

THE ARCHITECTS NEWSPAPER

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SILVERSTEIN UNVEILS THE THREE NEW WTC SKYSCRAPERS BY FOSTER, ROGERS, AND MAKI



New towers proposed for the World Trade Center include, from left, Norman Foster's Tower 2 at 200 Greenwich Street, Richard Rogers' Tower 3 at 175 Greenwich Street, and Fumihiko Maki's Tower 4 at 150 Greenwich Street.

On September 7, after a four-month design charrette, Lord Norman Foster, Lord Richard Rogers, and Fumihiko Maki—the architects that World Trade Center developer Larry Silverstein picked to create three different towers on the site—released their designs. Foster presented the design for 2 World Trade, followed by Rogers who presented 3 World Trade, and Fumihiko Maki, who designed 4 World Trade. The three towers are sited to the east of the planned memorial between Church Street and Greenwich Street. The conference, held on the 52nd floor of 7 World Trade, included large panel displays of the renderings, models of each tower, a site model including the Freedom Tower, and an animation that showed the buildings in the context of lower Manhattan.

After the press conference, Silverstein sat on stage with the architects, who were interviewed by television personality Charlie Rose. When Rose asked how Silverstein chose the three firms, he recalled how he had originally offered the commission to David Childs of Skidmore Owings and Merrill, the designer of the Freedom Tower. Childs convinced Silverstein that it would be in the public and his best interest to commission other architects for these towers, **continued on page 6**

FOUR MONTHS OF DESIGN, THREE NEW TOWERS

WESTCHESTER COUNTY DEDICATES ITS 9/11 MEMORIAL

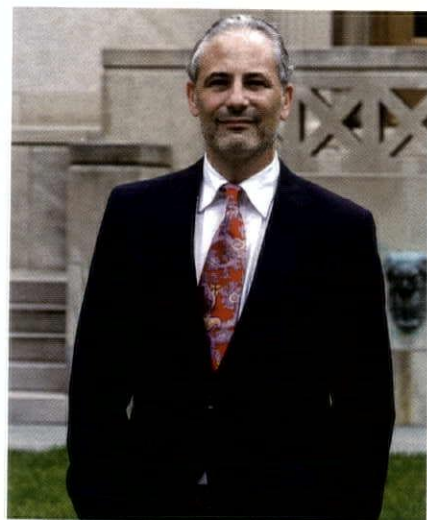
RISING TALL



On September 10, Westchester County dedicated *The Rising*, an 80-foot-tall stainless steel sculpture memorializing the 109 victims from the area who perished in the World Trade Center attacks on September 11, 2001. Westchester County Executive Andrew Spano first announced plans for the memorial in April 2002. Located at the Kensico Dam Plaza in Valhalla, *The Rising* was designed by New York-based Frederic Schwartz Architects in collaboration with structural engineers Arup and fabricator Tallix Foundry of Beacon, New York.

The Rising was chosen out of 37 proposals, which were submitted by designers from across the United States, and one from Spain, who responded to the county's request for proposals. The selection committee—made up of relatives of 9/11 victims, as well as local architects and artists—also chose the memorial's site and decided that it should be both a place for reflection and remembrance and a symbol of renewal.

Schwartz's design uses **continued on page 12**



BRIAN HEIM / COURTESY CINCINNATI MUSEUM OF ART

DESIGN AND ARCHITECTURE CURATOR TO HEAD FINE ARTS INSTITUTION AND LEAD \$125 MILLION BUILDING CAMPAIGN

Aaron Betsky Named Director of Cincinnati Art Museum

On August 29, the Cincinnati Art Museum, with the unanimous approval of its board, named Aaron Betsky as its new director. Since 2001, Betsky, 48, has been the director of the Netherlands Architecture Institute (NAi) in Rotterdam, and was the architecture, design, and digital arts curator at the San Francisco Museum of Modern Art from 1995 to 2001. He will leave the NAi, the world's largest museum devoted to architecture, on October 27 and assume his new post on November 21. **continued on page 3**

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NEW CULTURAL AND PERFORMANCE SPACE TO BE CREATED FROM A 1970S PUBLIC INTERIOR

WILLIAMS AND TSIEN TO DESIGN LINCOLN CENTER ATRIUM

According to inside sources, New York-based Tod Williams and Billie Tsien Architects (TWBTA) have been selected to design the Harmony Atrium at Lincoln Center. A June 12 Lincoln Center press release stated that TWBTA and Los Angeles-based Morphosis were finalists for the 6,900-square-foot, \$15 million project, which will convert a privately owned public space **continued on page 3**

NEW ORLEANS, ONE YEAR LATER. WHAT NEXT? SEE STORY, PAGE 9.

New Orleans After the Flood: Photographs by Robert Polidori opens at the Metropolitan Museum of Art September 19.



ROBERT POLIDORI / COURTESY METROPOLITAN MUSEUM OF ART



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The reviews are in, and they're unanimous: The designs for the new World Trade towers are lackluster, short of the brilliance we've come to expect from their architects, Lord Norman Foster, Lord Richard Rogers, and Fumihiko Maki. Though Larry Silverstein deserves credit for commissioning these talents—as does David Childs for refusing Silverstein's offer to design all the towers and persuading him that a mix of architectural perspectives would be better for the site and city—the new designs are emblematic of a process that continues to be defined by politics and profit. Few can blame the architects, who were given an artificially short deadline to complete their skyscraper designs. With an oppressive countdown clock looming above them in their shared studio space on the 25th floor of 7 World Trade Center, each team labored for the past four months to meet a September 7th date set by Governor George Pataki, just preceding 9/11's fifth anniversary. All this intellectual energy, for what? Another empty milestone driven by an outgoing politician whose lasting legacy will be how he's mucked up the rebuilding of Ground Zero, from the bastardization of the Freedom Tower design to the chipping away at the memorial design to pulling the plug on the International Freedom Center, killing any confidence that Ground Zero would host cultural facilities of any sort. Why make architecture and the city's future skyline suffer in Pataki's and Silverstein's rush to make up for lost time?

In some ways, it's pointless to debate the virtues and weaknesses of the new tower designs. It's clear that they were designed to conform to tight demands for a set amount of office and retail space, a compromised masterplan, and the precise desires of a developer who is giving the city and state what they want: leaseable corporate office space. Moreover, who knows what will ever be realized. Notably, all three towers boast transparent bases housing super malls, although it remains to be seen whether the New York Police Department will force revisions in the name of security, as it did with the Freedom Tower. And Silverstein and the Port Authority of New York and New Jersey still have a fair amount of negotiating regarding the progress of site preparation, construction schedules, and financial obligations on both sides. Let's hope our next governor understands that to leave his mark on history, he must provide better leadership at Ground Zero, and let the rebuilding truly begin.

AARON BETSKY NAMED DIRECTOR OF CINCINNATI ART MUSEUM continued from front page Betsky replaces Timothy Rub, who left the museum in April to become director of the Cleveland Museum of Art.

"It's a great opportunity for me not only because [the Cincinnati Art Museum] is one of the oldest and most interesting museums in the U.S. but because it's at a great moment in its history," said Betsky. This year, the museum celebrates its 125th anniversary, and earlier this year, decided to go ahead with a 20-year expansion plan that encompasses an extensive renovation and addition budgeted at upwards of \$125 million.

J. Philip Vollmer, president of the museum's board of trustees, noted, "We believe Aaron can play a big role in our expansion." But he denied Betsky's prestige in the architectural world as a primary factor in the board's interest in him. "It was clear to us that Aaron has an equally strong background in art and art history," he said. "We felt that his scholarly and curatorial credentials, combined with his management experience and his international perspective, could bring a lot to Cincinnati." According to the NAI's press office, during Betsky's tenure, the institution's budget increased by 20 percent, and its traveling exhibition and education programs expanded considerably. Betsky also oversaw the creation of a 1,400-square-meter satellite museum in Maastricht, which opened on September 2.

According to Vollmer, Betsky impressed the board with his familiarity with Cincinnati. He taught at the University of Cincinnati's School of Architecture and Interior Design from 1983 to 1985, fresh from Yale University. He also served on the architect selection committee for the Contemporary Arts Center, which chose Zaha Hadid in 1998; the building was completed in 2003.

The Cincinnati Art Museum has a collection of more than 6,000 works, ranging from ancient Egyptian and Greek relics to contemporary work in all media. The museum does not have programs in architecture and, according to Betsky, has no plans to start any: "My job is to honor and strengthen the museum's character."

While many architecture insiders expressed bafflement at Betsky's latest move, in many ways it is logical given the scarcity of directorships in the architecture world. Terence Riley, former chief curator of architecture and design at the Museum of Modern Art, made a similar leap earlier this year when he became director of the Miami Art Museum. Betsky was rumored to have been on the shortlist for the directorship of San Francisco's Fine Arts Museums (the De Young Museum and the Legion of Honor) before John E. Buchanan was named director in November 2005.

Betsky will stay involved in architecture and design, "through writing and teaching," he said, noting that he holds the Eliel Saarinen Chair at the University of Michigan this fall and will also teach architecture and design at the University of Cincinnati, just as he did more than 20 years ago. **CATHY LANG HO**

WILLIAMS AND TSIEH TO DESIGN LINCOLN

CENTER ATRIUM continued from front page into a cultural forum, with completion expected in 2008. As part of an agreement with the Harmony Condo building, Lincoln Center will use the space for performances, educational programs, or exhibitions, administered year-round along with the other facilities at its Lincoln Center campus on 65th Street and Broadway.

The Harmony Atrium was built in 1979 as part of a deal permitting developers to build larger projects as long as a portion of the site was set aside for public use. It was originally conceived as a gathering place for local residents but has been seldom used in that way. Lincoln Center is undergoing a major transformation, with Diller Scofidio + Renfro's new \$339 million campus redesign currently underway.

A Lincoln Center spokesperson said a formal announcement would be made in late September. Williams and Tsien were traveling and unavailable for comment. The competition for the Harmony Atrium began with a shortlist that included, among others, Klein Dytham Architects of Tokyo, Greg Lynn FORM of Los Angeles, and Allied Works Architecture of Portland, Oregon. **ANDREW YANG**

Congress of Residential Architecture presents a panel discussion

Residential Architectural Integrity: Wealth Spent Wisely

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Seventy years. Seventy years since Louis Skidmore and Nathaniel Owings established their remarkably fecund partnership and, picking up one Mr. Merrill along the way, redefined what a modern, American (or is that American Modern?) architecture firm might be. Cut to the packed and bawdy lido deck of Lever House on the evening of September 6, where, in a celebration that kicked off what we hope will be a fine fall season, SOMers and their allies gathered for a lavish champagne-soused "supper" (as the invites had it) under the all-but-full moon. **David Childs**, rising as ever a head above the crowd, was at the center of the swell, clearly delighted, and **Marilyn Jordan Taylor**, **Roger Duffy**, and **T. J. Gottesdiener** all seemed unusually pleased to be presiding over the powerful office at this auspicious moment. Revolving around them were the usual pack of clients and civic lights—Hunter College president and Giuliani-era historic preservation head **Jennifer Raab** and former Community Board 1 chair **Madelyn Wills** busily amused each other by the bar—as well as our colleagues in the press (sequestered by choice in a corner near the overabundant buffet), sated amidst their quarry. Party stalwart **Richard Meier** looked particularly frisky with his new, fall look: a full beard. No public words were said, and none were necessary: SOM already owns this town.

