FELLOWSHIPS

AT

VAN   ALEN

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OUR STORY

Van Alen Institute's legacy as a center for design innovation that bridges architectural education and professional practice informs all of our work. We investigate pressing social, cultural, and ecological challenges of tomorrow on a global scale.

The Institute was founded in 1894 as the Society of Beaux-Arts Architects by a group of American architects who had graduated from the École de Beaux-Arts in Paris; their goal was to spread the school's model of architectural education in the United States. As their efforts grew more extensive and a national network of independent ateliers followed their annual programs, they created a new organization to administer this work in 1916, the Beaux-Arts Institute of Design (BAID). By the 1920s, students from dozens of universities across the country entered the design competitions, and in 1930, the BAID received over 9,500 entries.

By the end of the Second World War, the Beaux-Arts method was falling out of favor and was soon replaced by the cooperative pedagogical systems of the Bauhaus. The very name of the institution became a liability, so, in 1956, the BAID was renamed the National Institute of Architectural Education (NIAE). The NIAE positioned itself as an organization committed to supporting diverse curricula among architectural schools. Over the decades, programming expanded to include annual competitions and fellowships, the most prestigious of which remained the Paris Prize, which had started in 1904.

In 1995, the Institute was renamed in honor of William Van Alen—architect of the Chrysler Building and winner of the 1908 Paris Prize—and turned its focus to architecture and the public realm. Today's Van Alen continues to build on this legacy, expanding both the scope of our work and our belief in the power of design to change people's lives for the better.

About this book
Most of the material within these pages comes from our institutional archives, which extend back to the 1880s, before the organization was formally established. Our collection includes drawings, photographs, correspondence, administrative records, and more. Together, they present a rich portrait of the organization's founding, development, and moments of self-examination and change. At each period, the archive materials also tell a story of the wider world outside. One can see these shifts clearly in the drawings themselves, but we've chosen to add the voices of the many people involved with the organization to convey how they responded to those changes.

Using winning drawings and the words of the fellows themselves—taken from letters and, more recently, conversation—this book documents our four primary fellowship programs, the people and ideas they engaged, and the competitions that were an integral part of them.

— David van der Leer
Executive Director, Van Alen Institute

Introduction

When Van Alen Institute announced itself to the world in 1995 with the motto "Projects in Public Architecture," there was a palpable energy around it, and a sense that this was a group of architects, landscape architects, and planners who were going to apply themselves to a very pressing problem: the neglected public spaces of New York City. While the city had emerged from the fiscal crisis of the 1970s, repairing its physical fabric was still pretty low on the to-do list at City Hall. The last significant park to be created was Jamaica Bay Park in 1954. As a young architect who had started a firm just two years before, it was this urgency and sense of purpose that led me to get involved. It was exciting to find a group of people who believed that designers could and should be proactive about using their skills to make the city a better place. The competitions were provocative, relevant, and brought attention to parts of the city that most people weren't thinking about as public spaces to be shared and celebrated, like Governors Island, Wall Street, and the East River.

I first got involved in 1993 with the *Flatiron Academy* competition, and joined the board in 2010. One of the great pleasures of being a board member has been to make sure that the sense of initiative that drew me to Van Alen more than 20 years

ago is still here, and that, as an organization, we continue to look for new and compelling ways to use design to improve cities and the daily experiences of people who live in them. For us, a part of that process has been to look back and to trace the evolution of these organizational values to their roots.

Future Ground workshop in New Orleans, 2015

When we began the project of sifting through 120-plus years of the Van Alen archive to create this book, we were struck by all the materials that conjure a vanished world. A draft of the organization's charter is written in fountain pen on stationary from the Century Club, where the founders undoubtedly met up for a whiskey after a day in the office, and it is decades before women appear in any meaningful way. Yet those boxes of fragile paper contain the

core values that animate our work today. It is clear that there is a deep belief in the value of design to transform the world in which we live.

Tracing the line from 1894 to today shows how the Society of Beaux-Arts Architects (SBAA), which was founded by alumni of the École de Beaux-Arts in Paris, steadily evolved into today's Van Alen Institute, which works with civic and institutional partners on issues that some might not even see as design problems. There are some pivots and adjustments, but, ultimately, what has remained constant is a belief in the value of design as a transformative force, and a sense that a civic organization can play an important role in making that transformation happen. What has changed, however, is how we understand design and its scope. It is no longer limited to a particular approach to architecture, but is a set of analytical and creative tools that can address social, ecological, and cultural challenges at every scale.

From its earliest days, the organization established itself as a group that purposefully stood outside of academia, and whose goal was to advance the quality, reach, and appreciation of design in the United States. At the time, that meant architecture, and, more specifically, architecture as understood and practiced by the Beaux Arts movement. At a dinner in 1894, soon after the SBAA had formally incorporated, Ernest Flagg (1857–1947), who later designed the Singer Building—the world's first skyscraper—spoke about the values that drove their work. "It is necessary to firmly establish ourselves on the basis of the French school, but when this is accomplished we can drop French features so far as name and limitation of membership are concerned and take a more liberal attitude ... Let us make of what is by many supposed to be a clique, a broad and liberal influence for the encouragement of good architecture and good architectural training in the United States." In creating this distinctly American school of architecture, Flagg and his colleagues wanted

to support the development of young architects and to spread their ideas across the nation. The Beaux Arts was not just a formal language, or even just a pedagogical system, but a system of values that prized the application of neoclassical precedent to contemporary needs. The SBAA created the Beaux-Arts Institute of Design (BAID) in 1916 to run its educational programs and administer the Paris Prize, a traveling fellowship that sent the top student each year to study at the École. With competition programs like 1919's *A Capitol Building for the League of Nations* and 1924's *A United States Veteran Hospital,* the BAID advanced its ideas about the role of architecture in public life. Its success is evident in downtowns all over the country, where the banks, town halls, and public libraries built by proud civic fathers in the early 20th century still stand.

As Modernism took hold in America, the organization began to move away from strict adherence to the Beaux Arts, which had none of the intensity and social purpose that the Bauhaus had introduced. Paris Prize winners, who were by then called Lloyd Morgan Fellows in honor of the BAID's founder, were no longer expected to study full-time at the École. However, the competition programs continued to

Future Ground focused on the long-standing challenge of vacancy in New Orleans, which became a much greater problem after Hurricane Katrina in 2005. Van Alen asked design teams—which included architects, planners, landscape architects, and land-use lawyers—to come up with short-, medium-, and long-term strategies to make these lots ecologically, economically, and socially valuable once again. Teams worked closely with Van Alen staff and local stakeholders to develop their ideas, and came up with strategies that ranged from gardens to a land-banking policy.

Peter Hau
OPEN NARRATIVES
reconfiguring the air, land, and waters
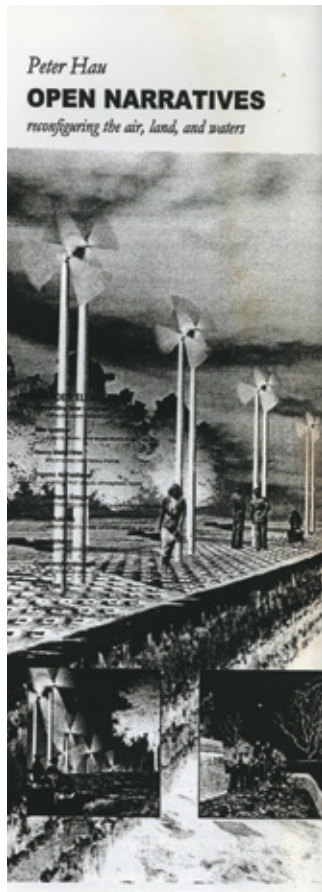
Public Property was the first major competition launched under the banner of the Van Alen Institute, and attracted teams from around the world to imagine the potential of the 172-acre island, which had recently been vacated by the United States Coast Guard. While Peter Hau's winning entry (brochure, left) wasn't realized, the competition launched a robust public debate about possible uses and programming for the island.

transform the city itself. The first Van Alen competition served as a declaration of values: 1996's *Public Property: An Ideas Competition for Governors Island* challenged designers to show how the 172-acre former military installation could become an integral part of New York City's public life at a time when most New Yorkers never considered it at all. More than 200 teams took up the challenge, and the incredible diversity of the work they produced helped to launch a vigorous public discussion about the island's future. The entries gave concrete and thrilling form to something that could have been a distant abstraction, and the competition showed people that designers can play an important role in public life and the decisions that shape cities.

Ten years later, the Paris Prize was reborn as the New York Prize Fellowship, which ran from 2007 to 2010 and reflects another important development in our thinking about design and its role in public life. In its name, the program recognized that Paris was no longer the intellectual center of innovation and experimentation in architecture, but that there was real energy surrounding urbanism and design in New York. It challenged applicants to look at the systems that shape the public realm: information and communication, land use and development, culture and politics, and more. Finally, it brought fellows back home. Instead of a traveling fellowship, which is what the Paris Prize had become, many of the fellows worked in studio space within the Van Alen office on 22nd Street, where they were encouraged to work together and learn from each other and the wider Van Alen community. This approach—collaborative, multidisciplinary, experimental, and engaged—is one that has influenced our work ever since.

Today's competitions push that idea even further: *Future Ground* (2015) asked designers to develop short-, medium-, and long-term strategies to bring 8,000 vacant lots in New Orleans back into productive social, ecological, and economic use; *Opportunity Space* (2017) took on an aspect of Europe's migration crisis, connecting

Opportunity Space is Van Alen's first international competition to be realized, and also reflects a commitment to bring design tools to bear on complex social and political challenges like Europe's migration crisis. The brief asked teams to create a temporary pavilion to house programs that help new and long-term residents of Malmö connect to economic and social opportunities.

represent their historical moment and what their authors saw as the province of design. The briefs leading up to the 1950 Paris Prize included both *An Oil Town* for a new community for employees of an American refinery on the Persian Gulf, and *A Memorial at Alamogordo*. The pressure to adapt was strong, and, after almost 20 years of debate, the Beaux-Arts Institute of Design changed its name to the National Institute for Architectural Education (NIAE) in 1956, while proclaiming that its mission would remain the same. One early survey respondent argued for the name change this way: "Yes. It is a psychic absurdity like Daylight Saving, but would prove salutary in combatting human prejudices."

When the NIAE became Van Alen Institute in 1995, its leadership saw an opportunity to do more than just transform the organization and its programming, and to

As part of a larger effort to rethink New York City's approach to criminal justice and potentially close down Rikers Island, Van Alen developed *Justice in Design,* a project to reimagine jail facilities in the five boroughs and establish guidelines for more rehabilitative and neighborhood-friendly designs. Above, a workshop with local stakeholders in the Bronx.

Van Alen was one of four New York-based nonprofits selected to develop and manage *Rebuild by Design,* an initiative of President Obama's Hurricane Sandy Rebuilding Task Force and the U.S. Department of Housing and Urban Development (HUD). The project was developed to address the structural and environmental vulnerabilities that Hurricane Sandy exposed in communities throughout the region and develop fundable solutions to better protect residents from future climate events. Above, a community parade in Asbury Park, NJ.

long-term and newly-arrived residents of Malmö, Sweden, in programs to improve their economic opportunities; and *Justice in Design* (2017) examined how jail facilities in New York City could provide welcome amenities to their surrounding neighborhood while providing a healthier and more rehabilitative environment for the incarcerated. These projects are concrete expressions of our mission and values as an organization today. They bring designers together with policymakers, social scientists, economists, artists, ecologists, public health researchers, and many others to work on some of the most profoundly challenging social and ecological issues of our day. This interdisciplinary approach brings new skills and tools to bear on old problems, and allows us to expand the scope and ambition of our work.

The same thinking has informed the research and public programs that we do at Van Alen. Our research projects can provide the background necessary to launch a competition, or expand on a compelling question that it brings to the surface. Public programs can amplify the work of both, or serve as an early indicator of an emerging issue that we should tackle. Together, they magnify our impact and explore challenges in a more comprehensive and effective way.

As we complete this book, we are in the process of developing a new model for fellowships at Van Alen, incorporating what we have learned from our competitions, research projects, public programs, and the New York Prize. The new model will allow us even more breadth and depth than competitions alone, bringing multidisciplinary exploration into every aspect. The core values will remain, and we think when our successors look back at our files 120 years from now, they will have a similar flash of recognition as they see the logic, values, and goals that inform the work of Van Alen then and now.

Stephen Cassell is a founding partner of Architecture Research Office in New York City and has served on Van Alen's board of trustees since 2010. From 2012 until mid-2017, he served as the board chair.

First Thoughts
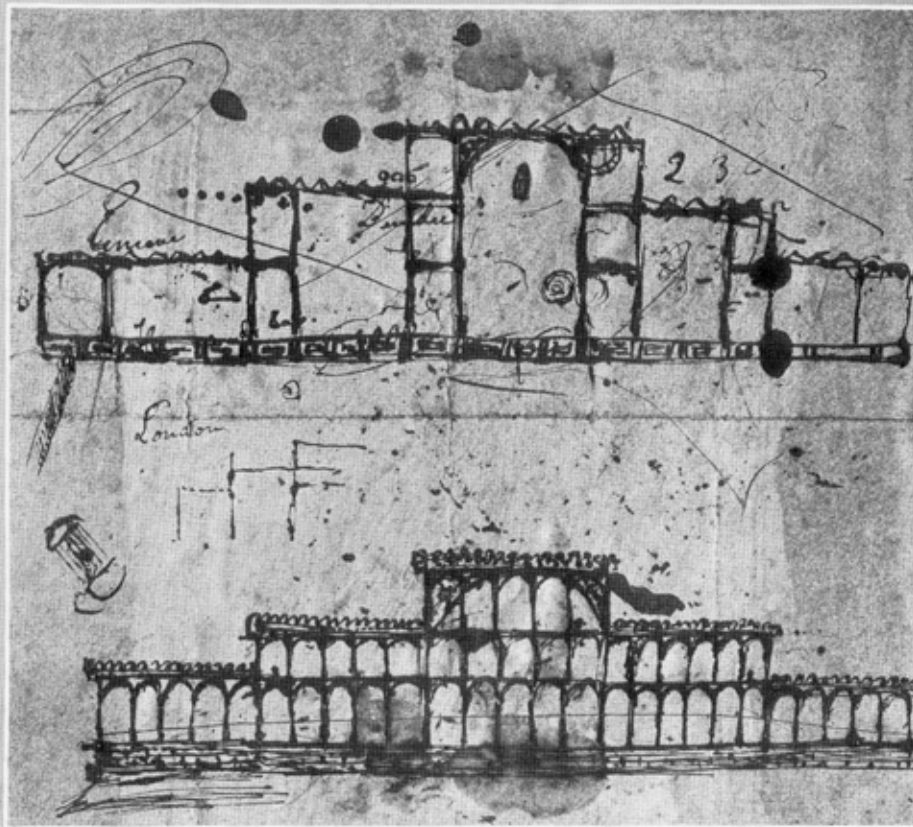
THE BLOTTING-PAPER SKETCH

Paxton's original sketch for the Crystal Palace made on a sheet of blotting-paper in the Board-room of the Midland Railway, Derby, June 1850

"First thoughts." Sculptor Richard Wentworth uses the term to refer to the loose sketches, models, and rough prototypes produced by designers, artists, and inventors, and to the unpredictable trajectory that preliminary studies follow. "Paxton's Crystal Palace drawing is so spectacularly immediate," he writes in the 1998 catalog to his traveling exhibition *Thinking Aloud,* "when you look at that drawing, which is clearly someone speaking to himself, you can't imagine that he was anticipating that it would actually be built. You invest the drawing retrospectively with huge import, because it actually is the first conceptualization of the 1851 Great Exhibition."

We generally encounter the probing, wandering notations "to self" as inconsequential, isolated bits of ephemera, scant tracery evidence that has managed to survive the author's impulse to discard, contemporary critics' myopia, or history's uncanny inability to foretell. More often, however, "first thoughts"—fleeting though they may seem—actually index a prolonged and densely focused period of research, development, and trial.

Joseph Paxton (1803–1865) had long experimented with proto-greenhouse structures while serving as head gardener at Chatsworth Gardens in Derbyshire and in the design of the Great Conservatory

there. But it was his horticultural experimentation, and specifically the cultivation of the Guyana-born water lily, that led Paxton to the discovery of "a natural feat of engineering." As his biographer Kate Colquhoun recounts, he was known to have his daughter, Annie, ride afloat the water lily's huge leaves in order to test the rigidity of its radiating ribs and the flexibility of its connecting cross members. The tests ultimately resulted in the development of ridge-and-furrow roof systems and prefabricated modular elements, which introduced improved drainage and increased light in greenhouse structures. These first experimental designs emerged in anticipation of technological advances in the manufacture of cast iron, and ahead of the economic viability of industrial glass production. At once tentative and assured, naïve and prescient, Paxton's "first thoughts" were as much notations of things in the making as they were projections of a future foretold.

Often undervalued with respect to achievement "in the real world," the space of speculative development constitutes a very real site of production and innovation. Experimentation, deliberation, and untold iteration predate the arrival of celebrated works of architecture and design, and they occupy a powerfully productive set of intervals. It is these intervals between precedent and prototype, between

professional and educational pursuits, between material and conceptual scales, that Van Alen Institute competition and fellowship programs have continuously sought to frame and enable.

A look through the archive of competitions and fellowships sponsored throughout the Institute's history demonstrates the essential role of early speculative study and the extent to which seminal ideas outlined in many formative sketches have been borne out as vanguard and visionary.

Well in advance of Hurricane Sandy and its sobering lessons, Van Alen Institute's 1996 *Public Property: An Ideas Competition for Governors Island* provided designers with an opportunity to study New York Harbor and to explore the salient issues of sustainability, resiliency, public amenity, and utility; issues that have come to define our time. The extraordinarily complex site selected for the 2007 *Envisioning Gateway: A Public Design Competition for Gateway National Park,* comprising 27,000 acres of water, marshland, and field stretching across Brooklyn, Queens, Staten Island, and New Jersey, extended focus from the Inner Harbor to New York's Outer Harbor. Van Alen Institute, National Parks Conservation Association, and Columbia University's Graduate School of Architecture Planning and Preservation partnered to develop a competition that served to underscore the fundamental interdependence of resiliency and stewardship, and the necessity for partnerships to drive policy. The submitted design proposals for *Gateway* were in every sense ahead of their time; anticipating new approaches to brownfield remediation, ecological conservation, and the deployment of green infrastructure. The competition is credited for sparking the restoration efforts now underway. It has resulted in an ongoing relationship with the National Park Service, and in competitions that include *Parks for the People* (2011), *National Parks Now* (2015), and *Memorials for the Future* (2016), contemporary competitions that serve to incubate fledgling ideas grounded in consequential issues with the goal of shaping informed debate.

Continuing its legacy of support to emerging practitioners, the New York Prize Fellowship founded in 2007 sought to renew the Institute's commitment to the development of generative work by providing a sanctioned place and time for speculation and experimentation. Five New York Prize areas—Land Use and Development, Forms and Materials, Information and Communication, Systems and Ecology, and Culture and Politics—served, in fellowship manager Jessica Blaustein's words, as "elastic fields" for newly charted lines of inquiry that together formed a "flexible curriculum" structured across disciplinary, professional, and methodological divides.

Eric Sanderson's *Mannahatta* project, and Denise Hoffman Brandt's *CITY-SINK,* for example, both examined the dynamic relationship between the natural and constructed city. Their projects continue to resonate in ongoing efforts to equip New York and many other cities with the strategies to meet the challenges of climate change. David Benjamin and Soo-in Yang's *Living City: A Public Interface to Air Quality in New York* examined how building surveillance and sensing devices engage the collective realm and impact our very conception of the limits of public space. Today, those devices are ubiquitous, and the surrounding discourse mainstream. The New York Prize Fellowship supported Chelina Odbert and Jennifer Toy in their early efforts to define and create "productive public spaces." Their work with community members in the slum of Kibera, Nairobi to transform waste spaces by implementing networks that link physical upgrading to micro-enterprise has since found application in other underserved global communities.

The 18 fellowship projects launched over the course of three years were produced in a range of media, temporalities, dimensions, geographies, and scales in the form of demonstrations, installations, performances, symposia, and workshops formats. Each project worked to broaden the definition of "public architecture" in an atmosphere conducive to intellectual

The North Marsh and West Pond in Jamaica Bay's Gateway National Recreation Area.

and artistic dialogue. Van Alen's community of colleagues, members, and public audiences has been an integral part of that dialogue.

Competition and fellowship projects have benefitted from the resources available through the Institute's partnerships with regional academic, professional, and civic organizations, and from the extraordinarily rich context of New York's public spaces, attendant spheres of production and activity. But it may in fact be the City and civic discourse itself that has most benefitted from the work of competition participants and fellows. Their hypotheses and conjectures have sponsored important debate, their manifestos and pressing questions have ventured to launch projects in public architecture much like Paxton did, with a drawing "which is clearly someone speaking to himself."

Adi Shamir-Baron is a New York City Landmarks Preservation Commissioner and served as executive director of Van Alen Institute from 2006 to 2009.

THE PARIS PRIZE

The Paris Prize was the first and longest-running of all of the fellowships the organization offered and it set the model for providing talented young students with opportunities to study and travel abroad. After the French government signed an agreement with the Society of Beaux-Arts Architects allowing the top student each year to be admitted to the École as a regular student, the first competition was held in 1904 and the SBAA provided the winner with funds for two years of study and modest living expenses.

Early accounts of the competition depict a grueling process: In 1932, finalists were provided with food and water and were then locked into a room where they would draw furiously to complete their drawings over the next 36 hours. A contemporary story in the *New York Herald Tribune* was headlined "Strange Marathon Ends; Iowan Wins $3,600 Prize." But it was worth it: Letters back to the office

tell of the challenging nature of the work and the pleasures of living and studying in Paris. The letters also reveal that a number of the winners unrepentantly spent more time traveling and exploring than they did working in their atelier.

By the 1960s, few of the fellowship winners spent much time at the École at all, and, instead, traveled with the blessing of the NIAE leadership, who recognized that the opportunity to travel in Europe would be more useful for young graduates of American architecture schools. The tiered and educationally-oriented competition format remained fundamentally the same until 1995, when the NIAE was reborn as Van Alen Institute, and executive director Raymond Gastil worked with the board to completely reimagine all of the organization's competitions. Their focus going forward would be on real projects in New York, and the goal would be to engage the public imagination in a conversation about the potential of design to reshape cities.

1904–1996

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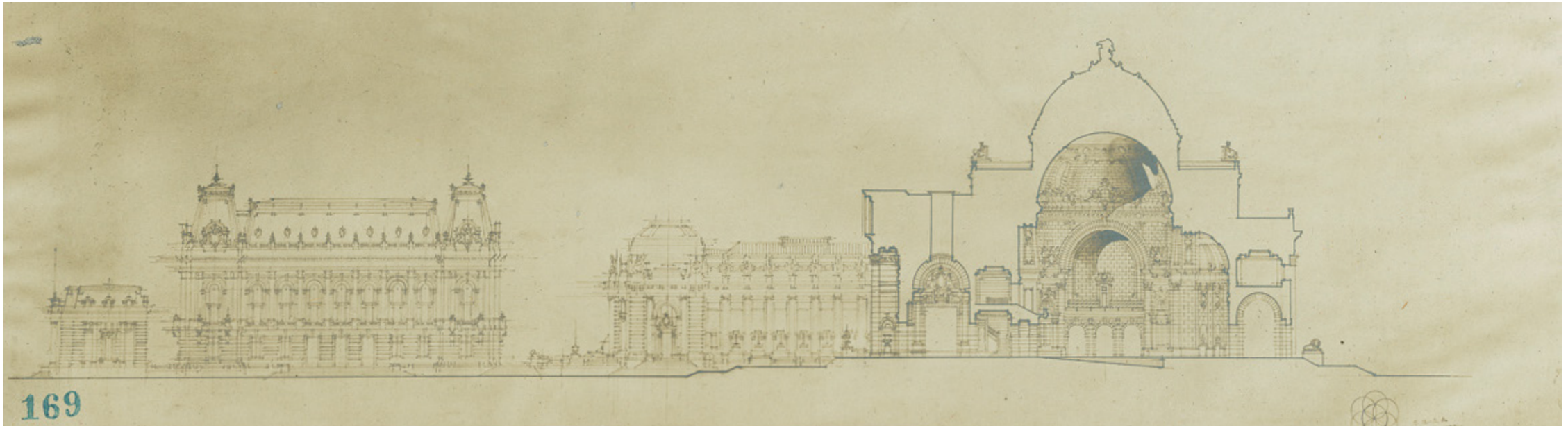
"Arrived in Paris safely after a very pleasant journey. Joined the Atelier Laloux on Jan. 27. Since then I have rendered the Rongevin, and am now making my second *projet*. It is a *'Champagne Establishment'* so last week I traveled to Reims, where I visited both Mumms and Pommery, and obtained some valuable information!"

— William Van Alen letter to SBAA trustees, 1909

The architect William Van Alen (1883–1954), who went on to design the Chrysler Building, won the Paris Prize in 1908; this began a lifelong professional relationship with the organization that now bears his name.

