

THE ARCHITECTS NEWSPAPER

15 9.21.2005

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

CRIT: JULIE V. IOVINE

CONTENT-WRANGLING AT THE FREEDOM CENTER PROVES THAT POLITICS AND COHERENT DESIGN ARE OFTEN AT ODDS

The Uses and Abuses of Architecture

On August 11, the Drawing Center bowed out of the cultural center at the WTC site rather than submit to purging future shows of potentially controversial material.

The LMDC has until September 23 to sort out (through mediation) the deadlock between officers of the International Freedom Center who have already sworn off anti-American programming and a group of 9/11 family members who still want the cultural center off the site entirely.

In the press, the battle has been played out along the all too familiar lines of *Free Speech versus Hallowed Ground*. Underlying this eternal no-win debate is the dispiriting reality that neither the cultural venues nor the architecture on offer are compelling enough to silence objections.

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COURTESY LMDC

18 STUDENT-DESIGNED SOLAR-POWERED HOUSES LIGHT UP NATIONAL MALL



COURTESY UNIVERSITY OF COLORADO

GREEN GAMES BEGIN

This October, the second Solar Decathlon will take place in Washington, D.C., as 18 teams of students compete to design the best system of solar energy to power a small residence. The decathlon, which first took place in 2002, is aimed at encouraging students to explore high-performance green architecture as well as drawing attention to a growing industry of green materials and sustainable design.

Within the decathlon are ten smaller "contests": architecture, which tests the merging of aesthetics and performance; dwelling and comfort; documentation, or the analyses of energy performance; communications, or how the team expresses their experience and ideas; comfort zone, or the standard temperature a home should maintain; appliances, in which standard appliances are used while energy used is calculated; hot water, which tests the efficiency of the solar heating system;

lighting; energy balance; and mobility, in which electric cars run on excess energy from the home.

The decathlon, which is sponsored by the U.S. Department of Energy's Office of Energy Efficiency and Renewable Energy, is focused on pragmatic responses to the way we live and use energy. The goal of the project is not to produce experimental design or unrealizable innovation, but to make model houses that are commercially viable. You will not hear teams ask why we need so many cars, watch so much TV, or use our dishwashers so much. continued on page 7



COURTESY UNIVERSITY OF TEXAS



ENVISIONING A FUTURE BY HONORING THE PAST

Fulton Mall Revisited

There is a paradox surrounding Fulton Mall in downtown Brooklyn: While many people think of it as grubby and downmarket, its retail space rents for an average of \$200 per square foot, 100,000 shoppers visit it everyday, and it has the third largest dollar volume in the city. This disconnect between perception and reality attracted Rosten Woo, a member of the Center for Urban Pedagogy (CUP), a not-for-profit research and design office in Brooklyn. "I was intrigued that the dominant perception of Fulton

Mall is that it's a space in decline," said Woo, "when by an objective standard, it is one of the most successful in the city." His curiosity led to *Shopping on Fulton Street*, an installation that ties the street's history to its present, to be mounted along the mall on October 6. It is a collaboration between CUP and A Place in History, on whose board Woo sits.

As surrounding brownstone neighborhoods gentrify, and boutiques on nearby Atlantic Avenue, and Court Street display retro

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NEW NATIONAL INITIATIVE TO TEACH KIDS ABOUT DESIGN

EXTRA CREDIT

In its home city, the Chicago Architecture Foundation has yuppies waiting for weeks to get training as volunteer tour guides. Now the group hopes to make architectural smarts cool among a tougher audience: public school students. In late September, the foundation will announce a partnership with the American Architecture Foundation to nourish techniques for teaching kids about design.

The Chicago group aims to fuse its programming skills with the national organization's grantmaking strength. Both outfits say they hope to foster contact rather than impose curricular templates. They plan to build an online database of design education programs. Then they'll host a fall 2006 symposium where those programs' leaders can swap techniques. They're calling their nascent project "Learning by Design National Network," but they say they won't design it. American Architecture Foundation president Ron Bogle described it as "an evolving, organic process." continued on page 5

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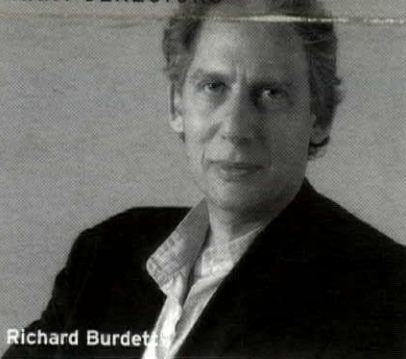
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Richard Burdett

COURTESY FONDAZIONE LA BIENNALE DI VENEZIA

A Broader Biennale?

What can we expect from the 2006 Venice Architecture Biennale? According to optimists, it will be substantial, pluralistic, and decentralized—the opposite of the preceding two editions, directed by Deyan Sudjic (themed *Next*, 2002) and Kurt Forster (*Metamorph*, 2004), which were criticized for being too formalist, superficial, and flattened by the weight of the "starchitect" system. Next year's theme—*Meta-City: Issues in City Planning*—offers some hope, as does the nomination of the director Richard Burdett, a professor in architecture and urbanism at the London School of Economics and architectural adviser to Ken Livingstone, the mayor of London. Burdett also directs *Urban Age*, a low-key, high-caliber conference series that brings together academics and practitioners in different cities every several months to discuss the future of cities.

Davide Croff, president of the Venice Biennale, has declared that he would like to transform the event continued on page 3



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THE ARCHITECT'S NEWSPAPER.VOLUME 03 ISSUE 15, SEPTEMBER 21, 2005
THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES
A YEAR, BY THE ARCHITECT'S NEWSPAPER, LLC, P.O. BOX 937, NEW YORK,
NY 10013. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.
POSTMASTER: SEND ADDRESS CHANGES TO: THE ARCHITECT'S NEWSPAPER,
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The September 9 issue of *Slate.com* had a headline that teased "How to Save Katrina's Victims From the Architects." It referred to a piece in which critic Witold Rybczynski argued (in part) against the efficacy of sending mobile or temporary shelters for the hundreds of thousands of people displaced by the hurricane. Many may take umbrage, but the point is a good one: Designing temporary shelters is appealing, modish and well-intentioned, but the results are seldom as cheap, universally applicable, and comfortable as they are billed to be by their designers. Even Shigeru Ban, a practiced hand at designing disaster housing, once deplored the frenzied plans to ship temporary housing over to Banda Aceh after last December's tsunami, explaining that an understanding of local building materials, living habits, and culture is crucial to providing shelter that will work for those who are forced by circumstance to use it. Moreover, post-disaster housing tends often to be what it is not—permanent—when aid agencies move off to the next disaster.

So, robbed of that more glamorous option—and beyond donations to charitable relief organizations—what can architects, urban planners, and design professionals do to help repair the Gulf coast cities destroyed by Hurricane Katrina? City planners will quickly recognize that it is not just physical infrastructure that needs rebuilding, but the economic and social fabric of a city where one in three residents live below the poverty line. In the 1930s, American city planners realized that their knowledge of the city plan could not cure poverty or social malaise, so they moved away from physical planning to engage public policy and government. The massive scale of Katrina's destruction suggests that this is the moment for planners to re-engage with architects and the physical city. For example, they can review proposals calling for whole areas of New Orleans to be purchased and left in a natural state, both to acknowledge the seeming inevitability of another flood and to rebuild the wetland buffer zone. Would this mass buyout create a more ecological and safe city, or simply provide a protective green belt for the remaining middle class in the Garden District? What would this city look like? How can the city be built to better integrate its large population of poor people into the fabric of the larger city? In the past, both Galveston and Chicago have elevated neighborhoods to prevent flooding, and this is certainly a feasible—if expensive—proposal for New Orleans.

It is time for architects to not just propose elegant solutions that never see the light of day but ones appropriate to their place and time. And if ever there were the time for the professions of city planning and architecture to put their skills and knowledge together to work for the public good, this is it.

prisons" for the small group of "better" prison wardens may help the few, boycotting prison design challenges the program of retribution at a higher level and in regions where "better" design is not even desired. ADPSR would like to encourage AN readers to advance this challenge by signing our pledge at www.adpsr.org/prisons.

RAPHAEL SPERRY
PRESIDENT, ADPSR

MISPLACED CRITICISM

One expects your feature articles to represent well-considered professional opinions. Michael Sorkin's "Ten Better Places for a Football Stadium" (AN 12_7.13.2005), however, could scarcely have been more disappointing. Clearly, Professor Sorkin has little sympathy for the idea of a football stadium to begin with. While he proposes some intriguing locations, his evaluations are inconsistent, if not capricious. It seems as if he only wanted to gloat over the fact that the West Side stadium wasn't working out, and the "ten better places" conceit was just an elaborate way of rubbing it in. The subject really deserves better treatment.

Anyone who is happy to describe a stadium as an "assembly line for intermittently pumping (people) in, pumping them full of beer, and pumping them out" obviously doesn't have much respect for the project. Then there is the exaggerated cynicism of comments such as "all hail the steroid-bloated millionaires at play!" and "it is all a hopeless, evil ploy, another contribution to the yawning income gap, welfare for plutocrats." All this makes his opinion on where to put a stadium seem as valuable as an anarchist's opinion on where to put City Hall. While the West Side may not be the best place to locate one, there is still reason to believe that a football stadium could be more than just a big, ugly toy for the politicians and plutocrats who happened to promote that location.

Meanwhile, even by Sorkin's own reasoning, the ten places suggested are not, in fact, all better. First, there is the proposal for Governor's Island which, by Sorkin's own scorecard, has less going for it than the West Side. Then there are the odd credits given for Amtrak being within a 10-minute walk from Hunt's Point, Yankee Stadium, and Sunnyside Yards. No credit, however, is given to the West Side, when the additional infrastructure required for Amtrak or the subway to be within walking distance (some would say that it already is) would not necessarily be any more significant.

The "sports synergy" and "neighborhood value added" issues are even less clearly reasoned. Considering the scope of recreational development along the Hudson River, with facilities like Chelsea Piers less than a 10-minute walk to the south, along with continuous biking and running paths, it's hard to see why the West Side didn't get a plus for sports synergy, while Hunt's Point did. But nothing is more confusing than the "neighborhood value added" scores. It is suggested that an "industrial" stadium can add "élan" to certain blighted neighborhoods. Another evil beer-pumping factory would bring Coney Island or the Yankee Stadium neighborhood more spirited life. On the other hand, supposedly, the West Side and Willets Point are dashing and vigorous enough as they are.

The muddled logic, the weak "scorecard" accounting, and the overriding disrespect for the idea of building a stadium are depressing. It is conceivable that a stadium could truly be "better," or even great, and contribute to the culture of a city in a magnificent way, but sympathetic ideas and attitudes are required.

KEVIN BROWN, RA
MANHATTAN

LETTERS

NEWS TO ME

I did something yesterday afternoon I had not done in many years—read an architecture magazine/journal, or a series of them—eight or so *Architect's Newspapers*. I haven't read architecture magazines for some time because I seldom agree with them—their content, architectural or theoretical—but yours I shall now read. This because it is relevant news/gossip/theory/design, involving critics, deans, the World Trade Center, Libeskind (but not Libeskind?), beloved Mary McLeod, et al.

ROBERT VENTURI
PHILADELPHIA, PA

PRISON DEBATE, CONTINUED

The "better prisons" advocated by Frank Greene and Peter Krasnow (AN 12_7.13.2005) might be a good idea, were it not for the fact that the prison system as it exists today is much larger and worse than they imagine. Architects, Designers, and Planners for Social Responsibility (ADPSR) understands that many justice architects work to improve prison conditions, however, in the absence of real justice, their efforts cannot succeed. With declin-

ing social efforts to provide health care, substance abuse counseling, decent education, and affordable housing, the prison system has become an increasingly inadequate and punitive response to the ever-present problems of poverty, not a system for rehabilitating people who break the law. The most concentrated period of "improvement" in U.S. "correctional" design in history—the last 30 years' worth of draconian drug laws, mandatory minimum sentences, and a tough-on-crime attitude—has given us a prison system that is still abusive and racially discriminatory, only now seven times as large.

Greene and Krasnow must also acknowledge that the majority of prisons and jails don't even aim to meet their enlightened criteria. From decrepit motels incompletely converted to jails by private prison operators to the desert prison camps of Maricopa County, Arizona, not to mention the prison camps operated by the U.S. armed forces, the same mentality that brought us the tough-on-crime laws tacitly condones prisoner maltreatment within the secrecy of our closed facilities. From the 1996 Prisoner Litigation Reform Act, in which

prisoners must apply to their guards to sue over abusive conditions, to law libraries replacing books with CD-ROMs but not computers, to the 70 percent illiteracy rate among people in prison, Krasnow should know better than to argue that "inmates have human rights under the law and can legally protest injustices." Greene's account of days "full of opportunities for education, employment, counseling, medical treatment, and recreation" seems equally divorced from the routine reality of abuse that has been documented in, for example, reports of for-profit prison health care providers falsifying records and employing decertified doctors and nurses, or the increasing deployment of super-maximum-security prisons where 22 1/2 hours of solitary confinement is the design intent.

Thirty years of thoughtful prison reform has actively lost ground to the nasty, brutish attitude towards people guilty of even the most minor offenses, creating the conditions that Greene, Krasnow, and ADPSR all deplore. To be able to practice "justice architecture," architects must be critical of both current injustice and the culture that licenses it. While quietly designing "better

CALATRAVA'S HEAVE-HO

Plenty of things make us queasy. **David Childs'** Time Warner Center, **Charles Gwathmey's** Astor Place tower, and pretty much anything said by **Daniel Libeskind** unfortunately come to mind. But while our stomachs may occasionally churn with dismay, disbelief, and disappointment, we have yet to experience the kind of architecture-induced nausea caused by **Santiago Calatrava's** new Turning Torso tower in Malmo, Sweden. That twisting residential and commercial skyscraper looks nifty enough. But last month, we hear attendees of a press conference on its 54th floor were cursing Calatrava's engineering "prowess" as high winds caused the building to sway in a manner that put many on high bathroom alert. The design of the windows, which are tilted slightly off the vertical axis, didn't help. "Everyone was like, Ooh, aah, I feel sick," one attendee, still green-faced, tells us. Another acknowledged the disquieting movement but was hesitant to render final judgment, as the building isn't quite finished yet. Nevertheless, there is growing concern for its future residents, who will start moving in this November. "Water's going to be sloshing out of their bathtubs," our source predicts, "while they're barfing into the toilet."

GLUCKMAN'S HERMITAGE; THE VILLAGE PORTZAMPARC

Last month, we were in St. Petersburg (as in Russia, not Florida). Between shots of Russian Standard vodka—a miracle drink, not yet available on these backward shores, that consistently left us with no hangover—we learned that the Hermitage museum, with the Guggenheim consulting, has retained **Richard Gluckman** to design up to 30,000 square feet of contemporary art galleries as part of its proposed expansion into the nearby General Staff Building. That project is, of course, the same one that **Rem Koolhaas** is conceptualizing, or whatever it is he does. But will any of it actually happen? That remains a riddle wrapped in a Gluckman inside a Koolhaas...Meanwhile, we hear French architect **Christian de Portzamparc** has been tapped to design a new building on the site of **Diane von Furstenberg's** current store and studio in the West Village (she'll be moving into the Meatpacking District). However, there's a catch. "The developers want to convince us that the plan would be so beautiful that we might support their request to have the zoning for the site increased or exempted from [the down-zoning currently under consideration]," says **Andrew Berman**, executive director of the Greenwich Village Society for Historic Preservation. Needless to say, that support seems unlikely—and not just because Village preservationists are pissed about having to travel further for their wrap dresses.

ANOTHER AMERICANO ESTUPIDO

Which dean of a New York architecture school, with a significant number of Latino students, gets an F in both world history and geography? Asked if he offered any programs or classes relating to Latin American architecture, we're told he struggled a bit before mentioning a summer course in Barcelona—proving, once again, that all straight white men are stupid.