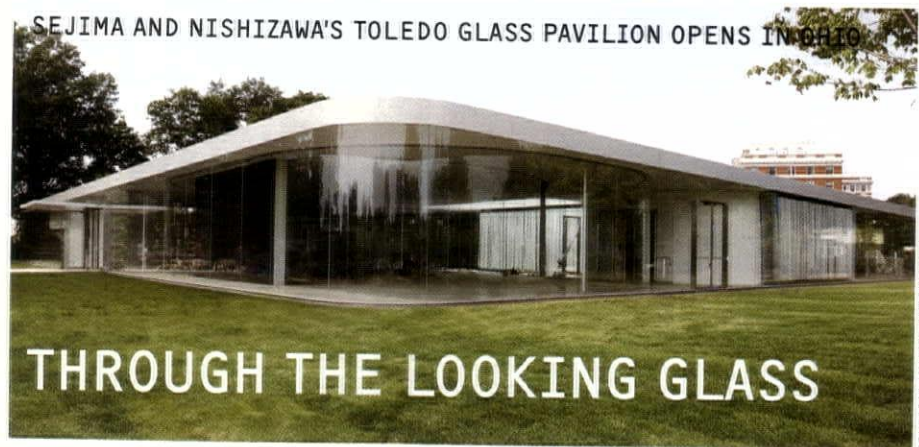
Talk in one animated klatch moved in a more diverting direction, toward **Brad Pitt**, that favorite and *usually* most rewarding subject of architecture gossip pages. **Marion Weiss** had recently served with him on the jury of the Global Green sustainable design competition for post-Katrina New Orleans (which he chaired) and she reported that, dilliantism be damned, the actor-cum-Frank Gehry acolyte was "the real thing." Apparently he is curious and engaged, he gave generously of his time and presence to the afflicted locals, and he even listened when fellow juror **Thom Mayne** spoke. That certainly puts him among a very small and hardy class. But a note to Brad: There's no news value in earnestness; you're getting this much sought-after press mention only because we're still tickled by your baby-naming shout-out to **Jean Nouvel**.

Meanwhile, **Matthew Berman**, whose Workshop/APD won the Pitt-hyped competition, has been doing the rounds on TV news shows, among them *Entertainment Tonight*, *E! News*, and *The Insider*. In other news from the bayou, unconfirmable at deadline but too delightful too ignore, **Andrés Duany** has apparently purchased a house in one gentrifying Crescent City neighborhood, and when he announced this at a public meeting, reports have it, he was promptly booed. *Laissez les bons temps rouler!*

In news much closer to home, there is some trouble at Yale. A few weeks ago, as the kids filed back into Paul Rudolph's incomparable Art and Architecture Building, reports came in of a general consternation in the ranks. Apparently, many there are none too pleased about the nature and quality of **Charles Gwathmey's** planned addition, announced this summer, which will intersect with Rudolph's venerable Larkinesque keep at one of its most tender and delicate points, the art library. No word yet on **Dean Stern's** response to his students' brewing anti-Gwathmey heresy, but we're certain it will be merciless and swift.

PUBLIC TALK AND CONSTERNATION: PNOBEL@ARCHPAPER.COM

SEJIMA AND NISHIZAWA'S TOLEDO GLASS PAVILION OPENS IN OHIO



THROUGH THE LOOKING GLASS

COURTESY TOLEDO ART MUSEUM

The Glass Pavilion of the Toledo Art Museum, the first U.S. project for Tokyo-based SANAA/Kazuyo Sejima and Ryue Nishizawa, recently opened in Toledo, Ohio. The pavilion (See "Beyond Transparency," *AN* 06_04.05.2006) resembles a glass box enclosed by a flat roof, however, inside are 13 glass enclosures that create glass rooms within the larger clear structure. The 76,000-square-foot pavilion houses gallery spaces, a hot shop for blowing glass, a café, and open-air interior courtyards that can be used as social spaces as well as potential outdoor exhibition rooms.

While the structure seems to be entirely supported by glass, thin structural columns inside are positioned strategically to be as far from view as possible. With the help of structural engineer Guy Nordensen and façade consultants Front, SANAA—which is also currently designing the New Museum for Contemporary Art on the Bowery—was able to create a glistening glass pavilion that creates an experience of both visual transparency and refraction as visitors walk through the flat glass and curving panels of the museum.

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ANDREW YANG

Since opening the noodleshop Momofuku—which means "lucky peach" in Japanese—in 2005, chef David Chang has been garnering accolades for his simple ramen noodles and Asian fare that incorporates such ingredients as Berkshire pork and poached eggs. Chang recently opened his second Momofuku outpost, Momofuku Ssäm, which presents the chef's gastronomic philosophy in the form of *ssäms*, or Asian-style burritos filled with everything from kimchee puree to shitake mushrooms. Designed by New York-based Japanese architect Hiromi Tsuruta, the décor follows the chef's preference for simplicity. "Let's not worry about flowers, let's just focus on the food," was Chang's directive to the architect. "Keep it clean and give us the ability to serve as a restaurant at night." The second location is a compliment to the first, with minimalist, Donald Judd-esque bar stools lining counters, an open kitchen, and a close, intimate feel created by dark wood flooring panels—inventively used to clad the walls and the ceiling. Beyond being both cheap and visually stunning, the materials chosen are also durable. "We chose materials that can withstand heavy duty wear and tear," said Tsuruta. While the first Momofuku blended Japanese hipness with East Village grunginess, Momofuku Ssäm bar adds a bit of an energetic fast-food vibe to the mix.

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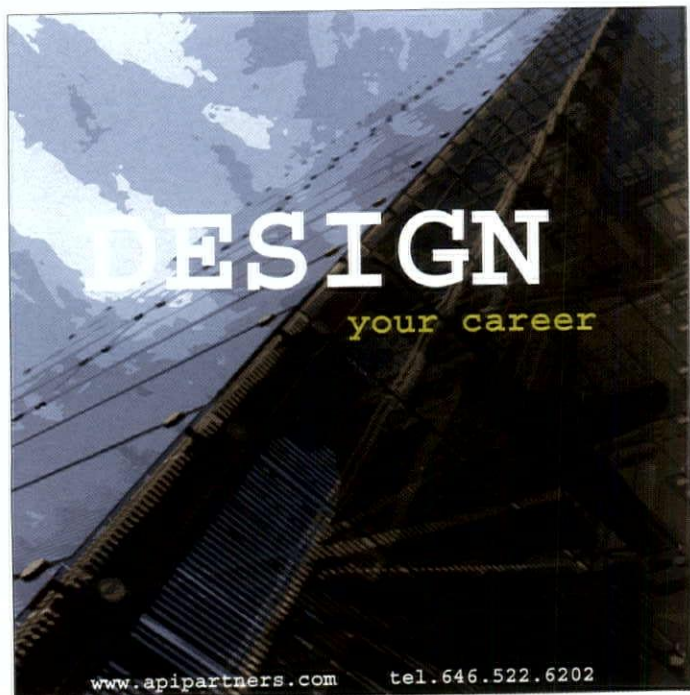
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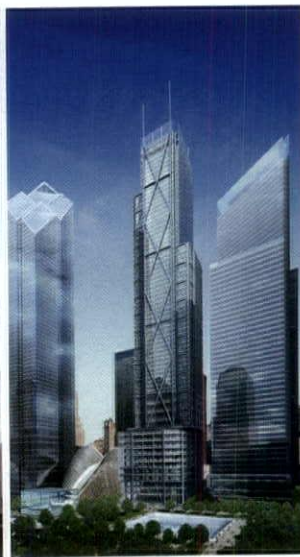


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COURTESY SPI/DBOX

FOUR MONTHS OF DESIGN, THREE NEW TOWERS

continued from front page and the two traveled the world reviewing the built work of architects they were interested in. Silverstein announced earlier this year that he would be working exclusively with these architects. Initially, Jean Nouvel was included in this group but was subsequently dropped when Silverstein relinquished control of Tower 5 to the Port Authority. (See "More Architects at WTC," AN_05.08.2006)

Each architect in attendance—London-based Foster and Rogers and Tokyo-based Maki—spoke of Silverstein's strong involvement throughout the design process as a hands-on client. While each tower includes retail space, the main impact of Silverstein's project will be the addition of 6.2 million square feet of office space to Lower Manhattan, a scheme that is sure to attract further criticism from the architecture community and general

public which have expressed skepticism about the need for so much office space. Since it opened this spring, 7 World Trade has remained largely unoccupied.

In response to a request from Governor Pataki, Silverstein, instructed the architects to have the conceptual designs ready for public viewing on September 7. Silverstein described how the three teams "worked together assiduously, almost without stopping, together on the 25th floor [of 7 World Trade] overlooking Ground Zero for inspiration and with a countdown time clock in front of them" that displayed the time left until the deadline, down to the minute. Although the teams collaborated and helped each other with design issues, Foster asserted, "We have individual ownership over each tower. Each tower has the unmistakable personality of the creative talents of those individual teams. No question about it. You can look at those building and you

Three new towers proposed for the World Trade Center site were designed by (from left) Foster and Partners, Richard Rogers Partnership, and Maki and Associates.

can identify them just as easily as you can identify the difference between the three architects."

The planned Freedom Tower, as designed by David Childs, will be the tallest building on the World Trade site at 1,776 feet, with Tower 2 planned at 1,254 feet (78 stories), Tower 3 at 1,155 feet (71 stories), and Tower 4 at 947 feet (61 stories). Tower 2 features a diamond-shaped summit that is angled to slope towards the memorial site, and is comprised of four diamond-shaped volumes supported by a cruciform core. Tower 3's distinct diamond-shaped steel bracing rises above a three-level lobby, which will offer an unobstructed view of the memorial through a large glass façade. Tower 4's floor-to-ceiling windows and perforated meshed metal shading will allow the building to change colors based on lighting conditions.

Daniel Libeskind, who was also present at the press conference, thanked the three architects for their work and described his vision for the overall site. According to Libeskind, the architects worked to adhere to the masterplan he set forth, with the memorial as the centerpiece and towers flanking it in "a gesture that is really iconic towards the memorial." The towers are scheduled for completion in 2011 to 2012.

SARAH F. COX

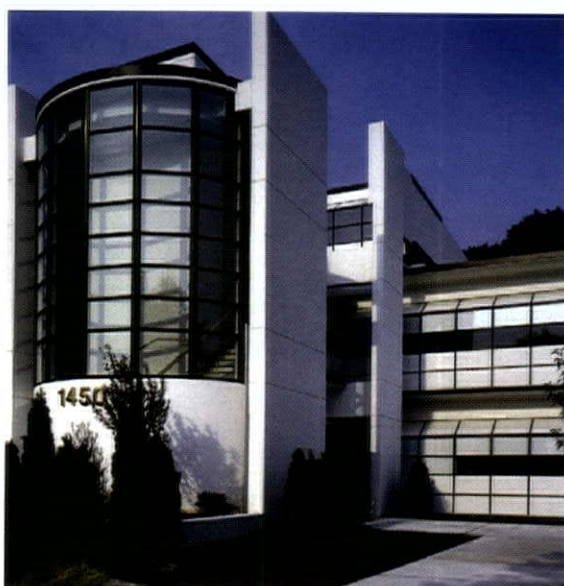
View of the new WTC Towers from the West Side Highway.



