

# THE ARCHITECTS NEWSPAPER

## 04\_03.08.2006

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

DEVELOPER UNVEILS HERZOG & DE MEURON-DESIGNED TOWNHOUSE AND APARTMENTS



### SCHRAGER'S BOND OFFERING

The design-centric developer Ian Schrager recently unveiled his latest project, 40 Bond Street, the first buildings in New York City by Swiss architects Jacques Herzog and Pierre de Meuron. "I'm from the Steve Jobs school of marketing," Schrager said, referring to the chief of Apple Computers. "Until it was really great, I didn't want to show it to anybody," he said of his ambitious new townhouse and apartment development, which he has kept under wraps since embarking on it nearly three years ago. Rising 11 stories in NoHo, 40 Bond is comprised of five ground-level "townhouses"—triplexes with their own small backyards and forecourts—with 22 apartments set above them. Sale of the units, which cost upward of \$2,800 per square foot, began last month.

The project features **continued on page 8**  
A rendering of the backyard garden of one of 40 Bond's ground-floor townhouses.

COURTESY IAN SCHRAGER COMPANY / HERZOG & DE MEURON

#### CONTENTS

- 07 ARCHIVING ARCHIGRAM
- 16 EMERGING VOICES 2006
- 23 VIDLER ON ARCHITECTURE AND SURREALISM
- 28 MARKETPLACE
- 30 CLASSIFIEDS

HISTORIC SHIPPING FACILITY TO BECOME IKEA PARKING LOT

## FROM DOCK TO LOT

On February 22, the U.S. Army Corps of Engineers (COE) gave IKEA's local subsidiary, One Bear Street LLC, the final go-ahead to build a 350,000-square-foot store in Red Hook. Joseph Roth, IKEA's director of public affairs, said, "We have finally rounded up all of the agency approvals since the project finished the ULURP [Uniform Land Use Review Process] process in October of 2004."

When the project first went under public review (see "By Hook or **continued on page 9**

An aerial view of the Red Hook graving dock, future site of IKEA's parking lot.



JOHN BARTELSTONE

NEW LAW CHANGES CONTINUING EDUCATION POSSIBILITIES FOR LICENSED ARCHITECTS

## Credit Check

Last year, the New York State legislature passed changes to Education Law Section 7308 last year that altered the criteria for continuing education for licensed architects. According to the New York State Board of Architecture (SBA), the law, which went into effect January 1, "the subject matter (of continuing education curriculum) must contribute to the professional practice of architecture." Courses in subjects such as marketing, business, and insurance liability, which do not meet this description, are no longer eligible for American Institute of Architects Continuing Education System (AIA/CES) credit. All licensed architects must be registered with the Office of the Professions under the New York State Education Department to be legally considered a "practicing architect." Every three years, licensed architects must log 36 hours of continuing education classes to comply with re-registration requirements.

This move has **continued on page 5**

Allan Temko in New York, November 2005.

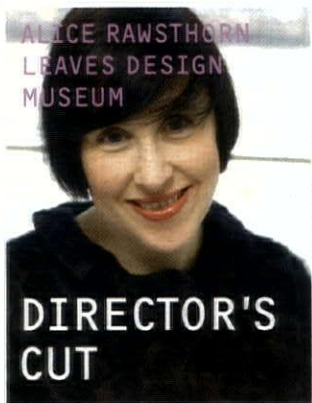


THE ARCHITECT'S NEWSPAPER

## ALLAN TEMKO, 1924-2006

Allan Temko, the architecture critic of the *San Francisco Chronicle* from 1961 to 1993, died on January 25 at the Orinda Convalescent Hospital in Orinda, California. He was fiercely proud of being a Bay Area critic but his influence spread far beyond Northern California. His magazine and newspaper articles and books did not simply consider the built environment but engaged with broader cultural subjects and environmental issues. Known throughout his career **continued on page 7**

ALICE RAWSTHORN LEAVES DESIGN MUSEUM



## DIRECTOR'S CUT

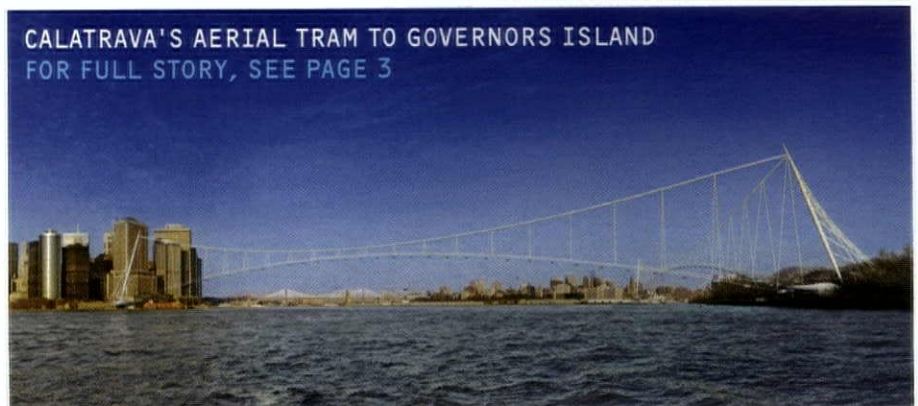
ANDY PARADISE / COURTESY DESIGN MUSEUM

On January 27, London's Design Museum released an announcement inviting applications for the post of director, noting—almost as an afterthought—in the same release the departure of Alice Rawsthorn, who has served as director for the past five years. The disputes between Rawsthorn and the museum's board of trustees have been well publicized: When the board's

chair, industrial designer James Dyson, resigned in September 2004, he criticized Rawsthorn's exhibitions as putting "style over substance" (see "Dyson Resigns in Protest," *AN* 17\_10.19.2004).

Rawsthorn's relationship with museum founder, Sir Terence Conran, was reportedly equally shaky, and appears to have finally **continued on page 10**

CALATRAVA'S AERIAL TRAM TO GOVERNORS ISLAND FOR FULL STORY, SEE PAGE 3







# Succeed Beyond Measure<sup>SM</sup>

## Be more productive, more competitive, more profitable

Since 1994, only Microdesk has gone beyond CAD implementation to help architectural firms develop new sources of revenue, dazzle clients, and win more business. When you choose Microdesk as your technology advisor, you're choosing the largest CAD consulting, development, and technical team in the industry in the fields of AEC/GIS/FM and IT. In short, you're choosing success.

---

*To find out more about how a Microdesk solution can help you succeed beyond measure, call 800.336.3375 x8107 or visit [www.microdesk.com/succeed](http://www.microdesk.com/succeed)*

**Autodesk**  
Authorized Training Center

When you partner with Microdesk, you always get:

- Development and customization to provide a complete range of AEC/GIS/FM solutions
- Answers from a friendly, helpful tech expert when you call or a callback within 15 minutes
- Accredited training by experts with an average eight years real-world experience in your field
- Consulting and CAD management services regardless of your size or investment



**Microdesk**  
Succeed Beyond Measure<sup>SM</sup>

**800.336.3375 microdesk.com**



## EDITORS

## PUBLISHER

Diana Darling

## EDITORS

Cathy Lang Ho  
William Menking

## ART DIRECTOR

Martin Perrin

## SENIOR EDITOR

Anne Guiney

## ASSOCIATE EDITOR

Andrew Yang

## PROJECTS EDITOR

Aaron Seward

## ASSISTANT EDITOR

Jaffer Kolb

## DESIGN AND PRODUCTION

Christine Koroki

## SALES AND MARKETING DIRECTOR

Karen Begley

## PUBLISHING ASSISTANTS

Teresa Herrmann  
Katelyn Mueller

## EDITORIAL ASSISTANTS

Gunnar Hand  
Stephen Martin

## WEB CONSULTANT

Daniil Alexandrov

## CONTRIBUTORS

MARISA BARTOLUCCI / ALAN G. BRAKE /  
ARIC CHEN / DAVID D'ARCY / MURRAY FRASER /  
RICHARD INGERSOLL / JULIE V. IOVINE / JOE KERR /  
LIANE LEFAIVRE / LUIGI PRESTINENZA PUGLISI /  
KESTER RATTENBURY / CLAY RISEN /  
D. GRAHAME SHANE / GWEN WRIGHT / PETER ZELLNER

## EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / RAUL A. BARRENECHE /  
M. CHRISTINE BOYER / PETER COOK /  
WHITNEY COX / ODILE DECO / TOM HANRAHAN /  
SARAH HERDA / CRAIG KONYK / REED KROLOFF /  
JAYNE MERKEL / LISA NAFTOLIN / SIGNE NIELSEN /  
HANS ULRICH OBRIST / JOAN OCKMAN /  
KYONG PARK / ANNE RIESELBACH /  
TERENCE RILEY / KEN SAYLOR / MICHAEL SORKINGENERAL INFORMATION: INFO@ARCHPAPER.COM  
EDITORIAL: EDITOR@ARCHPAPER.COM  
DIARY: DIARY@ARCHPAPER.COM  
ADVERTISING: SALES@ARCHPAPER.COM  
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM  
REPRINTS: SALES@ARCHPAPER.COMPLEASE 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 04 ISSUE 4, MARCH 8, 2006  
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.

In assessing the career of the late *San Francisco Chronicle* architecture critic Allan Temko, we pondered the question of what it means to be a regionalist in the year 2006. Temko's criticism could have only come from San Francisco, where his readers were acutely attuned to environmental issues. He proudly considered himself a "Bay Regionalist" critic, seeing himself not simply as an advocate for great modern architecture but as a defender of the area's special physical qualities against insensitive development. He was a critic who could, with a powerful series of journalistic jabs, not simply grab headlines but affect change: His columns in the late 1950s and early '60s on the long-planned construction of freeways that would criss-cross San Francisco, destroying the city's topography and neighborhoods, incited enough opposition that the plans were ultimately canceled. One can scarcely imagine a New York City or Los Angeles architecture critic having the power to stop major developments. (Working in his favor, too, was the fact that his editors often put his columns on the front page, not lumped in with style, arts, or home stories.)

The notion of regionalist architecture suffered in the United States in the 20<sup>th</sup> century because it was perceived as being nostalgic, folksy, and later, scenographic and potentially postmodern. As historian Liane Lefaivre has observed in *Critical Regionalism: Architecture and Identity in a Globalized World* (Prestel, 2003), the Museum of Modern Art played no small role in quashing the approach, organizing a symposium in 1948 to respond to an article that Lewis Mumford wrote in *The New Yorker* praising the regionalist modernism of Bay Area architect William Wurster. Ideologically invested in the International Style, the MoMA succeeded in smearing regional modernism (which thrived elsewhere, like Finland and Brazil).

This history puts MoMA's current show, *On-Site: New Architecture in Spain*, in an interesting light. The exhibition argues that Spain is a hotbed of design innovation, coming not only from homegrown talent but foreign architecture stars as well. Stylistically, the show says not so much about Spanish architecture (is it still possible or relevant to identify architecture by country?) as it summarizes the "New International Style" at this moment, which happens to be Koolhaas/Hadid/Nouvel/Herzog & de Meuron. The regionalist aspects of the work in the exhibition are more subtle—not so much expressed in technology or forms as imbedded in processes that allow these works to be realized, e.g., politics that permit daring public works to be funded, competitions that are truly open, and a general literacy or taste that creates an audience for artistic architecture. Their uniqueness lies in how architecture is commissioned, deployed, produced, critiqued, and read—which is still often regional or even local, despite the many ways in which everyone's lives have become globalized.

designed by Lord Norman Foster, acknowledge this? Ideally, when Seagram was landmarked, the neighboring buildings should have been included.

TOM KILLIAN, NEW YORK

## CORRECTIONS

The At Deadline item "Apollo Renaissance" (AN 01\_1.18.2006) miscredits the restoration of Harlem's historic Apollo Theater to Jones Lang LaSalle. The first-phase renovation was in fact completed by Beyer Blinder Belle Architects & Planners.

In "The Manhattan Projects" (AN 02\_02.01.2006), Guggenheimer Architects should have been credited as the New York-based executive architects of the restaurants Morimoto and Buddakan, designed by Tadao Ando and Christian Liaigre, respectively.

A proposed tramway would link Governor's Island to Manhattan and Brooklyn.



SANTIAGO CALATRAVA / COURTESY GIPEC

RFP ANNOUNCED FOR 172-ACRE ISLAND; CALATRAVA-DESIGNED TRAM UNVEILED

## A LIFT FOR GOVERNORS ISLAND

On February 15, the Governors Island Planning and Education Corporation (GIPEC) released a long-awaited Request for Proposals (RFP) to redevelop the 172-acre island in New York harbor. To add some verve to an otherwise workaday announcement, the organization also unveiled a design for an aerial gondola linking the island to both Brooklyn and Lower Manhattan. Although the project, designed by Santiago Calatrava (with STV Inc. and Leitner-Poma of America), is purely suggestive, it dramatized a point made several times throughout the morning press conference held by Mayor Michael R. Bloomberg Deputy Mayor Dan Doctoroff: Those hoping to redevelop Governors Island need to think big. "This requires a new scale of imagination and ambition," said Doctoroff, adding that Calatrava's design for the gondola link "represents the scale and grandeur of vision which we are seeking." Both Doctoroff and Bloomberg were careful to say that the project was just an idea, and that there are at present no concrete plans to develop it further.

Santiago Calatrava took a different tack though. In his remarks, the architect stressed that the gondola proposal, though speculative, is the result of four months of work and could in fact be built. "This is not just a sketch," he explained. "We have treated it with the same rigor as any other project, like a bridge," he said. As designed, the gondola has two sections—one linking to Brooklyn and the other to Manhattan—with both meeting at a terminal on Governors Island. The Brooklyn anchor would be located at the end of Atlantic Avenue while the Manhattan link would touch down in Battery Park City. Each leg of the tramway would be capable of transporting approximately 3,000 people per hour in cabins that can hold anywhere from nine to twelve passengers and depart every 20 seconds. The estimated cost is \$125 million. Calatrava also said that, because the gondolas would be suspended 200 feet above the water and its support structures would be entirely on land, the project wouldn't impact the harbor's traffic or ecology.

Whether or not the tramway is built, Doctoroff explained that transportation to and from Governors Island would rely primarily on ferry service. "There will have to be a dramatic expansion of ferry service throughout the harbor," he said, "connecting all the different elements." **ANNE GUINEY**

## LETTERS

## IT'S A TEAM EFFORT

Thank you for your the appreciative comments regarding our public projects in your editorial (AN 02\_02.01.2006). Thanks also for Thomas de Monchaux's comprehensive and well written compendium of our public practice and recent Bronx Library Center, "Meet Mister Streetscape" (in the same issue).

All of our work has been, and continues to be, a collaboration with dedicated partners sharing a commitment to architectural excellence and civic engagement. These people include Joseph Coppola, AIA, William Stein, AIA, Bernard Zipprich, AIA, Beth Greenberg, AIA, Paul Bauer, AIA, Daniel Heuberger, AIA, Jeff Dugan, AIA, and John Woelfling, AIA.

RICHARD DATTNER, FAIA  
PRINCIPAL, DATTNER ARCHITECTS

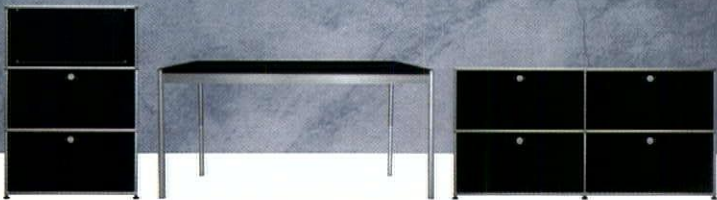
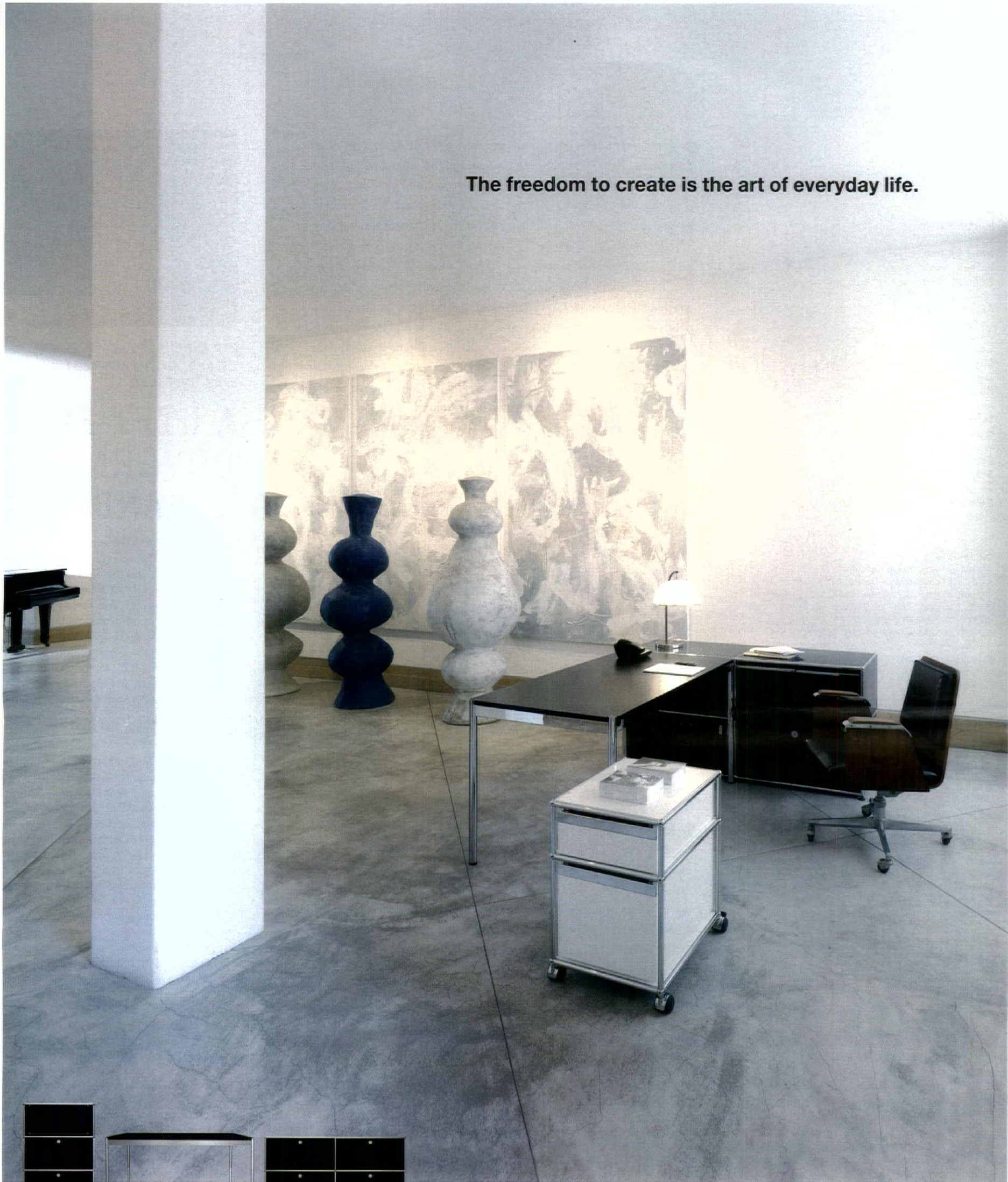
## FOSTER CROWDS MIES

For the Seagram Building, Mies van der Rohe developed a curtain wall which covers the structure. This gesture had enormous consequences. With the structure concealed behind a curtain wall, the surface became more neutral, allowing a closer fit in the city fabric. The back of the building shows this. In addition, at the base, a "wall" of building four stories high is placed across the back of the site providing space for restaurants and other services. (In conventional modernist buildings like the Lever House there is no place for such services at ground level).

The side elevation of the new project behind the Seagram Building, which you published ("Towering Over Mies," AN 03\_02.15.2006) shows this. In a sense Seagram was the first contextual skyscraper. Shouldn't the new building,



The freedom to create is the art of everyday life.



Visit our showroom or request detailed information.

USA: USM U. Schaerer Sons Inc., 28-30 Greene St., New York, NY 10013, Phone 212-371-1230, info@usm.com  
 International: USM U. Schärer Söhne AG, 3110 Münsingen/Switzerland, Phone +41 31 720 72 72, info@usm.com  
 Showrooms: **New York** 28-30 Greene Street, **Berlin** Französische Strasse 48, **Bern** Gerechtigkeitsgasse 52  
**Hamburg** Neuer Wall 73-75, **Milan** Via S. Radegonda 11, **Paris** 23 Rue de Bourgogne  
[www.usm.com](http://www.usm.com)

**USM**  
 Modular Furniture



## NO CURATORS NEED APPLY

At this point, it seems even our Uncle Vinny has been tossed around as a candidate to take over **Terence Riley's** post as chief architecture curator at MoMA. So, could Riley's successor be Netherlands Architecture Institute director **Aaron Betsky**? Nope. (Betsky said so himself.) The historian **Jean-Louis Cohen**? Categorically not, Cohen told us. Former Wexner Center curator **Jeffrey Kipnis**? We hear **Peter Eisenman**, at least, wouldn't mind. Word has it that MoMA wants someone young(ish) who practices as well—just like Riley, who was a relative unknown when he first took the job. Nevertheless, the latest rumors have UCLA architecture chair **Sylvia Lavin** as a major contender. One source went so far as to say that she's already in negotiations, though Lavin flatly insists that she's not. But is she a candidate? "I think they've been talking to a lot of people," is all she'd say. However, one thing seems for sure. "None of the professional architecture curator types are on the list," a well-placed source tells us. "That means no Aaron Betsky, no **Brooke Hodge**, no **Joe Rosa**."

## BAD GAS

We've heard of toxic workplaces—but none quite like **Diller Scofidio + Renfro**. Disturbing reports are trickling in from the front lines at 36 Cooper Square, where eyewitness accounts tell us of unspeakable crimes against the olfactory. For about four months last year, we hear that a laser-cutting machine installed on the lower level of the firm's two-story office emitted such noxious fumes that staffers had to be outfitted with—believe it or not—**GAS MASKS!** No, not those little muzzly things that pop up during SARS outbreaks but "full-facial, World War II-style gas masks," reports our spy. "Everyone would come to work but find themselves preparing for chemical warfare instead." And yet the haze was but a prelude to the firestorm. Eventually enclosed, we're told the fume-spewing machine later caught fire, setting off sprinklers throughout the entire building, where the offices of the *Village Voice* also got soaked. When asked about their gas problems, a snarky firm rep told us "we do in fact use gas masks, quite often actually, regardless of noxious fumes...Some people seem to have really taken to it." Others, however, found the situation less funny—including an apparently unsympathetic **Elizabeth Diller** and **Ricardo Scofidio**, whose personal offices were above the source of the problem. "Anyone who left Liz and Ric's windows open, allowing the fumes to come in, would get a real screaming," our Eavesdropper continues. "But [Diller and Scofidio] seemed perfectly OK knowing that others had to wear gas masks downstairs."

## BIG SISTER IS WATCHING

Which high-profile, and sometimes toxic, office had such a problem getting its minions to clean up after themselves that we hear the firm's namesake female partner threatened to install a security camera above the kitchen? For the answer, see the item above.

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

**CREDIT CHECK** continued from front page aroused consternation among many professionals. Robert Lopez, executive secretary of the SBA, outlined the eligibility changes at a meeting held at the Center for Architecture on January 11. Lois Lazarus, an AIA/CES provider who attended the meeting, said, "We were all in a total state of shock at how many classes were aborted."

Since Section 7308 was a relatively small portion of a bill that included changes for all licensed professions, the measure had slipped under the legislative radar of the AIA. The bill effectively altered what is considered "acceptable" subject matter. In addition to courses in marketing and public relations, insurance, liability, accounting and financial planning, and real estate development, the SBA has also deemed basic AutoCAD classes ineligible for credit.

With these changes, many are questioning

the state's definition of the architecture profession. "Architects are business people," said Lazarus, challenging how finance and marketing could not be an integral part of their continuing education. Preeti Sriratan, director of AMP Studios who took an AIA/CES class from Lazarus, said, "You have to understand all the intricacies of the profession in order to have your firm survive".

With little hope for any legislative corrective action, the AIA is seeking to increase discourse on the matter. Said Ric Bell, the executive director of the American Institute of Architects New York, "We are doing everything we can to affect the interpretation of this new law to benefit those architects who need to know how to run a business."