Below, finalists pose with their drawings after the third and final round of the Paris Prize competition in 1904, *A Colonial Institute*. In this photo: Lucian E. Smith, William Armstrong, William. Crowell, Edward Lebeis, and the winner, George A. Licht (1878–1960).
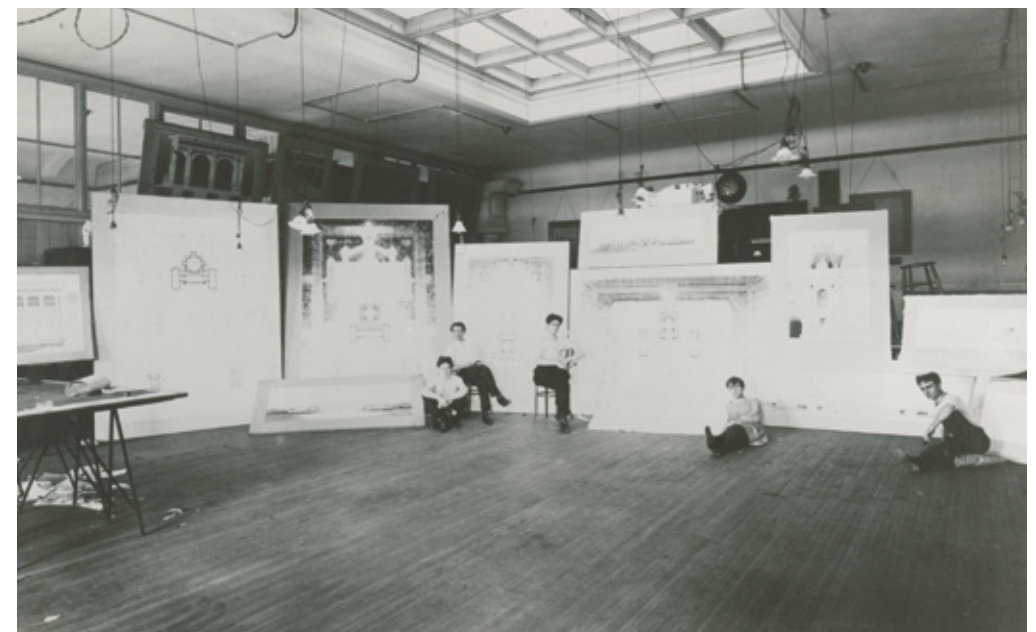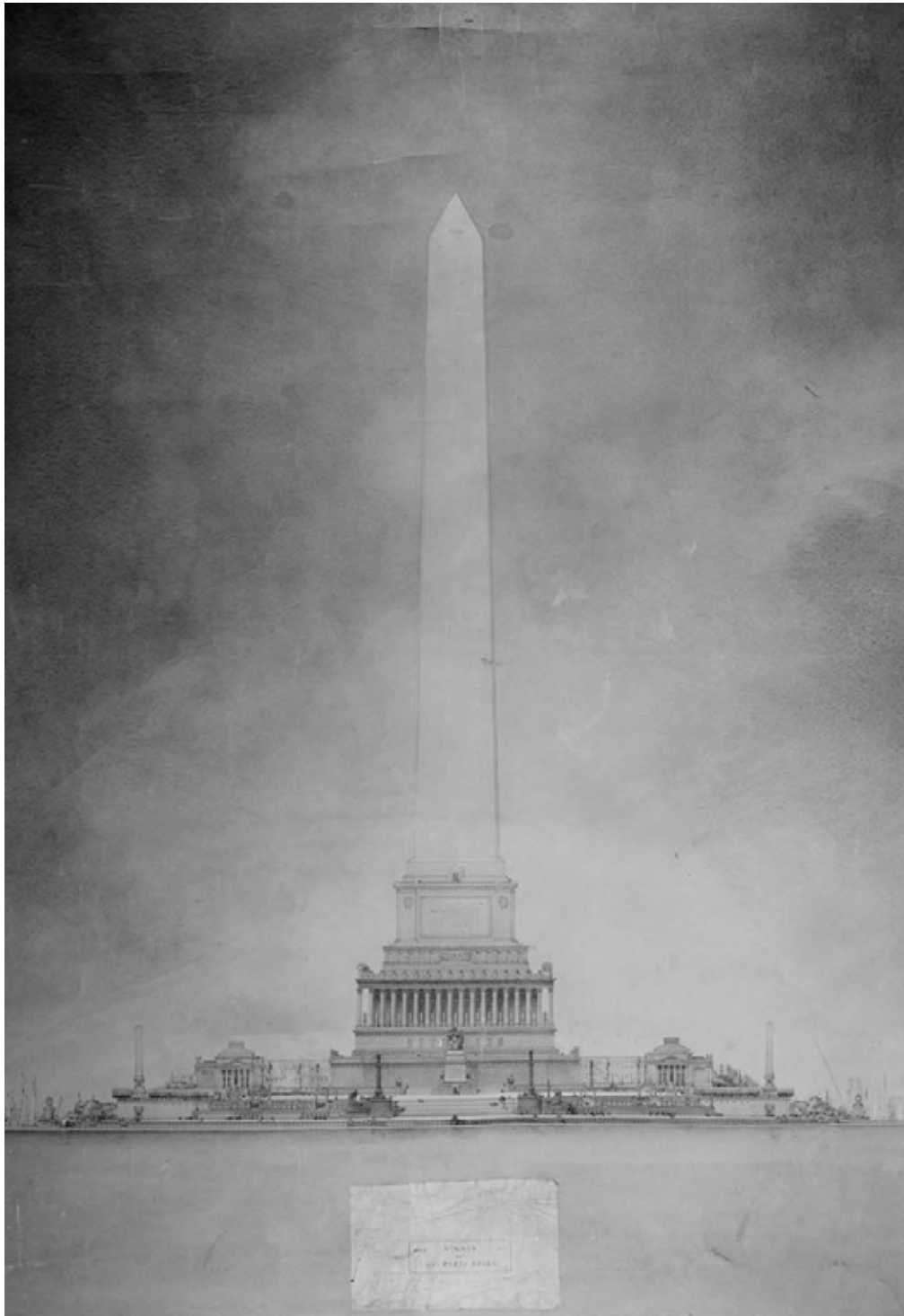
1913 — The Monumental Treatment of the End of Manhattan Island, Grant M. Simon

Jury notes for the 1913 final Paris Prize competition, *A Monumental Treatment for the End of Manhattan Island*. James Otis Post (1883–1954), chairman of the SBAA's Committee on Education, reported that the jurors admired the winning entry by Grant M. Simon (1887–1967; at left) though they admitted that it was "somewhat lacking in imagination and originality." They reserved their enthusiasm for the creator of second-place entry, whose name and drawings are not in our archives. Their commentary refers to the 1909 play *The Melting Pot* by Israel Zangwill, which celebrated America's absorption of immigrants.
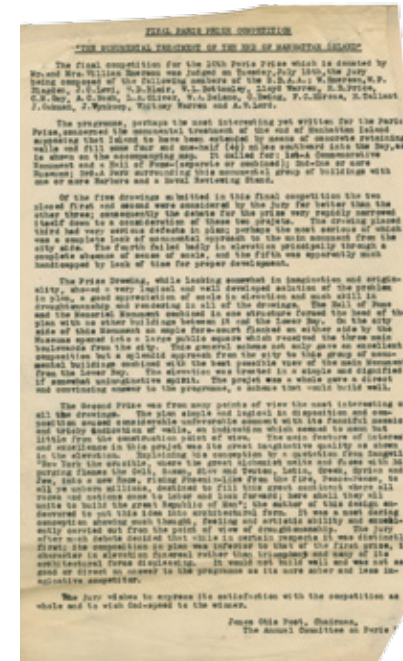
"The main feature of interest and excellence in this *projet* was its great imaginative quality. Explaining his conception by quotation from Zangwill: 'New York the crucible, where the great alchemist melts and fuses with his purifying flames the Celt, Saxon, Slav and Teuton, Latin, Greek, Syrian and Jew, into a new Race, rising Phoenix-like from the fire, Peace-Peace, to all ye unborn millions, destined to fill this great continent where all races and nations come to labor and look forward; here shall they all unite to build the great Republic of Man': The author of this design endeavored to put this idea into architectural form." **— James Otis Post, Chairman, Committee on Education, 1913**

1919 — The Capitol Building of the League of Nations, Ernest S. Weihe
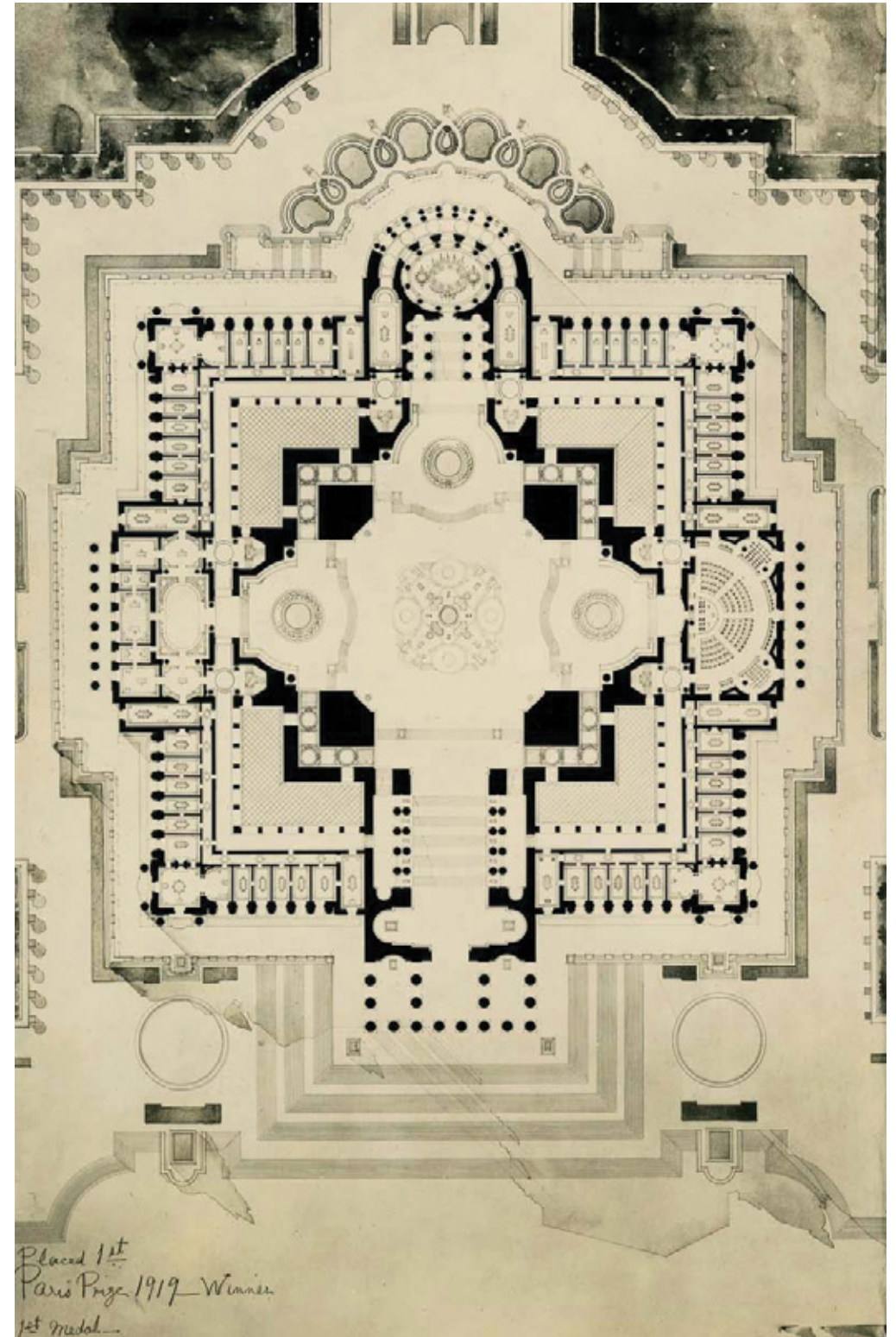
1925 — A Summer Capitol for the United States, Percival Goodman

According to the many letters he sent back to the BAID office, Percival Goodman, the 1925 winner (drawing, above; and letter, right), enjoyed himself enormously in Paris. Goodman (1904–1989) went on to have a long and successful career in architecture and planning: He became a noted architect of synagogues, wrote the bestselling book *Communitas* with his brother Paul, a celebrated intellectual, and taught for many years at Columbia University's School of Architecture.
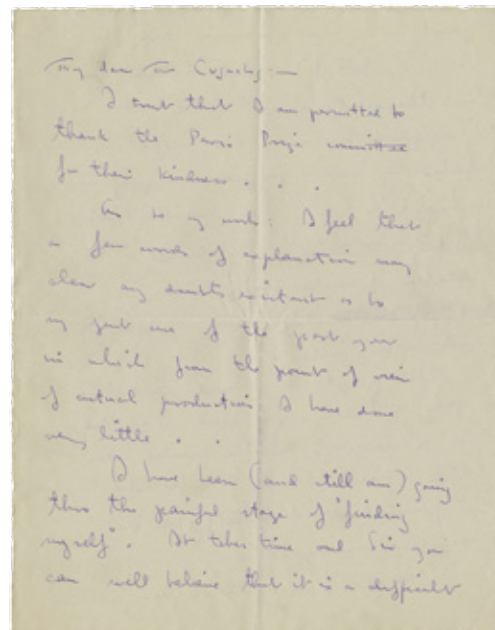
"I feel that a few words of explanation may clear any doubts as to my just use of the past year in which from the point of view of actual production I have done very little … I have been (and still am) going thru the painful stage of 'finding myself'. It takes time and Sir you can well believe that it is a difficult period." — **Percival Goodman letter to the BAID trustees, 1926**

"It was to Lloyd Warren that we owe the idea and organization of our first great public entertainment, the famous Venetian Fete. Following the Venetian Fete, in alternate years, came the Ball of the Gods and a Pageant of Ancient France. Only an inscrutable Providence knows what the Beaux-Arts Society has done for the costume business in New York."

— Excerpt from the Beaux-Arts Ball program, 1927

A Fête in the Gardens of Versailles
The Beaux-Arts Ball

Hotel Astor. Friday, January 29ᵗʰ 1926
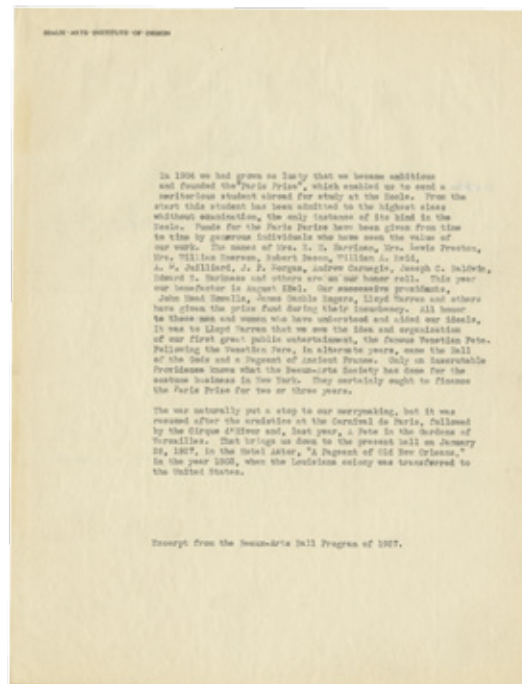
BAID founder Lloyd Warren (1868–1922) was the driving force behind the Beaux-Arts Ball (program, above), which became a major event in the New York City social calendar each year, and raised the funds for fellowship travel stipends.

After he died after sleepwalking out an open upper-story window, winners of the Paris Prize were called Lloyd Warren Fellows and received a medal (facing page) bearing his profile.
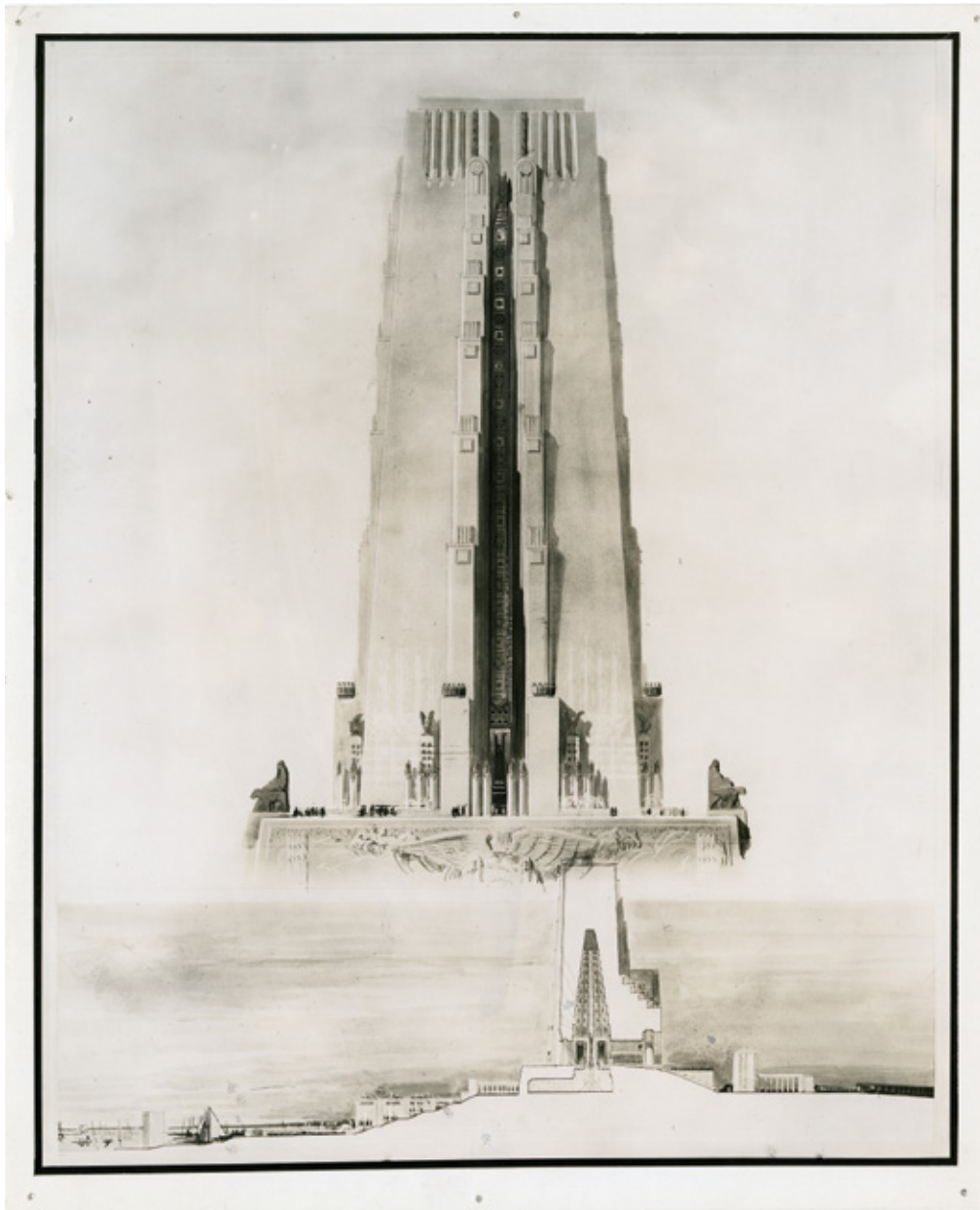
1929 — Memorial to the Spirit of the West, I.W. Silverman

Simon Breines (1906–2003) was a student who participated in BAID programs and went on to become a noted architect of civic buildings in New York City. His 1930 letter to Ralph Walker (1889–1973), an architect and BAID trustee, voicing discontent at the way architecture was then being taught, is an early sign of the changing culture that would soon usher in Modernism and the end of the Beaux Arts.
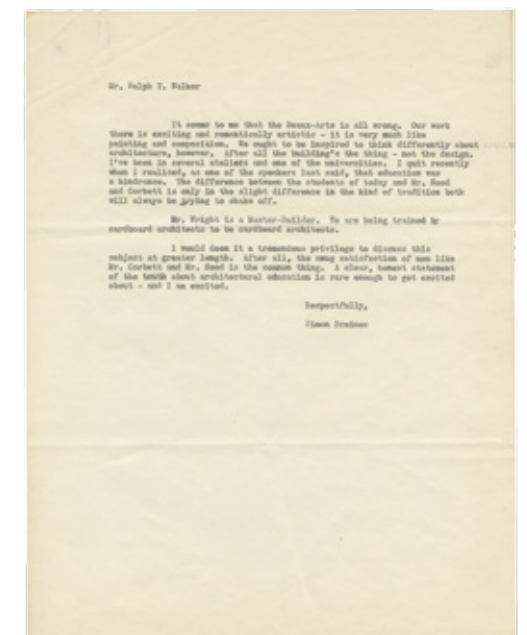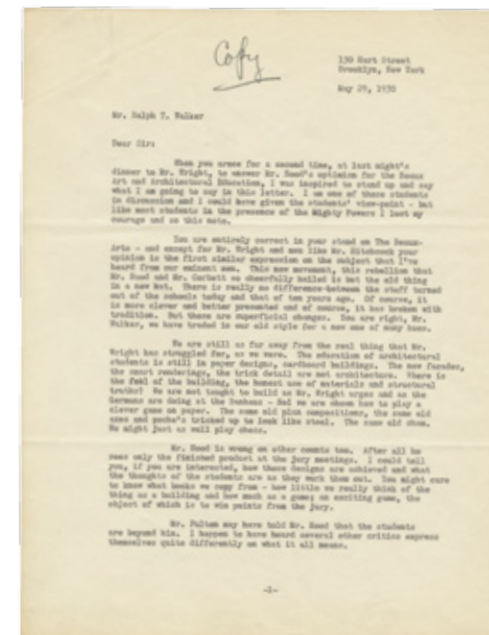
"We are not taught to build as Mr. Wright urges and as the Germans are doing at the Bauhaus—now we are shown how to play a clever game on paper. The same old plan compositions, the same old axes and *poches* tricked up to look like steel. The same old sham. We might just as well play chess." — **Simon Breines to Ralph Walker, 1930**
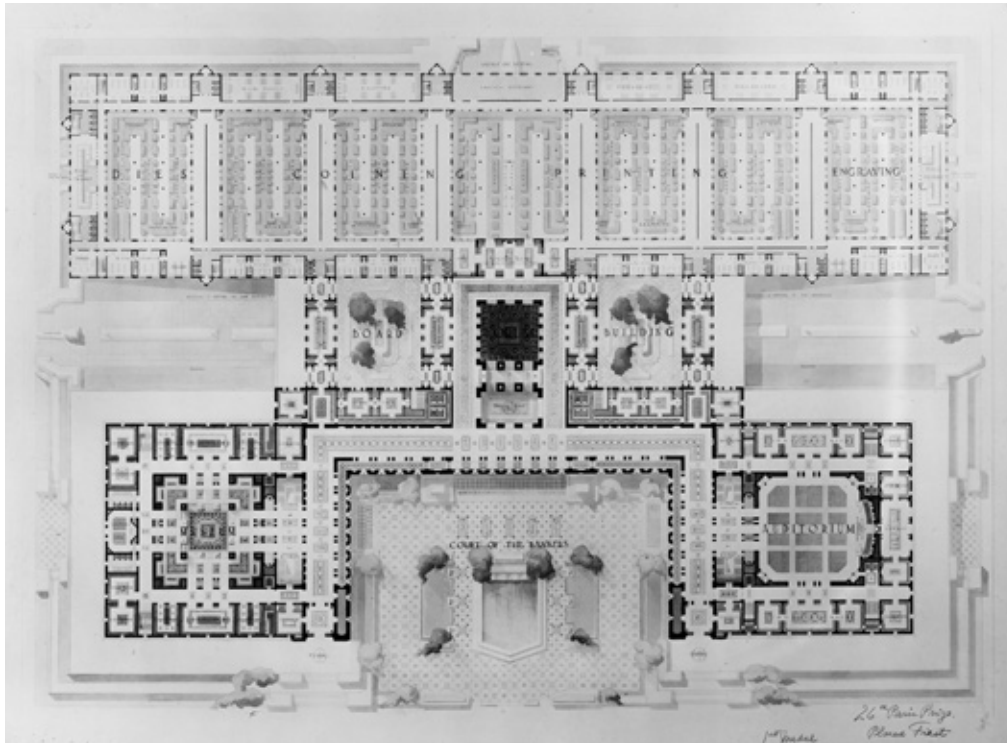
1933 — A National Banking Board, George A. Frei
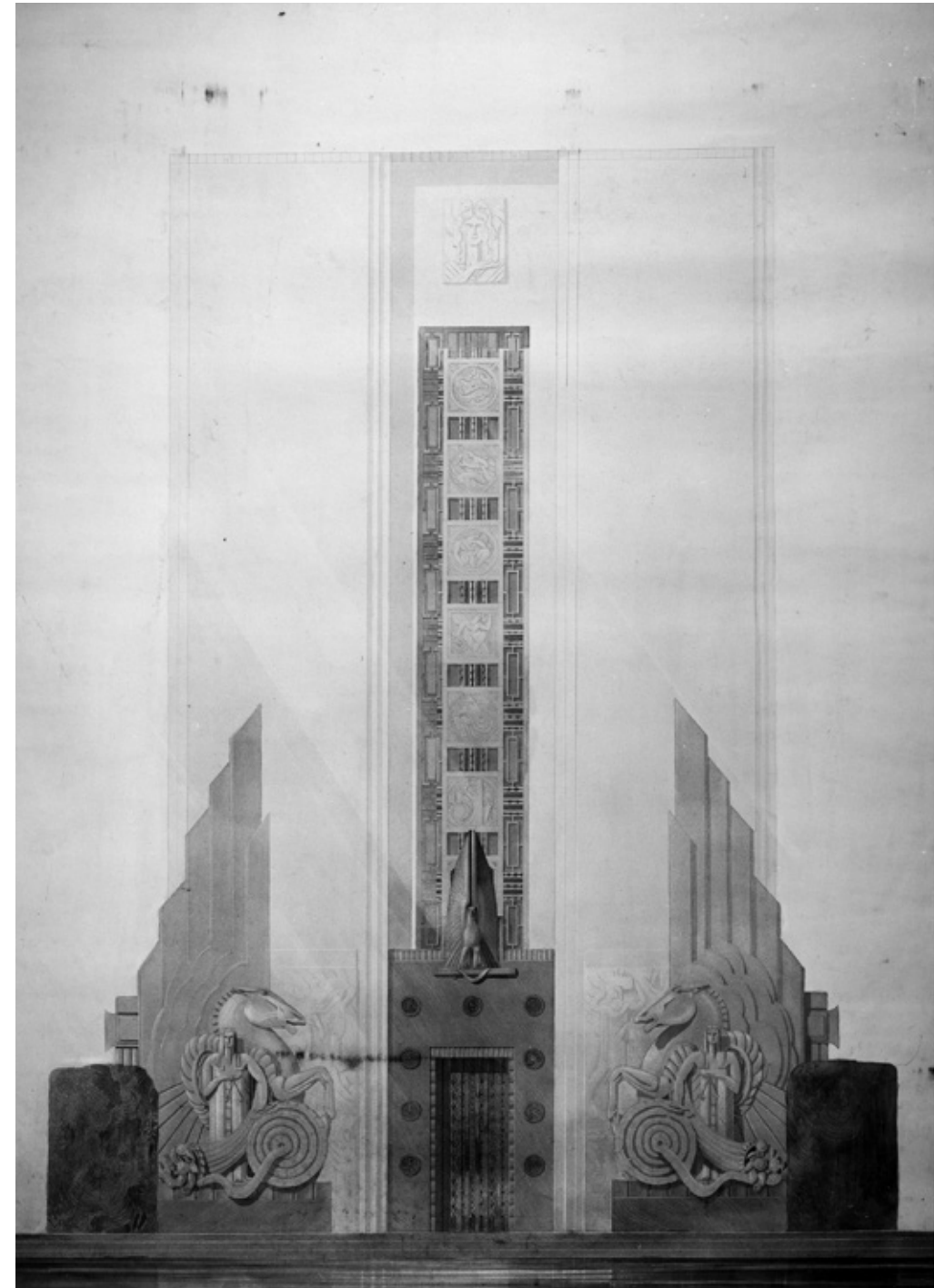
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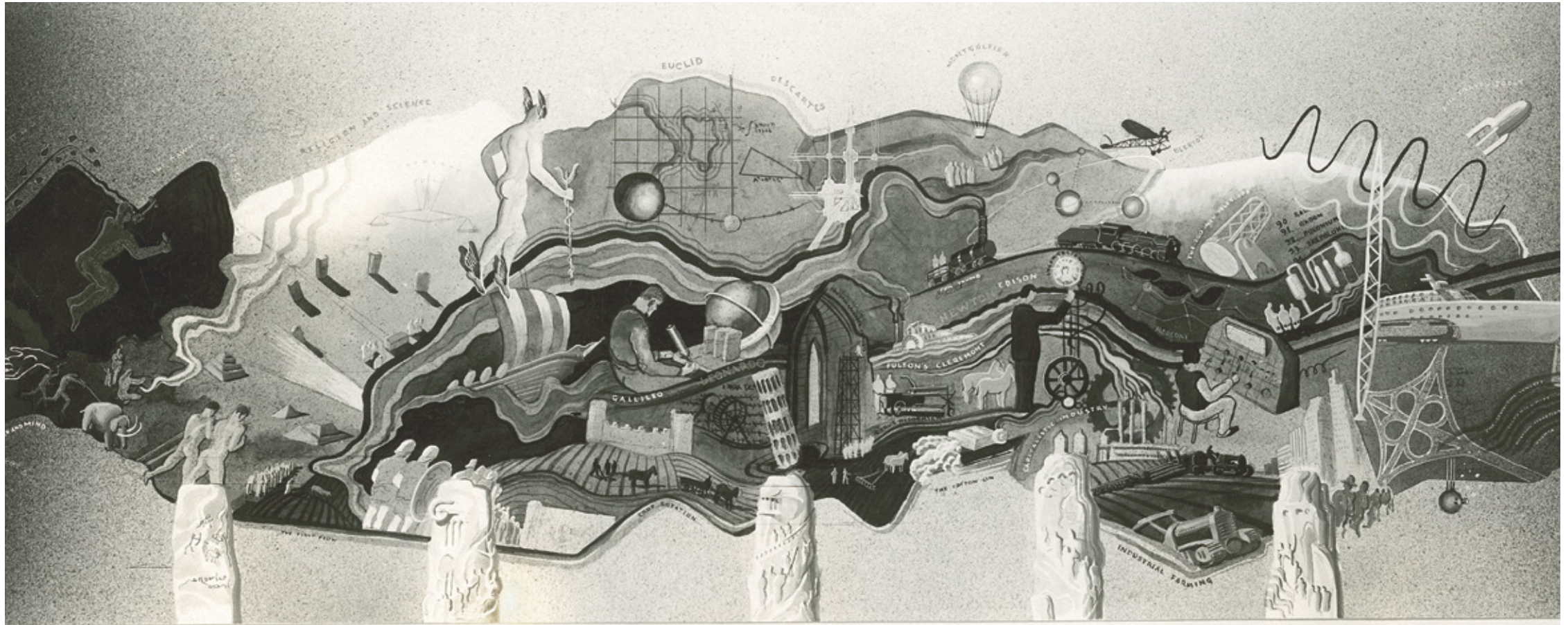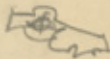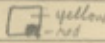
1940 — Entrance Hall for a Museum of Science and Industry, Eugene Wasserman (detail)