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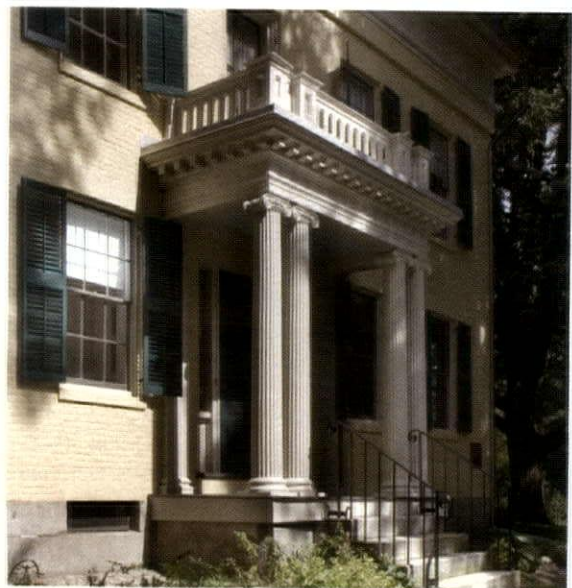


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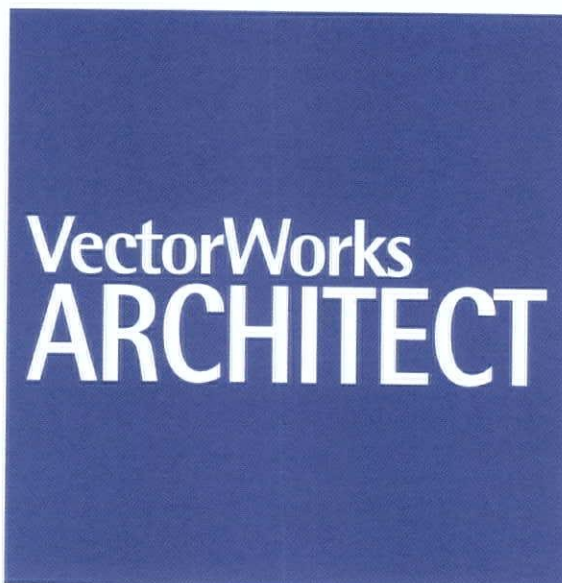


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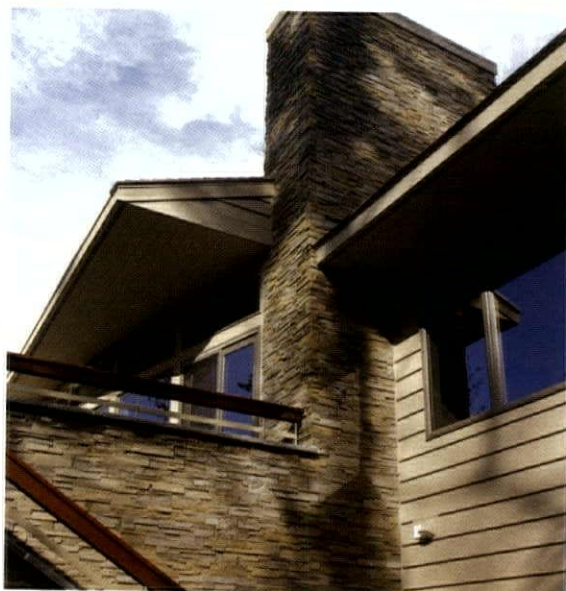
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 22, 2006

When Bernard Tschumi announced he would resign from the deanship of Columbia University's GSAPP in 2003 after 15 years of service, he explained he wanted to devote more time to his practice. Today, his studio is busier than ever, with 21 employees (six in Paris) working on 12 active projects, five of them under construction. There can be no doubt that Tschumi's work has edged its way out of the margins of architecture, where he himself would agree it has resided for most of his career: With private developers joining his client mix—for example, Swiss watch-maker Vacheron Constantin and the backers of the Blue condominium in New York City—he no longer relies solely on competitions for work. (The majority of his work so far has been won that way, including concert halls in Rouen and Limoges, museums in Le Fresnoy, Athens, and Alesia; his firm continues to enter between five and ten competitions every year.)

As is the case with his old classmates at the Architectural Association, Rem Koolhaas and Zaha Hadid and others who came of age in the theory-gripped 1970s, it's been interesting to see how Tschumi's ideas are manifesting themselves in built forms. His well-developed theses about the disjunction between space and the events they host, about movement, about context and content, remain important to his thinking. For this reason, formally, his work defies neat generalization. From the jaunty pavilions at La Villette to the gritty supershed at Le Fresnoy, the elegant Vacheron factory and the brutalist Lindner Athletics Center, his works are divergent in form and material because he always lets them follow the concept.

Tschumi's intellectual and professional evolution are deeply explored in the new book, *Tschumi on Architecture: Conversations with Enrique Walker* (Monacelli Press, 2006). It presents a series of conversations that took place over the last six years, and cover his writings, theoretical projects, urban plans, and built work.

RICHARD E. LINDNER ATHLETICS CENTER, UNIVERSITY OF CINCINNATI

The latest addition to the University of Cincinnati's impressive collection of contemporary architecture is an athletics center which opened this month. Tschumi's oblique approach to the project began with its siting: The school offered him any location within an open area comprised of several sports fields, but he zeroed in on a sliver of space between a 15,000-seat basketball arena and 50,000-seat football stadium, near a new recreation center by Morphosis. He wanted the \$53 million facility to be where "all the action is," a logical impulse given its function to house meeting and reception space for the school's athletic programs, offices for coaches, as well as a sports medicine and therapy suite, gift shop, ticketing windows, and practice gymnasium.

The building's triangulated concrete-panel façade was generated by structural necessity: To preserve access to the loading docks and machine rooms of the adjacent basketball gym, the architect had to lift his structure up and space his support columns irregularly. "The façade is an enormous truss that supports the parts where the structure hovers over the site," Tschumi explained.

NEW ACROPOLIS MUSEUM, ATHENS

The New Acropolis Museum may have gotten off to an inauspicious start, slowed by court actions (104 of them, including one targeted at the jury that selected Tschumi's design in 2001) and bad luck, including a bankrupt general contractor. But since construction started in 2004, the

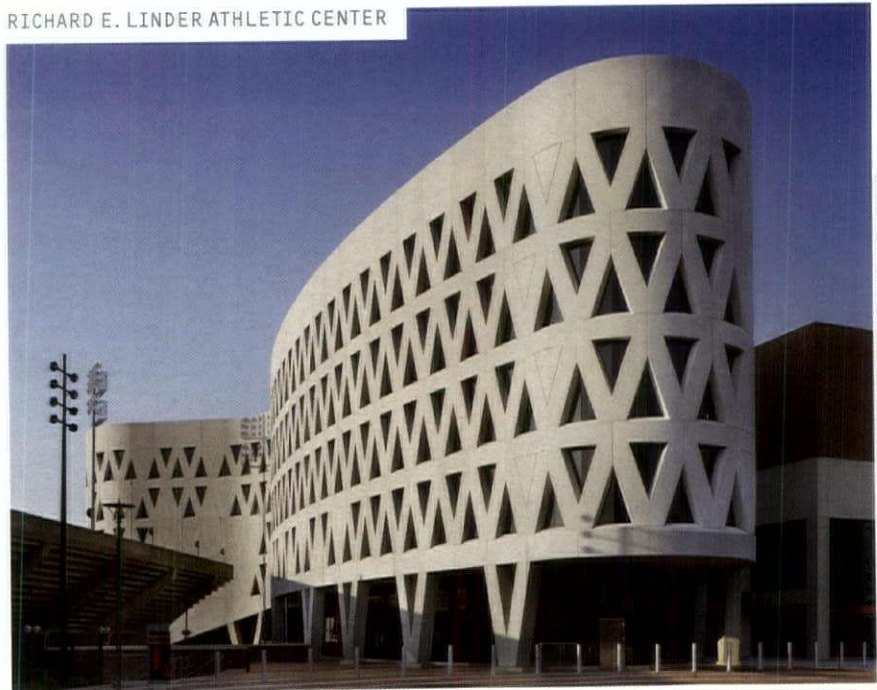
project has been progressing at a decidedly un-Greek pace: It should be done by late 2007. "All the good contractors in Athens were busy on the Olympics," said Tschumi. "Afterwards, they were happy to work on a project like this."

Despite the drawn-out saga, the scheme for the project came to Tschumi fairly quickly. "I realized there was one possible concept because there were so many site constraints," he said. With more than two-thirds of the deformed trapezoidal site occupied by an archaeological dig, Tschumi decided to place the building on stilts, with an entrance sequence comprised of catwalks hovering over the ruins below. The ruins also determined the irregular arrangement of the building's hefty concrete columns, which extend to upper floors. The more opaque lower volume houses offices and support and exhibition space, while the more transparent mid-section, which is skewed to align with pattern of surrounding streets, houses large exhibition halls. The building's uppermost volume—a glass and steel box with a direct view of the Parthenon—is also skewed, set at the precise orientation of its historic neighbor. "It has the exact same lighting conditions as the Parthenon," Tschumi explained. The gallery will contain only the Parthenon's original frieze (which resides in the British Museum). "The hope is the building is good enough that it shames the Brits into giving the Elgin marbles back," he joked.

LIMOGES CONCERT HALL, LIMOGES, FRANCE

When Tschumi began designing the

RICHARD E. LINDNER ATHLETIC CENTER



6,000-seat Limoges Concert Hall, he thought of the lessons he learned from designing the concert hall in Rouen, completed in 2001. Indeed, the envelopes are similar: Their doughnut shape provides advantages of an open-span flexible performance space. At Rouen, the concert hall's gleaming metal skin is a response to the site's history as an abandoned airfield. In Limoges, the hall is in a wooded area on the outskirts of the city, which motivated him to use an all-wood structure and to provide a level of transparency towards the surrounding views. The result is a double-envelope structure: An inner shell of wood defines the performance space, lending it warmth and acoustic properties, while an outer shell of polycarbonate panels make the building glow at night. The project will be completed in December 2006.

ELLIPTIC CITY, DOMINICAN REPUBLIC

Last year, a financial investor approached Tschumi (as well as other architects, including Jean Nouvel and Herzog & de Meuron) to propose ideas for a small new town in the Dominican Republic, 45 minutes from Santo Domingo. The town would be a free service zone (akin to a free trade zone) mediating financial exchange among the Americas as well as Europe. Tschumi ultimately won the commission to develop the 7,000-acre site, which will have a business center for 8,000 workers, as well as neighborhoods for up to 30,000 inhabitants.

Though the clients were essentially commissioning a business park, a business park is far from what Tschumi wanted

to deliver. Certain parameters were fixed, such as the separation of work and residential zones for security. He decided to arrange developments as a series of islands throughout the site, each with a different program or character. He also left 52 percent of the land undeveloped to match the ratio of land-use in the rest of the country. Next, he inscribed a distorted "mesh" over the site, shaped by the undulating topography; the islands will be set into the loose mesh.

The first island to be built will be the business center, an area the size of Central Park with buildings totaling 3 million square feet. Though still in early concept phase, Tschumi imagines organic, low-scale buildings—or more accurately, super-canopies that shelter smaller individual buildings, an arrangement that allows leasing flexibility. "The whole place really is more comparable to an airport than a business park or a financial city," he said, explaining that a three-level carpark and electric rail will bring workers to their offices (no cars will be allowed in the business zone). Residential enclaves will be scattered in other areas of the site, and the new town will also have a conference center, hotels, perhaps even a stadium. Another notable aspect of the scheme is the way Tschumi dealt with the site's existing population of about 12,000 squatters. Rather than displace them, his masterplan includes a stage-by-stage transformation of their *barrio* into a permanent settlement.