Lopez declined to comment for this story. For more information on continuing education for architects you can refer to the OP website at [www.op.nysed.gov](http://www.op.nysed.gov) **GUNNAR HAND**

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

### > LUILEI

682 Union St., Brooklyn  
718-399-7799

Designer: Amy Yang, Don Kim



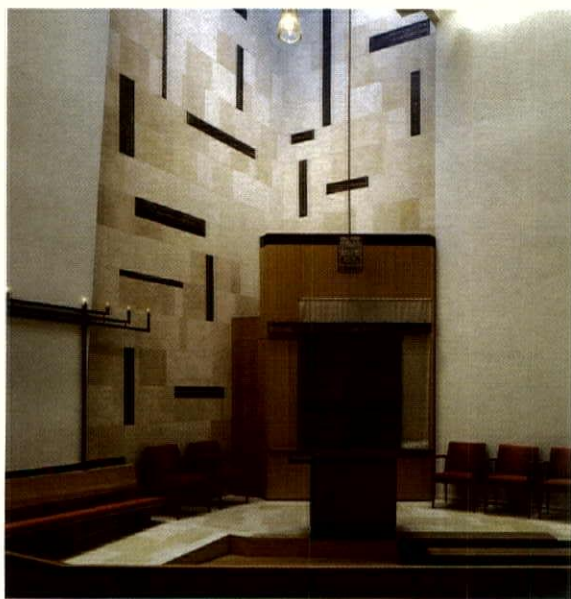
The spare and organized Luilei beauty boutique in Park Slope offers a simple, comforting alternative for those who, as owner Amy Yang says, "need a Paxil" to get through the crowded cosmetic counters in department stores. In addition to guaranteeing that customers won't be subjected to random perfume spritzes, the unisex beauty store (Luilei means "him-her" in Italian) offers a kid-distracting chalkboard and a cozy bench to encourage shoppers to linger. Designed and built on a tight budget, Yang, an ex-attorney, and her graphic designer husband, Don Kim, relied on mostly off-the-shelf pieces, including items from IKEA (such as the steel tables in the center of the space). "We had to modify our design around the ready-made pieces," said Kim. The minimalist décor highlights carefully chosen small-vendor products, such as Creative Scentualization's blood orange perfume and L'annine's lemon hand cream which, much like the store design, won't overwhelm the senses. **TERESA HERRMANN**

Manufacturers of Locksets and Architectural Hardware

**OMNIA**

Phone: (800) 310-7960 • Fax: (800) 542-7611 • Email: [info@omniaindustries.com](mailto:info@omniaindustries.com) • [www.OmniaIndustries.com](http://www.OmniaIndustries.com)

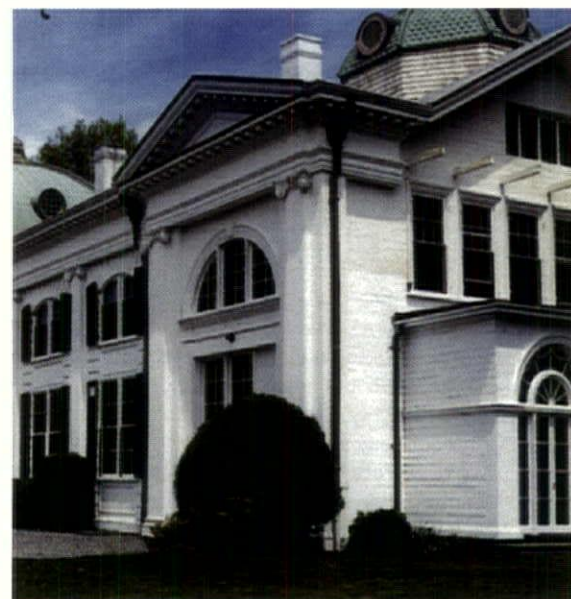




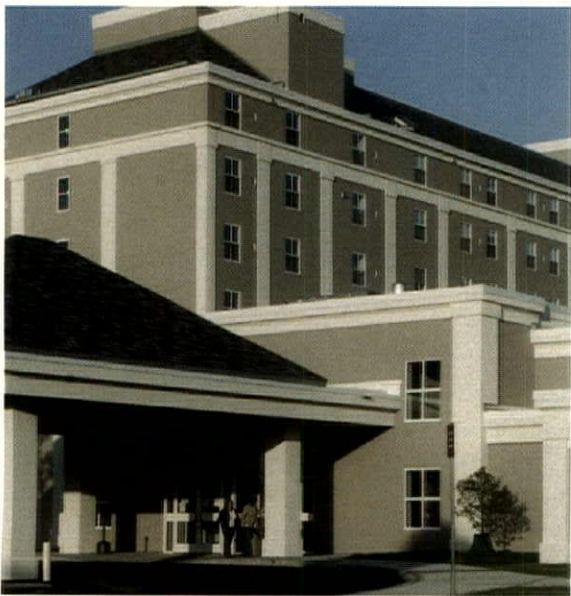
BKSK ARCHITECTS LLP, NEW YORK



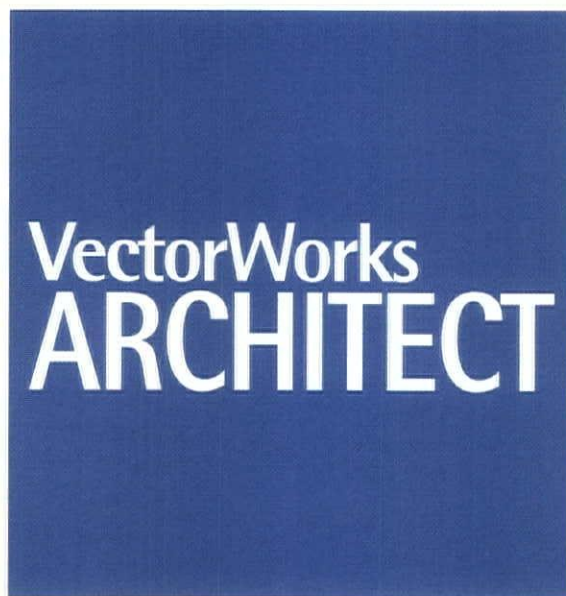
GKV, NEW YORK



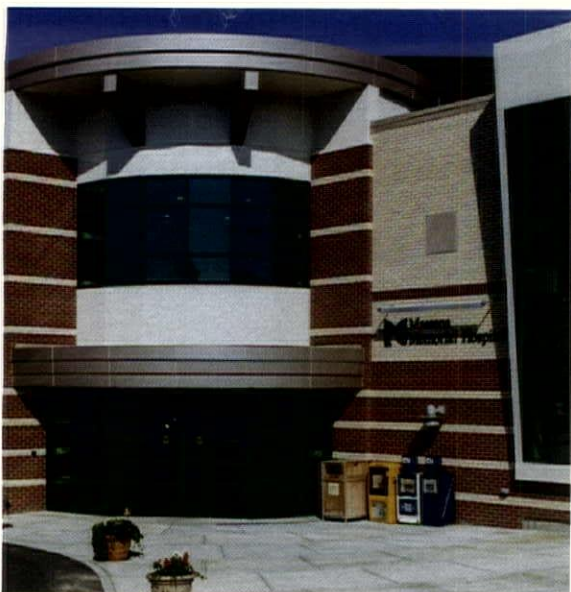
OLSON LEWIS DIOLI & DOKTOR ARCHITECTS, MASSACHUSETTS



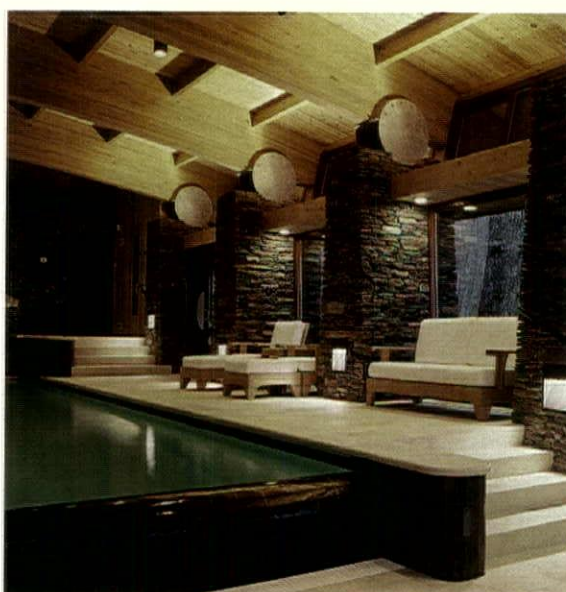
SACCO + MCKINNEY ARCHITECTS, PC, NEW YORK



GLEICHER DESIGN GROUP, NEW YORK



KING & KING, NEW YORK



LINESYNC ARCHITECTURE, VERMONT



ALLEN & SHARIFF, MARYLAND

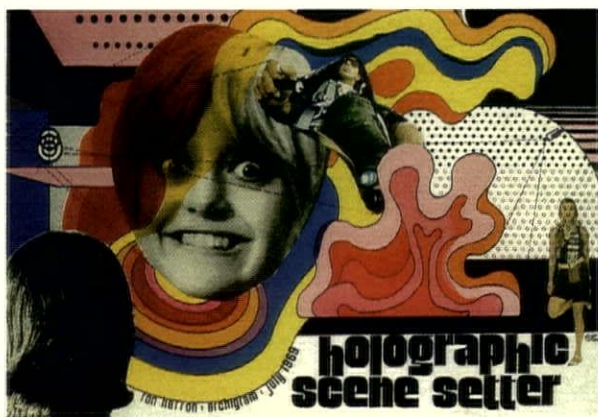
## They all use it. Shouldn't you?

When so many talented designers choose the same architectural design software to drive business forward, it's more than a trend. It's a sign you may be missing out on an exceptional resource. VectorWorks Architect offers architectural design firms powerful BIM features, unparalleled performance and uncommon value. Your competitors are taking advantage of top speed, as well as superior production and presentation capabilities—plus, seamless integration of 2D, 3D and building data. Shouldn't you? Call 1-877-202-9100 or visit [www.vectorworks.net/newyork](http://www.vectorworks.net/newyork) to find out more.

Join the NYC VectorWorks User Group at [www.nemetschek.net/join](http://www.nemetschek.net/join)

BIM software for the smart-sized firm  
**VectorWORKS**





Ron Herron's *Holographic Scene Setter*, 1969.

WESTMINSTER UNIVERSITY WILL DIGITALLY CATALOGUE WORK OF INFLUENTIAL GROUP

## ARCHIVING ARCHIGRAM

In 1994, Archigram—the collective moniker of the six English architects Peter Cook, Warren Chalk, Dennis Crompton, David Greene, Ron Herron, and Michael Webb—was the subject of a major exhibition staged by the Vienna Kunsthalle and the Georges Pompidou Center in Paris. The exhibition, *Archigram Today*, traveled around the world to 22 different venues for nearly 10 years until it was packed into 43 crates and shipped to the basement of London's Westminster University last year. The school originally agreed to store it temporarily but now, the university's

Center for Experimental Practice has announced that it has been awarded a grant of £300,000 (\$522,000) by the English Arts and Humanities Research Council to catalogue all the group's work and make its images digitally accessible on a public website. Items held by institutions like the FRAC Center (Fondations Regional d'Art Contemporain) collection in Orléans, France, and the Museum of Modern Art will be included in the catalogue.

Named after their newsletters of the 1960s and '70s, the group produced some of the most potent architectural and urban images during that

time. The group slowly dissolved in the mid-1970s when its individual members started pursuing their own projects and secured academic positions. Their collective work never had a permanent home. The group members often joked that their work had nowhere to go except back under their beds.

Led by professors Kester Rattenbury, Murray Fraser, and Nick Lambert, in collaboration with Archigrammer Dennis Crompton, the project team at Westminster will create high-resolution digital copies of a selection of the group's most important work. However, this grant will not solve the long-term storage problems of the materials, which will still be without a home at the end of the project. Once the center is done cataloguing Archigram's drawings, collages, models, film and audio tapes, and exhibition records, the work will return to its owners. The surviving members of the group—Crompton, Webb, Greene, and Cook—would like to see the work eventually taken into a museum collection or academic archive to ensure their preservation. **WILLIAM MENKING**

**ALLAN TEMKO, 1924-2006** continued from front page as an activist critic, some of Temko's consistent subjects were the changes to the state's natural environment, including the erosion of California's coastline, the destructive effects of construction on San Francisco's hilly topography, and the gradual disappearance of the bay's wetlands.

Temko was born in New York City in 1924, raised in New Jersey, and after serving in the Navy during World War II, graduated with honors from Columbia College as an English major. He intended to be a historian but was later convinced by both Lewis Mumford and Nathaniel Owings of Skidmore Owings & Merrill to focus on architecture criticism.

In 1949, Temko moved to the West Coast where he briefly hosted his Columbia College friend Jack Kerouac, who later paid him homage in his 1959 book *On The Road*. Temko appears as the character Roland Major, described as "a choleric, red-faced, pudgy hater of everything, who could turn on the warmest smile in the world when real life confronted him sweetly in the night."

The same year, Temko worked briefly for the *San Francisco Chronicle*, a stint that ended, according to current *Chronicle* critic John King, when "the cub reporter was found at his newsroom desk reading *Catullus* in the original Latin." Temko, claimed King, "was an unabashed intellectual in the San Francisco" newsroom and described himself as a "thoroughbred among a field of dray horses."

He studied briefly at the University of California at Berkeley before moving in 1950 to France, where he lived for seven years

lecturing on literature at the Sorbonne. During that time, he wrote the still-authoritative book *Notre Dame of Paris*, a broad, Mumfordlike social and cultural history of the building and the city.

He returned to the Bay Area in the mid-1950s and taught journalism at U.C. Berkeley. Temko then decided to focus on architecture, not as an academic but as newspaper critic. Throughout his journalistic career, Temko was, in the words of Bay Area architect and publisher John Parman, "an exemplary critic—well-educated, curious, self-confident, and courageous."

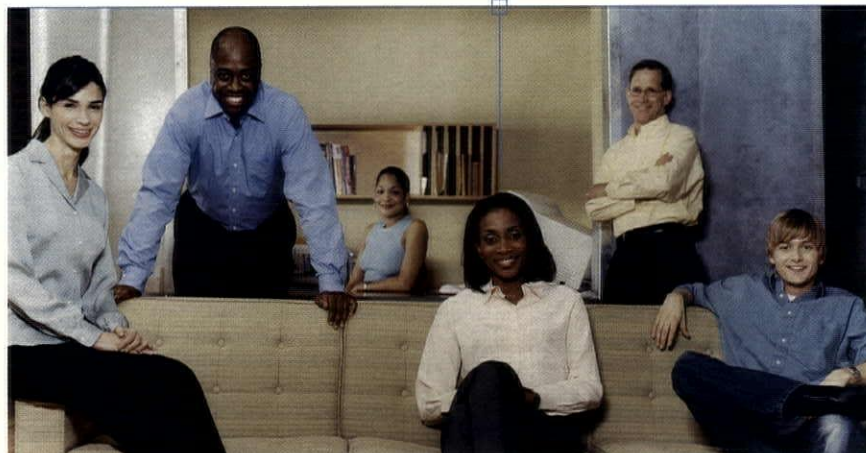
However, the same courage that led Temko to be respected by the public also led him to be despised by those with whom he sparred in print. He was famously sued by architect Sandy Walker for describing his Pier 39 development as "Corn.Kitsch. Schlock. Honky-tonk. Dreck. Schmaltz. Merde."

Temko did have a number of favorite architects about whom he often wrote, including SOM's Owings, Charles Bassett, and Myron Goldsmith, the structural engineer T. Y. Lin, and Eero Saarinen. Temko wrote a book on Saarinen in 1962 for George Braziller's *Makers of Contemporary Architecture* series.

The architect Kevin Roche, a good friend and the inheritor of Saarinen's office, said Temko "was wonderful and had a sharp eye. He immediately sensed any kind of nonsense on part of the deliverer."

Temko's character was like that of San Francisco Bay Area: progressive and independent from the mainstream. It's hard to imagine one without the other, and both are better because of their relationship. **WM**

microsol  
resources



Imagine:

Your firm is awarded the design of a new project and you don't have a full team.

Now imagine having a resource to get you ready.

It's all about people.

Microsol Resources Placement Division

212-465-8734 • [microsolresources.com](http://microsolresources.com)

### REQUEST FOR PROPOSALS

#### On-Call Urban Design and Planning Services

New York City Economic Development Corporation ("NYCEDC") is seeking proposals for the provision of full-service urban design and planning services for various projects upon assignment. Services to be provided include urban design, site planning, graphics and renderings, existing conditions analysis, infrastructure analysis, market analysis and public outreach.

NYCEDC plans to select a consultant on the basis of factors including, but not limited to: the quality of the proposal, experience of key staff identified in the proposal, experience and quality of any subcontractors proposed and demonstrated successful experience in performing services similar to those encompassed in the RFP, as well as the proposed fee.

Minority- or woman-owned business enterprise firms are encouraged to apply. To certify with the City of New York as a minority- or woman-owned business, please call 311 or visit [www.nyc.gov/smallbiz](http://www.nyc.gov/smallbiz).

Respondents are invited to a pre-proposal information session at 1:00 p.m. on **Thursday, March 16, 2006** at NYCEDC's

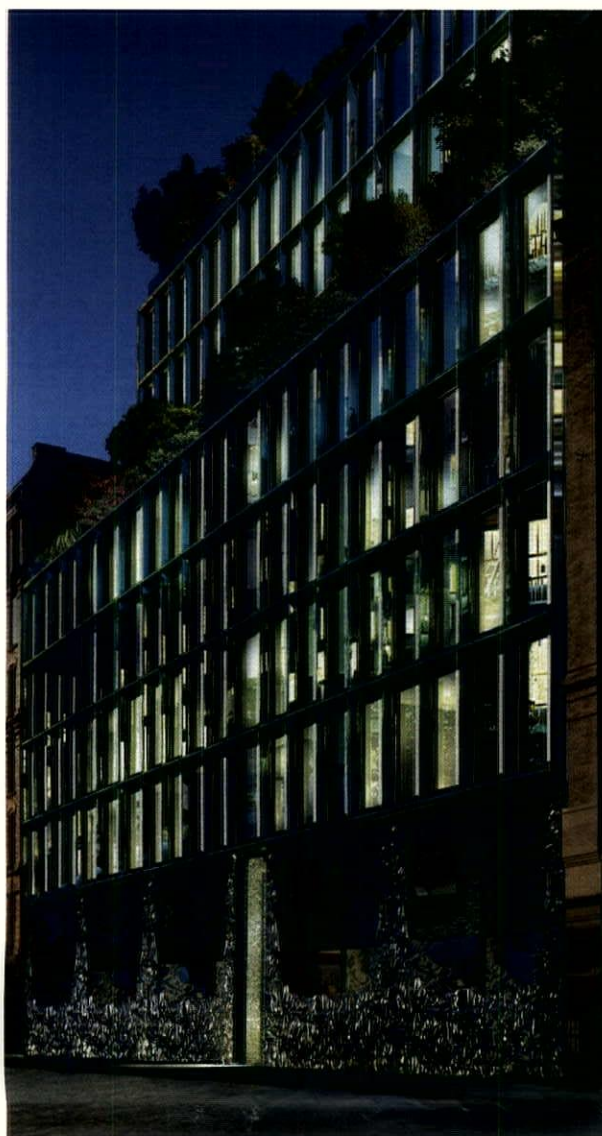
offices, 110 William Street, 6th Floor, New York, NY (between Fulton & John streets). Please confirm your attendance via e-mail to [OnCallUDPrfp@nycedc.com](mailto:OnCallUDPrfp@nycedc.com). Respondents may submit questions and/or request clarifications from NYCEDC no later than **5:00 p.m. on Monday, March 20, 2006**. Questions should be directed to [OnCallUDPrfp@nycedc.com](mailto:OnCallUDPrfp@nycedc.com). Answers to all questions will be posted by Friday, March 24, 2006 to [www.nycedc.com/RFP](http://www.nycedc.com/RFP).

Detailed submission guidelines and requirements are outlined in the RFP, available as of Monday, March 6, 2006. The RFP is available for in-person pick-up between 9:30 a.m. and 4:30 p.m., Monday through Friday, from NYCEDC, 110 William Street, 6th floor, New York, NY (between Fulton & John streets). For more information, and to request or download a copy of the RFP, call (212) 312-3969 or visit [www.nycedc.com/RFP](http://www.nycedc.com/RFP). **RESPONSES ARE DUE NO LATER THAN 4:00 p.m. on Thursday, March 30, 2006.** Please submit five (5) sets of your proposal to: NYCEDC, 110 William Street, 6th Floor, New York, NY 10038, Attention: Dominic Domingo, Agency Chief Contracting Officer.



New York City  
Economic Development  
Corporation





Left: The façade of 40 Bond St features green, double-layered glass mullions that create an ethereal optical effect. Above: The ground-level townhouses are shielded from the street by swirling cast iron that evokes the baroque spirit of Antonio Gaudí. Above right: Most of the 27 apartments and 5 townhouses will feature dramatic, tall interiors in duplex and triplex spaces.

**SCHRAGER'S BOND OFFERING** continued from front page innovative window mullions of double-layered glass. Along the street, a cast-iron fence with a graffiti-inspired, Gaudí-like pattern will create a sense of semi-transparency and privacy for the townhouses, which are priced at \$10 million each. According to Schrager, 40 Bond is his attempt to capture the fabled loft-living life-style of downtown Manhattan.

"I wanted to do something that was incredibly special that fit in with the neighborhood and that had the feeling of a downtown-on-the-edge

point of view," Schrager said. "I really wasn't interested in jumping on the curtain-wall bandwagon that everyone else is doing."

One of the owners of Studio 54 in the 1980s, Schrager is well-known for his hotels designed by Philippe Starck, including the Royalton, the Paramount, and the Hudson, all in Midtown Manhattan. The developer is currently working on 50 Gramercy Park North with John Pawson, a high-end residential condominium, as well as renovating, with artist Julian Schnabel, the adjoining Gramercy Park Hotel, sched-

uled to open in May.

Schrager's collaboration with Herzog & de Meuron grew out of an earlier, failed attempt to design a hotel for Astor Place in 2001, with a team that included Rem Koolhaas. "Once Astor Place was over, Jacques and I had been looking to do something together," said Schrager of Jacques Herzog. "We made a mental and aesthetic emotional connection."

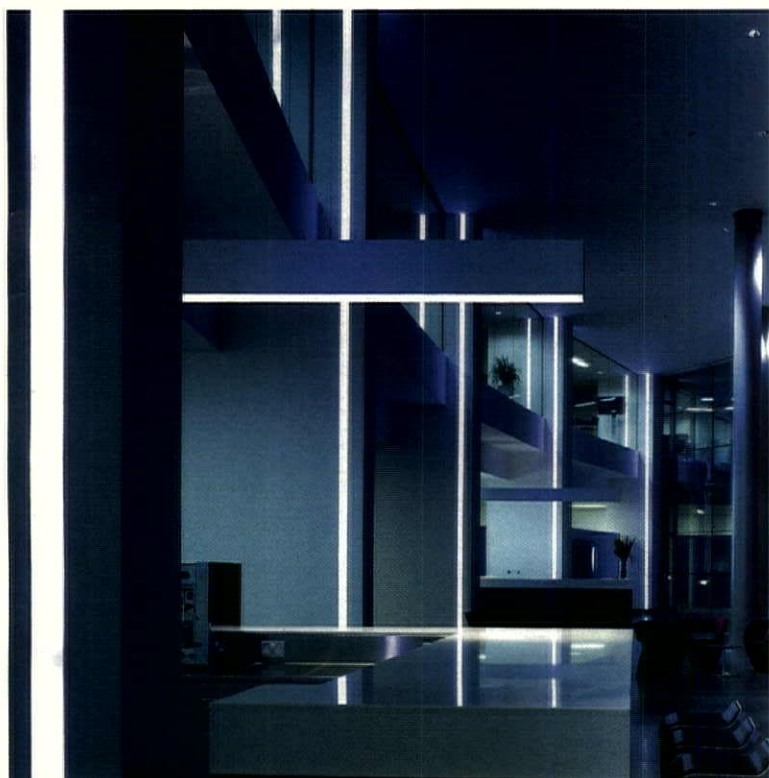
Despite the developer's many high-profile design partnerships, he said, "Often, I found I had to push [the designers]. In Jacques' case, I had to hold him back.

Anything was possible; the sky's the limit with him."

While spearheaded by Schrager, 40 Bond Street is also controlled by Aby Rosen and Michael Fuchs, the developers who run RFR Holdings, a high-end real estate firm that owns the Seagram Building and Lever House, among others. Rosen recently announced another high-profile collaboration: a proposal for a Norman Foster skyscraper near the Seagram (see AN 03\_02.03.2006).

In the late 1990s, Schrager sold off most of his stake in the Morgans Hotel Group, the company he founded, and which owns properties in New York, Los Angeles, London, and other cities. He remains a consultant with the company, which went public last week. Sales of various securities in the IPO earned his investment firm, RSA Associates, about \$19.5 million. RSA retains a 6.4 percent stake in the Morgans Hotel Group, which is valued at about \$46 million. Schrager is slowly returning to the hotel business with his purchase last month, with Rosen, of three hotels from the Riande chain in Miami and Orlando.