LET SLIP: ACHEN@ARCHPAPER.COM

A BROADER BIENNALE continued from front page into "a constructive experience," and also announced the surprising plan for the "formulation of a set of guidelines for those who govern urban and territorial systems" at the conclusion of the three-month exhibition. Aside from *Meta-City*, there are plans for two other exhibitions, one dedicated to spatial transformations in Italy (its director has not been named though Rome-based architect and author Franco Purini is rumored to be a choice) and the other dedicated to southern Italy, an area with slow social and economic development, to be directed by Bari architect and professor Claudio D'Amato Guerrieri. Finally, Croff announced the plan to organize yet another exhibition in a southern Italian city, also focused on urban transformations, to be entrusted to Rinio Bruttomesso, an architect and professor at the University Institute of Architecture in Venice.

Numerous events; perhaps too many. As a result there is some fear that the 10th Venice Architecture Biennale may be disjointed. In cultural terms, the four curators have little or nothing in common. Burdett is a scholar who is open to experimentation and innovation. D'Amato is an ultra-traditional conservative and pupil of Paolo Portoghesi. Bruttomesso is a technician who for many years has dealt with issues related to cities on water. And Purini, should he be awarded the curatorial position, is an architect who

approaches the urban problem in a formalist manner, in many ways reminiscent of Peter Eisenman—abstract and combinatory.

So why so much fragmentation? The answer is probably tied to the lack of a single, strong candidate. There was some hope that this Biennale would be entrusted to Renzo Piano. Predictably, the busy Genoese architect refused the position. The strategy at this point seems in accordance with Italian politics—avoid upsetting anyone by dividing the responsibilities, offering a share of control to everyone and, above all, appease the Biennale's board of directors, which does not appreciate being overshadowed by a too-powerful director. "The standard operating procedure of the Biennale is that the appointed director decides upon the topic," said Croff in the Italian newspaper *La Repubblica* on August 5. "Together with the board of directors we have, instead, studied a cultural approach [*Meta-city*], followed by the search for a figure who demonstrates the necessary qualities."

Aside from Burdett, other potential candidates included Stefano Boeri, Sebastiano Brandolini, and Marco Casamonti, all active architects and writers based in Milan. Boeri, the director of *Domus*, was likely passed over to avoid repeating a *Domus*-Biennale combo (as was the case with Sudjic in 2002). Brandolini and Casamonti were perceived as lacking the support networks needed for the job. **LUIGI PRESTINENZA PUGLISI**



> GALLERIA ILLY

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In a town where "regular coffee" still means a thin brew with milk and two sugars, the Italian coffee company illy is launching an experiment to improve local knowledge. Starting September 15 and running for three months, caffeine-seeking New Yorkers will be able to experience *coffea arabica* in every conceivable form, as well as a few they probably hadn't imagined. There is coffee school for those who would like to sharpen their barista skills, performances of a play about making the perfect cup, DIY espresso, coffee-based art, and of course plain old coffee. Galleria illy is housed in a pomo storefront that used to be a furniture store on West Broadway. It's now filled with products that demonstrate illy's long-standing relationship with artists and designers. Illy's curator Carlo Boch has installed photographs commissioned from Sebastião Salgado, a painting by James Rosenquist, architect Luca Trazzi's colorful FrancisFrancis! machines, and an installation made of illy's series of espresso cups designed by artists including Louise Bourgeois, Haim Steinbach, and Jeff Koons.



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Pier Sixty at Chelsea Piers

Honoring:

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Amanda M. Burden, Hon. AIA NY

Frank J. Sciame Jr., Hon. AIA NY

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Party@theCenter!

10/7 Friday, 6:30pm

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art-architecture-landscape: Hombroich spaceplacelab

10/8 & 10/9 Saturday and Sunday, 10:00am

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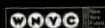
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ARCHITECT'S NEWSPAPER

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THE USES AND ABUSES OF ARCHITECTURE

continued from front page

Architecture's inability to stake a claim to the hearts and minds of a wider public shouldn't be all that surprising. (There's a big difference between wowing visitors in Bilbao and expressing the aspirations and beliefs of a people). For much of the 20th century, architecture has been more about serving the rich than about creating places of enlightenment for all. Even at the new mega-churches, spiritual uplift is just another item on the punch list along with café bar, gift shop, multimedia auditorium and other income-producing special effects.

In a probing new book, *The Edifice Complex* (Penguin, 2005), Deyan Sudjic, the British architecture critic and former editor of *Domus* turned architecture dean at Kingston University, describes how often architecture is the red flag for inordinate political ambition and suggests that turning design to specious ends is more often the norm than the exception.

Sudjic writes of Saddam Hussein's obsession with building and how he had every brick at his theme park version of the Hanging Gardens of Babylon stamped with his own name. George Bush Senior didn't mince

on the grandiose imagery at his own Thomas Jefferson-like presidential library in Texas installing in front of his rotunda five bronze horses to gallop over a replica segment of the crushed Berlin wall. "Architecture is the means to tell a story about those who build it," writes Sudjic, as well as the "means for inflating the individual ego to the scale of a landscape, a city, or even a nation."

In New York, politicians holding a wet nose to the wind know instinctively that what we want to tell ourselves about Ground Zero and its likely future uses are two very different stories.

It is not by chance that politicians and editorials repeatedly confuse the culture plans for the site with the memorial: Pataki did just that when he vowed to make sure that programming for the cultural center would be "appropriate," saying "I view that memorial site as sacred grounds akin to the beaches of Normandy or Pearl Harbor." If he really believed the entire site was so hallowed, he should suggest leaving it just as empty as the beaches of D-Day, since nature, even landscaped, seems to be the only environment people can be counted on to find inspiring. The Governor knows that no one is likely to remain as worked

up about the architecture or museum as they are about the memorial. (And time is running out for Pataki to get his name permanently associated with the construction of at least something.)

The Calatrava transportation hub is the exception, proving the point that architecture today has a hard time transcending temporal ambitions. Not that it isn't crowd-pleasing. It is all to literally uplifting, what with those signature wings. More than one critic has already suggested that the train station is inspiration enough to be a memorial itself. Some might say that Calatrava has taken the easy way with an architecture that offers more visual tricks than true spatial richness but it has just as surely revealed just how hungry people are for architectural resonance.

In *The Edifice Complex*, Sudjic asks, "Is architecture a means to an end or an end itself?" And until the planners at WTC answer for themselves as to whether the place is a memorial, a political statement, or a real estate deal, they really can't expect anything that gets built there to make spirits soar.

JULIE V. IOVINE CONTRIBUTES REGULARLY TO THE NEW YORK TIMES AND OTHER PUBLICATIONS. SEND COMMENTS TO JIOVINE@ARCHPAPER.COM.

EXTRA CREDIT continued from front page

Lynn Osmond, who runs the Chicago group, added, "In some cities, programming could be almost entirely in public schools or almost entirely in architects' hands."

"Our stated mission is a focus on community," said Bogle. "Why do cities look the way they look? What's the story on why we use certain types of architecture for homes and schools?"

Osmond's group has provided curricula for vocational courses in Chicago's public schools and has started a four-year overhaul of that curriculum to emphasize architectural savvy. Payoff, Osmond said, comes when students appreciate "the importance of sustainability and how architecture affects their community."

The nationwide initiative seeks to help design professionals swap ideas and methods to reach kids in any setting. "We seek to be in classrooms wherever we can," said Bogle. "But where I find passion for this is in volunteer groups. Those are folks who can benefit from a national network."

Tom Vecchione, a Gensler vice president who works with New York City schools and has trained teachers in design-based curriculum, echoes Bogle's impulse. He hopes

a database bolsters teachers and stimulates philanthropists. "Foundations like Robin Hood focus on poverty or health, for example, but how do design programs help support those missions?" he said. "I could see foundations tapping into this network as well."

The new group is fine-tuning a name for the initiative to evoke architectural acuity, and plans to unveil it in October, with the launch of its website.

Jennifer Brundage, interim education director at the Cooper-Hewitt, National Design Museum, said that the notion of learning "life skills through design" is gaining currency among educators. The new initiative seems to affirm this.

Locally, the Center for Architecture can expect a call to join a steering committee which currently includes the Cooper-Hewitt, National Design Museum and San Francisco Architectural Foundation. Organizations that promote general design awareness, such as the New York Foundation for Architecture's Harlem School Initiative and Open House New York (both funded by the American Architecture Foundation), will likely dominate the database. In both these programs, laypeople learn about architecture in context from practitioners.

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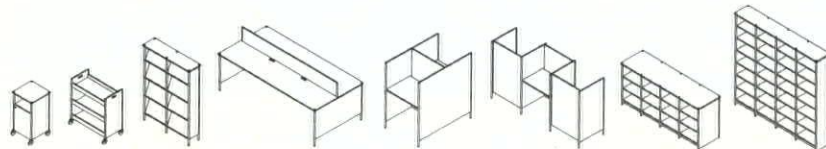
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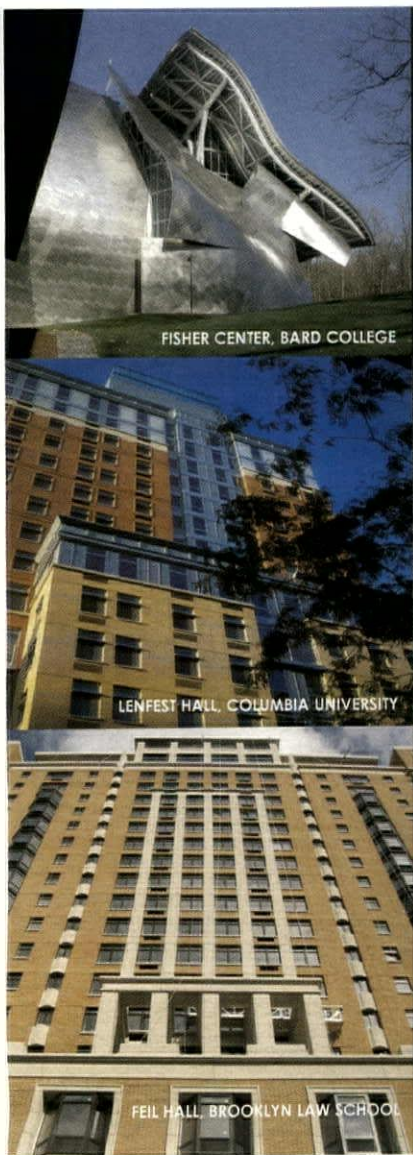
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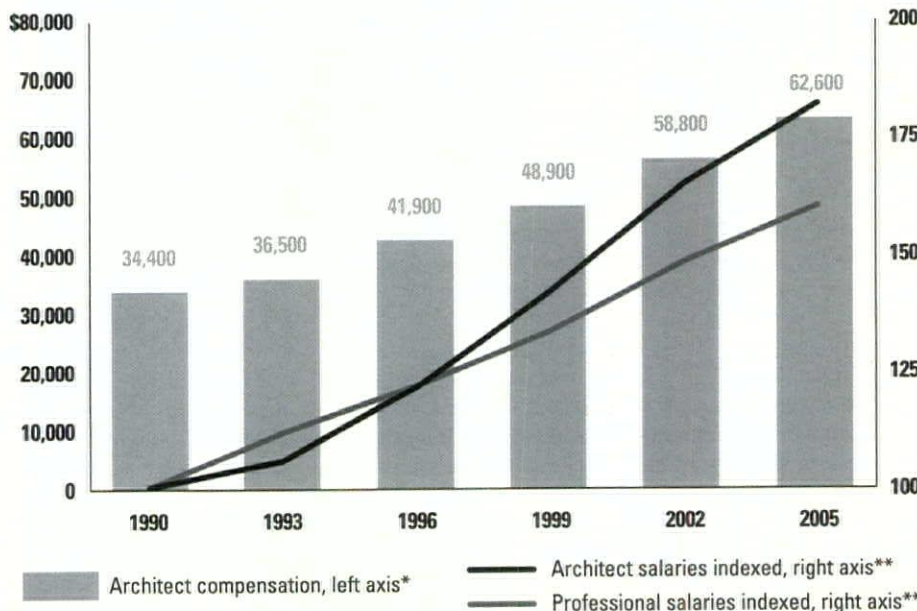
WHILE OVERALL SALARIES AT ARCHITECTURE FIRMS HAVE OUTGROWN THE PROFESSIONAL AVERAGE, MANAGERS AND DEPARTMENTS HEADS HAVE REAPED THE STRONGEST GAINS

ARCHITECT COMPENSATION

Architect Compensation Growing Faster than Professional Salaries

average compensation for architect positions

index: 1990 Q1=100



*Average compensation for all architecture positions, including overtime, bonuses, and incentive compensation; compensation presented as of first quarter of year.

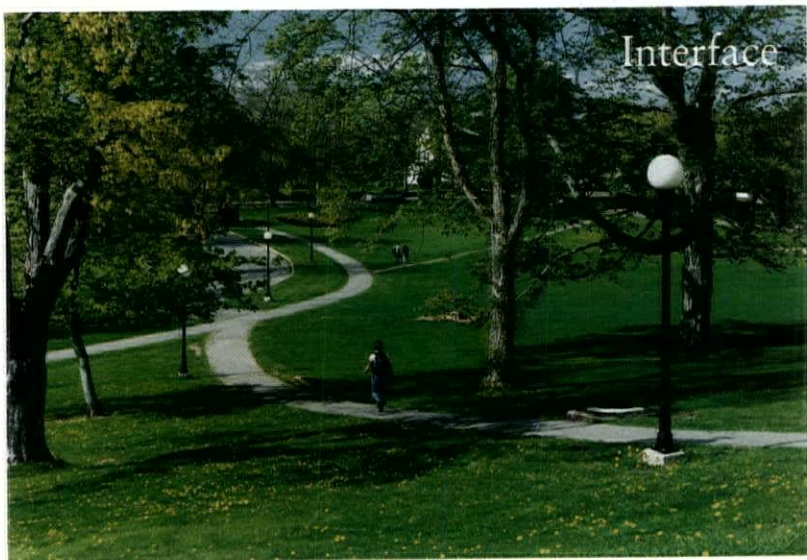
**Salaries indexed; 1990 Q1 = 100; all computed for Q1 of year presented; professional category includes professional, specialty, and technical occupations.

Larger Firms Compensate Managers Above All-Firm Averages

average compensation for architecture positions, including overtime, bonuses, and incentive compensation, 2005

Position	y umber of Emplo ees						National mean	NYC mean
	Fewer than 10	10 to 19	20 to 49	50 to 99	100 to 249	250 or More		
Department head	\$84,700	\$91,200	\$94,600	\$103,400	\$112,100	\$118,100	\$99,000	\$96,000
Project manager	67,300	69,100	76,400	79,900	85,300	87,900	77,400	80,100
Senior architect	60,400	63,100	70,000	75,200	78,400	83,800	73,000	79,400
Architect III	52,900	55,400	59,800	61,400	64,300	64,500	60,800	64,900
Architect II	48,000	49,100	51,500	51,500	57,000	55,700	52,400	55,400
Architect I	41,300	42,600	44,700	44,700	47,400	44,300	44,300	42,700
Third-ear intern	40,000	39,600	43,500	43,500	43,600	43,700	41,900	N/A
Second-ear intern	34,700	36,200	39,400	39,000	39,000	38,700	37,800	40,100
Entr-level intern	31,200	31,700	36,100	36,800	36,800	37,600	34,600	36,300

FROM AIA 2005 COMPENSATION REPORT; FULL REPORT MAY BE PURCHASED AT WWW.AIA.ORG



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MIES VAN DER ROHE CAMPUS DESIGNATED A CULTURAL RESOURCE

IIT Added To National Register

The Illinois Institute of Technology's campus, planned by Mies van der Rohe in 1940, has been added to the National Register of Historic Places. The federal designation, which is largely honorary, recognizes 26 of the school's 52 buildings, across 60 acres of IIT's 120-acre campus on the South Side of Chicago. In addition to the campus' many one- and two-story International Style buildings, such as Mies' well-regarded masterpiece, S. R. Crown Hall (pictured below, center), the designation includes Main Building, a Romanesque building that opened in 1893 and housed the Armour Institute, IIT's predecessor. Inclusion in the National Register does not give a landmark legal protection, although the designation often helps it qualify for federal preservation funds. **ANDREW YANG**



GREEN GAMES BEGIN continued from front page

The contest rules stipulate that the houses stay fairly small—between 450 and 800 square feet—and teams are encouraged to focus on a specific area of study. Some have

invented their own technology, like Cornell University which developed "evacuated solar tube collectors," devices that absorb solar radiation to heat water. Meanwhile, others, like Washington State University, explore residential vernacular to give the project a homier feel. According to WSU's project advisor Mathew Taylor, "The team created a home that looks like it's from the northwest...to demonstrate that design freedom is possible while making an all-

solar home."