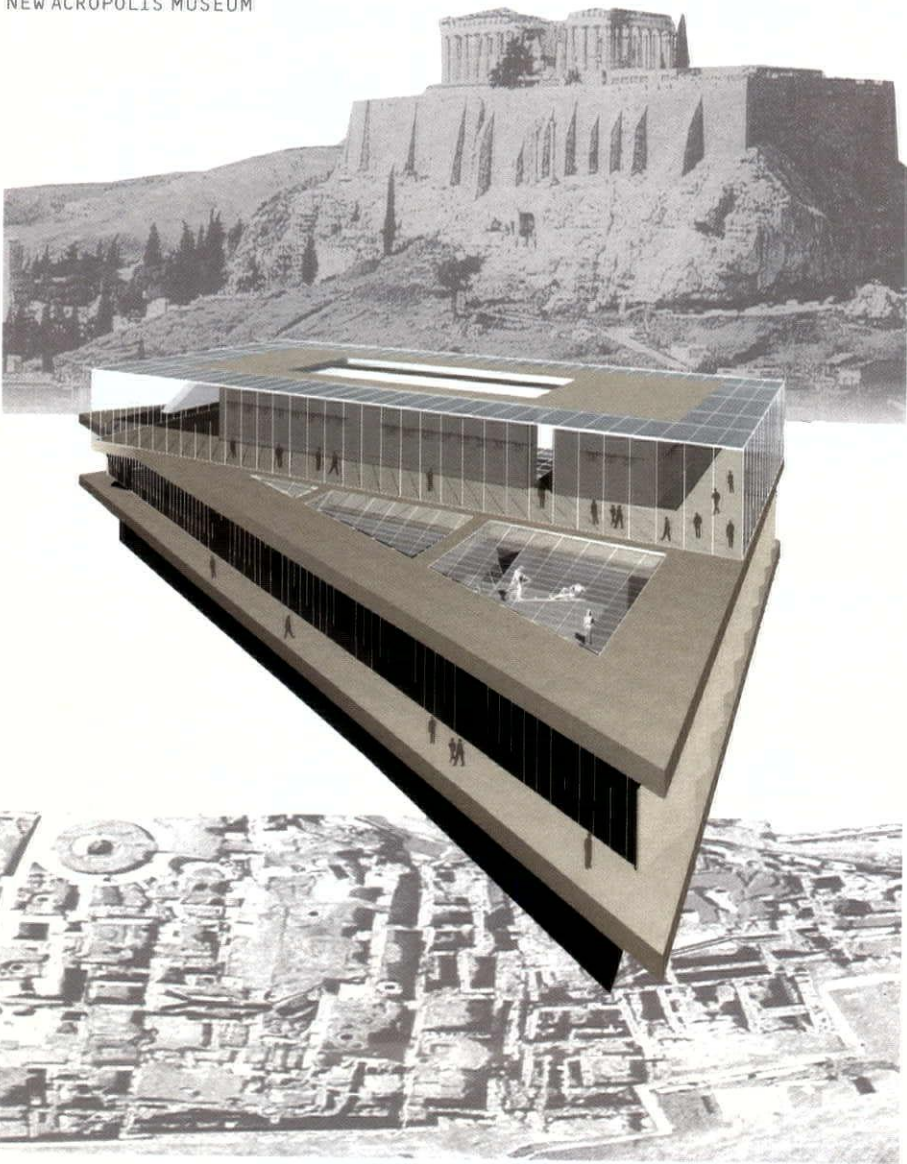
The project, which he has dubbed Elliptic City, is the focus of the exhibition at the Swiss Pavilion in the Venice Architecture Biennale. **CATHY LANG HO**

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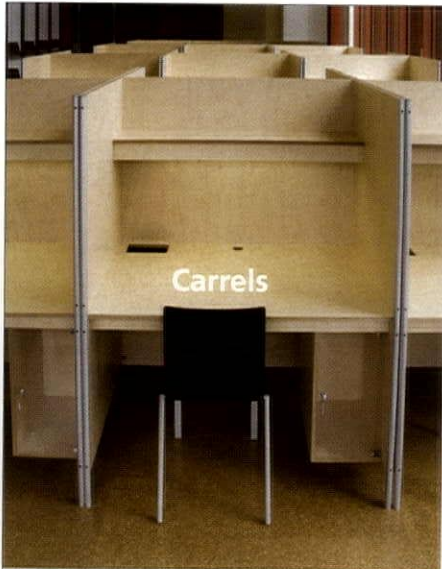
NEW ACROPOLIS MUSEUM



LIMOGES CONCERT HALL



ELLIPTIC CITY



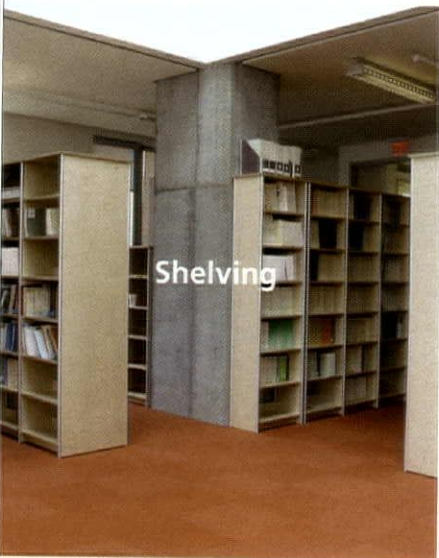
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 22, 2006

COUNTLESS GROUPS ARE STRIVING—AND SOME ARE SLIPPING IN THEIR ATTEMPTS—TO PLAN A STABLE FUTURE FOR THE HURRICANE-RAVAGED CITY. HERE'S A BREAKDOWN OF THE REBUILDING.



WHAT NOW, NEW ORLEANS?

A little more than a year after Hurricane Katrina, the challenge of rebuilding New Orleans seems as overwhelming as it was in the weeks following the disaster. At 225,000 people, the city's population is less than half what it was before the hurricane struck. Schools spent the whole year shuttered, discouraging young families from returning: Presently, more than 60,000 students remain without a school to attend this fall. The city planning commission has a skeletal staff of seven, and hasn't been able to establish itself as a source of authority or guidance. Because government-led efforts have

stalled, nonprofits and neighborhood groups have emerged as the main articulators of how the city will reshape itself. Many of these organizations have teamed up with some of the scores of outside architects who have offered technical help and ideas for new kinds of housing; together they are creating a patchwork of planning schemes and redevelopment initiatives. It's a process as fragmented and contradictory as life in the city is today. Here, we present an overview of the issues surrounding the rebuilding of New Orleans.

Some experts say that despite the courage of

its remaining citizens, New Orleans is still too raw to agree on long-term plans right now. Architecture for Humanity (AFH) cofounder Kate Stohr, whose outfit is providing technical assistance in two city sites and leading a design competition in Biloxi, thinks planning can only get started now, after a year of recovery. "For the first six months, people were coping with loss," she said. Richard Hayes, a senior planner with the activist group ACORN, takes a similar go-slow tack. He said the city is such a mess that it's now time simply to establish the kinds of land uses residents want: "When we have to come up with an official plan, then we'll delve into questions of feasibility." But the residents who have come back amid spotty electricity and stalled bureaucracy understandably want to create a livable city as soon as they can.

One of the primary problems complicating the recovery effort is the lack of coordination on any large scale. According to architect Matt Berman, whose New York-based firm Workshop/APD recently won the Global Green competition to design new sustainable housing in the city, "You've got a lot of groups trying to fix things, but they don't know if the things they're fixing might get knocked down later on." Because there is no clear center of authority, residents don't know if their efforts will be in vain once the city decides how it wants to rebuild itself, on a collective scale. The scope of the planning also boils down to how many people will choose to return to their homes while amenities remain patchy. If the population stays near the quarter million-mark, it will be harder to justify a complete rebuilding of the city since it will only be half its former size. City and state organizations are providing incentives for people to return, but with varied results. For example, a state agency called the Louisiana Recovery Authority (LRA) has offered to pay for repairs to uninsured property, and to buy damaged homes at 60 cents on the pre-Katrina dollar, minus repair and insurance costs. Citizens will vote with their feet by remaining in destroyed neighborhoods, said Deborah Gans of the New York firm Gans and Jelacic, which is working in New Orleans East. According to Hayes, the LRA has \$6.4 billion to spend to buy houses. Sales will indicate how firmly citizens want to restore their town, he said.

The government's first attempt to chart a

recovery failed dramatically, and may be the source for much of the local skepticism. The mayor's office and business community collaborated last fall to create an entity called the Bring New Orleans Back (BNOB) Fund. The group hired the respected Urban Land Institute to produce a study, which said the previously unspeakable: Even without severe hurricanes, global warming and wetlands erosion might justify new land use. But the city delivered this message without acknowledging how sorely people from low-lying areas want to reclaim their homes. These neighborhoods also tend to be poorer and more heavily African-American, and there was an uproar from residents, many of whom felt it was a blatant attempt at a land grab by developers. The mayor then modified his message and hired Wallace, Roberts, and Todd, and issued a scathing report charging the Army Corps of Engineers with negligent levee maintenance. This also infuriated residents, not least because mismanagement occurred at the state and city levels.

After rejecting the BNOB plan, City Council representatives raised money for individual neighborhood groups to start planning on their own. This in turn has led to the creation of the New Orleans Community Foundation and Rockefeller Foundation to fund the Unified New Orleans Plan (UNOP). Under it, each community will work with a planner to develop a redevelopment scheme, and each of these will subsequently be knit together. By spring of 2007, the UNOP should be released. But it must be reviewed at city, state, and federal level before receiving serious public investment.

With the business community retreating after the BNOB flap, planners and architects have tried to contribute ideas for durable, cheap housing. Developers will have to bring meaningful money, noted Mario Gooden, principal of the Charleston-based firm Huff + Gooden, and jury member of a competition for affordable housing called *Higher Density, Higher Ground*, but planners claim that sound and economic models can support resident-led declarations about where



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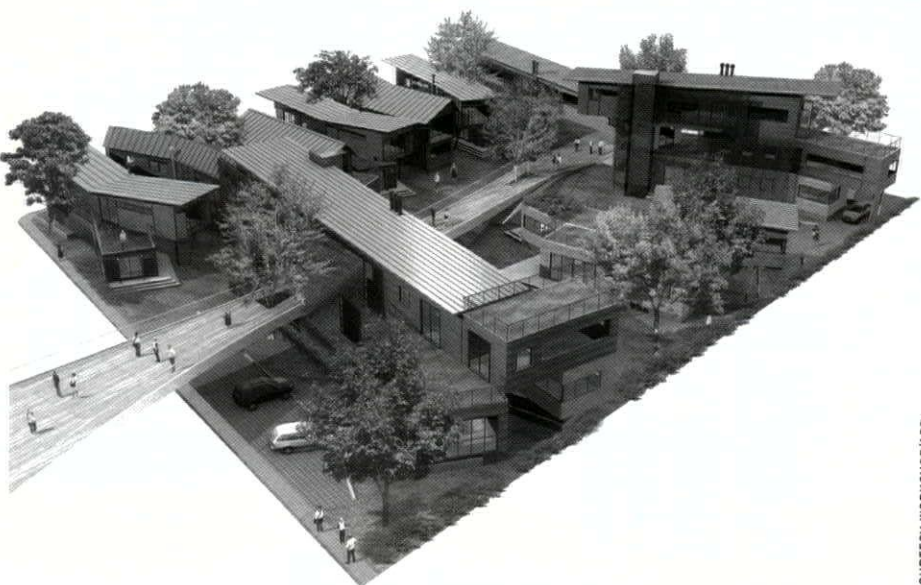
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housing and schools and parks should go.

So far, design competitions have yielded encouraging ideas and buoyed citizens' spirits, and at least one, led by Global Green and Brad Pitt, promises to get houses under construction by spring. Global Green, a worldwide environmental advocacy group, sponsored a recent competition in the devastated Lower Ninth Ward. Berman's Workshop/APD won that contest on August 31 with a proposal for prefab housing that addresses private safety and guards against future environmental hazards.