"The study of architecture necessarily includes the study of people in their environment. To learn of scale and proportion is to learn their meaning, or value, relative to people and their requirements. One learns of space whether in a vast cathedral or in the tiny hearth of a 'Trulli' in Southern Italy." — **Charles Sutton in the NIAE Bulletin, 1957**

To maintain anonymity during the jury process, each competitor for the final stage of the Paris Prize—like Robert Venturi (b. 1925) at #5 in this 1949 key—used a sign or alias to identify his drawings.
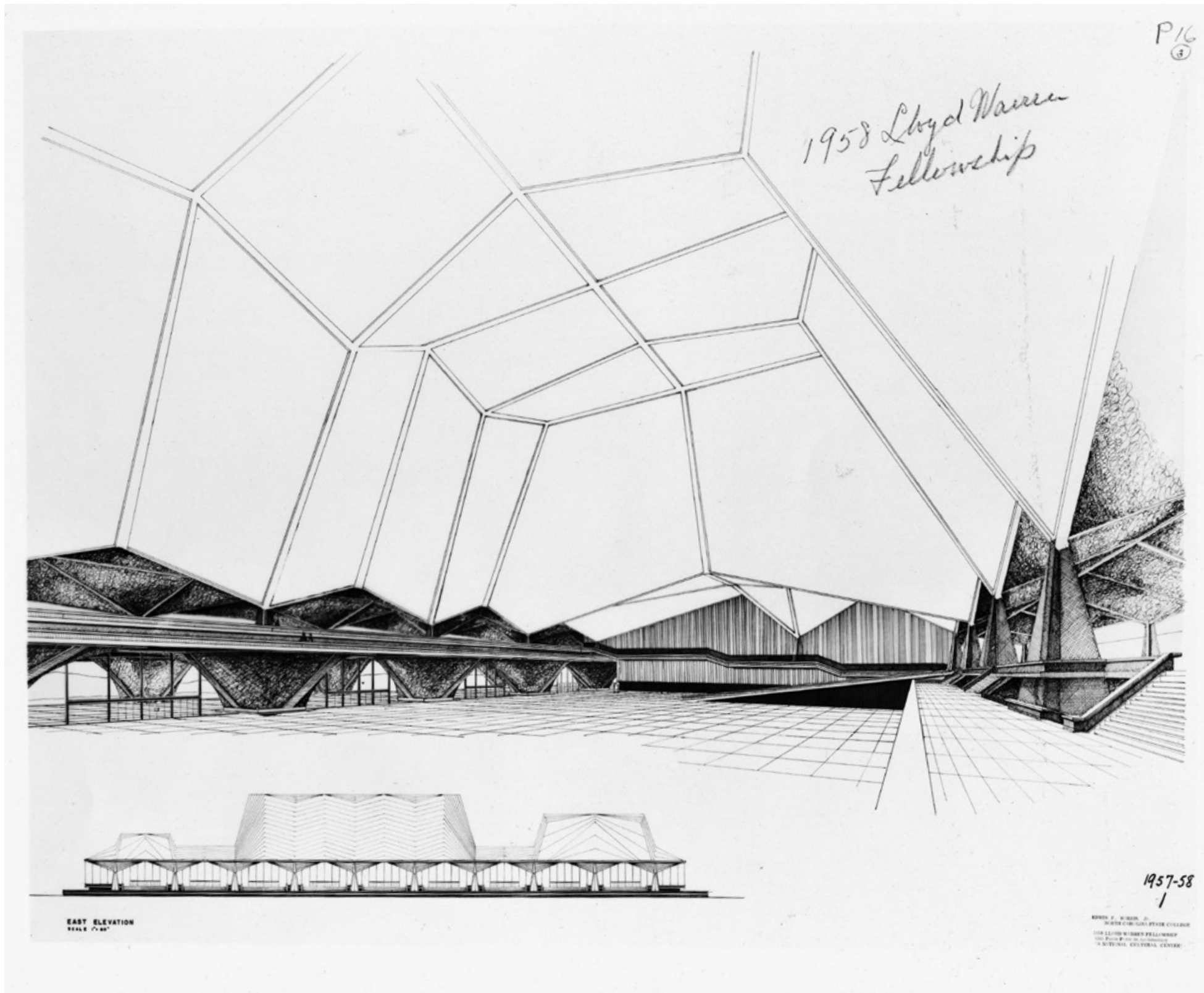
P16
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1958 Lloyd Warren
Fellowship

1957-58
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EAST ELEVATION
SCALE ⅛"=40"
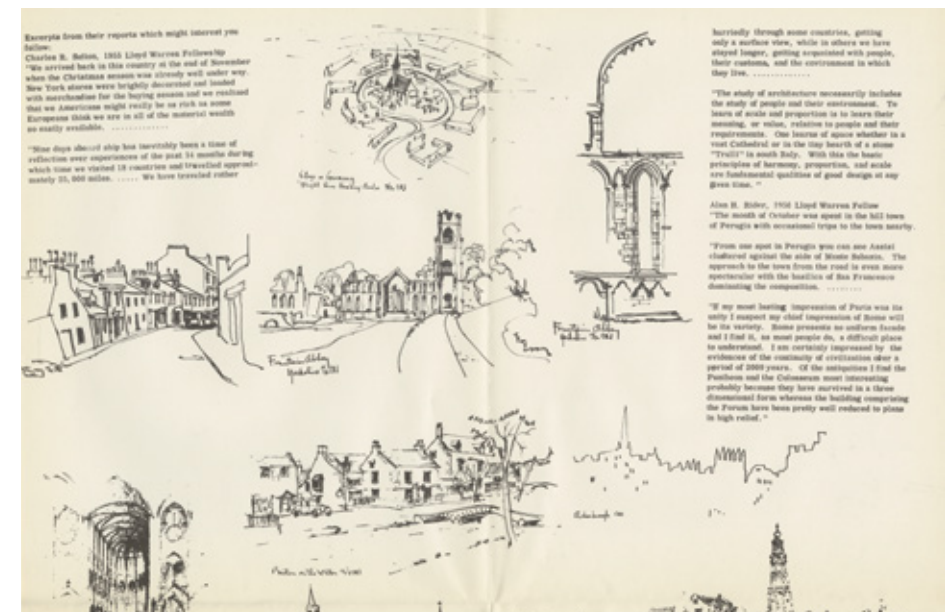
1958 — A National Cultural
Center, Edwin F. Harris, Jr.

The 1964 Golden Jubilee of the Paris Prize was an important moment for the organization to look back at its history and evolution: The leadership organized a traveling exhibition of winning drawings and celebrated with a dinner for fellows at the Lambs Club in Manhattan. (The prize was not awarded during the two World Wars.) Here, participants range from Harry Sternfeld (1888–1976), the 1914 winner and then the oldest living fellow, to Thomas Jon Rosengren (b. 1936), who had won the year before.
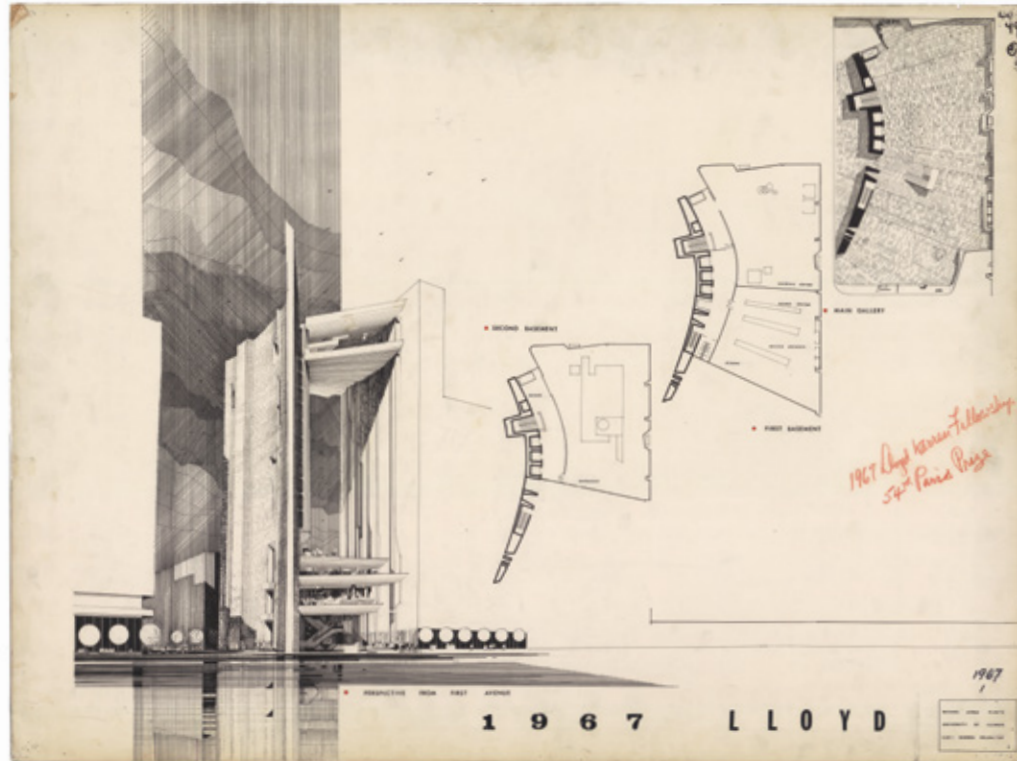
1967 — An International Architectural Center, Michael J. Plautz
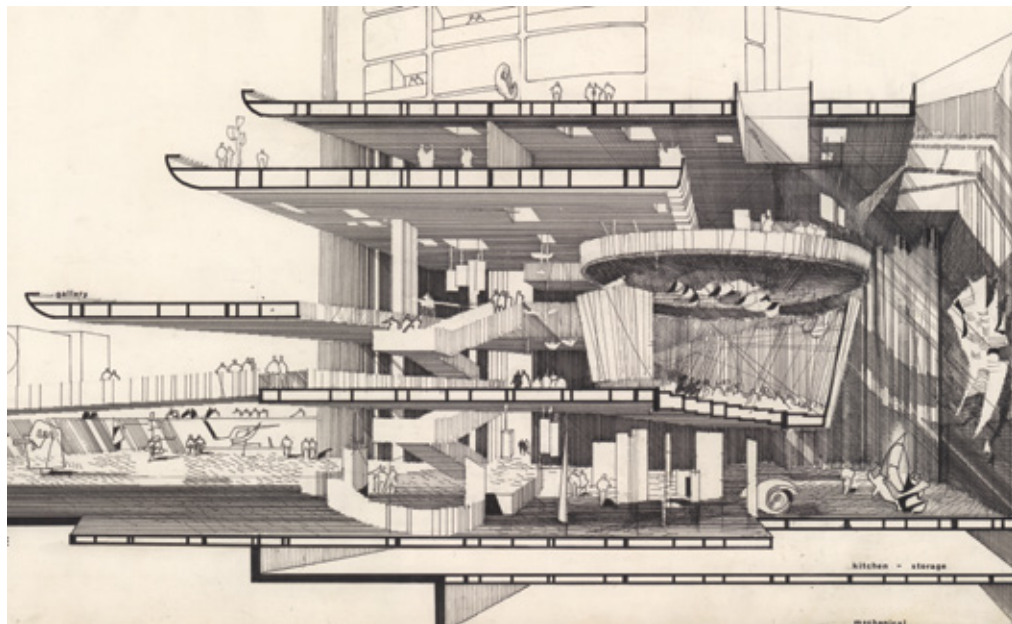
1967 — An International Architectural Center, Michael J. Plautz (detail)

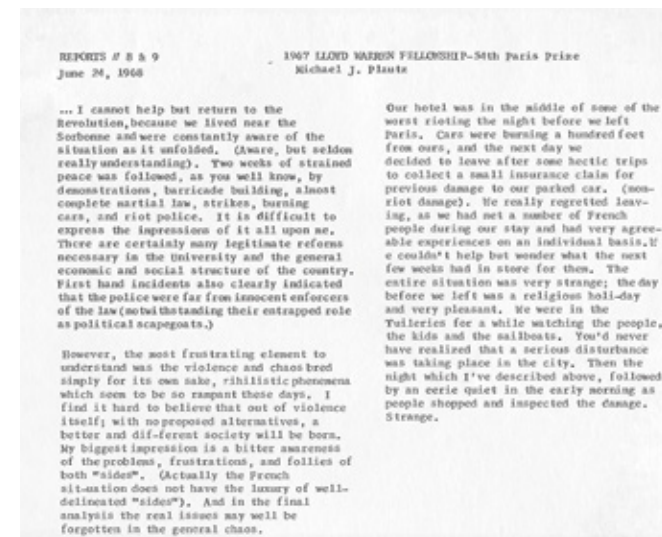In May 1968, Paris Prize winner Michael Plautz (1952–2012) was in the city when it was enveloped by strikes, demonstrations, and civil unrest; he sent letters describing events as he saw them unfold to the NIAE, which shared them in a bulletin (below).

"… I cannot help but return to the Revolution, because we lived near the Sorbonne and were constantly aware of the situation as it unfolded. (Aware, but seldom really understanding). Two weeks of strained peace was followed, as you well know, by demonstrations, barricade building, almost complete martial law, strikes, burning cars, and riot police. It is difficult to express the impressions of it all upon me." — **Michael Plautz in the NIAE Bulletin, 1968**
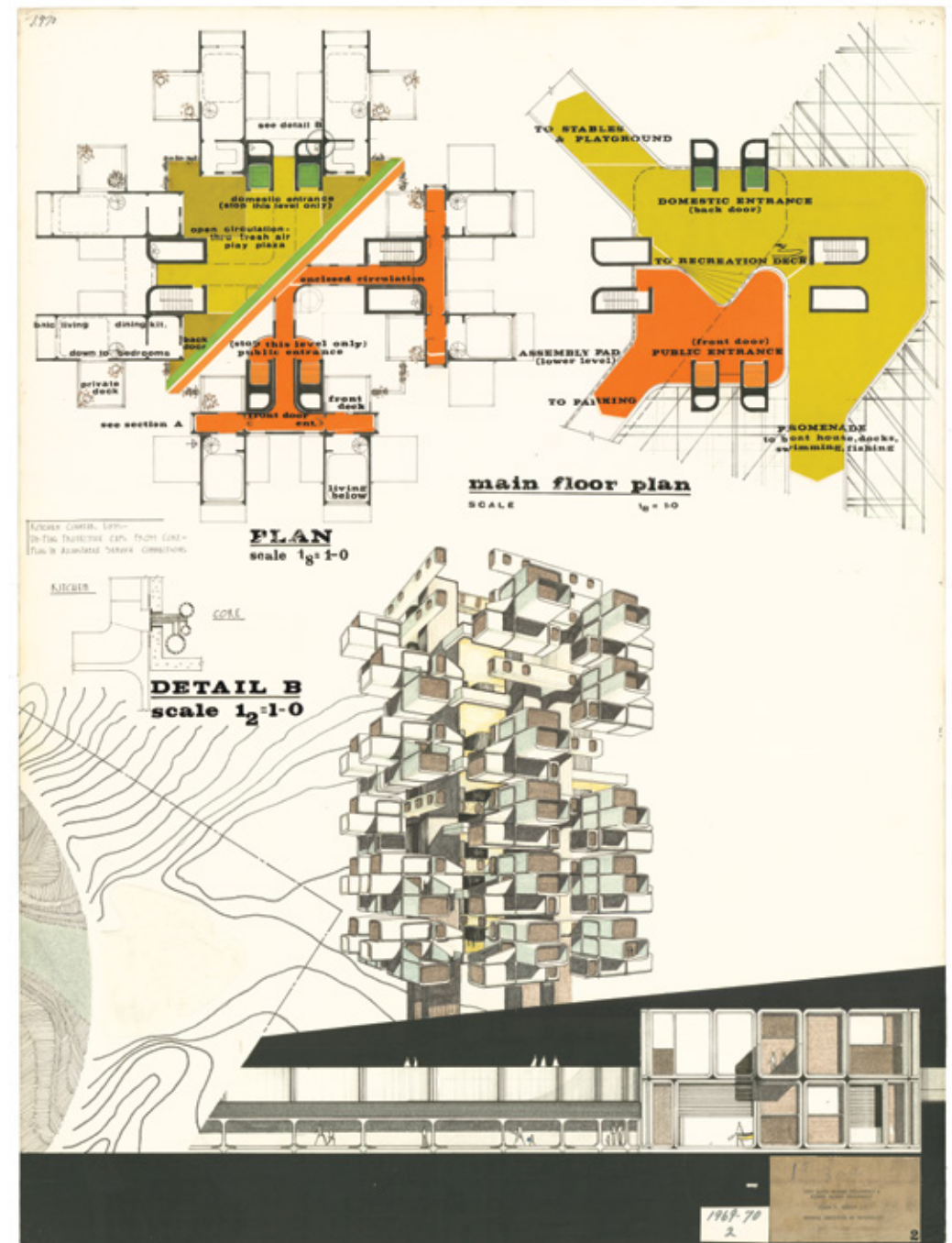
1971 — A Vertical Plug-In Residential Community, Claud I. Emrich

1976 — Riverfront Park and Housing Complex, Leonard Lampert
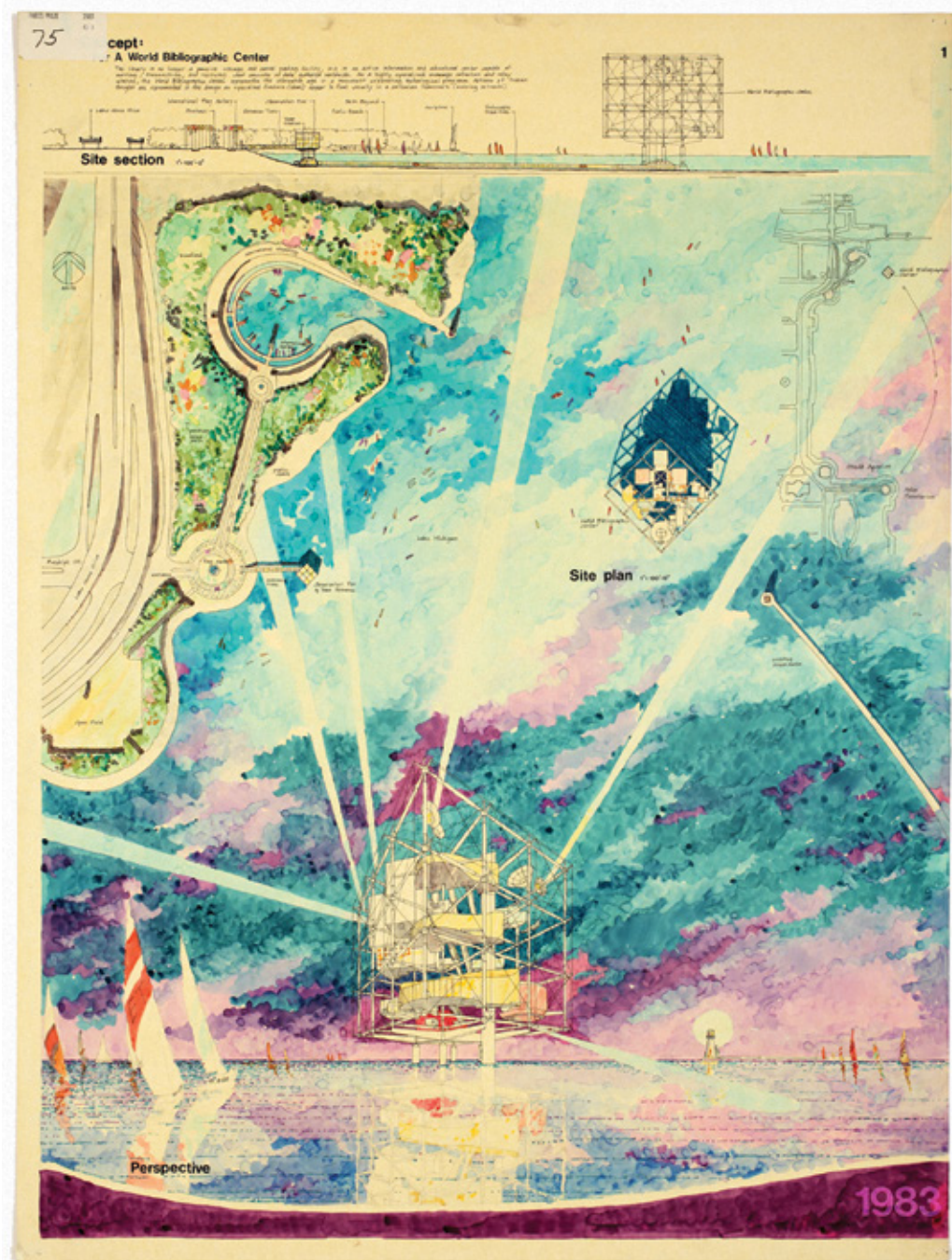
1983 — A World Bibliographic Center in Chicago, Steven A. McCall
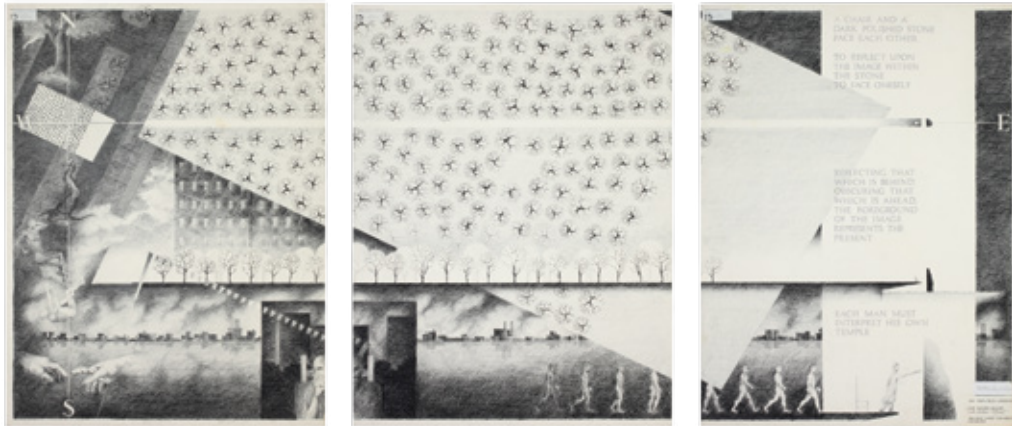
1990 — Ezekiel's Vision, Lisa K. Inglert

The architect Stanley Tigerman (b. 1930) wrote the brief for the 1990 Paris Prize problem entitled *Ezekiel's Vision,* and provided a personal forward to the jury comments, which were distilled and printed in the annual bulletin.

"Architects, young and not so young alike, are nothing if not optimistic. This year's Paris Prize entrants genuinely sought to evolve an architecture that might point to the future, while not denigrating the immediate past. I was given courage to continue my own quixotic quests by the optimism I perceived abroad in our land."