**ANDREW YANG**



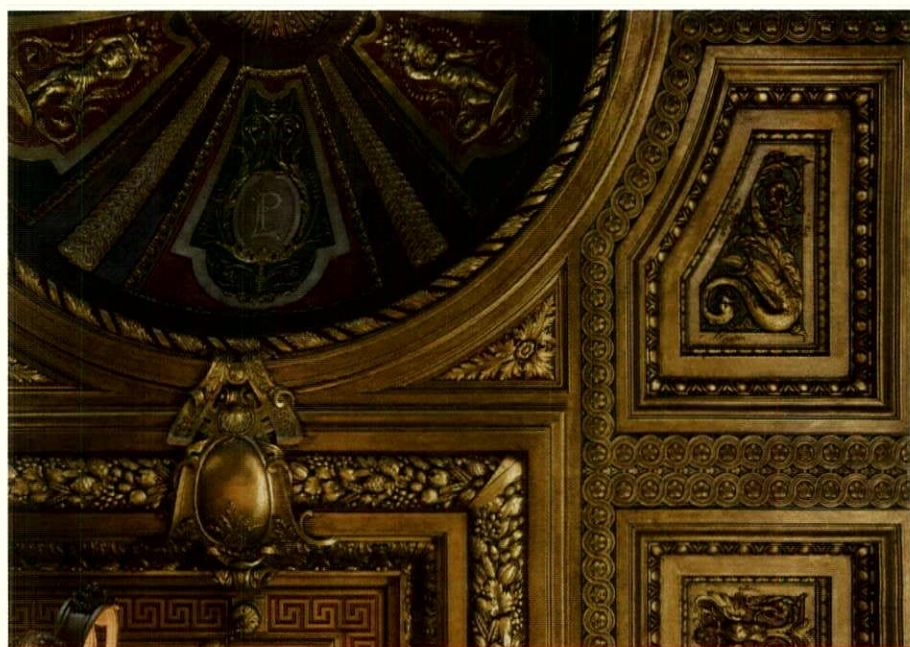
## M-Series Linear Fluorescent

Total design flexibility and architectural precision with clean, continuous row mounting, mitered corners and custom configurations.

www.selux.com/usa  
800.735.8927

**se'lux®**

■ Light. Ideas. Systems.



## Sciame

WHERE BUILDING IS AN ART

Construction Managers  
Consultants  
Builders

New York Public Library's  
**The Lionel Pincus and Princess Firyal  
Map Division**

Davis Brody Bond Architects

Photo © Peter Aaron/Esto

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



**FROM DOCK TO LOT** continued from front page Crook," AN13\_7.27.2005), community outcry centered on the increased traffic the big-box retailer would bring to the area. When it seemed clear that the project would go ahead, preservationists focused their attention on saving the site's still-functioning graving dock, which IKEA plans to fill in and surface with parking. Known as Graving Dock One, it is part of what was originally Todd Shipyards, established in 1864. The graving dock is one of the last remaining functional ship-repair facilities in all of New York Harbor. Last year, the Preservation League of New York identified the graving dock as one of the top seven historic sites to save in the state. Citing a project in Boston where a graving dock was used as a focal point for viewing platforms along its waterfront, preservationists argued that the yard, which is owned by IKEA, could be integrated into the proposed waterfront park.

Last February, architect Harold Fredenburgh, a parking expert, worked pro bono for the Municipal Art Society (MAS) to develop alternative plans that would preserve the entire graving dock. Kent Barwick, president of MAS, said, "The rediscovery of New York City's waterfront should include more than attractive views from an esplanade." He sees no reason to sacrifice the graving dock for a parking lot. The alternative plan incorporates elements of IKEA's plan, including 1,400 parking spaces and a 6.3-acre waterfront park, designed by Lee Weintraub, Landscape Architecture Community Design. In MAS' plan, the dock would continue to function as a much needed ship repair site.

The Red Hook graving dock is one of only 10 similar facilities in the New York Harbor

and one of four left large enough to accommodate ships over 300 feet long, such as cruise ships, container ships, car carriers, and tankers. Roberta Weisbrod, principal of the Partnership for Sustainable Ports, said, "For the region as a whole, the graving dock is needed as a ship repair yard." With dwindling repair sites, growing freight shipping, and the near impossibility to site and permit a new graving dock, the Red Hook site is a unique resource in the city.

As part of the 1966 National Historic Preservation Act (NHPA), the COE was required to review the historic merits of the graving dock, a process it underwent in conjunction with the New York State Historic Preservation Office. However, Graving Dock One did not fall within the jurisdiction of the COE, which deals with water resources and defense and federal facilities. George Nieves of the New York District COE said, "Graving Dock One is not considered a U.S. body of water because it has a concrete base, which makes it outside our jurisdiction." The adjacent Graving Dock Two, which does fall within the COE's jurisdiction, has already been filled in. Preservationists had hoped to alter the area under review by the COE to include Graving Dock One before the final decision was made.

With the COE's approval, IKEA is going ahead with its plan, to fill in two-thirds of the dock and surface it with parking. According to Roth, one-third of the dock will be preserved, as well as the gantry cranes and original graving dock doors, which have been integrated into Weintraub's landscape design. Roth also explained that while the graving dock will no longer retain its original function, it will remain a working waterfront where barges can dock



JOHN BARTELSTONE

and ferries will carry passengers to the store from Lower Manhattan.

IKEA anticipates opening its store in the summer of 2007. **GUNNAR HAND**



HAROLD FREDENBURGH / COURTESY MUNICIPAL ART SOCIETY

**Above:** Brooklyn architectural photographer John Bartelstone documented the Red Hook graving dock in December 2004 for the Brooklyn Waterfront Museum. **Right:** In the Municipal Art Society's proposal, the graving dock and historic buildings would be preserved. Under IKEA's plan, which was approved February 22, two-thirds of the dock will be filled in and surfaced with parking.



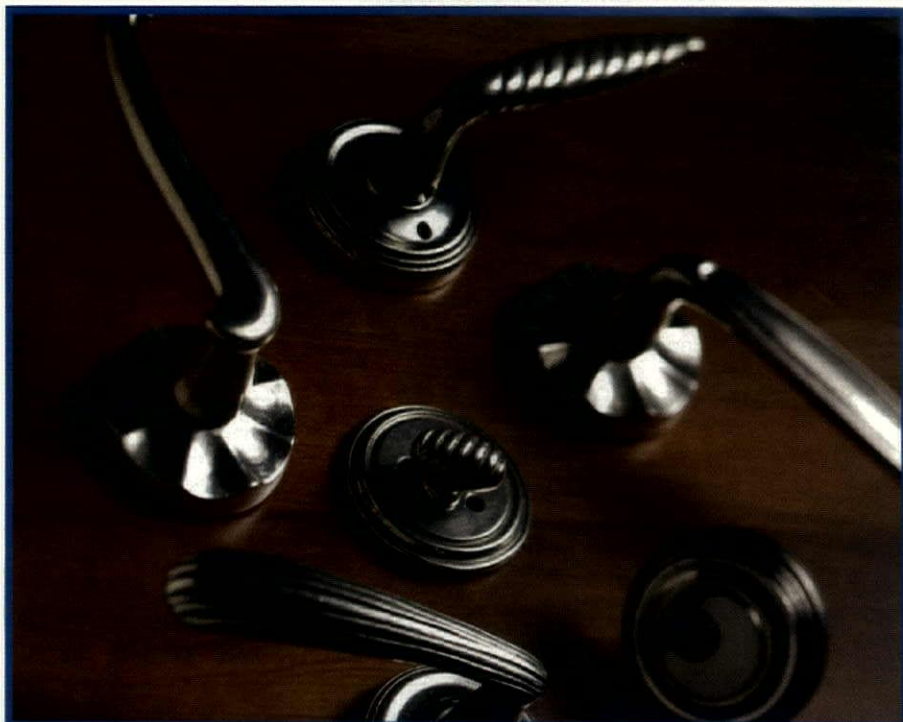
EXCLUSIVE  
IMPORTER OF  
**e** **edilco**

M44:  
STAINLESS STEEL

ARCHITECTURAL STAIRS THAT MOVE  
THE BODY, MIND AND SOUL.

**daVinci**  
BY DESIGN

888 STAIRS-9  
davincibydesign.com



**ENTER THE ROOM IN STYLE.**

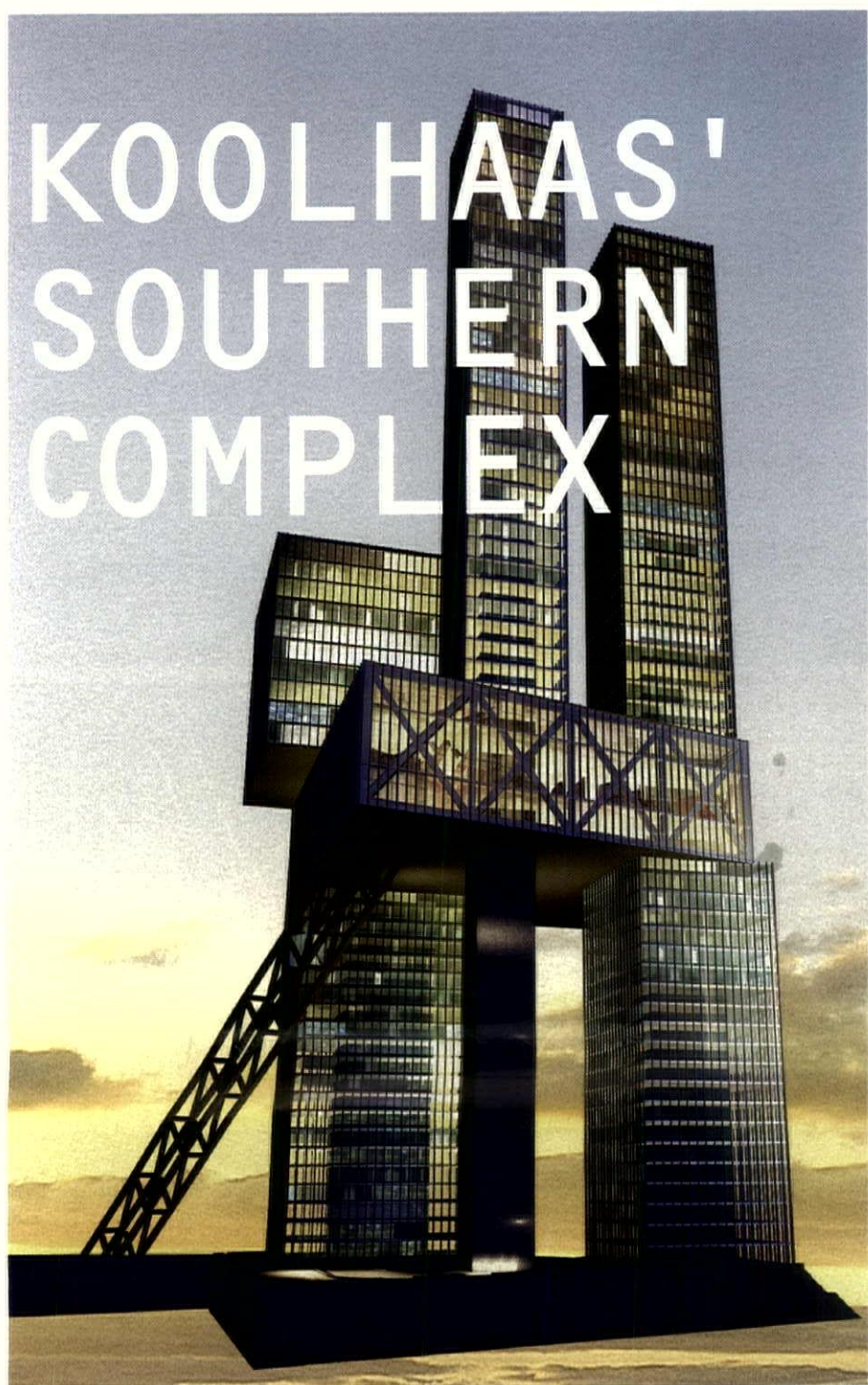
Add elegance to interior and exterior doors. Our variety of designs, shapes and finishes make it easy to blend function with style.

hafele.com  
1-800-423-3531

**HÄFELE**  
FINDING BETTER WAYS



# KOOLHAAS' SOUTHERN COMPLEX



COURTESY OFFICE OF METROPOLITAN ARCHITECTURE

Following in the paths of Milwaukee and Cincinnati, Louisville, Kentucky, is the latest American city that's hoping for its Bilbao moment. The city recently unveiled plans for Museum Plaza, a mixed-use mega-development designed by Office of Metropolitan Architecture's New York office, led by partner Joshua Prince-Ramus.

The massive 61-floor project is actually an assemblage of small buildings stacked on top of each other; each is devoted to a different aspect of the program. In a recent

article that appeared in Louisville's *The Courier Journal*, Prince-Ramus described the building as a chair, with one leg housing loft apartments, another a hotel, a third a vertical elevator, and the fourth, a diagonal elevator. The mid-level "seat" will contain an as-yet-unnamed museum, which will exhibit Louisville's largest contemporary art collection. Three towers will rise above the museum segment, holding condominiums and office space.

The 1.2 million-square-foot structure will cost \$305

million, which will come from numerous private investors. The development team is led by Laura Lee Brown and Steve Wilson, who control the Brown-Forman Corporation, and Steven Poe, a Louisville developer.

The local government donated the land to the project, and will potentially dedicate \$75 million to infrastructural improvements in the surrounding area. Construction on Museum Plaza should begin in 2007, with a tentative completion date in 2010. JAFFER KOLB

**DIRECTOR'S CUT** continued from front page  
founded over the institution's plans for its future. Sir Terence, who declined to comment for this article, is supporting plans to overhaul the museum and link it to a new government-funded Center of Excellence for Creativity and Innovation, possibly located within the redeveloped Battersea Power Station. The idea for the new center was the initiative of the chairman of the UK Design Council, Sir George Cox.

Rawsthorn was bitterly opposed to it, fearing the museum's unique character—as well as its independence—would be lost. She apparently hadn't reckoned that, in her battle to preserve the museum in its present guise, she would risk losing her own job.

Rawsthorn's problems date to the start of her directorship, when she eliminated the museum's curatorial committee and effectively stripped her trustees of any say in her exhibitions. Trustees and outsiders alleged that she was running the museum as a personal showcase under the guise of making design appeal to a wider audience.

Before joining the Design Museum, Rawsthorn was the architecture and design correspondent for the *Financial Times* and author of a critically acclaimed biography of the fashion designer Yves Saint Laurent. As a trustee of the Whitechapel Gallery in London, chair of the British Council's Design Advisory Group, and lead advisor on the visual arts to the UK's Arts Council, Rawsthorn is remarkably well-networked and may well have thought she could ride out the storm. Indeed, Rawsthorn had her supporters. Many credited her for breathing life into the museum, turning it from a dusty mausoleum into a fun palace. In 2003 the Design Museum mounted a superb celebration of automotive car designer Flaminio Bertone, creator of the sublime Citroën DS. Currently on view is the work of innovative typographer and image-maker Robert Brownjohn, who designed the title sequences for the films *Goldfinger* and *From Russia With Love*, as well as album art for the Rolling Stones.

Under her leadership, the museum launched the now-celebrated Designer of the Year award, a £25,000 prize that embraces every area of design, from cars and computers, to graphics, video games and furniture. The first Designer of the Year, in 2002, was Jonathan Ive of Apple, designer of the iMac and iPod.

With such a distinguished track record it's seemed perfectly permissible for Rawsthorn—dubbed by many as the Anna

Wintour of the design museum world—to dip her toes into the wider realms of design, for example, mounting shows on the shoe designer Manolo Blahnik and the flower arrangement designer Constance Spry. The latter show seemed to have set Dyson off; at the time of his resignation, he was quoted in the London *Times* as saying that he felt the museum was "ruining its reputation" and "betraying its purpose," reminding that the museum was "founded to herald the manufactured object and the industrial design process." Rawsthorn deflected criticisms that she was dumbing down the museum's shows by pointing to the increase in attendance under her leadership. The museum attracted 250,000 visitors in 2005, a rise of 40 percent from the museum's attendance when she arrived in 2001.

"Alice was brought in to get the museum talked about and on the media's radar," said Amanda Baillieu, editor of the *RIBA Journal*. "And having done that, the trustees felt she'd gone too far, that she had to be reined back and the museum needed to become more serious—which is a pity."

"I thought Alice did a spectacular job," said Aaron Betsky, director of the Netherlands Architecture Institute. "Every time I walked in there, I felt as if I was in an institution that knew what it was doing. Could more be done? Of course. Should there be a stronger connection to technology that is now such an important part of our lives? Absolutely."

Championing the Design Museum's new direction are Lord Norman Foster and Sir Nicholas Serota, director of the Tate Modern. According to insiders, the museum is seeking a leader akin to Serota, who can shepherd the museum's relocation and expansion, estimated to cost £50 million and completed by 2012.

So who might be in line for the job? The museum has announced that it has hired recruitment consultants to launch an international search. Until a new director is appointed, the director's duties will be carried out by Suzanna Taverne, the director of operations at Imperial College, London, and a former managing director of the British Museum.

And what's next for Rawsthorn? According to the museum, she will continue to lead the Great British Design Quest, a joint public participation program administered jointly by the Design Museum and the BBC. And she has landed a regular column in *T*, the semi-monthly style special of *The New York Times Magazine* which should keep her in Blahniks for a while. **ROBERT TORDAY**

Alice Rawsthorn deflected criticisms that she was dumbing down the Design Museum's shows by pointing to the increase in attendance under her leadership.





SYRACUSE UNIVERSITY SCHOOL  
OF ARCHITECTURE MOVES TO  
RENOVATED DOWNTOWN WAREHOUSE

# THE FACTORY OUTLET

Syracuse University's architecture school is using its temporary relocation into a Gluckman Mayner-renovated facility in downtown Syracuse as an opportunity to reach out to the local community. The seven-story building, a former warehouse, will house the architecture department as well as arts and performing arts studios, while Slocum Hall, a grand Beaux Arts revival building where the architecture school has been based for the last century, undergoes a complete renovation by Manhattan firm Garrison Architects.

"We had to move very quickly so we could start work on Slocum Hall," explained architecture dean Mark Robbins. "The university closed [on the purchase of the warehouse] on April 4 of last year, we moved in on January 2. It was an amazing eight-month turn-around." While the new building, located about one mile away from the campus, has been in use since January, a 2,000-square-foot gallery is still under construction and will open in April.

The old warehouse, which dates to the early 20<sup>th</sup> century, had a solid concrete structure but no windows; the walls were filled in with terra cotta tiles. "The building is ideal for studios, with its open plan and solid frame, but we needed light," said Robbins. He immediately thought of Richard Gluckman, a Syracuse alumnus and member of the department's advisory board, known for his many successful conversions of industrial buildings into art spaces, such as the Dia Center for the Arts in Chelsea and the Andy Warhol Museum in Pittsburgh.

Gluckman carved out studio space, administrative offices, a public gallery, lecture area, café, and reading rooms within the boxy building. And to break up the monolithic exterior, he planned for a new, multi-hued glass cladding which was limited by

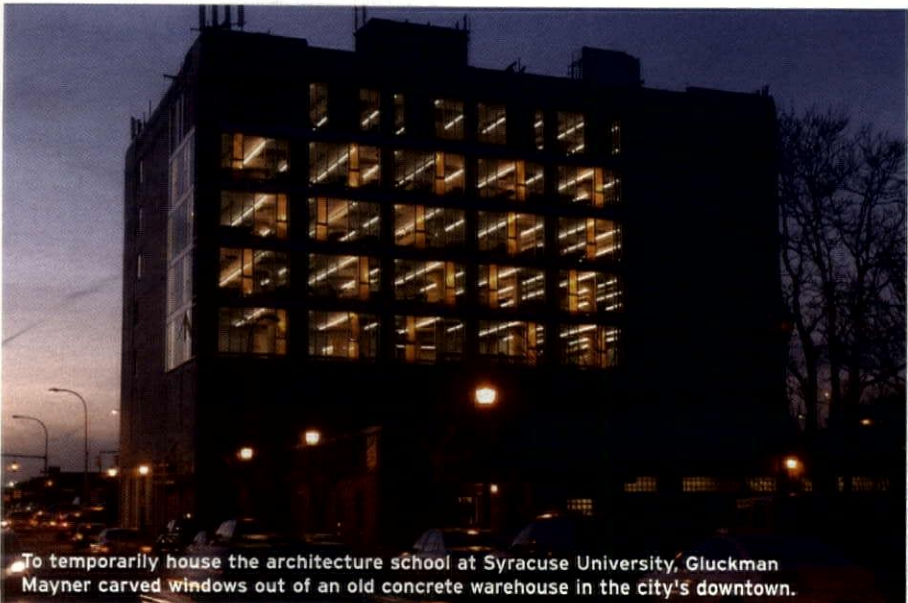
a tight budget and schedule meant that only part of it could be realized. "We could only replace about 40 percent of the facade with the curtain wall, which we faced to the south and east to frame views of the city," explained Gluckman. He used blue-tinted glazed panes and yellow-honeycomb Panelite members that emit colorful light into the industrial interior.

The architect left the concrete interior mostly bare, but had to install new elevators, stairs, plumbing, lighting, and HVAC systems. While designing for an architecture program could be a laborious process, Gluckman pointed out "there was no time for discussion. The process rolled along because it had to be expeditiously executed."

Accompanying the move is a new initiative by the university to build better relations with the city. "We recognize that the success of the school is closely tied to the success of the city, and vice versa," said Robbins. Like many American cities, Syracuse declined over the last half century as a result of suburbanization, the loss of important economic attractors like department stores (the city's last major shop closed in the 1990s), and a shrinking tax base. In recent years, however, the state and city have launched efforts to revitalize Syracuse with investments, for example, in a new research institution center, the Central New York Biotechnology Research Center designed by local firm & King Architects with the S/L/A/M Collaborative, and a renewable energy research center, the Center of Excellence in Environmental and Energy Systems, designed by Syracuse firm Ashley McGraw Architects with Toshiko Mori.

Robbins hopes that the new arts and architecture building will contribute to downtown Syracuse's revival. This spring, the school of architecture will launch a competition to design a "connective corridor," a bus loop and continuous park that will link the university to downtown. According to Robbins, this will act also as a cultural corridor, bridging the city's various museums and cultural venues. The competition will call for the design for lighting, bus shelters, kiosks, and landscaping for the area.

When Slocum Hall is completed in 2007, most of the architectural staff and students, numbering approximately 500, will move back to the main campus, though both Robbins and Gluckman expressed hope that the department would retain the downtown facility. Both noted the importance for architecture students to be near developing urban areas. **JK**



To temporarily house the architecture school at Syracuse University, Gluckman Mayner carved windows out of an old concrete warehouse in the city's downtown.

COURTESY SYRACUSE UNIVERSITY

# king of diamonds

Hailed as one of the most architecturally distinct structures built in New York City in decades, **Hearst Tower** was a marvel to behold, even as construction was underway. Credit for this bold, destined-to-be landmark goes to Hearst Corp. and its architect, Lord Norman Foster, and to steel for giving shape to its critically-acclaimed, diamond-like façade.

## Structural Steel for stronger design



**Steel Institute of New York**

211 EAST 43RD STREET • NEW YORK, NY 10017 • 212-697-5553 • [www.siny.org](http://www.siny.org)

For help achieving the goals of your next project, contact the Steel Institute of New York.



## HONORS

The Bard Graduate Center's 10<sup>th</sup> annual **Iris Awards for Outstanding Contributions to the Decorative Arts** will be presented in New York on April 4. This year's recipients include **John H. Bryan**, a patron of the arts who has chaired the board of trustees at the Art Institute of Chicago; **Jonathan Fairbanks**, founding curator of the Department of American Decorative Arts and Sculpture at the Museum of Fine Arts in Boston; **Dianne Harris**, an associate professor of landscape architecture and architecture at the University of Illinois, Urbana-Champaign; and London art dealer **Fine Arts Society**.

On January 19, the **AIA-New Jersey** chapter recently honored engineering and design firm **Fletcher Thompson** with its **Award of Merit**, in recognition of the 85,000-square-foot Timex Headquarters in Middlebury, Connecticut.

Rafael Viñoly Architects' 2004 **Jazz at Lincoln Center** has been awarded with the **United States Institute for Theater Technology's (USITT) Theater Industry Award**. The architecture firm will be acknowledged at the USITT Architecture Awards Program, which will be held on April 4 in Louisville.