The planning work in the UNOP process is turning up encouraging ideas as well. The Pratt Institute for Community and Environmental Development and the New York architect Fred Schwartz are exploring ways to tap ample solar energy and store mechanical systems in attics, away from rising waters. Ideas competitions with no clear commitment to build may seem hollow, but they provide specific suggestions that can address residents' enthusiasm and concerns. Tulane University and *Architectural Record* magazine organized the *Higher*

From top: New York-based Workshop/APD's winning scheme for Global Green's competition to design sustainable housing for New Orleans; Huff + Gooden's winning housing prototype for Biloxi, Mississippi, for AFH; San Francisco-based Eight Inc. won the Tulane/*Architectural Record*-sponsored competition to design high-density housing on the waterfront.

Density, Higher Ground competition in the fall to create dense housing along the Mississippi River, in a poor neighborhood called Bywater. Gooden said it revealed ways that New Orleans could preserve its tradition of housing many generations of families in "pockets" with less exposure to floods.

With diligence and collegiality between architects and neighborhood leaders, citizens' priorities may fill the planning vacuum. Gans said architects should swallow the frustration of watching a leaderless process and fight to make their ideas clear to the residents who will fight to do what is best for their communities. "You have to deal at the same scale as things that have already happened to them," she said. "It's the role of the planner or designer to make relief efforts more effective." **ALEC APPELBAUM**

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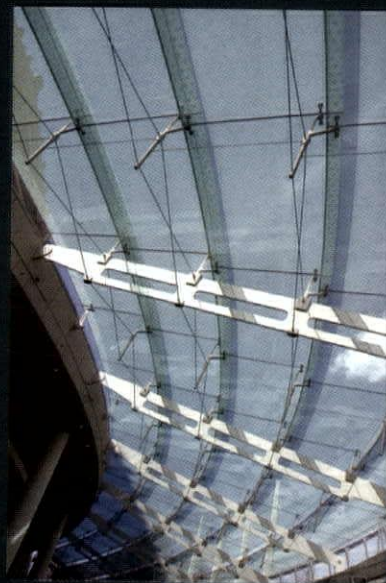


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THE ARCHITECT'S NEWSPAPER SEPTEMBER 22, 2006

RISING TALL continued from front page both form and material to communicate its message of memory and rebirth. "The design came out of an idea to remember those lost both as individuals and as a community," said Frederic Schwartz, who also designed the New Jersey September 11, 2001 Memorial, which is currently being constructed in Liberty State Park in New Jersey and will be dedicated next year. One hundred and nine strands of stainless steel rise out of a circular base and join together in a spire. Visitors can both view *The Rising* from a distance and occupy the sculpture, climbing between the intertwining steel strands to look up through an oculus at the spire's pinnacle.

Schwartz Architects chose stainless steel because of the way the material interacts with light. "The sculpture will change every day given the quality of light throughout the day," said Schwartz.

The base of the memorial is composed for a circular arrangement of 109 granite stones, called the "Circle of Remembrance," and acts as a de facto grave for the victims, whose remains were never found and who never received proper burial. Each stone bears an inscription including the name, date of birth, and hometown of the victim, as well as an epitaph composed by the family. "When you read the inscriptions you feel the impact," said Schwartz.

Community and government contributions paid for the \$700,000 memorial, and also covered the additional costs for site preparation and landscaping.

AARON SEWARD

**OTHER 9/11 MEMORIALS****EMPTY SKY**

Liberty State Park, New Jersey

Two 30-foot stainless steel walls frame the view from New Jersey towards Manhattan, bearing victims' names, and projecting beams of light into the sky. Frederic Schwartz Architects won this \$12 million commission 9/11 memorial in an open competition. Estimated Completion: 2007 or 2008

**PENTAGON MEMORIAL**

Washington, D.C.

June 15 was the ground-breaking for this 2-acre, \$20 million memorial park designed by Kaseman Beckman Amsterdam Studio. It features 184 cantilevered memorial benches commemorating the passengers aboard American Airlines Flight 77. Estimated completion: Fall 2008

**FLIGHT 93 NATIONAL MEMORIAL**

Shanksville, Pennsylvania

Despite the fact that Paul Murdoch Architects' scheme was selected as the winner of this competition over a year ago (see AN 13.7.27.2006), ground-breaking remains to be scheduled for this 2,000-acre, \$57 million national memorial center. Estimated Completion: September 2011

**SEIU LOCAL 32B-32J MEMORIAL**

New York City

This simple memorial wall is dedicated to members of

the local Service Employees International Union (SEIU) who died in the World Trade Center. It flanks the union headquarters entryway, and the victims' names are inscribed on a LED-lit acrylic scrim set within a field of aluminum foam panels. Completed: September 2002

**POSTCARDS**

Staten Island, New York

Chosen from among 179 international entries, local architects Masayuki Sono and Lapshan Fong's design for the \$20 million Staten Island 9/11 Memorial frames a view of the former WTC site from the St. George waterfront. Completed: September 2004

M.V. LECKIE ELEMENTARY SCHOOL GARDEN MEMORIAL (BOTTOM OF PAGE)

Washington, D.C.

Volunteers from the Washington Architectural Foundation developed this design with the input of the students of Leckie Elementary. The 2,000-square-foot garden commemorates the lives of their eleven-year-old schoolmate and teacher lost in the Flight 77 crash. Completed: September 11, 2003



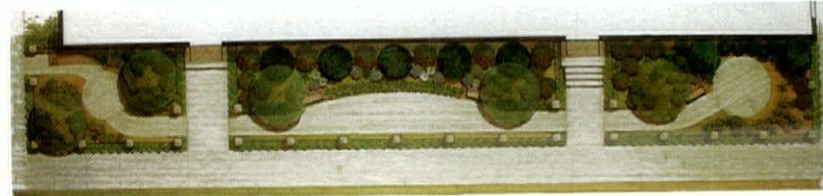
Studio in collaboration with Jones Studio, Inc., for the State of Arizona. Completion date: September 2006

**9-11 MEMORIAL**

Austin, Texas

This memorial stands in the Texas State Cemetery and was commissioned by Governor Rick Perry in September 2002. The designers, Texas-based O'Connell Robertson and Associates, incorporated mangled beams from the World Trade Center. Completed: September 2003

CAMILLA LANCASTER



FROM LEFT TO RIGHT: TOP TO BOTTOM: COURTESY: FREDERIC SCHWARTZ ARCHITECTS; PENTAGON MEMORIAL PROJECT; PAUL MURDOCH ARCHITECTS; DUB ROGERS PHOTOGRAPHY: SONO AND FONG; JAMIE FLECKENSTEIN / WASHINGTON ARCHITECTURAL FOUNDATION; COLAB STUDIO; WONG PHOTOGRAPHY



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LOW BALLING

A new appraisal of the Hudson Yards backs up claims that the city apparently undercut the Metropolitan Transit Authority (MTA) in its sale of the West Side rail yards. Jerome Haines Realty valued the 26-acre plot running along 11th Avenue from 30th to 33rd streets at \$1.5 billion, three times the amount City Hall offered in July. Gubernatorial hopeful Eliot Spitzer called the city's \$500 million bid "grossly under market value." MTA spokesman Tim O'Brien confirmed the cost of the appraisal first published in the *New York Times*, but pointed out in a phone interview that it does not include the cost of a deck over the rail yards, which would reduce the cost to \$1.1 billion.

MORE HURDLES FOR WHITNEY

After two failed attempts to add an addition to its landmarked Marcel Breuer building, the Whitney Museum board seemed to have made a wise (and approvals-friendly) choice in Renzo Piano. But a recent lawsuit filed by three local groups—the Coalition of Concerned Whitney Neighbors, Defenders of the Historic Upper East Side, and the Carlyle Hotel—may delay construction and even call for a redesign. The community groups claim Piano's 178-foot steel tower is incongruous with the surrounding townhouses. Attorneys for the groups cite legal reasons, claiming that the seven variances granted the Whitney, which involve height, setback, streetwall, and rear yards, warrant rewriting zoning laws.

BUSH PICKS NEW DOT HEAD

After less than a year with the massive firm HDR (1,500 engineers, architects, and consultants in 130 countries), career highway administrator Mary Peters has been tapped by President George W. Bush to become the new Secretary of Transportation. Peters began her career at the Arizona Department of Transportation, where she served for 16 years, before moving on to the Federal Highway Administration in 2001. If Peters is confirmed, she will follow Norman Mineta, the only Democrat in Bush's cabinet, who departed in July.



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In New York City, the archetypal high school with thousands of teenagers racing through the hallways will soon be relegated to memory: Since 2002, the Department of Education has been aggressively pushing the development of small, theme-driven schools with no more than few hundred students. However, most of these innovative academies will never have their own buildings. Rather, they will share cavernous old high schools or newly designed schools—five or six small academies, all under one roof, each with a distinct pedagogical thrust reflected in its physical plan. New Visions for the Public Schools, the city's largest education reform organization, and the architect *Laura Kurgan* have been figuring out how to do it.

THE NEW SCHOOL

Tools as simple as color helps to establish a stronger sense of school identity and autonomy. At the Bronx Academy of Health Careers in the Evander Childs Campus, hallway doors are painted different colors to define the lines between different small schools that have been implanted in an existing high school.



HILL HOLIDAY / COURTESY NEW VISIONS FOR PUBLIC SCHOOLS

One spring morning in 2002 I passed through a metal detector and walked into a very large high school in the Bronx, and despite everything I had heard, I was shocked. The building was falling apart and the students who bothered to come to school couldn't use their lockers. Eric Nadelstern, who was then the deputy superintendent for small schools in the borough, led my tour of this and five other mega-schools in the area. He said he was about to open 19 small schools in the Bronx in the subsequent 12 weeks—inside these monoliths.

And he did. When I returned in September, I was astonished again—this time, though, by the range of ad-hoc and sometimes innovative strategies that the creators of these little schools were using to make space for themselves within the existing infrastructure. They used what they had on hand: some new furniture, a bit of office machinery, a few new walls, and a lot of paper and glue. The atmosphere at the opening of these schools that fall was optimistic and infectious.

What began for me as a research inquiry turned into a two-year consulting project with New Visions for Public Schools, a New York nonprofit that has developed 78 small schools around the city. My task was to spatialize the organizational concept of the schools, communicate these concepts to the Board of Education, and design a flexible system that would allow each school to adapt to often-hostile environments. The job for New Visions was more daunting: to ensure that this transformation met the goals of the new smaller, innovative theme-driven schools that would be implanted in the midst of failing big ones. Many meetings later—with school system officials, principals, the School Construction Authority (SCA), the SCA's preapproved architects, community partners—we designed a process and a variety of templates for carrying out this challenge.

In many cases, not a lot could happen architecturally: A few walls would be moved in old worn-out school buildings and classrooms repurposed. It turns out that inventing a new school involves architecture in the broadest sense, beyond issues of form.

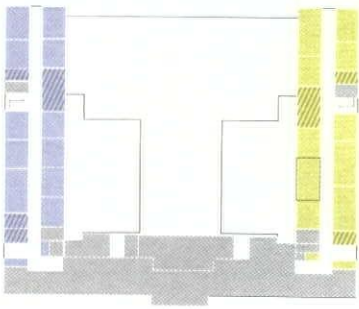
The view of architecture that sees new buildings as the only means of urban and social transformation is ultimately a limited one. The reorganization of existing buildings has been central to the success of the New Visions project. The teachers and students who make these schools work rarely have the luxury of new buildings, and want to make their mark on the old ones. The work is urgent, driven by hope and a sense of what is at stake.