— **Stanley Tigerman, Paris Prize jury comments, 1990**
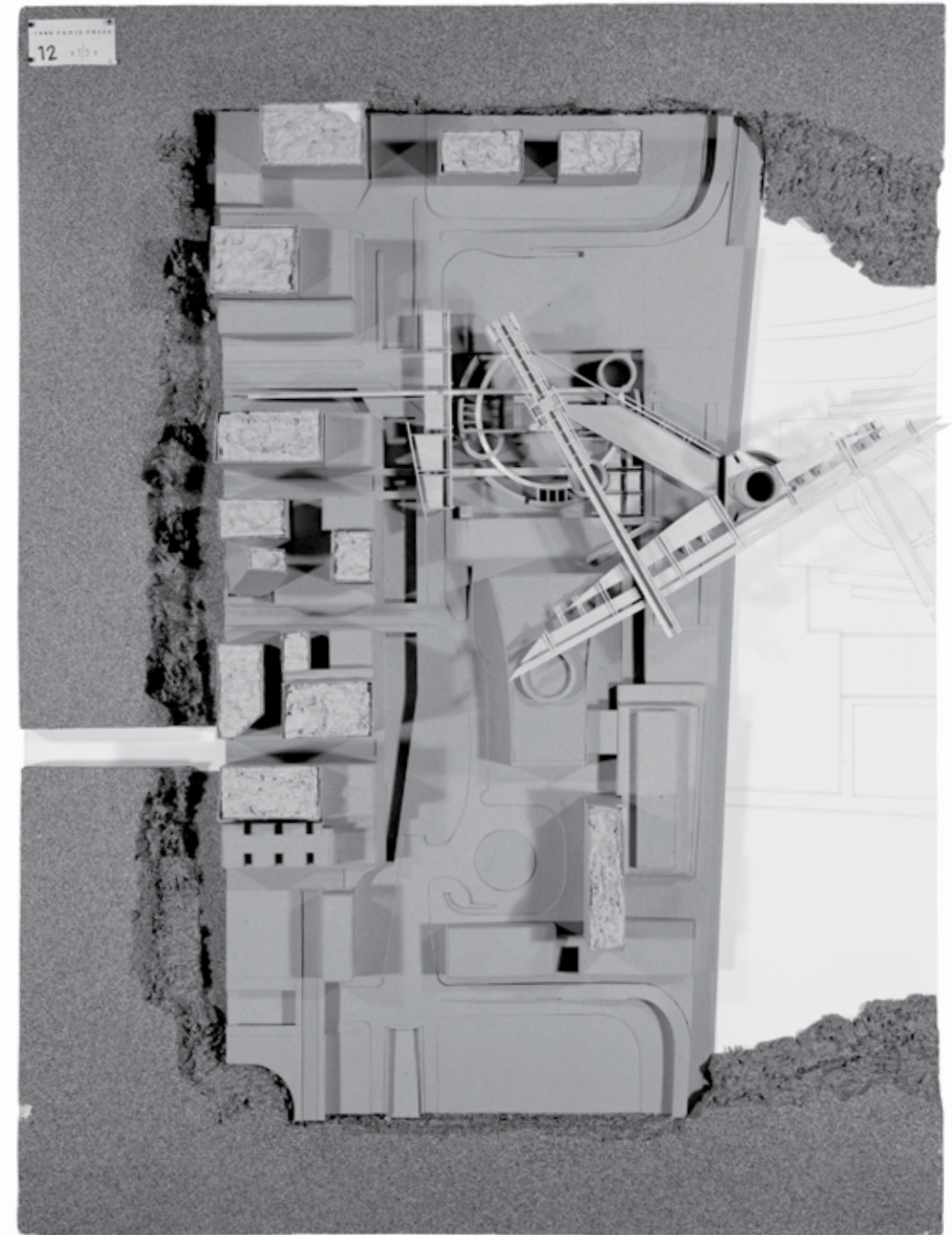
1993 — Ezekiel's Vision, Julio Garcia Figueroa
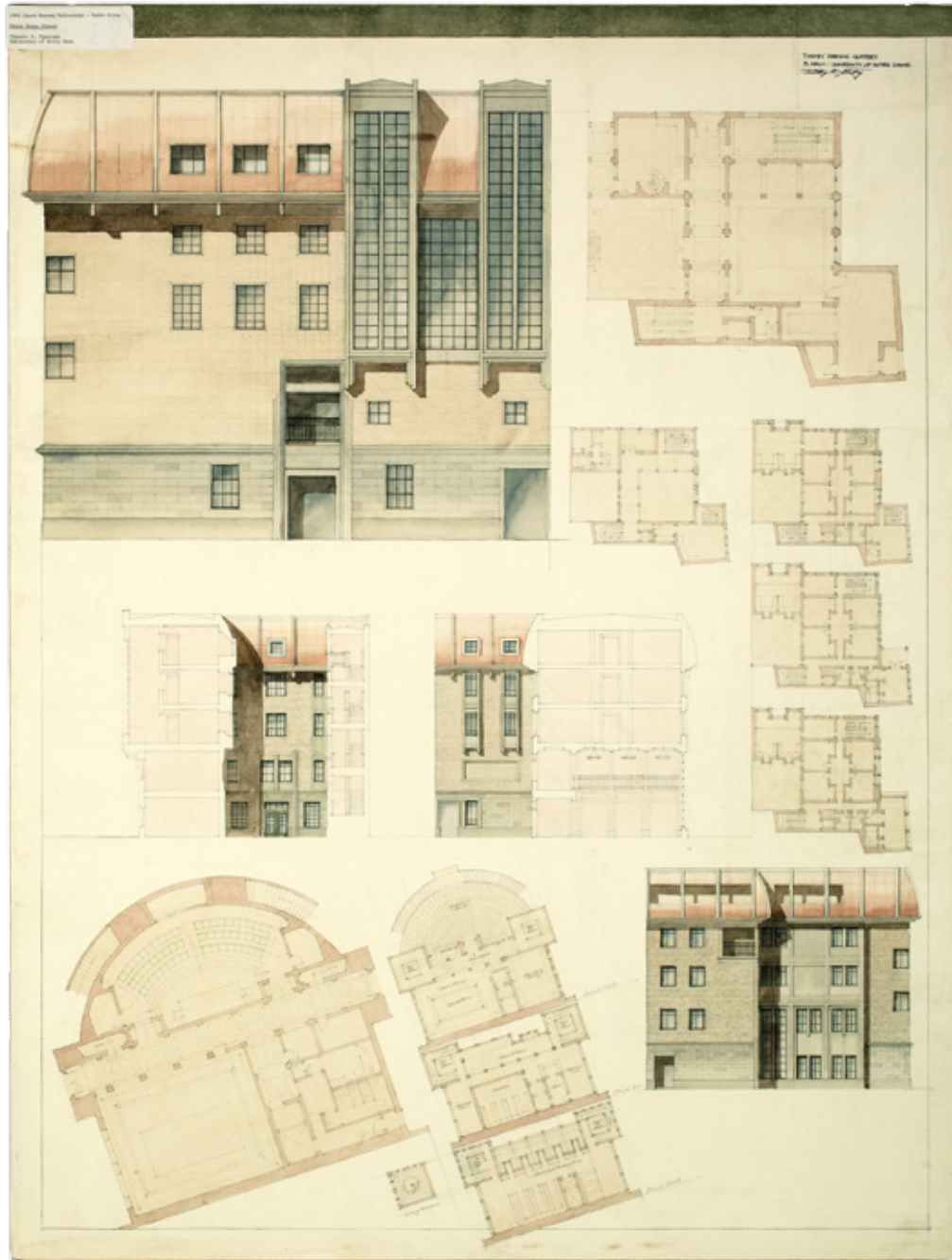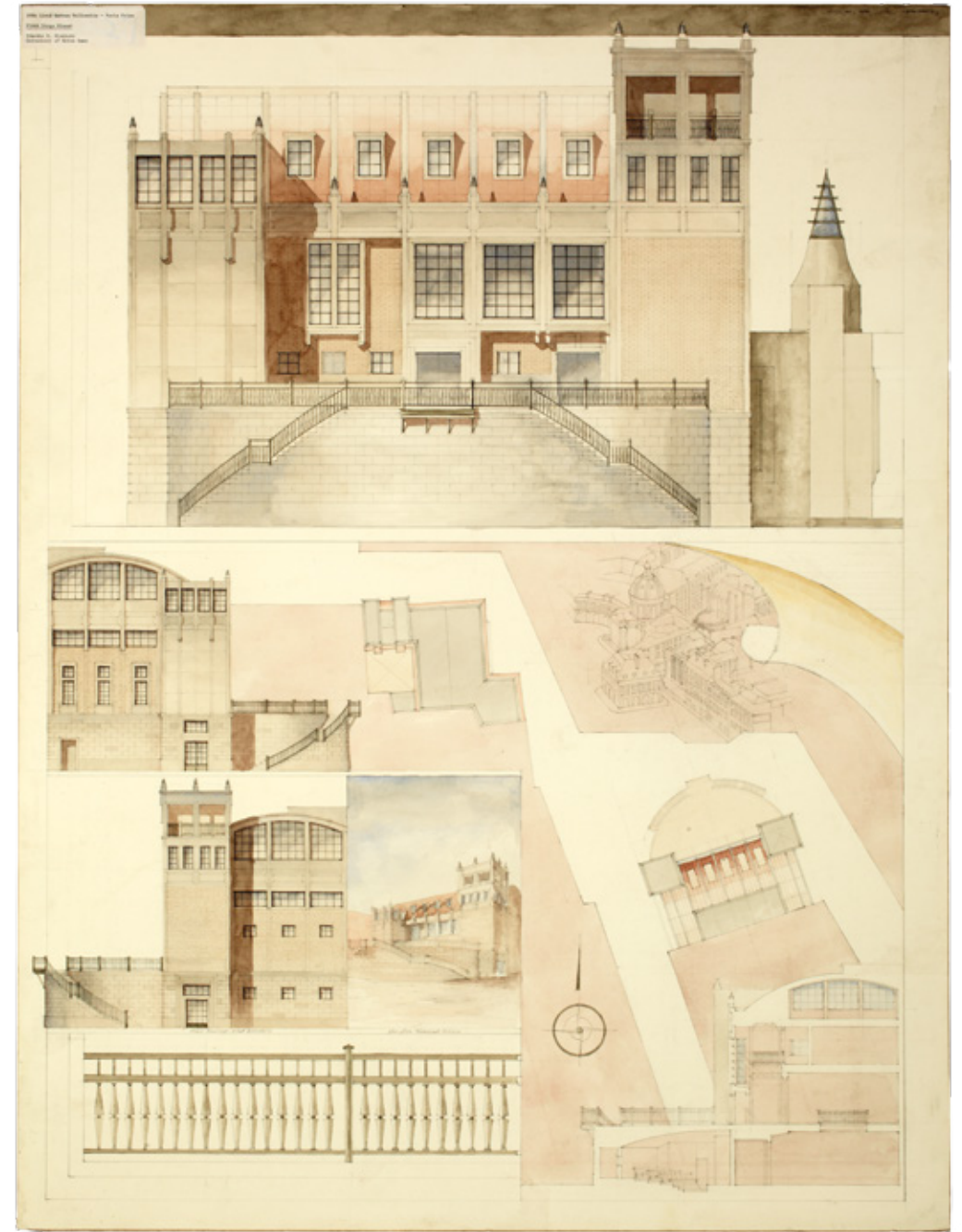
1994 — American Center for Architecture in Paris, Timothy Slattery
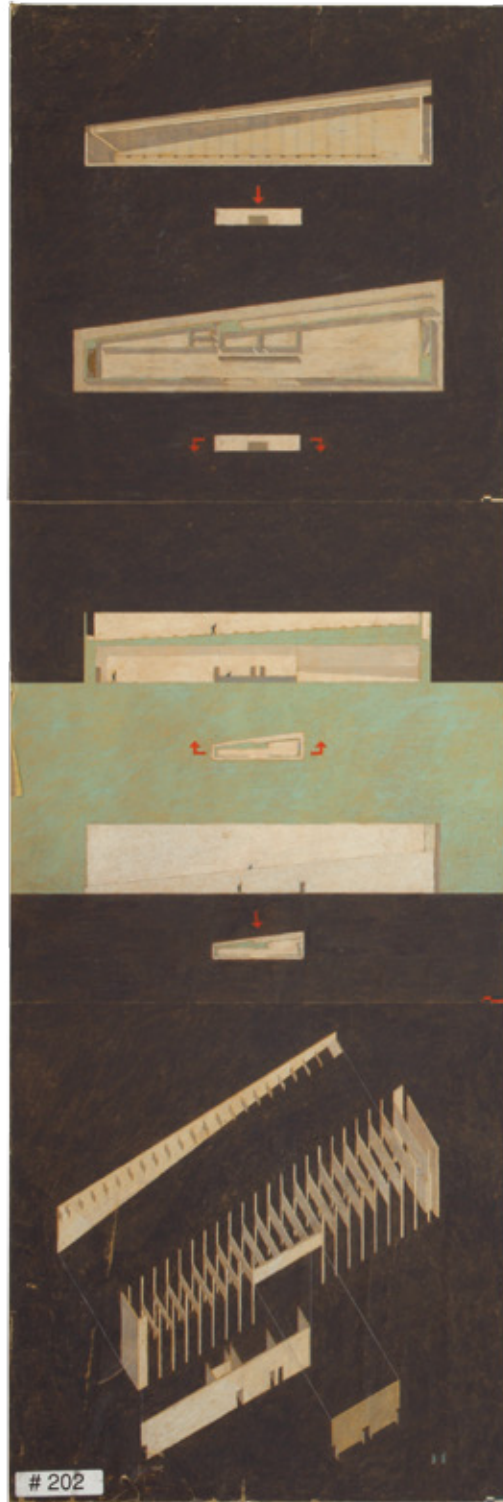
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WILLIAM VAN ALEN MEMORIAL FELLOWSHIP

1972 – 1996

William Van Alen was one of the earliest winners of the Paris Prize, but his influence endures—in our name and in a legacy that continues to support our work. The William Van Alen Memorial Fellowship was established in 1972 after the organization received a bequest following the death of the architect's wife, Sarah. It was set up as an international parallel to the Paris Prize, which, at the time, was only open to U.S. citizens studying in American schools. Students from all over the world were encouraged to apply, and, because of this, most of the programs were sited in well-known historical and cultural sites like the Louvre, Macchu Picchu, the Taj Mahal, Timbuktu, and the Blue Mosque. According to Byron Bell, an emeritus board member who wrote many of the program briefs, he and his colleagues chose these sites because their fame was so wide-spread that students could research the local culture and context, no matter where they lived. The briefs typically challenged students to think beyond the confines of a standard

academic assignment. "A lot of the projects students do in school are very serious," Bell said. "The whole idea was to give the kids a little break and ask for slightly different thinking than they might have otherwise been asked to do at school, and it was lots of fun to do."

The program for the final Van Alen competition in 1996 changed that model in a small but important way. This time, the goal was not to test the skills of participants, but to use those skills to show the wider public how design can help to reshape a city. The site, Governors Island in New York Harbor, had recently been vacated by the U.S. Coast Guard, and its future was an open question. It was unfamiliar to most New Yorkers, since so few had ever had access to it. Several hundred teams responded with proposals that ranged from the fancifully conceptual to the deeply pragmatic. Together, they helped New Yorkers reimagine an important new part of their city.

Kulthorn Luernshavee (b. 1947) won the William Van Alen Memorial Fellowship in 1973, whose program was *Survival: A World Ecological Study Centre* (facing page). He sent the NIAE office a copy of a map (above) with the itinerary of the cross-country drive he had planned.

1977 — A Tourist Complex at the Pyramids Giza Egypt, Vincent Legand

French architect and painter Vincent Legand (b. 1952) spent part of his fellowship visiting architecture offices in the United States. Above, pages from the sketch journal he kept during his travels.
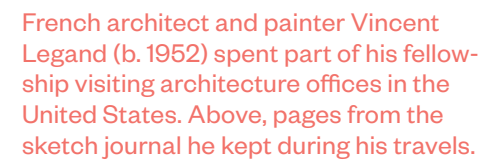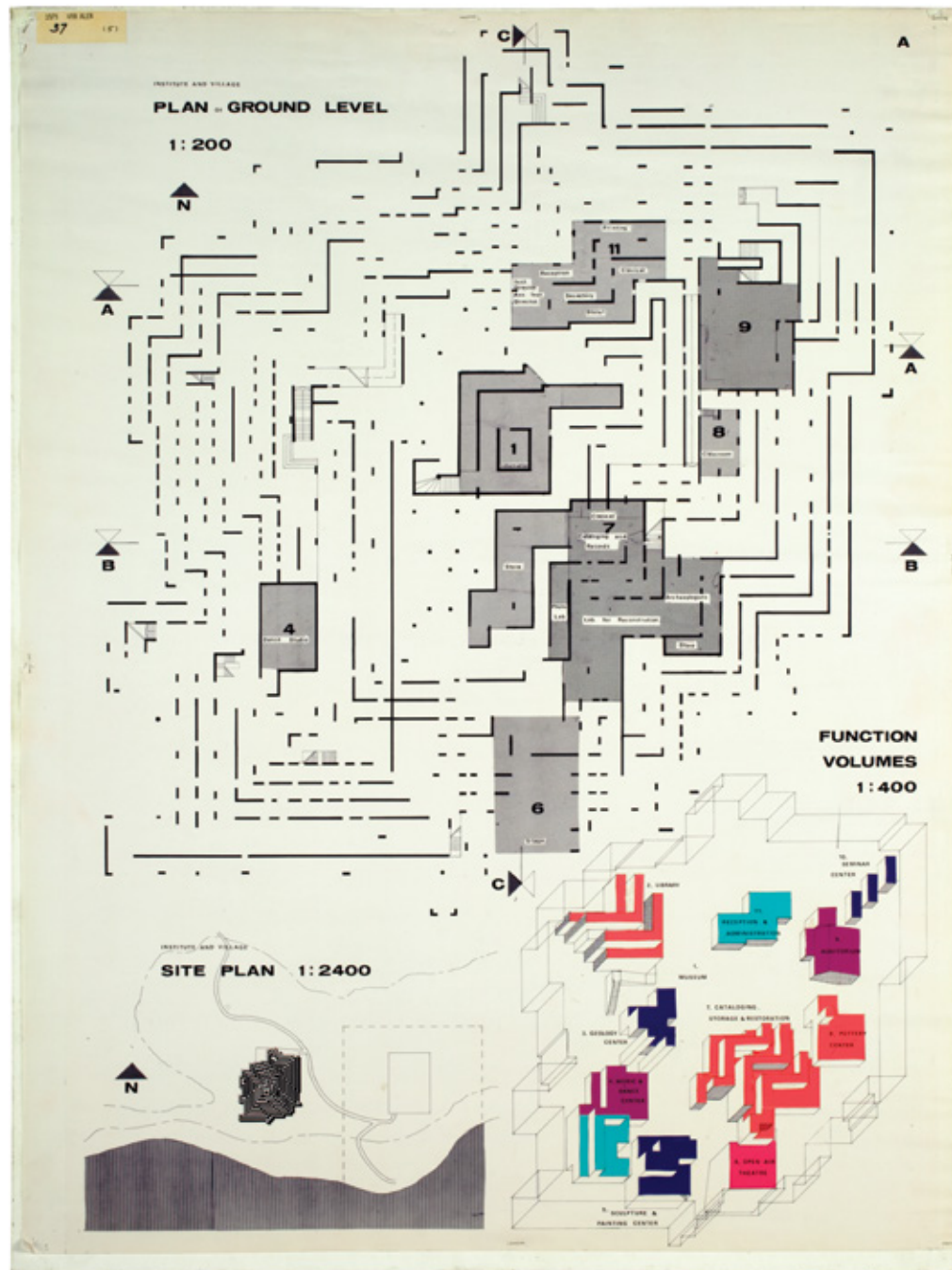
1979 — A Center for Minoan Studies on Santorini, Derek Price
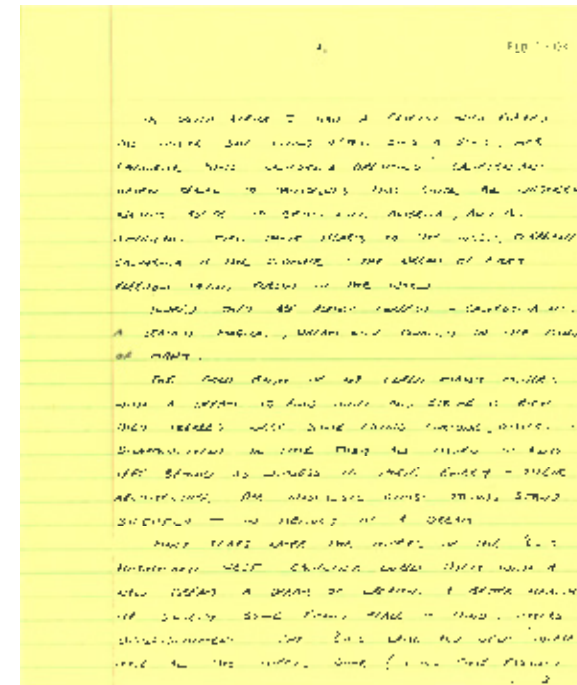
"The next community I found in San Francisco are notoriously known as the "Moonies". It is their belief that it is the responsibility of every individual to set about establishing the ideal world in preparation for the Lord of the Second Advent. How does one design an environment for the end of the world? How does one build for an ideal society? How does one design for such a community?

— **Derek Price to NIAE trustees, 1980**

The 1979 winner Derek Price (b. 1957), who born in Johannesburg and studied architecture at Technion University in Haifa, traveled across the U.S. and wrote of his fascination the "old hippies" he met and the utopian communities they had created.
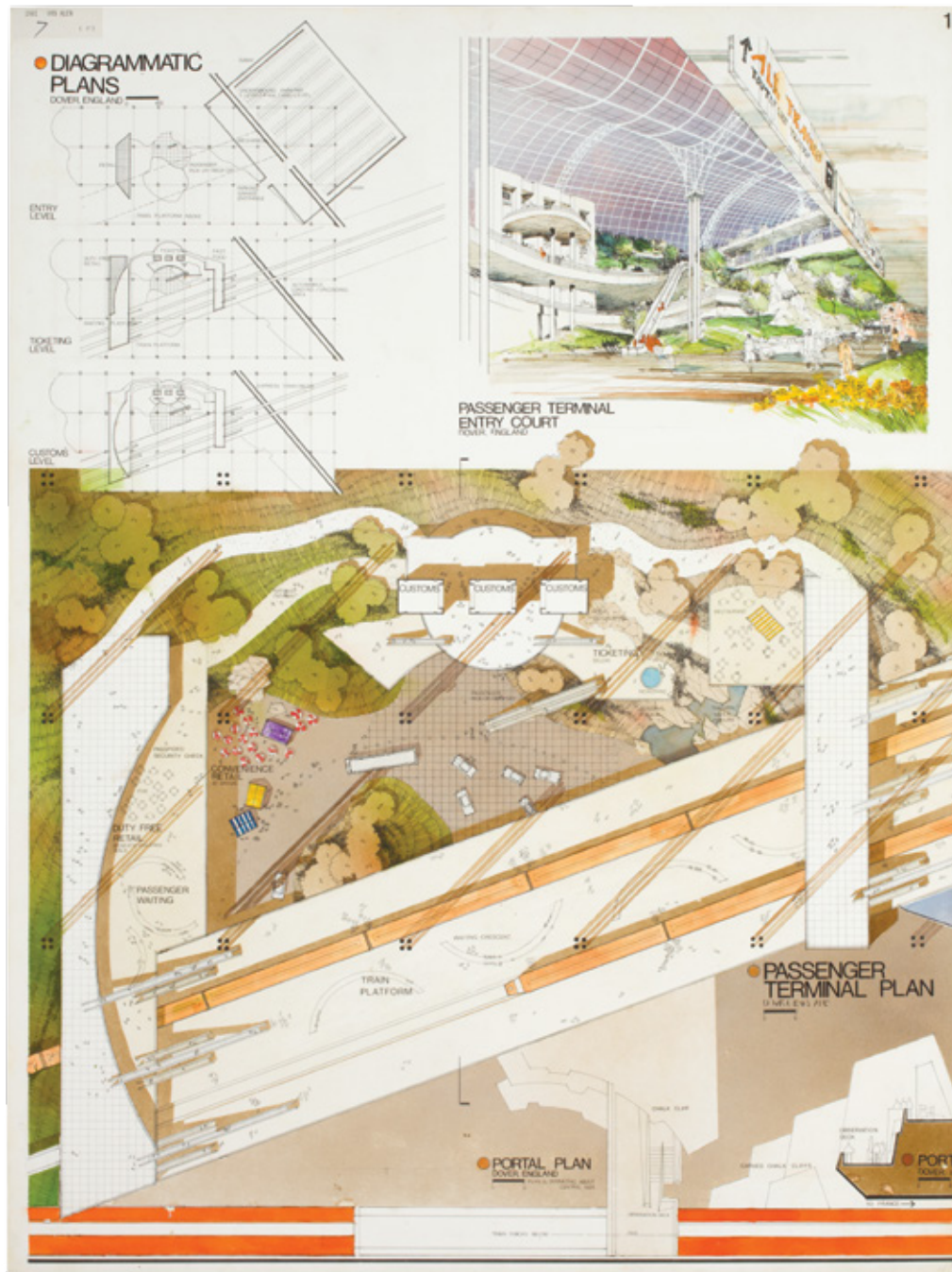
1981 — English Channel Tunnel: The Approaches from Dover and Calais, James B. Wauford
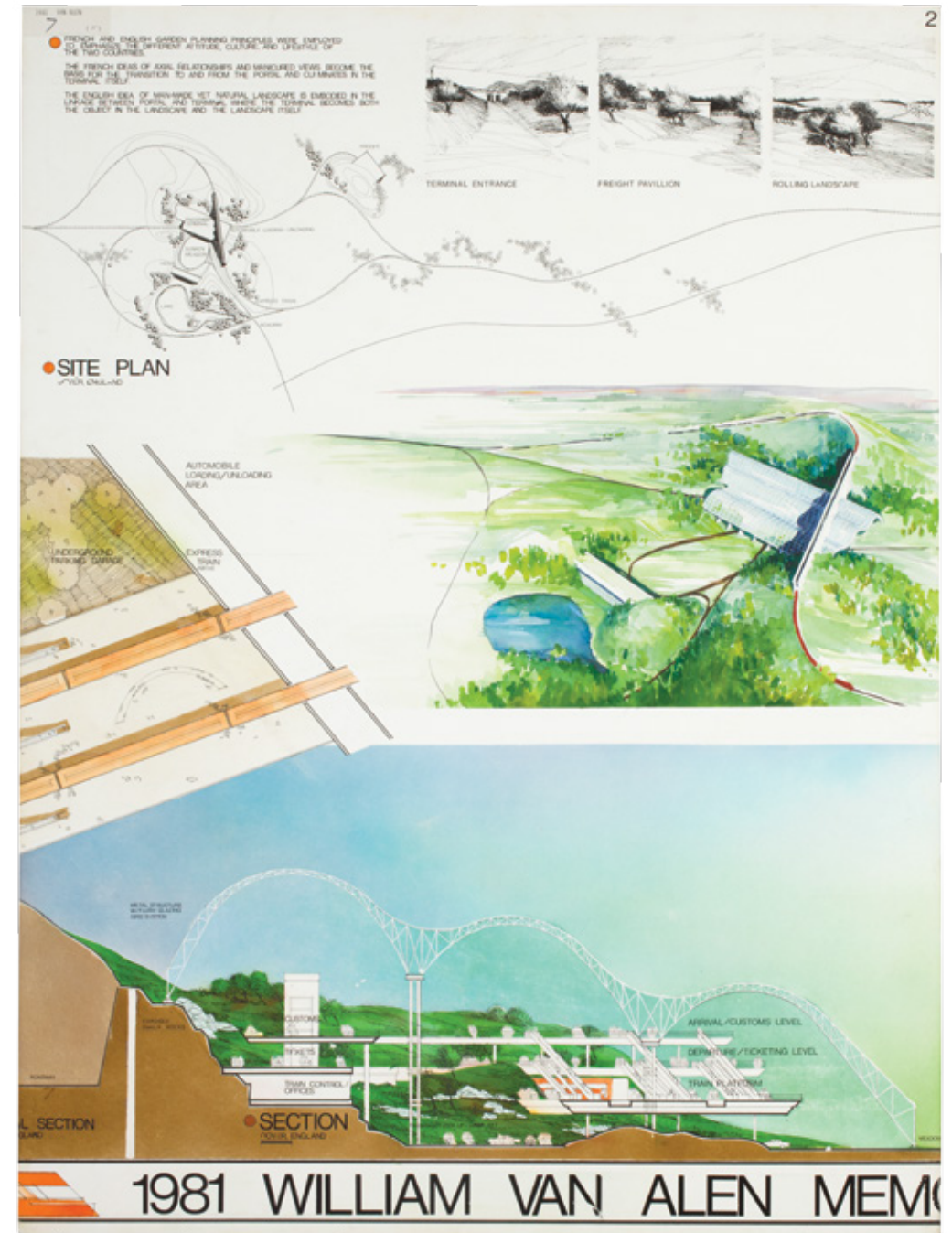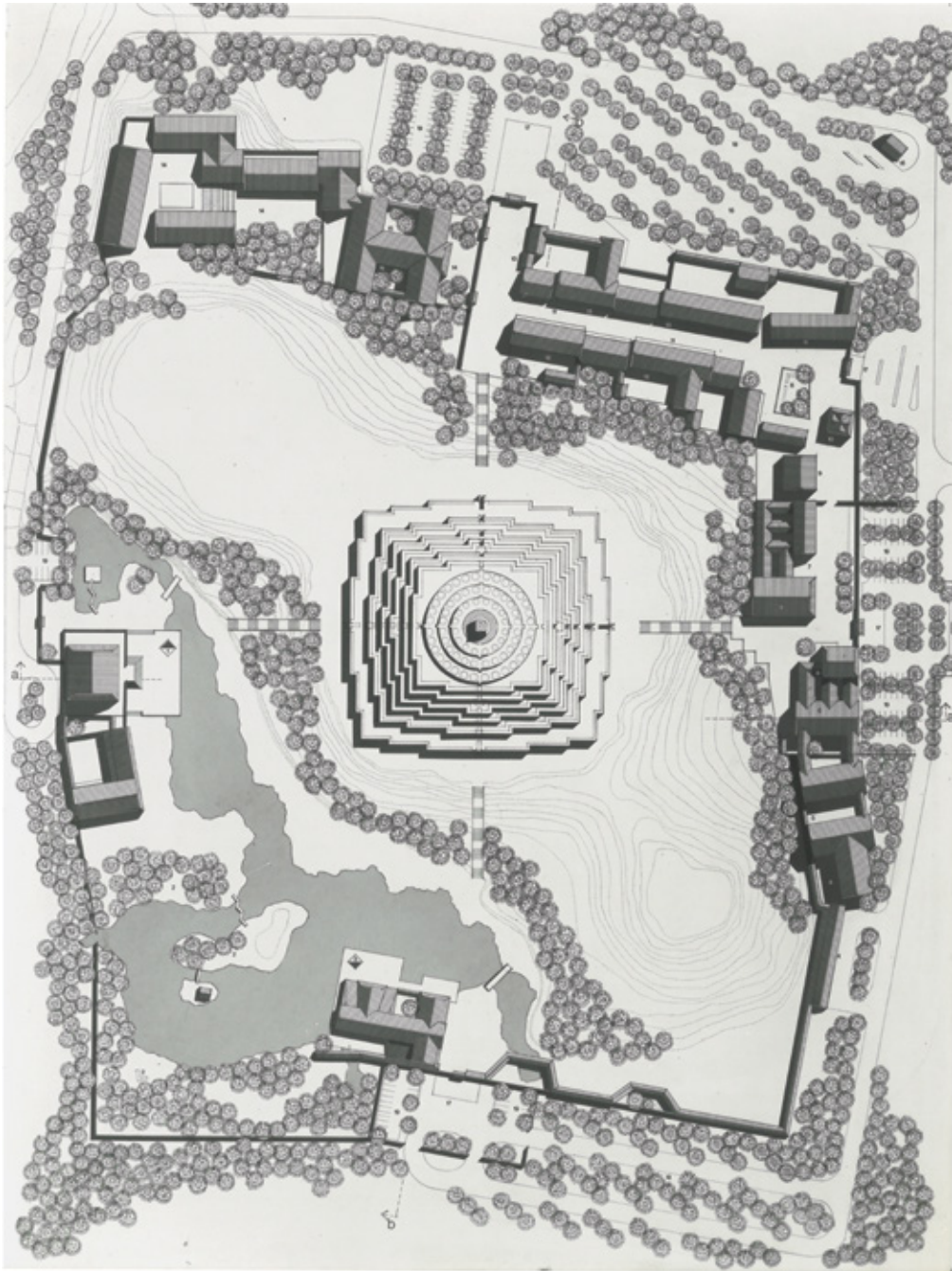
Nancy Chikaraishi (b. 1960), the second-place Paris Prize winner in 1983, and Mark Paschke (b. 1959), the William Van Alen fellow for the same year, traveled together through Japan; the sketches on the facing page are from the journal Chikaraishi sent back to the NIAE after a trip to Hokkaido and Kusshiro.

