

VAN ALEN INSTITUTE  
30 West 22 Street  
New York, New York 10010  
tel 212.924.7000  
fax 212.366.5836  
email: vanalen@vanalen.org  
http://www.vanalen.org

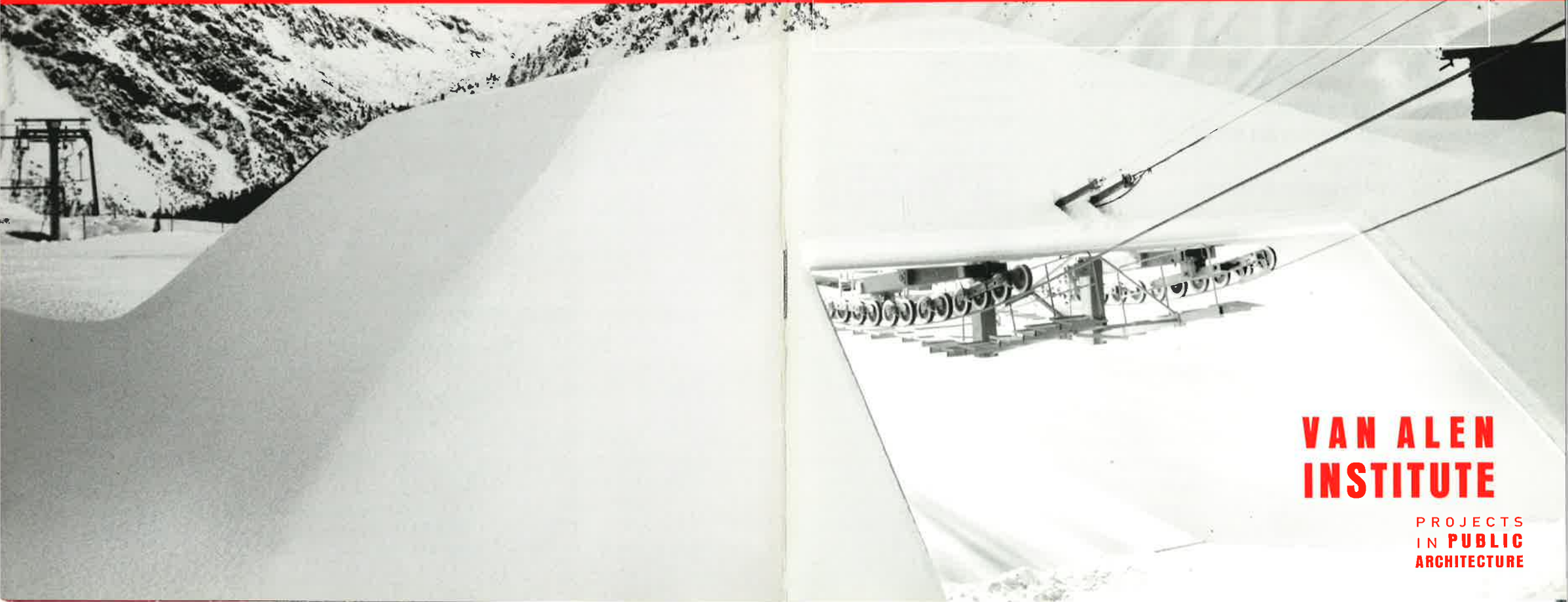
VAN ALEN REPORT APRIL 2003

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the/swiss/section



**VAN ALEN  
INSTITUTE**

PROJECTS  
IN PUBLIC  
ARCHITECTURE

Van Alen Institute is committed to improving the design of the public realm.

Our program of Projects in Public Architecture promotes education and action through design competitions, workshops, studies, forums, web sites, and publications including the Van Alen Report.

While the Institute grounds its work in New York City, we structure our projects to engage an interdisciplinary and international array of practitioners, policy-makers, students, educators, and community leaders.

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#### VAN ALEN REPORT 15

Raymond W. Gastil  
Executive Director

Zoë Ryan Editor

Hello Graphic Design

Van Alen Report is published seasonally. Subscriptions are a benefit of membership and are also independently available to libraries and universities. Individual issues can be purchased at our gallery, in bookstores, and at [www.vanalen.org](http://www.vanalen.org).

Cover: Carmenna Funicular Station, Arosa, Bearth & Deplazes, 2000

Photo: Ralf Feiner, Malans

William Van Alen (1882-1954), the Institute's namesake and historically most significant benefactor, was the architect of New York City's 1930 landmark Chrysler Building.

# Chair's letter

This issue of the Van Alen Report, devoted to "The Swiss Section," our current exhibit, comes hard on the heels of the announcement of the selection of a **Master Plan for the WTC site**. It has been gratifying to see designers and architects once again in the public spotlight (even on *Oprah!*), regardless of one's reaction to the alternatives and final selection. I am convinced that this attention will raise the bar for public designs, even as we continue to debate design directions in our neighborhoods.

As Chair, I am pleased that our ongoing programs highlight the value of investment in public design. The many exhibits, discussions and design competitions featured at Van Alen Institute have been important platforms for emerging and experienced voices to push that design bar upward. This most recent exhibit makes plain that those values, **a commitment to education, design and buildings of the highest quality, are realized by Swiss government policy**. The exhibit's featured projects exemplify the profound benefits of this attention to the public realm, including support for young designers and design competitions, key objectives of VAI.