What has happened is a kind of community design. Community design has a bad name among many architects, but I saw another community and another type of design emerge in the Bronx, Brooklyn, and Manhattan: These communities are active, heterogeneous, and engaged, and know what is riding on their schools. They are people who have something worth fighting for, which is the reinvention of the infrastructure of their lives and their futures.

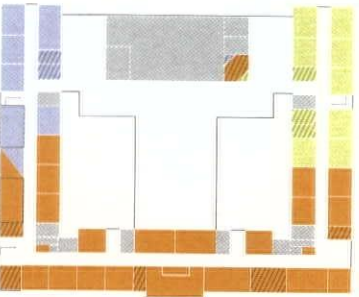
LAURA KURGAN TEACHES ARCHITECTURE AT COLUMBIA UNIVERSITY'S GRADUATE SCHOOL OF ARCHITECTURE, PLANNING, AND PRESERVATION, AND IS THE PRINCIPAL OF LAURA KURGAN DESIGN IN NEW YORK CITY.

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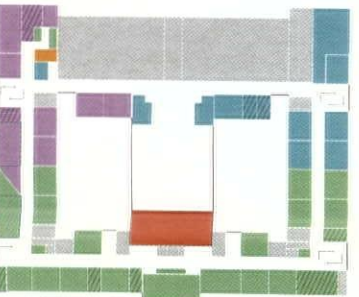
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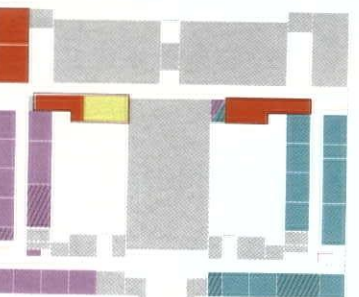
Fourth Floor



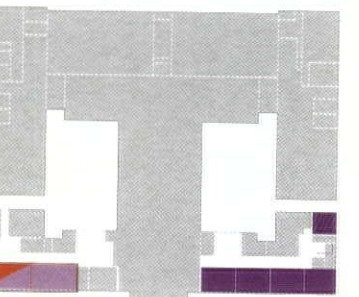
Third Floor



Second Floor



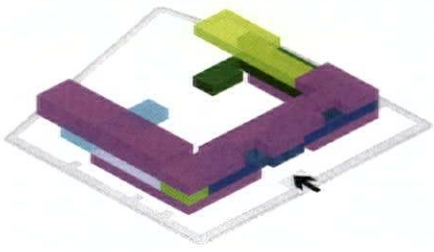
First Floor



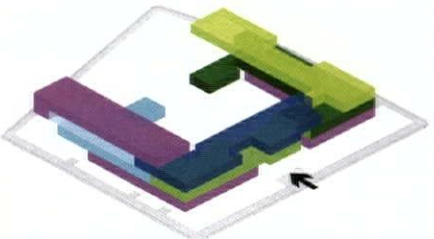
Ground Floor



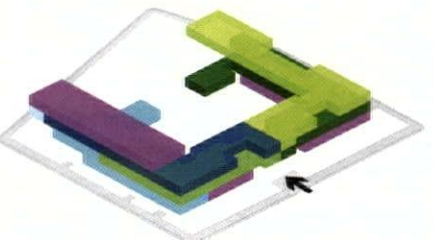
ALL GRAPHICS LAURA KURGAN / COURTESY NEW VISIONS FOR PUBLIC SCHOOLS



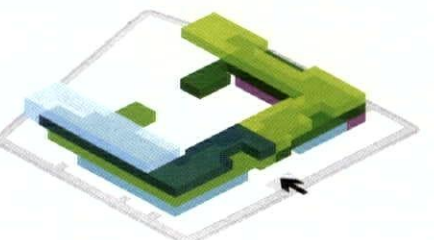
Year One



Year Two



Year Three



Year Four

In 2005, the Evander Childs Campus was 25 percent over its student capacity and already housed six small schools along with the original high school. This overcrowding—and ensuing concerns about student security—drove the major decisions in reorganizing the school. The architecture firm STV Group worked with stakeholders—principals, New Visions staff, and the SCA—to resolve the tension between maintaining reasonable school sizes and accommodating the existing student population, which in fact was large enough to create a seventh school. Evander Childs Campus will house six schools, phased in over four years (diagrams above) as well as four additional classrooms that could be used as an incubator for a new school.

To address safety concerns, each school wanted to maintain as much autonomous and contiguous space as possible. At first, single large facilities such as science labs served all the students, which led to long commutes back and forth. During the renovation process, stakeholders decided that it was more important to break these facilities into smaller units and disperse them so that each school could have its own and thus maintain its spatial integrity.

SIZE MATTERS: THE RISE OF THE SMALL HIGH SCHOOL

Teachers and parents have long suspected what teenagers always knew: 3,000-student high schools are more likely to produce feelings of anonymity than algebra skills. The idea that students are more likely to succeed in smaller schools has been around for decades, but in recent years, it has been applied more widely. In New York in particular, the movement to break up schools both organizationally and physically has taken off since Mayor Michael R. Bloomberg took office and appointed Joel Klein Schools Chancellor in 2002. Since then, more than 200 small schools have opened within the system, and while the data is still coming in, graduation rates suggest that the improvements may stick. According to New Visions for Public Schools, which one of New York's largest education reform groups and has developed 112 small schools since 1993, 90 percent of high schools seniors attending one of the group's New Century High Schools applied to college last year, and 96 percent of those were accepted. When compared with the system's overall graduation rate of 44 percent for students who began 9th grade in 2001, it seems that smaller schools may play a big role in fixing New York City's public education system.

The financial picture for school construction has also changed: Last April, Mayor Bloomberg, Governor George Pataki, the City Council, and the State legislature agreed on a \$13.1 billion capital plan for the New York City public school system. (The agreement had been hammered out for fiscal year 2004, and will run through 2009, but it was not until two years later that state monies came through.) Over the five-year period, one-third will go to new construction, one-third to system upgrades, and one-third to the transformation of large schools into small ones. In the latter category, 20 projects are in progress, and more will undoubtedly get underway as the city plans for 66,000 new students by 2009.

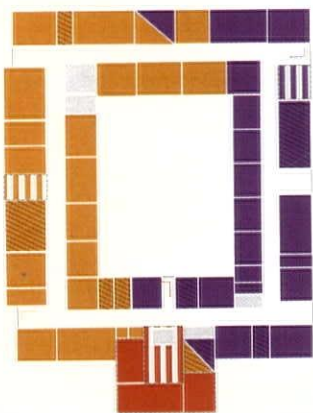
The scale shift has implications that go far beyond pedagogy and budgeting. According to Adam Rubin, director for policy and research at New Visions, a school's physical plant is central to its mission, and ultimately has to reflect and support what goes on inside: "Education reform doesn't stop at pedagogy." These schools must feel and function differently from their cavernous predecessors. Working with the School Construction Authority (SCA), which organizes and pays for constructions, renovations, and maintenance, as well as the principals and community stakeholders involved in each school, New Visions asked architect Laura Kurgan to study existing school campuses and develop a master-plan that could work for future conversions. Because of the extraordinary variety of the existing building stock and the programmatic differences between each school—one might have a curriculum organized around botany and ecology, for example, while another centers on technology—there is plenty of variation within the basic standard, as the case studies on these pages show. According to Rubin, "The unique program of each school should dictate the architecture." As ideas about visually branding each small school are refined and more widely applied, New Visions will adapt more dramatic modifications to the schools. "We got \$26 million from the Bronx City Council to work on visual branding," said Rubin, "and there's \$8 million left to do fun things like mixed-use, high-design cafeterias with technology nodes and flexible furniture." Rubin explained that New Visions is interested in the Robin Hood Foundation's library initiative (see "The Adventures of Robin Hood," AN_07 04.20.2005), and that the organization's commitment to understanding the spatial ramifications of change is only going to keep growing: "We are working with the Design Trust for Public Spaces on the idea that schools should be at the heart of a community." **ANNE GUINEY**

At the Bushwick Campus, a 1911 building which currently holds four schools and one day will house a fifth, the cafeteria was transformed into a multi-use space with moveable furniture that is available for each of the individual schools. This example was funded by MTV's "Think Over Your School," but New Visions plans to add similar spaces to future school renovations.

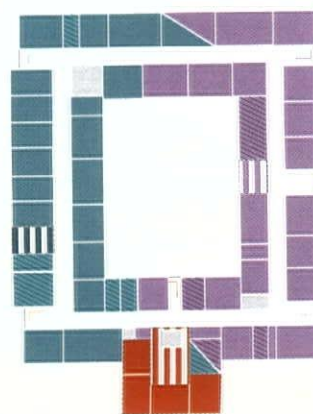


TERESA BALL / COURTESY NEW VISIONS FOR PUBLIC SCHOOLS

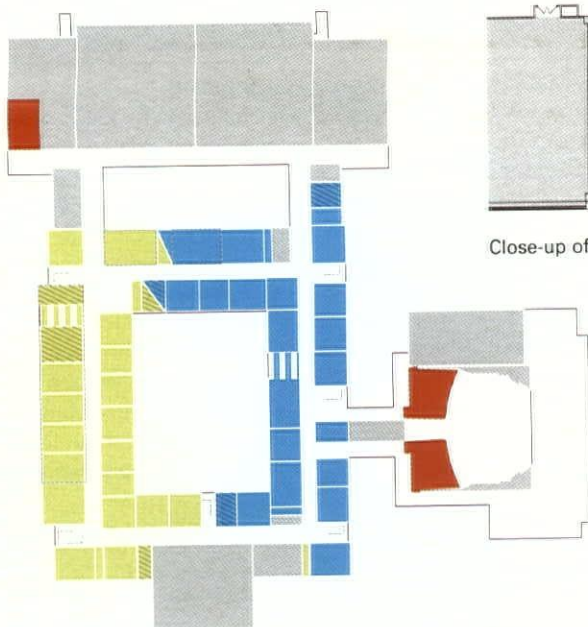
ADLAI STEVENSON CAMPUS



Fourth Floor



Third Floor



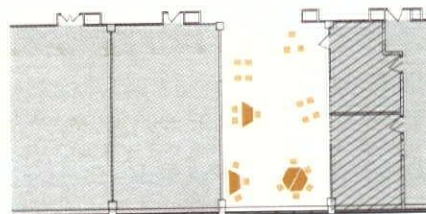
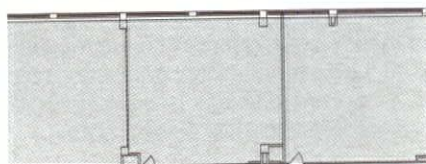
Second Floor



First Floor

The Adlai Stevenson Campus will ultimately house eight small schools, but at the moment there are only five, because the original high school's low graduation rate means that it will take longer to fully phase out. In the interim period, the five growing new schools were allotted space based on their final, not current size, to minimize the cost and disruption of construction. They were also sited within the 1971 building according to their programmatic needs. For example, students at the Millenium Art Academy participate in intergenerational art programs with local senior citizens, many of whom have trouble getting around; for this reason, the school was sited on the ground level.

A second issue was that the architects had turned two hallway spaces into open and flexible common areas, but each school wanted access to them. To address the problem, the architects selectively demolished walls separating individual classrooms from the hallway on the third and fourth floors (below) to create common gathering spaces available to all of the different small schools. The nearby classrooms became shared facilities, such as dance studios, photography labs, and a student council room. In order to maintain the feel of small, personalized schools, each was assigned its own stairway, which also helped to relieve congestion.



Close-up of open lounge



Middle School/High School 362 in the Bronx, Dattner Architects.