"After Tokyo, we took a 5-hour train ride to Kusshiro to see the architecture of Monta Mozuna—famous for his work in Hokkaido. Saw his mother's house, titled the 'Anti-dwelling Box' (which absolutely lives up to its name) and his Municipal Museum in Kusshiro which had extremely interesting curved stepping forms sitting on a hill."

— Mark Paschke letter to the NIAE office, 1983
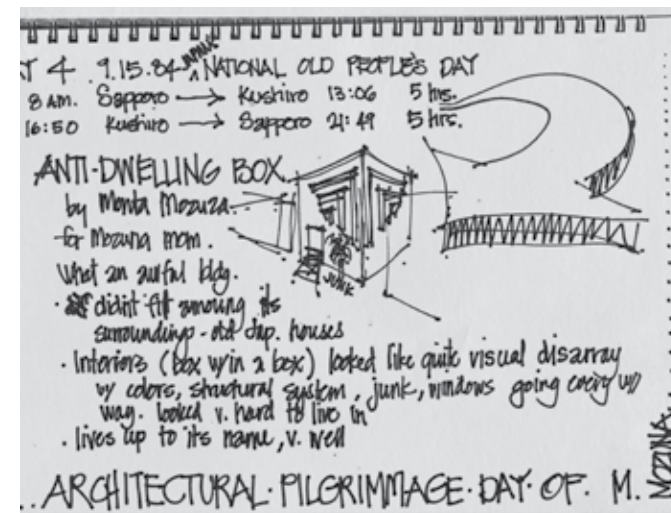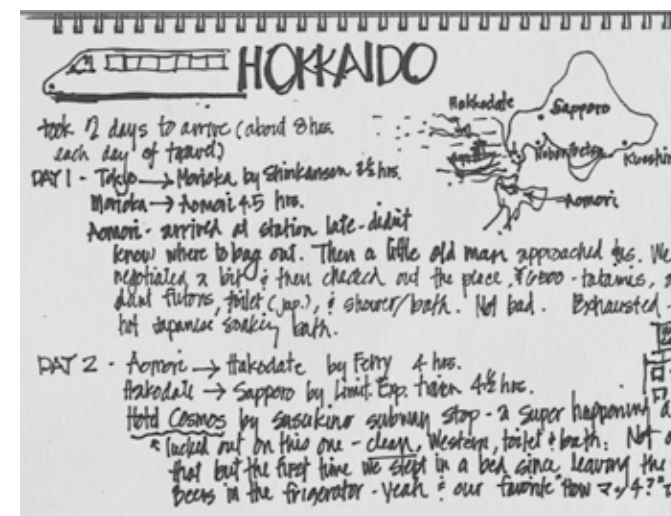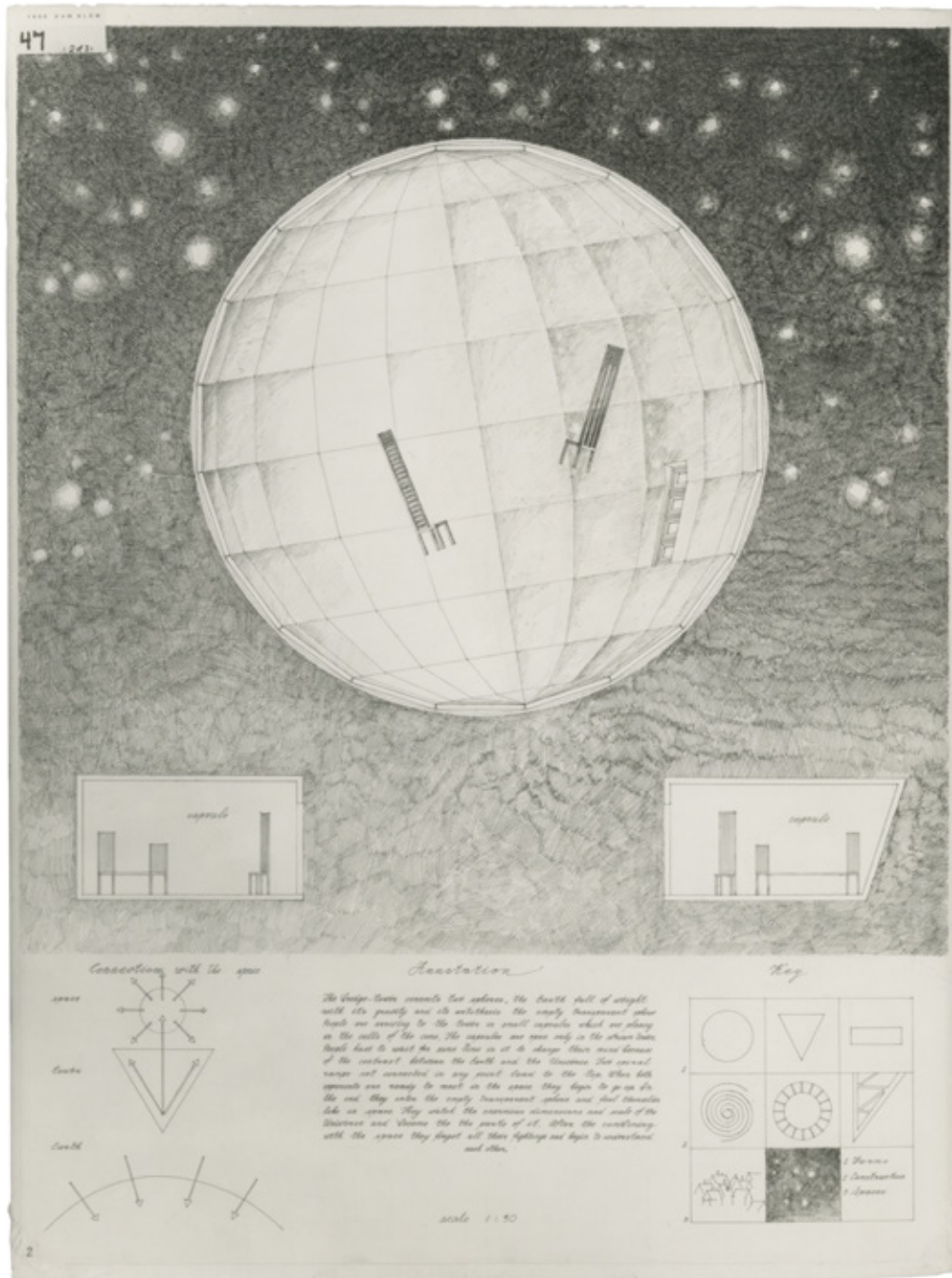
1989 — Peace Station, Alexey Vladimirowitch Ginsburg

"In Earth's Orbit, the planet in full view, world leaders gather to resolve conflicts intractable below. Freed from gravity, the architecture of
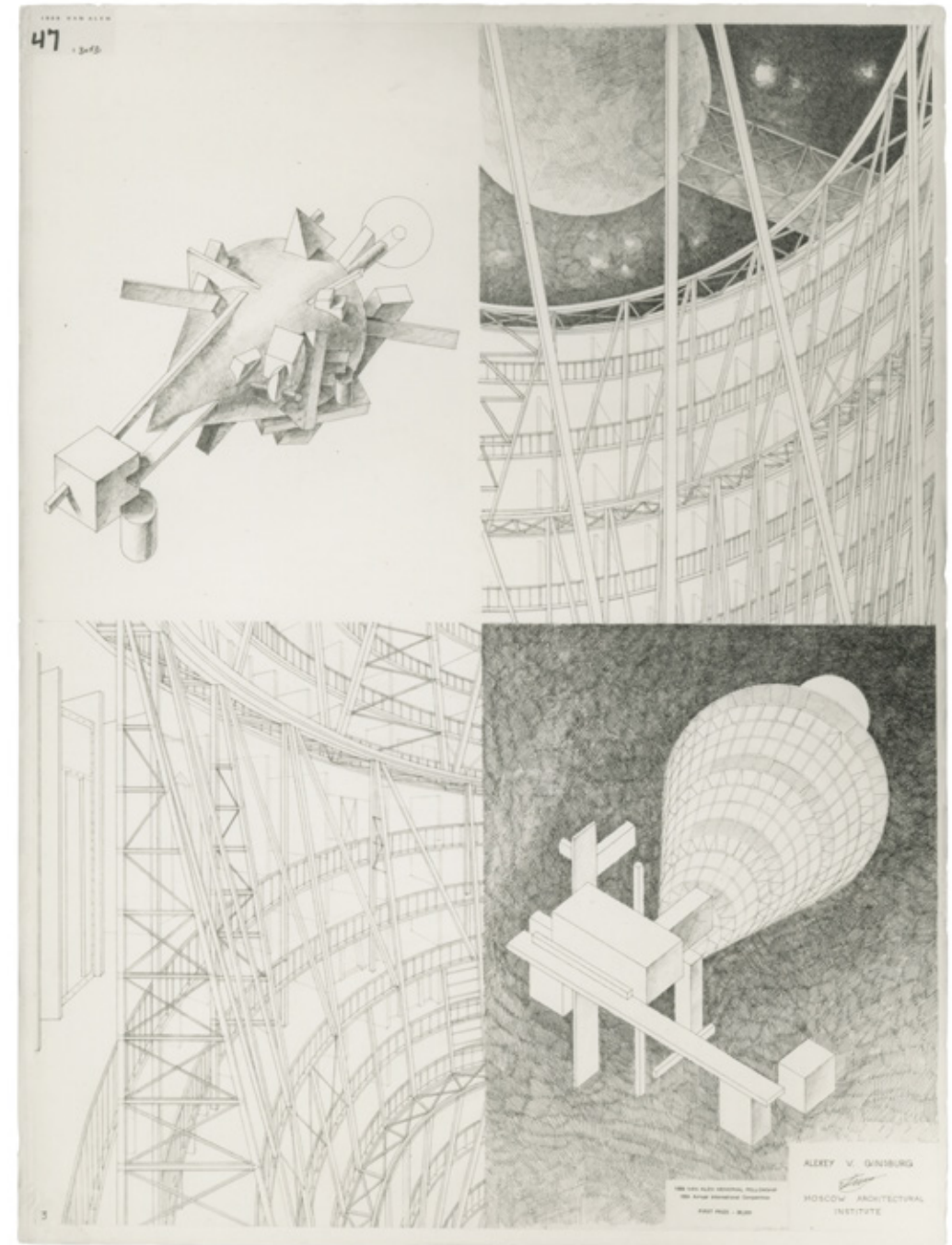
this satellite summit reflects a world at peace: continuous, accessible, complex."

— From the 1989 competition program, *Peace Station*, written by architect and critic Michael Sorkin (b. 1948)

1996 VAN ALEN FELLOWSHIP IN PUBLIC ARCHITECTURE

PUBLIC PROPERTY

An ideas competition for GOVERNORS ISLAND, New York Harbor

AUTHORS: Andrea Kahn
and Van Alen Institute

DEADLINE FOR ENTRIES: 17 April 1996

JURY DATE: April 1996

AWARDS: First Prize $10,000

1996 — Public Property: An Ideas Competition for Governors Island, Kim Yao
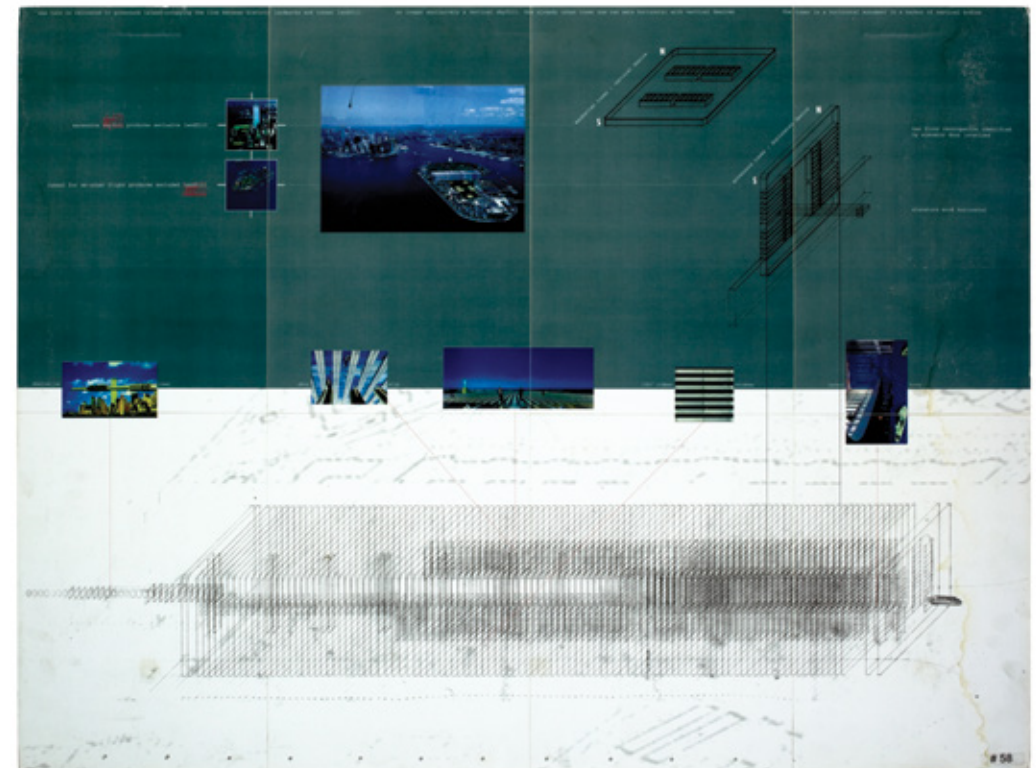
1996 — Public Property: An Ideas Competition for Governors Island, David Lewis and Paul Lewis

Public Property: An Ideas Competition for Governors Island was the last of the William Van Alen Memorial Fellowships, but also marked an important turning point for the organization, which had just renamed itself in Van Alen's honor. Going forward, design competitions were not just a test of skills but a tool to engage the public in a broader conversation about the potential of design.

DINKELOO TRAVELING FELLOWSHIP

The Society of Beaux-Arts Architects and the American Academy in Rome were both founded in 1894, and shared many of the same values and people. Charles McKim (1847–1909) was involved in the creation of both organizations, and a sizeable number of Paris Prize winners went on to win the Rome Prize, which allowed fellows to live and study at the Academy's Villa Aurelia in Rome. This fellowship began in 1978 as a partnership with the Academy, and provided the winner with a travel stipend and a residency in Rome. To apply, students submitted a portfolio of their work and outlined a course of study, but did not have to respond to a specific brief as they did in the Paris Prize and William Van Alen fellowships. Many fellows sent sketches and letters back to the office, but they weren't under strict obligation to do so. For those who did, however, the common thread was the life-changing nature of their time and travels as a Dinkeloo Fellow.

Although the fellowship maintained its original form and purpose throughout, the name changed several times, and for several years there were multiple fellows. The first year saw The Rome Prize Traveling Fellowship in Architecture, but the next year it was the NIAE/AAR Traveling Fellowship, named after its two sponsoring institutions. The John Dinkeloo Traveling Fellowship in Architectural Technology was added in 1984, when the architect Kevin Roche and his firm made a bequest in honor of his late partner. The following year, the prize split in two and the title grew longer: It became the John Dinkeloo Traveling Fellowship in Architectural Technology & Architectural Design. The name changes seem to have caused some clerical confusion within the organization—there are letters to and from applicants asking for clarification regarding for which prize he or she had applied—and so, by 1987, the names were simplified and consolidated, and the fellowship became generally known as "the Dinkeloo."

1978 – 2006

"The fellowship in Rome set me upon a lifelong path of architectural practice and teaching, and in research focused on Italian Renaissance and Baroque architecture. I continue to this very day in beautiful, sunny Rome, where I am working on a book about the Palazzo della Sapienza and Borromini's Sant'Ivo alla Sapienza."

— **Julia Smyth-Pinney, Traveling Fellowship in Architecture, 1978**

Above, from the sketchbook of Julia Morgan Smyth (b. 1951; now Smyth-Pinney), the 1978 fellow, who went on to teach architecture at the University of Kentucky. At left, the 1978 circular.

ARK
4
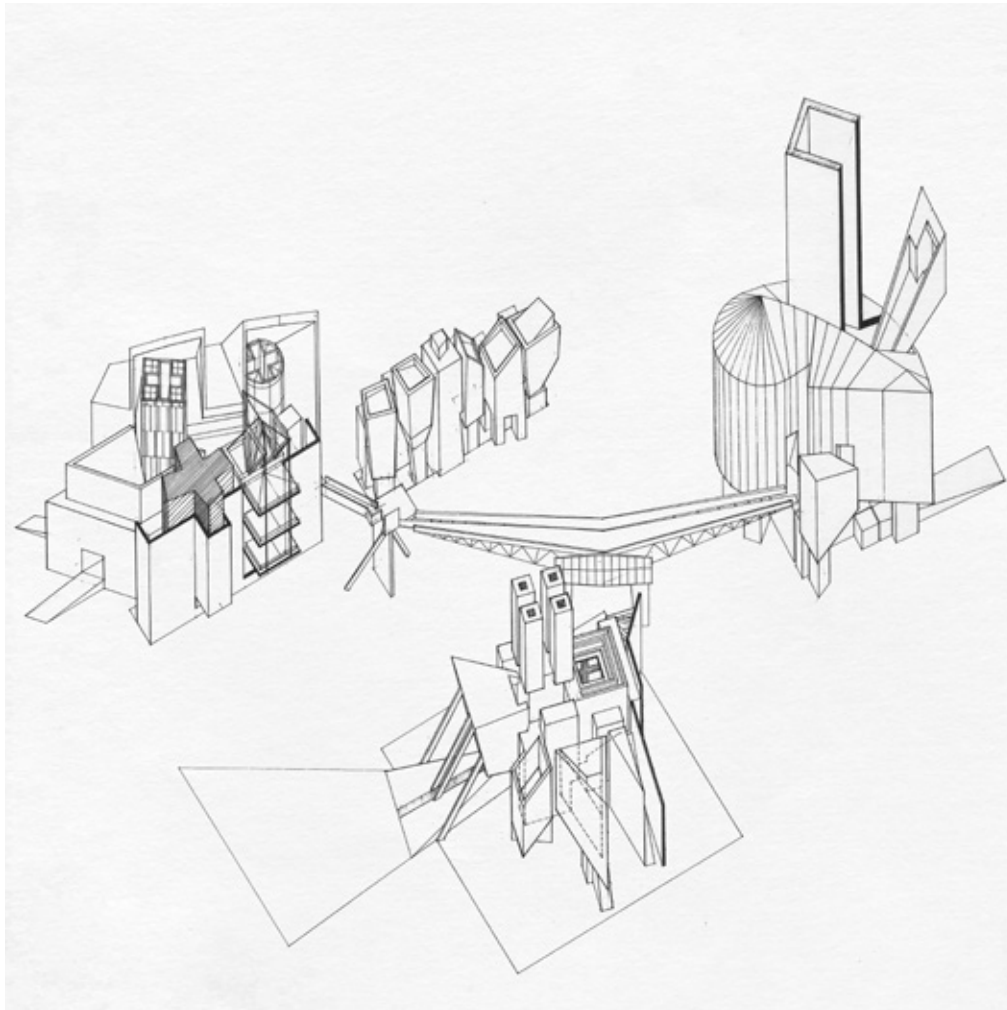
Tom Buresh (b. 1954), one of the 1985 fellows, is a founding principal at Guthrie + Buresh in San Francisco, and the chair of the Architecture department at the University of California, Berkeley. These drawings are from a project he developed while at the American Academy in Rome, 'Roma in Restauro'.
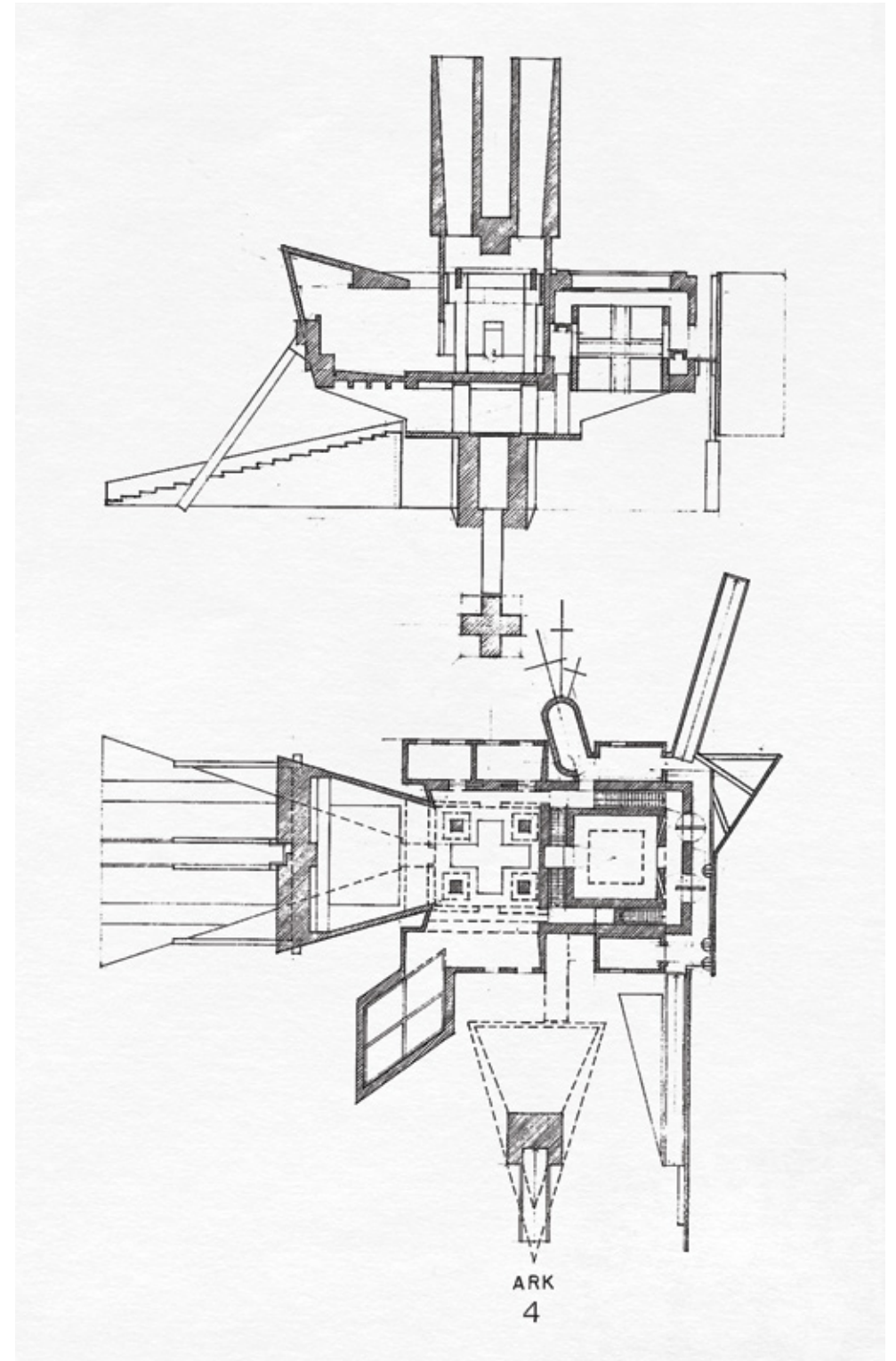
The filmmaker and architect Madeline Schwartzman (b. 1962) was one of two 1987 fellows, and made these sculptures out of wood she scavenged outside her studio at the American Academy.

"I spent my mornings traipsing around Rome, seeing spectacular things. Then I would return, hopefully with some scrounged material (wood is hard to find in Rome) and work in the studio all afternoon—there was always an incredible downpour."