The Trustees and I look forward to a challenging but terrific 2003. Following the closing of "The Swiss Section," the gallery will feature the groundbreaking **OPEN: new designs for public space** exhibit. This exhibit will feature projects from around the globe, from vigorous reinventions of traditional public spaces such as plazas to new types of spaces for new programs of memorialization, environmental reclamation, and contemporary recreation.

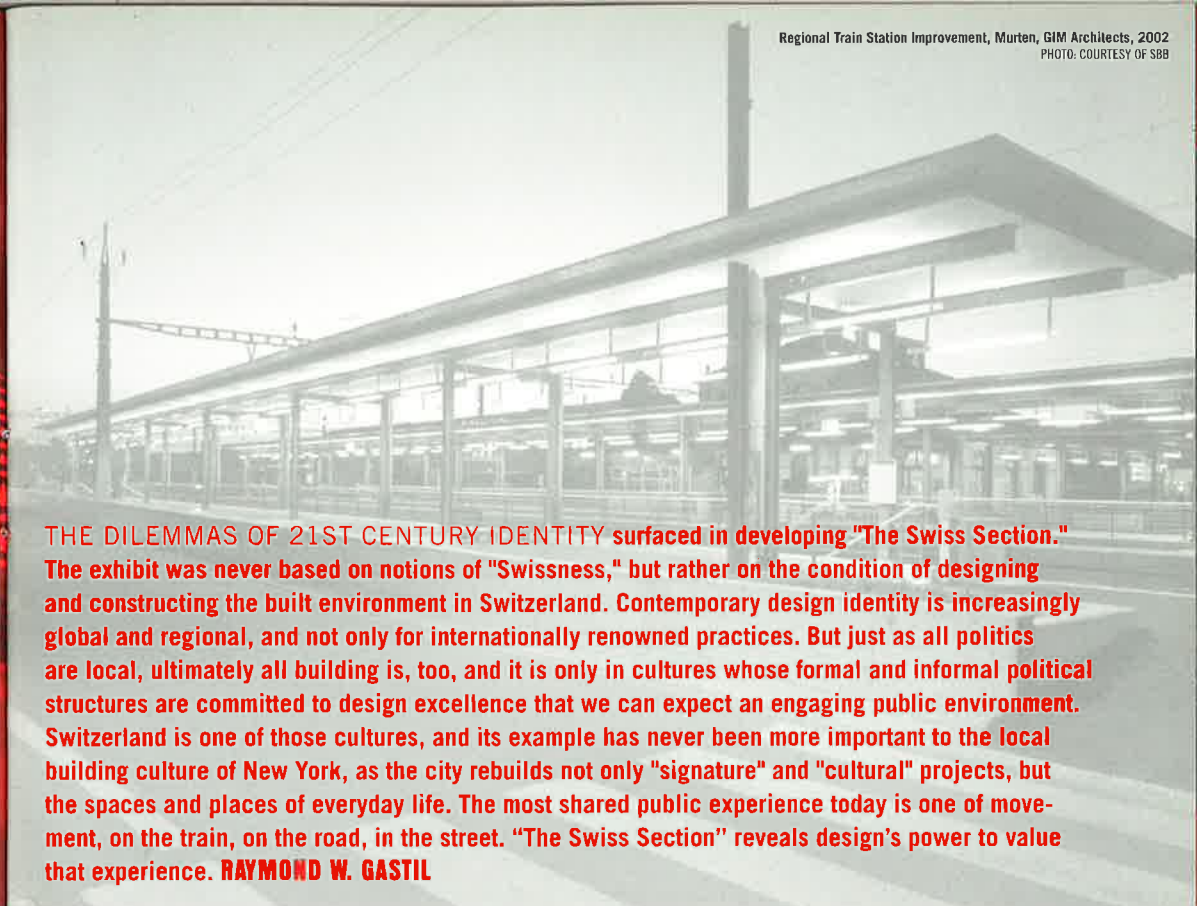
This exhibit will open in June and continue through the fall, with an integrated program of lectures, symposiums, and on-line and printed publications dedicated to showing how these global new directions can inform decisions in our own cities. Join us in celebrating renewed public commitment to great Projects in Public Architecture. **SHERIDA PAULSEN**

# editor's note

Like all VAI publications, this Van Alen Report is a collaboration and relies on numerous interactions. We would like to express our appreciation and thanks to **Nina Rappaport** who admirably guest curated "The Swiss Section" and wrote the title article for this issue, **Frédéric Levral and Ark New York** for their ingenious exhibition design that embodies the exhibition concept, **David Reinturf of ORG Inc.** for his exquisite graphic design, curatorial consultant **Inge Beckel** for being our woman "on the ground," the support of the **swisspeaksFESTIVAL** and the **Consulate General of Switzerland in New York City** which made this exhibition happen and of course the featured firms whose exceptional work proves Switzerland's dedication to the design of the public realm.