On January 18, **Architecture** announced the winners of the 53rd annual **P/A Awards**. Jurors **Frank Barkow**, **Stephen Cassell**, **Phyllis Lambert**, **William E. Massie**, and **Richard Weinstein** selected eight unbuilt works that represent progressive thought in the field: **Suisman Urban Design's The Arc: A Formal Structure for a Palestinian State**; the **Cranbrook Festival Project** by **Peter Lynch** and **Harry Giles**; **Jeannette Kuo's (Infra)structural Opportunism: Structural Productivity in Urban Space**; **Michael Maltzan Architecture's Fresno Metropolitan Museum**; **Clifton Arc Gatehouse** and **Hostler Student Center**, both by **VJAA**; and two projects by **Anderson Anderson Architecture**, **Arboretum of the Cascades** and **Wurster Workshop**.

Six architects were awarded with the **AIA Young Architects Award** on January 27: **Michael Arad** (New York), **James Dayton** (Minneapolis), **John Sangki Hong** (Cambridge), **Shannon Kraus** (Dallas), **Soren Simonsen** (Salt Lake City), and **Patrick Tighe** (Santa Monica).

The **Royal Institute of British Architects** presented Japanese architect **Toyo Ito** with the **Royal Gold Medal** on February 15.

UNIVERSITIES ESTABLISH  
INTERDISCIPLINARY  
SUSTAINABILITY-BASED DESIGN  
PROGRAMSTWO SCHOOLS  
GO GREEN

In a recent move that acknowledged the importance of sustainable design, two major schools, Yale University and the New School University, announced design-based environmental programs as interdisciplinary degree offerings. Yale's new Green Building Design and Development Program combines classes at the schools of Architecture and Forestry & Environmental Studies to create a four-year joint-degree master's professional program. "The architecture and environmental professions are continually merging; this program addresses that shift by creating a new profession, environmentally focused architecture," said Stephen Kellert, professor of social ecology at Yale's School of Forestry & Environmental Studies.

On January 23, the New School University launched a new university-wide environmental studies initiative by establishing the Tishman Environment and Design Center. Made possible through the support of New School trustee John L. Tishman, the center will develop an undergraduate curriculum and support research-based initiatives that focus on the environment and society with an emphasis on design.

The program expresses growing environmental concern across The New School. Joel

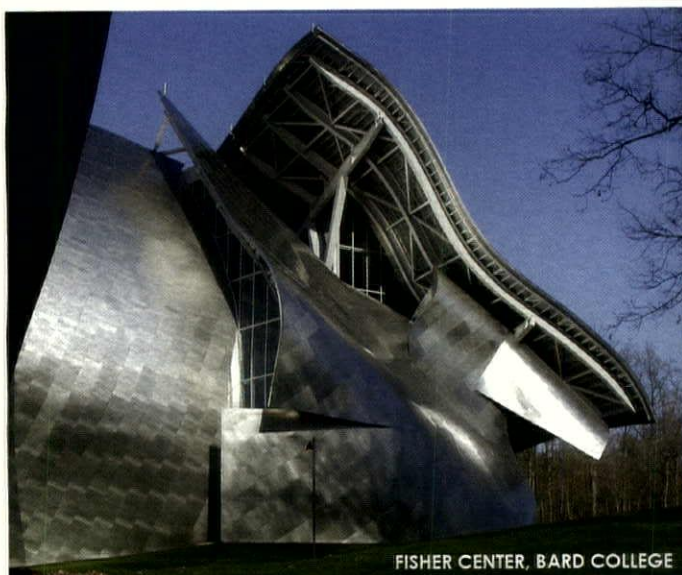
Towers, the newly appointed director of the center and associate provost of environmental studies at the university explained, "The New School is in a unique position to help promote environmental literacy across disciplines." The interdisciplinary program will draw from several of the school's divisions, including Parsons (design), Eugene Lang College (liberal arts), Milano (management and urban policy), the New School for Social Research, and the New School's graduate program in International Affairs.

The center not only creates an undergraduate degree in environmental studies, but also encourages advanced environmental research in each school. A focus on real-world applications differentiates it from comparable programs. "Our program will not only discuss the historical and social significance of environmental issues, but will also explore the tools needed to address them," said Towers. "Design and design processes will be central to how we structure research, imagine possible future scenarios, and construct specific interventions that address the limits of human adaptation to a changing environment."

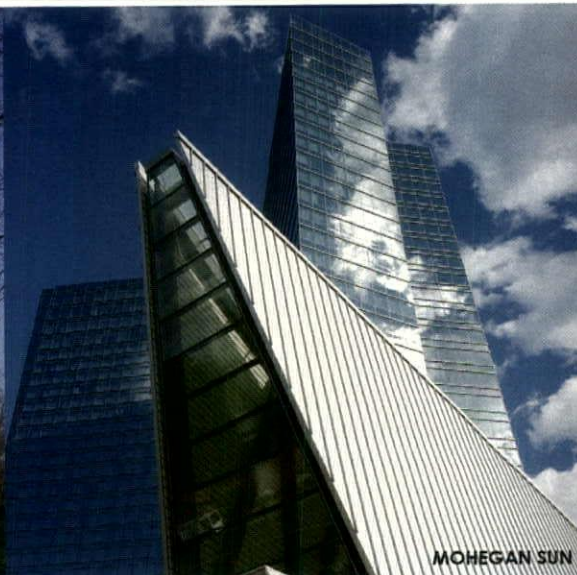
Likewise, Kellert acknowledged the importance of encouraging more exchange among environment-related disciplines. "Schools of the environment are realizing that they need to be schools of development in order to work towards harmonizing the natural and built worlds," he said.

Yale's program officially begins July 1; its first crop of students are expected to graduate in 2010. The New School's program is already underway. **TH**

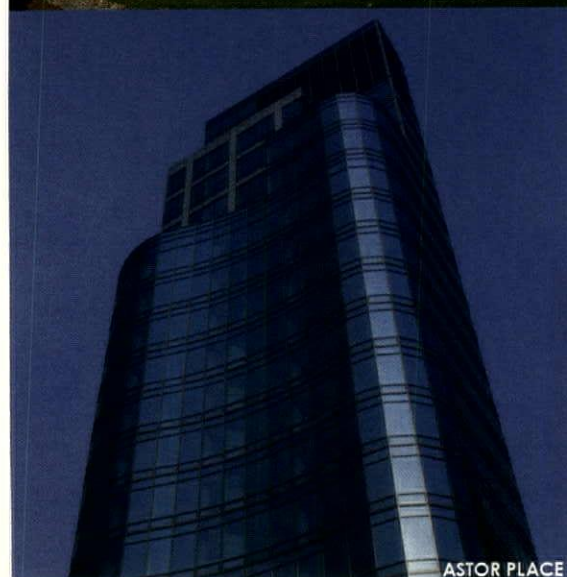
WWW.ARCHPAPER.COM



FISHER CENTER, BARD COLLEGE



MOHEGAN SUN



ASTOR PLACE



AKRON ART MUSEUM

## DESIMONE

NEW YORK  
MIAMI  
SAN FRANCISCO  
NEW HAVEN  
LAS VEGAS

DeSimone Consulting Engineers, PLLC is an award-winning, high-quality, creative structural engineering firm servicing architects, owners and developers. As we continue to grow, DeSimone remains dedicated to tailoring resources to meet client needs.

We have an extensive portfolio that includes high-rise, residential, mixed-use, hospitality, commercial, industrial, institutional, museum and gaming projects.

www.de-simone.com



# NAM JUNE PAIK, 1932-2006



Nam June Paik, the man who brought playfulness and legitimacy to video art, a medium that many say he created, died in Miami on January 29 at the age of 73.

Long a smiling fixture at art biennials, museums, and all sorts of happenings, Paik was confined to a wheelchair since suffering a stroke in 1996.

Born in Seoul in 1932, Paik was a contemporary of artists like Andy Warhol, Yoko Ono, and Christo, who all rose to prominence in the 1960s. Trained as a pianist, he was drawn

early on to John Cage's experimental music. In 1963, in Wuppertal, Germany, his first solo show, *Exposition of Music: Electronic Television*, filled a gallery with dozens of scattered monitors showing distorted broadcasts. For a decade, Paik would be the only video artist among painters and sculptors.

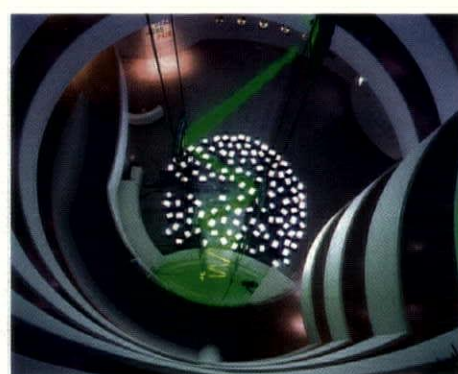
A year later in New York he found allies in the Fluxus movement, post-surrealists who scorned traditional art forms and used the often disfigured nude human body as their medium. Fluxus was a good fit with its stress

on performance and what is now known as independent filmmaking.

At the time, artists and intellectuals derided television as the "boob tube," a medium that threatened to lobotomize a generation of American youth. Furthermore, video as a medium for making moving art images had not yet reached consumers anywhere. More than any artist, Paik elevated the small screen's stature as a vital artistic medium.

"Art is just a fraud," he once said to a Korean newspaper. "You just have to do something no one has done before." Warm and gregarious, Paik was anything but the brooding misunderstood and drunken outsider in the Jackson Pollock mode. Like Alexander Calder in the 1930s, Paik championed the notion that contemporary art could be presented as fun, rather than painful, abstruse, or intimidating. For the public, video was light entertainment, an asset for Paik in developing its acceptance as an art form. His colorful, kinetic, noisy work always sought to entertain, while others in the medium's early days made wobbly academic experiments in black and white. Paik's personal warmth added to his appeal, despite often-incomprehensible English, which he never seemed to master.

Educated in Japan and Germany and working in New York in a medium that changed technologically every season, Paik became a symbol of populism, multiculturalism, and globalism before those terms were policy clichés. He also helped popularize ubiquitous terms like "media" and "interactive." Museums seeking new and young audiences competed to buy his work and commission new installations, as did corporations. Even Enron bought his work.



Left: Paik at his video-editing studio in his Mercer Street home in New York, 1999. Above: Installation view, *The Worlds of Nam June Paik*, at the Solomon R. Guggenheim Museum, 2000.

Paik's videos were often dazzling assemblages of images on multiple monitors. He outdid himself at the 1988 Seoul Olympics with a tower of 1,003 monitors that he called *The More The Better*. By the late 1980s, Paik was experimenting with new forms of interactivity. For the French government, he made robots in commemoration of the 200<sup>th</sup> anniversary of the French Revolution.

In 2000, the Guggenheim Museum in New York honored Paik with *The Worlds of Nam June Paik*, a tribute that filled the Frank Lloyd Wright spiral on Fifth Avenue with video installations and sculptures. The influential pioneer was celebrated as a contemporary classic. Yet preserving the classic work of the man who defined a new age in machine art has become something of a problem. Spare parts for the video monitors that are essential to some of them are now impossible to find.

DAVID D'ARCY WRITES FOR *THE ART NEWSPAPER* AND IS A REGULAR CONTRIBUTOR TO *AN*.

IF YOU'RE NOT WORKING ON THE TYPICAL PROJECT,  
DON'T SETTLE FOR THE TYPICAL WINDOW SUPPLIER



Drew University  
in Madison, NJ

Pella's Commercial Division is dedicated to providing product and design solutions that meet the diverse challenges of architects and contractors. From initial design consultation and site analysis to custom product design and on-site installation, count on the Pella Commercial Division.

© 2005 Pella Corporation

Pella® Windows & Doors  
15 West 18th Street, Suite 202  
New York, NY 10011  
212-645-6486  
www.pellacommercial.com



COMMERCIAL




album schiffini lualdi concept rifra

vivendum

VIVENDUM Inc.  
ITALIAN DESIGN  
23/25 Greene Street - New York, N.Y. 10013  
ph 212.334.4544 - fax 212.334.4618  
info@vivendumusa.com - www.vivendumusa.com







**STRENGTH BY DESIGN**

**WEIDLINGER ASSOCIATES, INC.**  
CONSULTING ENGINEERS  
www.wai.com  
(212) 367-3000

*Baruch College Academic Complex*

## The Designers' Portfolio™ For Windows & Doors



08 51 13/CRY  
BuyLine 6425

- Aluminum
- Vinyl
- Double/Single Hung
- Casement, Projection
- Bow, Bay, Picture
- Terrace, Patio Doors
- Entrance Doors
- ENERGY STAR®
- Low-E & Argon
- PPG Intercept
- SCA Certified
- ISO 9001 Certified

### Industry Affiliations

- AIA
- NAHB
- AAMA



**Crystal® Window & Door Systems**

*Building Relationships™*

For Your Local Dealer Call Toll Free: 1.800.472.9988 [www.crystalwindows.com](http://www.crystalwindows.com)

# TOP SCHOOLS

For the seventh year, Design Intelligence (DI), a Washington, D.C.-based consultancy, has compiled a ranking of the nation's top design schools, by discipline and by region. The yearly report is clear about its status as a "customer satisfaction report"; its ranking is based on over 400 survey responses from firms and organizations employing architects and designers. Acknowledging a high rate of response from large firms, the study notes that smaller schools "may be at a disadvantage because they do not produce as many students and may not be as well known." The following summarizes DI's national rankings. For the full report, visit [www.di.net](http://www.di.net).

## ARCHITECTURE

### Undergraduate Programs

- 1 Cornell University
- 2 University of Texas at Austin
- 3 California Polytechnic State University  
Rice University
- 5 Kansas State University  
Rhode Island School of Design
- 7 Syracuse University  
Virginia Polytechnic Institute and  
State University
- 9 Carnegie Mellon University
- 10 Pennsylvania State University  
Pratt Institute
- 12 University of Notre Dame
- 13 Iowa State University  
University of Kansas\*
- 15 Auburn University  
University of Oregon

### Graduate Programs

- 1 Harvard University
- 2 University of Cincinnati
- 3 University of Virginia
- 4 Columbia University  
University of Pennsylvania
- 6 University of Texas at Austin
- 7 Rice University
- 8 Massachusetts Institute of Technology  
Yale University
- 10 University of Illinois at Urbana-Champaign  
Washington University in St. Louis
- 12 Syracuse University
- 13 Clemson University  
University of California, Berkeley
- 15 Princeton University  
Texas A&M University

\* Beginning in the Fall of 2006, the University of Kansas will no longer be admitting new students in its BArch program as the program will be an MArch program.

## INTERIOR DESIGN

### Undergraduate Programs

- 1 University of Cincinnati
- 2 Pratt Institute
- 3 Cornell University
- 4 Kansas State University
- 5 Arizona State University
- 6 University of Texas at Austin
- 7 Auburn University
- 8 Iowa State University
- 9 Syracuse University
- 10 Louisiana State University

### Graduate Programs

- 1 Rhode Island School of Design
- 2 Pratt Institute
- 3 Cornell University
- 4 Savannah College of Art and Design
- 5 Syracuse University
- 6 Arizona State University
- 7 Texas Tech University
- 8 University of Oregon
- 9 Oklahoma State University
- 10 Virginia Polytechnic Institute and  
State University

## INDUSTRIAL DESIGN

### Undergraduate Programs

- 1 Art Center College of Design
- 2 University of Cincinnati
- 3 Pratt Institute
- 4 College for Creative Studies
- 5 Rhode Island School of Design
- 6 Carnegie Mellon University
- 7 Cleveland Institute of Art
- 8 University of Illinois at Urbana-Champaign
- 9 Syracuse University
- 10 California College of the Arts

### Graduate

- 1 Art Center College of Design
- 2 Pratt Institute
- 3 Cranbrook Academy of Art
- 4 Illinois Institute of Technology
- 5 Stanford University
- 7 Rhode Island School of Design
- 8 Ohio State University
- 9 University of Illinois at Urbana-Champaign
- 10 Syracuse University
- 11 Arizona State University
- 12 Georgia Institute of Technology
- 13 North Carolina State University

## LANDSCAPE ARCHITECTURE

### Undergraduate

- 1 University of Georgia
- 2 Purdue University
- 3 Louisiana State University
- 4 Pennsylvania State University
- 5 Kansas State University
- 6 California Polytechnic State University,  
San Luis Obispo
- 7 Ohio State University
- 8 Virginia Polytechnic Institute and  
State University
- 9 College of Environmental Science and  
Forestry, SUNY
- 10 Cornell University
- 11 Ball State University
- 12 Texas A&M University
- 13 California State Polytechnic University,  
Pomona
- 14 University of Florida
- 15 West Virginia University

### Graduate

- 1 Harvard University
- 2 University of Pennsylvania
- 3 University of Georgia
- 4 Louisiana State University
- 5 University of Virginia
- 6 Kansas State University
- 7 Cornell University
- 8 University of California, Berkeley
- 9 California State Polytechnic University,  
Pomona
- 10 Ohio State University
- 11 University of Michigan
- 12 North Carolina State University
- 13 Texas A&M University
- 14 College of Environmental Science and  
Forestry, SUNY
- 15 University of Florida
- 16 Utah State University
- 17 Virginia Polytechnic Institute and  
State University



## HONG KONG HALT

In the latest development in the Hong Kong cultural district, the local government announced on February 21 that the lead developer on the project had pulled out of the deal. Located on a 104-acre reclaimed harbor site in West Kowloon, the center was to have a Norman Foster-designed canopy that would cover most of the site, and included local branches of museums run by the Solomon R. Guggenheim Foundation and the Georges Pompidou Center. Developers pulled out when the government changed the original contract, which originally stipulated that the lead developer of the commercial and residential buildings would also construct the museums. This agreement changed when community protest called the deal a giveaway for large developers and Western cultural institutions. The new contract included only half of the development rights for the site, the cultural center complex, and a \$3.87 billion trust fund to pay for the center's operations and maintenance costs over the next 30 years. These new stipulations, along with a cooling real estate market, prompted major contenders to withdraw their bids. The Hong Kong government has created a committee to review the situation, and is expected to release a report on funding alternatives sometime next September.

## SUPER POO

San Francisco has announced that it has begun a pilot program that will convert dog droppings into energy. San Francisco, named after the patron saint of animals, Saint Francis, is home to an estimated 240,000 dogs and cats, which account for nearly 4 percent, or 6,500 tons, of the city's waste per year. The project, led by Norcal Waste, will set up biodegradable bags and special waste containers at the city's parks. This waste will then undergo a process involving bacteria that will break down the droppings into methane gas, which can be directly

pipled to natural gas systems or converted into electricity. San Francisco asked Norcal Waste to specifically look into dog droppings because the animal waste could not be mixed with the city's successful composting program due to the disease-causing germs in excrement.

## SUBTLE FOSTER

On February 21, a plan by Sir Norman Foster was selected as the winner of the New Holland Island Redevelopment competition in St. Petersburg, Russia. Backed by developer ST Novaya Gollandia, the plan calls for a \$319 million investment on the 19-acre island. A former navy prison and timber depot for the ship building industry, New Holland Island is to become a cultural and performing arts center that will include a flexible outdoor arena, an indoor theatre, galleries, hotels, conference facilities, and retail uses. The controversial design of Eric Owen Moss' large glass cube opera house created the impetus for the competition. Foster's design, which took care to integrate with the city's conservative architectural context, won over Moss' re-entered scheme. The plan won praise for creating three main entrances that directly connect to existing cultural institutions. Completion of the project is expected by 2010.

## PITTSBURGH PRAISE

Last month, the Pittsburgh Cultural Trust, a nonprofit organization leading the economic and cultural development of downtown Pittsburgh, announced the finalists for its Cultural District Riverfront Development. Of a dozen entries, the finalists include O'Neil/TREK, Richman Group, RiverPARC, and Trammell Crow/Steven Holl. The six-acre site is to include residential, retail, restaurants, plazas, parks, and improved access to the Allegheny River. The trust plans to award the contract this summer.

## NEW PRIZES

Last month marked the inauguration of the SOM Prize in celebration of the 25<sup>th</sup> anniversary of the SOM Foundation. Since 1981, the SOM Foundation has awarded \$1 million to 155 students for traveling fellowships that go above and beyond traditional education methods. The SOM Prize is a \$50,000 grant awarded annually to American students in architecture, urban planning, and/or design for in-depth research, collaboration, and independent studies abroad. \$20,000 is given to the runner-up of the prize. For more information go to [www.somfoundation.som.com](http://www.somfoundation.som.com)

## PLACE NAMING

In honor of the late ABC News anchor Peter Jennings, Mayor Michael Bloomberg unveiled Peter Jennings Way on February 21. The secondary street naming, along the ABC News building, is on West 66th Street between Central Park West and Columbus Avenue. Jennings died of lung cancer last August at the age of 67.

## WI-FI BOOM

On February 17, city officials in Chicago announced a plan to create the biggest Wi-Fi network yet. Private technology companies are expected to bid this spring on the proposed 228-square-mile area, which is expected to be wireless by 2007. The next largest proposal is the 135-square-mile network being developed in Philadelphia. Over the last few months, Wi-Fi projects have been put out to bid in Portland, Oregon; Anaheim, Pasadena, and Long Beach, California; Denver and Aurora, Colorado; Minneapolis, Minnesota; Grand Rapids, Michigan; Pittsburgh, Pennsylvania; Arlington, Virginia; and Brookline, Massachusetts. While creating wireless Internet networks is not impossible in dense urban environments, experts believe it will require high-powered antennas that will not interfere with other Wi-Fi spots.

### Why choose between form and function?

FSB's unique design program allows nearly all levers to be used with our entire range of roses, escutcheons, ANSI Grade 1 and UL (3-hour) rated mortise locks and tubular latches, with matching window handles. FSB USA can provide over 100 different designs, in up to twelve finishes, from our North American distribution center.

 FSB USA

Architectural Hardware

[www.fsbusa.com](http://www.fsbusa.com)  
[info@fsbusa.com](mailto:info@fsbusa.com)



# EMERGING VOICES 2006

THE ARCHITECTURAL LEAGUE'S EMERGING VOICES PROGRAM, NOW IN ITS 25<sup>TH</sup> YEAR, SHOWCASES THE NATION'S MOST PROMISING ARCHITECTURAL TALENT.

The eight firms picked by the Architectural League as this year's Emerging Voices are an eclectic group, representing the breadth of the profession. Their portfolios run from techno-savvy commercial work to modernist residences and sculptural installation art. "We wanted to convey a broad cross-section of what young architects are doing in this country," said juror Ali Tayar, principal of New York-based Parallel Design. "I think [this year's winners] strike a balance between those doing architecture in a traditional way—with a client, a site, a real building—and those doing conceptually driven work."

Wendy Evans Joseph, president of the board of directors at the Architectural League, observed, "In some years, the winners are concentrated on one coast or specialize in one thing, but this year there was a tremendous range of talent with an emphasis on regional concerns." Interestingly, most of this year's winners are foreign-born; perhaps it is their expatriate status that heightens their sensitivity toward their adopted contexts.

The 2006 Emerging Voices share another crucial characteristic: "The common bond between the winners is the intensity of their explorations and the rigor of their work," said juror Adam Yarinsky of New York-based Architectural Research Office (ARO). "Also, given the nature of the series, we were looking for firms with a cohesive story to tell." During the month-long lecture series that accompanies the honor, the eight firms will have a chance to present their distinct takes on contemporary practice. **JAFFER KOLB**

## LECTURE SERIES:

### March 2

Eric Bunge and Mimi Hoang  
Teddy Cruz  
6:30 p.m.  
Scholastic Auditorium  
557 Broadway

### March 9

Jeanne Gang  
Annie Han and Daniel Mihalyo  
6:30 p.m.  
Urban Center  
457 Madison Avenue

### March 16

Mark Goulthorpe  
George Yu  
6:30 p.m.  
Urban Center  
457 Madison Avenue

### March 23

Thomas Bercy and Calvin Chen  
Frank Escher and Ravi GuneWardena  
6:30 p.m.  
Urban Center  
457 Madison Avenue

Lecture series sponsored by USM.

## JURORS:

### Ali Tayar

is a principal of Parallel Design Partnership. His work ranges from objects and furniture to interior renovations and residential design. He was an Emerging Voice in 2002.

### Adam Yarinsky

is a principal of New York-based Architectural Research Office (ARO). An Emerging Voice in 2001, he is a graduate of Princeton University and he has taught and lectured internationally.

### Detlef Mertins

is an architectural historian and critic, and serves as professor of architecture and chair of the architecture department at the University of Pennsylvania. He is currently writing a book on Mies van der Rohe for Phaidon Press.

