WINNING DESIGNS FOCUS VIEWS ON LOWER MANHATTAN

9/11 MEMORIALS TAKE SHAPE IN NJ

With the future of the World Trade Center site and its proposed memorial still the focus of intense debate, some other 9/11 memorials are taking shape on the New Jersey side of the Hudson River, within view of lower Manhattan.

In July, an interdisciplinary team called FLOW Group was named winner of the Hoboken 9/11 Memorial competition. In June, Manhattan architect Fred Schwartz, who was also a finalist in the Hoboken competition, won the New Jersey state memorial competition.

The Hoboken site, Pier A Park, was designed by landscape architects Cassandra Wilday and Henry Arnold, a gathering spot for Hoboken residents in the days after 9/11. While other competition finalists had proposed memorials to be built on Pier A Park, the FLOW Group proposed the construction of a modest island, Hoboken Island, to be connected by a footbridge to the pier. The Flow Group’s sophisticated design won in part because it does not impede Pier A Park’s open space or block its dramatic views of Manhattan.

FLOW includes architect Jeanne Gang of the Chicago firm Studio Gang Architects, artist Janet Echelman, aeronautical engineer Peter Heppel, structural engineer Aine Domingo Gonzalez. The memorial begins on the pier with the low sloping wall, which designers call the "Narrative Wall," leading to the bridge, inscribed with first-person narratives from Hoboken residents as well as the words of a final phone conversation from the 104th floor of one of the towers. The island features a pool, the "Tidal Well," in the center, encircled by a cast-glass ring, the "Circle of Names," etched with the names of Hoboken’s 9/11 victims. Hoboken lost 57 residents in the WTC attack, the largest loss for any New Jersey community.

Further south along the Hudson River, Schwartz’s New Jersey state 9/11 memorial will be built in Liberty State Park in Jersey City, directly opposite lower Manhattan. The jury included Emma Amos, Henry Arnold, Anne Buttenwieser, Ray Gastil, Donald Genaro, Monica Ponce de Leon, and Trevor Smith.

The Hoboken site, Pier A Park, designed by landscape architect Ken Smith, designed a memorial titled Empty Sky to have two stainless steel walls, both 30 feet tall and 200 feet wide, that flank a 16-foot-wide paved bluestone path pointed in the direction of where the WTC towers had stood. The names of the 710 New Jersey residents who died at the World Trade Center, the Pentagon, and on the planes that crashed on 9/11 will be etched on the walls. The path will cut a swath through a gently sloping mound that is sloped toward the city.

NEW TENANTS KNOW WHAT THEY WANT, BUT DOES THE LMDC?

For Hire: WTC Cultural Center Architects

On August 11 the Lower Manhattan Development Corporation (LMDC) held a conference to announce a Request for Proposals for "Architectural Services for the World Trade Center Cultural Program," which will comprise two buildings—a performing arts complex to the north, and a museum complex to the south. The tenants, selected in June, will be the Drawing Center, the Joyce Theater International Dance Center, the

NY STATE COUNCIL FOR THE ARTS ANNOUNCES 2005 DESIGN GRANTS

CASH FLOW

Delayed by this year’s record-breaking budget hold-up, the New York State Council on the Arts Architecture, Planning, and Design Program (APD) recently announced the recipients of its 2005 Independent Projects Grants, aimed at promoting excellence in design in the public realm. Seven teams of New York residents—Harry Allen, Alex deLooz and Corey Boeker, Phyllis Ross, Julie Farris, Mike Silver and Peng Chia, Mary Ann Spencer, and Scott Ruff—were awarded a total of $69,750. The projects range from...
While preparing this issue's feature on architectural education, more than one of the eleven dean we interviewed commented that it's an exciting time for schools right now. "All the schools are evolving in their own way," said Mark Wigley, recently named dean at Columbia University. "There are important issues to face and schools are rising to face them. It feels like we're on a threshold."

New York enjoys an unusually high concentration of schools offering architecture degrees, and there's no lack of talent which they can tap into for faculty, critics, and lecturers. Though the deans may jostle each other over hires, they're confident enough of their programs' unique identities that they don't seem overtly competitive. Each school's distinctions are an outgrowth of its particular context. For example, Anthony Vidler sees Cooper Union's utopian aspirations and his students' "gritty sense of responsibility" as extensions of the school's history of experimentation and its context in New York. By contrast, Princeton, led by Stan Allen, is a small professional school seated within a larger humanities context, which gives it its intellectual character. Peter Wheelwright, chair of the Department of Architecture, Interior Design, and Lighting at Parsons where Paul Goldberger recently became dean, attributes his department's agility and irreverence to the hands-on, non-doctrinaire nature of the larger school of which it is part—and that the fact "it's not encumbered by the institutional mantle of a university."

Whatever one's pedagogical position, the distinctions among the schools can only be healthy for the profession. Alan Balfour, dean of Rensselaer Polytechnic Institute, argued, "Schools must be increasingly different because architectural products are looking so much the same and there are so many more issues that must be dealt with."

The WTC rebuilding effort has only magnified the multiplicity of issues that demand architects' attention. As Graham Shane notes in our Protest column (page 16), the myriad conflicting interests and plans behind the site's reconstruction add up sloppily—despite the availability of time, money, and intelligence.

It was heartening to hear so many of the deans in our feature story emphasize the need for architectural education to connect its future practitioners to other disciplines and the rest of the world. We detected a socialistic twinge—reflective, perhaps, of a desire to leave behind the narcissism and isolationism that has characterized the field more recently. The schools are changing, just as the figure of the architect is. Who are they? What can they do? A lot more than they have been, these educators seem to be saying.

MILLER MENKING AND CATHY LANG HO

J. IRWIN MILLER DIES AT 95

continued from front page

wanted a chance to change his mind.

"I sat around the octagonal table in Saarinen's house," said Will Miller, J. Irwin Miller's son, who lives in Columbus and directs Saarinen's house. "I decided it was a stick to the deck." But he sat on the first judges panel for the Pritzker Prize, in 1979.