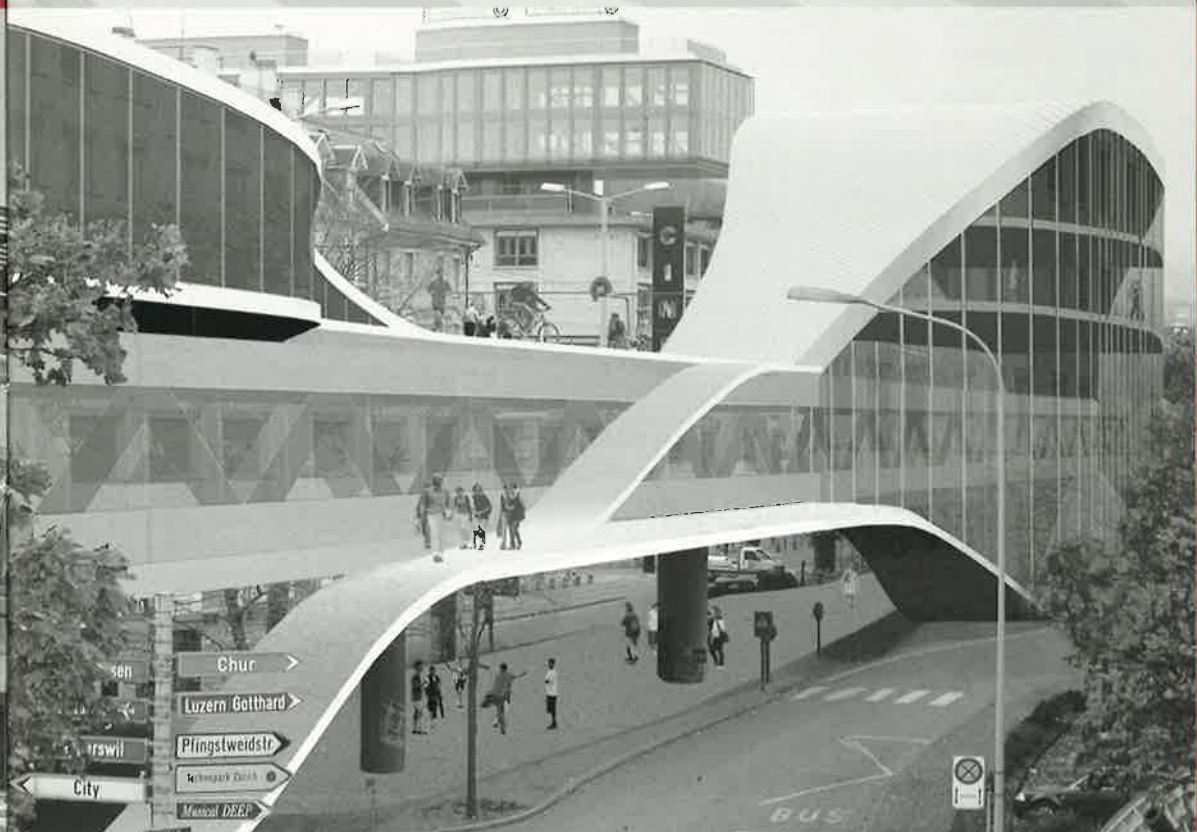
On p12 we report on VAI's recent programs including the forthcoming exhibition "OPEN: new designs for public space," which features projects that range from India to Africa and from Europe to New York's backyard. Look out for full information about this exhibition and a calendar of related events at: [www.vanalen.org](http://www.vanalen.org).

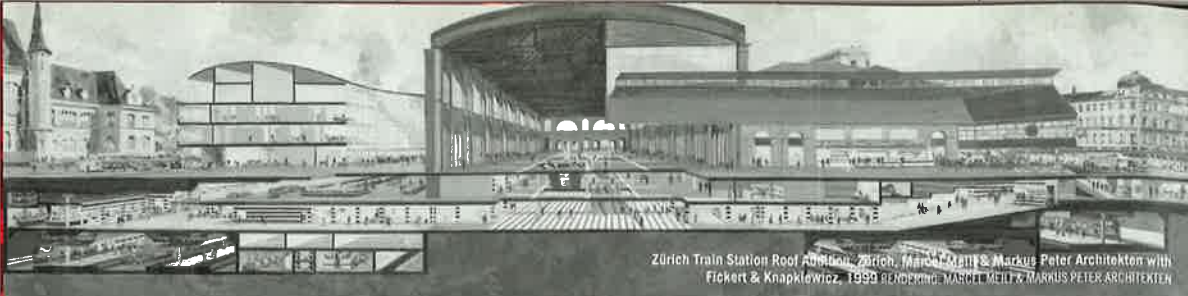
As always we welcome dialogue. ([zryan@vanalen.org](mailto:zryan@vanalen.org)) **ZOË RYAN**



# the/swiss/section

THE DILEMMAS OF 21ST CENTURY IDENTITY surfaced in developing "The Swiss Section." The exhibit was never based on notions of "Swissness," but rather on the condition of designing and constructing the built environment in Switzerland. Contemporary design identity is increasingly global and regional, and not only for internationally renowned practices. But just as all politics are local, ultimately all building is, too, and it is only in cultures whose formal and informal political structures are committed to design excellence that we can expect an engaging public environment. Switzerland is one of those cultures, and its example has never been more important to the local building culture of New York, as the city rebuilds not only "signature" and "cultural" projects, but the spaces and places of everyday life. The most shared public experience today is one of movement, on the train, on the road, in the street. "The Swiss Section" reveals design's power to value that experience. **RAYMOND W. GASTIL**





Zürich Train Station Roof Addition, Zürich, Marcel Meili & Markus Peter Architekten with Fickert & Knapkiewicz, 1999. RENDERING: MARCEL MEILI & MARKUS PETER ARCHITECTEN



Rail Technology Building on the Bern-Geneva line, Morger/Degelo



Rail Technology Building, Zürich, Oligor Düyler, 1999. PHOTO: OLIGOR DÜYLER



Interface Flon Railway and Bus Station, Lausanne, Bernard Tschumi Architects, 2001-2004. PHOTO: PETER MAUSS/ESTO