### Lauren Crahan

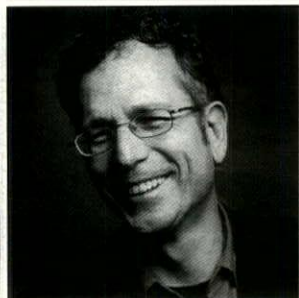
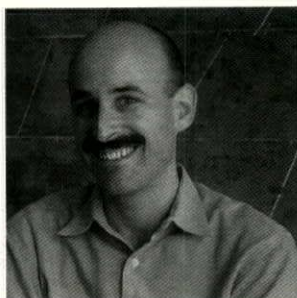
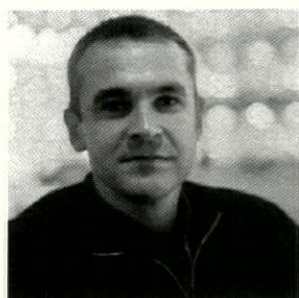
founded the Brooklyn-based firm Freecell in 1998 with John Hartmann. Freecell was named an Emerging Voice in 2005.

### Wendy Evans Joseph

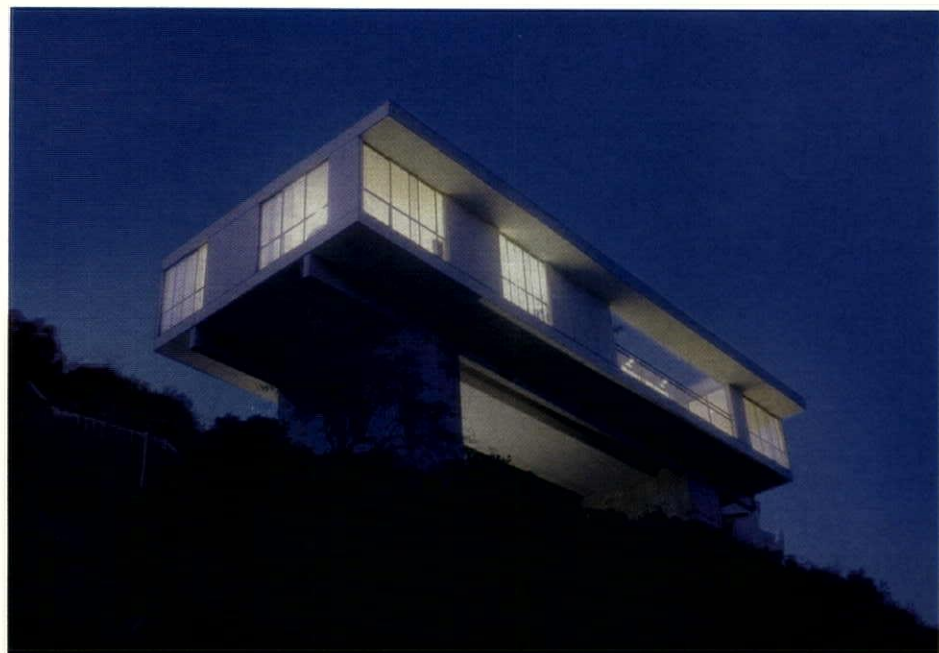
is the president of the board of directors of the Architectural League and principal of Wendy Evans Joseph Architecture, founded in 1996.

### Karen Stein

(not pictured) is the editorial director at Phaidon Press in New York and has served on the Pritzker Prize jury for the past two years. She declined to comment on this year's winners.







JEAN OGAMI / COURTESY ESCHER GUNewardENA

## FRANK ESCHER AND RAVI GUNewardENA / ESCHER GUNewardENA ARCHITECTURE

LOS ANGELES, CALIFORNIA

Frank Escher and Ravi GuneWardena founded their firm in Los Angeles in 1995 and immediately began working on the Jamie House in Pasadena, an involved project that took five years to complete. The young firm was eager to take on smaller and less complicated commissions, and quickly built a portfolio that includes a series of tanning salons, a restaurant, and a gallery, all in their

adopted home of Los Angeles. (Swiss-born Escher studied architecture at the Eidgenössische Technische Hochschule in Zurich and Sri Lankan GuneWardena received his degree at California State Polytechnic at Pomona, where they both currently teach.) They've only recently returned to residential work, with several projects now on the drawing board, including the construction of Dwell Home 2, the winner of an invited competition sponsored by *Dwell* magazine in 2004 to design a sustainable house for the Los Angeles area. The firm has also completed work on a number of high-profile existing buildings such as an addition to a Hollywood Hills house designed in 1959 by Richard Neutra and the restoration of John Lautner's Chemosphere in Los

Angeles; Escher is the administrator of the John Lautner Archive in Los Angeles. "We are primarily interested in coming up with what we believe is the simplest solution to a complex problem rather than making a formally complex solution," said Escher.

### JUROR COMMENTS:

"I like the idea of people reinterpreting history and not trying to reinvent the wheel. Their Jamie Residence in Los Angeles is reminiscent of the work of John Lautner—it's a concrete and glass box that sits on big, straightforward concrete pylons. It reminds you of Lautner's materiality, and its strict geometry is very contemporary."

**Ali Tayar**

"There is a conceptual dimension to EscherGunewardena that is compelling and seems to transcend the seemingly conventional nature of the projects. At first glance, the Jamie House might seem to be a contemporary take on a Case Study house, but I think there was another agenda here. There is a stereotype that everyone in California is dealing with everyday materials and casualness, but this house is more than that."

**Adam Yarinsky**

"They were working within a very typically California condition, and so they embraced cantilevered outdoor spaces, clean, modern forms that both respond to and engage with the landscape."

**Lauren Crahan**

LEFT: ESCHER GUNewardENA'S JAMIE HOUSE IS SITED ON A VERY STEEP HILL IN PASADENA, CALIFORNIA. TO MAINTAIN A MODERNIST BOX, THE ARCHITECTS LIFTED THE HOUSE ON A CONCRETE PLATFORM TO AVOID HAVING TO MOLD IT TO THE LANDSCAPE. RIGHT: IN 2001, THE FIRM USED ELECTRIC SUN 1, A TANNING SALON IN LOS ANGELES, AS A CHANCE TO CREATE "KINETIC LIGHT SCULPTURES" THAT ECHO THE NATURE OF THE BUSINESS.

## TEDDY CRUZ / ESTUDIO TEDDY CRUZ

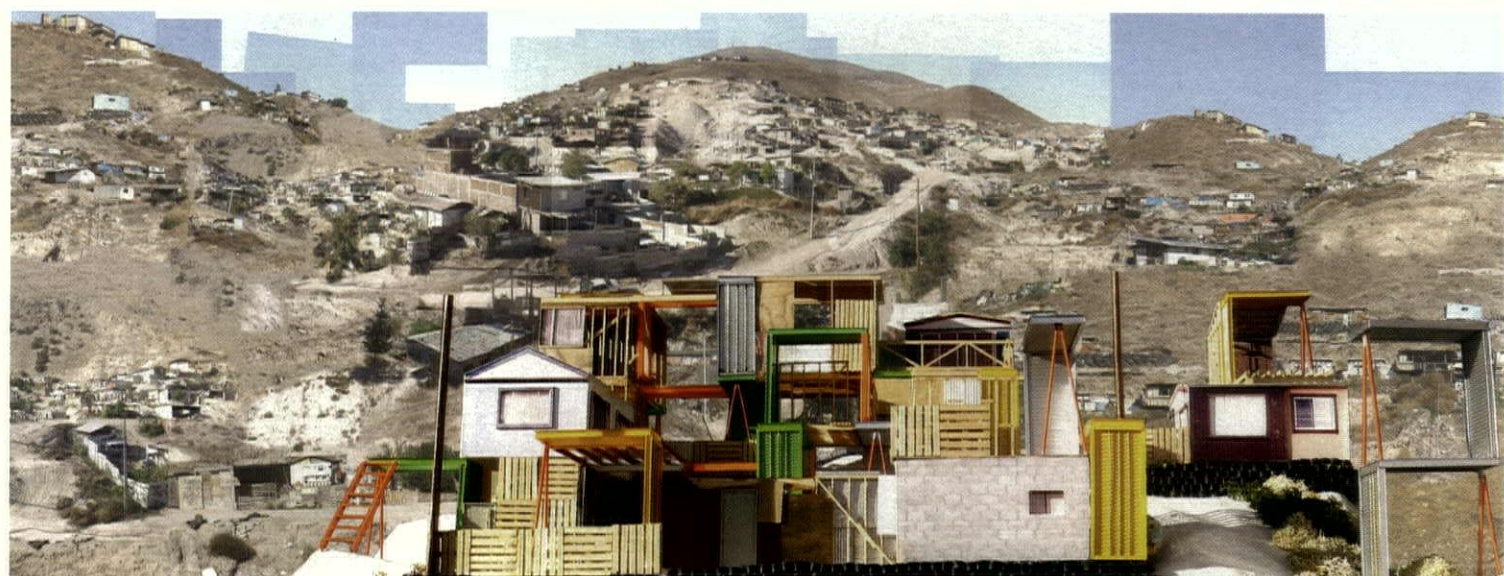
SAN DIEGO, CALIFORNIA

Teddy Cruz has built a practice around research and advocacy in the border territory between Tijuana and San Diego, where he has lived off and on since 1984. As the Guatemala-born architect noted, "While my work is based on trans-border urbanisms, most of our projects have to do with housing typologies." Through his research Cruz targets specific issues that inform the relationship between the two regions, with their sharply contrasting economies and cultures. "Tijuana has built itself from the waste of San Diego, rising from debris like old tires and garage doors," Cruz explained. He has worked closely with local nonprofits such as San Ysidro-based Casa Familiar to advocate the exploration of residential typologies that are suitable for new immigrants, as well as programs that would provide civic empowerment through micro-loans and other economic incentives. His work has earned him numerous awards, including a Rome Prize in 1991, two P/A Awards (2001 and 2004), and several AIA awards. He was recently given a tenured position in the U.C. San Diego's studio arts program.

### JUROR COMMENTS:

"He's the only one addressing social concerns that remind me more of architecture in the first half of the 20th century, when architecture was trying to make a better world, not just interesting shapes. His community-based work requires some incredibly tedious analysis, but at the same time he uses it as a basis for creating visually interesting work."

**Ali Tayar**



"In a way, there's a relationship in spirit between Cruz and Samuel Mockbee's Rural Studio, in that neither tries to apply a conventional notion of architecture to an unconventional situation. Rather, they see what the potential of the situation is. [Cruz's work] uses architecture as a frame for development."

**Adam Yarinsky**

"I love that Teddy Cruz's work isn't just about developing its conceptual basis—it's not one of those flippant, of-the-moment fads."

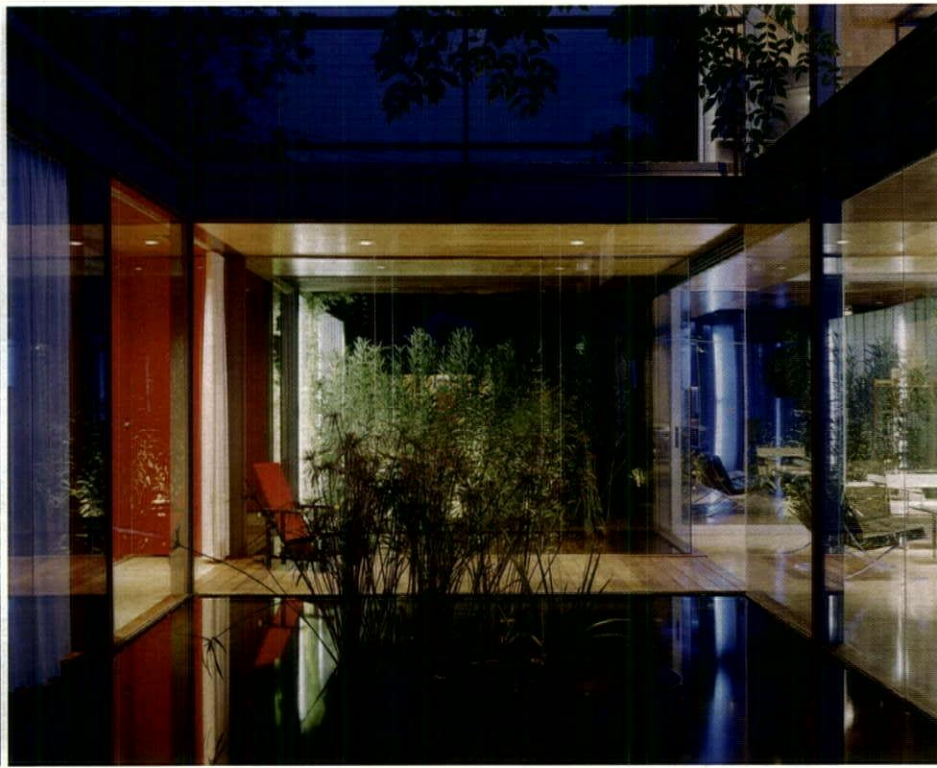
**Lauren Crahan**

ABOVE: CRUZ IS DESIGNING NEW MIXED-USE DEVELOPMENTS BASED ON THE ADAPTIVE REUSE OF EXISTING STRUCTURES AND RECYCLED MATERIALS. THE MODEL ABOVE SHOWS A PROPOSAL FOR A COMMUNITY TIJUANA. RIGHT: HE ALSO DESIGNED A TEMPORARY PAVILION AND INFORMATION CENTER IN SAN DIEGO FOR INSITE\_05, AN INITIATIVE INVOLVING NOTPROFITS AND CULTURAL ORGANIZATIONS THAT ACTIVATES PUBLIC SPACE THROUGH GUERILLA INSTALLATIONS IN THE TIJUANA AND SAN DIEGO AREA. THIS STRUCTURE IS IN THE PROCESS OF BEING MOVED TO TIJUANA AND CONVERTED INTO A RESIDENCE.



BOTTOM: PAUL RIVERA / COURTESY ESTUDIO TEDDY CRUZ





MIKE OSBORNE / COURTESY BERCY CHEN STUDIO

## CALVIN CHEN AND THOMAS BERCY / BERCY CHEN STUDIO

AUSTIN, TEXAS

Calvin Chen and Thomas Bercy established Bercy Chen Studio in 1998, just after graduating from the University of Texas at Austin. They began by designing small residences, though the scale of their projects has been growing in step

with their experience. Their methods, however, remain unchanged, according to principal Calvin Chen. "We started as a design-build firm, a very hands-on operation," he said. "We always wanted to be involved with construction because we love the immediacy of the building site. We will always remain a design-build firm." While the firm's work is mostly located in and around Austin, they have so far resisted what Chen describes as the quantity-over-quality Texas mindset. "We want to produce work that's driven by

ideas," he said. They are currently working on a 100-unit condominium building in Austin and a resort near Mexico City.

### JUROR COMMENTS:

"I feel as though Bercy Chen connects to the recent history of modernist architecture while bringing something fresh to it. Their Annie Residence is like the Eames House, but with something more."

**Ali Tayan**

"Their buildings are comprised of volu-

metrically simple spaces, but light and color play into them. They play up reflections, colors, and textures, with surfaces ranging in quality and form. They're using a base type and manipulating it skillfully, into their own interpretation."

**Lauren Crahan**

"We wanted to acknowledge the rigor, intensity, and quality of the work from the standpoint of material, detail, form; it is highly resolved and very mature."

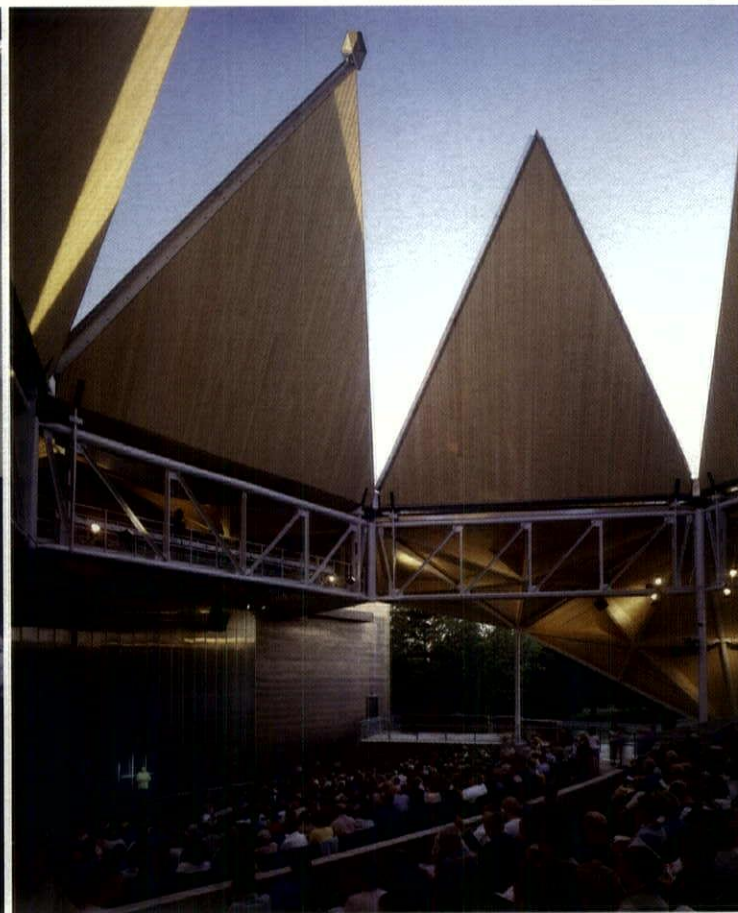
**Adam Yarinsky**

THE ANNIE STREET RESIDENCE, LOCATED IN AUSTIN, TEXAS, WAS FINISHED IN 2003 AND SOON AFTER CERTIFIED BY THE CITY OF AUSTIN'S GREEN BUILDING PROGRAM. THE SELF-DESCRIBED DESIGN-BUILD FIRM REMAINED INVOLVED IN ALL ASPECTS OF CONSTRUCTION ON THE PROJECT, BECAUSE, AS PRINCIPAL CALVIN CHEN OBSERVED, "THERE IS NO LONG TRADITION OF CRAFTSMANSHIP IN TEXAS; THERE ARE NO CHEAP AND GOOD-QUALITY CONTRACTORS."



LEFT: IN 2003, STUDIO GANG DESIGNED AN INSTALLATION FOR THE NATIONAL BUILDING MUSEUM'S MASONRY VARIATIONS EXHIBIT. THE FIRM DEvised A STRUCTURAL SYSTEM THAT WOULD SUPPORT A CURTAIN-LIKE WALL OF THIN STONE TILE, WHICH WAS REAR-LIT TO EMPHASIZE ITS DELICACY.

RIGHT: STUDIO GANG DESIGNED AND BUILT THE OUTDOOR STARLIGHT THEATER FOR ROCK VALLEY COLLEGE IN ROCKFORD, ILLINOIS, OVER THE COURSE OF THREE SUMMERS (2002-04). IT FEATURES A PITCHED ROOF WITH MECHANICALLY OPERABLE PANELS THAT OPEN AND CLOSE DEPENDING ON THE WEATHER.



## JEANNE GANG / STUDIO GANG

CHICAGO, ILLINOIS

After working as a senior designer at Booth Hansen Architects in Chicago and the Office of Metropolitan Architecture in Rotterdam, Jeanne Gang founded Studio

GANG in 1997. According to Gang, who holds degrees from the University of Illinois and Harvard, "Our firm is very research-driven and analytical. We begin with the constraints and criteria of each project, and try and find something of architectural interest." Her projects demonstrate the desire to rework conventional approaches to materials and space. For the exhibition *Masonry*

*Variations* at the National Building Museum in Washington, D.C., in 2003, Gang was asked to imagine the future of stone as an architectural building material. Her response (pictured) was to create a seemingly cloth-like curtain of 622 interlocking stone tiles, each cut down to 3/8-inch thickness and hung from the ceiling. "I knew stone had to be made lighter in order to work in the future," explained Gang. The project was only realized after extensive testing and experimentation. Studio GANG was featured in *Architectural Record's* Design Vanguard 2001 and the firm's work was featured in the exhibition at the U.S. pavilion, *Transcending Type*, at the 2004 Venice Architecture Biennale.

### JUROR COMMENTS:

"It seems to me that Studio GANG is trying to respond in an ingenious and constructive way to varying contexts and trying to make things that do more than one thing. Their spaces have multiple purposes that work well over the seasons and over time, and become more animated as they age."

**Detlef Mertins**

"The installation she did for the National Building Museum was beautiful and inventive. When you look at the installation, you don't connect the material, which is basically flat and hard, to a double-curved structure. The project was suggestive of skin and of architecture—it connected skin to structure."

**Ali Tayan**

"Jeanne Gang has a very strong range of work and a unique ability to execute varying scales for varying niches in terms of program. Her craft extends from installations to large-scale projects, like her Starlight Theater. I love her emphasis on craft and skill."

**Lauren Crahan**

LEFT: TAK KATAYAMA RIGHT: GREG MURPHY / COURTESY STUDIO GANG





**ANNIE HAN AND  
DANIEL MIHALYO /  
LEAD PENCIL STUDIO**  
SEATTLE, WASHINGTON

Annie Han and Daniel Mihalyo met as students at the University of Oregon, where they both received their BArch degrees and where they also studied sculpture. "After graduating from architecture school we kept a separate art/

studio space. We both went through the whole trajectory of internships, entry-level office work, et cetera, but we always kept the art studio," said Han, who was born in South Korea. In 1997, the two opened an independent office and began to design commercial spaces and residences, all the while continuing to work on installation projects. In 2000, Han and Mihalyo (a Washington native) won an artist's residency at the Center for Land Use Interpretation's Wendover, Utah, complex, where they were able to

pursue sculptural landscape work. After that, the firm was invited to participate in other installations, including a group show at the Center of Contemporary Art in Seattle. "Now, we do about half site-works and half architecture," said Han.

**JUROR COMMENTS:**

"Their installations are environments that are fully architectural in their own right. While some of the site-specific projects are clearly meant for temporary occupation, you can easily imagine them

becoming more permanent for specific clients. It's a very inventive body of work, elaborating on how we perceive things through space, light, color, and texture."

**Detlef Mertins**

"If we were going to honor people who did installations, for me it was important to recognize work that was connected to architecture, as opposed work that veered only toward art. Lead Pencil Studio's installations clearly test architectural ideas."

**Ali Tayar**

LEFT: WHILE AT AN ARTISTS' RESIDENCY IN WENDOVER, UTAH, HAN AND MIHALYO MADE **CLEFT FOOTING** (2000), AN 8-FOOT-TALL SCULPTURE OF TUMBLEWEED COLLECTED FROM THE REGION'S ARID LANDSCAPE.

RIGHT: **MINUS SPACE** (2005), AN INSTALLATION AT THE HENRY ART GALLERY IN SEATTLE, WAS COMPRISED OF TWO PARTS: THE CEILING IS MADE OF A FIBROUS FABRIC FROM WHICH A VISQUEEN AND PLEXIGLAS FORM HANGS, VIA THIN WIRES.

COURTESY LEAD PENCIL STUDIO



**GEORGE YU /  
GEORGE YU  
ARCHITECTS**  
LOS ANGELES, CALIFORNIA

Hong Kong-born George Yu came to Los Angeles by way of Canada, where he received his Bachelor of Arts in Urban Geography at the University of British Columbia before going to UCLA for graduate degree in architecture in 1985. Established in 1992, his office specializes in commercial architecture, which he uses as a point of departure to study the urban environment. "Our goal is to use

our projects as a form of research to ask questions about the nature of the building type they represent, and not just in a strictly formal and aesthetic sense," Yu explained. "For example, in Vancouver, malls are really interesting because they have gone from the conventional landlord/tenant model to a condo-type model where spaces are sold to retailers as property. I'm as interested in looking at leasing models as at architectural models." While Yu's work shows a strong design sensitivity, his primary interests lie in the relationship between businesses and their environment, which he explores through integrating new technologies into his designs.

**JUROR COMMENTS:**

"For me, it seems that he's interested in thinking about projects from the bottom up. He uses work like the IBM business center as a way to rethink traditional formats. It's great to see architects wanting to question typologies, to give a project a form and organization and logic, and in his case, a very strong materiality. All of his projects are in one way or another about research: Some are on a programmatic level, some are on a tectonic level."

**Detlef Mertins**

"George Yu's work was shockingly new to me. His work is extensive, the quality

is overwhelming, and what I found amazing is his range of scales. He represents a condition where someone can balance technology and invention with materiality and execution. Technology, more than anything, really becomes part of his projects."

