview with us to view your portfolio, learn about our career goals, and match you with a firm with similar design sensibilities. We also feature a number of permanent positions. B.Arch or Master in Architecture and AutoCAD or other skills required. CFA has a $175.00 candidate referral bonus plan. Please email resume: recruiters@cons4arch.com, phone 212-526-4280 and fax 212-896-9215.

You may also review and apply for positions on our Web Job Board: www.consaarch.com/staffing/job-seekers.htm

PROJECTS
You may post new openings daily. We look forward to meeting you and assisting you in your career.

CSA CORPORATE TRAINING SERVICES
"Why choose us for training?" We have high quality training, reasonable prices, and flexible scheduling. But don't take our word for it: ask one of the thousands of employed architects applying their skills at one of New York's leading architecture or building design firms. New classes begin every Monday! AutoCAD, AIT, REVIT, VIZ, MAX, ArchCAD, Photoshop, Word, Excel, PowerPoint, Access, Publisher.
For information and to schedule class please email webmaster@csatraining.com or call Phone: 212-532-4380. You can also visit our Website at www.csfatraining.info

INSTRUCTORS
Architecture/Interior Design/Const Engineering PT or Eve PE or RA preferred - email: resumecv@vcbattista@idc.edu or for fee 212-896-5083.
For additional information on IDC courses, visit www.idc.edu

ARCHITECTURAL DESIGNER
SLCE Architects, Manhattan. Under supervision of a licensed architect, design and plan large scale commercial, residential, hospital & educational buildings. Prepare schematic design, design development, elevations and detailing using AutoCAD, 3D Studio Max, Photoshop and water color drawings. Assist with interior & exterior projects using proficiency in working drawings, knowledge of finishes, materials and colors. Assist with the coordination of consultants. BA in Arch, 2 yrs. experience. Please send resumes to the attention of Saky Yekas, AIA, Partner. 841 Broadway, New York, NY 10003, 212-979-8400

ARCHITECTS
Leading Manhattan firm specializing in residential & hospitality bldg types seeks multi-talented/intermediate designers. AutoCad a must. E-mail resume c/o H. Weiss: contactus@58group.com

INTERIOR DESIGNERS
Leading Manhattan firm specializing in residential & hospitality bldg types seeks recent graduates or jr. architect proficient in 3D computer rendering. Candidate must be experienced using AutoCad, 3D, Vis3, Form Z, Photoshop and Illustrator. E-mail resume c/o H. Weiss: contactus@58group.com

Ruth Hirsch Associates Inc.
We have many diverse positions available for Senior level Project Architects, Project Managers and Designers. These positions are with a broad cross-section of Architectural and Design firms. Please call, fax or E-mail your resume: 212-396-2000 Fax: 212-396-0679 E-mail: Info@ruthhirschassociates.com

ARCHITECTURAL PROPOSAL ASSISTANT
Major NY architectural firm seeking experienced person with writing and graphic skills to prepare responses to RFAs. Responsibilities include maintaining project records, writing, graphic layout/production, marketing support. Skills: Previous experience with proposal preparation at A/E firm, working knowledge of MS-Office, Photoshop, Illustrator, Quark, PC and Mac experience, ability to multi-task under tight deadlines, well organized, excellent communication skills, team player, college degree. Send resumes to info@hvac.com. (Type Proposal Assist in subject line.)

PROJECT ARCHITECT/DESIGNER
Cesar Pelli & Associates seeks a project architect with 4-7 years experience for our 15-person New York studio. Candidates should have strong design skills, excellent technical skills and a depth of experience in all project phases, from conceptual design through construction. Proficiency in AutoCAD, 3-D modelling skills and construction documents experience required. Long-term growth opportunity/full benefits package/salary commensurate with experience. Please respond with resume, cover letter and samples of work to info@cesar-pelli.com. No phone calls please.

ARCHITECT
Leading "green" consulting firm seeks architect for non-design position as Green Building Consultant. 3-7 years experience, including Construction Documents. Good technical and communication skills required. Knowledge of green buildings a plus, but training will be provided. Excellent opportunity for advancement. Send resumes to Lori Tontinelli, Steven Winter Associates, Inc. 50 Washington Street, Norwalk, CT 06854. (ltoni@swinter.com)
www.swinter.com

HIGH PROFILE DESIGN FIRM SEEKS ARCHITECTS
High Profile design firm seeks talented, technically experienced, Job Captains/Designers with 5-10 years experience. Send resume, sample portfolio images with salary requirements to: Richard Meier & Partners, 475 10th Ave. NY NY 10019 Attn: Craig

BUSINESS SERVICES
Broadcast Video Services Web Site Design Photography Website Design Commercial/Residential Construction Progress Exterior/Interior Insurance/Legal
Carlo Buscemi D.S.
Tel: 917/239-1219 http://www.carlobus.com

STEVE NEWMAN
ATTORNEY
Litigation • Arbitration Mediation • Mechanic's Liens
65 Broadway, Suite 829, NYC T: 212-485-1000 C: 917-215-1817

ANDREA BRIZZI PHOTOGRAPHY of Architecture and Interiors
917/699-0512
ab@andreabrizzi.com www.andreabrizzi.com

REAL ESTATE
OFFICE FOR RENT: PENN ST AREA
Bright, renovated 37' x 22' space; W: 35th St., between 7th & 8th. 6 new windows, tenant-controlled C/A/C; metered electric, 2477 building; attended lobby; 2 to 8 yr lease.
212-735-0890.

SUMMER RENTAL
GREENPORT VILLAGE
212-229-4514.

SPACECIOUS WORKSTATIONS
4 large, bright and comfortable workstations available in Architectural firm on Union Square. Please contact L. Rondon at (212) 253-7820.

SUMMER RENTALS
GREEN POINT VILLAGE
212-229-4514.

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

CONTACT: Karen Beegley Sales and Marketing Director P. O. Box 937 New York NY 10013 TEL 212-966-0630 / FAX 212-966-0633 kbeegley@archpaper.com
NEW Sivoia QED™ roller 64™

Quiet, controllable precision shades to fit any window.

Adjust shade position at the touch of a button for effortless control of sunlight.

- minimize glare
- provide privacy or view as desired
- protect furnishings from sun-damage
- integrate with electric lighting controls
- easily installs inside shallow window jambs

For more information on the Sivoia QED family of precision drives for roller shades, draperies and Roman shades call 1.877.258.8766 ext. 539 or visit www.lutron.com.

© 2005 Lutron Electronics Co., Inc.