— **Madeline Schwartzman, Traveling Fellowship in Architecture, Design, and Technology, 1987**

24 January 1991   3:00 PM

"To die for oil? No, thanks." A little moments of my anti-war march. I really can't believe we are at war. Aside from the threat of terrorist attacks I feel really removed from the reality of war. News is hard to get here except for summaries in the International
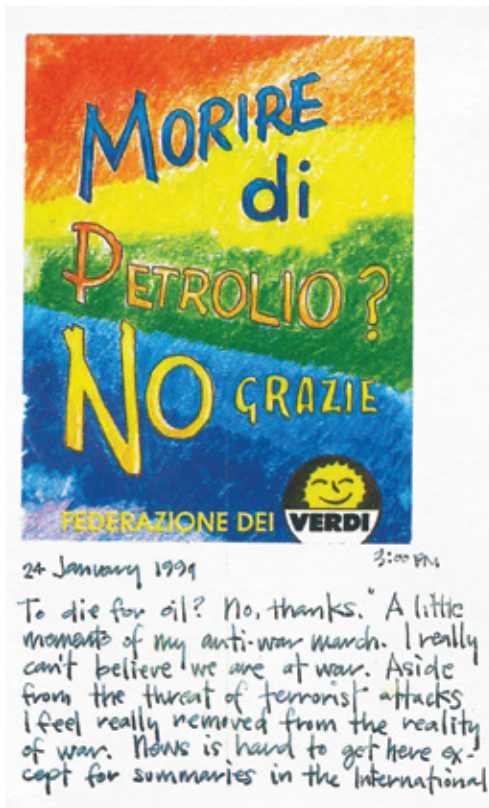
"The 'Dink' as we called it was an amazing experience … Looking back through journals and sketchbooks, I found a small memento: The US had started the Iraq war, and my colleagues at the American Academy and I marched in protest along with 100,000 Italians—some of our group were tear gassed." — **Laurie Periello-Davis, Traveling Fellowship in Architectural Design and Technology, 1990**

VILLA
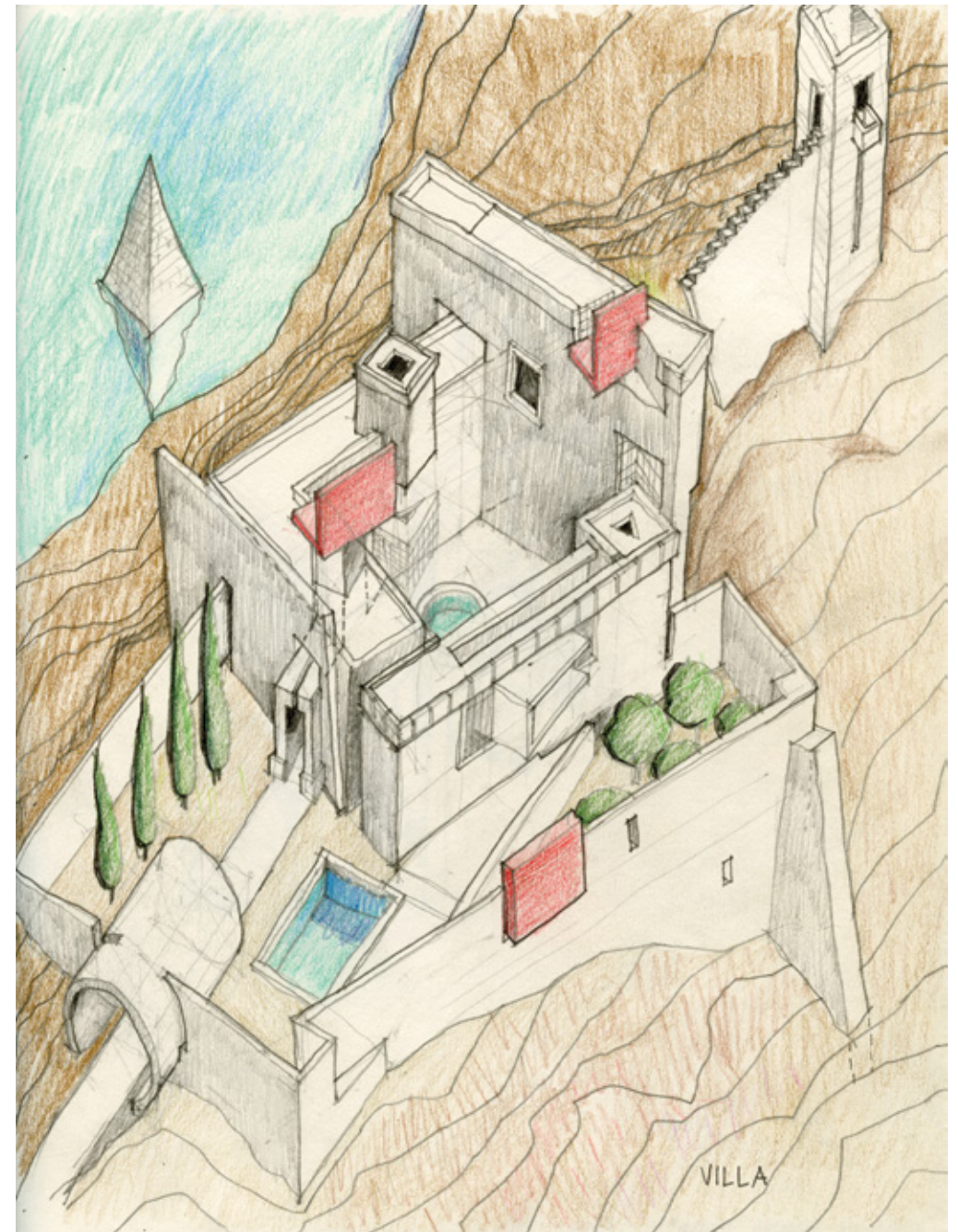
Rhett Russo (b. 1968) practices architecture in Brooklyn and teaches at Rensselaer Polytechnic Institute. Below, his sketches of Michelucci's Chiesa Dell'Autostrada outside Florence.
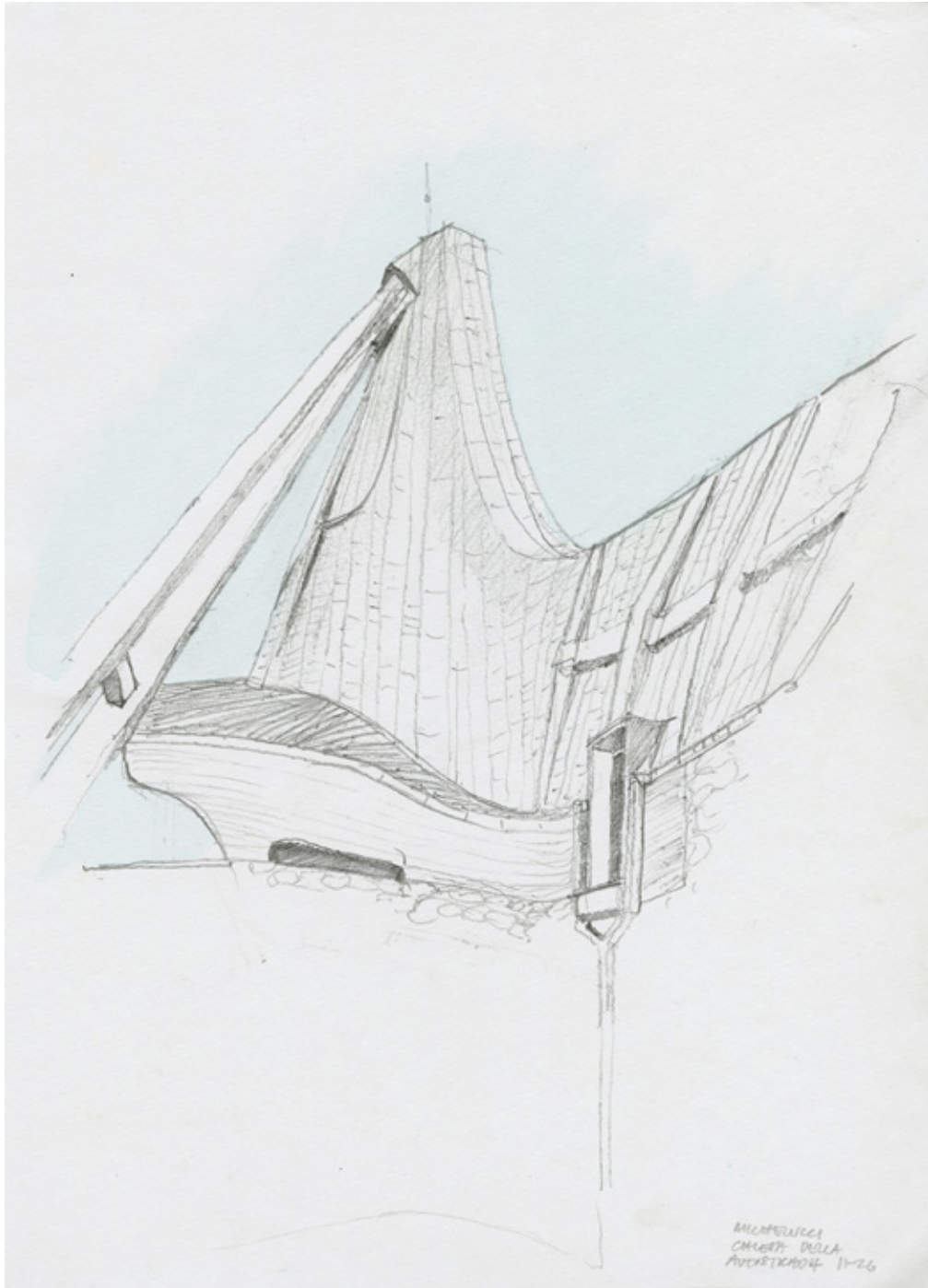
"I spent my time moving through the career and work of one architect, Giovanni Michelucci. He was born in 1891 and practiced almost to his death in 1990; you can trace the impact of numerous styles on his career … In history class, you hear about these influences, but it remains abstract until you witness the transformation in his work by going from one building to the next. It had a huge impact on me."

— Rhett Russo, Dinkeloo Traveling Fellowship, 1997

Both photographs show *C-010106*, which is a walkable aluminum skylight and mirror installation by the artist Sarah Oppenheimer. It is installed in a house designed by Michael Chen's (b. 1974) firm MKCA, and photographed by Richard Barnes. All three are Fellows of the American Academy in Rome, though only Chen is a Dinkeloo Fellow.

"The relationships I formed within the community of artists and scholars at the Academy continue to enrich my work years later. That is how I came to know Sarah Oppenheimer, an artist my office was able to commission for a recent townhouse project in Manhattan, and Richard Barnes, another Fellow who photographed the project and the collaboration with Sarah. We had an instantaneous bond because of the Academy, even though we were all there at different times." — **Michael Chen, Dinkeloo Traveling Fellowship, 2002**

NEW YORK PRIZE FELLOWSHIP

When the National Institute for Architectural Education became Van Alen Institute in 1995, the board of directors and staff took the opportunity to rethink many aspects of their work. One of these was the Paris Prize, which went on hiatus shortly afterward. The plan was always to reimagine it as something new that would reflect the energy and creativity of New York City, which had replaced Paris decades before in the organization's focus. Executive director Adi Shamir took on the challenge, and in 2007, launched the New York Prize Fellowship.

The fellowship was conceived as part think-tank and part workshop: a collegial environment in which emerging practitioners could pursue independent research, experiment, and present their work to the public.

Applicants submitted project proposals in one of five categories—Land Use and Development, Forms and Materials, Information and Communication, Systems and Ecology, and Culture and Politics—and were encouraged to create projects that would cross disciplinary divides and actively engage with the city outside. Each year, resident fellows worked in studio space in Van Alen's offices, and a senior fellow would periodically present ongoing work at the Institute and provide guidance to their newer colleagues. The 18 projects that the fellows produced over three years ranged from workshops, dance performances and installations, apps, walking tours, and full-scale project mock-ups. Together, they aimed to expand the definition of public architecture.

2007 – 2010

2007–2008
Senior Fellow

Hans Ulrich Obrist
New York Interviews

How is culture actually made? Since the early 1990s, the critic and curator Hans Ulrich Obrist has conducted thousands of hours of interviews with over 400 artists, scientists, architects, writers, composers, and other influential figures to find out. Through his ongoing *Interview Project,* Obrist (b. 1968) seeks a deep understanding of the social architecture of the city and the diverse and overlapping ways it shapes culture.

By collecting and sharing an ongoing oral history of art and culture, the interviews demystify and make public the knowledge of thinkers and practitioners, and the process of creation itself. During his tenure at Van Alen, Obrist revisited interviews he had conducted in the city over the prior fifteen years and mounted an exhibition of unedited conversations with a selection of New York figures who have played critical roles in shaping the city.

In addition to the exhibition of archived interviews, Obrist held a public presentation of *Formulas for Now.* In it, Obrist asked each of his interview subjects if they could distill what they believe to be the essence of their life and work into a single formula. The project was inspired by an interview with the late scientist Albert Hofmann, who drew his formula for LSD on a piece of paper during their conversation (Hoffmann discovered, synthesized, tried, and studied the psychedelic drug). Obrist invited Yoko Ono and Rem Koolhaas—two people he had interviewed frequently and who both contributed to the *Formulas for Now* book published in 2008—to Van Alen for a public discussion about their work and their personal "formulas for now."

Obrist is the artistic director of the Serpentine Galleries in London and continues work on the *Interview Project* to this day.

David Benjamin and Soo-in Yang Living City: A Public Interface to Air Quality in New York

When they founded The Living in 2006, David Benjamin and Soo-in Yang imagined a city in which walls would breathe and buildings could talk to one another. This wasn't wild speculation, though it may have seemed that way to some, but achievable through the inventive application of emerging technologies in the built environment. The firm is now a research studio within the software giant Autodesk, and, today, is working on everything from aircraft design to robotic construction and biological building materials.

As New York Prize Fellows in 2007, Benjamin (b. 1972) and Yang (b. 1975; he has since left the firm) developed a full-scale prototype building skin that breathes in response to local air quality conditions, as determined by a network of sensors placed on nearby building facades where they convinced the owners to let them gather data. Participating buildings collected readings of carbon monoxide and nitrogen content in the air and shared this data wirelessly with a software program developed by the fellows. The *Living City*

wall prototype, installed in the Van Alen Institute's gallery, responded to the information provided by opening and closing louvered "gills" to increase or decrease the flow of fresh air.

With *Living City,* Benjamin and Yang made the point that air is an important part of the city's public spaces—shared by all, no less valuable than streets and parks, but almost always invisible. Using New York as a research lab, they wanted to create an architecture that functions as a public interface, where building behavior can make environmental conditions visible to passersby and inhabitants, and facades become a dynamic part of public space.

Benjamin is continuing the work he started with The Living, as well as running a research and design incubator for Columbia's Graduate School of Architecture and Urban Planning, and Yang practices as an architect and public artist in Seoul.
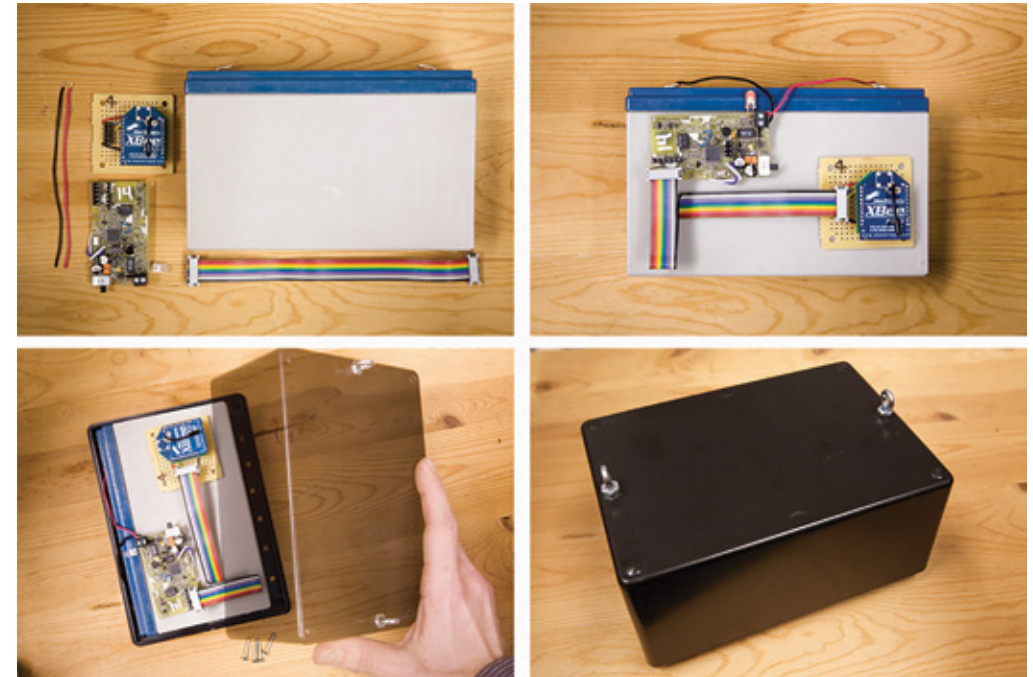
Spring 2008
Forms and Materials

Dirk E. Hebel and Jörg Stollmann United_Bottle: Participate!

The disposable plastic water bottle has become a villainous symbol of wastefulness in today's discussions of environmental sustainability and waste management. Over 38 billion of them end up in the trash in the United States alone every year. Though they can be recycled, Dirk Hebel (b. 1971) and Jörg Stollmann (b. 1968) believe that designers must think beyond the product itself and consider the landfills where their designs will eventually end up.

Hebel and Stollmann developed *United_Bottle* to explore the possibility of creating a second life for discarded bottles by turning them into building blocks. They designed it for utility in both phases of its lifecycle—as bottle and block—and so that it could be easily integrated into standard production and shipping processes. Once "used," the bottles can be filled with locally available materials—such as sand, earth, or natural insulation material—and reused as building units in both temporary and permanent structures.

As fellows at Van Alen, Hebel and Stollmann launched the "United_Bottle: Participate!" campaign, soliciting designers, architects, critics, and prospective users to create implementation strategies and design proposals for *United_Bottle*. This process helped Hebel and Stollmann refine the bottle's shape and develop scenarios for its use. The bottles could deliver drinking water to a community in a state of emergency, and, once used, provide building material for temporary shelters in the same place. Contributions to "United Bottle_Participate!" went on to be shown in the *United_Bottle* exhibition at the Museum für Gestaltung in Zurich, the Louisana Musuem in Denmark, and the International Contemporary Furniture Fair in New York in 2008.

Stollman is now the chair for Urban Design and Architecture at Technical University of Berlin's Institute for Architecture, and Hebel is a professor in the department of Design and Sustainable Building at the Karlsruhe Institute for Technology in Germany.
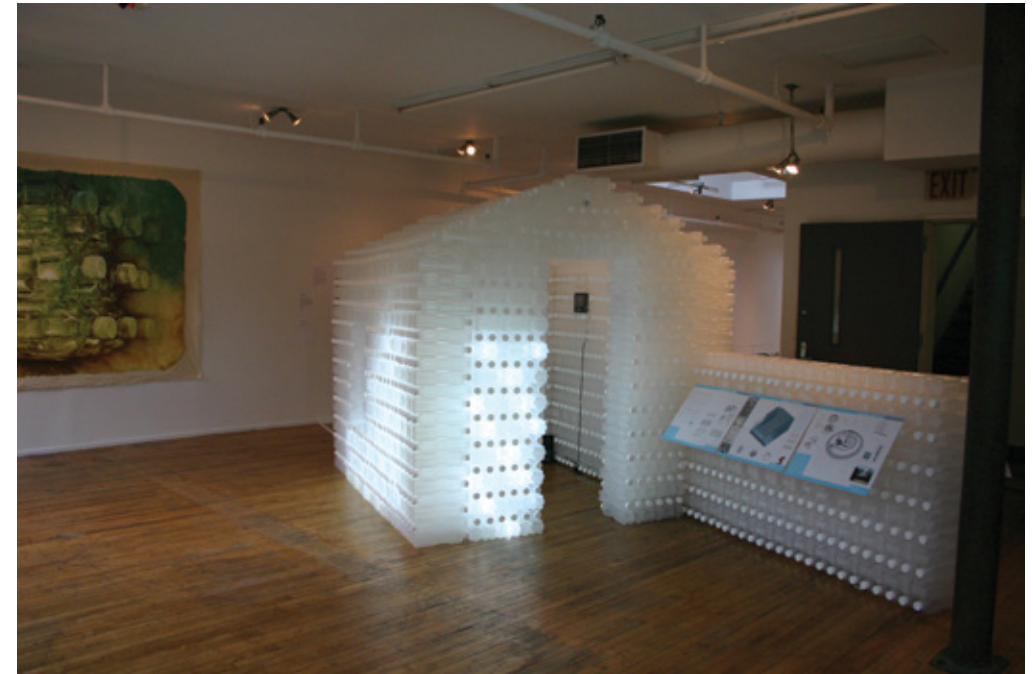
**Spring 2008
Land Use and Development**

Chelina Odbert and Jennifer Toy
Productive Public Space

For the past ten years, the Kounkuey Design Initiative (KDI) has worked to advance the concept of "productive public space," which starts from the premise that a community's public spaces can play a crucial role in supporting its social, economic, and physical health. (The word "kounkuey" is a Thai word meaning "to know intimately.") In 2008, KDI founding members Chelina Odbert (b. 1977) and Jennifer Toy (b. 1979) had been working exclusively in Kibera, Nairobi—one of the largest informal settlements in Sub-Saharan Africa—for two years, so their fellowship at Van Alen presented an opportunity to reflect on and improve that work.

In 2006, KDI conducted a series of community workshops in Kibera that revealed a critical need for youth employment opportunities, trash collection, water quality improvements, and flood prevention strategies. As a result, KDI and local residents began to clean up a trash-filled river that cut through the settlement, and to design a series of community amenities along its banks. These ameni-

ties, which grew to include a community center, playground, sanitation facility, and an urban farm, not only provided safe, clean public spaces for residents, but also created opportunities for income-generating work, such as compost collection, brick making, and weaving.

During their fellowship at Van Alen, Odbert and Toy organized a series of round-tables to critically explore the significance of public space in informal settlements, and to generate a working model of its forms and potential uses in a variety of contexts. They also commissioned artists and graphic designers to create a series of posters that illustrated new ways of thinking about public space in informal settlements and low-income areas, which were distributed in Nairobi, New York, and other major cities.

Both continue their work with KDI today: Toy is based in the U.S. while Odbert works on projects globally.

Ellen Grimes
Public Ecologies at Midewin National Tallgrass Prairie

Making scientific and ecological research accessible and engaging to the public remains an ongoing challenge, but for designer researcher Ellen Grimes it is crucial, and became the focus of her fellowship.

In 1996, the United States Forest Service (USFS) took ownership of nearly 20,000 acres of land in northeastern Illinois and declared it the nation's first protected National Prairie Reserve. Much of the area now known as the Midewin National Tallgrass Prairie was ecologically compromised, but USFS launched a major restoration effort to remove structures, control non-native plant growth, reintroduce native seed and animal life, and restore soil and water quality, effectively reconstructing the site's natural ecosystem.

A prairie restoration of this scale was unprecedented, so presented a fascinating opportunity for ecologists to study the process. The Center for Research in Urban Ecology at the University of Illinois at Chicago (CRUE) proposed a series of controlled experiments on the development of

the prairie's ecosystems, which included carbon sequestration analyses, investigations of nutrient and energy fluxes, and studies of the interactions among mammals, birds, and plant life.

Grimes partnered with the USFS and CRUE to create a dynamic public interface with Midewin's ecological experiments. The project enabled unique alliances between scientific researchers and the general public, and encouraged people to think about the role that prairie ecosystems play in human culture and metropolitan life. Practically speaking, this involved the planning and development of infrastructure for scientists and visitors, including fencing, pathways, roads, storage, laboratories, classrooms, and viewing areas. Grimes also organized a series of public conversations to make ecological inquiry public and address important questions about our understanding of nature, science, design, and metropolitan experience. Grimes (b. 1958) continues her work today as a professor at the Art Institute of Chicago.

**Summer 2008
Information and Comunication**

John Stuart
TimeZone

Technology's potential for connecting people in every way has driven extraordinary shifts in our culture and economy over the last decade, and the results are now a fact of daily life, but the architect John Stuart was an early experimenter in this area, and developed *TimeZone* to encourage strangers in public places to share and connect across cultures, languages, and geographic locations.

TimeZone pods provided real-time video connection between two spots in a single time zone, and could be used individually or clustered together. Stuart designed the pods to be located in public places and relied on people's innate curiosity to connect with others, even though they might share nothing more than the willingness to try it out. At the same time, the project quietly prompted its users to examine the growing role of connectivity and private communication in public space.

During his fellowship term, John Stuart assembled an international team of collaborators to conceptualize, fabricate,

and implement two prototype TimeZone pods in New York City. The first pod started at Van Alen and was later moved to the Museum of Modern Art (MoMA). The second was in Lima, Peru, on the campus of the Colegio Santa Maria Marianistas. In collaboration with MoMA's "In the Making" program and the Center for Architecture Foundation's "Public Art/Public Spaces" studio, Stuart and his team hosted a series of educational workshops between junior high and high school students in New York and high school students at the Colegio Santa Maria Marianistas, and drew upon these workshops to further develop *TimeZone* for future implementation in other forms and places.

Stuart (b. 1962) continues his explorations of the intersection of technology, public space, and community engagement as a professor of architecture at Florida International University.

**Fall 2008
Systems and Ecology**

Natalie Jeremijenko
OOZing

Natalie Jeremijenko is an artist, engineer, and provocateur. Her work straddles art, engineering, social science, and ecology to question, reimagine, and improve human relationships with nature in an increasingly urban world. *OOZ*—"zoo" spelled backward—is a long-term project that aimed to up-end the traditional zoo by inverting the power dynamics between humans and animals. Her project as a New York Prize fellow was *OOZing,* which challenged designers, planners, and policy makers to look afresh at the role of animals in the design and management of cities. What does biodiversity look like in New York City? What are the current roles for animals in urban infrastructure and what is possible? How can we encourage a more equitable cohabitation among all species?

Jeremijenko developed what she calls "table manners for sharing with other intelligent creatures." She built robotic reproductions of animal species native to New York, and then organized a public workshop at Van Alen so that people could come face to face with their urban co-

habitants—i.e. bugs—at a much, much larger scale than they were used to. Participants were encouraged to battle a giant mechanized Rhinoceros Beetle, and tried on a series of physical interfaces designed to give users a preview of what Jeremijenko hopes will be a brave new biodiverse urban lifestyle.

Jeremijenko (b. 1966) is now a professor of Art and Education at New York University's Steinhardt School, and continues to develop collaborative projects that provocatively and often playfully challenge people to re-examine their relationship with the natural world.
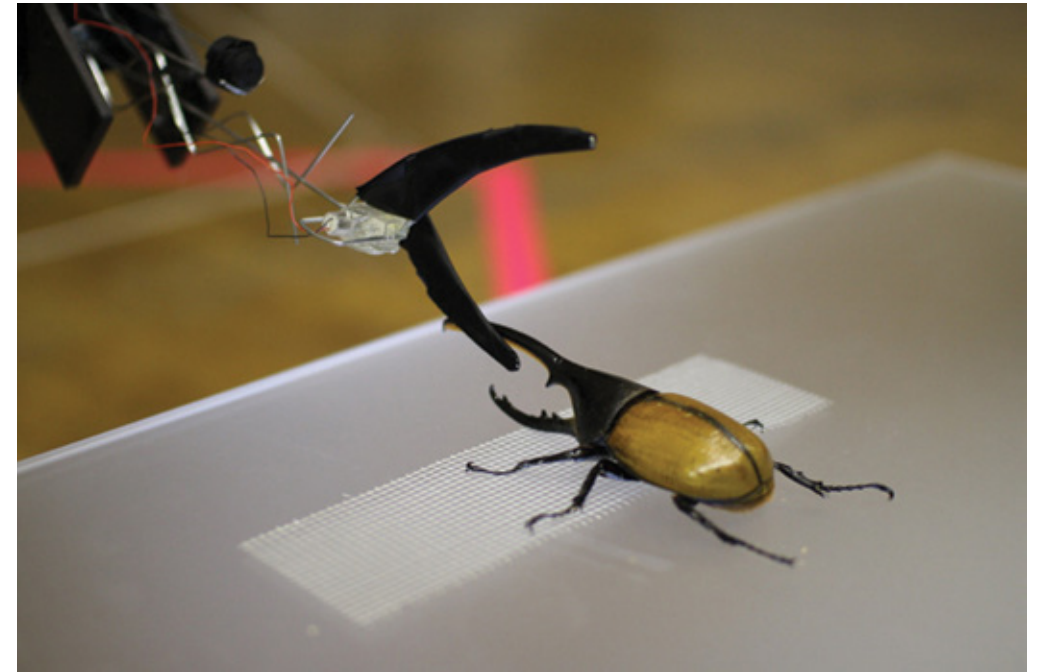
**Fall 2008
Systems and Ecology**

Eric W. Sanderson
Mannahatta and Manhattan:
Conceiving the Sustainable
City of 2409

More than 400 years ago, the island called Mannahatta was powered entirely by renewable energy. All foods on Mannahatta were locally obtained. The transportation was driven by muscle, wind, and water. Mannahatta was habitat for diverse flora and fauna, including people, for more than 150 generations before Henry Hudson discovered the island for Europeans.

