

Summer 2003

Oculus

PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 65 ISSUE 2 \$10



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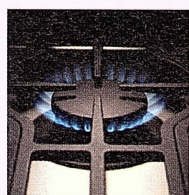


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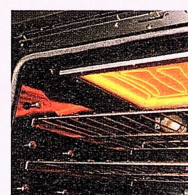
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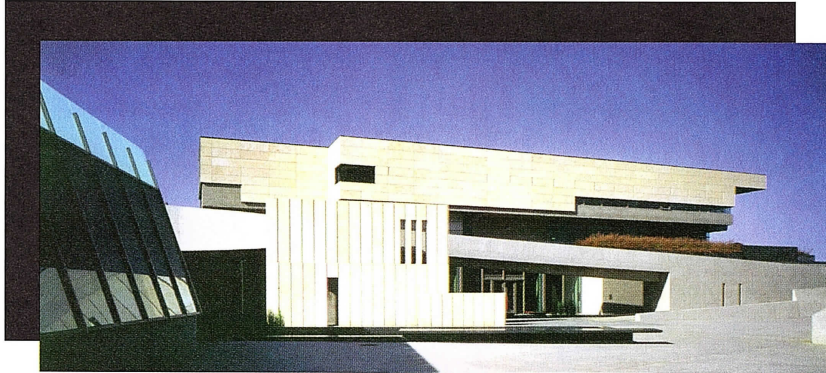
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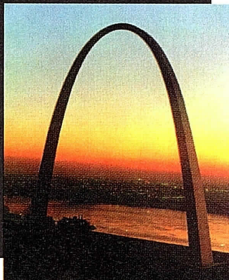
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Design Matters

First Words
Letter from the President

The last citywide planning study was completed during the administration of Mayor John Lindsay, who was passionate about the planning and betterment of the city, particularly in meeting the need for affordable housing. Lindsay's proposals were welcomed by most but also opposed by many.

The administration of Mayor Michael Bloomberg, with senior staff including Deputy Mayor Daniel Doctoroff, City Planning Commissioner Amanda Burden, and extremely capable directors in each of the City Planning Department Borough Offices, is currently outlining significant planning studies for many city neighborhoods. The plans will surely be subject to debate and may generate some not-in-my-backyard opposition, but I applaud this worthy effort. This administration's neighborhood-by-neighborhood, public-space-by-public-space approach is exactly what we need to better fulfill the needs of our citizens.

The Mayor's plans for Lower Manhattan envision open spaces and tree-lined streets with lively retail and commercial life. The proposal also includes the continuous enhancement of one of the city's greatest assets, the waterfront. What's more, the plans provide for 7,000 new housing units. As for the Hudson Yards and the Far West Side, the plan calls for a mix of office, retail use, and housing, all complemented by public open spaces and improved transportation.

A new transit and commercial center is intended to reinforce downtown Brooklyn as a major destination. When combined with the components of the brilliant NYC2012 Olympic X Plan prepared by Alexander Garvin, Hon. AIA, for the Olympic bid, the concepts for the World Trade Center site, and the regional transportation hubs and international centers planned by the Port Authority, the plans are truly visionary. Many will be exhibited as the Center for Architecture when it opens in October.

When you close your eyes and dream about what our city might be in 25 years, I hope that you envision enhanced neighborhoods full of life, with diverse public spaces connected by adequate transportation. I see a city where families can afford to live comfortably and raise their children – a place where those children can in turn stay and comfortably raise their own families.

We all know the city and state are currently dramatically short of the dollars they need to realize their proposals. We recognize the long-range time frame for achieving their goals. We know the success of the proposals will depend largely on the private sector and the market that has always driven our city.

This brings me to the following important questions:

- How can we as architects and planners help in achieving these lofty goals?
- How can we participate in evaluating the proposals that reach our officials?

Architects have skills respected by our society and sorely needed in the public sector. We are capable of understanding complex problems, organizing teams of consultants, evaluating zoning and code issues, and finding solutions that work. The trouble is, we seem so involved in our own practices that we don't find the time to help our elected and appointed officials sort through the variety of proposals that they must deal with every day. At a recent presentation to the City Council, I was asked to press our design and planning community to participate far more than in the past. Precious few architects sit on community boards and participate in the political process. We must do better.

Many argue they are too busy to take part. Yet even Thomas Jefferson, during his presidency, found time to serve on the local school board. The New York New Visions collaboration, made up of over 500 members from 21 organizations, contributed meaningfully to the debate over the World Trade Center site. And it made a difference. The challenges in our city remain great. Our infrastructure needs upgrading. Schools, community centers, parks, and affordable housing units need to be built. Let's get behind this effort.

So find the time to participate. We can realize more livable communities by being engaged. Witness the theme of this year's AIA National Convention: Design Matters. Get involved. Make a difference.

George H. Miller, FAIA, President, AIA New York Chapter



JAMES BALGA PHOTOGRAPHY

AIA New York Chapter Honor Awards were presented at the 136th Annual Meeting in June:

Medal of Honor: Bernard Tschumi, AIA

Award of Merit: Adele Chatfield Taylor

Andrew J. Thomas Award: Michael Pyatok, FAIA

Public Architect Award: Wilbur Woods, AIA

George S. Lewis Award: Robert D. Yaro

Harry B. Rutkins Award: Michael S. Zetlin, Esq., Hon. AIA NYS

Oculus Award: Robert Ivy, FAIA

Special Citations: Michael Adams; University Settlement;

The Urban Homesteading Assistance Board

Honorary Member: Leslie Robertson

VP Certificate of Excellence, Design: Housing Committee, Building Code Subcommittee

VP Certificate of Excellence, Professional Development:

Joyce S. Lee, AIA

VP Certificate of Excellence, Public Outreach:

Ernest Hutton, Associate AIA



Going Public: The Inaugural Exhibit of the Center for Architecture

Call for Entries

The inaugural exhibit of the Center for Architecture will showcase recent or proposed work in the public realm of New York City. The show will be inclusive to allow the widest possible participation, offering a comprehensive view of the scope and quality of public work in the city today.

The exhibit will include works of architecture, engineering, art, landscape architecture and urban design. A non-juried show, *Going Public* will offer a snapshot of where we are at this moment and suggests the question of where we go from here. *Going Public* will open with an evening reception on October 7, 2003.

Submission information and registration forms available at:
<http://aiany.org/goingpublic/goingpublic.htm>



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538 LaGuardia Place
AIA New York Chapter
New York Foundation for Architecture

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The opinions expressed herein are not necessarily those of the Board of Directors or staff of the AIA New York Chapter or the Editor of Oculus.

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Everything New York & then some

First Words
Letter from
the Editor

This issue started out with a rather ambiguous theme: “Everything Manhattan (and Surrounds).” Then, quite by accident, I read an intriguing excerpt from “New York Panorama: A Comprehensive View of the Metropolis Presented in a Series of Articles,” part of the 1938 American Guide Series by the Federal Writers' Project (part of the Work Projects Administration):



SAN DIEGO ZOO

“The rumor of a great city goes out beyond its borders, to all the latitudes of the known earth. The city becomes an emblem in remote minds; apart from the tangible export of goods and men, it exerts its cultural instrumentality in a thousand phases.”

Hence, “Everything New York.” The featured projects range from Midtown Manhattan to the boroughs of The Bronx, Brooklyn, and Queens (apologies to Staten Island), up to the Hudson River Valley and Albany, and down to Washington, DC.

The indefatigable Marilyn Jordan Taylor, FAIA, Chairman of SOM, muses (sometimes poetically) about transportation, politics, and more for “So Says...” A cornucopia devoted to rice puddings in flavors and colors never imagined is “Around the Corner.” Whitney Gould of The Milwaukee Journal Sentinel offers her “Outside View” of the city. “20-Year Watch” watches the Acconci/Holl façade peel at the Storefront for Art & Architecture. And “Good Practices” tackles leadership transitions.

I would be remiss not mention the phenomenal response to the spring issue of Oculus. It was the buzz at the AIA convention in San Diego, and an absolute roar in Manhattan with a re-launch party at Material ConneXion in May. I want to thank Chapter members and media friends for their incredible support. And a special thanks to the evening's sponsors: Dawson Publications, Material ConneXion, Prosurance/Redeker Group, Inc., Louis Frey Co. Inc., Pentagram, Loire Valley Wines, Institute of Management and Administration, and Capelin Communications.


We trust that you will be as enthusiastic about this, the second issue of the new Oculus.

Kristen Richards
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Sound-Off! Kudos

Letters to the Editor

Hearty congratulations on the new OCULUS – it looks so fresh – and for some of us “elders,” paper to read on the subway still beats e-mail! With the Center for Architecture coming to fruition and this excellent new publication...what an exciting time for the New York Chapter!

Peter Samton, FAIA
Partner
Gruzen Samton

Thank you for the launch issue of OCULUS. I found the articles had a subtext that is increasingly coming to the fore in today's architectural dialogue. As the 21st century unfolds, with modern architecture so deeply imbedded in mainstream culture, the discussion of what in fact constitutes great modern, contemporary architecture is becoming more sophisticated. Today's professionals are pondering provocative questions, such as: "Is great architecture a new prototypical language or is it the innovation and refinement of an existing language?" It is clear that many of us believe it is both. The conundrum lies in giving as much importance to the subtle, but seminal improvements on an existing language, as we give to the easily recognized new prototypes.

The launch issue of OCULUS provided an excellent platform for those pursuing the innovation and refinement of a contemporary modern language. The article that discussed the Morgan Library, and by association MoMA and the Boston Museum of Fine Arts, exemplified this. It illustrated the fact that institutions are purposefully replacing 20th-century modern structures with new and contemporary ones. Important 20th-century work is being abandoned not for its obsolescence, but for its lack of dialogue with the historic context.

Today, these institutions are choosing modern structures that take into account the premise that architecture is as much about innovation and refinement as it is about invention and prototype.

Peter Schubert, AIA
Design Director
Hillier New York

This morning my new edition of OCULUS arrived. It is superb!

James P. Cramer, Hon. AIA
Chairman/CEO
Greenway Consulting
Atlanta

The new OCULUS is terrific! I love the graphic design (except for the text type, which is a little too light for aging eyes). Well done. Ads look better in OCULUS than any other architectural journal I can recall – no small achievement!

I love, too, the focus on architecture old and new, and hope you'll also explore the timeless issues of the profession: diversity, education, ethics, altruism and self-interest, self-confidence and self-image, and the like. No end of fertile ground for the inquiring mind and heart, and the adept prose hand.

Congratulations to you and all your courageous colleagues!

Louis L. Marines, Hon. AIA
President, Advanced Management Institute
for Architects and Engineers
San Francisco

Many thanks for the copy of the new OCULUS. It's outstanding in every way. I have been carrying it around in my briefcase ever since the AIA Convention in San Diego and reading the articles one by one whenever I have had a few minutes.

I have chaired the design review board for our very successful Lower Downtown (LoDo) Historic District for the past 15 years, and this made the theme of the issue particularly relevant to me.

Keep up the fine work, and give my best to your great staff. Next time I get to The City I hope to have the opportunity to see your new digs.

John D. Anderson, FAIA
Senior Vice President
AndersonMasonDale Architects
Denver

I attended the May celebration of OCULUS and picked up a copy of Issue 1 Vol. 65 – a certain collector's edition! I must say, OCULUS is back, and I am looking forward to even greater things to come! Best of success, and kudos to everyone involved in the re-launch.

Dominick J Castaldo
Architectural Specialist
McGraw-Hill Construction Dodge

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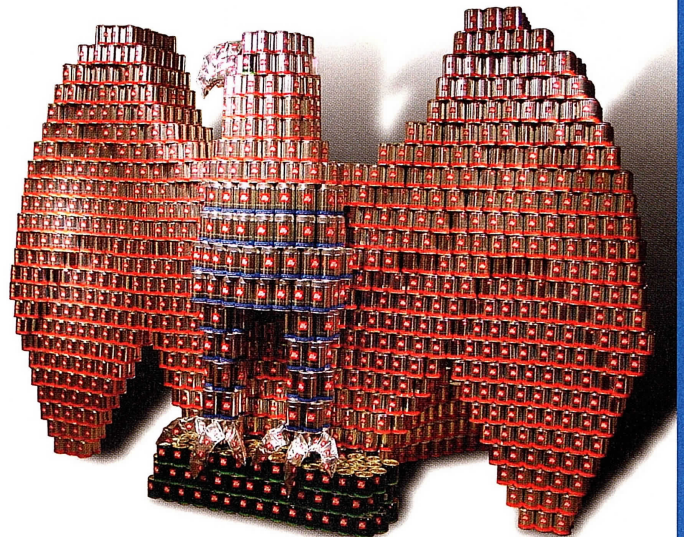
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| November 13 | Judging & Awards Gala |
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RICK BELL

Save the dates for a week-long celebration

We considered attaching a "Save the Dates" insert card for readers of *Oculus* to carry around until October. But we abandoned that plan, and now you must just hold the dates on your calendar, in your agenda, on your Palm.

Join us beginning Tuesday, October 7th to celebrate "Architecture Week," which marks the long-awaited opening of the AIA New York Chapter's Center for Architecture, designed by Andrew Berman Architects and built by IBEX Construction.

The first day will see ribbons cut and the opening of the inaugural exhibition "Going Public." The second day will be a relay of speakers on all subjects relating to the built environment – a "Design-In" marathon of talking-head practitioners and theorists in all areas pertaining to the city's architecture, construction, design, and planning. Each speaker will have her or his fifteen minutes, with hour-long themes providing Continuing Education credits from morning 'til midnight. The third day is for students, the future of the profession, the future of the city, those who might become architects in the year 2020.

And in the evening, a riverside Heritage Ball at Chelsea Piers will celebrate what we have achieved together: a Center for Architecture that is not just about architecture. We've built a physical center south of Washington Square Park where architects and architectural enthu-

siasts ranging alphabetically from artists to zoological garden curators can come together to talk, listen, and exchange ideas. As you read this, the Center's construction barricades will be down, the geothermal wells humming, and the space about to open for occupancy. So, save the dates, save the time (and save this issue of *Oculus* too).