## INFRASTRUCTURE AND MOTION

NINA RAPPAPORT Guest Curator

Switzerland's infrastructure of movement is a connective tissue of public spaces, which contribute to the fluidity of urban experience. Since the development of the first trains, highways, and public works, integrating these important connectors into the public realm has been a major design challenge. In today's Switzerland, functionally efficient hubs accommodating travelers grow more and more essential in the ever-expanding urbanization of Europe. Yet where these nodes and links connect people and places, architects have had to define a new design territory, from urban centers to mountain passes. Younger architects and innovative practices have seized the opportunity to work with engineers to design tunnels, bridges, and highways as partners in the conceptual plans. Interchanges and public transit works, as a series of seemingly minor elements in the landscape, facilitates a new mobile culture where activities from tourism and recreation to the daily commute are an "urban" condition, where it is critical to create thoughtful insertions.

While most exhibitions about Swiss architecture have focused on the purity of forms, the experimentation with materials and the aesthetics of new designs, primarily for the object oriented building culture, one aspect of the architecture culture which is evident in every village, town, and city is that of infrastructure. The agglomeration of cities, extending from Lake Constance in the east to Geneva in the west with 7.3 million inhabitants spread over 25,566 square miles, contributes to a dynamic urban culture, a national commitment to building well-designed transit infrastructure for cars, planes, trains and funiculars foreground these structures rather than ignore or hide them from view. They are part of the synergy of the Swiss topography, the Swiss section.

Internally Switzerland is a land of borders between small cantons (states) and between languages (four of them) creating the need for shorter distance links at low speeds and longer distance links at high speeds. "Regionally and functionally, Switzerland is a tightly knit network, a multi-core conurbation located in the heart of Europe" (Angelus

Eisenger, *Urbanscape Switzerland, Avenir Suisse*, 2003). This heart (while it is not part of the EU) transports people and goods, countries and economies—linking the north and the south, east and west—emphasizing a strong backbone of larger networks across borders, connecting with the smaller internal systems.

Switzerland, as an example for New York, may seem to be comparing apples and oranges—because of the high government allocations, the voting referendums on architecture, and the relatively small population—but the lessons can be valid. Not surprisingly there is more infrastructure in Switzerland per person than any country in Europe; the Swiss use of trains is double that of the next highest train oriented country—Austria. With one ticket you can travel from boats on the low lying urban lakes and rivers to the tops of mountains and all the places in between—by public transportation (and even rent cars owned by the train companies at the stations). As André Corboz, and before him Rousseau, have noted, all of Switzerland is civilized and urbanized; there is no wilderness. With so little developable land, the road and train right-of-ways and interstitial spaces have long been used for gardens, and ancillary structures; every inch of the country is marked with trails and signs. The infrastructure is also planned, as Le Corbusier stressed, to help a city run like a machine, with a vision towards future growth with extra train tracks, highway tunnels, and mechanical space—perhaps to the excess.

"The Swiss Section," a first exhibition looking at contemporary infrastructure of movement, explores 20 projects either recently built or on the drawing boards, which demonstrate how Swiss architecture—known for precision, detail, materiality, and enviable construction methods—responds to and directs issues of how people can circulate effortlessly at various speeds through the diverse terrain. The Swiss topography has created a complex environment, which challenges architects to accommodate complex maneuvers in structures for movement. The exhibition also highlights a study of the contemporary planning discourse, "Urbanscape Switzerland," by Avenir Suisse, a think tank with discussions by economists, sociologists and architects—on the issues of an urbanized country. While the projects featured in the exhibition are largely by Swiss-based architects it is important to note that foreign architects are also designing transportation nodes in Switzerland—Nicholas Grimshaw at the Zürich airport terminal and Cruz & Ortiz with a pedestrian bridge at the Basel train station, just as Swiss-based firms are active globally.

Organized by themes—Between, Together, Across, Through, Up/Down—the exhibition features projects that move people or assist in their movement. Some are minor works that have a large impact, and others are dramatic insertions—from funicular stations to train stations and signal boxes, tunnels and bridges, and airport terminals, as public spaces of interaction. Often the projects combine programs in unexpected juxtapositions, creating hybrid designs. The theme "Together" focuses on projects that unite people in transportation hubs such as the 1990s innovative train stations by Santiago Calatrava, which demonstrated design and infrastructure. More recently Terminal E, at the Zürich International Airport, by Angélie, Graham, Pfenninger, Scholl, with Martin Spühler features an underground People Transport System, which brings travelers to and from a naturally lit and sustainable arrivals and departures hall. In downtown Zürich, Meili & Peter with Fickert & Knapkiewicz open-up the station to the cityscape with a wood and steel roof that shelters the tracks. In Lausanne, the first phase of Bernard Tschumi's, Place de l'Europe Interface Flon links the underground funicular (a tram that travels up and down from the lake up to the top of the city) with bus, and train stations converging on steel framed bridges and a landscaped plaza—epitomizing the Swiss section on an urban hillside. For Ursula Stücheli and Beat Mathys of Smarch, a regional train station in Worb, near Bern, became an opportunity to create a striking jewel box of banded stainless steel ribbons, which includes an upper level parking lot in a hybrid program for cars, people, and local trains to glide to their destinations.