Another team, Virginia Polytechnic Institute and State University, concentrated

on issues of fabrication and transportation.

By using a double-drop low boy—the same mechanism used to transport large machinery on the highway—for the house's foundation, it could be easily towed without much

disassembly. According to Bob Schubert, a representative for the team, this solution

builds on the school's entry from the last competition: "We tried to learn from what

we did last time, and to listen to comments from the judges and the public."

The 18 finished houses will be installed on the National Mall from October 7 to 16. At the event's conclusion, a winner will be determined based on data gathered throughout the week, measuring performance. A

people's choice winner will also be named, based on visitors' votes.

Many teams—including the winners of the 2002 decathlon, the University of Colorado—are returning for the event, which is meant to be about sharing ideas and promoting innovation. "We think of it

more as a 'cooperation'," said Taylor, who quickly qualified: "Though there are some

snakelike teams out there."

JAFFER KOLB

Participating Teams:

California Polytechnic State University
San Luis Obispo, CA
Concordia University and Université de Montréal
Montréal, Québec, Canada

Cornell University
Ithaca, NY
Crowder College
Neosho, MO
Florida International University
Miami, FL
New York Institute of Technology
New York, NY

Carnegie Mellon University, University of Pittsburgh, PA
Rhode Island School of Design
Providence, RI
University of Colorado Denver and University of Colorado Boulder
Boulder, CO
University of Maryland
College Park, MD
University of Massachusetts Dartmouth
North Dartmouth, MA

University of Michigan
Ann Arbor, MI
University of Missouri Rolla and the Rolla Technical Institute
Rolla, MO
University of Texas Austin
Austin, TX
Universidad de Puerto Rico
Mayaguez, Puerto Rico

Universidad Politécnica de Madrid
Madrid, Spain
Virginia Polytechnic Institute and State University
Blacksburg, VA
Washington State University
Pullman, WA

Left: The students of NYIT, one of only two New York schools to participate, designed a house with a hydrogen fuel cell energy storage system, based on still evolving technology. Inside, they stake out "micro-environments" or smaller individualized spaces that require less energy to light and heat. Below: California Polytechnic sought to create an energy-efficient home that did not sacrifice the aesthetic of contemporary architecture.

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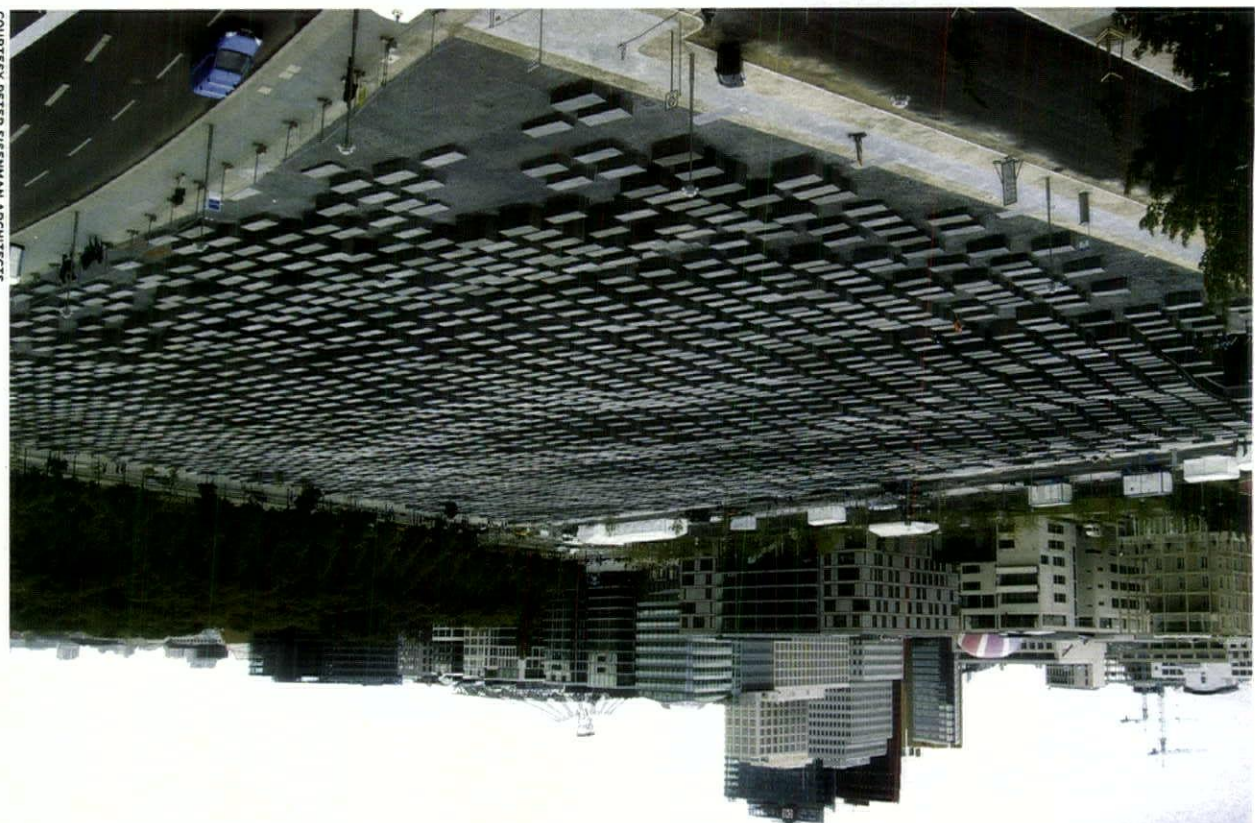
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EISENMAN'S HOLOCAUST MONUMENT TO THE MURDERED JEWS OF EUROPE SPEAKS TO ALL



COURTESY PETER EISENMAN ARCHITECTS

THE MEANING OF A MONUMENT

You may not find it if you are looking for it. It doesn't have a name or a sign. And it doesn't really look like a monument; it's more a mysterious set of ruins, filling an entire block in the middle of Berlin. But once you have traversed its sea of graphite-colored monoliths, you may conclude that Peter Eisenman's Monument to the Murdered Jews of Europe is so evocative it will one day represent the reunified city. Somewhat like an ocean's ripples on a shore, the monument, which was inaugurated in May this year, laps the edges of its site, subtly meeting surrounding sidewalks. The 2,711 sarcophagus-sized stelae rise progressively toward the center of the block—the tallest a little over twice human height—while the ground drops gently on rolling slopes to about 2 meters below street level. The rigidity of the design's organizing grid, which leaves paved, meter-wide gaps between the surrounding parallel-piped, is softened by the eccentric tilting of many of the forms, which seem to have been knocked askew by the buckling of the terrain. From the middle of the field of dark gray stubs, one loses awareness of the nearby American embassy, the Brandenburger Gate, the restored Reichstag, the fluttering linden trees of Tiergarten Park, and the new skyscrapers at Potsdamer Platz, succumbing to the monument's silent emptiness. There is no doubt that these markers are for the dead, placed for those without names or symbols to specify their

beliefs, joys, or regrets. Crossing the site is a labyrinthine experience, inspiring reflection on all of the world's dead and even one's own death. It is the finest contemporary expression of the most human of concerns: *memento mori*. And it is here that the Eisenman has achieved both his greatest success and willful failure, for it truly engages the memory of loss but not necessarily for the group it is meant to represent. The work was commissioned by the German government as the memorial to the Jewish victims of "Nazi Germany's worst crime," but it could easily serve as a monument for all victims of Nazi repression—gypsies, homosexuals, and for that matter, the victims of the Battle of Berlin, of the Berlin Wall (which once stood on the site's edge), of war in general. It is infinitely open to interpretation, ready to accommodate the grief of almost any group. It is thus a monument for remembering what you want to remember. Eisenman has intentionally avoided direct reference to Jewish symbols, words, or icons. There is one way, however, in which the monument specifically memorializes Holocaust victims. On the far southeast-ern corner of the block, a solid box assembled from ten of the 800-square-meter underground exhibition dedicated to the lives of Jewish Holocaust victims. This element of the program was added after the memorial design was approved and it was carried out by another architect, Dagmar von

Willeken, who attempted to apply the module of the stelae in size as the monoliths above ground. The simplicity of the Monument to the Murdered Jews is quite unlike other works designed by Eisenman. The project he submitted to the 1989 competition was in fact initially created with the sculptor Richard Serra. Their scheme for 4,000 white pillars rising to heights of over 5 meters and set at one meter intervals was conceptually similar but quite different from what has been constructed. Eisenman and Serra's project was immediately championed by Chancellor Helmut Kohl but sent back for revisions. Serra allegedly left the project after deciding that their concept would be compromised by any changes. Eisenman, who made his reputation with shifted grids and tortuous geometric games (as well as colossal leaks), has here demonstrated a new sobriety. His past works, such as the Wexner Center for the Arts and House VI, were so tightly wrought that every nook and cranny required a footnote to be appreciated properly. With the Berlin monument, by contrast, the forms are clear and there is no exegetic puzzle. The 2,711 monoliths have no deep neurological significance; it was simply the number of columns that would fit on the site. The technical realization of the concrete is impeccable, and finally there is an Eisenman project where leaks are not an issue. Exactly how this relatively modest work—35 million like granite but is made of concrete—came to cost \$35 million is not readily apparent. Political controversies and delays certainly jacked up the price. The project was seriously sidelined in 1995 when Berlin's then mayor Eberhard Diepgen rebelled against its artsy understatement and insisted that it should be redesigned as a single monolith with the inscription "Thou shalt not kill." And a full year was lost in the debate whether the stelae should be coated with an anti-graffiti substance produced by Degussa, the chemical company that sold "Zyklon B" hydrocyan gas pellets to the Nazi concentration camps. (Degussa ultimately kept its contract.) Though it's been 60 years since the end of World War II and 17 years since the Monument to the Murdered Jews was conceived, the memorialization of the Holocaust remains a paradox for Germans. Some might feel that the government's courageous program to remember the Jewish genocide is such a negative statement that it prevents citizens from possessing any sense of national pride. Others, meanwhile, may conclude that Eisenman's memorial, in its subtlety and evasiveness, does not adequately address the shameful events of the Nazi regime. Given the recent threats of neo-Nazis to attack the monument, it seems evident that Germany's intention to deal publicly with its guilt are already being put to test. The rituals that will evolve on the site and the name that will eventually be attached to the place by Berlin's residents will reveal its true meaning. For now, Eisenman's statement—"I wanted a memorial that spoke without speaking"—is all one should say. Silence is the ultimate form of respect, and that is what one finds in the wavy field of unmarked markers. RICHARD INGERSOLL TEACHES URBAN DESIGN AND ARCHITECTURAL HISTORY AT THE UNIVERSITY OF SYRACUSE IN FLORENCE. HIS LATEST BOOK IS *SPRAWLTOWN* (MELTEM, 2004).



Curators: John Zukowsky, Chicago Art Institute; Tony Springer, NASA; Tom Dixon, NASA



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October 22, 2 PM, Room 213
Symposium: "Aerospace Design:
More Than Rivet Counters"
Moderated by William Menkin, Graduate
Center for Planning and the Environment, Pratt Institute;
with panelists Fred Blumlein, adjunct professor, Industrial
Design, Pratt Institute; Allen Kilgore, manager, National
Transonic Facility, NASA; Christopher Mount, director,
Exhibitions and Public Programs, Parsons School of Design;
and John Zukowsky, exhibition curator, and chief curator,
Intrepid Sea, Air and Space Museum.
November 17, 7 PM, Room 213
Lecture: "Modernism on High: The Impact of the
Airplane on Art in the Twentieth Century"
Delivered by Anne Collins Goodyear, assistant curator of prints
and drawings, National Portrait Gallery, Smithsonian Institution.

AEROSPACE DESIGN

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FULTON MALL REVISITED continued from front page furniture and French cookware, Fulton Mall seems increasingly anomalous, a remnant of the older, more pleasantly scruffy Brooklyn. The eight-block pedestrianized stretch of Fulton Street, bound by Dekalb and Flatbush Avenues, is packed with electronics stores, fast food joints, and clothing stores with names like Pretty Girl and Jimmy Jazz that cater to young, primarily African-American shoppers. Though it is not known for having its finger on the pulse of urban America, the BBC News once described Fulton Mall as the ground zero for gold tooth fronts, which is a pretty concise example of its image problem. "Even people who use it or who sell stuff there think of it as a second-tier shopping place," said Woo. But it also has an extraordinary liveliness and clearly works for both merchants and shoppers. As large-scale redevelopment plans like the Atlantic terminal and the Brooklyn Academy of Music's Arts District pick up steam, Woo and his colleagues at CUP decided look at the area's history, and in the process, develop a voice to enter into the planning process.

Shopping on Fulton Street is a mixture of public art, oral history, and community activism. To find out what people valued about the place, CUP worked with Vicki Weiner of the Pratt Institute Center for Community and Environmental Design (PICCED) to conduct interviews with shoppers, storeowners, and teenagers who hang out there. (PICCED is also *researching Fulton Mall*, with the goal of creating a series of development guidelines that will preserve its quality as a lively urban space and its architectural character while encouraging the creation of a more fully mixed-use district.) They researched earlier improvement plans for the street, including the Lindsay administration's redevelopment scheme to cover it with a Plexiglas arcade in hopes of creating an urban mall to compete with those in the suburbs. While PICCED looked more closely at the area's 19th-century buildings, CUP looked up a 1988 Biz Markie song about the Albee Square Mall—"So when I come in the Mall and then I start to roam/You wouldn't think it's a store, you would think it's my home." The song rebuffs the thinking of standard-issue civic improvers: Yes, you can love Fulton Mall as it is.

The installation itself, which is supported by the Fulton Mall Improvement Association and will be kicked off with a block party, consists of a series of posters designed by Brooklyn graphic design firm Project Projects. The posters will be installed in 11 information kiosks which were erected in the mall as part of a 1978 street furniture renovation project. Each poster highlights a different element of the area's history, from hip-hop to 19th-century businessmen without the deadening quality of most history-markers. "A long term goal is to develop a constituency for Fulton Mall," said Woo. "Its shoppers come from all over, so we want to galvanize support for it." **ANNE GUINEY**

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HONORS

In late June, the **Van Alen Institute** selected New York architect **Philip Lee** of Rogers Marvel Architects as the **2005-06 Dinkeloo Design Research Fellow**. Lee will study contemporary leisure activities relating to infrastructural water systems in Rome and Beijing with a residency at the American Academy in Rome.

On July 6, **Tadao Ando** received the **UIA 2005 Gold Medal** in a ceremony in Istanbul. The award is handed out every three years and recognizes an architect's contributions to society, humanity, and the advancement of architecture.

On July 11, the **American Society of Landscape Architects** announced the recipients of its **2005 Professional Awards** in the categories of General Design, Residential Design, Analysis and Planning, and Communications. Among the 33 selected international projects, three are by New York architects, including the **12,000 Factory Workers Meet Ecology in the Parking Lot** in Canton, Georgia, by **Michael Van Valkenburgh Associates**; **Capitol Plaza** in New York by **Thomas Balsley Associates**; and **Battery Park City Streetscapes** in New York by **Rogers Marvel Architects**.

On July 20, the **Graham Foundation for Advanced Studies in the Fine Arts** announced its **Carter Manny Award**, which gives \$15,000 to a graduate student to aid in the development of his or her dissertation. **Rachel Rummel** of the department of art history at the University of Chicago received the award for her thesis American school buildings and their origins in Boston.

On August 15, the **Wolfsonian-Florida International University** announced the selection of five visiting fellows, who will conduct research based on the museum's collections of art, furniture, graphic design, and rare books. New York-based fellowship winner **Gwendolyn Wright**, professor of architecture at Columbia University, will conduct a project that will study the cultural history of modern architecture in the United States.

On October 5, **Cesar Pelli** will receive the **Louis Sullivan Award** from the **International Union of Bricklayers and Allied Craftworkers**. The award is given to an architect practicing in the U.S. or Canada whose life work reflects Sullivan's ideals.