Walking down Fifth Avenue today, that past seems irretrievably distant, but it isn't so: Eric W. Sanderson's *Mannahatta and Manhattan* envisions the long-term future of Manhattan as an ecosystem based on the context of its rich ecological and social history. The ecological facts of life still apply on Manhattan Island today: Its inhabitants require food, water, shelter, and the resources for raising our children. Ecologically speaking, cities are constructed habitat for people.

As a conservation ecologist at the Wildlife Conservation Society in New York, where he continues his work today, Sanderson has researched and documented the diverse ecological landscapes of Mannahatta to reflect on where New York has come from and speculate on how sustainability can be built into the inner workings of New York over the next 400 years. During his fellowship term at Van Alen Institute, he shared the data resources and ecological concepts of the Mannahatta Project with the design community at large, and organized a public roundtable with leading thinkers in the fields of urban sustainability and ecology to consider the lessons the project has for an environmental retrofit of an existing city like New York.

After his fellowship term Sanderson (b. 1967) went on to expand Mannahatta to the Welikia Project, uncovering the original ecology of all five boroughs. The project led to the 2013 book *Mannahatta: A Natural History of New York,* as well as an exhibition at the Museum of the City of New York that compared the state of the island of Manhattan when first encountered by Henry Hudson to today.

Spring 2009
Forms and Materials

Gabi Schillig
Beneath the Skin

Fascinated by the idea that something as prosaic as a shirt, a pair of pants, or shoes could be considered wearable spatial structures, the artist Gabi Schillig developed *Beneath the Skin* in order to explore the concept of clothes as fabric-based architecture and explore the potential for the soft geometries of textile to open up new, mobile, social spaces and create experimental modes for inhabiting and moving through the city. Her second skins are designed to be interconnected and shared, and rely on the creativity of users to determine their shapes and uses.

Over the course of her residency, Schillig developed a new set of textile structures she calls *Public Receptors,* and deployed them in a series of site-specific experiments across New York City. Made from felt, latex, and a variety of fastening devices, the structures are designed to attach to specific building surfaces and street conditions, and to be improvised and appropriated as clothing, furniture, habitat, or other uses. They transform in geometry, texture, and color from two-dimensional—

and often camouflaged—elements in the city to three-dimensional forms that enable new ways for individuals to engage with the urban environment.

Schillig commissioned three dancers to demonstrate her felt structures at eleven sites during a daylong journey around New York City, beginning at Roosevelt Island and terminating at Van Alen Institute. These improvised performances showed how "body architecture" can expand our definition of urban fabric. An exhibition at Van Alen Institute, *Public Receptors: Beneath the Skin,* presented Schillig's textile structures alongside footage of Schillig's experiments in the city, with documentation of her research processes and material investigations.

Gabi Schillig (b. 1977) is a practicing artist and professor of spatial design at the Düsseldorf University of Applied Sciences.

**Spring 2009
Culture and Politics**

Elisa Fuksas and Alexander Josephson
Beijing Strain SP6-L14

In the West, China's now-discontinued population planning program known as the One-child Policy was, for decades, a symbol of excessive state control in people's lives, and an example of the destructive potential of a policy initiative that may have seemed sensible to its creators. Elisa Fuksas and Alexander Josephson made it the focus of their project *Beijing Strain SP6-LI4,* which confronted the One-child Policy and, more broadly, comparatively analyzed North American and Chinese political cultures. For the project, Fuksas and Josephson created a series of installations using plaster-cast sculptures of female infants to represent children lost to the reported increase in sex-selective abortion, abandonment, and infanticide over the course of the policy. Strategically distributed in public areas throughout the city, they hoped their sculptures would serve as a nonviolent form of demonstration intended to provoke discussion and debate.

Fuksas and Josephson used their fellowship term to fabricate and display a series of these installations in New York City, recording the production of the physical sculptures as well as their effects. They also produced a number of short film experiments, presented as a set of nomadic projections and screenings on New York City's walls. These served as tools for urban interference and intervention. The entire process informed Fuksas and Josephson's continued development of their story, *SP6 L14,* into a feature-length film, which was subsequently screened at the London Documentary Film Festival.

Fuksas (b. 1981) is living and working in Rome as a filmmaker and novelist, and Josephson (b. 1981) has an architecture practice in Toronto.

Spring 2009
Systems and Ecology

Denise Hoffman Brandt
CITY-SINK

The common street tree may seem like an unlikely tool in the fight to make cities more resilient, but when one stops thinking of them as a shade-producing amenity, and starts to look at them as part of a larger, connected ecosystem, they suddenly become very important. Denise Hoffman Brandt's New York Prize fellowship project *CITY-SINK* envisioned urban planting as a crucial and productive element in the city's infrastructure to the urban environment, not just part of the scenery.

CITY-SINK investigated the potential to create and catalyze urban carbon sequestration reservoirs, or sinks. Carbon sinks harmonize soil and vegetation within infrastructure to extract CO_2 gases from the air and store these emissions in the earth. *CITY-SINK* provokes and challenges us to adopt a more environmentally productive framework for urban landscape transformation—one that recognizes the complex needs of soil systems and root structures trees rely on.

During her fellowship, Hoffman Brandt developed and publicly disseminated a plan for the dispersal, deployment, and design of urban carbon-sink structures in New York City. Working with a team of City College of New York students, she located opportunities in the city's infrastructure to create sinks throughout the metropolitan area, and used case studies of projects to generate sink typologies and tactics that work within existing city landscapes to intensify carbon sequestration. Hoffman Brandt and her team mapped potential sites, analyzed case study data and produced a poster diagramming strategies for the future of the urban landscape.

Hoffman Brandt (b. 1961) leads the landscape architecture program at City College of New York, where she continues to develop projects that identify opportunities improve the physical structures and ecologies of the city using design and public policy.
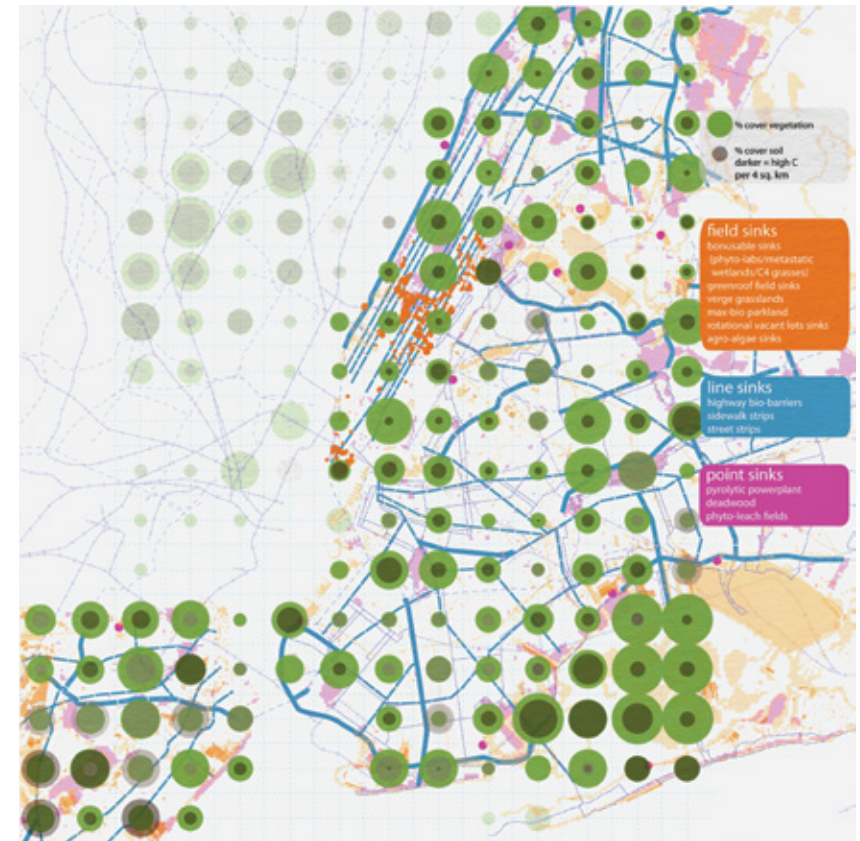
Irene Cheng and Brett Snyder
Museum of the Phantom City

Mobile technology and the sheer volume of information in our pockets have transformed how we navigate and experience the world around us. Typically, however, the apps we use serve as guidebooks and maps, connecting us to people, places, and experiences that exist today. Irene Cheng and Brett Snyder's *Museum of the Phantom City* turns that expectation on its head, creating an interactive museum of New York City as it might have been.

As fellows, Cheng and Snyder developed the first of many potential itineraries in the *Museum of the Phantom City* project: *OtherFutures.* A smartphone app allows users to browse unrealized visionary designs for New York City, such as Buckminster Fuller's dome over Midtown Manhattan or Archigram's pop-futurist *Walking City,* all while standing on the intended sites. In fact, the app will not unlock information about each proposal unless you are within geographic range.

At the close of their fellowship, Cheng and Snyder led participants on a scavenger hunt starting at Roosevelt Island and ending at Van Alen Institute. Equipped with the app, the group visited sites of speculative proposals throughout Manhattan. Sites range from the famous (Paul Rudolph's Lower Manhattan Expressway) to the lesser-known (a 1941 proposal by Raymond Loewy for a helicopter pad over Bryant Park). GPS tracking alerted users as they approached the sites of New York City's alternative futures. Cheng (b. 1976) and Snyder (b. 1973) also researched a series of additional tours: the City of Repressed Memories, the City of Global Influences, and the City of Arbitrary Values, to continue to reveal the hidden stories of the city's buildings and streets. Along with leading the firm Cheng + Snyder, both teach architecture: Cheng at the California College of the Arts in Oakland, and Snyder at the University of California, Davis.
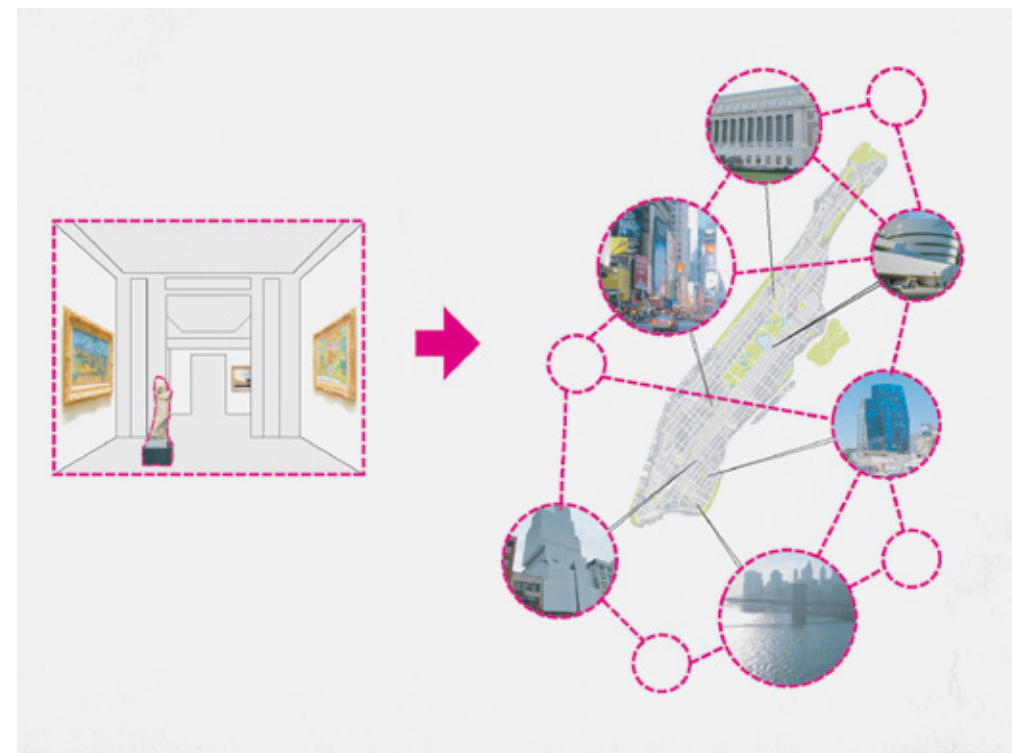
**Summer 2009
Systems and Ecology**

Nataly Gattegno and Jason K. Johnson: Aurora

In 2007, an area of Arctic sea ice the combined size of California and Texas melted, deteriorating the extant ice shelf by 41 percent. This historic low was the result of "unusual atmospheric conditions," according to NASA scientists, and served as "a clear indicator of the warming effect of increasing greenhouse gases in the atmosphere." Nataly Gattegno and Jason K. Johnson looked at this alarming data and asked, "How do we begin to comprehend such staggering processes that will impact every aspect of our planet?"

During their Van Alen residency, Gattegno and Johnson explored ways to effectively measure, model, and analyze something that is constantly changing—ice—and to demonstrate the environmental ramifications of these dynamic transformations. For many, the receding Arctic ice shelf and its attendant consequences are incomprehensibly far away and too big and abstract to get ahold of. As designers, Gattegno and Johnson wanted to bring this informa-

tion into sharp and immediate focus, and translate that understanding into a catalyst for action.

Gattegno and Johnson designed and fabricated a large-scale interactive installation entitled *Aurora.* The geometries and layers of this dynamic model were designed to reveal a series of data points from sensors in the Arctic, such as salinity, temperature, and the age and depth of the ice shelf. These ephemeral qualities were translated into an immersive light field that, embedded with a sensory mechanism, would respond to changes in its surroundings in the Institute's gallery.

The question that motivated Gattegno (b. 1977) and Johnson's (b. 1973) project seems even more pressing today. Their Los Angeles-based studio Future Cities Lab is at work on *Glaciarium 2.0,* an updated version of an interactive instrument they developed as New York Prize fellows.

Summer 2009
Land Use and Development

Alexander Levi and Amanda Schachter
Bronx River Crossing

Using discarded MetroCards, broken umbrellas, plastic bottles, and demolished window frames Bronx River Crossing is a model of the Bronx River Watershed, depicting the river as a spine weaving social and spatial networks across the borough. Growing out of architects Amanda Schachter and Alexander Levi's work with the Bronx Community Charter School, whose curriculum emphasizes ecology and community activism, the project complemented ongoing efforts for ecological reclamation by local activists to reveal and create physical links between neighborhoods, institutions, and public space along the river.

Over one hundred Bronx high school students and their teachers, local community leaders, and architecture students and practitioners collaborated in an on-site workshop constructing a model of the watershed. Levi and Schachter divided the lower Bronx watershed into four regions of study—Estuary, Saltmarsh, Upland, and Freshmarsh—and assigned a team of high school and university students to each.

The model depicts both seen and unseen elements of the region, including the historical ecology of the watershed, neighborhoods, buildings, transportation infrastructures, storm water and sewer networks, the Bronx River Greenway and other open public space, as well as material gathered from the personal itineraries of project participants. It was assembled and launched from 219th Street into the Bronx River, accompanied by a 30-canoe-strong flotilla of project participants. After spending the previous night camping out along the river, the group guided the giant model downstream and pulled ashore at Hunts Point Riverside Park for a public presentation and reception.

With their firm SLO Architecture, Levi (b. 1968) and Schachter (b. 1971) have continued this research, which has developed into the ongoing *Bronx River Right of Way,* a project that resuscitates the deteriorating Cass Gilbert Westchester Avenue Station, and *Harvest Dome,* a floating installation built of recycled umbrellas.
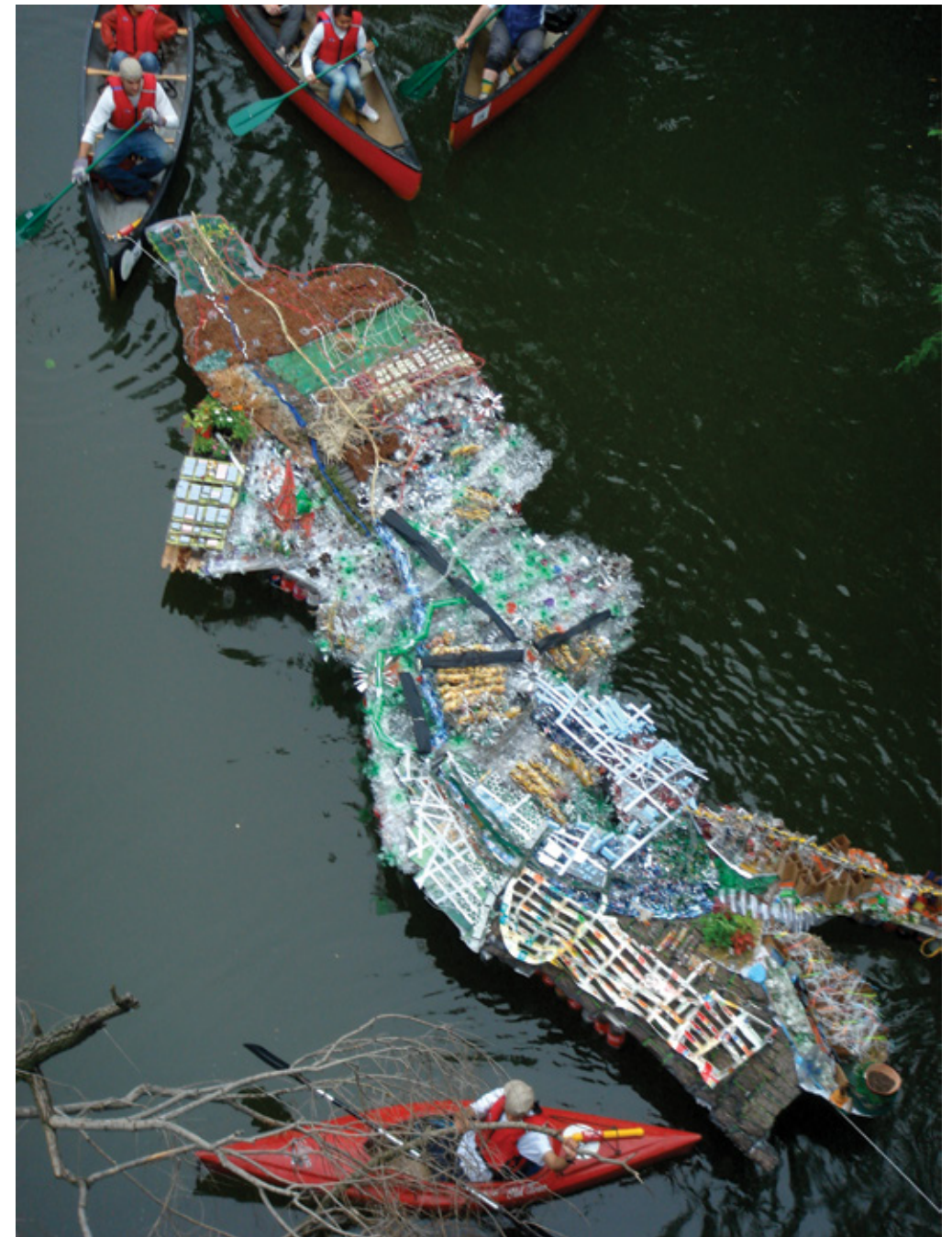
**Fall 2009
Culture and Politics**

common room and
Telic Arts Exchange
The Public School (for Architecture)

The Public School is a self-organizing educational project in which the people who use it create the curriculum and the schedule. Since its founding in 2007, the school has expanded to fifteen cities and covers subjects often skipped in the traditional educational system, ranging from performance art basics, to French literary theory, to financial lessons learned at Occupy Wall Street. It continues to operate today.

During their fellowship term, architectural collaborative common room and cultural non-profit Telic Arts Exchange brought the school's open-access approach to New York City with The Public School (for Architecture). The school's mission was to create an engaged new public constituency or fan-base for architecture while opening up architecture and its ideas for the public. In collaboration with the 2009 Performa Biennial, common room's Maria Ibañez (b. 1968), Lars Fischer (b. 1971), and Todd Rouhe (b. 1968) and Telic's Sean Dockray held classes—proposed and led by participants from both architectural and non-architectural backgrounds—that

explored the social, political, and economic aspects of architecture. Over the course of three academic terms, the first of which was during their fellowship, the Public School team created classrooms in semi-public transitional spaces within institutions throughout the city—waiting rooms, lobbies, and large corridors—as well as in the gallery of Van Alen Institute.

By creating a venue to stage new academic explorations and develop alternative approaches to practice, common room and Telic aimed to locate areas where new ideas are possible, suggest ways that architecture can be engaged even while financial support is diminishing, and seek to identify and activate a community of users beyond affiliations with a single organization or discipline.
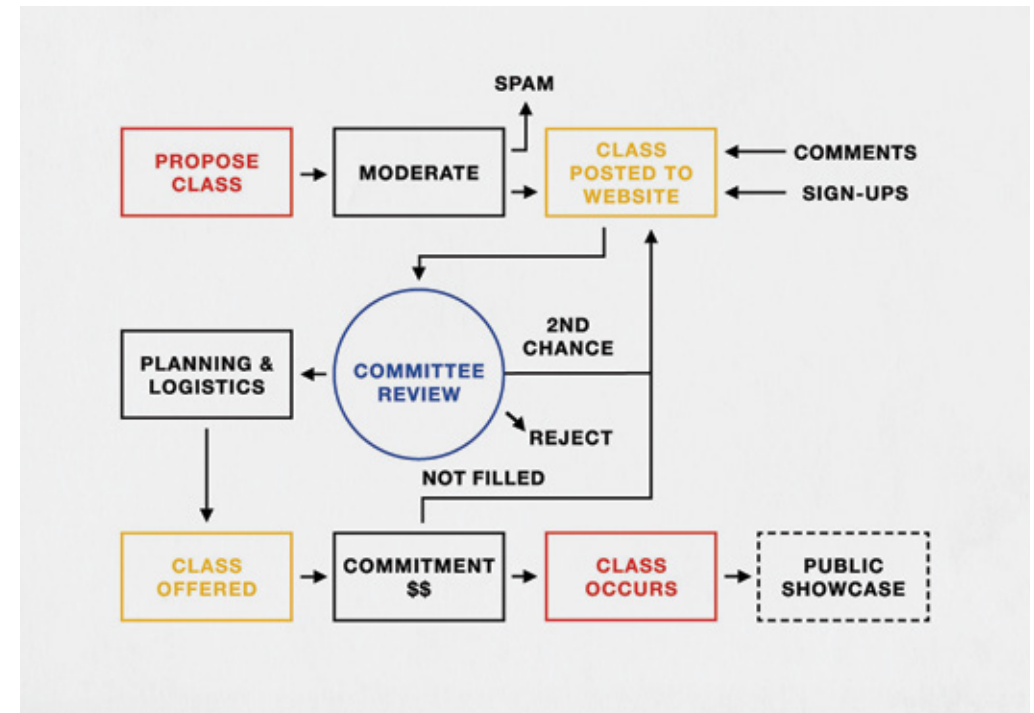
**Spring 2010
Systems and Ecology**

Janette Kim and Erik Carver
Underdome

One of Buckminster Fuller's more spectacular and speculative projects (with Shoji Sadao) is the 1960 *Dome Over Midtown Manhattan,* which envisioned an infrastructure that would abandon existing development patterns for a radically new and efficient shared space, expanding climate control to the scale of the city, and redistributing the costs and benefits of architectural enclosure to a broader population. Less spectacular was the 2009 American Recovery and Reinvestment Act, which allocated $20 billion for energy projects nationwide on the premise that collective public spending would lead to new efficiencies. For Janette Kim and Erik Carver, these two projects shared an interesting affinity in the way that they redesigned the relationship between buildings and power. They were inspired to develop *Underdome,* an architect's guide to contending with varied and sometimes opposing energy agendas.

Kim and Carver conceived of *Underdome* as a voter's guide handout that could help architects examine a wide range of approaches to energy management,

performance, and policy, as well as the potential ramifications of those strategies for public life. During their residency, Carver (b. 1972) and Kim (b. 1975) focused on the initial research phases of the project, interviewing journalists, economists, advocates, ecologists, political scientists, and engineers to map a spectrum of contrasting strategies for energy efficiency. This work led to an online guide to energy efficiency in the fall of 2010, which Carver and Kim further expanded into a book about the project, *The Underdome,* launched at Van Alen Institute in 2016. Written for designers, these guides evaluate competing models of efficiency, from federal stimulus to living off the grid, and offer a design-oriented précis of their implications.

Carver teaches at the Rhode Island School of Design and Kim at the California College of the Arts.
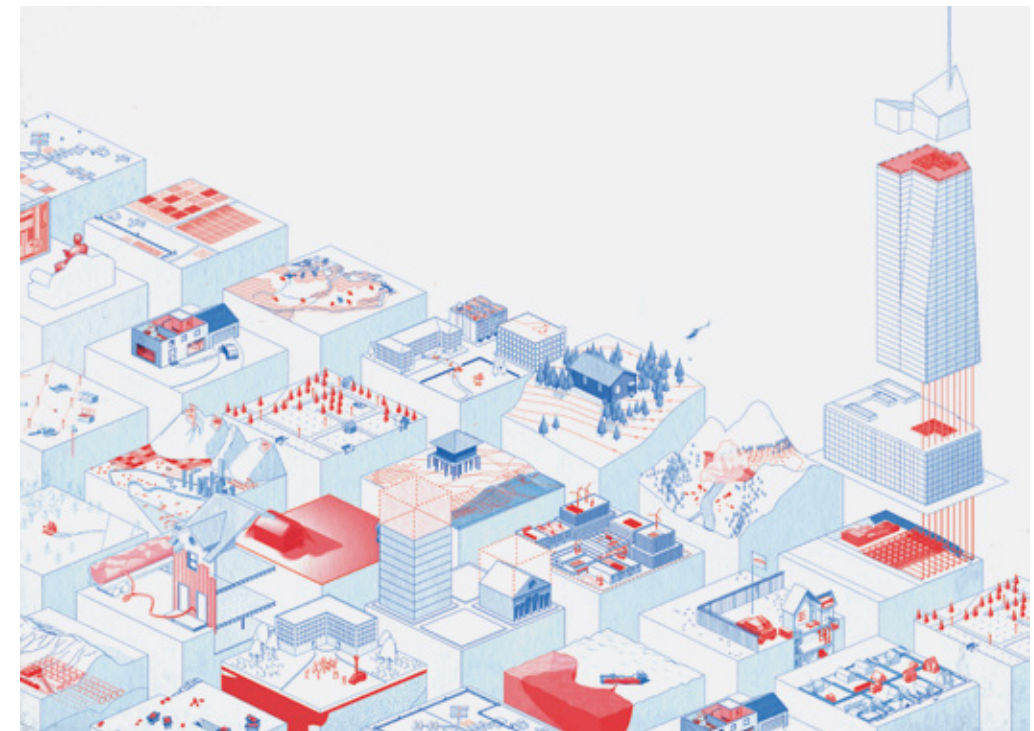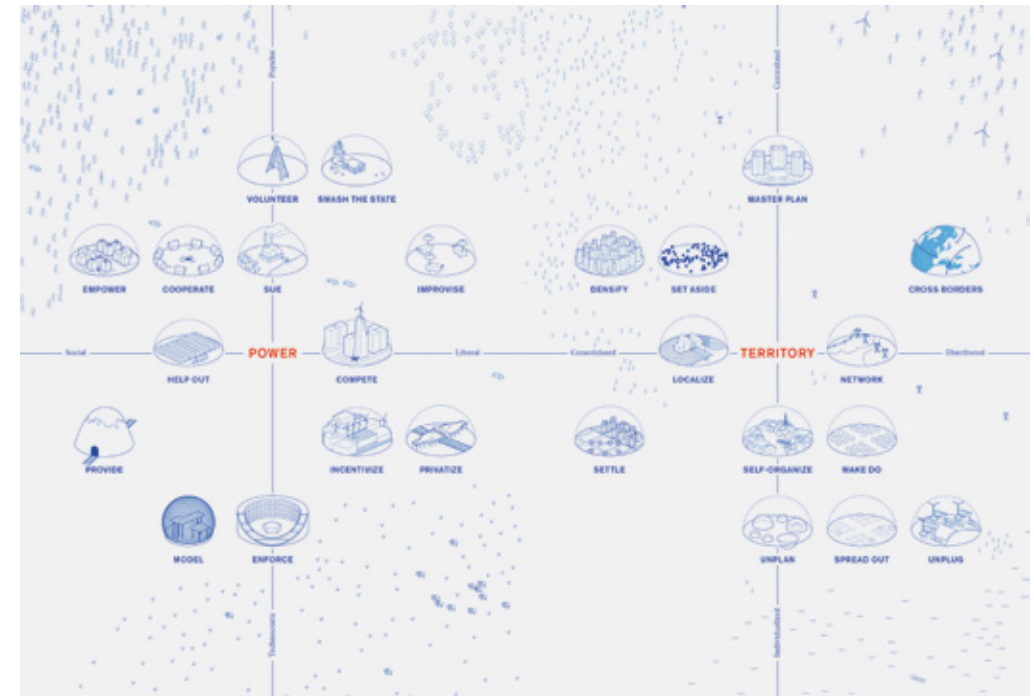
Annie Han and Daniel Mihalyo
Looking at Nothing

Laser Infrared Detection and Ranging (LIDAR) is capable of capturing the most minute detail of a New York alley at a distance of 600 feet, right down to the size of the bottle cap found under a dumpster. First developed in California for the petroleum industry, LIDAR uses a laser to make millions of highly accurate point measurements that are tracked and ordered to form a perfect three-dimensional digital model of the visible world. Annie Han and Daniel Mihalyo's *Looking at Nothing* uses LIDAR's high-density laser scanning to quantify the spatial aspects of the urban environment that we don't see, or just as likely, that we ignore.