Rick Bell, FAIA
Executive Director, AIA New York Chapter

Save these dates

The Center for Architecture: Going Public

AIA New York Chapter and the New York Foundation for Architecture announce the opening of the Center for Architecture at 534 LaGuardia Place and the City's first annual Architecture Week Tuesday 10.7.03

Open House The Center for Architecture opens its doors and its inaugural exhibit, *Going Public*

Wednesday 10.8.03

Design-in Marathon 16 hours of uninterrupted dialogue on design

Thursday 10.9.03

Heritage Ball at Chelsea Piers

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Saturday & Sunday 10.11.03 & 10.12.03

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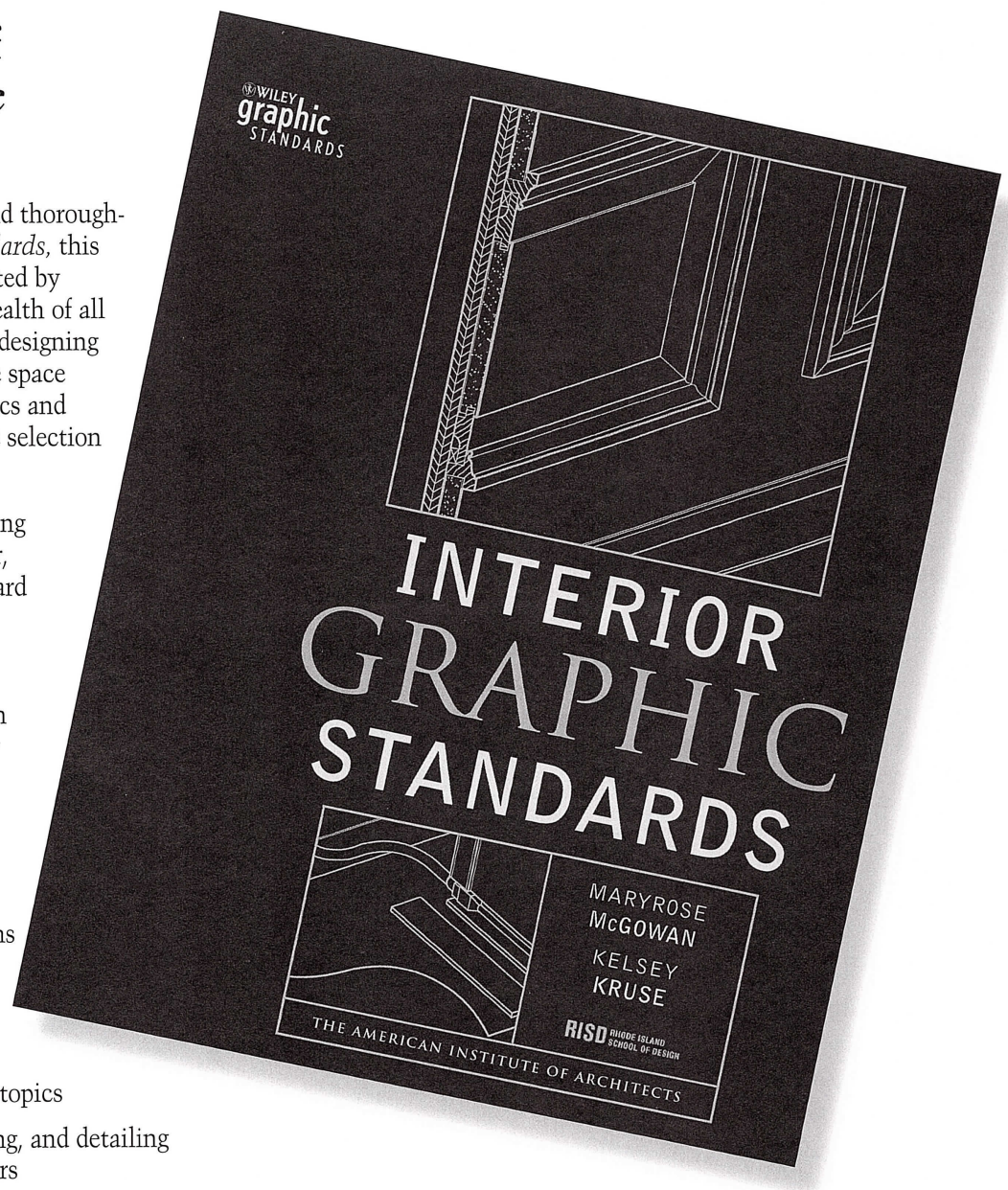
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New York New Visions

Thank You New York New Visions
By Rick Bell, FAIA, and
Mark Ginsberg, AIA

New York New Visions is an extraordinary pro bono coalition of architecture, engineering, planning, and design organizations committed to honoring the victims of the September 11th tragedy by rebuilding a vital New York. It has won awards ranging from the 2003 Collaborative Achievement Award of the American Institute of Architects to this year's Annual Award of the American Planning Association, New York Metro Chapter. Since it came together in September 2001, without a name or clear mission, the group has evolved, while keeping a relatively spontaneous procedural anarchy, and is respected by elected officials, business and community leaders, commentators, and editors, as well as the architectural and planning communities. It has not only gotten a seat at the table, it has, on occasion, provided the table that brought together family members and architects, agency appointees and activists. This page offers an opportunity to thank all those who have actively participated or, as government representatives, officially observed its efforts. A full list of names of those involved in New York New Visions appears on the AIA New York Chapter website, www.aiany.org.

Thank you!

Organizations in New York New Visions:

American Institute of Architects, New York Chapter
American Institute of Graphic Arts
American Planning Association, New York Metro Chapter
American Society of Civil Engineers
American Society of Landscape Architects
Architectural League of New York
Architecture Research Institute
Citizens Housing and Planning Council
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Pratt Institute Center for Community & Environmental Development
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Storefront for Art and Architecture
Structural Engineers Association of New York
U.S. Green Building Council, New York Chapter
Van Alen Institute: Projects in Public Architecture

Text of 2003 Collaborative Achievement Award:

The American Institute of Architects is privileged to confer this Institute Honor for Collaborative Achievement On New York New Visions

Out of horrific tragedy emerged a collaborative partnership of professional societies and civic organizations whose political access and intellectual consensus dramatically enhanced public discourse and shaped the future of the World Trade Center site.

So Says... Marilyn Jordan

Marilyn Jordan Taylor, FAIA, is Chairman and an Urban Design & Planning Partner at Skidmore, Owings & Merrill. She is very active in civic activities in New York including New York New Visions, the New York Building Congress, and the New York City Partnership. She recently took time out from her hectic schedule to talk about what's happening in Lower Manhattan (her office is on Wall Street), maintaining the vitality of a multinational firm, her passion about transportation issues and projects, "big ideas" large and small, and the chances of a run for mayor.

Kristen Richards: What is it like to work on Wall Street?

Marilyn Jordan Taylor: We made a decision to move from Midtown over four years ago. It's a charge to be down here, away from Midtown's slavish adherence to the grid.

This generation of SOM tries very hard not just to work in a place, but also to be a part of those places. If you want to be an architect, then you do your business here, and also become part of the community. You take your pro-bono and stewardship responsibilities seriously.

KR In what ways?

MJT I'm incredibly proud of what New York New Visions has accomplished. When we first sat around a dining room table with just a few people, we had no idea how influential it would be. All the cross-connections have really helped the public decision makers and those who control the property to recognize there's a responsible way to engage in a design debate. You can come out with inspiring results – great messages for Manhattan, the region, and the world.

KR What will "the world" come away with?

MJT If we're successful, there will be a lot of involved communities. Population growth is both stunning and shocking. I think that all of the major world cities face the problem of how to plan for significant growth. If we want cities to be the engines of opportunity and upward mobility, we have to find ways to deal with the population living closer and more densely. We can't afford to just consume land surface.

KR How do you see New York's rebuilding efforts on a global scale?

MJT There are so many ways to look at the nature and role of urban spaces. If I take your question literally: Out of the terrible events of September 11, something very important has happened. More people than I can remember in my entire professional lifetime are interested in how cities are formed and shaped.

"Infrastructure" and "density" have become "good" words. More people know about and understand them. Taking the opportunity to appropriately involve people in the decision-making process about the future of the World Trade Center site and Lower Manhattan will have an impact around the world, particularly as we put the pieces together and show how it can be done. I think it is a demonstration of faith and American willpower that will resonate far and wide.

There is something about this city that captures the global imagination. It exists both in people's minds as an idea – and as a place where global companies must have a presence. So I think that not only is what happens in New York of interest around the world, what happens in Manhattan is intimately tied to emerging markets and how interconnected they will become.

That doesn't mean that Lower Manhattan will become the financial services center that it was. Maybe it will. Maybe it will find a richer definition. I hope the memorial design process is as powerful and provocative and terrific as the Libeskind scheme is becoming.

KR How will the city and Lower Manhattan be different?

MJT Tourism and visitors to the memorial will not be enough. New York exists as a world business center – as much or even more than Paris or London or Tokyo. Despite the difficulties, you know you must be here to be on the global business scene.

Before 9/11, lots of support jobs had already moved out of New York. But the key decision-makers who had to interact with each other continued to stay. We have to find a new connection to the world to bring jobs back. We need to find what the next market is. Then New York City, and Lower Manhattan in particular, will emerge strong again.

Long before 9/11, the Downtown Alliance, Community Board 1, and business leaders were looking for ways to get visitors to stay longer. Obviously that has changed radically, and Lower Manhattan is a whole new destination. But we have to offer more than just a pilgrimage to the WTC memorial or the place to get to the Statue of Liberty or see the Stock Exchange and Federal Hall, and then stand on a corner and ask, "Now what do I do?"

dan Taylor

KR What needs to be done?

MJT We have the opportunity to engage millions of people in the life of Lower Manhattan. But as long as the trip here is so miserable, people won't come. We have to fix the quality of the arrival. The two planned transit hubs dignify public transportation in a way that hasn't happened in a long time. What's so exciting is that we have the opportunity – twice (and hopefully in a very complementary way) – to bring it up to the street and press it down into the earth.

Both the WTC hub and the Fulton & Broadway transit center have to happen to equalize Lower Manhattan with not just Midtown, but New Jersey, Long Island, and the boroughs. And the ferries that became so important in the tough days following 9/11 are wonderful and should be a permanent part of the system.

KR Aside from Lower Manhattan, what other important changes do you see in the city?

MJT Regardless of the controversies about the stadium, winning the 2012 U.S. Olympic bid puts us on another world stage and reminds us that we can have a large vision. It is really really important that New York sees its own genius, and it is good for the souls and spirits of New Yorkers.

A smaller – but important – “big idea” is the High Line. This is a combination of interested community groups, the Design Trust, and Friends of the High Line bringing the dialogue back to the public sector in a different way – so that maybe we don't have to lose a piece of our industrial history.

Penn Station is a major transportation project that SOM is privileged to work on, but it really is about giving the city a transportation piece it can be proud of – one that stands for New York – and is just as important as the transportation centers downtown. These new “great stations” will change people's perceptions and will change New York's advantage on the world stage. I'm a great believer in transportation.

KR You didn't mention 7 World Trade Center or AOL/Time Warner.

MJT The two are very different in execution but about the same big idea: how to design an everyday function that can become an expression of the spirit of the city – grappling with what New York should be. It is great to see 7 WTC coming out of the ground. Not replacing what was there in kind will set the tone for buildings being grounded in the street.



KRISTEN RICHARDS

KR What changes have you seen within SOM?

MJT We have become a much more diversified firm. We're much more attuned to urbanity and environmental consciousness.

We believe in the regeneration and ongoing vitality of the firm – new voices, as you will see in the new SOM Journal 2. This is not just protection because fewer office buildings will be built in future. It opens the door to rethinking the act of making architecture.

It is a huge challenge. Europeans are becoming attractive to both clients and critics in New York. But the cross-pollination can be wonderful, such as our collaboration with Renzo Piano for Columbia University. We American architects can be quick, flexible, and open-minded enough to work in many places.

KR What of your own experience?

MJT I am so fortunate. At well past the quarter-century mark with SOM, and no two projects have ever been the same. I always expected to hit the “glass ceiling,” but I never did. Two years after being named Chairman, I'm still amazed at the extraordinary opportunities that I have to lead the firm. You don't really lead – you have the privilege to be spokesman, plan strategies, reform visions and keep them alive.

It is incredibly flattering and daunting to have that chance. Another woman, Carrie Byles, AIA, in our San Francisco office is joining the managing partner ranks October 1. While I take advantage of learning from other women leaders – encouragement, leadership styles – I hope I'm helpful to the next generation of women who will come along.

KR I've heard it said more than once that you would make a great mayor of the city. Any chance of a run for office?

MJT (laughing) It's flattering to hear that. But I became an architect to get out of politics! I come from a family of lawyers. My grandfather was active in politics, and I loved it. Then, in the late 1960s-early-70s I realized I wanted to make buildings and places instead of laws. I love the intersection of architecture and public policies. But I would like to think I'm so much better as an architect than a politician.

I do believe that architects must aspire to positions of influence. It is an extraordinary opportunity for architects to show the world what we can do differently.

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Around the corner

**Rice to Riches,
37 Spring Street
By David Sokol**

Just when you thought that it's all been said or done, think again. And open wide. In April, self-admitted foodie Pete Moceo opened Rice to Riches, a Nolita shop that sells only rice pudding (and a cappuccino or two). Of course, this isn't your grandmother's raisin-filled, cinnamon-sprinkled stuff. The 18 flavors, from apple to sesame, are intense – not to mention unusual.

The design of the place is pretty far out, too. Remember the programmatic architecture of the 1950s and 1960s, in which a roadside dinosaur museum would inevitably be built to look like a tyrannosaurus rex? Well, now it's time for the little rice grain to shine in the spotlight.

Moceo is primarily responsible for the store's design – you could say that he is as much an architecture aficionado as he is passionate about the food service industry. The space's front window, serving counter, tables, and even the coved ceiling borrow the rice grain's ovular shape, which here approximates a flying saucer.

Rice to Riches' intense colors enhance the space-age feeling. Against a bright white background, the store pops with effervescent orange and black, with accents of red, green, and brown. It's more Jetsons than the bamboo-lined, Disneyfied rice field experience you might expect if Rice to Riches were to appear on, say, 57th Street.

Having designed the store down to the bowls, Moceo says that Italian gelaterias inspired the design. "It wasn't so much the gelato that dragged me into these spaces, it was the design – beautiful marble and very modern lighting," he explains. "The thing I said from day one was I wanted to design something that everybody walking by had to stop and look at." Moceo credits designers David and Eve Lynn



KRISTEN RICHARDS

Scheffer with conceiving the footprint for the small space and graphic designer Sussanna Hassenstein for honing his ideas.

As for the store's wild use of color, the rice pudding itself made the decision. Moceo says: "What eventually settled this issue was, when the recipes were done, the rice pudding had this color palette of red, brown, orange, and green." It's a new take on "form follows function." Moreover, color serves an organizational purpose. The serving bowls match the rice pudding: strawberry rice pudding in a red bowl, mango or cantaloupe in orange, pistachio equals green.

Only in Nolita could you find a place like Rice to Riches. It seems the natural culinary counterpart to the hip fashion designers carving their first showrooms out of old tenements, eccentric entrepreneurs peddling European kids' toys from storefronts, and the authentically French servers (read: accents and attitudes) dishing up couscous at Café Gitane. It's the aspiring, slightly quirky black to SoHo's increasingly vanilla white.

Not that Moceo had his choice of locations, however. "When landlords heard me say that I was going to build a store that was going to sell rice pudding," he says, "they responded, 'Not in my space you're not. You better pay all the rent up front.' It was a struggle. I even had difficulty finding real estate agents to work with me."

But Rice to Riches may not be confined just to Nolita for long. Moceo has plans to roll out as many as five shops in New York, and to break into the wholesale business, too.



RICE TO RICHES

The ovular shape of rice grain is the inspiration for the Rice to Rich's picture window (above) Intense colors make the small space "pop" (left)

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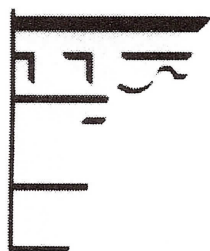
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KRISTEN RICHARDS

"Old ideas can sometimes use new buildings. New ideas must use old buildings." – Jane Jacobs, *The Death and Life of Great American Cities*, 1961

It is human nature to sometimes be more comfortable with a new idea when it fits within the framework of a familiar skin. And an old idea dressed in a new skin often takes on new life and meaning.

Both ideas force us to rethink how we build, reuse, and preserve our cities and towns. It is that distinction that enlivens not only New York's urban centers like Manhattan or Albany, but also the state's sleepy little villages like Beacon and Mount Lebanon.

For the most part, the 10 projects presented here are not the "sexy" sort that bring the pundits running. (Not one is on or near Times Square or Ground Zero.) What they do offer is the architects' insight – and dare we say passion – about not only the "what" and "how," but the "why" these environments were created.

Several demonstrate the reshaping of old ideas – in a courthouse, a community center, an Edward Durell Stone campus, and retail and restaurant spaces. Others stretch old skins to fit new ideas like a charter elementary school for the arts and a museum carved out of abandoned industrial spaces. History is honored with the restoration of Alvar Aalto's only Manhattan interior, and the transformation of a burned-out shell of a Shaker barn into a museum and library. A sadder history is honored with the winning design for the Pentagon Memorial by two young – and until now – unknown New York architects.

They are examples of new and old ideas fitting – comfortably – into new and old skins.

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Judicial Vie

“Courtrooms are perhaps the most accurate succeeded in building a just society.”

Public spaces filled with natural light and engaging views help diffuse anxieties in an otherwise stressful environment.

By Kristen Richards

Since 1970, the Family Court, along with 12 city agencies, has been housed “temporarily” in a historically charming but programmatically inadequate Beaux Arts former public library in Jamaica, Queens. New York Newsday recently described it as having been a “bleak,” “dilapidated,” and “densely overcrowded” place where violence was not unknown. It is difficult to imagine a more stressful urban environment, especially one dealing with volatile family crises, and that serves one of the largest immigrant populations in New York City.

This temporary setting has finally been replaced – with the opening in February of the Queens Family Court and City Agency complex designed by Pei Cobb Freed & Partners/Gruzen Samton LLP, Associated Architects. The 280,000-square-foot, \$104 million facility straddles Jamaica and Archer Avenues, and overlooks Rufus King Park to the north and the elevated Long Island Railroad tracks and Kennedy Airport to the south.