AT DEADLINE

IN MEMORIAM

On September 7, *Crescent of Embrace* by Paul Murdoch Architects with Nelson Byrd Woltz of Los Angeles was chosen as the winning design for the Flight 93 National Memorial Design Competition, which elicited 1,011 submissions. (See AN 13_7.27.2005 to see the five finalist designs.) The winner was selected by a 15-member panel comprised of family members, community members, and design professionals. A private campaign to fund the \$30 million memorial, co-chaired by General Tommy Franks and former Homeland Security Secretary and Pennsylvania Governor Tom Ridge, has already received \$10 million from the State of Pennsylvania. The National Park Service will manage the 2,200-acre site. There is no completion date set for the project.

FRESHKILLS BEGINS

Last August, the city announced the beginning of the \$100 million Fresh Kills conversion with a \$6 million, 28-acre park to be called Owl Hollow Fields at Fresh Kills. This particular portion of the larger park, which will be over twice the size of Central Park, has never been used for dumping. Owl Hollow Fields will include 10 acres of recreation fields for four soccer fields as well as fitness and nature trails. Construction of the park is to begin in the spring of 2006, and conclude in the fall of 2007.

RABBLE ROUSING

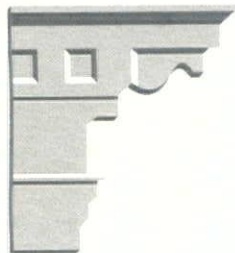
Residents of the High Bridge neighborhood in the Bronx are up in arms over the construction of the new \$800 million Yankee Stadium and the \$394 million renovation of the Bronx Terminal Market into the Gateway Center mall, by The Related Companies. Concerned with increase in traffic that the two projects will bring to the area, protesters staged rallies outside Yankee Stadium during games in August. The new Yankee Stadium will be completed in 2009, and no date is set for the mall.

THE NEW JAPAN

Chinese firm Beijing Ventone Real Estate is seeking one million square feet of office space and city officials are pushing for the company to take a lease in 7 World Trade Center. The building has so far leased only 20,000 of its 1.7 million square feet.

WHEELWRIGHT RESIGNS

Peter Wheelwright, who has chaired the architecture department at Parsons The New School of Design for seven years, announced his resignation last month. During his tenure, Wheelwright worked to help expand the department's lighting design program with a new MFA. In June, the school named Shashi Caan chair of the Interior Design program.



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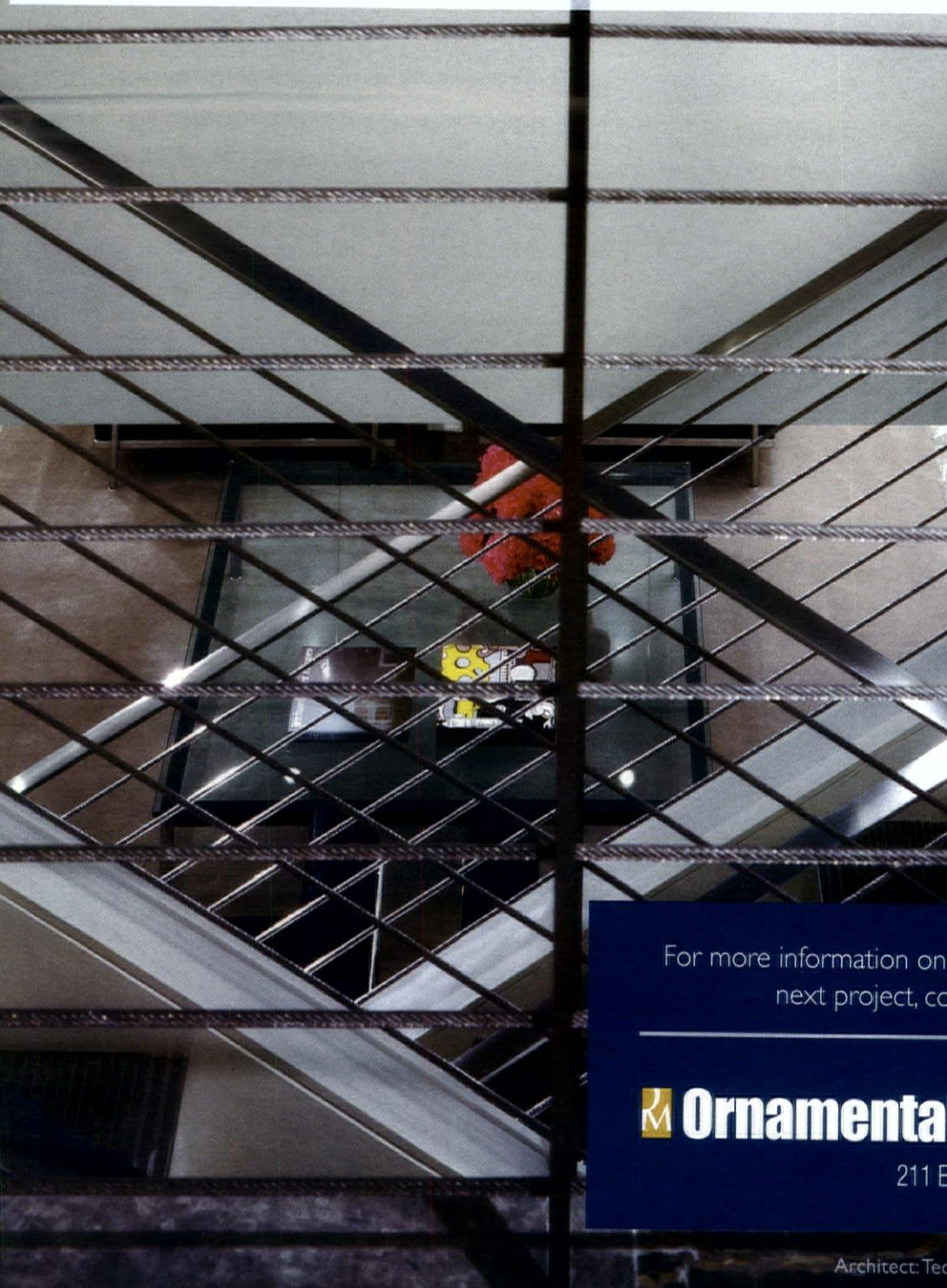
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city is in. If at one time America's college-
s "sent" away to school in a cornfield, small
hillside enclave, today they flock to cities,
houses are growing and prospering, making
s to their cities, and at the same time
main into neighborhoods scarred by urban
andonment, or both. Universities are occu-
e skyline, taking over spaces vacated by
ve fled to the suburbs or relocated to more
quipped, 21st-century office buildings; they
housing and retail developments; and they
ways of partnering with neighboring com-
aim to avoid the territorial and intellectual
ne past. And yes, they are building new
y signature architects.

their institutions of higher education grew,
d one another, the abstract intellectual con-
us-grown was actualized in physical conflict
ork City incrementally chased the fledgling
established in 1754, which later became
sity) to the northern reaches of Manhattan

Island, until finally, lodged in Morningside Heights in the
late 19th century, the university commissioned McKim, Mead
& White to design a campus to protect itself from future
onslaught. Many other colonial institutions—Harvard
University, founded in 1636 in Cambridge, Massachusetts,
and Yale University, established in 1701 in New Haven,
Connecticut—grew to become inextricably intertwined with
their urban contexts. When these schools were set into the
research powerhouses a century ago, they set the stage for the
enormous boom in campus construction and of student
enormations. Student bodies have spiked steadily since World
War II as a result of veterans' enrollment programs, a shift to
a service economy, and later, the baby-boom, the expansion
of opportunity for women and minorities, and more recent-
ly to accommodate "non-traditional" (older) students and
the "echo-boomer" generation.

Many universities' current urban strategies are the result
of hasty decisions, failures of modernist planning and some
of its architecture, and universities' awkward participation
in urban renewal a half-century ago. Yale and the University
of Pennsylvania are hoping that their current participation



Baruch College

23rd to 26th streets along Lexington Avenue, Manhattan

Founded: 1847

of students: 15,500 (13,000 undergrad.; 2,500 grad.)

Campus Master Plans:

Davis Brody Bond, 1986

Kohn Pedersen Fox Associates, 2001

G Tects, 2004—present

An elegant tower at Lexington and 23rd Street began in 1847 as the
first free higher-education establishment in the republic. Over time, it
became the anchor of Baruch College. In 2001, when Kohn Pedersen
Fox's "Vertical Campus" unsheathed 14 sloping stories above
Lexington Avenue, Baruch suddenly evoked the fusty philosophy
major who'd bulked up over the summer. *The Vertical Campus*, with
drawing-board details at sidewalk level and glass and brick wings,
drew critical praise for giving students a central kibitzing point. In
the opinion of Vice President of College Advancement David
Gallagher, the sloping tower fulfilled a 1986 Davis Brody Bond
master plan by giving the scattered buildings a discernible heart.

Now the school wants to concentrate its burgeoning campus
further, and give it a bolder identity. A masterplan, to appear by
spring 2007, will chart the unification scheme. The new Baruch, said
Gallagher, will weave that underground passageway with the old one—
somehow. "Whether it's an undergound passage or acquisition of
buildings, the masterplan will tell," he said. (Since CUNY relies on
annual funding from Albany, Gallagher hedges on Baruch's entering
the real estate market.)

Baruch also wants its students (it has 15,500 of them, full- and
part-time) to hew closer to campus, potentially with campus dormi-
tories. The school commissioned Gordon Kipping of New York firm
G Tects (and Frank Gehry, whom Kipping assists at Yale) in fall 2004
to suggest a format in which buildings might connect. Kipping pro-
posed filling the path between 17 Lexington Avenue and the Vertical
Campus with new crowns on two existing courthouse buildings
and a new structure with fluid setbacks. His sketch—which has no
authority over the eventual plan—sandwiched 17 Lex's limestone
trustees, the new 23rd Street lobby could offer a triple-height atrium
space for students. To the public, it would offer Jumbotron views
of lectures, with closed-captioning, to let any stroller spend 50
minutes as a student. "Let's restore the idea of a free academy,"
Kipping said.

On September 15, Baruch named the building for donors
Lawrence and Eris Field. Gallagher said the college will issue
an RFP for a masterplanning firm on CUNY's approved list, then
wait 18 months for the plan. Budgets from Albany and City Hall
would dictate the pace of expansion. Gallagher estimated that the
unification will take 10 years. By then, Baruch could need another
expansion—in cyberspace or Gramercy. **ALEC APPELBAUM**

in community renewal will reverse the urban devastation that occurred in part because of land banking in the 1960s. During that period, many schools cleared land in inner-city neighborhoods for buildings that did not materialize or expanded in ways that disrupted the urban fabric and neighborhood cohesiveness.

In contrast, Columbia University has reached out to its community in the process of planning its expansion into Manhattanville, promising new commercial prospects for the neighborhood and architectural transparency. Its president, Lee Bollinger, contrasts the proposal to the blank walls that the university presents in Morningside Heights. But the process must also be understood in relation to the debacle of 1968, when the school's proposal for a new campus gym in Morningside Park fueled a massive student strike. Student activists linked U.S. involvement in Vietnam with the university's attempt to annex neighborhood public space.

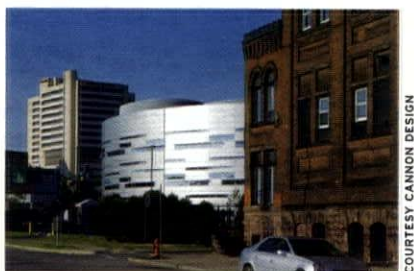
Harvard is banking on its ability to design an entire piece of Boston with its plans for expansion in Allston. New York University and Cooper Union know that the neighborhood of residential spaces they are building or leasing downtown

is necessary to keep students streaming in, in spite of impossible real estate conditions that would keep them out.

How do sites that were once anathema to higher education find themselves now so intertwined in the future of American pedagogy? A major factor is the revival of cities themselves—new strongholds for public architecture, cultural institutions, and models for working, living, and playing. In the 1980s PBS series *Pride of Place*, Robert A. M. Stern extolled the American campus for being “a place apart,” and the New York University cultural historian Thomas Bender stated in his book *The University and the City: From Medieval Origins to the Present* (Oxford University Press, 1988), “The university has always claimed the world, not its host city, as its domain.” But more recently social theorist and New School University provost Arjun Appadurai noted in an interview published in *Items and Issues Quarterly* 4 (Winter 2003–2004) that the blurring of the line between universities and corporations and the increasing globalization of students and research networks make cities such as New York ideal locations for higher education. Today's academy is rarely a solitary retreat, despite a “loss” felt by some faculty.

Perhaps echoing the thoughts of Thomas Jefferson when he was designing the University of Virginia, the architectural theorist Kurt W. Forster wrote in “From Catechism to Calisthenics: Cliff Notes on the History of the American Campus” in the May 1993 issue of *Architecture California*, “Lasting institutions like colleges and universities invoke a social rationale for their physical installations, a rationale that speaks to their overarching purposes and helps elucidate the ideas behind their operations. In our culture, we are educated to find in our surroundings the manifestations of character and purpose, particularly when those larger abstractions such as character, purpose, and meaning would tend to escape our immediate grasp.” Architecture is critical to pedagogy. From Jefferson to Henry Ives Cobb, McKim, Mead & White, Louis Kahn, and Eero Saarinen to today's campus designers, the ideals of the campus—where tradition and innovation, solitary contemplation and global interaction meet and debate—make it an ideal site for inspired architecture.

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COURTESY CANNON DESIGN

State University of New York
Buffalo and Amherst, New York
Founded: 1846
of students: 27,276 (17,838 undergrad.; 9,438 grad.)

Campus Master Plans:
Amherst Campus: Sasaki, Dawson and Demay, 1970
Buffalo Niagara Medical Campus: Chan Krieger and Associates, 2002

The State University of New York (SUNY) at Buffalo occupies the heart of New York's second largest city. But the school, whose original buildings straddle the city's Main Street, also has a suburban identity: SUNY created a second campus in 1970 in Amherst, just 3 miles north of Buffalo, following the trend of urban flight that shattered most American cities in the 1960s and '70s. The school rejected the idea of expanding its main campus, including a megastructure proposal by native son Gordon Bunshaft and a downtown waterfront annex, instead commissioning Sasaki, Dawson and Demay to create a compact, inward-looking master plan at Amherst.

The Amherst campus features buildings by some of the leading designers of the 1970s—Harry Weese, I. M. Pei, Ulrich Franzen, Marcel Breuer—and it even has a Birdair sports dome. Despite this impressive list, the effect of these buildings on the area was, according to Reyner Banham in his 1981 book *Buffalo Architecture: A Guide*, “has hardly galvanic, nor their style especially Buffalonian.”

But the school is trying to reinvigorate Buffalo, according to dean of SUNY's architecture department Brian Carter, by bringing good architecture back to the city center.

In 2002 the university commissioned Boston firm Chan Krieger to

create a third center, called the Buffalo Niagara Medical campus, on a 100 acres of downtown land surrounding the university's Roswell Park Cancer Institute. This complex has just seen the completion of the first of two new buildings: Last May, the school opened the Hauptman Woodward Laboratory building designed by Mehrdad Yezdani of Cannon Design in Los Angeles, a 70,000 square foot medical research facility (pictured). This laboratory will connect via a bridge to a second research facility, the 290,000-square-foot Center of Excellence in Bioinformatics designed by Francis, Cauffman, Foley Hoffman of Philadelphia, which opens in December. Both buildings give Buffalo what Banham suggested it needed for a full “architectural recovery...new buildings for economic and functional reasons, but one that are psychologically of high architectural quality.”

The campus has also inspired SUNY's school of architecture—which is located just two subway stops away—to launch a series of design initiatives on issues dealing with universal design and childhood obesity, for example. This interaction is something that Carter believes can work effectively on an urban campus, where diverse fields can come together to collaborate on research projects.

WILLIAM MENKING



COURTESY MORPHOSIS

The Cooper Union for the Advancement of Science and Art
Astor Place, New York City
Founded: 1859
of students: 900

The Cooper Union for the Advancement of Science and Art's unusual tuition-free educational model is the driving force behind the architecture, engineering, and art school's current building initiative. Most colleges rely on tuition as a steady source of income, but since all of the school's 900 students attend at no charge, administrators are always looking for other financial resources to fill the gap. “It's a magnificent vision but a terrible business model,” said Ronni Denes, Cooper's vice president of external affairs. “Our current plan is geared at leveraging our real estate assets to ensure the school's future financial stability.”