Railway systems form networked connectors in the theme, "Between" in the SBB's (Swiss Federal Railroad) work to automate stations and logistic systems, enhancing the passenger's experience. Initiated with Herzog & de Meuron's refined copper-banded Signal Boxes of 1994 and 1998 in Basel; it continued with Gigon & Guyer's rust-red concrete version in Zurich; and Morger & Degelo's smaller adaptable concrete series of 50. Smaller insertions include the SBB's program to redesign 620 regional stations with colorful shelters and user-friendly ticket machines, with architects such as Gauer Itten Messerli (GIM Architekten). The precious land adjacent to many regional stations now have master plan proposals in the works, such as one by Christ & Gantenbein for the town of Liestal, showing that spaces around the stations are vital to urban life. And the underground pedestrian passageways have become colorfully lit shopping centers connecting one side of the city to the other, in Dürig & Rami's Zürich station passage.

In the tradition of Robert Maillart's (1872-1940) artful bridge designs, the theme "Across" focuses on bridges that link people over valleys, streets, and bodies of water for all topographies and scales. An innovative pedestrian bridge by

Galfetti, Ruchat and Trümpy in Bellizona of 1970 became an essential urban insertion at one level of the section, while more recently Conzett, Bronzini, Gartmann's Suransuns Footbridge, plays with how to bring hikers weightlessly through a ravine. A wooden pedestrian bridge by Walter Bieler and Reto Zindel across lake Zürich stresses the slow pace while a dramatic 526-meter long highway bridge over a valley by engineer Christian Menn with architectural advisor Andres Deplazes at Sunniberg, near Klosters, provides a speedy access across a steep hillside.

"Through" recognizes NEAT (Alp Transit Gotthard), the new train tunnel—the country's largest undertaking—in which high-speed passenger trains and freight trains pass through mountains both to get traffic off the streets and to shorten the travel time between Munich and Milan, in this Swiss version of the Chunnel. Although the federal highway system only got underway in 1955, the now 1,147 miles of freeways with 3.3 million cars, have drastically carved up the landscape. In the 1960s to ease the harsh change tunnels can make on a landscape, architects such as Rino Tami (1908-1994) designed the Ticino highway with abstract sculptural entrances and overpasses. Reminiscent of these installations, in 1999 Flora Ruchat-Roncati with Renato Salvi, designed concrete tunnels and ventilation shafts on the Autoroute Transjurane from Delémont to Porrentruy, which appear to be land sculptures for the passerby. In Zürich for a study to transform an urban elevated highway into an inhabitable space, architects EM2N designed new circulation systems and public spaces along the route. A covered market place in the center of Aarau designed by architects Maranta & Miller separates pedestrian and vehicular traffic by creating a covered square as a connecting point through the town.

New designs for vertical movement are featured in "Up/Down," from the Carmenna chairlift terminal at Arosa by Bearth & Deplazes, with a zinc façade, to the ski jump in Einsiedeln by Burkhard & Luethi, they contribute innovative mountain forms to a design vocabulary. Paolo Burgi's landscaped promontory in Cardada, Ticino—a modernist structure suspended for views over the mountains—and a proposal by Devanthery & Lamuniere to renovate the 1932 Salève chairlift and station above Geneva, but in France—envision new gathering places with ideas of route, movement, and public spaces for all topographies.

The infrastructure of movement is a fluid element to negotiate varying topographies, respects and enriches experiences at all scales, whether passing through stations, city centers, or on mountaintops at every level of the Swiss Section.



Landscape Promontory, Cardada, Paolo Burgi, 2001  
PHOTO: J.M. LANDECY



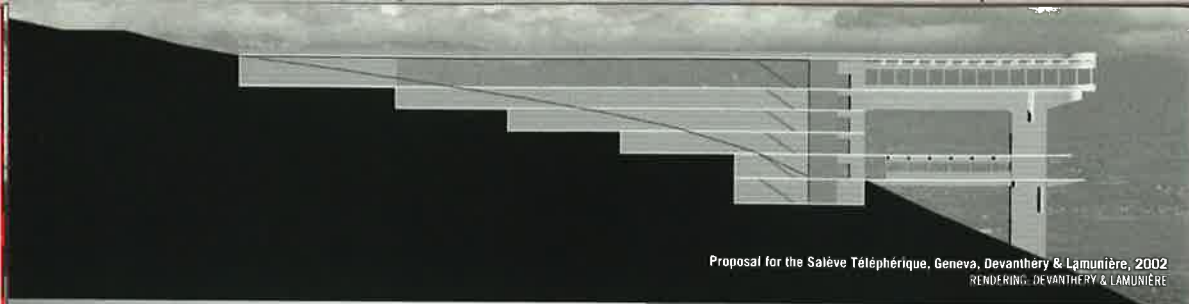
Sunniberg Bridge, Klosters, Christian Menn, 2000  
PHOTO: CHRISTIAN MENN



Suransuns Footbridge, Graubünden, Conzett, Bronzini, Gartmann, 2000 PHOTO: CONZETT, BRONZINI, GARTMANN, GRAUBÜNDEN