WTC CULTURAL PLANNING IN THE WORKS
continued from front page

Signature Theater Center, and the International Freedom Center. The RFP requested that interested architects submit a proposal detailing both their qualifications and a rough idea of how they would ultimately tackle the design. During the meeting at the LMDC offices, planners, developers, and representatives from each tenant organization outlined the plans to a gathering of architects and interested parties.

The comparatively forthright nature of this RFP comes in contrast to the tenor of the redevelopment process as a whole. Daniel Libeskind's crowd-pleasing master plan, which included a fairly developed concept for the Freedom Tower was quickly shunted aside in favor of the vision of developer and lease-holder Larry Silverstein's go-to corporate architects SOM, who designed 7 World Trade Center. Memorial designer Michael Arad was chosen in a public process, but it was one that was ultimately overshadowed by the general disappointment the public expressed with all the finalist schemes.

Perhaps this is new openness that is giving hope to architects who had previously avoided getting involved in the redevelopment. Among the firms that sent representatives to the meeting were Miami-based Arquitectonica (of the kitschy-surfing Westin Hotel on 42nd Street), Rem Koolhaas (who had earlier boycotted the Innovative City in a calculated political move, after losing first planning RFP), and Santiago Calatrava (whose PATH station will sit to the east of the cultural plaza).

During their presentations, representatives from the four cultural institutions spoke about their understanding of the charged nature of the site, and their ideas for what should replace its emptiness. Daniel Tishman, whose construction company is currently building 7 World Trade and is slated to build the Freedom Tower, spoke "not as a builder" but as a board member of the International Freedom Center. He described the ideal cultural space as one that is "New York-centric, or even U.S.-centric" but more broad in scope. Peter Kunhardt, also representing the IFC, spoke of his ambition for the project to be "above politics," and for the center to include "freedom stories from around the world." Andrea Woodner of the Drawing Center spoke of her organization's desire for a space that is at once a "monument to a national tragedy" and a "center of anti-gravity... in which the architect's role cannot be conspicuous from the get-go."

And while the tenants seemed to have a clear idea of what they wanted, the LMDC hasn't nailed everything down. The contract awarded at the end of the request for proposals would be "for schematic design only," giving the LMDC an open window to bring in someone new at any point. In other words, it's business as usual.

EVA HAUSER
NY STATE BUDGET ELIMINATES BROWNFIELD CLEANUP TAX

On August 12, New York legislators passed the state's most overdue budget ever, relinquishing a $101.6 billion behemoth to Governor George E. Pataki that increased spending and rejected Pataki's proposed healthcare and welfare reforms. The budget overspends by $669 million for the 2004 to 2005 fiscal year, and creates a $6.3 billion shortfall for the following year. One welcome addition approved by the legislature was Pataki's proposal to do away with a $20 million for the Affordable Housing Corporation, $20 million for the Housing Incorpated a total of $57 million in additional funds for affordable housing programs, including $20 million for the Affordable Housing Corporation, $20 million for the Housing Trust Fund, and $7.5 million for Homes for Working Families.

POMPIDOU PENTHOUSE

Temporality has been one of the hallmarks of Shigeru Ban's work. His use of cardboard and prefabricated elements as primary structural components (for example, his Furniture House projects are shaped by prefabricated storage cabinets) tease notions of permanence and durability. In a new project that has been largely under the radar, Ban demonstrates his creativity with light construction in an entirely new context. Ban has designed a temporary structure for his own office to be built in the sixth-floor terrace of the Centre Georges Pompidou. After winning the competition to design the new Pompidou in Metz, France, Ban successfully negotiated with his clients to build a field office in Paris. His temporary office design exhibits a curious kinkish with the Renzo Piano and Richard Rogers original. The structure is a 33-meter-long paper tube tunnel that attaches to and expands the infrastructural morphology of its host structure. In turning the mechanistic open frame of Pompidou into the site for his small 140-square-foot office, Ban does what he does best—convert a seeming-ly obvious strategy into an instance of poetic engineering.

The structure is currently being built by Ban's students from Japan and France and will be completed early this month.

MURALI RAMASWAMI

SHIGERU BAN PLANTS TEMPORARY STUDIO ON POMPIDOU ROOF

PENTHOUSE

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Pataki vetoed $235 million of spending and $1.6 billion in borrowing from the legislature's budget on August 20, arguing that the "spends too much and reforms too little." The legislature now has the chance to override the governor's vetoes if it achieves a three-quarters majority in both the house and the senate by December 31.

DEBORAH GROSSBERG

BETTER LATE THAN NEVER

It's nice when people help each other out. Take the American pavilion at the Venice Architecture Biennale, which opens this weekend. Earlier this spring, with almost no funding, no exhibition, and no organizer to put one together, things weren't looking good. But in April, at the State Department's request, Architectural Record's editors saved the day and, with their donated time and effort, got the pavilion up and running. It's a story of how people come together to help each other out.

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How is Long Island City these days? If you ask Nina Rappaport, a scholar and fellow of the Design Trust for Public Space, she will tell you that the city is Long—"Long Is City," that is. Like SoHo and DUMBO before, Rappaport, along with other fellows, graphic designer David Reinfurt, and architect Colin Cathcart, is trying to capture a latent quality of Long Island City—with its disparate urban geographies and myriad top-tier art institutions—and distill it into a name and idea that is easily digestible, visually cohesive, and catchy to visitors.

Part of the Design Trust for Public Space’s Long Island City Cultural Initiatives and coordinated with the Long Island City Cultural Alliance (LICCA), the branding initiative, “Long Is City,” attempts to reinforce the collective identities of the cultural institutions that make up the alliance to create a larger sense of place. The alliance includes the Sculpture Center, American Museum of the Moving Image, Isamu Noguchi Museum, Fisher Landau Center for Art, Museum for African Art, Socrates Sculpture Park, Thalia Spanish Theatre, as well as MoMA QNS and P.S.1.