The court and the supporting city agencies are separated into two four-story wings with a fifth floor setback. The building, clad in buff colored brick with large, transparent glass windows, is a subtle inhabitant in the low-rise neighborhood of institutional and residential buildings. “This building is a good citizen, taking its place among those framing the park, and although quite large, defers to the diminutive, but important, historic Rufus King House,” explains Ian Bader, AIA, Pei Cobb Freed’s partner-in-charge of design. Along the façade, granite plaques are inscribed with quotes from Thurgood Marshall, the first African-American Supreme Court Justice.

In addition to being mindful of the exterior scale, Gerard Vasisko, AIA, partner-in-charge for Gruzen Samton, says: “Important factors driving the design were the clients – those appearing in court who can be left waiting for hours, and the judges who wanted natural light in their courtrooms – they never knew what the weather was like in their old facility.”

A skylit pavilion joins the two wings and creates a bright, airy, space that is unusually welcoming for this building type. The agency wing offers attorneys, casework-



IAN BADER

ers, and staff efficient office space and generous access to natural light – and a second-floor bridge to the courthouse wing.

Both Bader and Vasisko point out that one contentious programmatic issue was convincing the support agencies, such as the Queens District Attorney’s Office and Administration for Children’s Services, State Office of Mental Health, Office of Children and Family Services, and Legal Aid Society, among others, that they would be better served in a separate – though connected – building component. Bader notes: “They are representatives of the State, and to have them in the courthouse weighs towards the State.”

The circulation of both people and processes is rigorous and clear. The courthouse wing includes 16 courtrooms and seven hearing rooms on the second through fourth levels,

accessible via escalators centered in a soaring, skylit atrium. Judges’ chambers, a law library, and the adoption unit are located on the fifth floor setback, what Vasisko refers to as “the collegial floor.” Most of the court support functions, including a fully staffed childcare center, are on the ground level. Judges’ parking, defendants’ holding cells, and a large records storage area are located in the basement.

It is in the courthouse wing where the design team’s attention to the “client/user” – individuals and families in the midst of private turmoil in a very public place – makes its mark. “The men, women, and children using this building find themselves in charged personal circumstances, often unhappy, and spend a great deal of time waiting for their cases to be heard. The waiting areas are, therefore, the focus of the design,” Bader says. The main

WS: Queens Family Courthouse

barometers of the extent to which we have Supreme Court Justice Thurgood Marshall



KRISTEN RICHARDS



IAN BADER

waiting areas have full-height windows that overlook the park to the north and distant views to the south. These light-filled spaces allow the public to feel a connection to the social and physical fabric of the surrounding environment. The courtrooms themselves are unpretentious in scale with large windows providing ample natural light.

In a different setting, the neutral palette of light wood, stone, and brick used for interior finishes and furnishings might be considered cold and impersonal. But here, as Vasisko explains, "it allows the exterior to be an important, enlivening, and warming element in the space." No doubt it also helps diffuse some of the emotional pressure those waiting to enter a courtroom may be experiencing.

The glass-walled circular atrium brings another dimension of light into the public spaces.

Suspended from the 40-by-40-foot skylight is "katul katul," a translucent plastic and aluminum sculpture by Ursula von Rydingsvard with two "tentacles" that straddle the escalators all the way down to the first floor. The title refers to a Polish children's game mimicking how the mother rhythmically molds dough or potato dumplings between her palms (though a guard referred to it as "our jellyfish").

At the opening celebration in February, Chief Judge Judith Kaye said, "A courthouse should inspire in citizens respect and confidence in our system of law through the dignity of its surroundings. With the opening of this shining new state-of-the-art justice complex, residents and the legal community of Queens will have, at last, an appropriate setting within which to conduct the important business of court."

Client: Dormitory Authority of the State of New York on behalf of the City of New York/NYS Unified Court System
Pei Cobb Freed & Partners, Architects LLP: Henry N. Cobb, FAIA, Ian Bader, AIA, Michael D. Flynn, FAIA, George H. Miller, FAIA, Alan Gordon, AIA, Tom Woo, AIA, Susan Lowance, David Bae, AIA, Christopher Olsen, AIA, Leslie Shih
Gruzen Samton, Architects, Planners & Designers LLP: Jordan Gruzen, FAIA, Gerard Vasisko, AIA, Alfreda Radzicki, AIA, Cathy Daskalakis, AIA, Thomas Czarnowski, AIA, William Singer, AIA, Paul Naprstek, AIA, Gabriela Teodor, Cameron Lory, Jerry Vargas, Peter Allen, Kate Hofer
Construction Manager: Bovis Lend Lease

Structural Engineer: Ysrael A. Seinuk, P.E.
MEP/Lighting/Telecommunications: Cosentini Associates
Civil & Mechanical Engineering: Munoz Engineering
Geotechnical & Foundations: Mueser Rutledge Consulting Engineers
Environmental Engineers: Edwards & Kelcey, Engineers, Inc.
Acoustics & Audio/Visual: Cerami & Associates Inc.
Security: Gage-Babcock Associates
Landscape Design: Mathews-Nielsen, PC
Vertical Transportation: John A. Van Deusen & Associates
Life Safety & Codes: Rolf Jensen & Associates, Inc.
Expeditor: Berzak-Schoen Consultants Ltd.
Hardware: Glezen Associates
Cost Control: Amis, Inc.

The courthouse maintains the scale of the low-rise neighborhood (left) Waiting areas have full-height windows with views to Rufus King Park (center) A sculpture by Ursula von Rydingsvard straddles the central atrium escalators (right)



PAUL WARCHOL

The context is an urban park in Brooklyn. Paved in asphalt and lined by a chain link fence, the site is surrounded by the 1937 housing development known as the Williamsburg Houses, one of the best examples of 1930s modernism.

By Tami Hausman, Ph.D.

Enter the client – the New York City Housing Authority (NYCHA) – which had federal funds and an ambitious program to build high quality community centers for the recreational, educational, and cultural needs of public housing communities throughout New York City. When NYCHA decided to renovate the 24 low-rise residences that make up the Williamsburg Houses, the agency sponsored a design competition for a new recreational facility to complement the noteworthy buildings.

Williamsburg Community Center

Engaging

Community



PAUL WARCHOL

Manhattan-based Pasanella + Klein Stolzman + Berg Architects, P.C. (PKSB) won the competition and worked in partnership with residents and NYCHA's Community Operations Department to develop the program and design for the Williamsburg Community Center to serve the entire neighborhood. It is particularly aimed at attracting children and teenagers, who account for approximately 33 percent of the population of the Williamsburg Houses. Although spaces for recreational activities, such as basketball and exercise instruction, are major components of the program, the community center also accommodates after-school programs ranging from computer classes, art workshops, and music recording sessions to homework assistance.

Fitting all of these elements into one 21,000-square-foot building was not easy. Throughout the process, the PKSB team worked to maintain the scale, profile, and overall concept of their winning design. "We felt strongly that we should engage the community, rather than seal the building off from the neighborhood," emphasizes

project architect Lawrence Zeroth. “We designed the building to reach out. In order to make the building feel bigger, we splintered the typical utilitarian shed into a series of small pavilions that extend from an airy, light-filled multi-purpose space.” Organized by function, the pavilions spill out into the park and define a series of protected indoor and outdoor spaces that can accommodate a variety of recreational activities and community services.

The core of the \$5 million building is a large multi-purpose space and gym that includes a stage for theater and dance. The space is also used as dance and art studios and classrooms. A music-recording studio and a computer facility were added at the request of residents. Other amenities include a large movie screen and a full-size commercial kitchen for preparing community meals and catering special events. In front of the center are decorative planters and game tables, and an outdoor basketball court is located behind the building next to the park. In sum, the center contains a multitude of spaces that can be used by neighborhood youth, adults, and seniors.

Security was a major issue for NYCHA. Yet one of the most striking features of the building is its transparency, which Zeroth says, “complements the solidity of the Williamsburg Houses. The guiding metaphor was the park’s existing chain link fence – a protective material that encloses space but allows open views.” Translucent and transparent exterior walls provide visibility and foster security within and outside the building. The center’s glass doors and walls are protected by perforated aluminum panels that allow views straight through the building and filter light into the central gymnasium space. Translucent panels also line the exterior walls of the classroom and computer workshop pavilions. The visual permeability means that activities outside can be monitored from within and vice versa, without making kids feel like they are being constantly watched. NYCHA Deputy Design Director Eftihia Tsitiridis describes how “walking along the mezzanine offers abundant opportunities for visual connections to the park outside, the school next door, and the apartment buildings across the street.” Operable screens divide the center into smaller areas so that different activities can take place at the same time.

Colors were inspired by two WPA murals by artists Ilya Bolotowsky and Balcomb Greene originally designed in 1939 for the social rooms located in the basements of the adjacent housing project. These paintings, which may have been the first abstract murals ever painted in the U.S., disappeared for several decades. They were recovered in the 1980s, and turned over to the Brooklyn Museum to be restored and exhibited. Reproductions of two of the murals now line the center’s elevator and stair lobby on the second level. Durable and low-cost materials complement the artists’ palette. These include ground-face masonry units, glass curtain wall, glass block, Kalwall translucent panels, preformed metal panels, heavy gauge perforated screens, and exposed steel and concrete.

The result is a community center that is marked by simplicity, efficiency, and clarity of forms. As Tsitiridis puts it, “These design features give the building its distinct identity as a magnet, a symbol of hope, and a beacon of light for residents of the Williamsburg Houses as well as for the community at large.”



Tami Hausman, Ph.D., [has been writing about architecture and urban planning for 14 years. Currently on staff with PKSB, she received a 2002 Arnold W. Brunner Grant from the AIA New York Chapter for her forthcoming book, Planning Paris under Vichy.](#)

Client: New York City Housing Authority

Architect: Pasanella + Klein Stolzman + Berg Architects, P.C.

Design Team: J. Arvid Klein, FAIA, Wayne Berg, FAIA (Principals), Lawrence Zeroth (Project Architect), Jonathan Schecter, Howard Chu, Taiji Miyasaka

Structural Engineer: LeRoy Callendar, P.C.

M/E/P Engineer: Goldman Copeland Associates

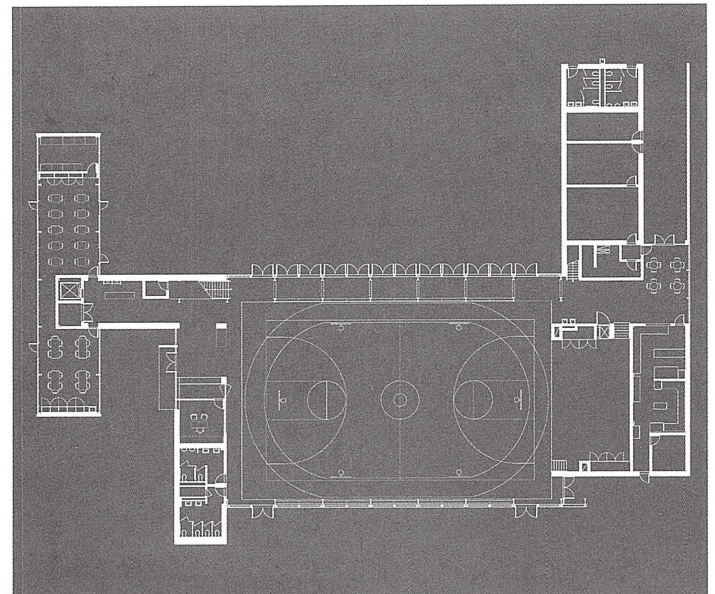
Civil Engineer: Leonard J. Strandberg and Associates

Landscape Architect: Signe Nielsen P.C. Landscape Architects

Lighting: Kugler Tillotson Associates

General Contractor: EMCO Tech Construction Corp.

View from gym to entrance: mezzanine offices and a conference room are on the left (top left) The gym includes a stage for performances (bottom left) Translucent and transparent exterior walls fill the Williamsburg Community Center with natural light (top right)





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From **Sausage Factory** Bronx Charter School for

In a scene from the 1982 Pink Floyd movie, *The Wall*, schoolchildren react to a cruel teacher by uniting in the song, “We Don’t Need No Education!”

The sequence takes a frightening turn when the teacher drops the children through the school’s chimney, and the school door spews out ground meat like a massive sausage grinder. The scene conveys that public education and the schools that house them simply churn out mindless workers for an industrialized city.

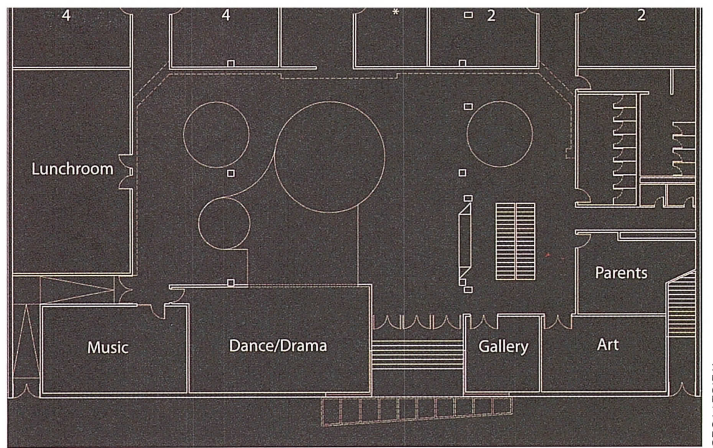
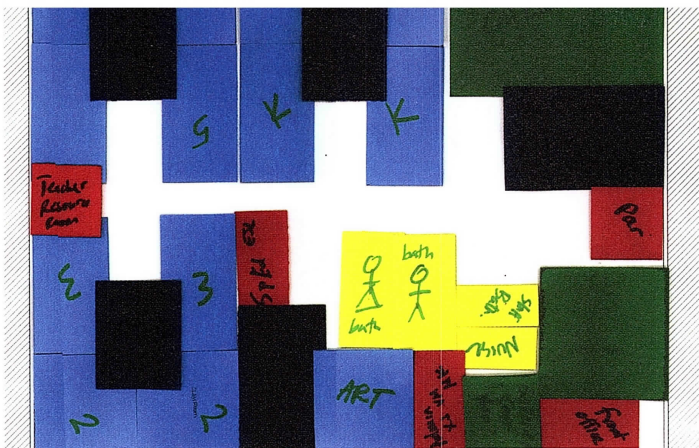
In a happy inversion of this grim depiction of public education and its schools, a project in the Bronx is underway to transform an old sausage factory into a state-of-the-art school building that embodies a progressive educational program. Initiated by the Bronx Charter School for the Arts (known as Bronx Arts), the program was founded on the principle that arts-based education is critical to human development and learning. As a charter school, it will receive city funding on a per pupil basis, but will not receive support for the construction or preparation of a facility. While this lack of facility funding places a heavy burden on a charter school, it also allows the school to operate independently of School Construction Authority and Board of Education requirements.

The conversion of the old factory on Longfellow Avenue, which will be ready in 2004, is one of several recent successful conversions of Hunts Point industrial facilities into educational institutions. The weaving of new educational and community centers into the industrial fabric has played a large role in the area’s current revitalization. The

abandonment of the Hunts Point section of the Bronx in the 1970s, when two-thirds of the population left the area, has been replaced by a growth rate that is among the highest in New York City, though the area is still heavily industrialized. Today, the population growth has catalyzed the need for more schools, new open spaces, and better transit connections. This need has been partly met by Bronx Arts and its partners: Civic Builders, a not-for-profit that provides real estate assistance to educational and community organizations, and The Point, a not-for-profit organization dedicated to youth development and the cultural and economic revitalization of Hunts Point.

With the help of a private foundation grant, Bronx Arts Executive Director Xanthe Jory initiated a facility design process aligned with the community-oriented nature of the school. Under the direction of Sam Schwartz LLC, the Bronx Arts staff and board members, along with community members and Weisz + Yoes, participated in a series of design charrettes. The first of three full-day sessions, entitled “Transforming a Mission Into a Space,” focused on creating a set of design guidelines that would mesh the school’s educational philosophy with spatial proposals, including: classrooms should be clustered around flexible, multi-use spaces; the school gallery should invite in local artists as well as show student work; and school space should incorporate colorful, playful, and textural experiences.