High School for Construction Trades, Engineering, and Architecture in Queens, STV/Arquitectonica.



Bathgate Campus in the Bronx, John Ciardullo Associates.



NEW YORK, NEW SCHOOLS

Of the \$13.1 billion allocated for the School Construction Authority's (SCA) 2004–2009 capital budget, \$4.1 will be devoted to new construction, additions, and the conversions of leased facilities into new schools. For New York City's architects, that translates to 107 projects over the next few years, each representing the new pedagogical approach of the Department of Education and the improved design standards of the School Construction Authority. With New York's tight real estate market, the idea of multiple schools sharing the same campus is more the rule than the exception.

For the Bathgate Campus in the Bronx, which opened September 5, John Ciardullo Associates (JCA) had a budget of \$52 million to convert a one-story warehouse into a campus shared by three high schools. The SCA mandate was to have the three schools function as one; the challenge for JCA, then, was to find some way for the schools to share space without losing their respective identities. Three 50-foot-high colored aluminum panels—red, green, and blue—delineate separate entrances to each school, funneling students up staircases to the second-floor classroom level. The ground floor is filled with common spaces for the whole campus to use, such as the cafeteria, art room, music room, library, and multi-purpose rooms.

For Dattner Architect's newly built Middle School/High School 362 in the Bronx, the need for two high schools, a middle school, and a special education program to share one campus made security a priority, and in this case, the SCA required one main entrance that could be regulated. With a budget of approximately \$60 million and a 600,000-square-foot footprint, Dattner developed a plan that houses all the teaching spaces in the main L-shape building, with each school occupying its own floors, while common spaces such as a gym and auditorium are located in separate buildings at the site's center. "Site availability is one of the biggest problems facing the city because of the real estate boom," said design principal Daniel Heberger. "This project is emblematic of an attempt to fit a decent school program into a very tight space."

STV/Arquitectonica had the unique chance to create a building whose design could be relevant and instructive for the students at the High School for Construction Trades, Engineering, and Architecture in Queens, which opened on September 5. With multiple programs to be fit onto one site, there was enough overlap in subject matter that there was no need to create independent spaces. "The building itself is a tool to teach the students about form, texture, design, materials, and composition," said design principal Bernardo Fort-Brescia. Knowing that much of a professional architect's life involves presenting ideas in public, they made the spine of the building—which runs from a glass entry through the length of the building—into the jury room where student work will always be on display. **SAMANTHA TOPOL**

Through October 25

WITNESS THE FUTURE OF ARCHITECTURE

ZAHA HADID



Zaha Hadid Architects, Phaeno Science Center,
Wolfsburg, Germany, 1999-2005. Photo © Werner Huthmacher

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SEPTEMBER

SUNDAY 24
EVENTS

Gareth James
A Day in Appalachia
7:00 p.m.
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

Downtown With a Public-Minded Architect
Walking Tour with Frederic Schwarz
11:00 a.m.
Duane Park
Duane St. and Hudson St.
www.mas.org

TUESDAY 26
LECTURE

Francis Morrone
Amsterdam Houses and Public Housing Architecture
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

WEDNESDAY 27
LECTURES

Christopher Phillips, Sally Wu
3x3 Lecture Part V: Curating Shanghai
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Izaskun Chinchilla
A Laboratory Version of Reality
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/events

SYMPOSIUM
Making Regional Rail Work
Urban Center Gallery
457 Madison Ave.
www.mas.org

EVENT

SKINT
Caitlin Cook
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

THURSDAY 28
EXHIBITION OPENING
Picasso and American Art
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

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FOR COMPETITION LISTINGS

FRIDAY 29
EXHIBITION OPENING

Cory Archangel
Team Gallery
83 Grand St.
www.teamgal.com

EVENT

WIRED NextFest
9:00 a.m.
Jacob K. Javits Convention Center, Hall 3B
655 West 34th St.
www.nextfest.net

SATURDAY 30
EXHIBITION OPENINGS

Jeff Ono
Feature Inc.
530 West 25th St.
www.featureinc.com

John Miller
Metro Pictures
519 West 24th St.
www.metropicturesgallery.com

OCTOBER

TUESDAY 3
LECTURE

Dr. Henry A. Millon
The Savoia: A Dynasty of Great Builders
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SYMPOSIUM
Redeveloping Post-Industrial Financial Centers: Are Innovations in Zurich Relevant for New York City?
Elmar Ledergerber, Joel Towers, Jorge Otero-Pailos
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/events

EVENT

They Heart a Computer
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

WEDNESDAY 4
LECTURES

Marion Weiss, Michael Manfredi
Surface, Subsurface: Chameleon Collaborations
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

François Roche

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

Thomas Messel

Classic and Contemporary: The Allure of Haute Couture Furniture
6:00 p.m.
New York School Of Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

EXHIBITION OPENING

Urban Eyes: Projects from the Academy of Urban Planning
Urban Center Gallery
457 Madison Ave.
www.mas.org

THURSDAY 5
LECTURES

James Wines
Identity on Density
6:00 p.m.
City College
Shepard Hall
Convent Ave. and 138th St.
www.ccny.edu

Laura Kurgan, Eric Cadora
Criminal Justice as Urban Exostructure
6:30 p.m.
The Architectural League
457 Madison Ave.
www.archleague.org

SYMPOSIUM

Ritual Architecture
Mitchell Owens, William Braham, Andreas Dornbracht, Bennett Friedman, Mike Meiré, Robin Osler
Hotel Gansevoort
18 Ninth Ave.
www.dornbracht.com

FRIDAY 6
LECTURE

Jörg Conzett, Mohsen Mostafavi
Structure as Space: Engineering as Architecture in the Works of Jörg Conzett
6:30 p.m.
The Architectural League
457 Madison Ave.
www.archleague.org

SYMPOSIUM

Artists Talk on Art: Debora Grant, Nadine Robinson, Kehinde Wiley
7:00 p.m.
School of Visual Arts
209 East 23rd St., 3rd Fl.
www.sva.edu

EXHIBITION OPENINGS

Fred Tomaselli
James Cohan
533 West 26th St.
www.jamescohan.com

Christian Marclay
Paula Cooper Gallery
521 West 21st St.
212-225-1105

SATURDAY 7
EXHIBITION OPENINGS

Michaela Meise
Greene Naftali
508 West 26th St.
www.greenenaftali.com

Land-Markings:

12 Journeys Through 9/11 Living Memorials
Federal Hall National Memorial
26 Wall St.
www.parsons.edu

EVENTS

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www.ohny.org

Green Buildings Open House

10:00 a.m.
Locations citywide
www.greenhomenyc.org

Design-In

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

House of Diehl
The Quantity Theory of Celebrity

6:00 p.m.
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

TUESDAY 10
LECTURE

Cecil Balmond
ARCHITECTURE 06
6:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.archleague.org

EXHIBITION OPENINGS

Going Public 2: City Snapshots and Case Studies of the Mayor's Design and Construction Initiative
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Lucio Fontana:

Venice/New York
Guggenheim Museum
1071 5th Ave.
www.guggenheim.org



CHRISTOPHER PHILLIPS, SALLY WU
3x3 LECTURE PART V: CURATING SHANGHAI
Center for Architecture, 536 LaGuardia Place
September 27, 6:30 p.m.

For the fifth event in the ambitious 3x3 lecture series, Christopher Phillips, curator at the International Center for Photography, and Sally Wu, an independent fashion designer and consultant, will discuss their ongoing collaboration to curate the exhibition, *Shanghai Kaleidoscope*, due to open at the Royal Ontario Museum in Toronto in 2008. Wu, who has worked for Karl Lagerfeld and Anne Klein, and Phillips, who recently co-curated the ICP Triennial, will discuss the four main subjects their exhibition aims to tackle—contemporary art, fashion (including Wang Yi Yang's clothing line, pictured above), architecture, and urbanism—all of which relate to the emergence of Shanghai as a cultural center in China and the world. As business and commerce drive the growth of the city, the myriad design and artistic professions are no doubt playing a large role in the formation of the city's built landscape. Through their examination of China's largest city, the curators hope to create a portrait not only of Shanghai but offer a glimpse of the driving forces of other burgeoning Chinese cities.



ANISH KAPOOR: SKY MIRROR
30 Rockefeller Plaza
September 21 to October 2

Sky Mirror, Anish Kapoor's 35-foot stainless steel disk soon to grace Rockefeller Center, is the latest urban art installment organized by the Public Art Fund and Tishman Speyer, and Kapoor's first outdoor sculpture realized in the U.S. since his wildly popular *Cloud Gate* in Chicago's Millennium Park in 2004. Standing nearly three stories high, the sculpture's polished surfaces reflect distinct visions on either side: Where the disk is concave, Rockefeller Center's familiar skyline will be neatly focused on its head, and on the other, the nearby streetscape is turned convex. It is an urban parry that hovers between the insouciant and the sublime. The California-based fabricator Performance Structures, which constructed both this piece and the sculpture in Chicago, had to ship *Sky Mirror* in 15 pieces that weigh 2,500 pounds each.



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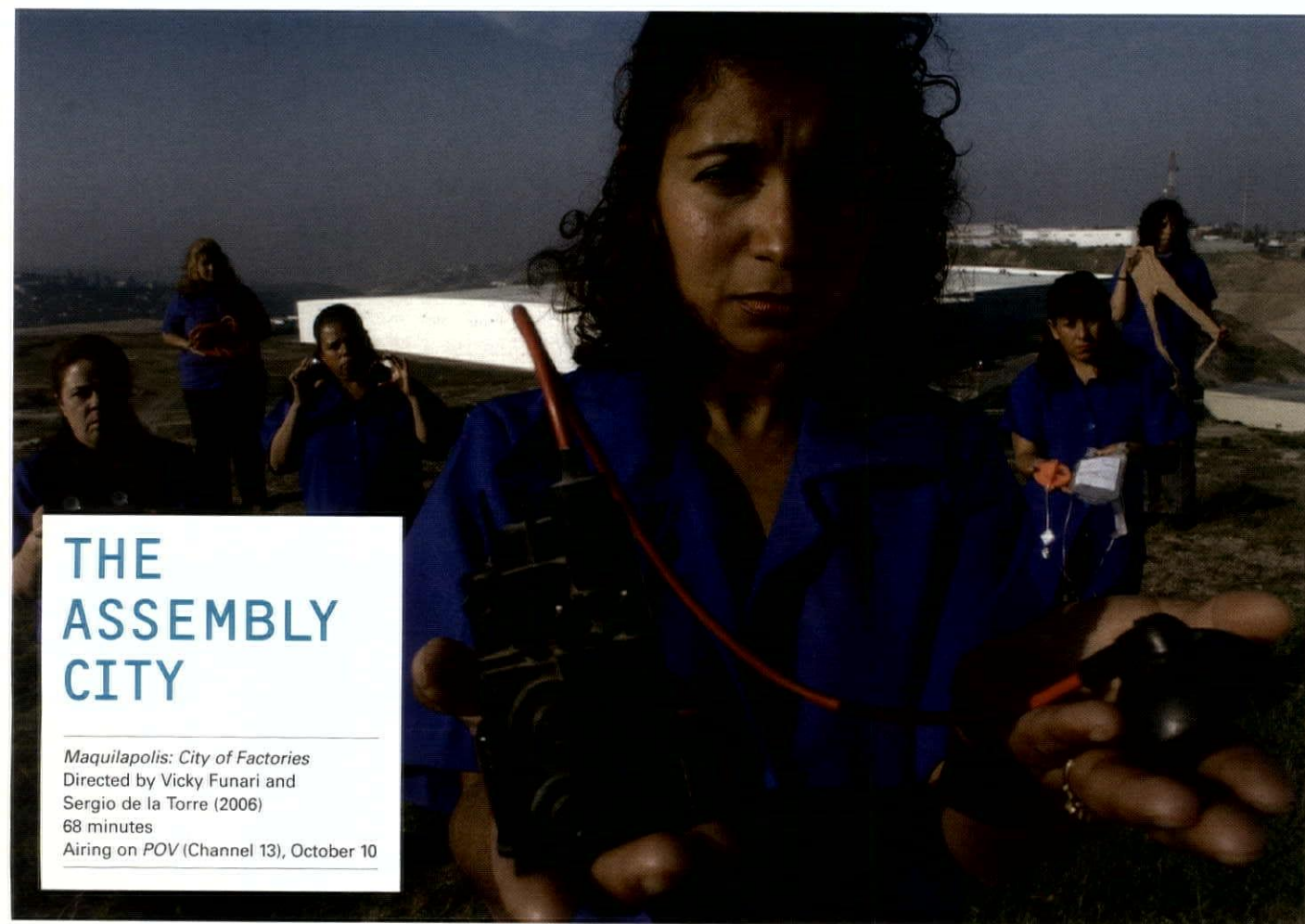
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THE ASSEMBLY CITY

Maquilapolis: City of Factories
Directed by Vicky Funari and Sergio de la Torre (2006)
68 minutes
Airing on POV (Channel 13), October 10



Maquila workers show the products they make (left) in one of the hundreds of boxy tilt-up factories (below) that have redefined Tijuana.