In the course of their research, the fellows found that the institutions were too far apart—and the geography of Long Island City not easily navigable—for visitors to think of the area as an art district, not to mention using it as one. Instead of investing their energies on designing wayfinding systems or putting signs and maps around town, the team instead decided on an approach that capitalized on the city’s unique character. “Long Island City is one subway ride away from Manhattan,” said Deborah Marton, the Design Trust’s director. “It has incredible views, cool buildings with a mix of styles and incredible historic signs.”

The moniker, based on the abbreviation already in use on highway and bus signs as well as the post office, can be found this fall on billboards and subway-entrance marquees as a donation by Clear Channel. According to Reinfurt, this "found identity" allowed the group to "draw on things that were already there." In addition to positioning Long Island City as an art district, the team wanted a solution that would resonate with the place, which is still fairly industrial. Their solution makes prominent use of its abundant billboards and signs.

Rappaport, Reinfurt, and Cathcart decided that these visual indicators would be both consistent with a gritty context and effective in helping people know where they are. Reinfurt, of ORG, a graphic design firm, created various logos that visually echoed those found on highway signs. One font treatment of the new "Long Is City" brand resembles the Pepsi-Cola sign that overlooks the East River. It’s not easy to find your way around," said Rappaport. "You’ve got eight or ten arts institutions, and they’ve tried loops and shuttles and nothing has really worked."

Even though the expression “Long Is City” seems strange at first, so did DUMBO, reminds Rappaport. "It’s a kind of declarative statement," she said, noting that it emphasizes the town’s sprawling, horizontal nature. "It answers the question of who we are."

**ANDREW YANG**

Even though the expression "Long Is City" seems strange at first, so did DUMBO.
PUMPS AND CIRCUMSTANCE

In the heart of London's Hyde Park, a new shrine to a quasi-divinity—the Diana, Princess of Wales Memorial—was unveiled on July 6 with great fanfare only to close again after a mere two weeks of glory. Much hype was followed by much unhappiness and talk of leaves, pumps, mud baths, and public injury. Unnervingly, the fountain seemed to reflect an injury. Unnervingly, the fountain immediately blew up. Intended. The scheme—through the variety of aqueous textures—uncannily conjures Diana's whimsical spirit, there is a strong feeling of containment, all too appropriate given the stifling claustrophobia she experienced within the royal powerhouse. What is striking about the memorial is the clear empowerment of the designer for their subject matter. It's a quality that surely contributed to their recent win of the international competition to design the Garden of Forgiveness in Beirut, the Hadidi as-Samah. With the goal of creating a calm environment that reflects an emergent sense of civic pride, the design displays a deep respect for the archaeological treasures on the site. The garden will begin construction at the end of this year and is due for completion in 2007.

ROBERT TORDAY

The Royal Parks began opening portions of the memorial in August, though access is now strictly controlled. How this will pan out, only time will tell. But let us not mock this latest example of quixotic British design. (Hey, Foster's Millennium Bridge wobbled before it triumphed.) There is every reason to suppose the Diana memorial may yet merit more than a mere 15 minutes of fame.

The work of the London office of landscape design firm Gustafson Porter, the memorial takes the form of an elegant elliptical ring of granite snaking over the undulating ground leading down to Serpentine Lake. Within the ring, water flows in two directions at a rate of 100 litres per second. Time to "fess up: Neil Porter, Gustafson's partner, is a friend of mine. I recall chatting in his kitchen some two years back as he put the finishing touches on the first clay model. The initial concept has survived the rigors of committees and planning meetings remarkably well. Key to the design is the computer-aided techniques that create a mesmerizing repertoire of watery surfaces contained by the granite ring. Barron Gould-Texxus, a British company specializing in the design of textured surfaces, modeled 230 square meters of unique surface effects in 3D, resulting in a set of complex drawings that accurately described the precise shape and surface texture of each stone in the memorial.

I'm not sure whether Diana would have been horrified or amused that her monument should have been cut with such exactitude from the granite quarries of the Duchy of Cornwall, the estate of her ex-husband. While the scheme—through the variety of aqueous textures—uncannily conjures Diana's whimsical spirit, there is a strong feeling of containment, all too appropriate given the stifling claustrophobia she experienced within the royal powerhouse. What is striking about the memorial is the clear empowerment of the designer for their subject matter. It's a quality that surely contributed to their recent win of the international competition to design the Garden of Forgiveness in Beirut, the Hadidi as-Samah. With the goal of creating a calm environment that reflects an emergent sense of civic pride, the design displays a deep respect for the archaeological treasures on the site. The garden will begin construction at the end of this year and is due for completion in 2007.

ROBERT TORDAY

Opening day at the memorial in July
It may be cold comfort, but there's always one group that will earn less money than architects: artists.

Could that change? With the contemporary market soaring, a partnership of entrepreneurs has launched a fund to provide retirement income for artists, using their art as equity.

The Artist Pension Trust is a closed investment fund, into which artists will donate two works a year for 20 years. After a period of at least 20 years, the works will be sold, and revenues will be shared by three parties: the creator of the works sold, the other artists in the fund, and the fund's investors.

The project began with an idea from David Ross, its president, who was formerly director of the Whitney Museum of American Art and the San Francisco Museum of Modern Art. Ross noted that art investment funds had existed before, "but never to benefit artists."

Not all artists will make out, however. Plenty, as always, will be left to tread water. Each trust (organized by city) will have a limit of 250 participants chosen by a board of dealers and advisors. Ross and company are concentrating on young talent, sometimes fresh out of art school. "We are looking for sustainable talent that will go forth in the art world and be recognized by enough collectors to result in appreciable values," said Pamela Auchincloss, a former dealer who directs the New York trust.

"You could think of it as a farm system," Ross said, but one that doesn't include architects, at least not yet. "I guess they could give us architectural drawings, but we haven't asked any to participate."

Skeptics doubt the lasting appeal of such a quantity of contemporary art and any manager's ability to sustain it. Some dealers simply don't want artists whom they represent to part with two works per year—a big chunk for those who work slowly.

"These artists wouldn't be doing it unless there was a need," said Lea Freid, of Lombard Freid Fine Art in Chelsea. The 50 who've already signed up in New York include Adam Pendleton, Kehinde Wiley, and Zak Smith, and lots of other names you've never heard.