The second session, “Setting Priorities for the Architect,” challenged community members to create potential building plans. Having identified relevant program spaces, the participants worked with blank 1” = 16’-scale plans of the site and a series of colored shapes of pre-determined square footages. The colors represented classrooms, common spaces, specialized art rooms, administrative spaces, restrooms, etc. Of four plans developed, the “Arts First!” scheme envisioned a series of art, theater, and dance studios at the front of the building envelope, to create a first impression of the school’s focus on the arts. “Hot Pods” utilized clusters of four classrooms around a multi-use space, and a large open space in the building’s center for school-wide projects.



10 Community School

the Arts

Adaptive reuse in the South Bronx is transforming a neighborhood.

By Adam Lubinsky

Adaptive reuse in the South Bronx is transforming a neighborhood.

By Adam Lubinsky

Jory remarks, "The participatory design process...resulted in a school layout that will perfectly suit our educational plan. The process also forced us to use a different lens to clarify various aspects of our educational approach." Architects Claire Weisz, AIA, and Mark Yoes integrated the group's ideas, such as clustering of classrooms, an art classroom "storefront," and a flexible gallery that could combine with a studio classroom. Mark Yoes stresses that the "architectural concept is to combine the traditional school plan and the open plan, with a hierarchy of spaces from the classroom to the cluster to the open common spaces."

The proposed progressive design for the school is a counterpart to the progressive Bronx Arts educational program. A mezzanine along the entire façade will give the building a greater street presence, and is reserved for administrative functions and a teachers' room, creating a vertical separation between student and adult activities. A brightly tiled façade with large storefront windows looking onto the arts classes provides a dynamic introduction to the school. The corrugated roof will be replaced by a "green roof" to reduce heat gain. Clerestories will bring daylight and natural ventilation into the school while keeping out direct solar radiation. The natural light will reduce energy costs, as will photovoltaic panels carried on the slanted south side of the skylights. Materials will be as "green" as possible, with no VOC paint or carpeting, and recycled building products used throughout.

The adaptive reuse scheme offers a positive solution for the emerging small, urban, specialized schools that have struggled to find a building typology that fits their programs and philosophies. The proliferating new small schools, such as the New Century Schools, are currently being housed in large public schools that were built more than 70 years ago. These buildings, designed for programs of over 3,000 students, are now awkwardly “carved up” into multiple small school programs under one roof.

The Bronx Arts building represents an alternative for housing new small schools as well as a model for the transformation of old industrial areas of the city. The conversion is just one in a series of recent re-use projects in Hunts Point that includes the transformation of an

old warehouse into The Point, and the American Bank Note Building's conversion into a center for educational and arts organizations. The relationship between architectural design and educational institutions has been mutually beneficial – while design firms have been turning unused buildings into functional educational spaces, the presence of new institutions has re-invigorated the area.

The City of Learning Strategy proposed in Paterson, New Jersey, offers an interesting example of a coordinated effort to use educational institutions to rebuild unused industrial urban fabric. The strategy, based on architect Roy Strickland's work, asserts that "recycling empty or under-utilized structures leverages the social economic capital of students, teachers, and parents towards the greater project of urban revitalization."

Hunts Point offers a similar potential. The Bronx Arts process has created a model of how each building transformation can be done – through its emphasis on grassroots organization, participatory design, and sustainable architectural design.

Adam Lubinsky is an urban designer at Sam Schwartz LLC and led the design charrettes for Bronx Arts.

Client: Bronx Charter School for the Arts

Architectural Design Services: Weisz + Yoes/CWA

Participatory Design: Sam Schwartz LLC

Developer: Civic Builders

Structural/MEP Engineer: Byro Happold

Acoustics: Shen Milsom & Wilke

Lighting: Jim Conti

Community Partner: The Point Community Development Corporation

The brightly colored tile exterior will give Bronx Arts a festive street presence (left) Clerestories and bright colors will enliven interior spaces (second to left) The school, community, and architects developed the “Hot Pods” scheme (above left) Classrooms will be clustered around a multi-use space (right)

Two recent Columbia grads win the Pentagon Memorial competition and find themselves in the spotlight – but new business is not exactly knocking down their fledgling firm's door. **By David Sokol**

The open competition to design a memorial to the victims of the September 11, 2001, terrorist attack on the Pentagon promised to choose the highest quality design without regard to a star name (or lack thereof). In this case, meritocracy plus anonymity yielded the media-dubbed "Light Benches" scheme, and thrust its designers, 2001 Columbia grads Julie Beckman and Keith Kaseman, into the spotlight.

By allowing multiple interpretations and functions in forms that push the bounds of technical possibility, "Light Benches" deftly expresses some of the most important currents in contemporary architecture. The proposed memorial's perspective shifts between acknowledging the individual and the collective – one of the strongest trends

in memorialization since the Vietnam Veterans Memorial was built. Comprising the entire 1.93-acre site off the Pentagon's western elevation, each of the design's 184 "memorial units" includes a victim's name. And while this field of forms traces the path of flight 77, individual units face in one of two directions to represent whether that person was working in the Pentagon or riding the hijacked airplane on September 11th.

The units are further arranged according to the age of the victims. Viewed from above, it's as if they are the points on a nightmarish bell curve – a representative slice of life instantaneously cut down. "By our organizational technique and the placement of markers it starts to tell who these people were in relation to each other, and in that way we

feel we're remembering them and consequently, we remember the event," Beckman explains.

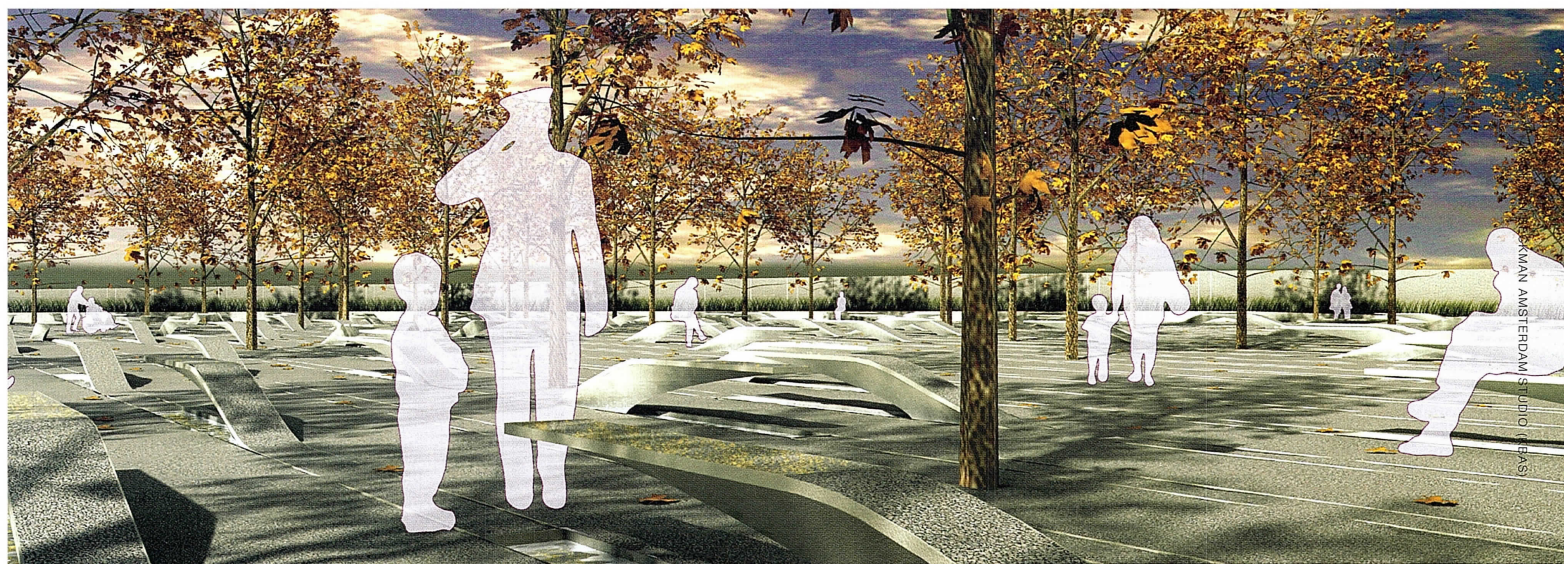
The "benches" are cast in aluminum, cantilevered from a stabilized gravel base. The organic form gives the appearance of having sprouted from the ground. Underneath each of these seating surfaces is a lighted pool of water. Overhead, dappled sunlight will stream through trees. The designers describe the memorial as 184 unique "places," precisely because each unit can be a bench, a light, a pool of water, or a portion of a park.

Despite the sophistication of the work, the Pentagon was Beckman's and Kaseman's first competition, not to mention their first structured designer-client relationship since forming Kaseman Beckman Amsterdam Studio (KBAS).

Beckman, 30, grew up in various towns throughout Morris County, New Jersey – and she returns to Whippany, where her mother owns a flower shop, to help out during holiday rushes. Kaseman, 31 and a self-described "Air Force brat," ultimately wound up in North Dakota, attending state university in Fargo. But warmer climes beckoned and he transferred to Arizona State University to study architecture.

Both took a three-year respite between graduation and entering Columbia – he worked for firms in Los Angeles and Prague, she worked for a small Morristown-based firm. Each was thrilled about their acceptance to Columbia, and about the New York City experience it offered. In addition to the school's "diverse roster of thoughts and people," Kaseman says, "I knew I should





be in New York.” And Beckman echoes, “I never took advantage of the city. I told myself, if I’m going to do New York, this is the perfect place and time to do it.” When the two met, they knew they wanted to work together, and formed KBAS after graduating.

The appreciation for New York that brought Kaseman and Beckman to Columbia compelled them to enter the Pentagon Memorial competition. Kaseman explains: “Being in New York on 9/11 and doing what we do, we just felt a natural obligation to do something. All we were after was to contribute to the conversation, even if just for a few seconds or few minutes, because we knew a lot of people would be entering.”

Sketching at an Italian restaurant near their home/studio on Amsterdam Avenue near

Columbia, “the thought was always 184 meaningful places, and what you would want in that place to make it contemplative, peaceful, and comfortable for family members,” Beckman recalls. Describing the process further, she says, “A water element was always something we felt strongly about, as was a place to sit.” “Once we had the elements and the organization strategy, everything came together very quickly,” Kaseman says.

Moonlighting during full-time positions elsewhere, KBAS found work in bits and pieces, mostly from friends, or themselves. They designed a loft bed that also serves as a closet and bookshelf for the 280-square-foot studio they have a few blocks from Columbia. A shed in Pennsylvania followed, then a custom-built worktable for a

graphic designer and photographer, as well as schematic designs for a loft renovation in Minneapolis for one of Kaseman’s oldest friends.

Now, self-employed, the pair is wholeheartedly committed to seeing “Light Benches” to completion. The two feel emotionally obliged to execute the design as it was accepted by the jury, which included victims’ family members, especially because, they note, input from the families helped improve the design’s landscaping and organizational features. Kaseman sums it up: “There were so many people touched by it, it’s just overwhelmingly positive and we’re just overwhelmingly honored.”

Although the project has not been universally well received – critic Bradford McKee has equated the memorial’s multiple

interpretations with visual and mental cacophony – Beckman and Kaseman aren’t fazed. They acknowledge that they will continue to be on the receiving end of criticism, both negative and constructive, as the project moves from conception through execution; indeed, the Pentagon Memorial will likely invite even more interpretation and opinion as the World Trade Center memorial competition proceeds.

David Sokol is managing editor of I.D. magazine. Previously, he was the associate editor of Retail Traffic. His guest-edited issue of Architectural Design will be published in the United States in March 2004.

Views of Pentagon Memorial winning design



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Vitra Showroom

By David Sokol

Could it be that the unending buzz about Lindy Roy, founder of the eponymous studio, is that there's unending buzz? The recently opened Vitra showroom, just down the Meatpacking District block from the Bohen Foundation, proves that there's some bite to all that South African-accented bark.

Malcontent onlookers might point to Rem-regurgitated tropes to discredit Roy's talent. Indeed, the southern interior wall, a backlit sheet of polycarbonate panels, is reminiscent of SoHo's Prada Epicenter. So are the supergraphics of Vitra designs smattered inside and out.

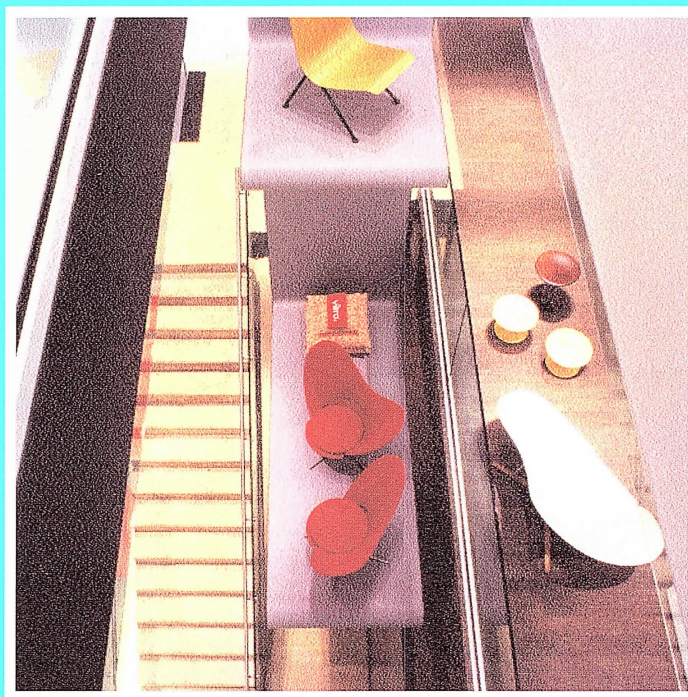
But what Roy does superbly here is pull back from recent hyper-trends in progressive architecture. Rather than design another avant-garde landscape à la Prada, for example, the 13,000-square-foot store defines the Vitra lifestyle in anything but nebulous or inscrutable terms. In fact, said supergraphics may best intimate that distinction: they are witty billboards for Vitra products, not an ambiance.

In another stab at the Prada dreamscape, the store flows from one comprehensible vignette to the next: upstairs offices demonstrate the Vitra product in use, the ground-floor showroom is for groping the merchandise, and the cellar's gallery places Vitra within a historical design context, and communicates that the company's worldview and ethic isn't completely focused on selling. Rather than appear compartmentalized, these vignettes flow almost seamlessly.

Roy's effort to distance herself from architecture's trendmongers manifests itself in other ways. Instead of rendering every form into a fold, flip, or blob, Roy juxtaposes hard geometries with subtle curvilinear flourishes. For example, a multi-tiered platform is suspended into a rectilinear volume just behind the storefront window. Round-edged and softly diffusing daylight, the element appears like a waterfall. Simultaneously drawing the eye upward and seeming to crash into the viewer, the strategy achieves a dangerous precariousness that is becoming the Roy trademark.

Lindy Roy even takes a step back to assess her work. The walls behind the cashier, leading to the elevator, are lined with Vitra miniatures displayed in circular cutouts. This hint of art gallery irony was on display in 2001, in the summertime courtyard of P.S. 1. In all, the Vitra showroom is part Rem, part Greg Lynn, and just enough John Pawson so that the whole thing doesn't come crashing down into pastiche. It adds up to a unique personality.

If full-throttle architectural derring-do can be interpreted as a sign of leader-of-the-pack audacity, then Roy displays a different kind of courage with the Vitra store. By pulling back from and synthesizing different threads of architectural innovation, she actually furthers our conversation about architecture. Dialogue happens more frequently in increments, not revolutions.



ERIC LANGEL

A multi-tiered platform cascades down all three levels of the Vitra store.

Talk of the incremental isn't to say that Roy doesn't handle broad strokes well. The waterfall platform is echoed in the back stairwell, in a point and counterpoint fashion. In addition, a display of chairs protruding from the diaphanous southern wall, in concert with the waterfall shapes, creates a pleasing play of solid and void. Material choices, too, are noteworthy. The wood and resin floors contrast beautifully against the metallic sheen of the stairs to the second floor.