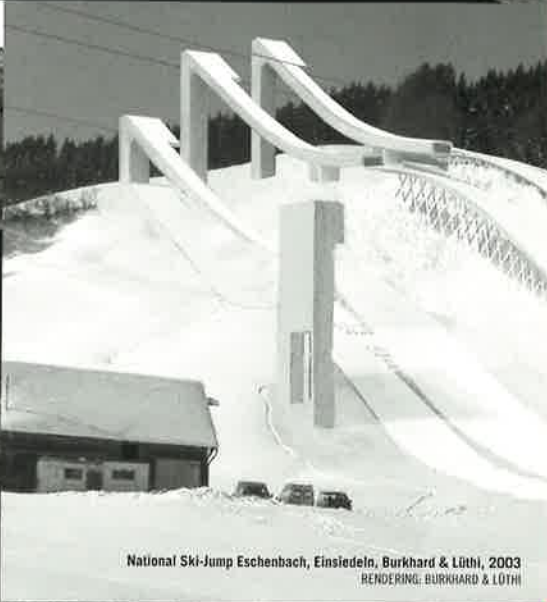
Pedestrian Bridge over Lake Zürich at Rüschwil, Walter Bieler & Reto Zindel, 2007 PHOTO: MATHIAS WEINLI PHOTOGRAPHY



Proposal for the Salève Téléphérique, Geneva, Devanthery & Lamunière, 2002  
RENDERING: DEVANTHERY & LAMUNIÈRE



Carmenna Funicular Station, Arosa, Bearth & Deplazes, 2000  
PHOTO: RALF FEINER, MALANS



National Ski-Jump Eschenbach, Einsiedeln, Burkhard & Lüthi, 2003  
RENDERING: BURKHARD & LÜTHI



AlpTransit Gotthard (NEAT), the Gotthard Pass, 2002  
PHOTO: MAURICE SCHÖBINGER

## THE SWISS SECTION PROJECTS

### INTERFACE FLON, RAILWAY AND BUS STATION, LAUSANNE

Client: Swiss Federal Railway, Lausanne  
Architect: Bernard Tschumi Architects  
Principals-in-charge: Bernard Tschumi, Luca Merlini, Emmanuel Ventura  
Façade and Bridge Consultant: Hugh Dutton Associates with Attilio Lavezzari  
Structural and Civil Engineers: Piguet et Associes, Lausanne, CSD and CSD-Monod, Lausanne  
Electrical Engineers: Eleco Electro-Conseils SA, Echallens  
HVAC: Alvazzi SA, Jean Monod SA  
Landscape Engineers: Jean-Jacques Borgeaud  
Acoustic Engineers: Gilbert Monay

### ZÜRICH TRAIN STATION ROOF ADDITION, ZÜRICH

Client: Swiss Federal Railway, Zürich  
Architects: Meili & Peter and Knapkiewicz & Fickert  
Collaborator: Hanspeter Odermatt  
Structural Engineers: Lüchinger & Partner and Daniel Meyer, Partner

### RBS TRAIN STATION HALL, WORB, BERN

Client: RBS - Regionalverkehr (regional transit) Bern-Solothurn  
Architects: Smarch - Beat Mathys & Ursula Stücheli  
Director: Hans Amacker  
Department Leader: Armin Beyeler  
Project Leader: Enzo Citterio  
Engineer: Conzett Bronzini Gartmann

### RAIL TECHNOLOGY BUILDING ON THE BERN-GENEVA LINE

Client: Swiss Federal Railway  
Architects: Morger/Degelo  
with Matthias Kleiber and Andreas Derrer  
Concrete Contractor: Element AG

### RAIL TECHNOLOGY BUILDING, ZÜRICH

Client: Swiss Federal Railway  
Architects: Gigon/Guyer  
Planning: Philippe Vaucher  
Engineer: Conzett, Bronzini, Gartmann  
Colorist: Harald F. Müller

### REGIONAL TRAIN STATION IMPROVEMENT PROGRAM

Client: Swiss Federal Railway SBB  
Architects of Murten Station: Steuerwald & Scheiwiler  
Design Master Plan: GIM Architects  
Engineer: C. von der Weid & Associates  
Project Management: M. J-D Fellay

### LIESTAL RAILWAY STATION AREA STUDY, LIESTAL

Client: Swiss Federal Railway  
Architects: Christ & Gantenbein  
Landscape Architects: Vogt  
Traffic Planners: Zwicker + Schmid  
Planning Information: Wuest & Partner

### DOCK E MIDFIELD, ZÜRICH INTERNATIONAL AIRPORT

Client: UNIQUE Zürich Airport  
Architects: Angélli, Graham, Pfenniger, Scholl Architecture with Martin Spühler Architekt  
Planners: ARGE Zayetta, Zürich  
Nicolet, Chartrand, Knoll AG  
Engineers: Heyer Kaufmann Partner  
Amstein + Walthert AG

### ALPTRANSIT GOTTHARD (NEAT), THE GOTTHARD PASS

Client: Swiss Federal Railway  
Managing Director, AlpTransit: P. Zbinden  
Planning Director, AlpTransit: W. Schneebeli  
Tunnel and Route Director, AlpTransit: K. Aerni  
Rail Technology Director, AlpTransit: O. Bratschi

### PROPOSAL FOR HARDBRÜCKE HIGHWAY BRIDGE, ZÜRICH

First Study Project: 2002  
Client: Zürich Department of City Planning  
Research Project: 2003  
Architects: EM2N Architekten with Bernd Druffel

### FÄRBERPLATZ MARKET PLACE, AARAU

Client: Aarau town  
Architects: Miller & Maranta  
Engineer: Conzett, Bronzini, Gartmann

### SURANSUNS FOOTBRIDGE, GRAUBÜNDEN

Client: KulturRaum Via Mala development association  
Engineer: Conzett, Bronzini, Gartmann  
Collaborators: Frederic Benesch, Guido Lauber