Besides accumulating value for artists lucky enough to be selected, the fund can build recognition, the crucial currency in the media-driven market. As a repository of work by artists with an existing market (or with the promise of one), the fund counts on its eventual cachet as a lender to the growing number of Kunsthalle-style contemporary art centers around the world.

Holding any business together for five, let alone 20, years is ambitious enough. Betting on peddling what's hot in today's art market 20 years from now is even more of a reach. Yet the artists and investors seem to like the sales pitch. Chapters of the Artist Pension Trust are being formed in Los Angeles, London, and Berlin.

Kehinde Wiley's Passing/Posing (2003)

SMALL FIRMS FORM ALTERNATIVE ARCHITECTURE SOFTBALL LEAGUE; SEEKS MORE TEAMS

It was supposed to be a classic match-up: architects versus engineers. On a recent rain-soaked Friday night, architects from SHoP and Buro Happold, who had hoped to be playing softball in Lower Manhattan, were instead having beers at a neighborhood bar. There was some trash-talk from the weather-thwarted players: SHoP said Matthew Napolitan of Buro Happold, escaped certain defeat: "They're the luckiest architects I've seen this side of the Mississippi."

While fiercely competitive, this architectural softball "non-league" is quite informal, and was started by Rogers Marvel Architects as an alternative to S.L.A.M., the better-known New York City architects' league. So far, SHoP, Steven Holl Architects, and Tod Williams Billie Tsien have been playing. By contrast, S.L.A.M. is made up of larger firms such as Gensler and Perkins Eastman (or several firms forming one team, such as Davis Brody Bond/Ronnette Riley/Resolution for Architecture).

"S.L.A.M. is about the big corporate offices and was founded during postmodernism's heyday, as evidenced by the name (Softball League Apres Moderne)," said SHoP's Gregg Pasquarelli. "We're just about having a good time." And crushing their opponents; SHoP went on to beat Buro Happold a week later.

Architects and softball in New York have had a rich history: Peter Eisenman's team had famously long winning runs, while Riley recounts that she managed to bring on Philip Johnson in 1952 by "agreeing to play in front of the Glass House." S.L.A.M. plays in Central Park and accepts new teams, though they must bring a field with them. SHoP et al. play closer to their offices downtown.

Pasquarelli is looking for more teams to play. "It's a great way for everyone in the office to come together," he said. "And obviously the most important part is beer on the partners afterwards." Interested firms should contact John Mallie at SHoP: 212-889-8005, ext. 216.

A LEAGUE OF THEIR OWN

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PENN PICKS BALMOND

The University of Pennsylvania School of Design recently appointed the Sri Lankan designer and structural engineer Cecil Balmond to the 5-year role of Paul Phillipe Cret Professor of Architecture at Penn. Balmond, famous for his writings on the relationship between science and art, will teach geometry along with advanced design studio this fall.

LOLLIPOP LIKED

Advocates for the preservation of Two Columbus Circle, the 1964 Edward Durell Stone structure nicknamed "the lollipop building" for its distinctive facade, lost a final plea to the Manhattan Borough Board to disallow the sale of the building to the Museum of Arts & Design (MAD) on August 24. MAD will pay $17 million for the building, and intends to reskin it according to a renovation plan by Allied Works.

LIBERTY BONDS FOR SPORTS & SACHS

On August 19, Governor Pataki and Mayor Bloomberg announced preliminary approval of $52 million in tax-free Liberty Bonds to finance the first National Sports Museum, set to open in the summer of 2006, located along the so-called Canyon of Heroes in Lower Manhattan. The $80 million building is to be designed by Beyer Blinder Belle and Gallagher & Associates. Goldman Sachs also received $1 billion in bonds toward a $1.8 billion, 800-foot corporate headquarters.

CIVIC EXCHANGE

Van Alen Institute: Projects in Public Architecture, the Architectural League of New York, and the Hugh L. Carey Battery Park City Authority selected four finalists in their design competition Civic Exchange, a call for expressions of interest to design an installation for Lower Manhattan that "provides information and generates interaction" and "enhances the appearance, perception, and experience of public space." Four teams—Antenna Design, Leeser/Stoss/Levin, Local Networks, and MESH/ORG—will all receive $10,000 to "look beyond the kiosk."

DEMO SLO-MO

Supporters of the St. Thomas the Apostle on West 118th Street in Harlem got a brief reprieve last week as the Buildings Department halted demolition a day after it started. Sadly for those who want to save the 1907 church building (which is in a state of disrepair, and was closed last year), the stop-order seems to have been the product of confusion over permits, and demolition will soon resume.

CITY SEEKS HIGH-LEVEL PLANNER

The Department of City Planning's Manhattan director, Vishaan Chakrabarti, will soon leave his post to become the director of urban planning at Skidmore, Owings and Merrill, where he previously worked. Chakrabarti plans to stay with the DCP to see one of his projects, the Hudson Yards Plan, through its reviews by the Borough Board and City Planning Commission, scheduled for the end of September. The DCP is currently seeking a new director for its Manhattan borough office. See DCP's page at www.nyc.gov for a detailed job description.
Deans List. The New York area has a concentration of arguably the most powerful educators in the country. We’ve assembled eleven deans—four new to their respective institutions, and two new to the post entirely—to ask them about their schools and the state of architectural education. Photography by Yoko Inoue

Certain architecture schools under certain deans have managed to capture the sense of their epoch while simultaneously moving the profession forward. One thinks of Walter Gropius at Harvard’s GSD, Yale under Paul Rudolph, John Hejduk at Cooper Union, Alvin Boyarsky at the AA, Bernard Tschumi at Columbia, and Peter Cook at the Bartlett. One cannot imagine these places without the strong leadership of their deans.

Gropius founded the GSD and helped bring modernism to the United States, while Rudolph encouraged debate among his faculty and never required a party line. Hejduk forged a new way of thinking about and representing architecture. Each set a course for architecture with which every subsequent generation has had to contend.