The school's real estate portfolio includes desirable properties such as the Chrysler building, whose rents provide more than half of its operating budget. The master plan, devised by a planning committee made up of trustees, aims to increase that percentage by cashing in on its properties concentrated around Astor Place.

Cooper is not expanding like most universities with new master plans, but rather consolidating and modernizing its facilities. Said Denes, “It's in our interest to keep the school small and efficient.” Its engineering school will be moved out of an obsolete building from the 1950s and into a sleek, high-tech, nine-story building designed by Morphosis' Thom Mayne (pictured) on the site of the old two-

story Hewitt Building at 3rd Avenue and 7th Street, which Cooper leases from the city. The new building will also house the Faculty of Arts and Sciences and a public gallery and auditorium on the ground floor.

The vacated property between 3rd and 4th avenues and 8th and 9th streets will be razed and leased to developers, in much the same manner as the nearly completed condominium designed by Gwathmey Siegel & Associates and developed by the Related Companies at Astor Place. The school will reach out to developers for the project, anticipated to be 14 stories high, once the Morphosis building breaks ground in June. The new building will house Cooper's administrative offices as well as other private businesses. The school's master planning committee hopes to have some review of the commercial development's design, as it did with the Gwathmey Siegel building, and even its clients. According to Denes, “Cooper would like to attract businesses with some kind of synergy with the school's academics, such as architecture firms, artists' studios, and biotech companies.”

Cooper's master plan does not include any gestures to unify the new buildings with their predecessors like the Foundation Building into a more recognizable campus. “Our students don't want to be walled in,” said Denes. “We think of New York City as our campus.”

DEBORAH GROSSBERG



COURTESY OF RAFAEL VIÑOLY ARCHITECTS

City College of The City University of New York
138th Street and Convent Avenue, Manhattan
Founded: 1847
of students: 12,108 (9,117 undergrad.; 2,991 grad.)

Campus Master Plans:
George Post, 1905
George Ranalli, Architect, 2004-present

In recent years the City College of New York has deepened its commitment to architecture and design, recruiting impressive faculty, creating new degree programs (such as the Urban Design Program, started in 2000 under Michael Sorkin), and most notably, building a new School of Architecture, Urban Design, and Landscape Architecture. The \$37.4 million building, designed by Rafael Viñoly and slated for a 2008 completion, is a gut renovation and expansion of an existing modernist glass box building that houses administrative offices.

With so much ambition and activity, a campus master plan seems long overdue. In fact, a year and a half ago George Ranalli, dean of the architecture school since 1999, was commissioned to produce one. His plan calls for closing Convent Avenue to create a more sheltered campus center, around which administrative offices would be dispersed, rather than lumped together as they are now in one of the college's two large 1970s block-buildings, described by Ranalli as “megastructures that need to be broken up.”

To Ranalli's frustration, however, his plan is on the back burner while the campus expands, as it has throughout its history, based on immediate needs rather than long-term vision. (In reaction to the school's ad hoc development, Sorkin, who was a member of Ranalli's planning team, has created his own alternative scheme.) “We started working on a master-planning process four years ago, with open

forums to talk about current conditions but things have not proceeded in a typical way,” said Lois Cronholm, chief operating officer of City College. “For example, with the dormitory building [now under construction], we had a need, so we found a way for to fill it, quickly.” The dormitory—the first for the traditionally all-commuter school—is being designed by Design Collective, Inc., of Baltimore, and should be completed in 2006. Capstone Development Corporation is the school's development partner; it will manage the facility for 30 years before ownership is transferred back to the school.

In addition to the architecture building and dorm, the school is presently pushing forward with the construction of two additional science buildings, both designed by Kohn Pedersen Fox Associates.

The four new buildings are all located on the college's south campus, a medley of architectural styles that stands in contrast to its historic north campus, a collection of buildings designed in 1905 by George Post. “The biggest challenge is putting the south campus together in an integrated way, as soon as possible,” said Cronholm, who foresees no more new construction for the college in the near future, “unless the dorms are successful, in which case, we'll see.” The wait-and-see approach to planning appears to be the closest thing to a master plan the college has, and will likely continue to shape the campus. **JAFFER KOLB**



COURTESY COLUMBIA UNIVERSITY

Manhattanville Becomes Columbia U2

Learning from the past,
Columbia University plans new campus
that prioritizes community

Columbia University

Morningside Heights and Manhattanville, New York

Founded: 1754

of students: 23,650 (7,114 undergrad.; 16,536 grad./professional)

Campus Master Plans:

McKim, Meed & White, 1893

I. M. Pei, 1970 (not implemented)

Renzo Piano Building Workshop/Skidmore, Owings & Merrill,
2003–present

Of the major expansion plans being undertaken by schools in the New York City area, only one is planning to build an entirely new campus: In 2003 Columbia University hired the Renzo Piano Building Workshop (RPBW) and Skidmore Owings & Merrill (SOM) to create an ambitious master plan to guide the development of nearly 33 acres in Manhattanville, the neighborhood north of Columbia's McKim, Mead & White campus. The \$4.6 billion Manhattanville Expansion Project encompasses the blocks between 12th Avenue and Broadway, and 125th and 133rd streets, and will be phased in over the next 30 years. The university owns 53 percent of the land within the proposed development site and the MTA owns about 20 percent. Columbia promises to work with residents to acquire the remaining property.

Perpetually growing and space-constrained, Columbia has developed about one million square feet every five years since 1994, though it still lags behind all other Ivy League schools in terms of square-footage-per-student. Columbia has about 326 square feet for each of its more than 23,000 students, while Yale has 866 square feet for each of its 11,359 students and Harvard has 673 square feet for each of its 19,650 students.

Throughout its history, Columbia has had a tenuous town-gown relationship with its neighborhood. The 1968 controversy over the school's proposal to build a gymnasium in Morningside Park was a key turning point in the planning of the university. Nearly 40 years later, the planning process for Manhattanville is transparent, cautious, and considerate. "We've learned a lot from our past mistakes," said Jeremiah Stoldt, director of Columbia's plan for facilities management. "We've met with block associations, the community board, and other local groups to present our thinking and gain feedback. A lot of aspects of the plan came from this feedback, such as preserving east-west axes and open space."

"Transparency and urbanity are the main goals of the plan," said Marilyn Taylor, who is leading the project for SOM. "We felt from the beginning that the campus had to be open and invite the public in, and that it relate to the neighborhood, which has a rich history and physical

legacy." The area is zoned for manufacturing and one of its most noticeable features are the rugged aqueducts that define its edges.

Now in precertification (pre-ULURP), the master plan shows a deep respect the existing urban grid, with east-west streets left open and sidewalks widened in strategic places to stimulate pedestrian life. The designers have called for buildings to be programmed, scaled, and designed in ways that both announce a unified campus and fortify the character of the neighborhood. The master plan encourages university buildings to devote street levels to "uses that are needed by or accessible to the public, to be spaces they feel invited into, whether to grab a sandwich, look at art, or find out about university jobs," said Taylor.

Like most universities today, Columbia is in need of more modern research facilities, which are often large-scale, defensive buildings. But the Manhattanville master plan explores the idea of "open plan and non-tenured buildings," as Taylor described them, which have a flexibility that can encourage more multidisciplinary study as well as a greater possibility of being a part of their community. Design guidelines call for a material palette that includes glass for transparency, terra cotta brick to echo the past but with a more progressive look, and steel, relating to the nearby viaducts while providing a clarity of expression.

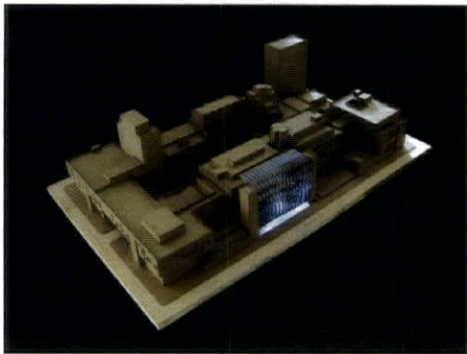
The first phase, which will be realized over the next ten years, includes the preservation of several prominent buildings, including Prentiss Hall on 125th Street—current home of the School of the Arts and formerly a milk-bottling plant. SOM will oversee its conversion into a public art space. The New York-based Switzer Group will renovate the Studebaker Building at 615 West 131 Street, a former automobile assembly plant. Another first-phase project is the construction of a new School of the Arts and a new research building on Broadway, both by Piano.

One of the plan's strongest features is its call for improved links to the nearby Hudson River, which is now cut off by the West Side highway viaduct. The architects envision a park or other potential recreational sites. Taking inspiration from Fairway market, a neighborhood institution located between the neighborhood and the waterfront, Taylor envisions the creation of a marketplace or other compatible uses. "You could close it down at night, for concerts, festivals, or fairs," suggested Taylor. "But it would have to be a community initiative. What we can do with our plan is include an active urban layer, such as retail on 12th Avenue, that would contribute to these sorts of possibilities."

The current focus of the university and local community boards is to come to an agreement on rezoning Manhattanville. While the city is receptive to rezoning, how dense or commercial the area will be comes remains to be seen. **ANDREW YANG**

Above: A view west on 131st Street to the Hudson River.
Below: A rendering of the new campus and streetscape,
looking west from Broadway on 125th Street.





COURTESY SHOP ARCHITECTS AND FASHION INSTITUTE OF TECHNOLOGY

Fashion Institute of Technology
26th to 28th streets along 6th Avenue, Manhattan
Founded: 1944
of students: 10,513 (10,378 undergrad.; 135 grad./professional)

Campus Master Plans:
Kevin Hom and Andrew Goldman Architects, 1995-96
ShoP Architects, 2005–present

When the Educational Foundation for the Fashion Industries opened in 1944, it was housed on a few floors of the High School for the Needle Trades at 24th Street and 8th Avenue. As the “needle trades” evolved, so too has the school that became the Fashion Institute of Technology (FIT), which is now a part of the State University of New York system. FIT moved into its current complex of buildings (designed by DeYoung and Moscovitz and bound by 26th and 28th streets and 7th and 8th avenues) in 1975, and had periodic smaller campus additions in the 1980s.

All schools in the SUNY system must have a master plan before they can receive public funding for construction projects, so in 1995 FIT hired Kevin Hom and Andrew Goldman Architects, which identified five major projects: the construction of a conference center and dining hall; the creation of more classrooms in an existing building, the expansion of the student center; and perhaps most dramatically, the conversion of the block of 27th Street already straddled by FIT buildings into a pedestrian mall. In addition to this, Wank Adams Slavin Associates is renovating a building on West 31st Street that will provide 1,100 FIT students with housing.

The first two projects in the master plan were completed in 2004 and 2005 respectively, by Hom and Goldman, and the classroom and student center projects are in the planning stages. The pedestrian mall has proven to be more controversial, however, and has twice been

voted down by Community Board 5. According to Brenda Perez, director of media relations at FIT, the school has put the project on hold until all the other elements of the plan have been completed, which may not be until 2009.

At the same time, FIT is in the early stages of developing a new master plan with ShoP Architects, the architects who designed the expanded David Dubinsky Student Center, dubbed C² (pictured). According to principal William Sharples, the master planning work grew out of the firm’s 2004 competition-winning entry for the student center, and is still in its preliminary stages. **AG**



WOODRUFF/BROWN / COURTESY KPF

New York University
Greenwich Village, Manhattan
Founded: 1831
of students: 40,000 (20,212 undergrad.; 15,884 grad.)

Campus Master Plans:
Johnson and Foster, 1962 (not implemented)

In March, New York University (NYU) hired Sharon Greenberger, former New York City chief of staff to the deputy mayor for economic development, to fill a new post at the university: vice president for campus planning and real estate. According to Greenberger, the office she heads, which is divided into four sections—planning and design, space management, residential services, and real estate development—is still in its start-up phase. “I’ve just started the hiring process, and the intention is to have a full staff in place by the end of the year.” Greenberger will be looking for architects and designers to fill positions, especially in the planning and design unit.

According to Greenberger, the new division will not make any decisions about campus planning or architecture until the hiring process is complete. But the office is sure to be extremely busy in 2006. Created by university president John Sexton, who took office in 2001, the division serves in large part to unify the school’s scattered planning divisions in the face of an ambitious growth initiative which includes faculty recruitment and an expanding student body. “This administration has ambitious plans for the university, which will put more constraints on space and provide more ambitious thinking about its growth,” said Greenberger.

NYU is no stranger to large building initiatives and their complexities. In the 1980s and ‘90s, the school, then led by president John Brademas, underwent a massive campus expansion in Greenwich

Village, which raised the hackles of many local residents and made it the city’s third largest landowner (the city is the largest; the Catholic Church the second). (NYU’s newest building is the 2003 Furman Hall, bordering Washington Square Park, by Kohn Pederson Fox, pictured left.) The creation of Greenberger’s post was meant partly as a gesture of openness toward the community. “Figuring out how a school can expand in an urban environment while also being good neighbors to the community can be challenging,” said Greenberger. “The administration recognized that it requires more expertise in the fields of campus planning and real estate to make that happen successfully.”

Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation (GVSHSP), agreed that the university could do better in its community outreach. “We often find that we don’t know what’s going on at NYU,” he said. “There’s always been a great effort to push the university to release information about its long-term plans—to no avail.” One contentious issue has been the university’s 2001 purchase of a site in the Silver Towers superblock that currently houses faculty apartment buildings by I. M. Pei and a supermarket. GVSHSP lobbied to have the entire block, bordered by Washington Place, LaGuardia, Mercer, and Houston, designated a landmark. NYU did not support the effort, which would limit its ability to alter or further develop the site. **DG**



COURTESY LYN RICE ARCHITECTS

Parsons The New School for Design
Greenwich Village, Manhattan
Founded: 1896
of students: 3,000 (15,800 total enrolled in The New School)

Campus Master Plans:
Helpern Architects, 1995
Cooper, Robertson & Partners, 2004

You might feel tempted to flaunt technique when reinventing a design school. If that school sat smack between Union Square and Washington Square, though, you might seek a civic icon. At Parsons, Lyn Rice did both. His newly unveiled design for the Sheila C. Johnson Design Center (pictured) opens students’ doings to the street with triple-height lobby glass.

Showcasing had been somewhat bass-ackwards throughout the eight-part New School, Parsons’ parent, which occupies 19 buildings strewn about the Village and now seeks a firmer identity along lower Fifth Avenue. The design school serves as its lodestar, now that Rice has rearranged it. The school’s most “valuable real estate,” said Rice, at 13th Street and 5th Avenue, housed maintenance and trash collection. Rice decided to “scoop out” the janitorial services to the basement for an upgrade. Replacing it, he installed 3-foot window frames with one long bench. The boundary between salon and sidewalk becomes “a place for students to hang out.”

It’s also, Rice said, a place for students to confront their mandate. The architect uses a glazed roof to create a “light-filled urban quad” between seven banks of elevators. Rice describes this as tipping

the classic college green on its side so that it fits in a highrise. “In an urban quad, circulation is vertical in these elevator cores,” he said. The graphics lining the walls could rotate each semester, Rice suggested, giving students instant sidewalk critics.

The New School’s quest for a more cohesive urban identity comes after decades without a master plan. Lia Gartner, its director of design and construction, is overseeing a suite of brand-boosting capital projects. She said the university seeks to show pedestrians “the sense of this place being untraditional” and give students and faculty “the best use of this miscellaneous collection of buildings.”

Gartner said pedestrians can expect more exposure. Cooper, Robertson & Partners is developing a master plan whose focal building, 65 Fifth Avenue, figures to get a new façade. Another building, around the corner from Parsons, will get interior upgrades beginning this year. Rice’s extroversion promises to resound. “A lot of students aren’t from New York City,” Rice noted. “So this will be a great reminder of where they are.” **AA**



COURTESY PRATT INSTITUTE AND STEVEN HOLL ARCHITECTS

Pratt Institute
Clinton Hill, Brooklyn
Founded: 1887
of students: 4,540 (3,068 undergrad.; 1,472 grad./professional)

Campus Master Plans:
Whittlesey and Conklin, 1962
Cooper, Robertson & Partners, 2003–present

Pratt Institute’s greatest asset, in architecture dean Thomas Hanrahan’s opinion, is its location in Brooklyn’s lively Clinton Hill neighborhood. Aptly, the new campus plan by Cooper, Robertson & Partners looks outward, with “some major plans to expand the campus borders,” said Robert Scherr, director of Pratt Institute’s Facilities Planning and Design. Anticipating the school’s growth within the area, Pratt’s president Thomas Schutte took a leading role in the recent formation of the nearby Myrtle Avenue Brooklyn Business Improvement District (BID). Like many local schools, Pratt owns a significant number of buildings outside of its main campus (Higgins Hall to the south, for example, and Myrtle Avenue to the north), and wants to strengthen their connections to each other and to the neighborhood and community as a whole.