COURTESY SERGIO DE LA TORRE

of this trade arrangement. (For anyone in the U.S. who doubts that Tijuana's problems are not ours, this particular site is only 1 mile from the U.S. border.) Meanwhile, a representative of Tijuana's Secretary of Industrial Development boasts of the higher wages and standard of living enjoyed by *maquila* workers compared to workers in the rest of Mexico. But for employees, who migrate from all over the country for work, the *maquilas* are far from a dream come true. As one of Duran's coworkers says, "I make objects, but to the factory managers I myself am only an object, a replaceable part of a production process... I don't want to be an object, I want to be a person, I want to realize my dreams."

Maquilapolis is a tour de force that allows something ambiguous to emerge, something paradoxical that requires a rethinking of the consequences of the postindustrial age and globalization of labor. Moreover, it challenges recent exalted claims that a porous and interstitial "post-border condition" will make Tijuana a model city of hybrid cultural and economic identity. *Maquilapolis* is a complex audio-visual experiment and collaborative process (between artist and filmmaker; between artist, filmmaker and local factory workers/activists) that integrates personal histories with the unfolding history of political economies.

As the global political economy proceeds to evolve and restructure itself with factories relocating towards Asia (to China in particular), Tijuana's futures—urban, economic, environmental, social—remain uncertain. *Maquilapolis* evaluates these futures in the form of a meditation that is at once collective and personal. It's a breath of fresh air in contemporary documentary film practice.

TAREK ELHAIK IS A PROFESSOR OF ANTHROPOLOGY AT RICE UNIVERSITY IN HOUSTON AND FILM/VIDEO CURATOR. FIAMMA MONTEZEMOLO IS A PROFESSOR OF CULTURAL STUDIES AT THE COLEGIO FRONTERA NORTE IN TIJUANA AND TEACHES URBAN ANTHROPOLOGY AT WOODBURY SAN DIEGO. SHE IS THE COAUTHOR OF *HERE IS TIJUANA!* (BLACK DOG PRESS, LONDON 2006).

Maquilapolis: City of Factories is a provocative collaboration between Bay Area filmmaker Vicky Funari and artist Sergio de la Torre. The vivid color documentary, shot in both 16 mm and digital video, explores the daily lives of women who work in Tijuana's *maquilas* (assembly plants located in so-called free trade zones) through poignant interviews, and reflects on the state of the factory economy and culture in contemporary Tijuana.

Maquilapolis is a powerful mixture of observational documentary, ethnographic film, and carefully choreographed *mise-en-scènes*. It ought to be placed within current debates in documentary film studies in general, and specifically in relation to the emerging category of the "performative documentary" introduced by film scholar Bill Nichols. This emerging mode of documentary filmmaking not only makes innovative use of the now-conventional gesture of handing the camera to film subjects to allow them a measure of self-representation, but

also stages scenes of a more conceptual character: One shows the *maquila* workers standing on a dusty plain—one of the many hills in Tijuana that have been flattened to accommodate industrial parks—miming their daily movements on the assembly line. In another scene, the camera zooms in on women's faces as they recite the names of their employers, which appear on the screen as they are spoken: Samsung, Panasonic, Sanyo, Sony, and dozens more, until the screen is filled.

These highly stylized scenes present a "distinct disturbance to ethnographic and documentary film, and clearly embodies a paradox: it generates a distinct tension between performance and document," writes Nichols in his *Introduction to Documentary* (Indiana University Press, 2001). He goes on: "It uses historical referentiality less as a subject of interrogation than as a component of message directed elsewhere." Rather than acting in the usual documentary mode that

pits the social against the aesthetic, *Maquilapolis* directs its message where politico-historical concerns, activism, and formal experimentation co-exist productively. The choreographed scenes might appear contrived at first, but they are a clever way of visualizing contemporary forms of labor, machine-human relationships, and gendered forms of resistance, while also forcing viewers to confront the role we all play in the *maquila* phenomenon as consumers.

The film focuses on two women, Carmen Duran and Lourdes Lugan, who detail their own specific horrors, ranging from being exposed to toxic fumes in the workplace to seeing their neighborhoods—favelas, really—being flooded by industrial sewage from the factories. As the women mobilize to protest one particular waste site, an abandoned battery recycling factory that has been leeching tons of cadmium, arsenic, and lead into the soil, *maquiladora* promoters—site owners, developers, trade officials—still boast the benefits

Docu-Drama

Charles Sheeler: Across Media
National Gallery of Art
National Mall
6th St. at Constitution Avenue NW
Washington, D.C.
Closed August 27

Art Institute of Chicago
111 South Michigan Ave.
Chicago
October 7 through January 7, 2007

Painter, photographer, and filmmaker Charles Sheeler is best known to architects for his 1927 photographs of the Ford River Rouge plant, but, as an excellent exhibition organized by the National Gallery of Art shows, his engagement with the built environment was complex, spanning media and the length of his long career. And while the Ford photos, such as *Criss-crossed Conveyors*, remain stirring documents of machine-age optimism, Sheeler (1883–1965) was an artist of fascinating depth, equally interested in everyday places, such as domestic interiors and landscapes, like the textile mills of New England.

Like many modern architects of the prewar era, Sheeler is somewhat guilty of romanticizing pure form

over the messy realities of urban life. Looking at the drawings and paintings he made based on his photographs, Sheeler often scrubbed the images of imperfections, eliminating details that interfered with a line he found pleasing. In his renditions of the same view in photograph (*New York, Park Row Building*, 1920), drawing (*New York*, 1920), and painting (*Skyscrapers*, 1922), which the exhibition features prominently, he moved toward an abstracted version of the city.

But this is not true in all his work: The thrilling film he made with Paul Strand, *Mannahatta* (1920), now recognized as a classic of avant-garde filmmaking, celebrates the vital mélange of New York. Spliced with quotes from Walt Whitman's

1900 poem of the same name, the film consists of stationary camera shots of the city belching smoke, boats streaming out of its busy harbor, countless commuters clogging its streets. The city *Mannahatta* is more an organism than a machine.

Sheeler later experimented with photomontage, overlaying images of abandoned mills into prismatic landscapes that became studies for abstract paintings composed of building fragments and off-kilter sightlines. In works like *New England Irrelevancies* (1953), the industrial utopia of the Ford images is replaced by an air of postindustrial noir.

Though devoid of figures, the desolation of these landscapes, and of an earlier series of photos and drawings of an 18th-century farmhouse interior,

Charles Sheeler's New England Irrelevancies, tempera on glass, 1953.



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recall the haunted humanity of Edward Hopper's paintings—a new age, yes, but not without its own anxieties. **ALAN G. BRAKE IS A STUDENT IN THE MASTERS IN ENVIRONMENTAL DESIGN PROGRAM AT YALE UNIVERSITY.**

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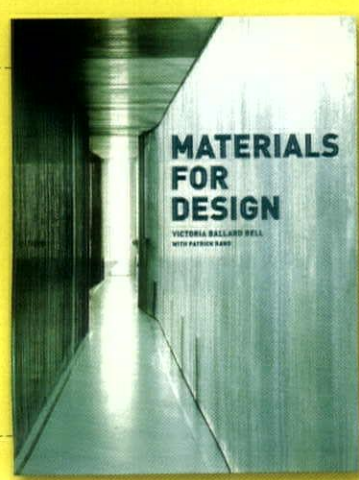
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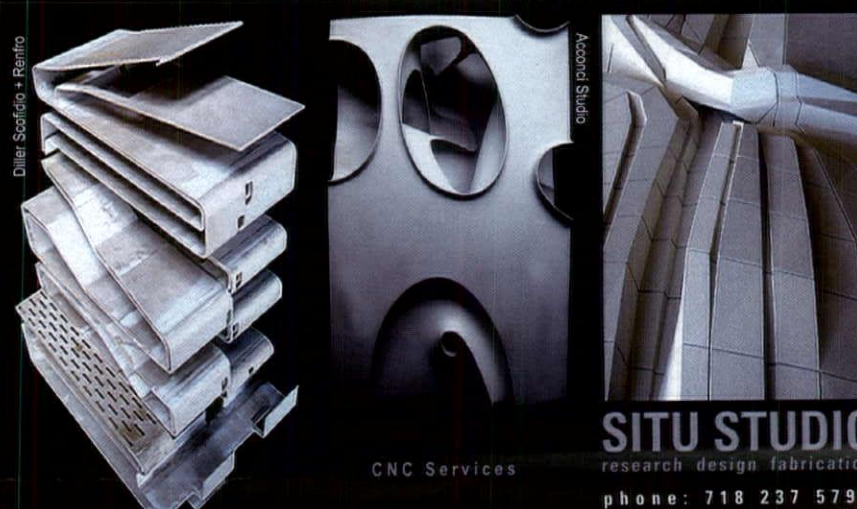


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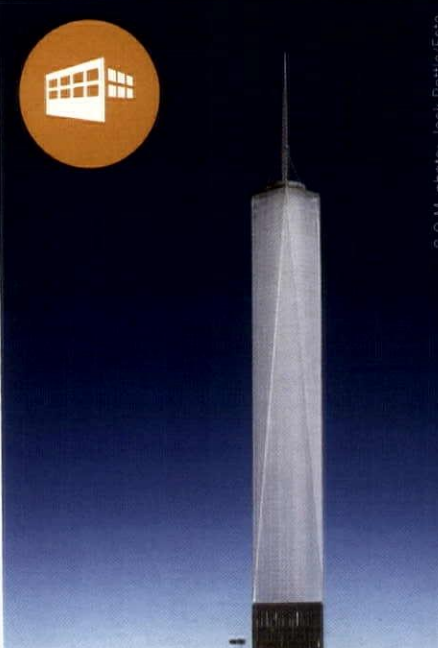
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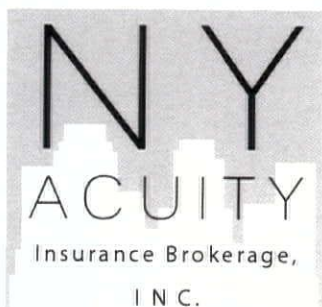


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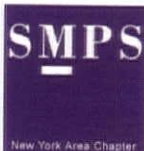


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