As architecture regains cultural currency, its protagonists are being asked again to imagine how our surroundings might look, work, and grow. Architectural educators have immense potential to influence the shape of the world to come. Here’s how they are rising to the challenge.

Anne Guiney, Cathy Lang Ho, William Menking

George Ranalli
City College of New York
School of Architecture, Urban Design, and Landscape Architecture
Founded: 1968
# of students: 360 undergrad., 24 grad.
Dean since: 1994

When I came to City College, the school hadn’t had a dean in 10 years—there was clearly some institutional neglect. City College students got a strong technical education and had a sense of public service—many ended up doing public work, at the Government Services Administration or the New York City Housing Authority, for example—but not so strong in design. I have been working to reintroduce design by building up the senior faculty, hiring a junior faculty of practitioners making their mark, and starting an annual lecture series. We also have new graduate programs, like the Master in Urban Design. And we are moving into a new building—our first independent one—which is a tremendous show of institutional support for the program.

There is still a great tradition of public service and interest in public architecture. We have the City College Architectural Center (CCAC), which allows students and faculty to work with community groups on design and planning. CCAC has done studies in the Bronx and Yonkers, in addition to more theoretical surveys.

There are many ways to theorize about architecture and buildings—as objects, in historical contexts, etcetera—but there are still too many eccentricities from when architecture started grave-robbing other disciplines for ideas. When the primary starting point is one of juxtaposition and not amelioration, you end up with something that is indifferent to site, weather, culture, and so on. So much theory is still shrouded in a premise of juxtaposition and surrounded by the aura of the architect-as-artist, without any concern for the ability to connect. We need a re-formation of architecture as an ameliorative force.

Mark Wigley
Columbia University
Graduate School of Architecture, Planning, and Preservation
Founded: 1981
# of students: Approx. 600 grad.
Dean since: Fall 2004 (interim dean since 2003)

I see the school as an international laboratory for developing experimental visions of what an architect might be. Not only do we help every student to be state of the art—to produce brilliant buildings, plans, and policies—we are also continually redefining the state of the art. That’s what the school has done so well, and that’s what students from 55 different countries come here for.

In the last 15 years, many celebrated experiments were developed here but now is the time to complete the test by moving our innovations into the world, engaging it technically, politically, and socially. This doesn’t mean the school becomes less experimental. On the contrary, a whole new possibility of conversation opens up with clients, politicians, artists, the public, the profession,
engineers, and the construction industry. The school will therefore spend a lot more time out in the streets and bring more of the outside in. We brought in over 200 speakers last spring alone. A more fluid form of organization is already emerging within the school, allowing it to keep changing shape as the demands face the profession change.

What I’m trying to do is encourage a fertile biodiversity of people and positions, a lively ecology that allows the whole school to operate as an intelligent organism, adapting itself in order to teach a new issue. If you only gave students what you thought was the right set of skills and concepts, our discipline would be dead in a few years. To serve the profession, we need to give students what the profession doesn’t yet want or understand.

The real purpose of a school like ours is not to cultivate a certain type of architecture but a certain type of architectural intelligence.

Anthony Vidler
The Cooper Union
Irwin S. Chanin School of Architecture
Founded: Degree in Architecture, 1964; School has always, 1975
# of students: Approx. 150 undergrad.
Dean since: 2002

If I’m attempting anything as dean, it is to encourage the community of teachers and students to come to problems from a critical point of view, approaching them as starting points for research. We are at a common approach to all studios, always beginning with disciplinary questions. Students want to be able to find their voice in the world, to find their place in the global culture. As someone who’s spent his life as a critic investigating links with both India and South America, I am looking for space in New York to open a Cornell outpost. I am not supportive of studios that teach the same projects year after year. I want projects that anticipate future political possibilities as well as the formal art of architecture, balancing traditional education with emerging applications of practice and design.

Judith Dimaio
New York Institute of Technology
School of Architecture and Design
Founded: 1973
# of Students: 726 undergrad., 14 grad.
Dean since: 2001

This is a different school in that it operates in three different campuses and each with its own student culture. The Old Westbury campus is a commuter school with digital studios but most students work at home on their own computers. The Manhattan campus is the most technologically advanced and has a large proportion of foreign students who bring an international perspective to the school. Finally, the Central Islip campus has fewer commuting students since it has dormitories. Studios there still emphasize free-hand drawing over computer rendering.

The kind of education I had at Cornell—prescriptive and formulaic—no longer works in the global world. It’s not what students need today and it’s not what the marketplace demands from them. I don’t believe you can teach architecture. You can only teach students how to see and be self-critical. Using the head, the mind, and the heart is a precarious balance. We’re trying to achieve this, in part, by introducing a curriculum that embraces a range of representational techniques, including free-hand drawing, watercolor, sketchbook drawing, perspective, and advanced visualization. I am also attempting to strengthen our history and theory courses and have hired Bryan Bryce Taylor to oversee this part of the curriculum. To broaden our students’ horizons, I have instituted a Berlin study program in addition to our Rome and Spain programs.

Paul Goldberger
Parsons School of Design
Founded: School in 1896; Department of Architecture, Interior Design, and Lighting (previously Environmental Design), 1984
# of students: 140 undergrad., 102 grad.
Dean since: Fall 2004

As someone who’s spent his life as a critic seeking and establishing bridges between architecture and the rest of the world, I took this job in part because I think education is supposed to do the same thing. Architectural education is much more than professional training. It is also about examining the role of architecture in culture.

Parsons is emphatically not a vocational school. Nor is it the art department of a liberal arts school. It’s an intellectually rigorous version of an art and design school. One of our goals is that we are one of the few architecture programs with a interior design program. Also, we are trying to take advantage of the New School as much as possible. For example, we are talking to the Actor’s Studio and the Mannes Collage of Music about developing a Stage Design program together.

There’s a need for architectural education to be more proactive on issues of the global world. It’s not a question of sensitivity-training but rather of serious research into questions of identity and goal.