Although the Cooper, Robertson plan, which calls for the development of a digital art center, a student union, and a student services building, has not yet been fully ratified by the school’s board of trustees, the implementation of several initiatives is moving forward. A couple of projects were the result of large private donations, such as Juliana Curran Terian’s \$5 million donation for the Design Center Entrance Pavilion, and Hiroko Nakamoto’s \$50,000 donation for the new Pratt security kiosk. Years of deferred maintenance were the impetus for campus-wide upgrades: Many of the student dormitories, faculty housing, administrative facilities, and the Main Building are currently finishing major renovations.

The largest current project on campus is the Design Center Entrance Pavilion by dean Hanrahan’s firm, Hanrahan + Meyers Architects. In an effort to combine all the principal design programs into what will be the largest design center in the United States, the new entrance and gallery will create a connection between Steuben Hall and the Pratt Studios. The entrance is currently under construction and will be completed in 2006.

The largest project outside of the fence involves the Higgins Hall complex, which houses the School of Architecture. Rogers Marvel Architects is overseeing major interior renovation while Steven Holl Architects designed a new central wing (pictured) which brings together the hall’s north and south wings in a single entrance and exhibition space. The Pratt Store, designed in-house by Pratt’s office of Facilities Planning and Design, located on Myrtle Avenue and Emerson Place, was completed in December 2004. This design reflects the institute’s goals of strengthening the surrounding community by bringing new services and activity to the neighborhood.

As for what to expect from future Pratt development? “The Clinton Hill neighborhood is totally gentrified,” said Scherr. “Our only growth potential lies to the north toward Myrtle Avenue and the Brooklyn-Queens Expressway.” **GUNNAR HAND**

The Anlyan Center for Medical Research and Education, designed by Venturi, Scott Brown and Associates and completed in 2003, is the centerpiece of Yale University's School of Medicine campus.



MATT WARGO / VENTURI, SCOTT BROWN AND ASSOCIATES

Yale University
New Haven, Connecticut
Founded: 1701
of students: 11,000 (5,242 undergrad.; 6,040 grad.)

Campus Master Plans:
John Russell Pope, 1919
James Gamble Rogers, 1921
Cooper, Robertson & Partners, 2000

Yale has long been a patron of great architecture, commissioning important works from Eero Saarinen, Gordon Bunshaft, Paul Rudolph, and Louis Kahn. The university's current building initiative continues this legacy. Gwathmey Siegel & Associates recently took over the job of designing an addition for Rudolph's famed Art and Architecture building. The addition will house an arts library and classrooms for the art department that are currently located in the Rudolph building, allowing the architecture school to expand into the newly-freed space. (The addition was originally commissioned to Richard Meier & Partners in 2001 but in December 2003, the project was sidelined with the loss of a major donor. The project picked up steam again this summer when a new donor emerged. Though Meier's scheme was complete, Gwathmey Siegel will begin the project from scratch.) Skidmore, Owings & Merrill is overseeing the renovation of the original Rudolph building while Polshek Partnership Architects has recently been retained to renovate Kahn's Art Gallery.

The arts campus expansion is only a portion of a much larger group of projects recently completed or underway at Yale. Some just-finished buildings include an engineering building by Cesar Pelli & Associates, a chemistry laboratory by Bohlin Cywinski Jackson, and a medical research center by Venturi, Scott Brown and Associates (pictured). According to Laura Cruickshank, who became Yale's director of University Planning, Facilities Construction, and Renovation in July, "The university is improving multiple areas of the campus simultaneously—Science Hill, the arts buildings, the central campus, and the medical school." Projects currently in design include another building by Venturi, Scott Brown building for biology in the Science Hill area and a forestry and environmental studies building by Hopkins Architects.

The massive building initiative is all part of a campus plan completed in 2000 by Cooper, Robertson & Partners, which outlined the development of new construction as well as landscape architecture, circulation, signage, and traffic. The so-called 20-year Framework for Campus Planning was Yale's first attempt at creating a university-wide plan since the 1920s, and addressed the campus' poor integration with the surrounding city of New Haven. With its gated courtyards and inward-facing Gothic building blocks, Yale's campus plan, proposed by John Russell Pope in 1919 and revised in 1921 by James Gamble Rogers, originally contained a number of connective axes and public spaces that may have served to open the campus but were ultimately scrapped. Cooper, Robertson's plan suggested that "the university pay particular attention to places where its campus meets the city—on its streets and sidewalks, and through its landscaping, lighting and signage...to help weave Yale and New Haven into a more cohesive urban fabric." **DG**

THE Marketing Event

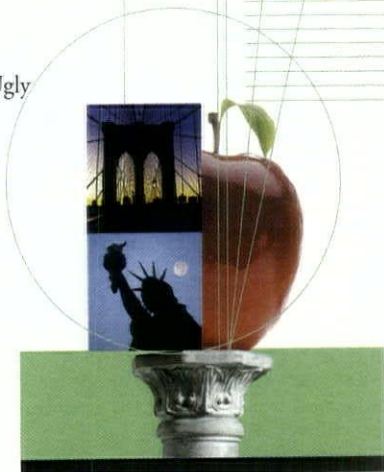
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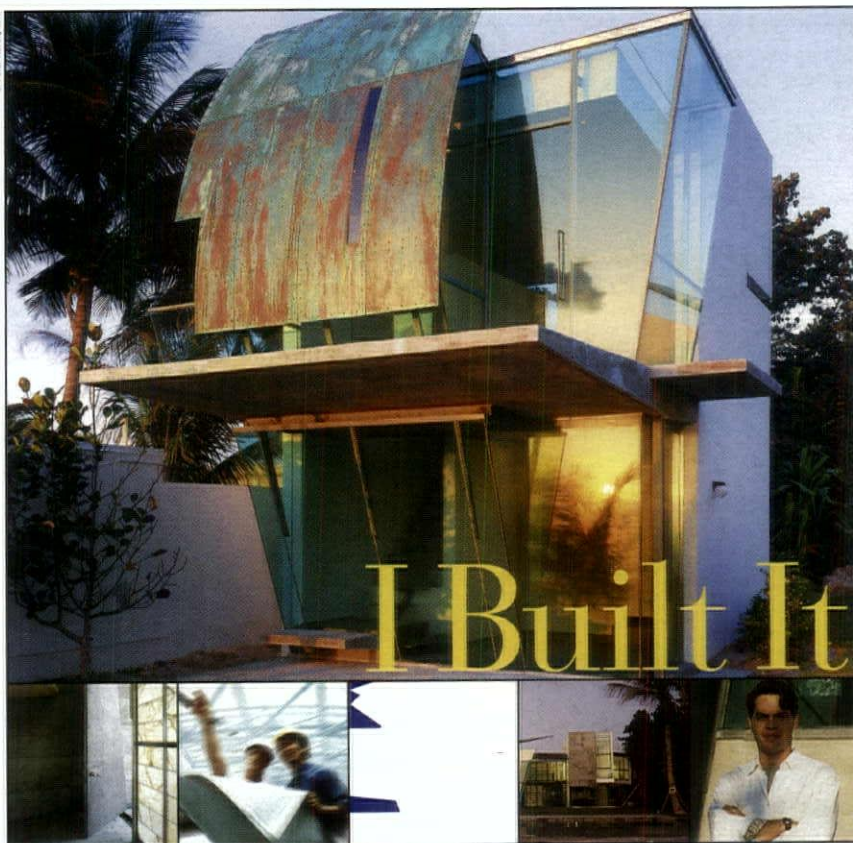
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SMPS
New York Area Chapter

November 4, 2005
Friday, 8:00 AM - 6:00 PM
The Center for Architecture
536 LaGuardia Place
New York, NY 10012



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GOLDEN BEACH HOUSE: CARLOS ZAPATA, DESIGNER, PRATT '84

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Natural Modern

Romantic Modernist: The Life and Work of Norman Jaffe, Architect
The Parrish Art Museum
25 Job's Lane, Southampton
Closed September 18

The Becker House by Norman Jaffe (Wainscott, 1969).

In the lexicon of late 20th-century modernism, countless regional architects have been glossed over by history books and collective memory. This summer, the Parrish Art Museum in Southampton exhibited the work of one such overlooked designer, Norman Jaffe. The exhibition, curated by Alistair Gordon, is not groundbreaking by any means, but a pleasant, intimate look at a prolific local architect whose work is starting to garner the modern-classic cachet of Richard Neutra or Albert Frey.

Jaffe worked with Philip Johnson before setting up his own practice in 1964, but his more obvious influences are Frank Lloyd Wright, Louis Kahn and, especially in later work, Bruce Goff. The Parrish exhibition focuses mostly on Jaffe's residential work on the East End. Acrylic panels in the museum's main gallery give lightness to toothy pencil sketches, Mylar prints and period photos and magazine spreads mounted to their translu-

cent surfaces. The panels create a luminous, neutral frame for images of Jaffe's exuberant architecture.

The accompanying catalogue from Monacelli Press gives highly personal glimpses into Jaffe's peripatetic life and career, starting with the cover: a 1967 glam-our-boy shot from *Men's Bazaar* of the shaggy-haired Jaffe lounging behind a model of a house he designed in Virginia. There are other images that go beyond typical catalogue fare: photos of the Perlbiner family making a Thanksgiving turkey in their in their now famous Jaffe-designed Sagaponack home; the architect's marked-up Polaroids of the Peter Cohen House in East Hampton under construction; Jaffe practicing yoga. Unfortunately, Gordon begins his insightful and anecdotally vivid text with an account of the architect's mysterious drowning in the ocean off Bridgehampton in August 1993. At the time, the incident was widely reported

with suggestions of intrigue and even foul play—Gordon ends the book with newspaper clippings proclaiming "Famed Architect Vanishes." But it seems entirely unnecessary to bracket the catalogue with rehashed details of the architect's disappearance. Jaffe's architecture hardly needs sensational tragedy to make it dramatic. He should be remembered for more than the fact that he drowned almost literally in the shadow of his best-known projects.

The Parrish is about to undertake a radical image change, with plans to decamp its diminutive Italianate home in Southampton for 14 acres in neighboring Water Mill, where Pritzker laureates Herzog + de Meuron will design a new 80,000 square-foot museum. Besides extra space, the Parrish will gain proper environmental controls, the lack of which has denied it access to more substantial traveling exhibitions.

On September 1, Pierre de Meuron spoke

to donors and trustees about his and Herzog's intentions. "We want to make a place where you can feel the identity of that piece of land, both nature and the social life of the Hamptons," he said. "When you are in this building, you will be seduced by all of these aspects."

Jaffe was also seduced by the Hamptons, not the playground of parading celebrities but by the ocean, the low, open landscape, the vernacular of potato barns and shingled cottages, and the crisp, pure light that attracted Jackson Pollock and Willem de Kooning. Given Herzog + de Meuron's penchant for nuanced readings of program and place, we can look forward to a building that picks up where Jaffe's work abruptly ended: creating a new architectural expression for the much hyped, much loved Hamptons.

RAUL BARRENECHE IS A REGULAR CONTRIBUTOR TO THE NEW YORK TIMES AND THE AUTHOR OF MODERN HOUSE 3 AND NEW MUSEUMS (PHAIDON).

IN THE MATERIAL WORLD

Ether: Immaterial Culture and the Architecture of Self-Negation
AUDC Gallery
6128 Wilshire, Suite 211, Los Angeles
Open Thursday afternoons and by appointment.
For details, see www.audc.org.



The exhibition *Ether*, at the Architecture Urbanism Design Collaborative (AUDC) Gallery on Wilshire Boulevard in Los Angeles, miraculously summarizes nearly all of the modern world. The show is devoted to One Wilshire, a bland, forgettable downtown L.A. office tower designed by the San Francisco office of Skidmore, Owings & Merrill in 1966. One Wilshire started life as one of L.A.'s first and tallest skyscrapers, attracting powerhouse law firms anxious for a prestigious address and a good view. Two decades later, after a prolonged real estate slump, the building was taken over by MCI as a cheap mast for its communications systems. In short order, One Wilshire became a "carrier hotel," a building crammed full of the hardware and global capital needed to run the Internet and maintain the incessant chatter of modernity. Today the anonymous building is the priciest commercial real estate in the United States, commanding \$250 a square foot.

AUDC, a research collaborative founded in 2001 by Kazys Varnelis, a SCI-Arc professor, and Robert Sumrell, a SCI-Arc grad and production designer, is out to debunk the myths of cyberspace. The small exhibition, mounted in a converted one-room apartment, also on Wilshire, includes seven photographs, an obsolete Apple computer running an equally outdated version of SimCity, a 1-foot-tall plastic microwave tower, a wood-and-Plexiglas architect's model, and a miniature cardboard diorama with a peephole—all providing perspective

continued on page 19

SEPTEMBER

WEDNESDAY 21
LECTURES

David Garrard Lowe
The Glorious Tradition of Palladian Churches: Venice, London, North America
6:00 p.m.
New York School of Interior Design
170 East 70th St.
www.nysid.edu

Anthony Vidler, Robert A. M. Stern, Mark Wigley, et al.
Architecture Schools Expo(sed)
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aia.org

Emma Macari, Yvonne Szeto
Fiterman Hall: Recovery and Reconstruction in Lower Manhattan
6:30 p.m.
Tribeca Performing Arts Center
199 Chambers St.
www.tribecapac.org

THURSDAY 22
LECTURES

Sara Elizabeth Caples
New Mix
6:00 p.m.
City College
Shepard Hall
Convent Ave. and 138th St.
www.ccnycunyu.edu

Rick Hilton, Frank Judd, Kevin Mawson
Sourcing Sustainable Wood
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING
Andrew Jones
Brownstone and Iron
Elliot Smith Contemporary Art
327 West 11th St.
www.gvshp.org

FRIDAY 23
SYMPOSIUM
Design for Change
Paul Goldberger, Bob Kerry, David Bornstein
9:00 a.m.
Parsons School of Design
55 West 13th St.
www.parsons.edu

EXHIBITION OPENINGS
Hombroich spaceplacelab: Field Experiments in art-architecture-landscape
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SATURDAY 24
LECTURE
Judith Rodenbeck
On Donald Judd
1:00 p.m.
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

SUNDAY 25
LECTURE
Peter Eisenman
Memorial to the Murdered Jews of Europe
7:30 p.m.
92nd Street Y
1395 Lexington Ave.
www.92ndsty.org

MONDAY 26
LECTURES

Massimiliano Fuksas
Four Projects:
Lost in Translation
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Bartolomeo Pietromarchi
TRANS:IT: Moving Culture Through Europe
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

TUESDAY 27
LECTURE

Savona Bailey, Bonnie Harken, Barbara Wilks, et al.
West Harlem Waterfront
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING
The Perfect Medium: Photography and the Occult
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

TRADE SHOW
New York International Carpet Show
Jacob J. Javits
Convention Center
12th Ave. and 37th St.
www.stilebk.it

FILM
TRANS:IT: Moving Culture Through Europe
(Bartolomeo Pietromarchi, 2003, 112 min.)
12:00 p.m.
Anthology Film Archives
32 2nd Ave.
www.storefrontnews.org

WEDNESDAY 28
LECTURES
Stephen M. Salny
Frances Elkins:
Interior Design
6:00 p.m.
New York School of Architecture
170 East 70th St.
www.nysid.edu

William Menking
Engaging the City
7:00 p.m.
National Arts Club
15 Gramercy Park South,
Studio 6C
www.nationalartsclub.org

THURSDAY 29
LECTURES
Catherine Ingraham
Architecture and Post-Animal Life
6:00 p.m.
Pratt Institute
Higgins Hall
61 St. James Pl., Brooklyn
www.pratt.edu

Raymond Gastil
Planning for Manhattan: Strategic Directions
6:00 p.m.
City College
Shepard Hall
Convent Ave. and 138th St.
www.ccnycunyu.edu

Lawrence Scarpa
Architecture or Interiors
6:15 p.m.
Parsons The New School for Design
25 East 13th St.
www.parsons.edu