The showroom does have its missteps. The rubber-coated platform that so effectively guides your eye skyward is, upon closer inspection, pockmarked with bubbles. The cellar's sandy concrete steps were a poor choice, too – they will no doubt erode gracelessly. For all of a computer rendering's suaveness, bungling is in the details. But here, Roy is feeling her way through one of her first built works of architecture. And even if her legs are a bit wobbly, they don't trail far behind a voice that demands we sit up and take notice.

Client: Vitra

Design Team: Lindy Roy with Mark Kroeckel (Openshop/Studio), Sandra Donough, Tracy Geraldez, Jason Lee, Barbara Ludescher, Gernot Riether, Heidi Werner

Architect-of-Record: Peter Himmelstein Design

Contractor: Vanguard Construction and Development Co. Inc.

Structural Engineer: Anchor Consulting

Mechanical Engineer: Stanislav Slutsky, P.E. Consulting Engineers

Graphic Design: 2x4

66 Chow Fun:

In Tribeca's newest restaurant, Richard Meier's modernist palette orders up a side of theater.

By David Sokol

Restaurant

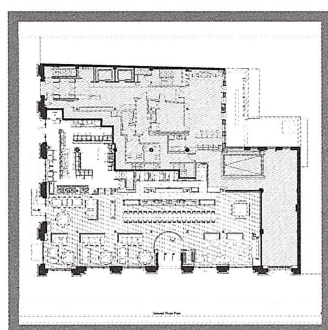
SCOTT FRANCES/ESTO



SCOTT FRANCES/ESTO



RICHARD MEIER & PARTNERS



Jean-Georges Vongerichten isn't a lover of all things celebrity architecture. In fact, when he purchased an apartment in the Perry West apartment towers, he was unfamiliar with Richard Meier's work. But, enraptured by that space, Vongerichten asked Meier to design 66 (named after its location on Leonard Street in Tribeca). With this latest venture, Vongerichten hoped to offer a contemporary interpretation of ancient Chinese cuisine, and Meier has designed a space authentic to our time.

Our time, indeed. Although it is Meier's first freestanding restaurant, 66 demonstrates an excellent grasp of dining trends. It exudes theatricality. Most obviously, that means a view into the kitchen's lobster tanks from the main dining area. The transparent, sandblasted glass partitions that enclose the kitchen frame the three tanks like windows.

66's theatricality gives the 150-seat space a sense of mystery. To watch the dynamic activity of the kitchen, you'll have to peer past those lobsters, and through a watery haze. Similarly, the bartenders'

preparation area includes a translucent barrier that, lighted from behind, transforms cocktail making into the shadowy stuff of Chinese puppetry. The bar also includes a 40-foot-long, 40-seat table over which hang red silk banners, emblazoned with Chinese characters. Its multiple sight lines permits seeing and being seen – more so than staring at a row of bottles ever would – and isn't that the point of going out for a drink? Even the food performs: every table includes a lazy susan that permits diners to admire and share the culinary sculpture that is one of Vongerichten's trademarks.

Of course, 66 is loyal to the principles of Meierism. The space is minimally appointed yet visually stimulating. The geometry is simple and the surfaces unornamented. The space is subdivided into various rectilinear forms, creating rooms within the dining area, as well as a seamless flow of vignettes from entrance to lounge, from bar to dining room.

The material palette, too, shows remarkable restraint –the restaurant's vertical and horizontal planes comprise only sandblasted glass, bamboo, stainless-steel mesh, or sheetrock. The furnishings include classic designs by Eames, Bertoia, and Eero Saarinen. And of course, white is the predominant color. As architects and academics have reconciled the tenets of Modernism with the local color of context and region, Meier's design for 66 shows that the movement is not divorced from fun.

Client: Suarez Restaurant Group; Jean Georges Enterprises

Architect: Richard Meier & Partners

Design Team: Richard Meier, FAIA, Don Cox, AIA, Thomas Juul-Hansen

MEP Engineer: Ambrosino DePinto & Schmieder

Structural Engineer: Goldstein Associates

Restaurant Consultation & Design: Mark Stech-Novak

Lighting Designer: L'Observatoire International

General Contractor: Certified of New York

Audio Consultant: Robert Drake Associates

The dining room includes a 40-seat table under blazing red banners (left) Bartenders mix drinks behind a translucent screen a la Chinese shadow puppets (top right)

The Dia's New Day

A long-closed factory building in a sleepy Hudson River town adds a new buzz to the museum world.

By David Sokol

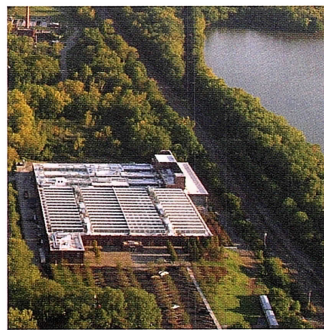
Two years ago, I was lucky enough to attend a walk-through of Dia:Beacon during its heavy construction phase. The broad expanses within this 292,000-square-foot former Nabisco box factory in Beacon, New York, are impressive. Row upon row of north-facing sawtooth skylights – 25,000 square feet of them – filter in the kind of natural light that transforms the cavernous space into magic.

Michael Govan, Dia's director, had that reaction when first entering the space in 1998. "It was one of those instant recognition things," he says. "I saw the scale and breadth of it, I saw the light. To me, the holy grail of museum design is natural light." OpenOffice Arts + Architecture Collaborative and artist Robert Irwin have enhanced Govan's initial revelation for the new home of the Dia Art Foundation's permanent collection which opened in May.

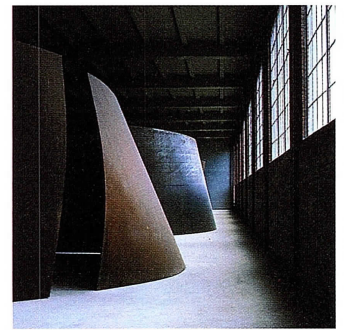
While Irwin has a history of urban planning projects, OpenOffice was so young, founding principals Alan Koch and Linda Taalman had asked Lyn Rice (who formerly led art and architecture projects for Diller + Scofidio) and Galia Solomonoff (recently returned from working with Rem Koolhaas at OMA) to join the firm as partners to pursue the Dia:Beacon commission. "We weren't interested in name architects," says Govan, who admits the risk. But what was appealing was the "sympathy to really let artists think through their ideas and make them real." Koch and Taalman now head TK Architecture in Los Angeles.

"We worked toward getting back to the basic 'bones' of the building," says OpenOffice principal Lyn Rice. Indeed, the bones allowed, says Govan, an "almost complete transposition of principles" from industrial to museum use. The renovation was designed with a mind to exposing the building's essence – the factory's exterior brick wall is visible throughout the galleries, for example, and distracting ceiling mechanicals were transferred to the rooftop.

The new entryway's exterior brick is darker than that of the 1929 factory building. More a gathering space than a dark portal, the new



MICHAEL GOVAN © DIA ART FOUNDATION



FLORIAN HOLZHEIM © DIA ART FOUNDATION

entry manifests a sense of arrival – from dark to light – and pushes visitors toward the well-lit place beyond.

Outside, Irwin has designed a turf stone lawn and a parking lot of flowering trees that make the building appear less massive. Inside, the art speaks for itself. Artists like Richard Serra were allowed to choose locations for their works, and were also responsible for determining ceiling heights, entry points, and other architectural elements.

"Something people have given up on is real total collaboration," Govan remarks of this cast of characters. "People shy away from giving artists a major role in design [but] artists have amazing eyes...The intersection of the two really becomes full of potential." As Dia:Beacon's floor plate was transformed into a contemporary artistic and architectural experience, that potential was realized.

Client: Dia Art Foundation

OpenOffice Team: Alan Koch, Lyn Rice, Galia Solomonoff, Linda Taalman (Partners-In-Charge), Jay Hindmarsh (Project Leader), Astrid Lipka, Leif Halverson, Howard Chu, Martin Hagel, Damen Hamilton, Anoo Raman, Alisa Andrasek, Ava Hamilton (Project Team)

M/E/P Engineering Consultant: Ove Arup

Structural Engineering Consultant: Ross Dalland, PE

Civil Engineering Consultant: T.M. Depuy

Construction Administration Consultant: Skidmore, Owings & Merrill

Aerial view of Dia:Beacon (left) Richard Serra Torqued Ellipse II, 1996, and Double Torqued Ellipse, 1997 (right)

New York's C

Restoring the work of a modern master

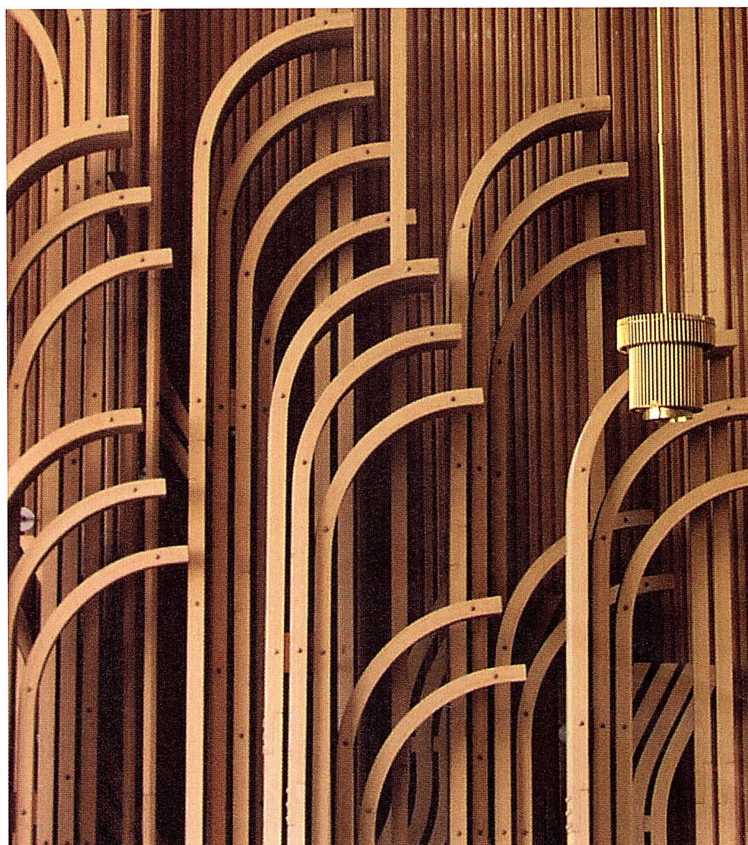
In 1964, a remarkable suite of rooms was designed and installed in the penthouse of 809 United Nations Plaza (First Avenue at 46th Street, Manhattan). The suite, which functions as the main conference center for the Institute of International Education (IIE), best known for its Fulbright Scholarship program, was designed by Alvar Aalto in collaboration with his wife, Alissa Aalto. This unusual commission was well documented, as the New York Landmarks Conservancy's staff discovered in its research at Columbia University's Avery Library. Its history bears re-telling now, after the completion of a restoration program that has returned the original elegance and utility to these interiors.

The commission was the idea of Edgar Kaufmann, Jr., whose family's weekend house, Fallingwater, is one of the most widely recognized modern landmarks in the world. Kaufmann wished to donate a conference center to the IIE to be housed in the twelfth floor penthouse in the Institute's new building on a site directly across the street from the United Nations Headquarters. Aalto, who had not been included in the consortium of distinguished architects that designed the U.N., seemed an

ideal choice to design the space. The completed suite, known as the Edgar J. Kaufmann Conference Center, opened to rave reviews in 1964 and is now the only surviving Aalto design in New York.

Last year, the Conservancy's Technical Services Center was invited by the IIE to research the history of its conference rooms and to serve as preservation consultants overseeing the first phase of the restoration. In the Avery Library, researchers found an extraordinary collection of letters, telexes, invoices, and drawings, recording almost every step in the commission, design, and execution of the rooms.

The early letters (1963) reveal that the first challenge was convincing Aalto to accept the unusual commission. The building was designed by Harrison & Abramovitz & Harris. Aalto seemed wary of the logistical and aesthetic issues involved in designing an interior in Finland for installation in a New York building already under construction. Indeed, it turned out that many structural and mechanical changes were required to incorporate the design. Partner-in-charge Michael Harris did a remarkable job coordinating the project with Aalto's Helsinki office to ensure that his



ALEX HERRERA

firm carried out Aalto's vision. This involved not only making major structural changes to the roof and mechanical floor above the penthouse, but also making changes to details ranging from the shape of the air registers to the width of the curtain pockets at the double-height windows.

Interestingly, one of the design details that took the longest to resolve was the final choice of the textiles. An urgent cable to Helsinki warned the Aaltos that a decision had to be made or the scheduled dedication of the center would be delayed. The fabrics and carpets were finally selected and ordered from American manufacturers. All of the furniture, light fixtures,

and hardware, and much of the woodwork were manufactured in Finland. It all arrived by ship in August 1964, accompanied by several Finish craftsmen to install it.

The dedication was held, on schedule, in December 1964. In the February 1965 issue of *Progressive Architecture*, an article titled "Aalto in New York" described the Center's design in detail, discussing the overall effect of the wood, plaster, fabric, and tiled surfaces within the Center's undulating spaces: "What is manipulated is a combination of soft and hard materials, of the rustic and the polished, the rational and the arbitrary. It is a personal, disarm-

Only Aalto

Old fashioned research and modern techniques revive a 1964 landmark.

By Alex Herrera



ALEX HERRERA

lighting is restored, an observer will only notice the remarkable overall unity and beauty of the space, so fortuitously preserved by the institution for which it was first designed.

Alex Herrera is Technical Director at the New York Landmarks Conservancy. Previously, he served as the Director of Preservation at the New York City Landmarks Preservation Commission. A graduate of the University of Virginia Architecture School, he studied historic preservation at Columbia University.

Client: Institute of International Education

Owner's rep: Rose Associates

Architect: Alvar and Alissa Aalto

Preservation consultants: New

York Landmarks Conservancy

Woodwork restoration: H & H

Woodworking

Plaster repair/painting: Zoom

Contracting

Draperies: Associated Draperies

& Equipment

Paint analysis: Jablonsky

Berkowitz Conservation, Inc.

ing manipulation of a country idiom in a marvelously sophisticated and urbane manner."

By the end of 1999, the fate of Aalto's rooms was in serious doubt. The IIE had sold part of the building to investors, and the twelfth floor seemed sure to be turned into modern offices. Plans and strategies circulated in New York's preservation community for the emergency salvage and possible reuse of the rooms' elements. Fortunately, the IIE regained ownership of the penthouse floor in late 2000 and committed to the restoration and reuse of the conference center. The rooms, though remarkably intact, suffered from years of deferred maintenance.

The IIE, with the technical assistance of the Landmarks Conservancy, set about to repair, clean, and refurbish the rooms. The woodwork, including a wonderful sculptural piece representing a northern forest, was gently cleaned. The original finish, which is a plastic base lacquer with whitener, was preserved. The birch battens composed of bundles of slender dowels (Aalto called them "macaroni") were removed, cleaned, and returned to their original places after the repainting of the plaster walls. Damaged veneers were replaced, the plaster ceiling was repaired and repainted an unusual, warm shade of off-white that was

based on paint analysis, and the American oak floors were refinished. The enormously tall drapes were custom woven based on the original specifications discovered in the Conservancy's research. Countless other details, from the unique double-handled bronze pulls to the navy blue cylindrical tiles set in pure white grout, were refurbished.

A visitor today would probably not be aware that an ambitious restoration project had just been undertaken. This is as it should be, and in due course, when the original furniture and

Aalto called his sculptural birch battens "macaroni" (left) The multi-use conference center has been restored to its original grandeur (right)

The Story of The Shakers As Told by a Stone Barn

By Morris Hylton II “I don’t want to sound vainglorious, but it’s the biggest barn in the whole United States. We say that Shakerism can’t be told; it must be lived. Still you can learn a lot about it just from that Barn.” – Sister Jennie Wells, North Family, Mount Lebanon Shakers, “A Family of Seven,” *The New Yorker*, 23 August 1947

Located in northern Columbia County, New York, on the edge of the Berkshires, the Stone Barn ruin at Mount Lebanon Shaker Village is the focal point of the Shaker Museum and Library’s Mount Lebanon Project – a comprehensive feasibility study focusing on the documentation, preservation, and adaptive reuse of the North Family portion of the settlement as the institution’s new home.