**Lauren Crahan**

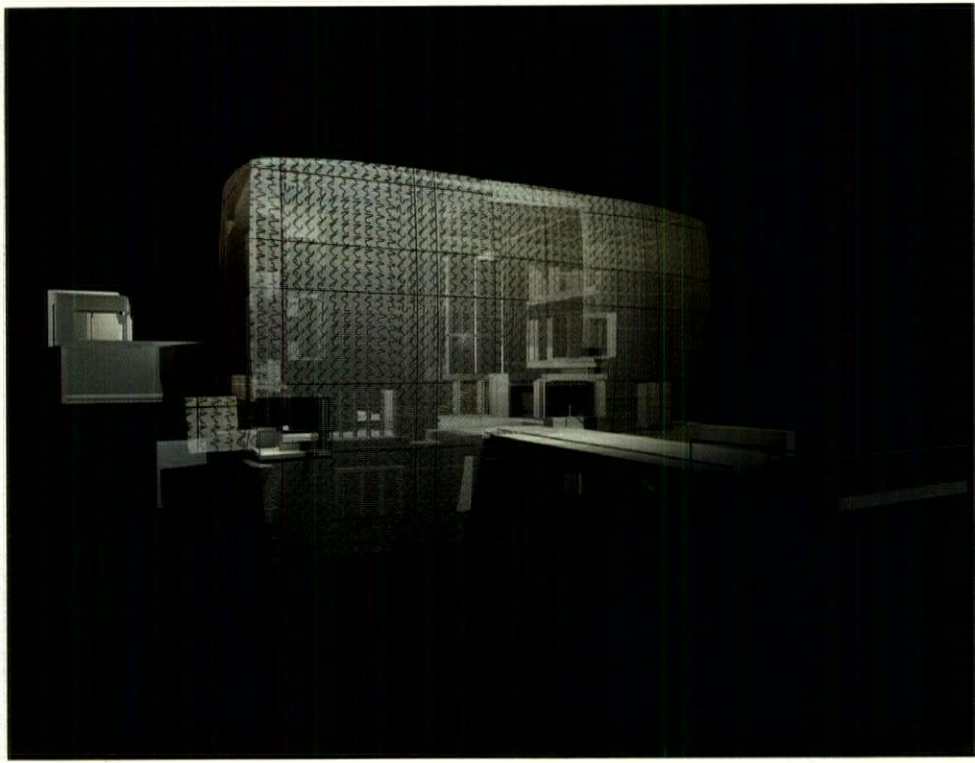
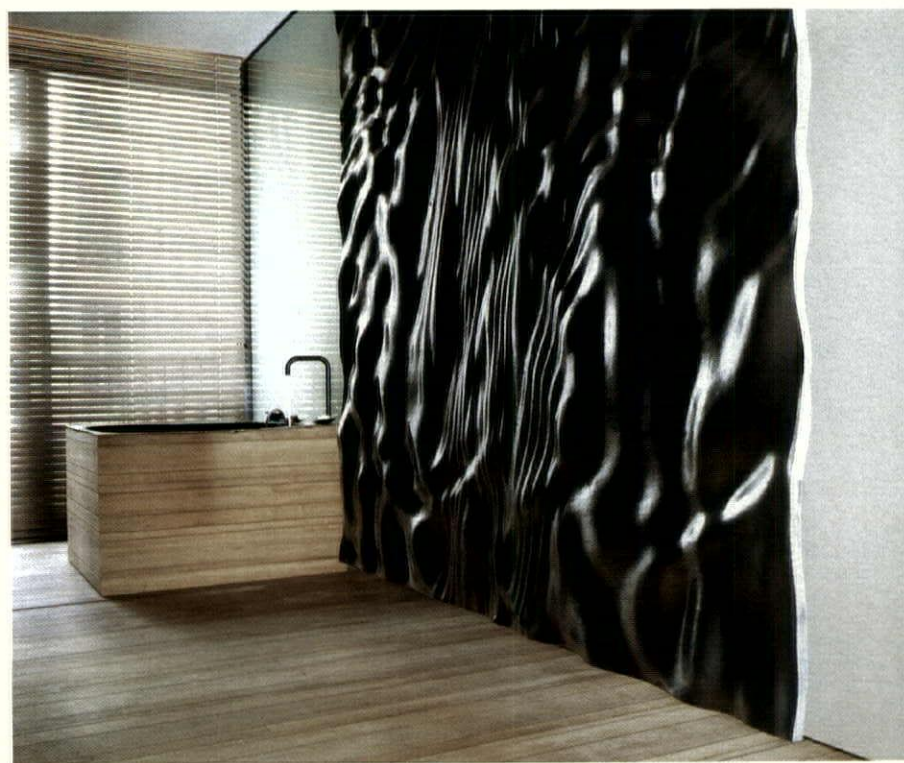
LEFT: IN 2004, GEORGE YU DESIGNED **BLOW-UP** FOR THE SCI-ARC GALLERY. THE INSTALLATION USED 17 INFLATABLE VINYL "BLADDERS," EACH 20 FEET TALL AND 20 FEET IN DIAMETER—AS SENSORS THAT WOULD GENERATE SOUND WHEN ACTIVATED BY TOUCH.

RIGHT: A WORKSPACE FOR SONY'S DESIGN CENTER, BUILT IN 2005, USES A WHITE EPOXY FLOOR AND PALE PLASTER WALL PANELS TO CREATE A BRIGHT AND OPEN ENVIRONMENT.



LEFT: JOSH WHITE / COURTESY GEORGE YU ARCHITECTS





COURTESY DECOI

## MARK GOULTHORPE / DECOI

CAMBRIDGE, LONDON, AND PARIS

London-born Mark Goulthorpe established his studio, dECOI, in 1991 in order to pursue a number of design competitions. His practice is now is dedicated to exploring new technologies through collaborations with professionals in other fields, such as mathematics and computer programming. dECOI's built work is largely comprised of smaller residential projects and showrooms located primarily in France, Malaysia, and the UK. Of this year's Emerging Voices, Goulthorpe,

who maintains offices in Paris and London, has the strongest international presence: In 2002 he designed the French Pavilion at the Venice Biennale and in 2001 he won Taiwan's FEIDAD international digital design competition. In addition to his practice, Goulthorpe is an associate professor at MIT, and divides his time between the School of Architecture and the Media Lab.

### JUROR COMMENTS:

"I think he's one of the leaders of digital design movement; he brings an incredible amount of expertise and craft to his work. His projects are facilitated by computation as a tool, which is crucial to both their fabrication and realization, and the

result is masterful. One of the benefits of the digital revolution will be to re-empower architects as master builders. In a way, he represents a master digital builder. He's very craft-based but he uses the digital medium for fabrication all the while understanding what the local trades are doing. He is thinking through this whole array of tools that we have."

**Detlef Mertins**

"I appreciated the human condition Goulthorpe incorporates into his tech-based projects. He uses interactive and reactive devices like breathable materials and rainskins, i.e., surfaces that react to water."

**Lauren Crahan**

LEFT: ONE OF DECOI'S FEW BUILT PROJECTS, THE GLAPHYROS APARTMENT IN PARIS, COMPLETED IN 2003, FEATURES AN 8-BY-6-FOOT ALUMINUM SCREEN WHOSE FORM IS BASED ON A MATHEMATICALLY GENERATED ALGORITHM OF THREE INTERSECTING WAVES. RIGHT: IN 1996, DECOI DESIGNED A PROTOTYPE RESIDENCE FOR A MALAYSIAN DEVELOPER WHO WANTED A PROJECT THAT WAS TECHNOLOGICALLY ADVANCED BUT NOT GADGET-HEAVY. EACH PANEL'S DIMENSIONS, AS WELL AS THEIR ETCHED DECORATIVE ORNAMENTAL PATTERNS, WERE MATHEMATICALLY GENERATED; NO TWO ARE THE SAME.



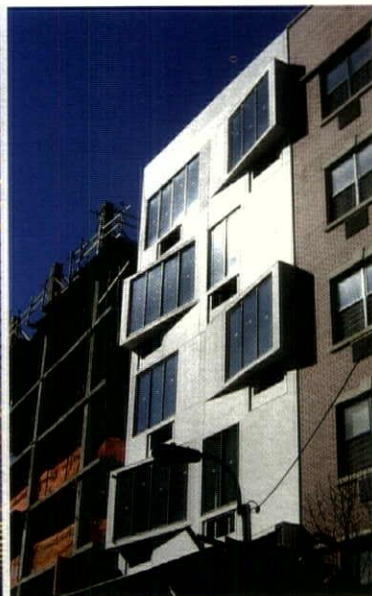
## MIMI HOANG AND ERIC BUNGE / NARCHITECTS

NEW YORK, NEW YORK

Mimi Hoang, who was born in Saigon, and Eric Bunge, who was born in Montreal, met as graduate students at Harvard and formed nArchitects in

1999. They soon began winning design competitions, including the Museum of Modern Art/P.S. 1 Young Architects Program in 2004, for which they created a massive arched bamboo canopy. It's the firm's largest installation to date, though they also did a sizable floor-piece at the Lehmann Maupin Gallery in New York (2000) and an interactive wall at Artists Space (2005). Both Bunge and Hoang teach (at Parsons and Yale

respectively), and while their exhibition work is highly conceptual, their portfolio contains realized projects as well, including several interior renovations and a penthouse addition in lower Manhattan. Their largest project to date, the Switch building, a seven-story, ground-up residential lowrise in the Lower East Side, will be completed in September of this year.



LEFT: JORGE PEREIRA / COURTESY NARCHITECTS

### JUROR COMMENT:

"For a young firm, it's interesting that they are building. And they are doing so in ways that are driven by the specifics of each project. Their work is programmatic and conceptual at the same time. In their P.S.1 project, for example, they were thinking about a traditional material, bamboo, that has so much energy to it, but also it has sensory properties such as smell."

**Detlef Mertins**

"nArchitects represented, for me, a way of practicing architecture in New York. Here, you don't get to do a house till you're 45; architects tend to experiment longer and then when they do build,

LEFT: NARCHITECT'S WINNING DESIGN FOR THE MUSEUM OF MODERN ART / P.S.1'S 2004 YOUNG ARCHITECTS PROGRAM FORMED BAMBOO INTO AN UNDULATING CANOPY; THE MATERIAL STARTED OUT GREEN AND TANNED OVER THE COURSE OF THE SUMMER. RIGHT: THE 2006 SWITCH BUILDING, LOCATED IN NEW YORK'S LOWER EAST SIDE, IS THE FIRM'S FIRST GROUND-UP PROJECT; IT'S A SEVEN-STORY CONDO-DEVELOPMENT WITH AN ART GALLERY ON THE FIRST FLOOR.

their ideas are fairly well worked out. Their bamboo structure for P.S.1 reminded me of Frei Otto's timber lattice for the Mannheim Garden Exposition, which was also this orthogonal grid that distorted into warped planes. To me, it's interesting when people pick up ideas that others have left off, and take them further."

**Ali Tayan**

"Their projects display inventiveness and an ability to define the terms of the project in an unexpected way. In the Switch building, the transformation of the outer surface creates a special element in each apartment—the bay window—but also changes the perception of the facade."

**Adam Yarinsky**



SPECIFY ROLLER SHADE  
SYSTEM QUIET ENOUGH  
FOR LIBRARY ENVIRONMENT

MINIMAL  
LIGHT GAP  
BETWEEN FABRIC

ELECTRONIC CONTROL OF  
SHADE POSITION FROM  
TIMECLOCK AND WALL  
CONTROL

HEMBARS ALIGN  
PRECISELY ACROSS  
LENGTH OF ROOM

Finally, a controllable roller shade that's  
as precise as your designs.

**Sivoia QED™ Quiet Electronic Drive shading systems**

- precision alignment of multiple shades to within 1/8"
- ultra-quiet operation (44dBA at three feet)
- seamless integration with Lutron lighting controls
- symmetrical fabric light gap of 3/4" per side

Visit [www.lutron.com/shadingsolutions](http://www.lutron.com/shadingsolutions) or call  
**1.877.258.8766** ext. 568 to learn more about Sivoia QED.



**LUTRON**

Lutron controls your light...

© 2005 Lutron Electronics Co., Inc.



## MARCH

## WEDNESDAY 8

## LECTURES

## Edward Dimendberg

**Falling to Bytes: Preservation and Cinematic Memory in Los Angeles**

6:00 p.m.  
Princeton School of Architecture  
Betts Auditorium  
www.princeton.edu/~soa

## James Archer Abbott

## The House of Jansen:

## Décor for the 20th Century

6:00 p.m.  
New York School of Interior Design  
69th Street Gallery  
161 East 69th St.  
www.nysid.edu

## Stephanie Simon

## Public Art as a

## Strategic Planning Tool

6:00 p.m.  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

## Michael Graves,

## Paul Goldberger

## At the Parsons Table

6:30 p.m.  
Parsons the New School for Design  
Tishman Auditorium  
66 West 12th St.  
www.parsons.edu

## EXHIBITION OPENING

## Will Wendt

## Photographs

Paul Kasmin Gallery  
293 10th Ave.  
www.paulkasmingallery.com

## THURSDAY 9

## EXHIBITION OPENING

## Architectural Digest

## Home Design Show

Pier 94  
12th Ave. and 55th St.  
www.archdigesthome  
show.com

## LECTURES

## Market Forces and

## Community Vision: The Role of Community in As-of-Right Development, Flushing

8:30 a.m.  
Municipal Art Society  
457 Madison Ave.  
www.mas.org

## David Chipperfield

5:30 p.m.  
SUNY Buffalo  
SUNY Buffalo  
301 Crosby Hall,  
South Campus  
3435 Main St., Buffalo  
www.ap.buffalo.edu

## Sea Gull Lighting

## Line Voltage vs. Low Voltage Lighting: Choosing the Proper Lighting System

6:00 p.m.  
Häfele New York Showroom  
25 East 26th St.  
www.hafeleonline.com

## Peter Lynch

## 5 After 12

6:00 p.m.  
City College  
Shepard Hall  
Convent Ave. and 138th St.  
www.ccnycunyc.edu

## Alex Katz

6:30 p.m.  
Cooper Union  
Great Hall  
7 East 7th St.  
www.cooper.edu

## Jeanne Gang, Annie Han,

## Daniel Mihalyo

## Emerging Voices

## Lecture Series

6:30 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

## FRIDAY 10

## SYMPOSIUM

## David Smith:

## A Centennial Symposium

Ann Lauterbach,  
Sarah Hamill, Peter Stevens  
Solomon R. Guggenheim  
Museum  
Peter B. Lewis Theater  
1071 5th Ave.  
www.guggenheim.org

## EXHIBITION OPENINGS

## Snap Judgments:

## New Positions in

## Contemporary

## African Photography

International Center of  
Photography  
1133 6th Ave.  
www.icp.org

## Max Liebermann: From

## Realism to Impressionism

Jewish Museum  
1109 5th Ave.  
www.thejewishmuseum.org

## EVENT

## The Armory Show:

## International Fair of New Art

Piers 90 and 92  
12th Avenue at  
50th and 52nd Streets  
www.thearmoryshow.com

## SATURDAY 11

## EXHIBITION OPENINGS

## Fred Wilson

PaceWildenstein  
534 West 25th St.  
www.pacewildenstein.com

## Frank Thiel

## Void Territory

Sean Kelly Gallery  
528 West 29th St.  
www.skny.com

## SUNDAY 12

## EXHIBITION OPENING

## ABCDF:

## Portraits of Mexico City

Queens Museum of Art  
Flushing Meadows  
Corona Park, Queens  
www.queensmuseum.org

## MONDAY 13

## LECTURES

## Daniel Maudlin

## Architecture on the Edge of Empire

6:00 p.m.  
University of Pennsylvania  
Meyerson Hall  
3101 Walnut St., Philadelphia  
www.design.upenn.edu

## Paul Pfeiffer

## Subjective Histories of Sculpture

6:30 p.m.  
Parsons the New School for Design  
Theresa Lang Center  
55 West 13th St., Floor 2  
www.parsons.edu

## TUESDAY 14

## LECTURES

## Don Alexander Hawkins

## The L'Enfant Plan from

## Idea to Landscape

6:30 p.m.  
National Building Museum  
401 F St. NW, Washington D.C.  
www.nbm.org

## Bradford Perkins, Peter Piven

## Architects in Training

6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## THURSDAY 16

## LECTURES

## Jeanne Dunning

5:00 p.m.  
University of Pennsylvania  
Meyerson Hall  
3101 Walnut St., Philadelphia  
www.design.upenn.edu

## George Ranalli

## Iconic Form

6:00 p.m.  
City College  
Shepard Hall  
Convent Ave. and 138th St.  
www.ccnycunyc.edu

## Frances Whitehead

## Deep Practice

6:00 p.m.  
Museum of Arts and Design  
40 West 53rd St.  
www.americanraft  
museum.org

## Mark Goulthorpe, George Yu

## Emerging Voices

## Lecture Series

6:30 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

## David Adjaye,

## Nikolaus Hirsch

## Making Public Buildings

6:30 p.m.  
University of Pennsylvania  
Meyerson Hall  
3101 Walnut St., Philadelphia  
www.design.upenn.edu

## Michael Bierut, Cathy Lang

## Ho, Nancy Kleppel, Linda

## Ong, David Resnick

## New Practices Roundtable:

## Marketing by Design

6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## Joan H. Geismar

## Is It Trash or Is It Treasure?

## An Urban Archeologist

## Reflects on Historical Debris

7:00 p.m.  
Seamen's Church Institute  
241 Water Street  
www.DowntownNY.com

## EXHIBITION OPENING

## American Streamlined

## Design: The World of

## Tomorrow

Bard Graduate Center  
18 West 86th St.  
www.bgc.bard.edu

## SATURDAY 18

## EXHIBITION OPENING

## Cosmic Collisions

American Museum of Natural History  
Central Park West and 79th St.  
www.amnh.org

## FILM

## Tall: The American

## Skyscraper and Louis

## Sullivan (2004), 84 min.

1:00 p.m.  
National Building Museum  
401 F St. NW, Washington, D.C.  
www.nbm.org

## WITH THE KIDS

## Beyond Barcelona:

## Family Day at the Center

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

## SUNDAY 19

## FILM

## Documenting I. M. Pei on

## Screen (1998), 52 min.

1:00 p.m.  
National Building Museum  
401 F St. NW, Washington, D.C.  
www.nbm.org

## WITH THE KIDS

## Art Workshop:

## Paper Sculpture Wonders

10:30 a.m.  
Jewish Museum  
1109 5th Ave.  
www.thejewishmuseum.org

## TUESDAY 21

## LECTURE

## Charles Linn, John Czarnecki

## Architects in Training

Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## EXHIBITION OPENING

## Kara Walker at the Met:

## After the Deluge

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

## WEDNESDAY 22

## LECTURE

## Jeanne Gang

## Physicality's Territory

6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

## EVENT

## Downtown Rising

## The Annual Awards

## Reception of Professional

## Women in Construction

5:30 p.m.  
The Yale Club  
50 Vanderbilt Ave.  
www.pwcusa.org

## THURSDAY 23

## LECTURES

## Craig Verzone,

## Cristina Woods

## Landscape, Practice, Building

6:00 p.m.  
University of Pennsylvania  
B1 Meyerson Hall, Ph  
3101 Walnut St., Philadelphia  
www.design.upenn.edu

## Thomas Bercy,

## Calvin Chen, Frank Escher,

## Ravi GuneWardena

## Emerging Voices

Lecture Series  
6:30 p.m.  
Urban Center  
457 Madison Ave.  
www.mas.org

LIST YOUR EVENT AT  
DIARY@ARCHPAPER.COM



SALLA TYKKÄ / COURTESY YVON LAMBERT

## THE ARMORY SHOW:

## THE INTERNATIONAL FAIR OF NEW ART

Piers 90 and 92  
12th Avenue at 50th and 52nd Streets  
March 9 through 13

Now in its eighth year, the Armory Show has become a staple of the New York art world, showcasing the talents of some of the best art galleries in the world. The successor of the Gramercy International Art Fair, which ran from 1994 to 1998, the fair takes its name from the famed Armory Show of 1913, which many maintain brought the modern art movement to the United States. This year, 148 galleries, chosen from over 500 applicants, will showcase more than 2,000 artists. In order to be considered for participation, galleries must submit an application to be reviewed by a selection committee comprised of international gallerists. Pieces on display include sculpture, paintings, drawings, photographs, installations, and video art. Pictured above is a still from *Zoo* (2005), a short film by Finnish artist Salla Tykkä, who is represented by Yvon Lambert New York and Paris.



COURTESY BARD GRADUATE CENTER

## AMERICAN STREAMLINED DESIGN:

## THE WORLD OF TOMORROW

Bard Graduate Center  
18 West 86th Street  
March 16 through June 11

The Bard Graduate Center's newest exhibition, *American Streamlined Design*, shows 180 objects, mostly from the 1930s and '40s, an era when the aerodynamic (then-futuristic) aesthetic ruled. With objects ranging from roaring pans to jukeboxes, the show will provide one of the most comprehensive looks at this particular design moment, bringing it to the present by including contemporary "streamlined" works. By well-known designers such as Norman Bel Geddes, Henry Dreyfuss, Walter Dorwin Teague, and Raymond Loewy will be displayed alongside designs by Jasper Morrison and Ross Lovegrove. The show also takes into account lesser-known designers like Robert Heller, whose 1937 Airflow Table Fan (pictured above) has become an icon of the movement and had a considerable influence on the design of the period.

WWW.ARCHPAPER.COM

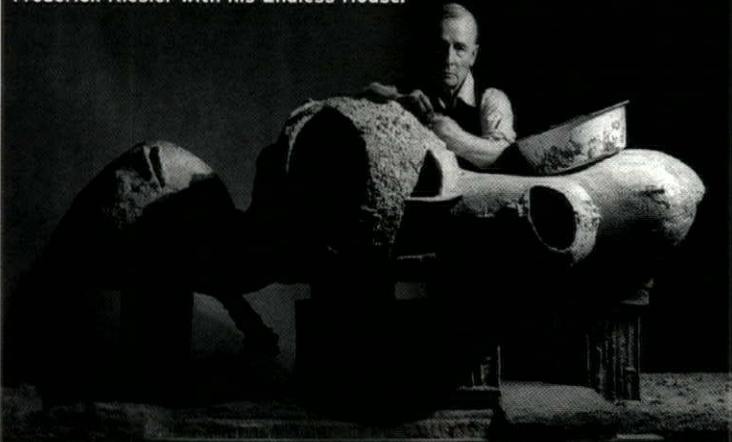


## SURREALISM'S ARCHITECTURAL INTERLUDE

*Surrealism and Architecture*  
Edited by Thomas Mical, Routledge,  
\$54.95

Architecture and surrealism is a tricky subject, not only from the point of view of a historical study, but also as a topic within the Surrealist movement itself. One could approach the dilemma the way Freud did surrealist art: to dismiss it entirely. That's what architectural historian Dalibor Vesely did in the 1978 special issue of *Architectural Design* on Surrealism; it was the only serious collection of articles to address the subject before the recent publication of *Surrealism and Architecture*, edited by Thomas Mical. In his essay, Vesely remarks, "Architecture never became an integral part of surrealist thought in the same way as painting, sculpture, and the creation of surrealistic objects." He also observes, "The Surrealists were not particularly interested in

Irving Penn's 1959 photograph of Frederick Kiesler with his Endless House.



COURTESY TAYLOR & FRANCIS BOOKS

architecture and then only in a very personal and rather indirect way." Kenneth Frampton echoed the sentiment in the same issue: "It may be argued," he writes, "that the Surreal in architecture does not exist." Or rather, when it does exist, as Salvador Dalí's paintings and his pavilion for the 1939 New York World's Fair attest, it is a kind of literalization of fantasy and dreamscape that ventures dangerously close to kitsch, or it is purely scenographic, as in the environments of the 1968 film *Barbarella*. The most commonly cited "object" in the publication—the Endless House project by architect Frederick Kiesler, created in the 1950s—is properly speaking not Surrealist at all, but "Correalist," Kiesler's own term for his theory of the endless correlation among the human being,

arts, and space. What Vesely terms the "bitter encounter" of Surrealism with the principle of reality seems to have kept architecture, at least as physical object, at bay.

This new volume of some 21 essays by historians and architects goes a long way to dispel this view. Indeed, after a careful reading, one might reverse Vesely's verdict and find that it was architecture that, on the surface at least, refused Surrealism rather than Surrealism that rejected architecture. Winding through a long list of Surrealists preoccupied with architectural questions, from André Breton, Louis Aragon, and Dalí, to second-generation artists influenced by Surrealism like Roberto Matta and Joseph Cornell, as well as architects like Kiesler and even the supposedly anti-Surrealist Le Corbusier, this book

sketches the outline of a possible alternative history of modernism. Such a history, generally ignored by orthodox historians from Nicolaus Pevsner forward, with the exception of an essay or two by Reyner Banham and a look at the problem by Manfredo Tafuri, would for the first time raise the fundamental question of the psychology of modern architecture to a level equal to that held by, say, technology, function, and space. As Spyros Papapetros writes in one of the few essays in *Architecture and Surrealism* to confront psychoanalysis as an historical event contemporary with modernism, "Why can't architectural history be like one of the issues of *Minotaur*?" This short-lived illustrated publication, edited with the collaboration of Breton, Georges Bataille, Pierre Reverdy, and Paul Eluard between 1933 and 1939, published Jacques Lacan alongside Dalí, Matta, and Tristan Tzara as well as Breton and Eluard, presenting a visual and intellectual panorama of just how much the Surrealist unconscious had permeated the consciousness of modernism. *Surrealism and Architecture* follows such an aleatory path, perhaps with not enough attention to the psychological, post-Freudian foundations of Surrealist thought but with dedication to its theme and subjects. Where the essays fail to rise to the critical task, they at least introduce the cast of actors; where they excel, they indi-

cate the various interpretative strategies demanded of a difficult subject.