### SUNNIBERG BRIDGE, KLOSTERS

Client: Canton Graubünden  
Project Management: Graubünden Highway Administration  
Bridge Engineer: Heinrich Figi  
Architectural Consultant: Andres Deplazes  
Conceptual Design: Christian Menn  
Structural Design and Technical Supervision: Bänziger+Köppel+Brändli+Partner Consulting Engineers

### PEDESTRIAN BRIDGE OVER LAKE ZÜRICH FROM RAPPERSWIL TO HURDEN

Client: Towns of Rapperswil and Freienbach  
Architect: Reto Zindel  
Engineers: Walter Bieler and Huber & Partner  
Wood Construction: W. Rüegg AG,  
G. Oberholzer, Eschenbach

### NATIONAL SKI-JUMP ESCHENBACH, EINSIEDELN

Architects: Burkhard & Lüthi  
Landscape Architect: Ganz  
Engineer: Henauer Gugler

### PROPOSAL FOR THE REHABILITATION OF THE SALÈVE TÉLÉPHÉRIQUE, GENEVA

Client: Fondation Brailard Architects  
Architects: Devanthery & Lamunière  
Collaborator: Andres Souza Blanes de Cortes

### CARMENNA FUNICULAR STATION, AROSA

Architects: Bearth & Deplazes  
Skillift Planners: Garaventa AG  
Engineer: Fredy Unger  
Steel Construction: Mesag AG

### LANDSCAPE PROMONTORY AND OBSERVATORY, CARDADA, TICINO

Landscape Architect: Paolo Bürgi  
Structural Engineering:  
Promontory: Passera & Pedretti Engineers  
Observatory: Stoffel Engineering  
Consultants:  
Geology: Mario Codoni, Markus Felber, Paolo Oppizzi  
Biology: Guido Maspoli, Bellinzona  
History: Berteia, Locarno

### ZÜRICH CENTRAL TRAIN STATION EXTENSION

Client: Swiss Federal Railway SBB  
Architects: Durg & Rami  
Structural Engineers: Dr. J. Grob & Partner  
Technical Engineers: Amstein & Walthert  
Commercial Consultants: Umdasch Shop Concept

### TRANSJURANE HIGHWAY A16 DELEMONT-PORRENTROY

Client: Swiss Federal Government, Canton of Jura  
Architects: Flora Ruchat-Roncati with Renato Salvi  
Collaborators: J. Chatelain, M. Mariniello, V. Joilat

# VAI updates >

This June, Van Alen Institute presents **OPEN: NEW DESIGNS FOR PUBLIC SPACE**, an exhibition exploring innovative examples of new thinking and approaches to public spaces around the globe. Projects that inspire us: **WALTER SISULU SQUARE** in Soweto, South Africa by StudioMAS Architecture and Urban Design, scheduled to be completed in 2005; Snøhetta's **OPERA HOUSE** in Oslo, Norway, which is currently under construction and planned to open in 2008; Weiss/Manfredi's design for the **SEATTLE ART MUSEUM'S OLYMPIC SCULPTURE PARK** opening in 2004; Vito Acconci's **ISLAND IN THE MUR**, a temporary, floating, open-air theatre constructed for Graz 2003 with a café and children's playground; and the **FAVELA-BAIRRO PROJECT**, an ongoing endeavor, spearheaded by architect Jorge Mario Jáuregui, to transform a shantytown in Rio de Janeiro. New directions? The full roster of projects, which will range from public parks, waterfront developments, squares, transportation hubs, and cultural facilities, illustrates both the challenges and opportunities for design that engages on a physical and experiential level.

Accompanying the exhibition will be a fully illustrated catalogue, published this fall, with essays by a range of experts engaged in the field, as well as a series of public programs. Look out for information on our website: [www.vanalen.org](http://www.vanalen.org).

As part of Van Alen Institute's research for this exhibition we have engaged an esteemed group of design professionals, critics, artists, curators, academics, and public space activists who have contributed a wealth of ideas. Through a series of roundtable discussions many important issues were raised including the idea of control in public space. Jerold Kayden, Associate Professor of Urban Planning at Harvard University's Graduate School of Design (GSD) explained that it was important "to engage at the creation, that is not to ignore, oppositionally, security as an issue, but to be there from the get go and say it's one of many issues." Paola Antonelli, Curator, Department of Architecture and Design, Museum of Modern Art agreed saying, "There is no anarchy when there is design." Lisa Frigand who is in economic development at Con Edison pointed to the dual nature of security, "there is hard security,



Island in the Mur, Graz, Austria, a project of Graz 2003  
DESIGN: VITO ACCONCI/ACCONCI STUDIO  
IDEA/CURATORIAL DEVELOPMENT: ROBERT PUNKENHOFFER/ART & IDEA PHOTO: ELVIRA KLAMMINGER

the aspect of hardening Grand Central, and there's the perceived security. On September 11 the issue came up that people naturally gravitated to parks. Open spaces on some level would be considered very vulnerable, and yet people felt safe together." Tony Hiss, author of *The Experience of Place* (Vintage Books, 1991) focused on the "need to think beyond the city borders and develop 'slow reflexes.' We are accustomed to making quick judgments but we need to make sense of the current situation of public space by understanding many things that happen over time." Anne Pasternak, Executive Director of Creative Time asked, "What is the purpose of public space? Is it dissent, social networking?" Jerold Kayden said "The best things about public spaces is that we see

the 'chaos' of the streets." Identifying various case studies, Elizabeth Mossop, Assistant Professor in the Department of Landscape Architecture at the GSD suggested the Favela Bairro Project in Rio de Janeiro as an excellent example of "making public space where there wasn't one, by carving access ways through the area and inserting services such as a laundry and daycare center." Nasrine Seraji, Chair, Department of Architecture, Cornell University referenced Park Citroen in Paris as "extremely provocative," especially the idea of bringing "herbs into the city where nobody would think of herb gardens" and also pointed out that "unfortunately, architects are becoming more and more cynical. Cynicism only allows for the post-participatory creative sense as opposed to a visionary, upfront, and direct approach. If one is to talk about creation, that's where we as architects, designers and people engaged in urban discussions should head towards..."