As students gain more diverse ideas about the city, I want Princeton not to remain above the fray but to enter it by utilizing its architectural expertise but rethinks the relationship to practice. I believe the old dichotomy between academia and practice needs to change. In fact, the world seems to be coming back to architecture with a new appreciation of its value to culture and the city.

This dichotomy comes together around the city. I want Princeton not to remain above the fray but to enter it by utilizing our students’ tremendous visual, verbal, and vocational skills and the new imagi-
At Rensselaer, I created a program that's a lot of architecture schools have a strong adopted by the lighting industry for estab-

lishing standards. The industry invests significantly in research, two-thirds of which funded by NYSERDA when it was founded in 1991 and adopted by the lighting industry for establishing standards. The industry investing $800,000 a year in its research. I don't think a lot of architecture schools have a strong research center built into the degrees.

When I arrived, the school almost self-consciouslyavoided big-name architects, perhaps out of distrust of the type of architecture that's personality-driven. I'm not necessarily against the prima donna card; my own mentoring came from Kahn and Eisenman. The real influence is the experience of a strong will. Look at Zaha Hadid. She is driven by sensuality. Her work is generosity, though; we have to develop certain openness to immense mysteries.

The proof is not just in the city's acceptance, though; we have to develop certain openness to immense mysteries. The AA was the reverse. We didn't give them competence in what they knew as much as openness to immense mysteries.

If you only gave students what you thought was the right set of skills and concepts, our discipline would be dead in a few years. — Mark Robbins

To succeed in his or her art, an architect must be a thinker and a maker, empowered by knowledge and a certain sense of humility. — Robert A. M. Stern

Syracuse University School of Architecture
Founded: 1873
# of students: 383 undergrad., 80 grad.
Dean since: Fall 2004

Even the most successful schools need a shake up periodically because architecture is not static, and schools can't be.

Robert A. M. Stern
Yale University School of Architecture
Founded: 1916
# of students: 192 grad.
Dean since: 1998

The Yale School of Architecture has historically been open to all ideas, and while not overtly ideological, it has emphasized theoretical rather than practical matters. The fundamental philosophical breadth of our approach is neither curricular or geographical but also artistic; we refuse to promote a single conception of what architecture is or might become. It is never about one thing—it is a constellation of possibilities. A university is about open questions, not definitive answers.

The first obligation of an architecture school should be to its own discipline. But that does not mean that architecture can be studied in a vacuum. We reach outside our field in many ways. We ask critics, artists, environmentalists, sociologists, and others to share their ideas with us. To succeed in his or her art, an architect must be a thinker and a maker, empowered by knowledge and a certain sense of humility. At Yale, we believe that architecture is construction, context, and so much more: It is a culture, a commitment, and a lifelong path to discovery.

We have a very active public lecture series and the best exhibition schedule of any American university. But the thing that makes the school truly special is our endowed chairs. We have five fully endowed visiting chairs, which bring the world's leading practitioners to the school to teach a studio for a semester. We have also just instituted an endowed chair for junior faculty that will bring some of the best young designers to New Haven.
SOUNDS OF 9/11


A group of well-meaning tourists goes to see Ground Zero. They pause in front of photos mounted on the viewing wall, scan the list of victims’ names, and peer into what resembles a construction site. One of them whispers, “But there’s nothing here.” In the absence of the 7,000 visitors who visit Ground Zero daily are at a loss to connect with the events of September 11 or to imagine the towers as they once stood. Soundwalk, a media company founded by Stephanie Cramamecksi, has produced audio walking tours of New York neighborhoods. The tour, released on September 11, features interviews with New York residents and musicians who were in the city on that day. The tour also includes a series of sound clips, including a recording of a song by the Brooklyn-based band The Knocks, which features a sample of a call to prayer from the World Trade Center. The tour is available for free to schools and libraries, and can be downloaded online and at retail locations. The tour allows listeners to share their 9/11 stories—to create a portrait—in-sound of the Twin Towers as they stood. Despite the power of the material from the morning of 9/11 itself, it is in this segment that the Memorial Soundwalk is at its most original and moving. The tour features a close-up of a tourist-filled elevator ascending to the observation deck, the eerily beautiful sound of the tour guide describing Hurricane Floyd, and Spanish-language music being played on the radio after hours by Mexican cleaning workers. The tour creates an emotional journey through the Twin Towers that were densely populated and alive. Masterfully sequenced, accessible, and richly informative, the Sonic Memorial Soundwalk will be kept up to date with New Yorkers’—experience of the WTC site. The Sonic Memorial Soundwalk will be offered free to schools and libraries, and will be available for sale online and at retail locations. The tour is a fascinating exploration of New York City and its complex history.
The Beaux Arts Ball tradition lives on in the form of the Architectural League’s annual benefit this season at The Blue Room on Governor’s Island. Though attendees to the ball no longer dress up as their own buildings as they did in 1931 (see above, from left, A. Stewart Walker as the Fuller Building, Leonard Schulze as the Waldorf-Astoria, Ely Jacques Kahn as the Squibb Building, William van Alen as the Chrysler Building, and an installation by Lisa Strausfeld, Pentagram, and Mark van S. Architectural League Beaux Arts Ball September 18, 8:00 p.m.–1:00 a.m. The Blue Room, Governor’s Island Tickets: $150 general; $75 for students. Go to www.archleague.org.

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**DIARY\* \*THROUGH SEPTEMBER 20**

**Hands to Work, Hearts to God: Saving the North Family Shaker Site**

World Monuments Fund Gallery
95 Madison Ave., 9th Fl.
www.wmf.org

Bruce Nauman, Ed Ruscha, et al.