The Shaker Museum and Library is currently located at a non-Shaker site in Old Chatham, New York. Its Board of Trustees decided to explore the viability of relocating the extensive collection to Mount Lebanon for several reasons. Building a new museum inside the ruin of the Stone Barn would both save the barn from further decay and provide a more compelling setting for the Museum’s collection. Since Mount Lebanon was the seat of the Shaker movement, the project would reunite the foremost collection of Shaker artifacts with the most important Shaker site in America. The move would also create an opportunity to preserve the site and 10 other historic buildings.

The National Park Service awarded the project a Save America’s Treasures matching grant to execute the feasibility study and limited stabilization. Cooper, Robertson & Partners assembled a team of 12 consultants in January 2002 to assist in the four-part study. For the Historic Structures Report, Page Ayres Cowley Architects, LLC recorded the existing conditions of 11 extant Shaker buildings, creating more than 140 measured drawings as well as field notes, photographs, and materials analysis. Robert Silman Associates analyzed and documented each building’s structural systems. LANDSCAPES LA prepared a cultural landscape report for the 32 acres of the North Family, and Hartgen Archeological Associates performed an archeological sensitivity assessment.

The main focus of the master plan was the Stone Barn ruin, which is to be the main repository of the Shaker collections. Completed in 1860, the North Family Stone Barn was erected at the zenith of the Mount Lebanon community’s 161 years as center of the Shaker world. The Barn, a massive 40,000-square-foot stone and timber

frame structure, was praised by contemporary agricultural experts, and is a physical testament to the resources and ingenuity of the Mount Lebanon Shakers and the Society as a whole.

The North Family Shakers took advantage of the steeply sloping site by organizing the building's programmatic functions vertically on four levels. Three original timber frame wings extended from the south elevation. Among the Barn's many technological advancements were a monitor-roof that allowed fresh air and natural light to penetrate the masonry shell, an integrated rail system for managing refuse, and a water-powered turbine to pump warm drinking water to the cattle, thus increasing milk production in the winter months.

The last seven Shaker residents sold the North Family site in 1947. In 1972, a suspicious fire decimated the Stone Barn, destroying most of the historic structure, with the exception of the rubble masonry walls. For the last 30 years, the Stone Barn ruin has remained exposed to the elements.

Cooper, Robertson & Partners has developed a master plan that establishes a sensitive vision for the reuse of the site. The museum entrance will be situated at the west end of the Stone Barn in a double-height lobby surrounded by the original stone walls. An open stair and elevator will lead to an orientation gallery. The second and third floors will hold the permanent collection galleries, organized around the four themes of Spirituality, Work, Community, and Design. The connections between these four sections will be fluid, in keeping with the Shaker belief in the interconnection of these parts of their lives. The fourth floor will house a temporary exhibition gallery and a large Gathering Room for events and programming.

New construction will follow the shape and scale of the Stone Barn's original three wings and will house classrooms, a café, collection storage, administrative areas, and mechanical space. The new rooftop will evoke the profile of the original barn, reinterpreted as roof terraces on either side of a continuous light monitor offering sweeping views of the Shaker settlement. The additions respect the scale of the original structures while making a clear distinction between historic fabric and new construction.

Together with the rehabilitation and revitalization of the North Family site, the project is designed to create a major heritage tourism destination – and afford visitors a glimpse of the past, when Shakerism was lived rather than told.

Morris (Marty) Hylton III is New Projects Development Manager for the World Monuments Fund (WMF), and an adjunct professor in the Interior Design Department at the School of Visual Art. He was Project Manager for Page Ayres Cowley Architects during the first stage of the Mount Lebanon Project.

Client: Shaker Museum and Library

Master Plan/Schematic Design: Cooper, Robertson & Partners

Historic Structures Report: Page Ayres Cowley Architects, LLC

Cultural Landscape Report: LANDSCAPES LA Planning HP

Structural Engineer: Robert Silman Associates

Mechanical Engineer: Altieri Sebor Wieber

Archeological Sensitivity Assessment: Hartgen Archeological Associates

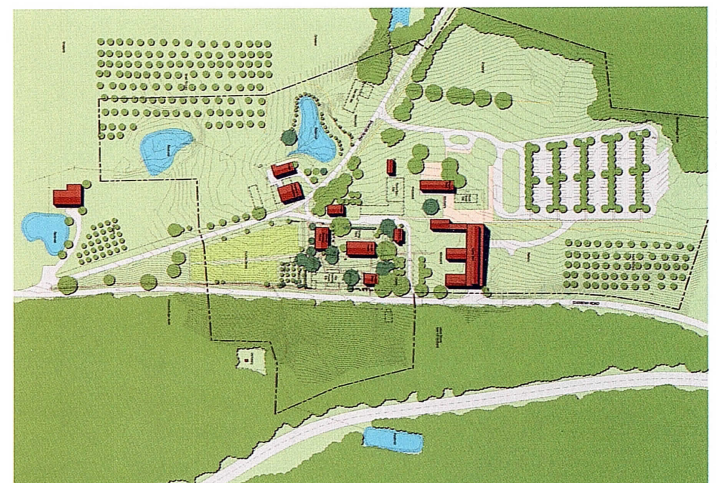
Exhibit Planning and Design: Steven Saitas



BRETT MORGAN



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North Family Stone Barn, south elevation with wings, c.1939 (left) The Stone Barn's existing condition (top) Section showing the new museum inserted inside the ruin (center) Site plan (bottom)

Stone in a New Light

State University of New York at Albany
By Richard Staub

An Edward Durell Stone campus shines with two interventions that respect and renew his design with contemporary solutions.

So far, Edward Durell Stone buildings are surviving two out of three makeovers. While his Columbus Circle building will probably disappear under a redesign by Brad Cloepfil of Allied Works Architecture for the new Museum of Arts & Design, Stone's Kennedy Center in Washington, DC, will undergo a major expansion designed by Rafael Viñoly. And at his State University of New York at Albany, Kliment & Halsband Architects has just implemented the initial stage of a campus master plan by Hillier, while Gwathmey Siegel & Associates is offering an object lesson on how to introduce a new building to that self contained campus.

Stone designed the Albany complex in 1968 – after his controversial switch from International Modernism to a romantic ornamental style. Like most Stone buildings of that period, it was never a favorite of designers. Now, some architects are beginning to appreciate its virtues.

The campus is a megast-structure, at once impressive and curious. What at first gaze appears to be a long single building is in fact 13 academic buildings connected by a continuous three-story-high colonnade in a stripped down neo-classical style. The three aboveground stories contain faculty offices, while a windowless podium contains lecture halls, classrooms, laboratories, and corridors that link all the buildings.

Frances Halsband, FAIA, says that working with an architectural style that she spent much of her professional life

knowing she should hate was a strange experience. But she came to respect many aspects of the design. The firm's mandate was to completely redo Building 28 as the new home for the College of Arts and Sciences. The offices for its dean as well as for the Sociology, Anthropology, Geography, and Planning Departments are aboveground, and laboratory spaces, conference rooms, and shared classrooms and computer labs are on the podium level. The firm completely reorganized the 76,000-square-foot building to simplify circulation and introduce daylight into every space, rectifying years of makeshift "improvements."

The key organizing element is a glass pyramidal structure – the new entrance to the below-ground teaching spaces in the podium. Rising 25 feet on an open plaza next to the College, it is a stark, sculptural break in the rhythm of columns and facades, bringing much-needed light to the lower level.

Kliment & Halsband exposed the original structural concrete ceilings and reorganized the building circulation as a simple loop. "It doesn't register at first," says Halsband, "that the façades are actually beautiful light-filled grids that let a lot of light inside. [So] we allied with Stone's context rather than fighting it." In the end, every occupied space has natural light.

Gwathmey Siegel was already sympathetic to Stone's architecture, having designed an addition and conference center for his PepsiCo headquarters in Purchase, New York. When it came to creating the new Entry and Admissions Building, "Stone's campus wasn't a problem for us," says Robert Siegel, FAIA. "We always felt it was a remarkable effort, very

highly developed and systematic, and certainly of its period. The best way to work with it was to appreciate it as a framework that we could set an object building against, and the new building would just pop."

The firm played off the campus's formal symmetry by siting the pavilion-like structure just to the left of the main entrance, in the center of a rectangular outdoor "room" of trees and grass. Breaking with the campus grid, the 47,000-square-foot facility is rotated off axis, as if turning to visitors approaching the main campus.

The three-story building's square floor plate is belied by a continuous, serpentine glass curtain wall façade, broken by a metal-clad ceremonial entry that introduces a human scale. Inside, the University President's office, executive administration suites, and building circulation are organized around a full-height, cubically proportioned atrium topped by a skylight. This "campus living room" will serve a variety of public and private functions.

In the end, Gwathmey Siegel's building, which opens in 2005, and Kliment & Halsband's renovation, are interventions that respect and renew Stone's design with contemporary solutions.

Richard Staub is a marketing consultant and writer who focuses on issues important to the design and building community.

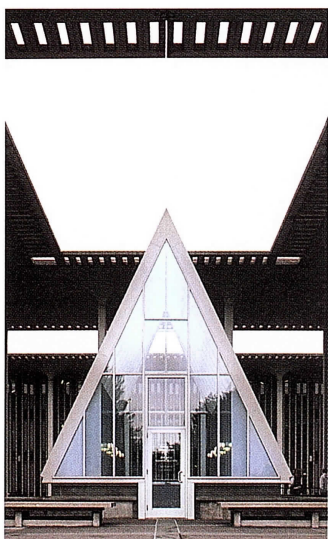
College of Arts and Sciences: The new entrance brings natural light to the belowground teaching spaces (top right) The glass pyramidal entrance rises 25 feet on an open plaza creating a sculptural break in the rhythm of columns and facades (bottom left)



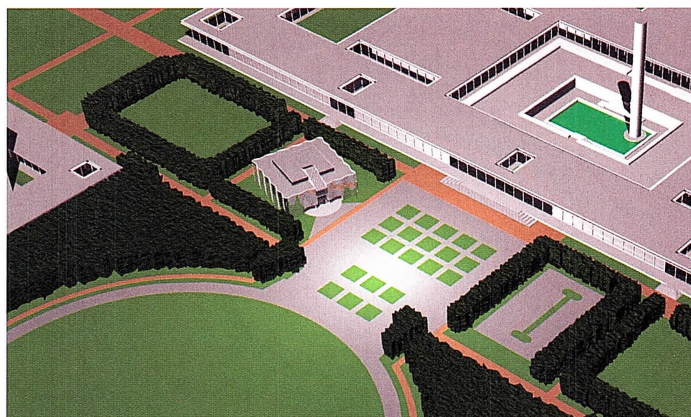
RUGGERO VANNI/MAGELEAP, INC.

Client: State University
Construction Fund
Project: College of Arts
and Sciences
Architect: R.M.Kliment & Frances
Halsband Architects
Design Team: Frances Halsband,
FAIA (Partner-in-Charge/Design),
Robert Kliment, FAIA
(Collaborating Partner/Design),
Michael A. Nieminen, AIA
(Partner-in-Charge/Project
Manager), Jason Forney, AIA
(Project Architect), Felix
Ackerknecht, Eric Chuderewicz,
Emily K. Pringle, AIA
(Project Team)
Contractor: MLB Industries
MEP/Life Safety/Energy
Conservation: Ambrosino,
DePinto & Schmieder Consulting
Structural Engineer: Severud
Associates Consulting Engineers
Cost Estimating: V.J.Associates
Lighting Consultant: Brandston
& Partners, Inc.
Acoustic Consultant: Cerami
& Associates, Inc.
Hazardous Materials Abatement
Design: Entek
Signage/Wayfinding:
212.Harakawa, Inc.
Client: State University
Construction Fund

Project: Entry and Admissions
Building
Architect: Gwathmey Siegel
& Associates
Design Team: Charles Gwathmey,
FAIA, Robert Siegel, FAIA
(Partners-in-Charge), Thomas
Levering, AIA (Associate
Partner), Stephen Sudak
(Project Architect)
Structural Engineer:
Severud Associates
MEP/Telecom Engineer:
Cosentini Associates
Lighting Consultant: Hillmann
DiBernardo & Associates Inc.
Audio-Visual/Acoustic
Consultant: Harvey + Marshall
Associates
Specifications Consultant:
Construction Specifications



RUGGERO VANNI/MAGELEAP, INC.



GWATHMEY SIEGEL & ASSOCIATES

Entry and Admissions Building: The pavilion-like structure will be rotated off axis, as if turning to visitors approaching the main campus (above)

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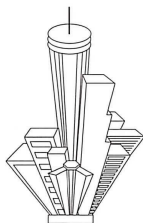


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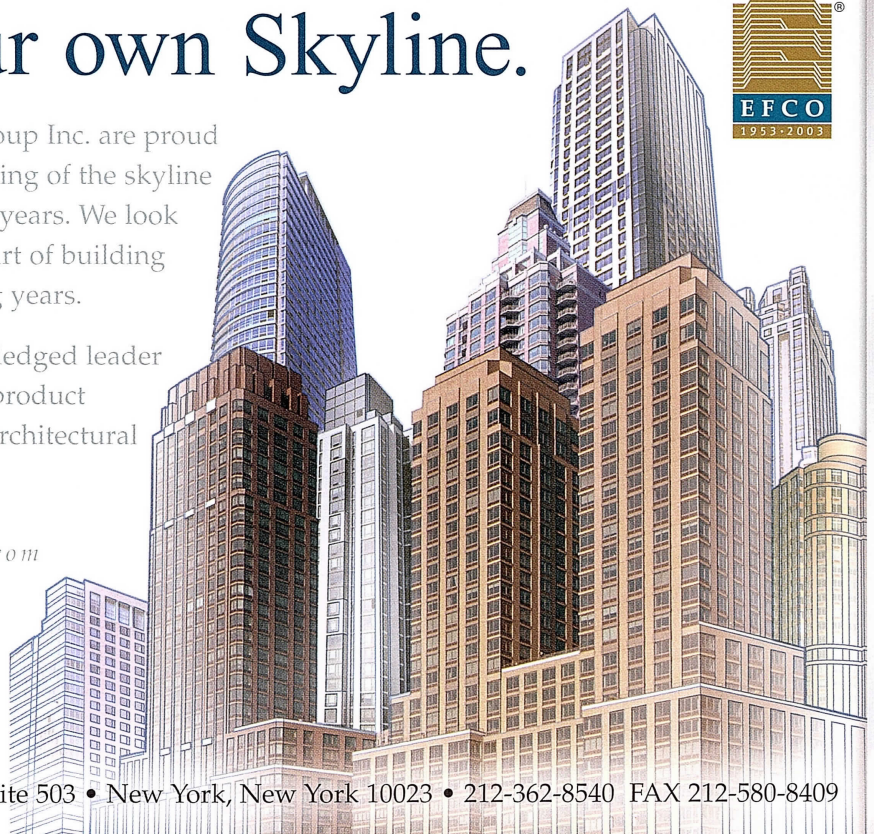
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Outside View

By Whitney Gould,
The Milwaukee
Journal Sentinel

In the late 1960s, as a struggling graduate student in art history at Columbia and later, as a struggling graduate school dropout, I was a New Yorker. It was not an idyllic place. The air was sulfurous. The subways were in disrepair. The streets were dirty. And Grand Central Terminal's cavernous splendor was obscured by garish advertising signs.

But as a transplant from Madison, Wisconsin, I loved every inch of my adopted city – its bigness and brashness, its mixture of seediness and civility. Most of all I loved the buildings. Having no money, I spent most of my weekends exploring Manhattan on foot. These leisurely walks laid the groundwork for my present job: writing about architecture and the urban landscape.

New York's streets taught me about the convenience of density; about the ways in which modernism can coexist happily (or not so happily) with history; about the importance of scale and proportion; about the relationship between the whole and its parts.

I learned, too, how cities are layered in memory and aspiration. On Jane Street, in the Village, I tracked down the third-floor walk-up where my mother had holed up for a year to begin a never-to-be-published novel. On East 77th, between First and York, I found my second apartment in an unpretentious building owned and lovingly renovated by an old Italian immigrant, who had implanted his initials in the floor of the pastel-tiled vestibule. What pride of place those letters bespoke, what faith in the future.