The book's most glaring deficiency is its reluctance to carry the influence of Surrealism into late modernism, an influence already signaled in the 1978 issue of *Architectural Design* with the entirely prescient publication of essays by Bernard Tschumi and Rem Koolhaas in two of the most important preliminary manifestos of their individual careers. Tschumi's "Architecture and its Double" (with the delightful misprint that transformed André Breton into the society photographer, André Beeton) introduced his interpellation of filmic strategies for the first time, while Koolhaas' "Dalí and Le Corbusier" was a foretaste of *Delirious New York* and his application of the method of critical paranoia.

Criticisms aside, to delve into *Architecture and Surrealism's* footnotes and intuitions is to sample the history desired by Walter Benjamin in *The Arcades Project*, one that would "encompass both Breton and Le Corbusier in a single gaze," thus "drawing the spirit of contemporary France like a bow, with which knowledge shoots the moment in the heart."

**ANTHONY VIDLER IS THE DEAN OF THE IRWIN S. CHANIN SCHOOL OF ARCHITECTURE OF THE COOPER UNION. HIS PUBLICATIONS INCLUDE THE ARCHITECTURAL UNCANNY (MIT PRESS, 1992) AND WARPED SPACE (MIT PRESS, 2000).**

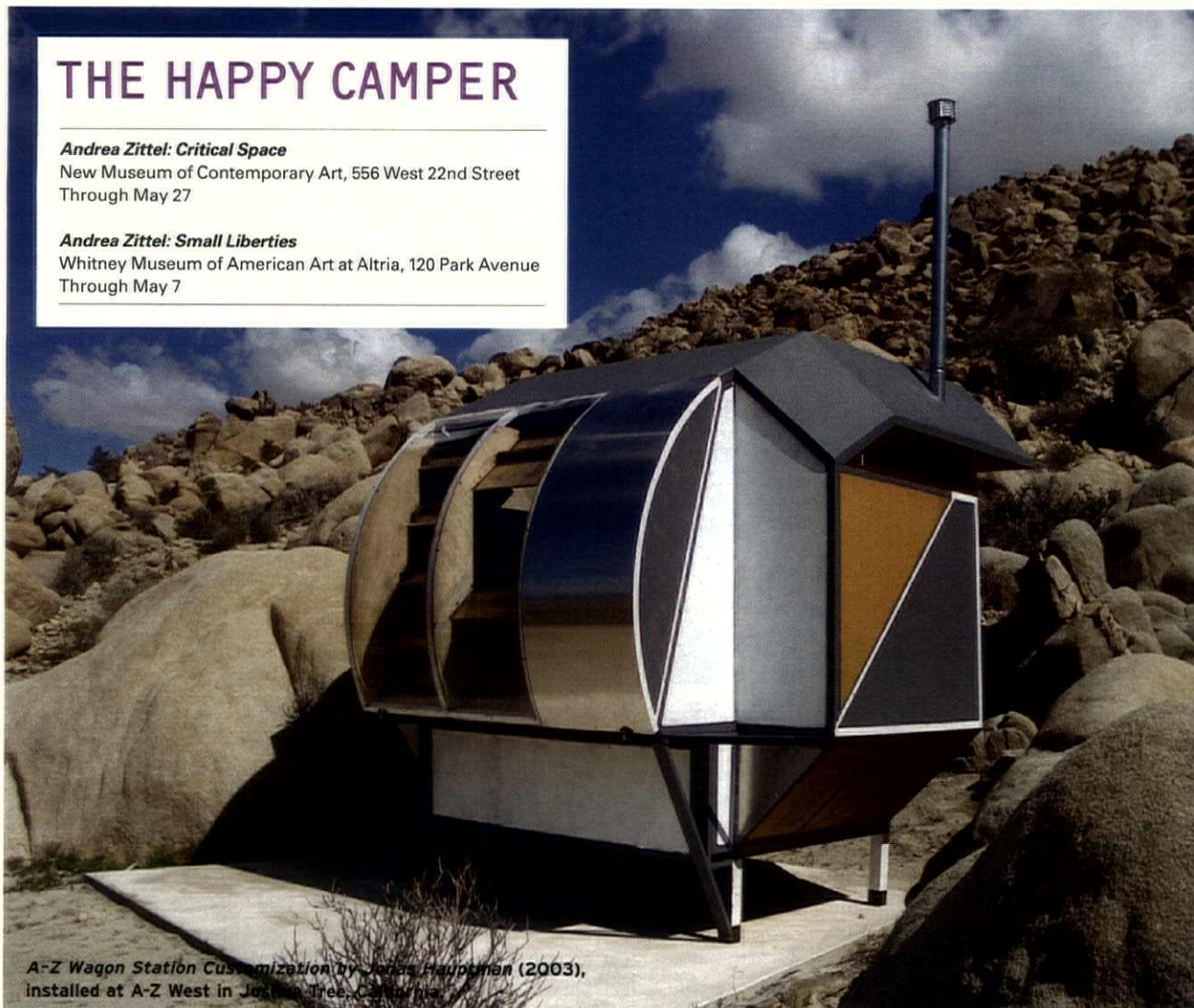
## THE HAPPY CAMPER

**Andrea Zittel: Critical Space**

New Museum of Contemporary Art, 556 West 22nd Street  
Through May 27

**Andrea Zittel: Small Liberties**

Whitney Museum of American Art at Altria, 120 Park Avenue  
Through May 7



A-Z Wagon Station Customization by Jonas Hauptman (2003), installed at A-Z West in Joshua Tree, California

COURTESY ANDREA ZITTEL GALLERY NEW YORK

Artist Andrea Zittel's work is so autobiographical that one could mistake it for a form of therapy that we, the viewers, are invited to take part in. Obsessive and idiosyncratic, Zittel's art still manages to speak to issues at the heart of contemporary society, particularly the challenges of living and working in an increasingly prescriptive world. Under the name A-Z Administrative Services—a sardonic corporate banner under which she brands and sells her work—she combines her interests in art, architecture, landscape architecture, interiors, and industrial design to develop objects that are useful to her and negotiate her relationship to the world around her.

After her rise to fame in the late 1990s, she withdrew from the New York art scene and set up a new home base called A-Z West in Joshua Tree, California. But her retreat was only physical: Since her move, her work has become more public and socially oriented. This development is clear in the most comprehensive survey of her work to date, at the New Museum of Contemporary Art. *Andrea Zittel: Critical Space*, on view through May 27, presents more than 75 objects dating from between 1991 and 2005, and was organized by Paola Morsiani, a curator at the Contemporary Arts Museum Houston, and Trevor Smith of the New Museum. (The show is accompanied by a handsome catalogue, edited by Morsiani and Smith and published by Prestel.)

From the early 1990s, when Zittel established her studio and gallery space in a Brooklyn storefront, her outlook was clearly one of service to others via experiments on her own surroundings. Through her investigations into living spaces, dress codes, and the ways in which people interact in public, she created work that tackled issues of personal identity, social space, and the challenges of modern living. The fruits of these inquiries are immediately evident in *A-Z Desert Islands*, a delightful piece that

continued on page 26



# NAKED CITY

*The Works: Anatomy of a City*  
Kate Ascher, Penguin Press, \$35



For anyone who has idly wondered what those sanitation trucks that bear more than a passing resemblance to woolly mammoths are for, or how those pneumatic tubes that once carried mail around Manhattan actually worked, Kate Ascher's fascinating book *The Works: Anatomy of a City* holds the answers. A dissection of the

systems that allow New York City to keep going, Ascher's book divides her subject into five broad categories including moving people, moving freight, power, and communications. She takes readers under the streets to see the pump room that keeps the subway tunnels dry, into the air to follow a FedEx package, and south to

Texas on the "poo-poo choo-choo," a train that used to bring the city's waste to fields near El Paso. Wonderful machines that most readers won't have heard of, such as the 90-foot-long robotic submarine that traveled water mains in search of cracks, or the toothbrush truck (above) that scrubs out the Lincoln Tunnel every few

days, are conveyed in Alexander Isley's crisp illustrations and explained in enough detail to satisfy even serious infrastructure junkies. The more one reads about these various systems, the more miraculous it seems that New York City works at all.

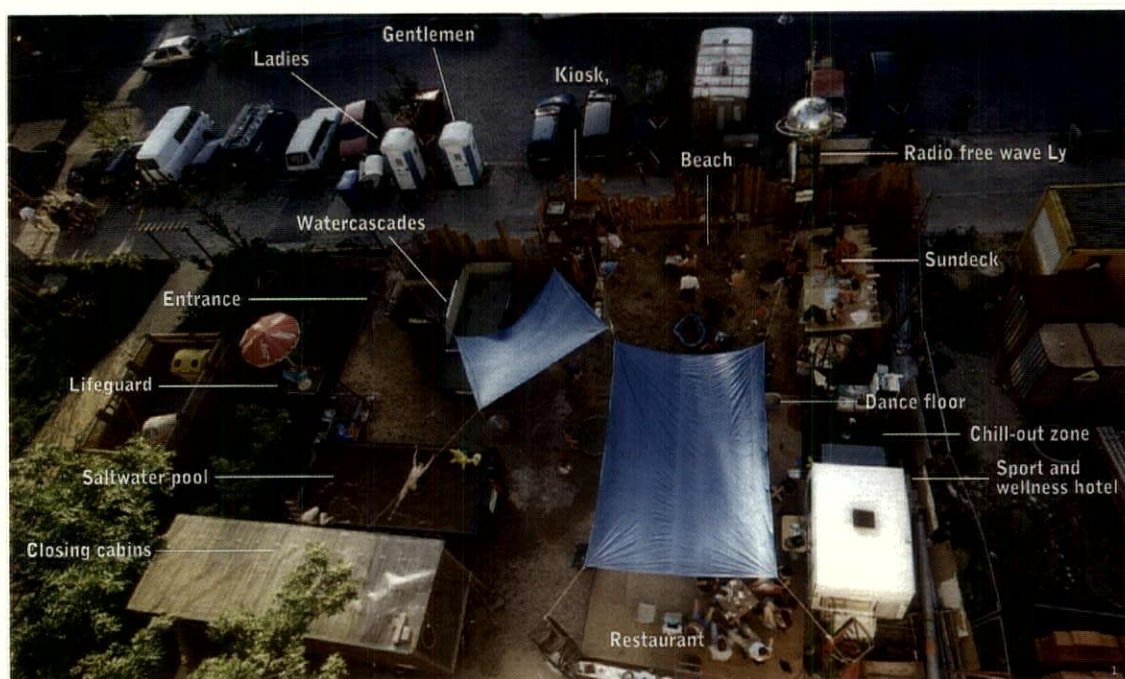
ANNE GUINEY IS AN EDITOR AT *AN*.

# Clean Slates

*Urban Ecology: Detroit and Beyond*  
Kyong Park, MAP Book Publishers, \$32.00

One can still find the junk heaps of failed modernism, whether in the ruins of downtown Detroit or the discredited tower blocks of East German cities. Alternately, as in a spontaneous sheltered marketplace that has grown beneath an elevated superhighway in China's Pearl River Delta, one can find informal spaces and practices not yet commodified. Park has catalogued a wide range of these instances in words and images in *Urban Ecology: Detroit and Beyond*. Though anchored in the documentation of Park's experiences in Detroit and Berlin between 1999 and 2004, the book features 32 contributors and sections on Belgrade, Skopje, Caracas, the West Bank, the United States-Mexico border where San Diego meets Tijuana, and a list of other places that sounds suspiciously like a fellowship-funded travel itinerary. The collection lacks discipline—many of the contributions are aligned weakly with the unifying themes. But many of the individual sections, including Park's on Detroit, are so provocative and so beautifully illustrated that the sum of the parts is ultimately greater than the whole.

Park first went to Detroit—a city whose job and population base is half what it was in 1960—in 1999 to convert an abandoned auto factory



Throughout history, the social visions of architect-reformers have thrived in milieus that wealth and power have forsaken. The scarred, abandoned landscape of Manhattan's Lower East Side once offered a laboratory and workshop for Kyong Park and his associates; in today's New York, where hyperkinetic property values have lately been putting the likes of Bushwick and Morrisania on the cover of *The New York Times'* real estate section, and where the Bowery of collective memory has simply vaporized, radical urbanism is now confined to the imagination. It has no alternative; there is no real estate for it.

into a facility for producing manufactured homes. When this did not work out, he became involved with a series of more spontaneous reclamation efforts, including urban farming enterprises, ad hoc public transportation systems, green building experiments, and art installations which engaged residents of the area surrounding the abandoned factory. Park's photographs of the community are domi-

nated by overgrown lots, burned-out wood frame houses, and gigantic piles of discarded household objects. They indicate the extremity of Detroit's economic distress but also the potential for regeneration driven by local civil society rather than the market or the state. Similarly, in Germany Park found architecture and planning being practiced in semi-public spaces by people who were neither real estate

In his front yard in Berlin, Benjamin Foerster-Baldenius installed an unused dumpster that served as a swimming pool. He called it *Bad Ly*, and opened it to the public.

entrepreneurs in the conventional sense nor affiliated with the government. The architect Benjamin Foerster-Baldenius relates his successful effort to turn his small Berlin front yard into a staging area for concerts, art continued on page 25



CLEAN SLATES continued from page 24

exhibitions, the informal exchange of possessions, and summer bathing with the help of a remaindered trailer from a summer camp in the former East Germany. Mathias Rick tells how a group in Halle-Neustadt, a town for 100,000 developed in the 1970s by the East German government and abandoned by half of its population since reunification, transformed an empty apartment block into the Hotel Neustadt, which functioned for two months in the summer of 2003 as both a hotel for cultural tourism and a site for theatrical events with installations and performances.

Central to all of the strategies pursued by the architects featured in the book is the conviction that urban space is not equivalent to real estate. This belief and its manifestation, however, depends on a lack of interest from both the private sector and the government in incorporating these spaces into their organizing frameworks. In Detroit, Park writes that "undeclared spaces are used for barbecues, weekend family gatherings, gardening, or parking cars. Often the space is claimed by cutting its grass. The lawnmower becomes a property marker." But how long can a lawnmower mark these boundaries? What can the gardener or barbecue fan do in anticipation of the almost inevitable reassertion of someone else's control over the territory?

In keeping with the theme of "resistance architecture," most of the authors resist discussing how an informal, radical practice and its results might be institutionalized, although this is a question that lies behind many of the essays. But some of the most interesting contributions to the collection tackle it. Architect Minsuk Cho, principal of

Seoul-based Mass Studies, writes on theme cities outside Seoul and the participation of interest groups in the urban planning process as it is gradually decentralized in South Korea. And Azra Aksamija, in an article on Bosnia's infamous Arizona Market, center of a lively sex trade, pits the concept of "urban navigation" against that of urban planning and meditates on how one might regulate urban space and activity while maintaining spontaneity and even chaos. One wishes that these authors had had the opportunity to contribute to the book at greater length.

The impermanent, contingent nature of the solutions offered in this book is compelling. Rejecting "large-scale urban developments...that entrust to private capitalism the return of economy and culture to the city" in favor of temporary solutions and "nomadism," Park and his fellow contributors define an architectural counter-current that offers relief from the banality of state- and business-sponsored urbanism. But one need only look at New York City to see how quickly social architecture and informal urbanism can be overwhelmed when investment returns to a place. Is it possible to institutionalize small-scale, radical interventions without suffocating the spontaneity and creativity that inspired them in the first place? Cho's and Aksamija's contributions to the book begin to address these crucial questions.

**LAURA WOLF-POWERS IS CHAIR OF THE GRADUATE CENTER FOR PLANNING AND THE ENVIRONMENT AT PRATT INSTITUTE'S SCHOOL OF ARCHITECTURE.**

WWW.ARCHPAPER.COM

## Master Class

Elizabeth Diller  
What They Forgot To Teach You  
in Architecture School  
Columbia University GSAPP  
Wood Auditorium, Avery Hall  
February 1

The question-and-answer period of a lecture given by Elizabeth Diller of Diller Scofidio + Renfro at Columbia's GSAPP was contentious enough to set tongues wagging in the admittedly small world of New York architecture, but it was far from the most interesting part of the event. Columbia architecture professor Karl Chu called her firm's design for Lincoln Center "unethical," while dean Mark Wigley responded caustically that "architects should support each other," but before these hostilities broke out, Diller gave a fascinating presentation of the Lincoln Center rehabilitation project.

The talk was structured as a playful marketing presentation aimed at what Diller described as the project's six constituencies: Lincoln Center's current users, city officials, the local community, preservationists, professionals, and academics. Titled "What They Forgot To Teach You in Architecture School," the lecture served as a study in how a firm made famous by its gallery installations has managed to land some of the most exciting building projects in New York. As she progressed, one constituency, one proj-

ect element at a time, Diller confessed to a worry that the repetitive, lengthy format might bore the crowd, which she referred to as "guinea pigs" in an experiment. Although the repetition eventually appeared to annoy even Diller, it did serve to throw the rest of her points into high relief: The repetitive elements stood out against statements geared toward single interest groups. While preservationists (wryly represented with a ball-and-chain icon) were given a pep talk about how Dan Kiley's original design for the north plaza is already compromised beyond repair, concertgoers were lulled with a discussion of the psycho-acoustics of Alice Tully Hall.

Diller described her firm's plans to reverse the alienating effect of the center's elevation on a plinth by sinking incoming traffic beneath a more pedestrian-oriented approach, and peeling back Juilliard's drab cladding in an "architectural striptease." Describing the research the firm has undertaken (in collaboration with materials company 3-Form) to get DOB approval for a wood-veneer resin wall for Alice Tully Hall, Diller delved into the details that architecture students are hungry for and rarely get. For example, she explained the functional differences between a .22- and .55-millimeter wood veneer, and why they ultimately settled on a thickness of .35.

Although Diller answered the final question of the night—"So what did they forget to teach us?"—with a joke about paying off loans, the real answer came in her response to an earlier question: "Before we worked in architecture, we had one voice. But an architect has to have all these voices."

**DEBORAH GROSSBERG, A FORMER EDITOR AT AN, IS AN MARCH STUDENT AT COLUMBIA'S GSAPP.**

## See the World in Lights

This May, join thousands of architects, designers, engineers and other industry professionals at LIGHTFAIR INTERNATIONAL. You'll be illuminated by an incredible array of CEU-accredited courses. Inspired by thousands of new product ideas and innovations. And invigorated by networking events with the top minds in your field. It's all the world in lights.

Sunday, May 28 – Thursday, June 1, 2006

**LAS VEGAS CONVENTION CENTER – LAS VEGAS, NV USA**

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

**IALD**

Sponsored by  
The International  
Association of  
Lighting Designers

**IES**

Sponsored by  
The Illuminating  
Engineering Society  
of North America

**AMC**

Produced and  
Managed by  
AMC, Inc.

**LD+A**

Official On-Site  
Event Directory

Designers: Roger Narboni,  
Sara Castagné and Frédérique Parent  
Company: Concepto Agency  
Architects: Berdj Mikaelian  
Photography: Roger Narboni

©2006 AMC, Inc.

**2006**  
**LIGHTFAIR**  
**INTERNATIONAL**  
The future. Illuminated.



# New Practices Roundtable

"Marketing by Design"

The Architect's Newspaper and the AIA New York Chapter in association with the Society for Marketing Professional Services New York Area Chapter, (SMPS-NY), invites you to attend our fourth and final roundtable discussion.

Marketing  
Branding  
Graphics  
Presentation  
Publishing  
Winning New Projects

Bring your questions, experiences, and stories to share!

March 16, 2006  
6:00-8:30 p.m.  
\$10.00 admission

(AIA members and non-members)  
AIA CES:1.5 HSW: N/A

Moderated by  
Martin Finio  
(Christoff/Finio Architects)

Panelists  
Michael Bierut  
Pentagram  
Cathy Lang Ho  
The Architect's Newspaper  
Nancy Kleppel  
Independent Marketing Consultant  
Linda Ong  
Truth Consulting  
David Resnick  
NYC Department of Design  
and Construction

Center for Architecture  
536 LaGuardia Place NYC 10012

RSVP: [rsvp@aiany.org](mailto:rsvp@aiany.org)



invisibletouchless dimmer switch by **ANIGMO**  
revolutionary sensor technology

The New Face of Dimmer Switches is up to you:

any material any size any shape



See it live at Architectural Digest Home Design Show - Booth 140



Wave...To turn the lights on Hold...To dim Wave...To turn the lights off

welcome to the next wave

1-800-749-0518 [www.anigmo.com](http://www.anigmo.com)

THE HAPPY CAMPER continued from page 23 greets visitors to the show and deftly illustrates the simultaneously serious and witty nature of Zittel's work. Developed in 1997 with the Public Art Fund, the fiberglass pods are meant to float on water and resemble James Bond types of gadgets. When they were first installed in the reservoir of Central Park in 1997, they provided passersby with at least the dream of escape from the tensions of the city.

Zittel's cramped living conditions in Brooklyn inspired a rich vein of work which she has continued to develop, even though she has traded her 200 square feet in the boroughs for 25 acres of Western desert. Forced to be creative with limited space, she divided her tiny apartment into sections and developed rudimentary wood furniture pieces for living, working, eating, sleeping, and bathing. She called these the A-Z Living Units. The same streamlined approach to living exists in her subsequent body of work but instead of basic living spaces for urban nomads, the forms are more elegant and substantial. Zittel's tastes and needs have clearly matured, and work like the A-Z Homestead Unit shows a desire for a more permanent solution to living. Her craftsmanship has also visibly improved: While she relies on the same elementary materials like wood, powder-coated steel, metal, and foam, the units have gained an elegance they did not have before. However, they continue to remind us of Zittel's ongoing search for an environment ideal for a life free of superfluity, and her preoccupation with custom-design as a reaction to standardization.

A-Z Personal Uniforms is also perhaps Zittel's best ability to transform the highly personal into something with much broader meaning and application. Begun when the artist was working in a gallery in the late 1990s, the project came out of a desire to dress the part of a budding gallerist or curator, despite her limited funds. She designed a uniform to wear for six months at a time, and has continued to design these functional garments ever since. Her first pieces were wool dresses or shirts and skirts she sewed in her studio. As her tailoring skills developed, Zittel tried out more labor-intensive methods like crochet or felting wool, both of which have resulted in garments that are organic in form and shape. Since Morsiani and Smith grouped the work by type and not chronologically, visitors get to see all of the clothing together, and can immediately appreciate how Zittel's methodology has changed as her needs and interests have shifted and fashions evolved.

Although Zittel says she moved to Joshua Tree to free herself from the art world and "to be alone," she clearly has no qualms about exposing her life to strangers via web or video cameras. A video diary projected in

the gallery on a continuous loop documents Zittel's day-to-day explorations and do-it-yourself activities in the desert. Once again, it is a piece that embraces a paradox: Zittel's need for simplicity and solitude is used in service of a larger and more public goal.

A similar video diary is a feature of another show of Zittel's work at the Whitney Museum at Altria organized by Shamim Momin. This small-scale exhibition, which runs through May 7, is aptly titled *Andrea Zittel: Small Liberties* and features her most recent body of work, *A-Z Wagon Stations*. Inspired by both the overloaded family car in Chevy Chase's 1983 movie *National Lampoon's Vacation* and the covered wagons used by original settlers of the West, the curvilinear capsules are meant to be functional environments that provide just enough space for living. Originally made for a show at the Milwaukee Art Museum, they are now scattered around A-Z West. First used as temporary accommodation, Zittel has since given many to her friends who regularly visit Joshua Tree, so that they may customize the wagons at will. Eleven of the transportable living units are on display.

Zittel's former studio assistant Hal Freely transformed his wagon station using discarded materials. By incorporating "recycled scraps and shreds" his makeshift hide-away symbolizes, in his words, "a wasteful government." More serene is Zittel's wagon station, which she customized with her boyfriend David Dodge. By joining two stations together they created a semi-circular structure with a living space in one half and a working area in the other. The wagon stations are made from a kit-of-parts complete with the A-Z corporate logo, redesigned to resemble logos for extreme sports brands. In this case, however, the logos reflect the social network that is the A-Z brand and its collaborative spirit. They're also a nod to Zittel's self-imposed mandate to fight standardization.

