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

FOUR MONTHS OF DESIGN, THREE NEW TOWERS

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.

WESTCHESTER COUNTY DEDICATES ITS 9/11 MEMORIAL

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.

NEW ORLEANS AFTER THE FLOOD: PHOTOS BY ROBERT POLIDORI OPEN AT THE METROPOLITAN MUSEUM OF ART SEPTEMBER 19.
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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 an emblematic process of that can 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 the 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 last legacy will be how he's stacked the rebuilding of Ground Zero, from the bastardizing of the Freedom Tower design to the chopping 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 complicated 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.

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

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.

AARON BETSKY NAMED DIRECTOR OF CINCINNATI ART MUSEUM continued from front page

Betsy 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. Phillip Vollmer, president of the museum's board of trustees, noted, "We believe Aaron can play a big role in our expansion." But he denied Betsy'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 architecture," he said. "We felt that his scholarly and curatorial credentials, combined with his managerial experience and his international perspective, could bring a lot to Cincinnati." According to the NAIA's press office, during Betsy's tenure, the institution's budget increased by 20 percent, and its traveling exhibition and education programs expanded considerably. Betsy also oversaw the creation of a 1,400-square-meter satellite museum in Mainstrasse, which opened on September 2nd.

According to Vollmer, Betsy impressed the board with his familiarity with Cincinnati. He taught at the University of Cincinnati's School of Architecture 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; 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 Betsy, has no plans to start any: "My job is to honor and strengthen the museum's character." While many architecture insiders expressed bafflement at Betsy's latest move, in many ways it is logical given the scarcity of directorships in the architectural 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. Betsy 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.

Betsy 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.
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Seventy years. Seventy years since Louis Skidmore and Nathanial Owings established their remarkably feuding 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 preser-

The Glass Pavilion of the Toledo Art Museum, designed by the architectural firm of both visual transparency and refraction as architect. "Keep it clean and give us the ability lo serve as a restaurant at night." Chang recently opened his second Momofuku outpost. Momofuku Ssam, which presents the chef's gastronomic philosophy in the form of ssam, or Asian-style burritos filled with everything from kimchi, puree to shiitake mushrooms. Designed by New York-based Japanese architect Hiromi Tsuruta, the decor follows the chef's preference lor 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; the bars on both locations 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 Ssam bar adds a bit of an energetic fast-food vibe to the mix.
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, 08.08.2006)

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 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 775 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 facade. 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 center-piece 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
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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 postmodern developers joining his clan—many 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 views 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 his ideas inform them. His well-developed theories about the duality 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.

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

**RICHARD E. LINDER 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 site: 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 as close to the heart of the campus as possible. "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 upward 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—was 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 shame the Brits into giving the Elgin marbles back,” he joked.

**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 decided pace, and when it opened in 2006, it was the most visited tourist attraction in Athens. Tourists to Athens are expected to increase in the next few years, and Tschumi’s museum has already proved that it can handle the crowds: It was the most visited tourist attraction in Athens.

**LIMOGES CONCERT HALL, FRANCE**

When Tschumi began designing the 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 and the brutalist Lindner Athletics Center, his works are divergent in form and material because he always lets his ideas inform them. His well-developed theories about the duality 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.

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**ELLIPITIC 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-canopiers that shelter smaller individual buildings, an arrangement that allows 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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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. According to architect Kate Stohr, whose outfit is providing technical assistance in two city sites and leading a design competition in Biloxi, thinking planning can only get started now, after a year of recovery. “For the first six months, people 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 mixed 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 80 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 to citizens if they want to restore their town, he said. The government’s first attempt to chart a recovery failed dramatically, and may be the reason 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 unspoken: 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 rejecting the BNOB flap, planners and architects have tried to contribute ideas for durable, cheap housing. Developers 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
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 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
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

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 AY 13_7.27.2006), groundbreaking remains to be scheduled for this 3,000-acre, $57 million national memorial center. Estimated Completion: September 2011

PENTAGON MEMORIAL
Washington, D.C.
June 15 was the groundbreaking for this 2-acre, $20 million memorial park designed by Kaseman Beckman Amsterdam Studio. It features 194 cantilevered memorial benches commemorating the passengers aboard American Airlines Flight 77. Estimated completion: Fall 2008

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

FLIGHT 93 MEMORIAL

October 10 was the groundbreaking for this 2,000-acre, $12 million national memorial center. Estimated Completion: 2007 or 2008

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

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

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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 Haimes 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.
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 a 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.

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.

For a detailed account of Laura Kurgan's research for New Visions for Public Schools, from large school buildings to small school campuses: Orchestrating the Shift, go to www.newvisions.org.
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 to system upgrades, and 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.”

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 autonomy 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.
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 Millennium 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.
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DIARY

SEPTEMBER 2006

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

FRIDAY 29
EXHIBITION OPENINGS
Cory Arcangel
Team Gallery
83 Grand St.
www.teamgala.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 26th St.
www.featureinc.com

John Miller
Metro Pictures
510 West 24th St.
www.metropictures.com

OCTOBER
TUESDAY 5
LECTURE
Dr. Henry A. Milton
The Savoca: 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 Ledegger, Joel
Towers, Jorge Otero-Pailos
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/events

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

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

FRIDAY 8
LECTURE
Jurgen Conzett,
Mohsen Mostafavi
Structure as Space:
Engineering as Architecture in
the Works of Jürgen Conzett
6:30 p.m.
The Architectural League
457 Madison Ave.
www.archleague.org

EXHIBITION OPENINGS
Fred Tomassi
James Cohan
533 West 26th St.
www.jamescohans.com

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

SATURDAY 7
EXHIBITION OPENINGS
Michaela Meise
Greene Naftali
508 West 26th St.
www.greene-naftali.gallery.com

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

EVENTS
openhousesenyork
Locations citywide
www.aiany.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 46
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

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

CHRISTOPHER PHILLIPS, SALLY WU
5x5 LECTURE PARTY: CURATING SHANGHAI
Center for Architecture, 536 LaGuardia Pl.
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 ICIP Triennial, will discuss the four main subjects their exhibition aims to tackle—contemporary fashion (including Yang 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 not 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 organised 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: either side. Where the disk is concave, Rockefeller Center's familiar skyline will be neatly flipped 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 2,000 pounds each.

www.openhousesenyork.com
Maquilapolis: City of Factories
Directed by Vicky Funari and Sergio de la Torre (2006)
68 minutes
Airing on PTV/Channel 13, October 10

THE ASSEMBLY CITY

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-scenes. It ought to be placed within current debates in documentary film studies in general, and specifically in relation to the "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, Sony, 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 politics-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, 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 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 international "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.

THE URBAN ASSEMBLY CITY: THE CULTURAL AND ECONOMIC IMPLICATIONS OF THE MAQUILADAS

Charles Sheeler: Across Media

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-Cross Conveyors, remain striking 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, Manhattan (1922), now recognized as a classic of avant-garde filmmaking, celebrates the vital malaise of New York. Sliced 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 Manhattan 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 sight-lines. In works like New England Irrelevancies (1953), the industrial utopia of the Ford images is replaced by an air of postindustrial nostalgia. Though devoid of figures, the desolation of these landscapes, and of an earlier series of photos and drawings of an 18th-century farmhouse interior, 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.

Charles Sheeler's New England Irrelevancies, tempera on glass, 1953.
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ISSUE 18, 11.03.2006

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