I discovered the gritty, cast-iron charms of SoHo. Their arched pavilions, Corinthian capitals, and bracketed cornices were begrimed with soot, but these 19th century industrial streets seemed to me as noble as the palazzo-lined canals of Venice.

Every year or so, I come back to New York. Revisiting old haunts and stumbling onto new ones, I am struck all over again by the thrilling paradoxes of urban life: flux and stability, elegance and decay, despair and hope. SoHo is still sooty – but chi-chi, too. My landlord's initials are no longer to be found in my old East 77th Street vestibule, now sleekly gentrified. The air is much cleaner, the subways work – some of the stops are even enlivened by public art – and Grand Central has been restored to its 1913 Beaux-Arts grandeur.

And now the World Trade Center, a complex I had always hated for its overbearing scale and windswept plazas, is coming back from its post 9/11 devastation in what everyone hopes will be a kinder, gentler guise. We here in Milwaukee are wrestling with some of the same issues Manhattan faces as we prepare to redevelop the land beneath a demolished freeway.

How to fit new buildings into old neighborhoods? How to knit a fractured street grid back together? How to honor the past without cheapening it? What is the proper balance between the built environment and open space? Between commercial and cultural ventures? Between iconic statement and human scale? How can we build architecture and not mere real estate?

New York may not come up with perfect solutions. But we who love your city watch this latest reincarnation with a mixture of fascination and hope. For it is our struggle, too.

Whitney Gould [writes about architecture and urban landscape issues for The Milwaukee Journal Sentinel.](#)

An artful subway station (left) The noble Flatiron building (right)



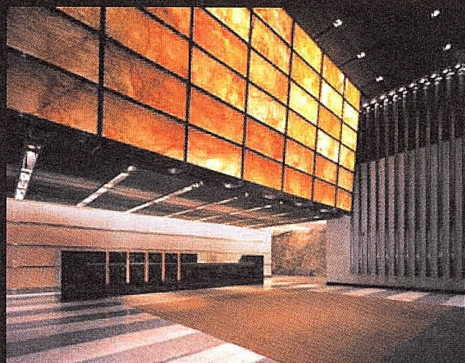
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20-Year Watch

Storefront for Art & Architecture, by Vito Acconci and Steven Holl
By Fred Bernstein

Bravely tackling issues at the intersection of design and politics, the Storefront for Art & Architecture has survived, and thrived, in SoHo for 20 years. Appropriately, its façade – designed by Vito Acconci and Steven Holl as a temporary installation in the early 1990s – has survived with it. But now, according to Storefront board president Belmont Freeman, “Something has to be done about the façade, because it’s falling apart.”

The Storefront’s storefront is a triumph of formal invention: a wall of cement board with a dozen cutouts that pivot open, creating a fun-house informality while exploring important architectural themes. (Its version of porosity is echoed in Holl’s vastly larger Simmons Hall at MIT, completed in 2002.) But some sections of the façade are cracked or water-damaged, and others are literally falling off. A frieze of poured-concrete letters spelling out “STOREFRONT FOR ART AND ARCHITECTURE” is also showing its age: The final “E” is now a post with drooping cantilevers.

What’s to be done? According to Freeman, “The facade was intended to be temporary, and a changing piece of public art. Preserving it would run counter to the original conception.” One possibility – which Freeman says is favored by some Storefront board members – is to dismantle the façade, sell it (perhaps to a museum), and commission a replacement. Acconci said he and Holl have talked about the problem, but haven’t settled on a plan. A literal restoration isn’t his first choice, he said, not only because Supra-Board (the material the architects selected for the façade) is no longer available, but also because, “we would have done it very differently if we’d thought it was going to be permanent.” The inability to heat or air condition the space when the façade is open is a major drawback, he said. Acconci added that he is leaning toward keeping the façade’s basic form while finding a way to solve the climate-control problem.

According to Freeman, both the discussion of what to do about the façade and the fundraising needed to carry out the plan, will begin in earnest later this year.

Fred Bernstein, an [Oculus](#) contributing editor, studied architecture at [Princeton University](#), and has written about design for more than 15 years; he also contributes to [The New York Times](#), [Metropolitan Home](#), and [Blueprint](#).



The Storefront’s storefront has a number of cutouts that pivot open (top) The façade is in much need of repair (bottom)



FRED BERNSTEIN

FRED BERNSTEIN

Heads Up!

The flurry of recent personnel changes at New York area architecture firms raises questions about ownership transition and the long-term fate of the individual practice.

By Roger Yee

When songwriter Paul Simon commented that, “Architects may come and/Architects may go and/Never change your point of view,” in the 1969 Simon and Garfunkel song, “So Long, Frank Lloyd Wright,” he could not have

predicted the flurry of recent personnel changes at such New York area architecture and design firms as Fox & Fowle, Mancini Duffy, Butler Rogers Baskett, Perkins Eastman, The Hillier Group, Kohn Pedersen Fox, and Interior Architects, among others. On the other hand, Simon confronted a topic as timeless as the practice of architecture: ownership transition. What is surprising about the way architects are managing the latest changing of the guard, according to veteran management consultants serving the profession in New York, is how unprepared many architects are.

Why do firms change ownership and leadership? What motivates founders and other principals to relinquish their equity and leave? How do their actions prompt staff members to stay, invest, or move on? What approach should firms take toward clients to retain their business? If your firm can offer detailed answers to these questions, you may be light years ahead of your colleagues.

Of course, ownership transition is possibly the most profound turning point in the life of an architecture firm. Yet it is hardly an isolated occurrence. “Firms change all the time because they have no alternative,” observes Nancy Egan, a New York-based principal of Pearson Egan Nakazawa, a nationwide consulting firm. “They can’t be static, even if change doesn’t involve getting bigger or smaller. Their focus on specific building types can change, for example, along with such variables as scope and quality of services, regional orientation, clientele, cost of doing business, and profitability. But a change in ownership is different because firms can and should spend years getting ready for it.”

Ironically, for professionals who must persuade clients to project their needs years in advance, many architects hesitate to plan for a time when they are no longer in charge. Despite years of discussion about ownership transition, many principals wait until they are nearing retirement age, as the founding principals of many New York area firms find themselves now. Then they may discover their firms aren’t worth much without them.

“A major problem with ownership transition is whether the leadership of a firm is smart enough to recognize that it is a valid concept,”

declares Barry LePatner, Esq., Hon. AIA, founder and partner of Barry B. LePatner & Associates, LLP, attorneys-at-law serving the real estate, design, and construction industries. “Another major problem is that they must establish a value for their firm in order to sell it. If you plan ahead, you can retire on the value you establish. If you don’t plan ahead, the value quickly plummets to zero.”

LePatner explains that whatever process a firm’s founders follow to transfer ownership, the clock should start by the time they are in their fifties. This gives the founders a chance to shape the future of the practice while the next generation of principals, whose members are in their forties with perhaps one or two decades of experience behind them, will have a good five to 10 years to develop leadership abilities. These five or 10 years will be busy ones for numerous reasons.

What does a retiring founder do with his/her firm?

Anyone who follows the Crain’s New York Business annual roster of “New York Area’s Largest Architecture Firms” year after year will notice that while buildings are built to last, the architects who design them see their own organizations rise and fall rather quickly. A handful of firms have endured for decades, to be sure, including Swanke Hayden Connell, Skidmore, Owings & Merrill, and HLW International, among others. These exceptions to the rule provide a poignant reminder of the difficult issues founding principals face as they age.

“As founders get close to retirement, they look for ways to make a graceful exit, pocket some money, and leave a legacy,” notes Roslyn Brandt, head of consulting firm Brandt Resources. “However, their options are not always so attractive. After seeing some harsh economic cycles come and go, they may ask what options are left for finishing out their career in a less stressful way than running their own firms. Or, having responded to market demand by merging their firms or bringing in new partners, they find the lessening of their authority weakens their desire to stay on.”

What choice does a founding principal have? Essentially, he or she can sell the firm to the employees, sell or merge the firm with another, or close the firm. Both architects and management consultants agree that selling or merging a firm with another is more problematic than selling to the employees.

“There are healthy acquisitions if you can get the cultures to work,” Egan admits. “Sometimes what happens is the opposite of what everyone expects, when the smaller or younger firm influences the larger or older one. But if one side finds the other too alien, domineering, or unsym-

pathetic, everyone will leave. We're a free-agent nation now. It's harder than ever for organizations to build their corporate cultures and create a genuine *esprit de corps*."

Making the right choice

Fortunately, the drawbacks of a sale or merger are fairly evident to practitioners through ample empirical evidence. "We all know the routine," asserts LePatner. "You sell your firm, get a one- to two-year contract, and get kicked out." Adds Brandt, "When two firms merge, everyone realizes someone's got to go. Or they'll be sent out of town to start a new office."

So the challenge before many a founding principal is to identify those individuals within the firm who demonstrate leadership potential, reach an agreement that enables them to purchase the firm at a fair price over time, and prepare them to manage the firm successfully on their own. Does this sound straightforward? The consultants warn that the process can be quite complicated.

First of all, tackling the future prospects of a firm means exposing all the inner workings of its present operations. Ralph Steinglass, FAIA, founder and principal consultant of Teambuilders, Inc., a consulting firm, and former managing partner of Gruzen Samton Steinglass, Architects and Planners, urges founding principals to be honest with themselves and their colleagues. From his point of view, a successful change of ownership depends on the honesty with which their leaders address their current and future directions.

"Firms don't always realize how much they've changed over time," Steinglass says. "Some work up to a certain scale and then their *modus operandi* stops functioning. Are they willing to acknowledge this and reorganize to improve their effectiveness? Do they know where the firm is going or where they want it to be? Can they identify their core competencies or primary business? If you don't deal continuously with change, it has a way of being sudden and devastating."

Then there is the question of the next generation of leaders within the firm. Unfortunately for the employees of "star architect" boutiques, there is often none. These ateliers exist solely to carry out the visions of their celebrated principals. (To quote LePatner, "Single-name firms go down with the ship.") For more conventional firms, finding and grooming tomorrow's leaders is challenging. It's wonderful to have talented people with a knack for leadership, since the founding principals can enlist them

in the ownership team to shape the transition. But who are these future leaders?

Should employees reach for their checkbooks, coats, or pills?

Surprising as it may be, consultants say that founding principals are not always the best judges of who should succeed them. Listen to Joan Capelin, Hon. AIA, who leads the consulting firm Capelin Communications. "There are five requisites to leadership," she points out. "If you intend to be a leader, you must work to quality standards, make money, bring in work, train the next generation, and inspire confidence in clients. The trouble is, most firms miss three out of five."

Capelin describes the architectural workforce as "finders," "minders," and "grinders." Finders are the entrepreneurs who build relationships with the outside world that produce clients and commissions, and typify the first generation of employees. Minders are the project managers who keep projects on time and cost and maintain quality standards, the people to whom principals can safely refer clients. Grinders are the foot soldiers who carry out the technical and design work, without whom no office can function. What surprises her about this division of labor is that founding principals – quintessential finders – often want to reward minders for their contribution by entrusting the fate of the firm to them, even though minders seldom possess the temperament for the job. Gratitude for a job well done can always be expressed in more appropriate ways, after all, like the granting of a title that doesn't carry the burden of authority.

In fact, emotion often trumps reason in the search for future leaders. "'So and so has done a great job,' a principal will tell me," LePatner mentions. "'The client says he's great.' I ask, 'Does he bring in business?' 'No.' 'Has he introduced ideas that saved the client time and money?' 'No.' 'Does he have special, hard-to-find management skills?' 'No.' Then I say, 'If he's just technically proficient, why are you sharing your profits with him?'" In LePatner's experience, too many principals feel threatened by up-and-comers, and keep them at arm's length. "They should be a source of pride," he declares. "You must attract them and keep them."

For Brandt, good future leaders must be active communicators and networkers – the very people that founding principals would see as rivals if they worked elsewhere. "The onus is on owners to provide continuing edu-

cation and grow talented people,” she insists. “Smart architects bring their people along.”

A founding principal's duties in managing ownership transition have only begun with the naming of the new leadership, consultants caution. Too often, an elaborate introduction of the “next generation” is not conscientiously followed by mentoring, training, and a progressive shifting of authority and responsibility between the founders and their successors. The reluctance of entrepreneurs to delegate authority and share confidential information is well known throughout the business world, so its persistence in the architecture profession is not unusual. But there may be more at stake here.

There are always two sides.

“Sometimes a founding partner thinks he or she wants to prepare for retirement and starts giving other principals and members of the firm more responsibility and more public recognition,” states Karen Gustafson, whose consulting firm, The Gustafson Group, has advised architects on such matters. “Then once that recognition starts coming in, they draw back. It’s an ego trip on everyone’s part. But the younger principals or members of the firm will often end up leaving.”

Younger principals should be sensitive to how difficult it is for the founding partners to let go, give up control, and relinquish the recognition they are used to receiving, Gustafson adds. They do have a right to know what’s going on, since they’re investing in their own future, as well as buying out the founders. However, they must proceed with diligence and diplomacy. Not only are the founding principals watching, so is the rest of the staff – and the clients.

To ensure a successful transition, the founding principals must also set up a program that smoothly transfers equity from the existing owners to the new leaders. If architects have difficult moments dealing with money, this is surely one of them. “Transition plans often founder on poor financial arrangements,” LePatner reports. “Owners paying a bonus to the new leadership to fund their own buyout is a bad idea. So is saddling the next generation with a debt they cannot repay. Principals can finance a transition in which they take out millions and help their successors to prosper, but they may need outside expertise to do this.”

What do clients need to stay put?

Clients are obviously among the key assets that make ownership transition worth enduring. So it’s appropriate to conclude any discussion of a change in leadership by reminding architects that clients must be informed when there is a changing of the guard. “Never forget that the clients you ignore can facilitate change in ways you’ll never forget,” Egan says. “But if you keep them in the loop, they can help you find your way through change.”

Will the departure of a founding principal who established the relationships between the firm and many of its most valued clients jeopardize those relationships? The question is more than academic. Strong client relationships are like money in the bank for a firm.

“If you’ve developed the client relationship, you’re a contemporary of the client representative and probably can’t convince him that your ‘kid’ can do your job,” Capelin indicates. “It’s better to have your next generation link up with their next generation. This way, the client relationship will thrive long after you and your contact have headed for the golf course.”

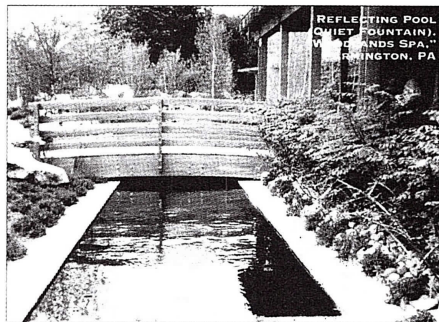
Keeping founding principals, new leaders, and established clients happy during an ownership transition may sound like hard work because it is. However, building and maintaining a successful architecture practice never demands less than a total commitment. The wonder of a well-managed change in leadership is that the founders get to retire comfortably, the new principals get the resources to take the firm where their dreams lead them, and the clients get the services and projects that they expect and deserve.

Or as Paul Simon said: So long, Frank Lloyd Wright.

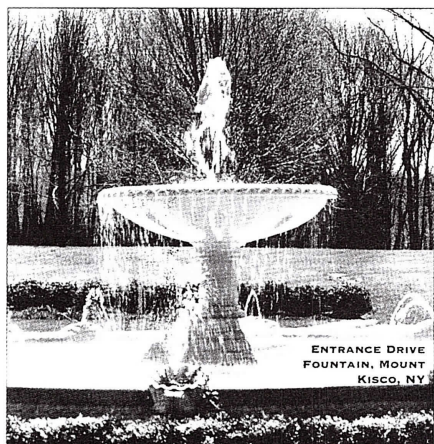
Roger Yee is an editor of books on architecture and interior design for Visual Reference Publications, and a consultant to organizations in the design community.