EXHIBITION OPENING
Samuel Mockbee & The Rural Studio: Community Architecture
University of Hartford
Joseloff Gallery
200 Bloomfield Ave.
Hartford, CT
www.joseloffgallery.com

FRIDAY 30
EXHIBITION OPENING
Larry Bell
PaceWildenstein
32 East 57th St.
www.pacewildenstein.com

OCTOBER

SATURDAY 1
EXHIBITION OPENING
Yinka Shonibare
Mobility
James Cohan Gallery
533 West 26th St.
www.jamescohan.com

EVENTS
Green Buildings Open House
Various locations within New York City
www.greenhomenyc.org

Walking Tour
More than Tall: Ornament and Line in Midtown
The Bard Graduate Center
18 West 86th St.
www.bard.edu

NYC Citywide Open Studios Tour
Various locations within Manhattan
www.nycopenstudios.org

MONDAY 3
LECTURE
Tom Keenan
Urbicide
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

TUESDAY 4
LECTURE
Anne Waldman, A.B. Spellman
6:30 p.m.
The Drawing Center
35 Wooster St.
www.drawingcenter.org

City Art: New York's Percent for Art Program
7:00 p.m.
192 Books
192 10th Ave.
www.192books.com

WEDNESDAY 5
LECTURES
Felicity D. Scott
Ecological Mutations
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

THURSDAY 6
LECTURES

Transportation Forum: Aviation Issues
8:00 a.m.
General Society of Mechanics & Tradesmen
20 West 44th St.
www.pwcusa.org

Michael Webb
Concerning Motion
6:00 p.m.
City College
Shepherd Hall
Convent Ave. and 138th St.
www.ccnycunyu.edu

Dominique Perrault
In Process
6:00 p.m.
Pratt Institute
Higgins Hall
61 St. James Pl., Brooklyn
www.pratt.edu

EVENT
A Celebration of the World of Peter Cooper: Social Justice and Entrepreneurship in 19th Century New York
7:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.cooper.edu

SATURDAY 8
EVENT
openhousenewyork
Various locations within New York City
www.openhousenewyork.org

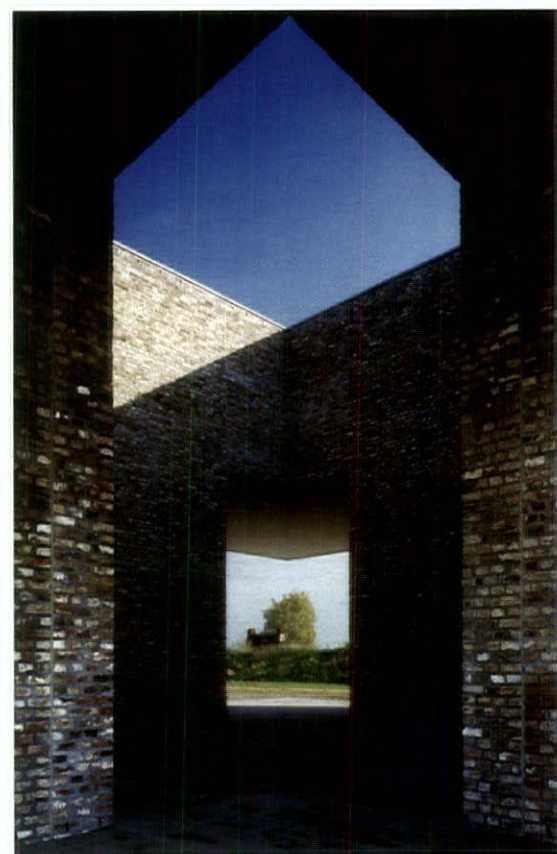
MONDAY 10
LECTURE
Modernism in American Silver: 20th Century Design
6:00 p.m.
The Bard Graduate Center
18 West 86th St.
www.bard.edu

SYMPOSIUM
Clean & Green: Empire Energy & Environmental Exposition
Tony Daniels, Alicia Culver, et al.
Gideon Putnam Hotel
Saratoga Spa State Park,
Saratoga Springs, NY
www.eba-nys.org

TUESDAY 11
LECTURE
New Classicism and Danish Design in the 1920s
6:30 p.m.
The Bard Graduate Center
18 West 86th St.
www.bard.edu

WEDNESDAY 12
EXHIBITION OPENING
Hans Memling
Portraits
The Frick Collection
1 East 70th St.
www.frick.org

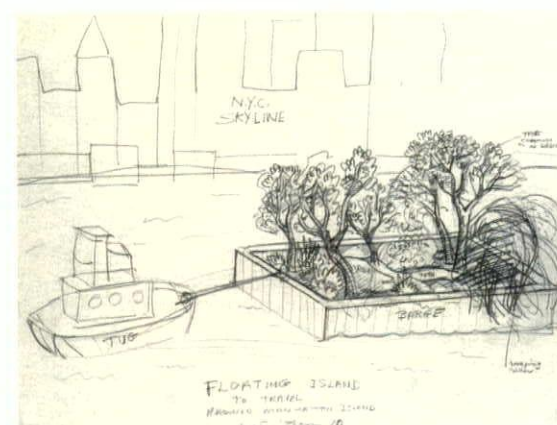
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HOMBROICH SPACEPLACELAB: FIELD EXPERIMENTS IN ART-ARCHITECTURE-LANDSCAPE:

Center for Architecture, 536 LaGuardia Place
September 23–December 31

In a small area on a former NATO base near the Museum Island Hombroich, near Cologne, Germany, several high-concept projects are being developed by international architects including Tadao Ando, Shigeru Ban, Thomas Herzog, and Álvaro Siza. Housing the art collection of the Langen Foundation, some of these buildings—built and soon-to-be-built—explore the theoretical boundary between landscape and living. Masterplanned by Wilfried Wang and Barbara Hoidn, these 14 projects (Erwin Heerich's Raketstation, shown above) will be completed over the next 25 years. The exhibition will examine the project's history, current state, and future trajectory.



ROBERT SMITHSON: FLOATING ISLAND

East River and Hudson River
September 17–25, 8:00 a.m. to 8:00 p.m.

In 1970, the same year that Robert Smithson executed his celebrated *Spiral Jetty*, the artist also conceived of an equally ambitious project called *Floating Island* (sketch, above). Decades later, the project is being realized through a collaboration between Minetta Brook, a nonprofit public art organization, and the Whitney Museum of American Art. The island will be created on a 30-by-90-foot barge landscaped with rocks, earth, trees, and shrubs indigenous to New York. Towed by a tugboat around Manhattan, the moveable island will be on view from the shores of the East and Hudson Rivers, traveling around the island for eight days.

FOR COMPETITIONS GO TO
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ETHER continued from page 17 on a building that's owned by the powerful investment firm, the Carlyle Group, and stuffed with endless amounts of spun-glass cables, copper wire, servers, micro-switches, LCDs, and electrical conduit. It's clear that cyberspace has not liberated us from either corporate dominion or the bounds of the material world.

Two startling photographs, taken by co-curators Varnelis and Sumrell, are at the core of the exhibition and reveal just how hard-wired the wireless world is. *The Most Expensive Space in North America* is a shot of a patch of blacktop just in front of the building, covered in cryptic monograms, known as "underground service alerts." Every square foot of asphalt has some spray-painted notation—indicating the welter of wiring that runs in and out of One Wilshire. Should anyone start tapping with a jackhammer or shoveling with a backhoe, a media blackout could ensue. In *Meet-Me Room*, countless wires, some bundled together in bright orange corrugated plastic tubing, "meet"—that is, they're spliced. The confusion and tangle is unimaginably intense.

The wire nebula depicted in these photos exposes the profound mess that's behind the presumed rationality of binary systems. One Wilshire is like a medieval city: There is no road map to its byways, nor can there ever be one. Extreme density, it seems, is the precondition for the presumed nothingness of the Internet.

Ether forces us to consider the nature of architecture, in and out of cyberspace. Architecture, after all, is the term appropriated by computer scientists to label their systems. Will the new usage unseat the old?

The Palace of the Empire of Ether, a 30-inch by 40-inch image of the building as seen from a nearby parking lot, poses this question perfectly: a spiritless 39-story white grid superimposed on a black glass background, it is the epitome of intentionally meaningless architecture. All that distinguishes the structure is its height and its name, One Wilshire, emblazoned on all four parapets. Being generic made it prime for a cybernetic takeover.

The digital age seems to call for architecture without moorings. Exhibit one: a crisp photograph of the scale model of One Wilshire transplanted to a rocky cul-de-sac in the desert. The building remains stupefyingly unchanged by the harsh, lunar surroundings. A frightening realization, yet one perfectly suited to the empire of ether.

GREG GOLDIN IS THE ARCHITECTURE CRITIC FOR LOS ANGELES MAGAZINE.

Discipline and Punish

Prison Break
Tuesdays, 9:00 p.m. (Fox, Channel 5)

It's a critique useful to any aspiring architect, given to the hero of *Prison Break*, the diverting new Oz-meets-24 television drama on Fox, by his brother midway through the second episode: "You may have the blueprints, but there's one thing those plans can't show you: People." But the critique continues with a detail apt for its setting, a high-security prison where the hero's doing five years for robbery and his brother has a month ticking down on death row: "And people... will cut you up."

The hero is Michael Scofield, a structural engineer. He's deliberately bungled a robbery to get himself imprisoned with his brother, who having been framed in a John Grisham-esque caper for murdering the brother of the U.S. vice president, will be executed in a month. Naturally, Michael plans a breakout. Impossible to escape such a place, you say? "Not," Michael tells his bro, "if you designed it." While we are all, existentially speaking, prisoners of our own devices, Michael has taken this a step further. He's landed in a facility for which, through a series of under-the-table subcontracts in his engineering days, he designed the recent renovation. He doesn't just have the blueprints in his mind—no, they're disguised within his full-torso tattoo. But beneath this alarming skin beats a met-

rosexual heart: When testing water flow within a mysterious prison duct, Michael uses a copy of downtown lifestyle mag *Loft*. And series creator Paul Scheuring endows his hero with enough structure-speak to convincingly consult on the "proper propagation of shear forces" through the warden's one-eighth-scale toothpick model of the Taj Mahal (don't ask).

While the cast all smolder and emote, with a knack for the patter and whisper of *noir* at its pulpiest, the real breakout star is Joliet Prison itself, the 147-year-old gothic pile outside Chicago, designed by William Boyington, a contemporary of Daniel Burnham and architect of the Chicago Water Tower and Illinois State Capitol. Now decommissioned, Joliet gained real-life notoriety as the home of gangster Babyface Nelson and fictional fame as the former address of "Joliet" Jake Blues, the cooler of the eponymous Brothers. Director Brett Ratner visually caresses Joliet's pale looming towers and plummets narrowly through its corridors, cages, pipes, and wires.

Of course, ever since Michel Foucault met Jeremy Bentham, architects have looked to The Big House as an amplification of the spatio-visual pathologies of everyday life. For our heroic structural engineer, there are unexpected people and surprising social structures embedded within the building he thought he knew. These teach him the lessons he must learn in order to survive and perhaps add the humanity to utility that will allow him to graduate from engineer to Architect. And with its contingent terms, suprising cut-ups, territorial teams, politicized review boards, and daily encounters between sanguinary and sanguine, the institution that provides this education might be more typical than he could imagine.

DESIGNER THOMAS DE MONCHAUX'S FAVORITE FILM IS *ESCAPE TO NEW YORK*.

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Issue 17_10.19.2005
Closing September 30

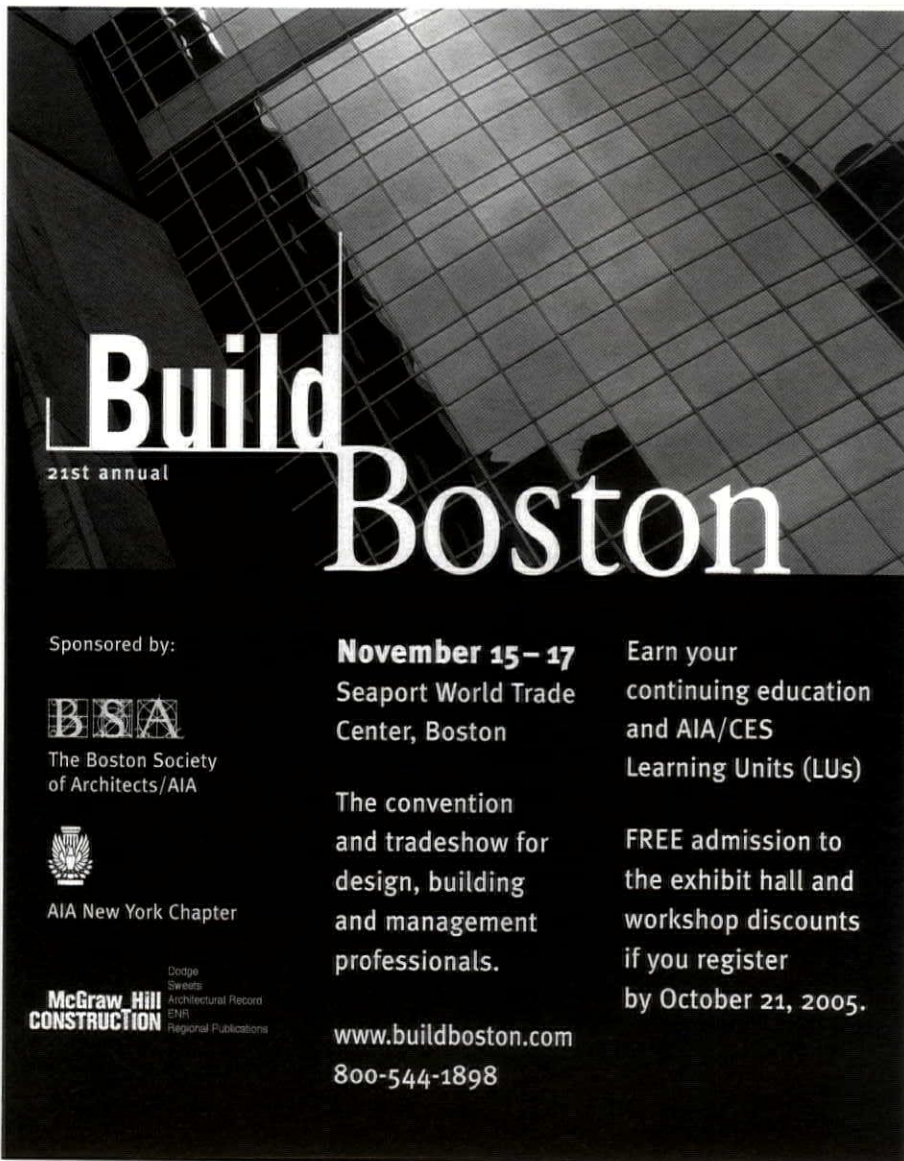
Issue 18_11.02.2005
Residential Architecture
Closing October 14

Issue 19_11.16.2005
Bonus distribution at Build Boston
Closing October 28

Issue 20_12.04.2005
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BUILDING DENSE VS. BEING DENSE

As I write it is late summer, a time many New Yorkers bravely venture into America. It is typically an odd experience that invariably centers on an automobile, often one that we begrudgingly rent for exorbitant prices despite our biped instincts. It is a period when we have to put our toddler in a car seat in order to get a quart of milk, and realize that no matter how loud the crying, we can't have a cocktail before starting the ignition. (For the childless among you, pushing a stroller has no such prohibition.) As we motor through the low-density landscape that has rendered anonymous much of this nation, we New Yorkers should remember just how fortunate we are for our skyscrapers and subways. Yet in conjunction with the infuriating human tragedy unfolding along the Gulf Coast, we should also remember that we, too, are impacted by the vulnerabilities of a national lifestyle that has led to crude oil exceeding \$70 per barrel. And while Katrina and Iraq are certainly catalysts of this situation, most energy experts agree that the driving force behind this year's surge in oil prices is the ravenous new appetite for oil in China and India, historically urbane countries that are now in the midst of rapid and ominous suburbanization. This, bolstered by the insistence of many Americans to go "four wheelin'" to their local office park, all with the sanction of the federal government, defines what the *Financial Times* has recently deemed an energy crisis.