Co-founders and principals of the Seattle-based art and architecture practice Lead Pencil Studio, Han (b. 1967) and Mihalyo (b. 1970) explore the influence of architecture and urban space on human psychology. During their Van Alen Institute fellowship residency, they scanned over forty locations in New York City, concentrating on the public spaces in the right-of-way. Capturing and assembling this digitally, Han and Mihalyo distilled the scans into images of constituent parts of the urban landscape—showing only signs, for example, or windows, or utility infrastructure, or buildings, or spaces between buildings. *Looking at Nothing* zooms in on the physical qualities of the surfaces that our senses interpret as the "city."

Han and Mihalyo concluded their residency with the large-scale installation *New York Air Shaft,* for which they created a mural for the Van Alen building's façade that depicts the void space behind the building where mechanical systems are located. By bringing this ordinarily invisible private space forward as the public face of the building, this mural is a reminder of the utilitarian negative space that the system of the city depends upon.
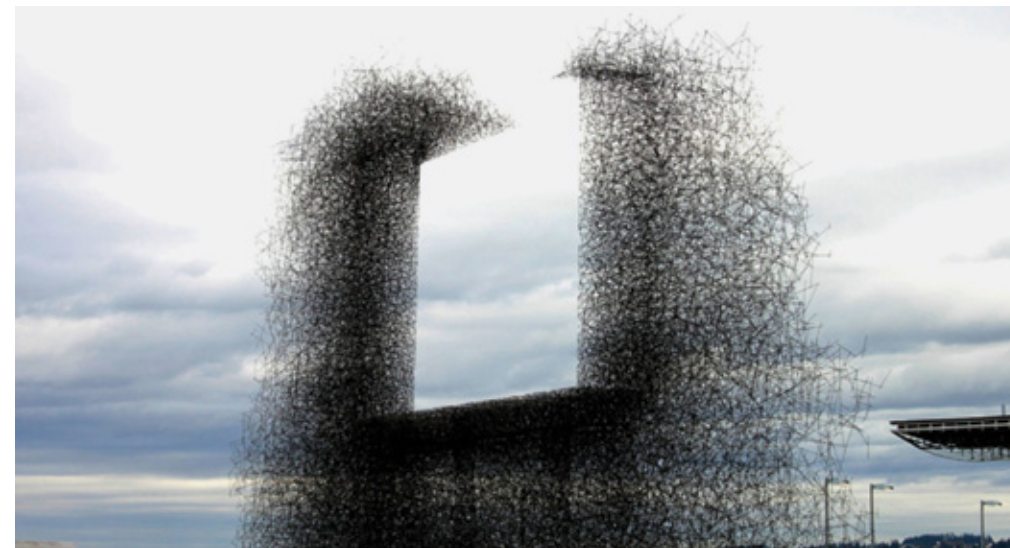
2008–2009
New York Prize Senior Fellow

Maya Lin
Missing

Earth is currently in the midst of its sixth extinction crisis, and for the first time, it is not cataclysm or environmental catastrophe that are to blame, but human actions. Maya Lin's *Missing* highlights this crisis in biodiversity and habitat loss through science-based art works and narrative.

Lin developed *Missing* as a dematerialized monument, creating a work that exists in various media—exhibits, installations, videos, an interactive website, and a book. *Missing* engages the complex, far-flung impact of climate change and human alteration of habitat, and underscores the critical link between global warming and habitat protection.

While at Van Alen, Lin developed another element of *Missing* titled *PAST: A Global Map of Memory*. This web feature showcases historical, factual, and personal accounts of biodiversity loss, charting our collective memory of lost ecological abundance and now-vanished natural wonders across the globe.

Now titled *What Is Missing?,* the project debuted in September 2009 with a permanent *Listening Cone* at the California Academy of Sciences in San Francisco. A bronze funnel lined with reclaimed redwood allows the user to listen to sounds of the Earth while viewing a series of short videos on a screen inside the cone. Subsequent installations in the series include a portable version of the *Listening Cone; The Empty Room,* a traveling video exhibition; *Sound Ring,* an auditory sculpture; *Wall Portal,* a sculptural wall that emanates sound; a series of educational videos and large-scale video installations, including one displayed on MTV's Times Square video billboard; and the website whatismissing.net.

What is Missing? is an ongoing project, and will be Lin's (b. 1959) fifth and final memorial project.

PRIZEWINNERS AND ALTERNATES

BOARD MEMBERS AND DIRECTORS

ACKNOWLEDGMENTS AND CREDITS

The difference between the winning Paris Prize entry and the other nine submissions was often negligible, so in 1932 the committee decided to allow the second-place student to become a Paris Prize Scholar and guarantee entry at the École, providing the student could pay his own way to Paris. Max Abramovitz (1908–2004), who would later practice in New York with Wallace K. Harrison and design Avery Fisher Hall at Lincoln Center, was the first student to take advantage of this opportunity. As the years went on, the committee was able to grant prize money to alternates, second-, and third-place finishers. During the 1960s, there was a Paris Prize Thesis Award

Traveling Fellowship, which provided funds for six months of travel; a smaller Arbeit Award was given for drawings that showed extraordinary skill. This practice also extended to the William Van Alen Memorial Fellowship and Dinkeloo, which regularly awarded more than one prize each year. In the spirit of recognizing the many talented people who were able to travel on a fellowship from the Beaux-Arts Institute of Design, the National Institute for Architectural Education, and the Van Alen Institute (or even just remained involved in the organization) we include a complete list of prizewinners here.

The Paris Prize

1904	A Colonial Institute	George A. Licht	First Prize
1905	A Yacht Harbor and Club	John Wynkoop	First Prize
1906	A Restaurant on the Borders of a Lake	Frederick C. Hirons	First Prize
1907	A School of Fine Arts	W.S. Wagner	First Prize
		O.R. Eggers	Second Prize
1908	A Theater	William Van Alen	First Prize
1909	A Permanent Exposition or Institute of American Industries	M.J. Schiavoni	First Prize
1910	A Municipal Interborough Trolley Station and Assembly Hall	A.F. Adams	First Prize
1911	An Embassy for the United States in Paris	D.D. Ellington	First Prize
1912	A Government Printing, Lithographing and Engraving Establishment	D.M. Kirkpatrick	First Prize
1913	The Monumental Treatment of the End of Manhattan Island	Grant M. Simon	First Prize
1914	A City Hall	Harry Sternfeld	First Prize
1919	The Capitol Building of the League of Nations	Ernest E. Weihe	First Prize
1920	The Great War Memorial for the City of New York	Duncan McLachlan Jr.	First Prize
1921	An Exhibition Center	Lloyd Morgan	First Prize
1922	A City Hall	Roger Bailey	First Prize
		E.E. Burkhardt	Second Prize
1923	An Office and Reception Building for the President of the U.S.	Lee Rombotis	First Prize
1924	A Transportation Institute	Harry K. Bieg	First Prize
1925	A Summer Capitol	Percival Goodman	First Prize
1926	A Natatorium in a Park	Carl E. Landefeld	First Prize
1927	A Radio Broadcasting Station	Donald S. Nelson	First Prize
1928	A Supreme Court Building	Thomas H. Locraft	First Prize
1929	Memorial to the Spirit of the West	Joseph D. Murphy	First Prize
		I.W. Silverman	First Medal
1930	A National School of Fine Arts	Lawrence B. Anderson	First Prize
		G.E. Brennan	Second Prize
1931	A Pantheon	Carl F. Guenther	First Prize
		Herschel Elarth	Second Prize
1932	A National Opera House in Washington	Richard H. Granelli	First Prize
		Max Abramovitz	Second Prize
1933	A National Banking Board	George M. Frei	First Prize
		A. Waldorf	Second Prize
1934	An International Athletic Center	Maury Kley (Kleinman)	First Prize
		Richard Ayers	Alternate
1935	Auditorium of an Opera House	Paul M. Heffernan	First Prize
		Lester W. Smith	Second Prize
1936	A Municipal Art Gallery	Frank Montana	First Prize
		R.L. Du Brul	Second Prize

1937	The Throne Pavilion for the Durbar at Delhi	Henry A. Jandl	First Prize
		A. Moulthrop	Second Prize
1938	A Motion Picture Studio	S. Thomas Stathes	First Prize
		Sidney L. Katz	Second Prize
1939	A Municipal Music Hall	George Downs	First Prize
		F.K. Helm	Second Prize
1940	Entrance Hall of a Museum of Science & Industry	A. Moulthrop	First Prize
		Mac Alfred Carson	Second Prize
1947	A Community Cultural Center	John E. Barthel	First Prize
		William B. Sayre	Alternate
1948	A School of Building Technology	John K. Sinclair	First Prize
		Charles E. Stade	Alternate
1949	A Staff Club for an International Organization	Frank H. Hill Jr	First Prize
		Allan L. Karl	Alternate
1950	A Bank Building	William H. Sippel Jr.	First Prize
		William J. Scheidemantel	Alternate
1951	A Bus Terminal	William Stoutenburg Jr.	First Prize
		Kirk R. Craig	Alternate
1952	A University Engineering School	Edward Shirley Jr.	First Prize
		Charles H. Boney	Alternate
1953	A District Municipal Building	W. Kent Cooper	First Prize
		T.E. Kurz	Alternate
1954	A Town Center for New Enterprise	Melvin H. Smith	First Prize
		Harold C. Young	Alternate
1955	A Resort Hotel	Norman L. Johnson	First Prize
		Charles R. Sutton	Alternate
1956	A Small Co-Educational College	Alan Hamilton Rider	First Prize
		James L. Caron	Alternate
1957	An International Airport	Robert Burns Jr.	First Prize
		Edwin F. Harris Jr.	Alternate
1958	A National Cultural Center	Edwin F. Harris Jr.	First Prize
		Robert D. Litvan	Alternate
1959	An International Geophysical Year Exposition USA	Robert F. Dannenbrink Jr.	First Prize
		H.W. Brown	Second Prize
1960	A Theme Center for the 1964 NY World's Fair	Lloyd Guy Walter Jr.	First Prize
		Bernard Steinberg	Second Prize
1961	UN Delegation Headquarters	Alan B. Glass	First Prize
		Sidney R. Barrett	Second Prize
		Hano Weber	Thesis Prize
1962	A Hotel on an Island	Thomas A. Briner	First Prize
		Byron Bell	Alternate
		F. Kempton Mooney	Thesis Award
1963	A Library in a University for the Study of Diplomacy	Thomas Jon Rosengren	First Prize
		Robert L. Wright	Alternate
1964	An Antarctican Community	Alan Kelly	First Prize
		Anthony J. Tamborello	Second Prize
		Mary Jane Long	Thesis Award
1965	A World Study Center for Philosophy and Ideas	Patrick Leamy	First Prize
		Robert L. Wright	Alternate
		Larry Keller	Thesis Award
1966	Information Resource Center	James F. Knight	First Prize
		Michael Jay Price	Alternate
		David O. Aradeon	Thesis Award
1967	An International Architectural Center	Michael J. Plautz	First Prize
		W. Malcolm Barksdale	Alternate
		Russell O. Lewis	Thesis Award
1968	A Recreational Resort	Alphonse Ilekes	First Prize
		David T. Lorimer	Alternate
		Stephen Q. Whitney	Thesis Award
1969	The Image of a Town	K. M. Moffett	First Prize
		John R. Smart	Alternate
1970	A Vertical Plug-In Residential Community	Virgil R. Carter	Alternate
		Claud Emrich	First Prize
		William G. Hook	Alternate
		Lee E. Tollefson	Thesis Award
1971	A High School Based on a New Concept of Education	Robert K. Kinsley	First Prize
		Ronald Roy Smith	Alternate

Year	Project	Name	Prize
1972	Consciousness Center as Part of the 1972 Bi-Centennial Celebration	Charles Thomas Walgamuth	First Prize
		Ray C. Hoover	Alternate
		James Thomas Porter	Alternate
1973	A Split Airport Terminal	Philip Dangerfield	First Prize
1974	A Diplomatic Enclave in the People's Republic of China	Perry Chin	First Prize
		Robin Young Borne	Alternate
		Joel Steven Walker	Arbeit Prize
1975	A Major Zoo in a Large City	Michael A. Manfredi	First Prize
		Lee Schwerin	Alternate
		Louis Wasserman	Arbeit Prize
1976	A Riverfront Park and Housing Complex in a Large City	Leonard Lampert	First Prize
		Gordon Johnston	Alternate
		Peter A. Gutting	Third Prize
		David Milo Oakland	Arbeit Prize
1977	Regeneration of Urban Industrial Neighborhood	Kevin Woest	First Prize
		Thomas S. Brown	Alternate
1978	Joint Occupancy Efficient Use of Urban Land	Walter Edward Miller	First Prize
		James Joe Hicks	Second Prize
		Jacalin Joy Hirsty	Third Prize
		Richard Artis Standard	Arbeit Prize
1979	Casino Hotel	Roger Robison	First Prize
		Yoichi Homma	Second Prize
		Steven Leon Johnson	Third Prize
		Bill L. Cheeseman	Arbeit Prize
1980	A Convention Center in New York City	John Alan Spotorno	First Prize
		Sakdha Vongchalee	Second Prize
		Spence R. Kass	Third Prize
1981	Recycling the Brooklyn Bridge	Jeffery K. Williams	First Prize
		Jeffrey S. Poss	Second Prize
		Dale B. Poynter	Third Prize
		Ronald Vincent Stang Jr.	Arbeit Prize
1982	Development of the New Orleans Waterfront	Dale McClain	First Prize
		David S. Tobin	Second Prize
		Michael L. Allen	Third Prize
		Michael G. Simmonds	Arbeit Prize
1983	A World Bibliographic Center in Chicago	Michael Norton Riley	First Prize
		Nancy A. Chikaraishi	Second Prize
		Steven A. McCall	Third Prize
		James Scott Weaver	Arbeit Prize
1984	A School of Architecture	Kimmo P. Sahakangas	First Prize
		Alberto Kalach	Second Prize
		Katherine E. Dong	Third Prize
		James Scott Weaver	Arbeit Prize
1985	Second Reconstruction: Urban Design, Architecture and Historic Preservation	George Queral	First Prize
		James Edwin Choate III	Second Prize
		Vinh B.D. Ha	Third Prize
		Gregory M. Friesen	Arbeit Prize
1986	National Center for Botanical Study	Eric Meub	First Prize
		Marc G. Blake	Second Prize
		Neil A. Dawson	Third Prize
		Charles D. Knight	Arbeit Prize
		Amy L. Nottingham	Arbeit Prize
1987	Desert Passage (X Marks the Spot)	George Gordon Hall	First Prize
		Mihai-Bogdan Craciun	Second Prize
		Richard L. Gooding	Third Prize
		Amy C. Forsyth	Arbeit Prize
		Charles D. Schmidt	Arbeit Prize
1988	A Zoological Park	Robert M. Jacob	First Prize
		Wendy Ornelas	Second Prize
		Richard D. Williams	Third Prize
		William Boley III	Arbeit Prize
		Domitilla Enders	Arbeit Prize
1989	An American Family Dwelling	Peggy McDonough	First Prize
		David J. Obitz	Second Prize
		Victoria Kiechel	Third Prize
		Michael B. Ablon	Third Prize
		Victor Wong	Arbeit Prize

Year	Project	Name	Prize
1990	Ezekiel's Vision	Zaini Zainul	First Prize
		Lisa K. Inglert	Second Prize
		Yoshiko Sato	Third Prize
		Julio Garcia Figueroa	Arbeit Prize
		Todd M. Fulshaw	Arbeit Prize
1991	Arrival to the City	Michael Morris	First Prize
		Jennifer L. Mecca	Second Prize
		Elizabeth Pleasant	Arbeit Prize
		Douglas L. Shaffer	Arbeit Prize
1992	Transformation and Change	Benny K.C. Chan	First Prize
		Timothy G. Shippey	Second Prize
		Tony G. Duncan	Arbeit Prize
		Daniel J. Simoneit	Arbeit Prize
1993	Flatiron Academy	Richard A. Lucas	First Prize
		Jayne McDonough	Second Prize
		David Dowell	Arbeit Prize
1994	American Center for Architecture in Paris	Donald R. Keppler	First Prize
		Timothy K. Slattery	First Prize
		Christopher Todd DeGuentz	First Prize
		Jane A. J. Liao	First Prize
		Jason R. Chandler	Second Prize
		Dennis P. George	Alternate
1995	Engaging the Edge: Supplemental Proposals for Manhattan's Hudson River Waterfront	Chris Carson	First Prize
		Charles E. Stone	First Prize
		Tsutomu Sato	First Prize
1996	Cultural Information Exchange: Proposal for a Temporary Building in Wall Street	Thomas T.H. Pen	First Prize

William Van Alen Memorial Fellowship

Year	Project	Name	Prize
1972	Industrialized Building of Housing for a Total Community	Pierre Kleinhans	First Prize
1973	Survival: A World Ecological Study Centre	Kulthorn Luernshavee	First Prize
1974	An Olympics Game Complex	Andrew F. King	First Prize
1975	A Hotel and Study Facility at an Archeological Site Machu Picchu, Peru	Alain Rodriguez	First Prize
1976	Habitat: The Future of Human Settlements	Mark J. Alderfer	First Prize
1977	A Tourist Complex at the Pyramids Giza, Egypt	Vincent Legand	First Prize
1978	The Architectural Containment of The Piazza San Pietro in Rome	Christopher W. Bryant	First Prize
		Anthony Caro Russell	Second Prize
1979	A Center for Minoan Studies on Santorini	Derek Price	First Prize
		Masaki Kurita	Second Prize
1980	An Audio-Visual Center for a Great Museum: The Louvre	Tom Spector	First Prize
		Roger T. Carrilo	Second Prize
1981	English Channel Tunnel: The Approaches from Dover and Calais	James B. Wauford	First Prize
		Cassandra McGowen	Third Prize
		Theodore C. Strand	Second Prize
1982	Center for Advanced Studies Kyoto Japan	Zachary W. Davis	First Prize
		Gregory G. Hall	Second Prize
		Sheng-Chung Hsia	Third Prize
1983	A Cultural Center at Borobudur, Indonesia	Mark W. Paschke	First Prize
		Percy T.P. Cheng	Second Prize
		John Philip Trautmann	Third Prize
1984	A Museum and Cultural Center in Haifa	David Tjandra	First Prize
		John J. Hansen	Second Prize
		Yoichi Iijima	Third Prize
1985	Research Center for the History of the Third Reich and a Park, Berlin	Scott Hallam	First Prize
		Neil J. Sheehan	Third Prize
		Pete L. Bivens	Second Prize
1986	Celebration of Modern India Across the River from the Taj Mahal	Sui-Sheng Chang	First Prize
		Johannes Marinus Knoops	First Prize
		Lynx S.N. Chan	Second Prize
		Beatrice Vivien	Second Prize
		Steven M. Dewan	Third Prize
		Leandro Sensibile	Third Prize

Year	Competition	Name	Award
1987	A University in Timbuktu	Anat David	First Prize
		The-Lean Shu	First Prize
		Phillip L. Miller	Second Prize
		David P. Ramstad	Second Prize
		Osamu Morishita	Third Prize
		Vaughan Hoy	Third Prize
1988	Three Towers	Richard S. Drinkwater	First Prize
		Marcus R. Packalen	First Prize
		Timo Tapio Karhu	Second Prize
		Kirill Yaroslavitch Dobrinin	Third Prize
		Konstantin Leonidovich Kuleshov	Third Prize
		Myron A. Nebozuk	Third Prize
1989	Peace Station	John J. Di Lauro	First Prize
		Alexey Vladimirowitch Ginsburg	First Prize
		Maria Laura Salinas	Second Prize
		Yolanda Cruz-Medina	Second Prize
		Voon-Lee Chia	Third Prize
		Robert Murray Legge	Third Prize
1990	Angkor Wat	Alexey A. Kozyr	First Prize
		Jill MacCartie	Second Prize
		Kirill A. Gorodov	Third Prize
1991	An Institute of Anthropology in Istanbul	Stanley Wong	First Prize
		J. Carter Woollen	First Prize
		Ela Cil	Second Prize
		Jean Lacueille	Second Prize
		Punit Jain	Third Prize
		Keith Snider	Third Prize
1992	Continuum and Evolution: A Competition to Complete Gaudi's Church of Sagrada Familia	John Stoltze	First Prize
		Arpad Foldessy	First Prize
		Robert Montay	Second Prize
		Francisco J. Rodriguez-Suarez	Second Prize
		Ruth Hodkinson	Third Prize
		Malgorzata Balcer	Third Prize
1993	Crossing the Nile at Luxor/Thebes	Scott Gales	First Prize
		Henrico Bruwer	First Prize
		James Carr	Third Prize
		Marianne De Klerk	Second Prize
1994	A Companion to the Chrysler Building	Tristen M. Zednik	First Prize
		Alain Dubost	First Prize
1996	Public Property: An Ideas Competition for Governor's Island, New York Harbor	Peter Hau	First Prize
		Kimberlee Douglas	Second Prize
		Dilip da Cunha	Third Prize
		Anuradha Mathur	Third Prize
		Archi-tectonics	Honorable Mention
		Kimberlee Yao	Honorable Mention
		James Corner	Honorable Mention

Dinkeloo Traveling Fellowship

Year	Name	Award
1978	Steven Forman	Rome Prize Traveling Fellowship in Architecture (AAR/NIAE)
	Christopher P. Morris	Alternate
1979	Julia Morgan Smyth	NIAE/AAR Traveling Fellowship
1980	Elizabeth Diller	NIAE/AAR Traveling Fellowship
	Nelson K. Chen	Alternate
1981	Elizabeth Chisholm Masters	NIAE/AAR Traveling Fellowship
	Brian Healy	Alternate
	Frederic Schwartz	Alternate
1982	Brian Healy	NIAE/AAR Traveling Fellowship
	Audrey A. Matlock	Alternate
1983	Thomas K. Davis	NIAE/AAR Traveling Fellowship
1984	Mark Joseph O'Bryan	NIAE/AAR Traveling Fellowship
	Ellen Dorothy Palmer	John Dinkeloo Traveling Fellowship in Architectural Technology
	Curtis Randall Poon	Alternate Technology
	Craig Nealy	Alternate Architecture
	Jane Greenwood	Second Alternate Architecture
1985	John Trautman	NIAE/AAR Traveling Fellowship
	Tom J. Buresh	John Dinkeloo Traveling Fellowship in Architectural Technology
	Charles Wolf	John Dinkeloo Traveling Fellowship in Architectural Technology
	Mark Denison	Alternate Technology
	R. Thomas Hille	Alternate Architecture
	Edward Thomas McMahon	Second Alternate Architecture
	Paul Mark Rosenblatt	Alternate Technology
	Mark Denison	Second Alternate Technology
1986	Mark R. Motl	NIAE/AAR Traveling Fellowship
	Madeline Schwartzman	Alternate
1987	Alicia Anne Imperiale	Traveling Fellowship in Architectural Design and Technology
	Madeline Schwartzman	Traveling Fellowship in Architectural Design and Technology
1988	John P. Coyne	Traveling Fellowship in Architectural Design and Technology
	Margaret P. Griffin	Traveling Fellowship in Architectural Design and Technology
	Heather H. Young	Traveling Fellowship in Architectural Design and Technology
1989	Robert H. DeAlba	Traveling Fellowship in Architectural Design and Technology
	Paul Edward Harney	Traveling Fellowship in Architectural Design and Technology
	Geoffrey Campbell Warner	Traveling Fellowship in Architectural Design and Technology
1990	Caleb Crawford	Traveling Fellowship in Architectural Design and Technology
	Johannes Marinus Knoops	Traveling Fellowship in Architectural Design and Technology
	Laurie Perriello-Sharon	Traveling Fellowship in Architectural Design and Technology
1991	Marius Mihail Calin	Traveling Fellowship in Architectural Design and Technology
	Mark H. Cottle	Traveling Fellowship in Architectural Design and Technology
	Janet Lynn Simon	Traveling Fellowship in Architectural Design and Technology
	Natalie Fizer	Alternate
1994	Joel Shifflet	Traveling Fellowship in Architectural Design and Technology
1995	Aaron McDonald	Traveling Fellowship in Architectural Design and Technology
	Anne-Sophie Divenyi	Alternate
	Janusz Wisniewski	Second Alternate
1997	John Rhett Russo	Dinkeloo Traveling Fellowship
	Michael Silver	Alternate
1999	Nicholas de Monchaux	Dinkeloo Traveling Fellowship
2001	Amanda Sachs	Dinkeloo Traveling Fellowship
2003	Michael Chen	Dinkeloo Traveling Fellowship
	Delia Wendel	Alternate
	Greg Kochanowski	Second Alternate
2005	Phillip Lee	Dinkeloo Traveling Fellowship

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1901–1902	Edward L. Tilton	1925–1927	Kenneth M. Murchison
1903–1904	S.B.P. Trowbridge	1927–1929	William Adams Delano
1905–1906	Whitney Warren	1929–1931	Harvey Wiley Corbett
1907–1908	Lloyd Warren	1931–1933	Arthur Ware
1908–1909	Austin W. Lord	1933–1935	Julian Clarence Levi
1909–1911	Donn Barber	1935–1937	Leon N. Gillette
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1915–1917	James Otis Post		

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1965–1968	Sidney L. Katz	1987–1990	Robert E. Kupiec
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Acknowledgments

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