A full list of participants and further comments can be found at [www.vanalen.org](http://www.vanalen.org).

## New Design Directions for Public Space: VAI 2003/4 Dinkelloo Fellowship in Rome

This year's Dinkelloo Fellowship competition is based on VAI's 2003 program for new design directions for public space. The fellowship is an opportunity for a U.S. citizen who is a recent or prospective graduate of U.S. architecture and related degree programs to research and explore, through a focused travel experience and a residency period at the American Academy in Rome, a project of his/her choice that is then documented and reported.

Entrants are encouraged to research public spaces which demonstrate that design defined across the disciplines of landscape architecture, planning, art, and engineering, can foster and accommodate a thriving contemporary public life. The entrant's proposal should identify a city or an existing recently completed public space and should reflect his/her direction/method of research and documentation. The deadline for submissions is June 3. Please go to [www.vanalen.org](http://www.vanalen.org) for submission requirements.

## VAI'S TRAVELING EXHIBITIONS



Renewing, Rebuilding, Remembering, The Lighthouse, Glasgow  
PHOTO: COURTESY THE LIGHTHOUSE

## RENEWING, REBUILDING, REMEMBERING

From January 25 until March 14, 2003 "Renewing, Rebuilding, Remembering," the Institute-organized exhibition, initiated after the World Trade Center attacks on September 11, 2001 was presented at The Lighthouse, Glasgow's design center. Exploring how Beirut, Berlin, Kobe, Manchester, Oklahoma, San Francisco and Sarajevo have redesigned and rethought urban life after disaster, the exhibition illustrates the necessity for creative solutions to urban regeneration. On March 11, the Institute's director Raymond Gastil spoke at The Lighthouse's international conference, "Sense and the City" that was held in conjunction with the exhibition.

In an article in *The Scotsman* newspaper in January 2003, Stuart MacDonald, director of the Lighthouse said:

"There are lessons in this exhibition for lots of cities. A disaster can be an opportunity to think about new ways of living in the public realm, and how people enjoy cities. All seven cities have seized disasters and tragedies as opportunities. The key thing is; how do you strike the balance between collectively remembering and looking to the future?"



Architecture + Water, SFMoMA  
PHOTO: COURTESY SFMoMA

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## ARCHITECTURE + WATER

Initiated by and shown at the Institute in 2001, and curated and designed by architects Lewis.Tsurumaki.Lewis, "Architecture + Water," was presented at the University of California in Los Angeles and the Heinz Architectural Center at the Carnegie Museum in 2002. From November 16, 2002 - March 23, 2003, the exhibition was on view at the San Francisco Museum of Modern Art.

The projects - Foreign Office Architects' Yokohama International Port Terminal in Japan, MVRDV's Quattro Villa in Ypenburg, the Netherlands, Diller + Scofidio's Blur Building created for the 2002 Swiss Expo in Yverdon-les-Bains, Steven Holl Architects and Michael Van Valkenburgh Associates' Whitney Water Treatment Plant in Connecticut and Alsop Architects's Blackfriars Bridge Station in London - innovatively illustrate key connections between architecture, landscape, and infrastructure and their engagement with water.

"San Francisco has proven to be a fertile city for the exhibition. In a city where the most unusual intersection of public life and the water is set in motion by a Barry Bond's home run, the exhibition has provoked much curiosity and debate about architectural design's potential role in planning the waterfront." Paul Lewis, Lewis.Tsurumaki.Lewis

## RECENT FORUMS

### MEMORY & THE MASTER PLAN: NEW DIRECTIONS FOR MEMORIALS AND PUBLIC SPACE

In the first of a series of "urban dialogues" leading up to the Institute's public space exhibition, Van Alen Institute, *Architecture* magazine, Civic Alliance and Humanscale organized a panel discussion on March 4 to ask: How can Lower Manhattan be both a place of public life, where commerce and community produce a vital and energetic dialogue, and a place of memory, where lives lost are commemorated in ways both intimate and communal? Panelists included Diana Balmori, Balmori Associates Landscape/Urban Design; Gustavo Bonevardi, Proun Space Studio, Co-creator Tribute in Light; Pablo Lopez, Mueser Rutledge Consulting Engineers; Nikki Stern, LMDC Families Advisory Council and Marion Weiss, Weiss/Manfredi Architects. [www.vanalen.org](http://www.vanalen.org)

### NYC WATERFRONT: HISTORY AND FUTURE

On March 18, Urban Center Books hosted a talk on New York's waterfront prompted by the publication *Beyond the Edge: New York's New Waterfront* (author Raymond W. Gastil, Princeton Architectural Press, 2002). Discussants included Kent Barwick, President of the Municipal Art Society, Carter Craft, Director of the Metropolitan Waterfront Alliance and Stuart Waldman, author of *Maritime Mile*. [www.UrbanCenterBooks.com](http://www.UrbanCenterBooks.com)

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