Hand Light
PS.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

**THROUGH SEPTEMBER 26**

Building a Collection
Skyscraper Museum
39 Battery Park
www.skyscraper.org

New York’s Moriyam Museum of the City of New York
1220 5th Ave.
www.mcmny.org

Curious Crystals of Unusual Purity
PS.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

**THROUGH SEPTEMBER 27**

Tall Buildings
Humble Masterpieces
Sanitago Calatrava’s Transportation Hub for the WTC Site
Projects 81, Jean Shin, Leo Bontecou: A Retrospective
MoMA QNS
11 West 33rd St., Queens
www.moma.org

**THROUGH SEPTEMBER 8**

Groen Hooke
Brooklyn Brewery
77 North 11th St., Brooklyn
www.alamy.org

**THROUGH OCTOBER 3**

Fred Sandback
Prints 1971-79
Dan Flavin Art Institute
Main St. and Conwell Ave., Bridgehampton
www.diaart.org

**THROUGH OCTOBER 9**

Building the Unthinkable
apexart
281 Churchill St.
www.apexart.org

**THROUGH OCTOBER 10**

Solos: Future Shock
Cooper-Hewitt, National Design Museum
Arthur Ross Terrace and Garden
2 East 91st St.
ndm.si.edu

**THROUGH OCTOBER 22**

Teresa Hubbard and Alexander Birchler
Single Wide
Whitney Museum of American Art at Altria
120 Park Ave.
www.whitney.org

**THROUGH OCTOBER 24**

War! Protest in America 1965-2004
Memorials of War
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

David W. Dunlap
From Aboriginal to Zion: Photographs of Manhattan’s Houses of Worship
New-York Historical Society
2 West 77th St.
www.nyhistory.org

Pop/Concept: Highlights from the Permanent Collection
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

Subway Series: The New York Yankees and the American Dream
The Bronx Museum of the Arts
1049 Grand Concourse at 163th St., Bronx
www.bxma.org

The Seeing Eye: Art and Industry at the 1964/65 World’s Fair
The Red Wall: A Site Specific Project by Terence Gower
Queens Museum of Art
New York City Building
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org

**THROUGH OCTOBER 30**

Austria West: New Alpine Architecture
Austrian Cultural Forum
11 East 52nd St.
www.aofny.org

ANDREW RAY

The Eternal Frame
Media Burn
In an event which Lord and Curtis Schreier, wear a astronaut garb, drove a customized Cadillac El Dorado into a mountain of flaming TVs, and The Eternal Frame, a documentary about the group's reemactment of the Kennedy assassination. The Pratt display, a memorial to Michels, died last year, includes a collection of his mail art and email correspondence. An accompanying symposium on September 11 will bring together Lord, Schreier, and a number of critics to discuss the group's continued influence on architectural practice.

**BEYOND**

**SEPTEMBER 8 - DECEMBER 12**

Art Farm: 1968-1978
Trials and Turbulence: Pepino Osorio
Institute of Contemporary Art
118 South 36th St., Philadelphia
www.icphila.org

**SEPTEMBER 9 - NOVEMBER 10**

9th International Architecture Exhibition: Metamorphosis
Giardini della Biennale/Arsenale
Venice, Italy
www.tebiennale.org

**SEPTEMBER 11 - JANUARY 10**

Cai Guo-Qiang, et al.
Bunker Museum of Contemporary Art
Kinmen Island, Taiwan
www.caiguoqiang.com/bmoca

**SEPTEMBER 12 - DECEMBER 13**

Robert Simmons
Pacific Design Center
8687 Melrose Ave., West Hollywood
www.moca-la.org

**SEPTEMBER 17 - OCTOBER 31**

Jones, Partners: Architecture Shuffler: An Experiment in the Mechanics of Spatial Affect
SCI-Arc
960 East 3rd St., Los Angeles
www.sciarc.edu

**SEPTEMBER 18**

Festival of the Building Arts 10:00 a.m.-4:30 p.m.
National Building Museum
401 F St. NW, Washington D.C.
www.nbm.org

**SEPTEMBER 19 - OCTOBER 17**

Fantasy Architecture: 1500–2036
The Lowry
Pea 5, Salford Quays
www.thelowry.org

**SEPTEMBER 23**

Alvaro Siza Transforming Reality
Michael Blackwood
58 min.
6:30 p.m.
Parsons School of Design
166 West 12th St.
www.parsons.edu

**EVENTS**

**SEPTEMBER 18**

The Kitchen Neighborhood Street Fair
2:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

Open House
12:30 p.m.
New Museum of Contemporary Art
599 West 22nd St.
www.newmuseum.org

Architectural League
Beaux Arts Ball
9:00 p.m.-1:00 a.m.
The Blue Room
Governor’s Island
www.archleague.org

Revolutionaries of 1848
New Yorkers for Parks
End of Summer Benefit Party
El Rey Del Sol
230 West 14th St.
www.nywp.org

**CIVIC SPIRIT: CHANGING THE COURSE OF FEDERAL DESIGN**

Center for Architecture
936 LaGuardia Pl.
September 13-November 10

The United States General Services Administration (GSA) is celebrating its Design Excellence Program’s tenth anniversary this fall at the Center for Architecture. Hosted by the AIA New York Chapter, Civic Spirit: Changing the Course of Federal Design will feature selections from the GSA’s recent civic architecture commissions, highlighting the organization’s emphasis on cutting-edge contemporary design like Smith-Miller + Hawkinson’s elegant border station in Champlain, New York, pictured above. Other projects featured in the show include the U.S. Mission to the United Nations by Gwathmey Siegel and Associates, the U.S. Border Station in Eagle Pass, Texas, by LakeFlato and Marmon Mok Architects, and a federal office building in Saultland, Maryland, by Morphosis.

A series of public programs including lectures by Thom Mayne, Charles Gwathmey, and James Carpenter and workshops with Edward Feinger, Arthur Gensler, and A. Eugene Kahn, will accompany the exhibition through early November.
Say "Dhaka" to an average group of American architects and most likely they will think of Louis Kahn. His extraordinary National Assembly, which he worked on until his death in 1974, is justifiably considered his masterpiece and, according to Dhaka-born architect Kazi Ashraf, one of the last green oases in the city. For many, it's a paradigm of what a Bengali city could be.

Of course, this ideal is nowhere near the reality of the city as it stands today, as the latest web-based report from Worldview Cities, Dhaka Unconcealed, reveals. In fascinating detail, Ashraf and his collaborator Saif ul Haque present a coherent picture of the seemingly chaotic city's morphology, patterns of development, and civic culture, and in doing so, add depth and complexity to the heroic vision described so eloquently by Kahn.