These two superbly edited exhibitions illustrate Zittel's personal mission to change the world one studio apartment or living unit at a time. At times her work is irritatingly fastidious and her living units can seem more torturous than stress-free (claustrophobics, stay away). Together, the shows allow one to survey her overall body of work, and it is obvious that Zittel has a lot to say about contemporary society. She is as interested in practical solutions that can be tried and tested as she is in creating conceptual art works that remain objects for contemplation. Yet she is the first to admit that what works perfectly for her, others might have to adjust to. So while Zittel is willing to let others engage in her work, they should know A-Z's rules before signing up.

ZOE RYAN IS THE SENIOR CURATOR AT THE VAN ALLEN INSTITUTE.

*A-Z Homestead Unit (2001-05) and A-Z Management and Maintenance Unit, Model 003 (1992), both installed at the New Museum of Contemporary Art in Chelsea.*





The 28<sup>th</sup> winner of the Pritzker Prize will be announced on April 10<sup>th</sup>. The prestigious annual award is considered the crowning accolade for living architects. The prize comes with a purse of \$100,000 and the chance to join ranks with Philip Johnson, Aldo Rossi, Kenzo Tange, Rafael Moneo, Rem Koolhaas, and Glenn Murcutt. In August 2005, Thomas J. Pritzker, president of the Hyatt Foundation—the sole sponsor of the award—named Martha Thorne as the prize's new executive director. She replaced Bill Lacy, former president of Purchase College in New York, who had been the executive director of the prize since 1988. Thorne, a trustee of the Graham Foundation for Advanced Studies in the Fine Arts, was associate curator of the department of architecture at the Art Institute of Chicago when she assumed her new post. After overseeing her first Pritzker Prize jury last month, Thorne made time to speak with us about her new job, the prize's mission, and the art of architecture.

#### What's your background?

I trained as a city planner and I always worked in the field of [architecture] via magazines and exhibitions. I didn't train as an architect, but that may be a plus because it allows me to have a broader vision and to see things from a special perspective. My role in the Pritzker Prize is delicate. It is my responsibility [to manage] the process of decision-making and work with the jury.

#### Who's on the jury for the 2007 prize?

This year's jury has seven members but it is flexible; we can have up to nine people. There is no system about the jury composition. Right now the jury is very balanced in terms of profession, age, nationality, and ways of seeing the world. The current jury includes Lord Peter Palumbo [Serpentine Gallery], Rolf Fehlbaum [Vitra], Karen Stein [Phaidon], architectural historian Victoria Newhouse, and architects Balkrishna Vithaldas Doshi, Frank Gehry, and Carlos Jimenez. Ada Louise Huxtable recently retired; she was a wonderful voice on the jury. It is tiring work and a huge responsibility. Huxtable did it for many years and

contributed to the enormously high standards of the prize.

An interesting aspect of the Pritzker Prize is who appoints the jury. It's a joint decision. I make suggestions and we also ask current jurors. The chair of the jury, Lord Palumbo, is very important because he sees the overall picture and his opinion as to how people would contribute to the jury is very valuable. The Pritzker family is also consulted—this is the one area where they give their approval. So it's a consensus, a decision that is never made in a hasty way. The goal is to find a balance so that jury members complement each other and are able to work well together. When they come together for deliberation the door is closed. I am with them purely as a coordinator. Basically, they get together and they establish the way they wish to proceed and how they wish to talk about architecture. The amount of time they'll need is entirely up to them, and it varies. It's an open process.

#### How does the Pritzker address the public?

When the prize started in 1979, the general public didn't talk very much about architecture. They may have known the names of just a few architects. Today, almost anybody in a major city knows Frank Gehry. There is a new consciousness about architecture. If you look at the media, there is a lot more discussion than there was 20 years ago. We hope the public becomes more sophisticated and aware of how they can influence their communities.

It's important for the prize to resonate with the profession as well as with the public. [Part of my job] is to ensure that the public perception of the prize is consistent with our high standards. When the award was given last year to Thom Mayne, he gave an acceptance speech in the J. Pritzker Pavilion [designed by Frank Gehry] in Millennium Park, here in Chicago, and it was open to the public. I think 3,000 people attended. They didn't need a special invitation, they didn't need to dress up—they could just come and hear it. I hope we will be able to do that in the future locations. I would like to increase the public component of the prize, and not just through information to newspapers and magazines. Lectures and publications are possi-

bilities. If there is a way to bring some of the laureates together for a symposium, it would be amazing.

#### How has the Pritzker Prize evolved since its inception?

The prize has had a wonderful evolution. The first winners were more expressive of individual architectural means. Philip Johnson was a unique and flamboyant character but if you look at more recent winners, such as Glenn Murcutt, Jørn Utzon, and Zaha Hadid, you'll see that the prize expresses more about the state of architecture. In the past, a partnership never won. [Notably, Denise Scott Brown was excluded when Robert Venturi was awarded the prize in 1991.] Herzog & de Meuron's award in 2001 underscored that architecture is now a more collaborative profession.

But the prize's most important criteria will always be the body of built work. The other issue the jury considers is the *art of architecture*. How you define that is really open to discussion, but it's something that has been a strong pillar in the prize and I believe always will be. Bill Lacy would say that the art of architecture is like love: You can't really define it but when it's there you know it. There are buildings that touch the human spirit and buildings that contribute to humanity, and there are those that are just buildings that serve a function and are completely adequate but don't have that art of architecture. Those are two aspects of the prize that I hope will not evolve. However, the prize is not stagnant, and that dynamism is what keeps it relevant and keeps people wondering who is going to be the next laureate and how the jury made its decision.

#### How did your first jury go? Was there any blood?

The jurors are incredibly intelligent and very different from one another. It was amazing to hear how each one perceives architecture and the seriousness of purpose that each feels towards his or her role as a jury member. No, there was no blood but I can tell you, there was passion and interest and fervent discussion. It was one of the most wonderful experiences of my professional career.

OLYMPIA KAZI IS A NEW YORK-BASED ARCHITECT AND WRITER.

April 5-6, 2006  
Seaport World Trade Center, Boston

FREE admission to the exhibit hall —  
if you register by March 20.

## Residential Design 2006

From the producers  
of Build Boston

Sponsored by:



Boston Society  
of Architects/AIA



AIA New York Chapter

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

250 exhibits of residential products  
and services

Over 60 workshops

Exhibit hall hours:

Wednesday, April 5, noon – 8:00 pm  
Thursday, April 6, noon – 7:00 pm

www.buildbostonresidential.com  
800-544-1898

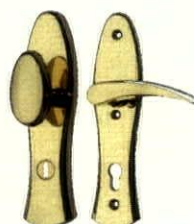
Tel 203.531.3493

**SORPETALER**  
since 1881

Fax 203.532.9727



Custom Windows  
Doors Hardware



residential  
commercial  
institutional

traditional  
contemporary  
as you please



www.sorpetalerusa.com

info@sorpetalerusa.com

new york san francisco los angeles atlanta



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: Karen Begley  
Advertising Sales  
P. O. Box 937 New York NY 10013  
TEL 212-966-0630 / FAX 212-966-0633  
kbegley@archpaper.com



S.O.W. photo: Jack Pottle-Esler

S.O.W. photo: Jack Pottle-Esler

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

**radii inc**

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)

Accorcel Studio

Diller Scofidio+Renfro

Polshak Partnership

design research fabrication

**SITU STUDIO**

CNC services tel: 718 237 5795  
[www.situstudio.com](http://www.situstudio.com)

**takamichi hair**  
35 great jones street  
new york ny  
**212.420.7979**

photos by jesse reiding fleming

**HIGH-RISE BALCONY DOORS BY DOME'I**

- Meets & Exceeds HC40 Performance Requirements
- Weather-Tight in Extreme Weather Conditions
- Maximum Glass Area
- 5 Point Vault Latch
- Structural Thermal Break
- Interior & Exterior Colors Can Be Different

**Dome'I Inc.**  
800-603-6635  
973-614-1800 Fax 973-614-8011  
3 Grunwald Street, Clifton, New Jersey 07013  
[www.domelinc.com](http://www.domelinc.com)

#1 CHOICE OF BUILDERS & INSTALLERS

**Q-CAD**

**Q-CAD DRAFTING SERVICES**  
Hand-Drafted into CAD

**\$80**  
Per Sheet  
E-Size 30 x 42  
Lite Layers

**Before**

**PAPER DOCUMENTS HAND-DRAFTED INTO CAD**

- 1, 3, 5, 10, 30-Day Turnarounds
- AIA, LITE, Custom Layering
- AutoCAD, Microstation
- Guaranteed Quality, Accuracy, Turnaround, Satisfaction
- Fixed Price Per Sheet

**ABOUT Q-CAD**

- 14+ Years in Business
- GSA Contract #GS-25F-0051L
- Woman-Owned Small Business
- USA Company

**After**

800-700-3305 | [www.Q-CAD.com](http://www.Q-CAD.com) | [QCAD@QCAD.COM](mailto:QCAD@QCAD.COM)

**PK-30 system™**

621 E. 11th St. NYC 10009  
T. 212.473.8050  
[WWW.PK30SYSTEM.COM](http://WWW.PK30SYSTEM.COM)

The Finest Materials. Extraordinary Engineering,  
Attention to Aesthetics. Creates A Superior  
Sliding Door System

**brilliant minds**

**HLB**  
horton lees brogden lighting design





### Specialists in the Rehabilitation of Building Exteriors

Failure Investigations / Remedial Recommendations & Designs / Contract Documents  
Bidding / Construction Administration & Management / Expert Witness / Peer Review

Facades / Roofs / Windows / Plazas / Terraces / Parking Structures  
Exterior Condition Assessments / Unique & Historic Structures / Waterproofing

**Connecticut**  
203-239-6660

**New York**  
212-789-9915

**Washington DC**  
202-530-1100

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



### Images of Architecture & Design

See [www.esto.com](http://www.esto.com) for the work of our assignment photographers.  
Call to discuss photography of your new projects: 914.698.4060.

And now [www.estostock.com](http://www.estostock.com), our new online image database.  
More than 75 photographers worldwide contribute to this archive of important historical and contemporary material. Take a look.

[esto.com](http://esto.com)

MARIO FORTUNATO

Tel 866-871-7208

Office 212-732-0410

Fax 646-619-4640

[mario@conciseconsultants.net](mailto:mario@conciseconsultants.net)

[www.conciseconsultants.net](http://www.conciseconsultants.net)



Complete Management of Personal Finances  
Specializing in Bill Paying/Budgeting/Personal Financial Planning/Tax Organization

**CONCISE CONSULTANTS LTD.**

# THE ARCHITECTS NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

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

## SUBSCRIBE TODAY! \$69.95 FOR 2 YEARS

THE ARCHITECT'S NEWSPAPER, NEW YORK'S ONLY ARCHITECTURE AND DESIGN TABLOID, IS PUBLISHED TWENTY TIMES PER YEAR.

Registered architects in NY tri-state area **FREE**. Fill out the following information.  
\*Must provide RA number \*\*Must provide proof of valid student I.D.

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

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. 02.15.2006

### SIGNATURE REQUIRED

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



### INDUSTRY

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

### JOB FUNCTION

- ☐ Firm Owner  
☐ Managing Partner  
☐ Architect  
☐ Designer  
☐ Draftperson  
☐ 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



THE ARCHITECT'S NEWSPAPER MARCH 8, 2006

## EMPLOYMENT

## JUNIOR ARCHITECT

"Lower Westchester Architectural firm with interesting and diverse portfolio seeks Junior Architect (two-four years experience) and Project Architect (four to six years experience) Proficient in autoCAD, Sketchup a plus. Excellent opportunity for advancement. Immediate hire. Flexible hours. Competitive salary. Email resume to [eangelis@gcdarch.com](mailto:eangelis@gcdarch.com) or fax to (914) 777-2454

## JUNIOR/INTERMEDIATE ARCHITECT

Award winning mid-size Union Square firm specializing in urban revitalization, residential & educational projects seeks talented candidate for career position: 2-5 years experience on new construction as well as restoration & renovation projects. CAD proficient and presentation skills required. Good benefits and congenial working environment. Email resume with salary request to [Lrondon@maparchitects.com](mailto:Lrondon@maparchitects.com)

## JUNIOR AND INTERMEDIATE ARCHITECTS AND URBAN DESIGNERS

Positions available for junior and intermediate architects and urban designers in a design focused New York City architectural and urban design firm. Candidates will have a proven track record of success and be detail oriented with experience in design, design development, construction documents and presentation work. Strong graphic and computer skills and self motivation are essential. Proficiency required in (at minimum) the following software programs (PC platform): AutoCad, InDesign or Quark, Illustrator, Photoshop, Microsoft Office. 3D Studio Max/Viz and ArcGIS familiarity is a plus. W+Y offers a salary and benefits package which includes full medical. Please submit a cover letter, resume, references, and work samples to [info@wystudio.com](mailto:info@wystudio.com). Our website is [www.wystudio.com](http://www.wystudio.com)

## SALESPERSON

2 Positions available. One in Manhattan, One in Roslyn, Long Island. Need effective Sales Associates with proven sales ability in the field of Design, Furniture, Kitchens and Closet Systems. Roslyn location specializes in Kitchens. Must be polished, energetic, detailed and driven. Ability to handle high end demanding clients with patience and professionalism. Full benefits. Email resume to: [HR@poliformusa.com](mailto:HR@poliformusa.com)

## ARCHITECT

Prepare drawings of designs using AutoCad for buildings according to specifications, sketches & drafts. Produce & coordinate construction documentation & research building codes. Coordinate the presentations for approval, the project definition, site & design of major individual projects. 40 hrs/wk, 1yr min exp, BA in architecture req'd. Send res. To Barnes Coy Architects, P.O. Box 763, 1936 Montauk Highway, Bridgehampton, NY, 11932

## ARCHITECT/URBAN DESIGNER

(2 positions, 1 requires RA) - Determine project design & function objectives. Prepare & review plans, & specifications for new construction or renovation projects including campus planning & building rehabilitation. Track & coordinate project progress & costs through on-site inspection & review. Large project exp. + excellent academic credentials. Master's arch/Urban Design. Send résumé via email to: [employment@bbbarch.com](mailto:employment@bbbarch.com) or mail to: Beyer Blinder Belle  
Mary Jane Murray/Director Employee Relations  
Architects & Planners LLP  
41 East 11th Street, New York, NY 10003  
[www.beyerblinderbelle.com](http://www.beyerblinderbelle.com)

## DESIGNER AND ARCHITECT

Positions Available: Our 25 person, design-focused architecture firm based in New York City does a range of residential, commercial and institutional work. We have two positions available: a designer with two to four years of office experience and exceptional design skills and a mid-level architect with six to eight years of experience with exceptional design skills and the ability to manage complex projects. Please email letters of interest to [jmurphy@mbbarch.com](mailto:jmurphy@mbbarch.com)

## ARCHITECTS: VARIOUS POSITIONS

Award-winning, Mid-size, Midtown firm seeks the following individuals:  
Project Architect with 5+ years experience in hotel or high-rise luxury residential design. CAD proficiency and CD/CA experience a must. Strong communication skills along with management experience necessary.  
Intermediate Architect with 3+ years experience in exterior restoration and preservation field. Knowledge of Local Law 11 procedures and requirements preferred. Candidate should possess strong technical skills in masonry detailing and construction. Site experience a plus  
Compensation commensurate with experience, excellent benefits, and unique working environment. Please email resume, and cover letter to: [keith@mjmacaluso.com](mailto:keith@mjmacaluso.com)

## PROJECT ARCHITECT

Quickly expanding design-oriented office with multi-unit and individual residential, commercial, hospitality and arts-oriented cultural projects seeks a project architect with 3-7 years office experience. High-profile projects span large developer commissions to highly specific interdisciplinary collaborations with the best consultants. Candidate for immediate position must demonstrate excellent design, technical, management and written/verbal skills while working from concept through construction. Be able to effectively communicate with clients, collaborate with other architecture offices, and coordinate with consultants and contractors. Thrive in new full-floor mid-town office with projects around the country but predominantly Boston to Miami. Full AutoCAD proficiency required. Digital modeling skills a plus. Be creative, professional, personable, and committed. We work reasonable hours because we think/plan ahead. Email resume, concise work samples, and salary requirements to: [positions@philipkoether.com](mailto:positions@philipkoether.com)

## POSITIONS AVAILABLE

Our 25 person, design-focused architecture firm based in New York City does a range of residential, commercial and institutional work. We have two positions available: a designer with two to four years of office experience and exceptional design skills and a mid-level architect with six to eight years of experience with exceptional design skills and the ability to manage complex projects. Please email letters of interest to [jmurphy@mbbarch.com](mailto:jmurphy@mbbarch.com)

## PROJECT DESIGNER/INTERN ARCHITECT

Della Valle + Bernheimer Design, LLP, a 9 person architecture firm in DUMBO, seeks a talented project designer/interior architect with 2-4 years of practical office experience. Responsibilities will likely include design phase production, drafting and 3D and physical modeling, drafting of both preliminary plans, presentation drawings, and construction drawings. Skills required include Autocad2000 or higher, Adobe Suite (Photoshop, Illustrator, Acrobat), Form-Z, 3DStudio Max. Please email work samples via PDF with cover letter, salary expectations to [info@d-bd.com](mailto:info@d-bd.com).

## DRAFTSPERSON / AUTO CAD

For our Manhattan showroom. Kitchen design exp preferred. Exp with modular units for kitchens and closets, ability to cost estimate. Must be autocad proficient, min 3 years exp. Professional attitude. Full benefits. Email resume to: [HR@poliformusa.com](mailto:HR@poliformusa.com)

## ARCHITECTURAL DESIGNER

ARCHITECTURAL DESIGNER/CAD MANAGER, New York, NY Seeking architectural designer w/ background in arch. and urban design for masterplan studies, SD, DD and CD for urban renewal, residential and commercial projects. Strong design, computer graphic, and CAD mgmt skills; Masters in related field and related experience. Cook+Fox Architects, 30 Cooper Sq, New York, NY, 10003, Attn: Emilio DiPonio. REF: #IAD

## THE OPPORTUNITY: PROJECT ASSOCIATE

The Project Associate is an entry level position where you will get hands on project management experience. As a Project Associate, you will be exposed to, and responsible for the successful execution of the design and implementation of all aspects of a firm's technology infrastructure. You will attend project meetings where you will interact with the client, the General Contractor, the mechanical and electrical engineers, as well as others to coordinate the successful completion of your project. The following is a list of some of the responsibilities that will accompany this position:

- Coordination of the firm's project oriented responsibilities to our clients
- Project Scheduling
- Job Costing
- Project Documentation
- Data Center design
- Vendor and/or sub-contractor interaction and scheduling
- Maintaining client relationships

An engineering degree, preferably Civil, General, Industrial, or Mechanical, is required. Experience with CAD is also required. These skills, coupled with a combination of a general knowledge of technology and the ability to interact and communicate well with others, will equip you with a great opportunity to learn and to succeed as a part of Labrador. Email resumes to [resume@labradortech.net](mailto:resume@labradortech.net). For more information Labrador Technology, Inc., visit us at [www.labradortech.net](http://www.labradortech.net)

## Ruth Hirsch Associates Inc

Listed below are some of the open positions for which we are currently searching:

- o RA/Project Mgr, second in command, for a firm's recently established NYC office, with a varied client base.
- o Project Architect experienced in high-end traditional homes and apartments; skilled in classical Architecture, and accustomed to heavy client interface.
- o Project Architect/Project Manager for a multi-disciplined firm specializing in hotels, housing and shopping centers
- o Project Manager+Project Architect, Licensed, with 10 years experience including some in Health-care.

Please call, fax or E-mail your resume:  
212-396-0200 Fax: 212-396-0679  
E-Mail: [Info@ruthhirschassociates.com](mailto:Info@ruthhirschassociates.com)

## ARCHITECTURAL PROJ MGR-DESIGN

Architectural Proj Mgr-Design/develop proj for major office facilities, mixed-use buildings, etc. M.Arch deg w/ exp or B.Arch deg w/ 5 yrs exp in Arch Design req'd. Send resume to: Scarano Architects, 110 York St., Brooklyn, NY 11201. Attn: Ellen. Ref: AP.

## PROJECT ARCHITECT/PROJECT MANAGER

Award winning mid-size Union Square firm specializing in urban revitalization, housing & educational projects seeks talented candidate for career position: 10 years+, license preferred, with restoration & renovation experience as well as new construction. CAD proficiency & CD experience required. Good benefits and congenial working environment. Email resume with salary request to [info@maparchitects.com](mailto:info@maparchitects.com)

## MARKETING COORDINATOR

Architecture Research Office (ARO) seeks qualified individual to coordinate marketing activities. Responsibilities include generation of proposals, production and management of promotional material including brochures and qualifications packages, response to media requests and market research. The ideal candidate will have excellent verbal, written and graphic skills and strong organizational abilities. Experience working with design professionals preferred (2-3 years). Proficiency with Word, Quark, InDesign and Illustrator is essential. Please email resume and cover letter to: [resumes@aro.net](mailto:resumes@aro.net) with Marketing Coordinator in the subject line.

## ARCHITECT

For new & existing buildings. High Profile Retail, & Commercial projects. Manage Construction Documents & Field Admin. Strong Autocad skills a must. Please e-mail Information to: [jdrexler@swspace.com](mailto:jdrexler@swspace.com)

## ADMINISTRATIVE ASSISTANT

Della Valle + Bernheimer Design, LLP, a 9 person architecture firm in DUMBO, seeks full-time Administrative Assistant. Responsibilities include word processing, filing of job-related paperwork, telephone, and administrative support for two partners and staff. Minimum of two years administrative assistant experience required, preferably in the design field. Strong knowledge of Microsoft Office Suite, Adobe Acrobat required. E-mail resume, cover letter, salary expectations to [info@d-bd.com](mailto:info@d-bd.com)

## ARCHITECT - INTERN

Great opportunity for recent or upcoming graduate to learn it all in a small, but very busy Brooklyn office. Residential and Commercial projects. Must know CAD. Fax resume to: (718) 259-1812

## PROJECT ARCHITECT

Conceptualize & develop arch. ideas for projects. Required: BS in Arch & 3 yrs. exp. Resumes: SSM Design LLC, 19 West 44th Street, 17th Fl. NY, NY 10017 Attn: S. Spector.

## BUSINESS SERVICES

## ANDREA BRIZZI

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

917/699-0512

[ab@andreabrizzi.com](mailto:ab@andreabrizzi.com)[www.andreabrizzi.com](http://www.andreabrizzi.com)

## Bookkeeping Services for Architects &amp; General Contractors!

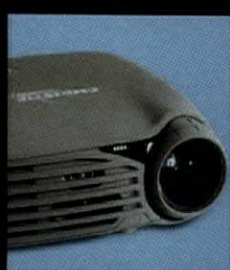
\*\*\* (212) 714-7773 \*\*\*

WWW.ARCHPAPER.COM





**PROJECTION SOLUTIONS WORTH MORE THAN A SIDEWAYS GLANCE**



HB Communications, Inc. provides technology solutions for your audio visual, teleconferencing and professional video needs. HB's solutions feature custom design and seamless integration for any environment. Whether your client is a corporation, university, homeowner, theater or hospital, HB has the solution for you.

To learn more, call us today at 877-423-6728 or visit us online at [www.hbcommunications.com](http://www.hbcommunications.com).

**RENTAL/STAGING • CONTROL ROOMS • VIRTUAL REALITY/3D  
FIXED INSTALLATIONS • NETWORKING • SERVICE/SUPPORT**



**HB** COMMUNICATIONS  
INC.

**CHRISTIE**



## 32 WEEKS:

- the gestation period of a lowland gorilla
- the length of a baseball season
- the barrel-aging time for a fine chardonnay
- **your promised glass delivery date**

## how long can you wait for glass?

Unlike some of our competitors, Oldcastle Glass® won't ask you to wait 32 weeks for custom architectural glass. After all, a lot can happen in eight months. Prolonged delays like that can cause more than just headaches for you and your clients. And what happens when a piece of glass breaks during installation? Simple! We have **more manufacturing locations than anyone** in the glass industry. So, unlike that barrel-aged Chardonnay you've been waiting for, our products are there **when and where you need them**. What's more, Oldcastle Glass® alone offers the most comprehensive collection of **custom architectural glass, curtainwall and operable windows**. To learn more, call 1-866-653-2278 or visit [www.oldcastleglass.com](http://www.oldcastleglass.com).



Wouldn't it be great if your clients gave you all the time you needed to comfortably get the job done? That's not the real world. At Oldcastle Glass® we turn around the highest quality glass solutions faster than anyone in the industry.



**Oldcastle Glass®** *Where glass becomes architecture™*