The United Nations estimates that within two years, over 50 percent of the world's population will live in metropolitan areas that exceed 5 million souls. By 2050, that metric is anticipated to jump to a staggering 85 percent of the world's

population. The form of those metropolitan areas—the question of whether they will be dense or suburban—will likely shape everything from foreign policy to global housing standards for centuries to come.

Never one to be left out, New York City is exhibiting parallel growth patterns, fueled by immigration from both foreign countries and the nation's colleges. We surpassed 8 million in the 2000 census, and respected civic organizations project that as early as 2025 we may surpass 9 million. The city's infrastructure elements, whether schools, subways, streets, or sewers, are strained under existing pressures. Among our greatest challenges is a housing shortage that spans every income level. Planning for expansion is Herculean but possible (consider the third water tunnel or the 7 subway line extension), but only if we can come together and reach some consensus about what the future holds and how best to address it.

Architects and planners, who by definition work for a future yet to be built, should be at the forefront of forging such consensus, but surprisingly one reads the opposite in these (of all) pages. It is confounding, for instance, to read the anti-development tirades in recent articles by Julie Iovine ("Vision Quest," *AN* 13_7.27.2005) and Michael Sorkin ("Ten Better Places for a Football Stadium," *AN* 12_7.13.2005). Such articles reveal little but a polemical disdain for development and planning left over from generations ago. Of course everyone should debate the merits of proposals such as the New York Sports and Convention Center (NYSCC), the Downtown Brooklyn redevelopment plan, or the program for the World

Trade Center site, but the debate should at least take place within the context of the facts that form our future.

Iovine, for instance, writes that "Manhattan is known for icons; Brooklyn, for neighborhood-scale livability." Defying what one is "known for" is the basis for evolution, particularly measured in terms of defeating racism, sexism, or in this case, "boroughism." The fact is that the density planned for downtown Brooklyn—by which I mean the combination of the recent rezoning and the Forest City plan for the Atlantic Railyards—will not threaten "Brownstone Brooklyn" but will provide critical development capacity above a mass transit hub, every last square foot of which is well overdue. Consider that the vista across the Hudson now yields about 17 million square feet of auto-oriented office space in New Jersey, representing some 60 thousand jobs lost over the past decade. Much of that could have been realized as transit-oriented development in downtown Brooklyn and Long Island City had previous administrations possessed the foresight of the Bloomberg team. In fact, the "greenest" legacy of this administration may well be the multiple upzonings recently enacted across Manhattan, Brooklyn, and Queens—actions that will create extensive amounts of affordable housing, but just as significantly, will create quality market-rate housing that, coupled with the plummeting crime rate, will sway middle and upper-middle class families to stay in New York rather than move to the suburbs. (Beyond the environmental benefits, one need only look to 1970s New York to understand the dreadful ramifications of multi-racial middle-class

THE GEOGRAPHY OF PROTEST



Cindy Sheehan's Camp Casey, Crawford, Texas.

Veterans for Peace "Impeachment-Tour" bus arrived at the gates of the presidential compound on August 6. The trip, arranged by the California chapter of the Veterans for Peace, was originally planned as a protest road-tour through the U.S., with a stop in Crawford, where George W. Bush maintained his vacation retreat. Parked on the opposite side of Prairie Chapel Road (zone E), the veterans' bus, a 1977 Gilly School bus (bought from a Lake County California Auction house for \$2,800 and run on bio-diesel fuel), would eventually serve as a strategic mobile headquarters equipped with broadband satellite internet.

One of the passengers on the bus was Sheehan, who chose to set up camp at the triangular junction formed by Prairie Chapel and Morgan roads, in a ditch (indicated by star A). The site has been dubbed Camp Casey in memory of Sheehan's son, who was killed on April 4, 2004, in Baghdad. This site, later referred to as Camp 1, grew gradually as more and more veterans and peace supporters converged there. This ragtag group set up tents and distributed water and food, offering a resting place to recover from the heat. Sheehan eventually repositioned her tent over to the eastern shoulder of the triangular patch (star B). The camp grew along the runoff ditches parallel to the public thoroughfare and between the fences marking off neighboring private properties. Roadways were kept free for circulation.

Until the last week in August, which coincided with the end of President Bush's month-long vacation, this site was relatively calm, but as the war in Iraq took a turn for the worse and gas prices at the pump jumped significantly nationwide, the standoff at Camp Casey grew increasingly tense. Around August 22, another camp was established with the support of one of the neighboring

On Saturday August 27, under the scorching afternoon sun, Texas sheriff deputies escorted several people across police lines to the opposite side of Prairie Chapel road in Crawford, where a makeshift memorial to America's Iraqi war losses had been erected. These were parents of dead soldiers who wanted no part of the growing anti-war protest. During the day, on several occasions, the act was repeated as relatives removed nametags from one or another white painted cross. The tribute was initiated by Cindy Sheehan, the mother of a Marine who died on the battlefield. The crosses had been assembled in a narrow strip of turf that served as the base camp

for Sheehan and numerous anti-war sympathizers (zone C on illustration).

The police escorts were there not to protect the parents from the anti-war protesters but to protect the anti-war protesters from possibly violent aggression coming from war supporters. About a week earlier, on August 15, late into the night, a local Crawford man had mowed down about 300 of the white crosses, crushing them under his tractor. These incidents exposed just how contested this small intersection outside the town of Crawford had become in less than 20 days time.

Press coverage had increasingly focused on the frustrated battles between

opposition camps: While the pro-Sheehan crowds gathered under the shade trees on the southern side of the area (zone D), pro-war agitators shouted and waved flags from the other side behind police lines in the open sun (zone B). Cars, pickup trucks, and Harleys cruised nervously up and down this segment of Prairie Chapel road to observe and participate in this prolonged series of public confrontations.

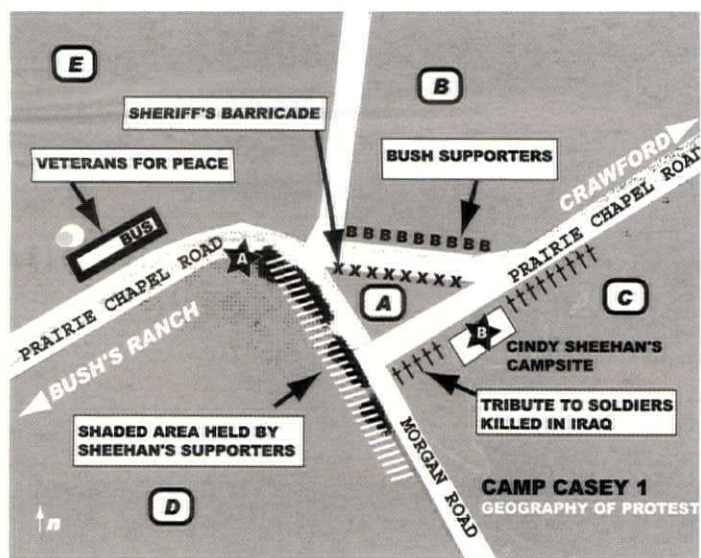
Until Sheehan left Crawford on August 31 to launch a nationwide anti-war bus tour, this dusty triangle in central Texas was one of the hottest political flash points in America. The tug of war over geographical positions began when the

flight.) Iovine's example of the moderate amount of housing associated with the creation of Brooklyn Bridge Park, however laudable, is not of a scale that could begin to claim a similar accomplishment.

More perplexingly, Sorkin seems guided by the misconception that with the defeat of the NYSCC came the demise of the West Side plan. (Also perplexingly, he derides the West Side stadium site as having no access, and then proposes to put a stadium on Governors Island.) To the contrary, the city—by which I mean the Bloomberg Administration, the full City Council, the Borough President, and Community Board 4—passed an infrastructure funding package and a rezoning that will allow a city the size of Minneapolis to be built on the West Side over the coming decades. The 7 subway line will be extended, and the West Side will join the ranks of Midtown and Downtown, and eventually downtown Brooklyn and Long Island City, as places where we can concentrate density and in so doing, respect lower-scale neighborhoods across the city. Design professionals who choose to embrace pejorative and parochial rhetoric rather than the critical projects that shape our collective futures do so at the peril of us all.

One such project is the development of Moynihan Station as a magnificent new rail gateway, which was recently entrusted to my organization, The Related Companies, in partnership with Vornado Realty Trust. I am proud to be part of the New York development community and to be managing this undertaking, and have every confidence that it will spur more of the dense development that New Yorkers will need as we compete globally and work to preserve precious resources. And when we need a respite from density, we can always get in a car, drive for a few miles, and be reassured about why we don't live the way the other half does.

VISHAAN CHAKRABARTI IS A VICE PRESIDENT OF THE RELATED COMPANIES AND IS OVERSEEING THE REDEVELOPMENT OF THE FARLEY POST OFFICE INTO MOYNIHAN STATION. HE WAS FORMERLY DIRECTOR OF URBAN DESIGN AT SKIDMORE, OWINGS & MERRILL AND DIRECTOR OF THE DEPARTMENT OF CITY PLANNING'S MANHATTAN OFFICE.



A: Camp Casey. B: Anti-Sheehan protestors. C: Crosses with the names of fallen soldiers. D: Pro-Sheehan and anti-war protestors. E: The Veteran's Bus, mobile headquarters for the anti-war protestors.

landowners on a large acreage plot right next to the Bush compound (not pictured on the map), with the help of the antiwar group Code Pink. This new campground permitted crowds of up to 2,000 people to gather by the end of August. This area, however, could not accommodate parking for the anti-Sheehan protestors, forcing their contingents back on Camp 1. Camp 1, the nucleus of the original protest, therefore continued as the front-line location and primary terrain for the two groups facing off. Camp 1 drew growing numbers of visitors, tourists, activists and provocateurs.

With Iraq a distant point in the American consciousness, Camp

Casey became by default the most poignant piece of land to capture the nation's imagination on the subject of war. The dirt triangle bounded by Prairie Chapel Road has come to represent one of the most politically divisive struggles to be played out on US territory in recent history. This is one piece of real estate that will not be soon forgotten.

PETER LANG IS AN ASSISTANT PROFESSOR IN THE COLLEGE OF ARCHITECTURE AT TEXAS A&M'S SANTA CHIARA STUDY CENTER IN CASTIGLIONE FIORENTINO, ITALY. HE IS AN ACTIVE MEMBER OF STALKERON, THE INTERNATIONAL URBAN RESEARCH GROUP BASED IN ROME, AND TRAVELED TO CRAWFORD FOR THE PROTESTS.

SHOPTALK: GUNNAR HAND

TAG WAR

Last month, Mark Ecko, founder of Ecko Unlimited clothing company, organized a street festival to promote his new video game and the hip-hop culture that inspired it, which featured noted graffiti artists spraying mock subway cars. The event generated a lot of media buzz due to the court battles that led up to it: The city withheld the appropriate permits for the event, contending that it would incite vandalism. Ecko won, citing his First Amendment rights to freedom of expression. The affair hit close to home for me. A couple of months and a few court dates ago, I found myself confronted with the paradox that graffiti has become.

Last spring, for an urban design class, I was challenged to develop a process by which I could describe my urban territory. Within a complex, congested urban environment like New York City, millions of individuals struggle to communicate with each other and their surroundings. Instead of a passive case study of the built environment, I chose to reach out to my community actively, using the city as a message board, in particular the encrypted underworld of street artists. To describe my elastic city, I identified a particular "tag" marking a territory coterminous to my own.

I declared a tag war against this particular piece of graffiti because it appeared throughout the city, as if my territory had already been claimed. I underwent a spree of "throw-overs," the practice of augmenting an original piece of graffiti, thereby making it your own. Meddling with another's illegal activity is enough of a dangerous endeavor, but at the time I was incorrigible.

I had been out all night marking my territory. When I approached the last site, I knew that this would be the most daring throw over of the night. It was the busiest street yet, and walking around dressed head to toe in black with a bulge in your pocket looks mighty conspicuous. No sooner had I finished the tag, I found myself getting arrested. From the back of the squad car, I noticed a commotion at the crime scene. It was not until I was being interrogated in the police precinct that I realized that the "tagger" I'd thrown over was a wanted offender—much better at eluding the authorities than I. The cops had the wrong man.

The Citywide Vandals Taskforce was set up by the Giuliani administration in 1995

to battle the civic nuisance they claimed was "destroying the city's many vistas." This group of vandalism experts struck me as demoralized and irritated because it was their career to chase kids around the city. It was somewhere in the middle of the good cop, bad cop routine that one detective asked me why people do graffiti. I sat and contemplated. My answer could quite possibly determine my future because everything at this point was admissible.

I explained that I perceive the city as layers upon layers of the built environment, reflective of past times and influences. Street art is characteristic of the people who use the city, not the establishment that tries to control it, I explained. I figured that they had heard this all before. When a person is incarcerated for any form of expression, both parties involved understandably believe they are on the moral high road. The police are following the word of law, and the graffiti writer does not recognize a law that hinders his means of expression.

When I set out that night, I expected to incite a response from my "graf writer", not to land in jail for two nights. In a sense, this was another layer in my little experiment in civil disobedience. The system's monotony and inefficiency were ultimately my punishment. I spent 38 hours in Brooklyn central booking alone, cold, and surrounded by crack heads, only to stand in front of the judge for a mere 5 minutes—the time it took for him to arraign me.

As the detective investigating my case explained, "When graffiti moved from abandoned buildings to the plain sight of the street, it became the destruction of private property and illegal." I disagree: When graffiti began in New York City in the 1970s, it was about the art of free expression. Graffiti artists had a real desire to have their tags go "all city," (i.e. to appear in all five boroughs) which is a sentiment rooted in the despair: Those who inhabit neglected or forgotten space were making it visible and present again. But the narcissistic drive has subsided in con-

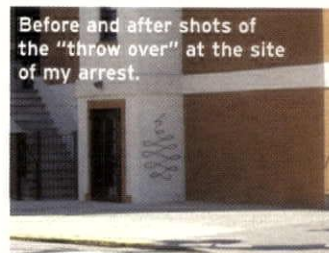
temporary graffiti. A stronger economy and the improved physical condition of the city, as well as the mass-marketing and popularization of graffiti and hip-hop culture in general have altered them both. Somehow by directing graffiti to a legitimate space, you confine the movement, and render it non-revolutionary. I recall shying away from the city-built skate parks because that is where all the kids with helmets and knee pads went to skateboard. Ecko's sanctioned graffiti festival—which was really just a block party—shows the conundrum faced by true graffiti artists: They never wanted to show within the confines of a gallery, but simultaneously want everyone to see their work.

The form's purity has been diminished by its own ubiquity. Originally, graffiti was for graf writers only, and now everyone, including me, is trying to get a piece of the action.

I'm not saying that there are no drawbacks to this kind of expression, but there is a structural flaw in society that makes it hard for individuals to actively participate in the built environment. In new neighborhood redevelopment plans, there is always, without fail, some provision for public art like a sculpture or mural. The word "mural" evokes nice warm community sentiments. But "graffiti" elicits the opposite reaction. They aren't really so far apart—the impulse behind both is to mark territory, to reflect something about a community. What has been lost in the battle between private property and graffiti is the concept that the city, especially its streets, belong to everyone, and should not be wholly parceled out to private individuals or entities.

As a manifestation of the revolutionary, aesthetic, and social tensions of society, graffiti always evokes a visceral response, be it positive or negative. It is in its frankness that graffiti is powerful. From the time of cave dwellings, we have sought to express, explain, and visualize our experiences. This is an impulse that should be encouraged and integrated into the built environment, not relegated to marketing events or punished by a night in jail.

GUNNAR HAND IS A CITY AND REGIONAL PLANNING STUDENT IN NEW YORK CITY AND ASSISTANT EDITOR AT AN.



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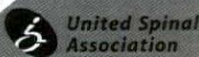
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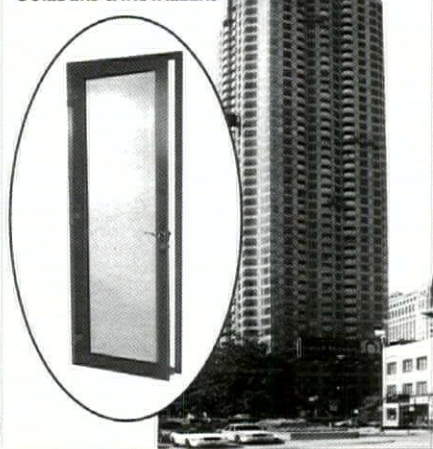
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