The website, a project of the Architectural League, includes an on-site interview in which Ashraf and ul Haque tell of planning progress that halted with the Kahn's death and the assassination of independence leader Sheikh Mujibur Rahman the following year. With maps, statistics, essays, photographs, and fiction, the pair show the result of the subsequent 30 years of unchecked and unorganized development.

The project does offer a tonic of sorts: After all of this information, the site presents the work of ten young architecture offices practicing in Dhaka, many who are defining, project by project, a unique brand of critical regionalism.

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GROUNDS ZERO'S MESSY FUTURE

The final plans emerging for Ground Zero are a horrible mess, despite the billions of dollars promised for the site's redevelopment, the application of the best brains of the surviving members of the Port Authority (PA), the best intentions of the Lower Manhattan Development Corporation, the governor of New York, the mayor of New York City, the 5,000 participants of the New York New Visions Project, and Daniel Libeskind's inspirational master plan. It is easy to blame the developer Larry Silverstein, with his narrow agenda, for this situation, but all the major players involved have had similarly narrow concerns. Rather than attribute blame I would like to spotlight some of the glaring design issues that remain to be solved by the active parties.

The first and most difficult problem is so obvious that it is amazing that none of the brilliant architects assembled in the design competition dealt with the issue. The site of Ground Zero slopes down 30 feet from Broadway to West Street and the Hudson. This means that the site must be dealt with as a series of platforms from east to west and that north-south cross streets like Church and Greenwich must act as a series of steps across the site. Minoru Yamasaki's World Trade Center design for the PA completely ignored the island's topography, resulting in difficult access from the north, south, and west edges of the project. The result was a vast superblock separated from the small-scale grid and slopes of Lower Manhattan.

The design components that have been individually announced for various sites at Ground Zero repeat this same mistake. It would appear from all the finalists' entries that the site of the WTC Memorial competition, for instance, is flat. Libeskind's master plan evaded the problem by proposing a void space going down to bedrock. Reflecting Absence proposal wisely called for a wall of small buildings against the site's western edge, as it stands now, the memorial terrace will come to an abrupt, brutal edge above the traffic noise of West Street. Because the footprints of the old towers are used as openings to bring light to the memorial's contemplation space below, access on the surface of the platform is restricted. Meanwhile, Libeskind's master plan positions cultural facilities along the eastern edge of his void, restricting access to the new memorial plaza to a single point at Greenwich and Fulton, at his "Wedge of Light" plaza (which is overshadowed by the Millenium Hilton). The likely result is that the memorial platform will be a difficult-to-access backwater of concrete piers and trees, completely overshadowed and dominated by the oppressive presence of the Freedom Tower crashing to earth at its northern edge. The overall effect will be institutional and deadening, something like Governor Rockefeller's tall tower crashing into the horizontal roof garden of the Albany Mall.

The position of the Freedom Tower between tiny Fulton and Vesey streets also raises many problems with regards to the topography of the site. These streets ramp down 30 feet to West Street in the LMDC master plan, as recently noted in a map compiled by David Dunlap and Willie Neuman in The New York Times. This seems to be physically impossible if other parts of the plan are to take shape. Beneath Fulton Street the PA plans to build a long, pedestrian shopping arcade as a tunnel that would connect the base of the Freedom Tower to the Santiago Calatrava-designed Path Station and then to the new Fulton Street Station, designed by Sir Nicholas Grimshaw. In order to allow these underground connections, Fulton Street must stay level and terminate 20 feet above West Street. This means the Freedom Tower entrance on Fulton will be at the same level as Reflecting Absence's memorial gardens, while Vesey will slope down to the West Street level. The underground shopping mall will become exposed on the western end of Vesey, which also has the truck exit for the underground service system and the base of the Freedom Tower.

If the traffic and shadows on narrow Vesey Street at the base of the Freedom Tower seem especially nasty now, consider the plight of the much wider Liberty Street. Here the slope of the terrain is absolutely obvious as it is the first cross-town street in Manhattan. It is also here that SOM's mid-20th century work—the Chase Manhattan Plaza for David Rockefeller, black slab tower at 140 Broadway, and black, boxy Inland Steel Building across the street—paved the way for Yamasaki's monumental, modernist intervention. These tower in the park projects made Liberty Street a strange urban wasteland, an effect that will be reinforced by the PA's new Liberty Street Park to the south that will house the reconstructed St. Nicholas Greek Orthodox Church. The city ceded this land, as well as the adjacent Deutsche Bank property, to the PA in exchange for controlling the surface level of the new streets outlined in the Libeskind plan.

Liberty Street will be further alienated by the PA's plans to construct an enormous 40-foot-wide ramp on its north side as an entrance to its vast underground service, security, and parking kingdom. The view up Liberty Street from Battery Park City will consist of this vast orifice and the concrete walls of the memorial terrace. Access to the terrace from Liberty Street will be limited to a small platform over the ramps at the junction with Greenwich Street. The result is not going to be very pretty as diesel buses and trucks sit below the memorial platform waiting to gain access to the lot, their exhausts funneling out from the level of the memorial and its visitors above.

The only hope is that the designers involved will be able to salvage something from these strange juxtapositions. Perhaps West Street can have a bomb-proof wall of glass allowing a view into the memorial spaces contained below the plaza. Perhaps the base of the 1,776-foot-tall Freedom Tower will be an extraordinary urban invention, opening onto Fulton and the memorial plaza above. Perhaps landscaping can ameliorate the sense of isolation of the memorial plaza. Clearly an impossible urban design miracle is needed. (Stan Eckstat is now working with the Port Authority.) Unfortunately, the mess of past decisions—belying a lack of coordination, transparency, and democracy—does not provide much ground for hope. D. GRAHAME SHANE TEACHES URBAN DESIGN AT COLUMBIA UNIVERSITY AND URBAN HISTORY AT THE CITY COLLEGE OF NEW YORK AND THE COPER UNION.

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