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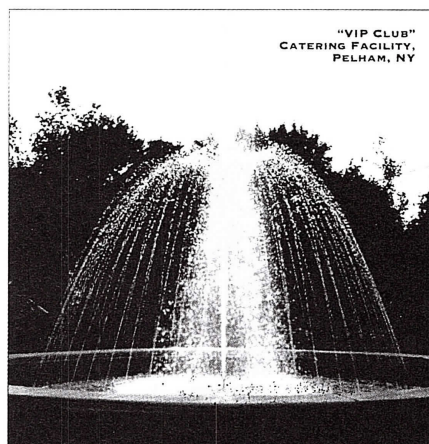
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INDEX Architecture, Bernard Tschumi, Matthew Berman, eds. A Columbia Book of Architecture. Cambridge, MA: MIT Press, 2003. \$29.95

INDEX Architecture is a powerful document, both in terms of what it does and doesn't do. It sums up an extraordinary ten-year program at the Columbia Graduate School of Architecture, Planning and Preservation and records the work of the progressive studios that marked the high point of Bernard Tschumi's tenure as Dean. Tschumi's ambitious target was to find the answer to the classical dilemma of academy: "Could a school," he asks, "by definition an institution in which knowledge is transmitted, become a place for generating new forms of architectural thought?"

In other words, instead of being shaped by the world of practice, as architectural schools have been since their late 19th-century beginnings, is there a way, asks Tschumi, for a school to directly address the culture of its time and by reversing the usual trend, influence practice itself?

It is too early to tell to what degree Columbia succeeded. But INDEX does offer a snapshot of approaches to such concerns as design by computer; the relative social, economic, functional, and visual values in architecture; the role of technology, especially structure; and the tug-of-war between real and virtual space. It's a unique example of thinking outside the box.

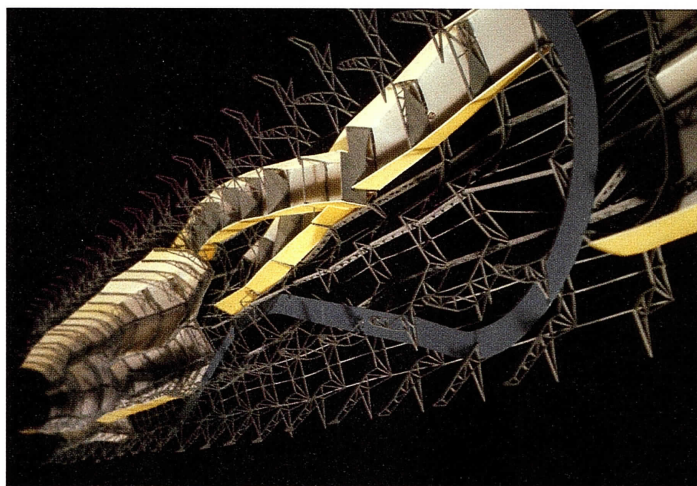
Here's how the book began. Starting in the early 1990s, Tschumi invited to Columbia, as studio leaders, young architects with little practical experience but lots of talent and energy. Go, he said to them, and teach what you know or what you want to know about. He encouraged this faculty – which included such names as Karen Bausman, Stan Allen (now the dean at Princeton), Evan Douglass, Mark Wigley, Thomas Hanrahan (now dean at Pratt Institute) and his partner Victoria Meyers, Laurie Hawkinson, Leslie Gill, as well as old hand Kenneth Frampton – to develop those interests with the students, virtually as equals to equals. The school became a lab for ideas, concepts, polemics, and their material expressions.

The whole phenomenon was abetted by the computer, now totally integrated into the studio, as a tool for thinking and design rather than as a drafting machine. Theorists came along from outside to mix in some added yeast to this already rich academic dough.

So how to communicate this beyond the confines of the school? The answer is INDEX, which records the array of ideas, polemics, and many of the design solutions in an alphabetical arrangement. Each entry comes equipped with a compact abstract of the discussions, interviews conducted by Matthew Berman, along with the thoughts of the studio critics and visiting fire folks – all hooked into images of projects, assorted references and cross references.

High among the benefits as well as limitations of the effort is the cavalier attitude to practicality. As Tschumi argues: "You have to make

REISER + UMEMOTO



Program. Reiser + Umemoto, Yokohama Port Terminal competition, 1994 (from INDEX Architecture)

sure that architecture is not only about concepts but also about their materialization." He wishes they could do more integration of design and construction at Columbia, but finally throws in the towel and declares: "...time is short and you get a better result from the student by keeping design and the nitty-gritty of construction apart as separate courses."

But here lies one danger, as the ever-astute Kenneth Frampton points out under the INDEX entry word Crisis: "The crisis of the architectural academy is at least in some measure a reflection of the crisis facing the profession. In this context we may posit the thesis that the more the practice of architecture becomes removed from the needs of the society as a whole, the more it tends to become an overly aestheticized discourse that addresses itself exclusively to the spectacular preoccupations of an *arriviste* class...and removed from the basic conditions and needs of environmental design."

Not all the participants in this academic initiative write with the clarity of a Tschumi or a Frampton. And in this respect the venture is on the whole not well served by the ability, or lack of it, of the participants to share their ideas with any but the privileged academic few. Among the many instances, a not untypical example is Hani Rashid, of Asymptote, under the heading Electro-sphere: "The appropriation and celebration of the transmittability and dispensing of three-dimensional entities across the electro-sphere is a fundamental extension of Marshall McLuhan's notion that the global village will be formed symptomatically and by 'retribalization.'"

Underlying many of the themes taken up at Columbia are the advantages and drawbacks of the computer as design tool. Tschumi says it best when he deals with the computer's impact on appearance, and enlarges on the well-known phenomenon that every studio

critic faces – the visual polish of a student's concept that still needs to be properly worked out creates in the student the misplaced sense that he/she has a finished scheme.

INDEX is not a book to take to the beach or to read over lunch on a long summer hike, but it strongly rewards the persevering reader able to blast a way past the ramparts of arcane discourse.

Stephen A. Kliment, FAIA

When Brazil Was Modern: Guide to Architecture 1928-1960, Lauro Cavalcanti. Princeton Architectural Press, New York, 2003. \$34.95

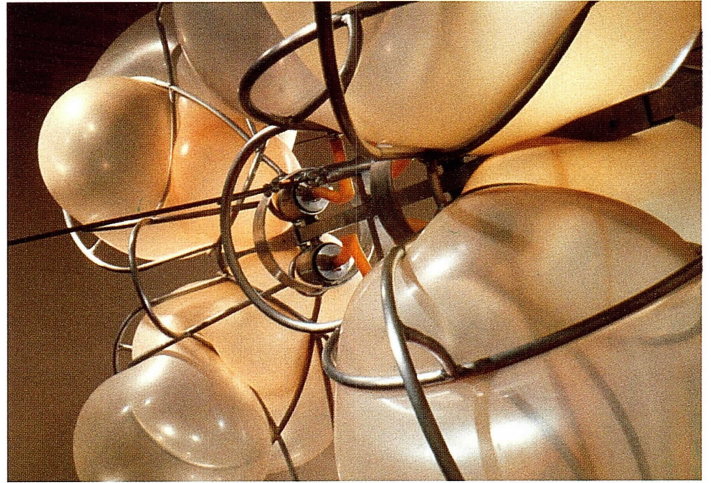
This guide to modern architecture in Brazil between 1928 and 1960 is a timely and diminutive companion for the summer traveler to South America. Lauro Cavalcanti, the Brazilian cultural writer, professor, and director of the Paço Imperial Center for Landmarks and Contemporary Arts, has written an introduction that is mercifully short for this genre and lets one move right along to the photographs.

Unfortunately, its brevity is also its shortcoming. The book does succeed in filling the void left by the paucity of attention given this fecund period in the evolution of Modernism. Included are brief biographies of 33 architects, and drawings and photographs of existing buildings as well as unrealized or demolished works. However, it leaves the reader questioning how these works illustrate a uniquely Brazilian form of Modernism that is not more accurately a national or pan-American Modernism.

To paraphrase the author, during this period models imported from the northern hemisphere were assimilated into Brazilian Modernism, as exemplified by the traveling show "Brazil Builds," curated by MoMA in 1943. The substantial cross-fertilization is illustrated by the juxtaposition of Oscar Niemeyer's Palace of the Arches (1959-67) with Harrison's Lincoln Center (1962-66). However, this open secret is nowhere to be found in the architectural examples that follow Cavalcanti's fine essay. "A language independent of its original European matrix...a language free of functionalist orthodoxies then in vogue..."

Perhaps, but the format of this guide makes that impossible to see for yourself. Page after page of small, gray-scale photographs, tiny plans with no scale bar, and no cross sections or details do not do justice to the transformation of Brazilian architecture heralded by Lucio Costa and Oscar Niemeyer's Brazilian Pavilion at the 1939 New York World's Fair. Moreover, the decision to organize the showcase of architects alphabetically inhibits a clear understanding of how the generations influenced each other. In conclusion, this is a fine guide if the reader is also armed with more in-depth related texts, a transposed map of project locations, and a ticket to São Paulo.

Margaret Rietveld, AIA



EVAN DOUGLIS

Performance. Evan Douglas, Liquid Assets:an Installation, 1999 (from INDEX Architecture)

Click Here: www.spa.uk.net

Anyone who thinks the British have a different sense of humor from the rest of us will be rewarded by the witty and pithy site www.spa.uk.net. Here, the Small Practice Architects UK Network (SPA) holds forth on all things related to the normative practice of architecture and the meaning of "epic space." In this age of extruded space, folded space, and performance space you can be forgiven for wondering what is meant by epic space. Evidently, under Ian Martin's excellent editorial guidance, it is space that takes itself too seriously. This is the highly amusing subtext in the website's feature "Spot the Fake," and I commend SPA for its practical recommendation concerning the Brighton & Hove seafront development.

Other forms of architectural conceit are summarily skewered – none more effectively than "neurovel." When SPA finishes translating an interview with the French star Jean Nouvel into English from a German translation of the French original, well, Yoda he is. Also, do not miss the brilliant piece by Darcy Farquhar'say, architecture critic, for a sample of the "Sense of Wow." Finally, "This Earthen Life," a paean to straw bale homes by spiritual energy consultant Isis de Cambray, is a delicious essay that leaves one hoping she will take up *feng shui*. Small practices in the United States desperate for any bit of fun in these trying times can commiserate, or as SPA puts it, moan online with the Brits and LOL. Send a line to the inbox, ye small practitioner, but be warned they reserve the right to edit or "bin it."

Margaret Rietveld, AIA

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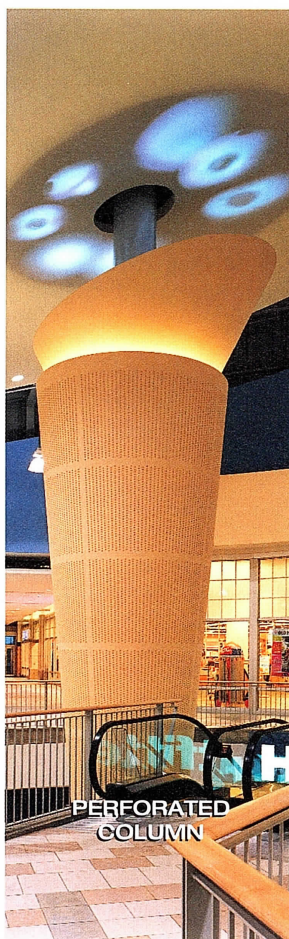


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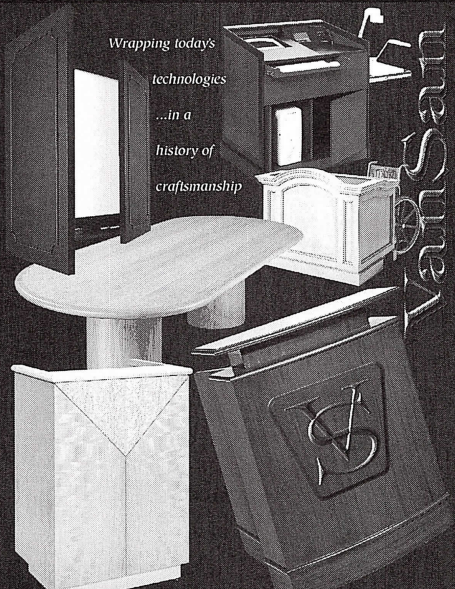


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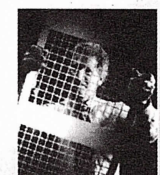
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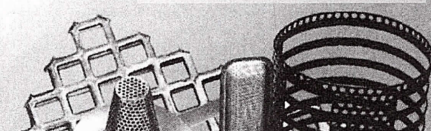
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By Richard Staub

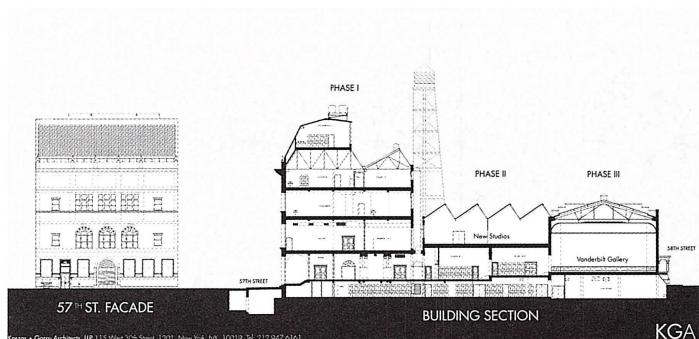


lu + Bibliowicz

It's all about fitting in – or not. The new permanent home for the Alvin Ailey Dance Company is a handsome, curtain-wall building now under construction in Manhattan's Clinton district (formerly known as Hell's Kitchen) at Ninth Avenue and West 55th Street. lu + Bibliowicz's new 80,000-square-foot building will

be twice the size of the company's current quarters, and will put dance on display in 12 dance studios and a new black box theater. The building's scale and brick-clad core spaces acknowledge the area's late-19th-century residential history. But with Ninth Avenue reflecting the development of 42nd Street, more residential construction, and the renovation of Lincoln Center, this light-filled Modernist structure shows that change is underway.

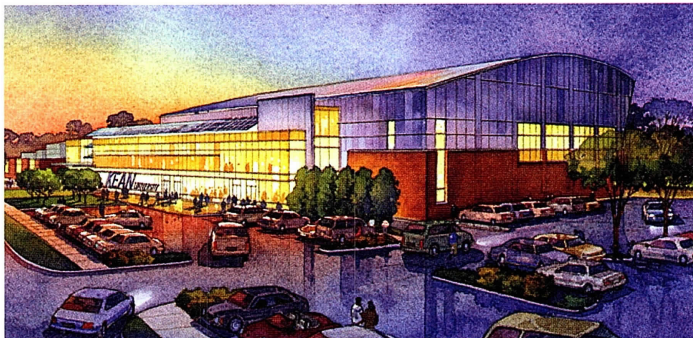
Just east and uptown from the Ailey site, the Art Students League on West 57th Street, after 111 years of continual use, will undergo a three-phase renovation under the direction of Kossar + Garry



KOSSAR + GARRY ARCHITECTS

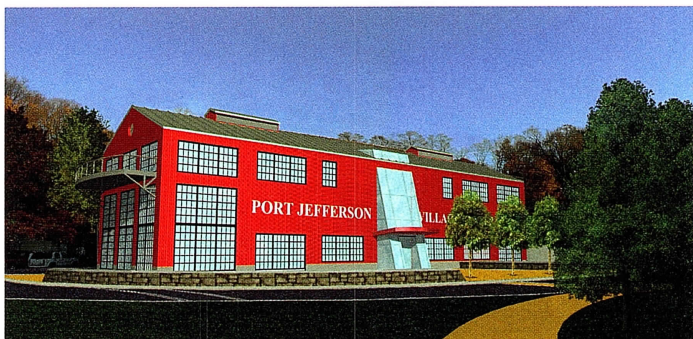
Architects with American Builders. A legendary equal opportunity nurturer of everyday and "genius" talents, the League claims such famous pupils as John Sloan, Georgia O'Keefe, Alexander Calder, Louise Nevelson, Jackson Pollock, and Roy Lichtenstein. The renovation will include updating the building's systems; completing necessary restoration and refurbishment; adding studio space; reclaiming the celebrated 4,000-square-foot Vanderbilt Gallery; and finding out once and for all if there is a Jackson Pollock mural hidden on one of the walls in the Mural Studio. Was that in the movie?

To support performances somewhat different from the Ailey Company's, Kean University in Union, New Jersey, has commissioned



HELLMUTH, OBATA & KASSABAUM

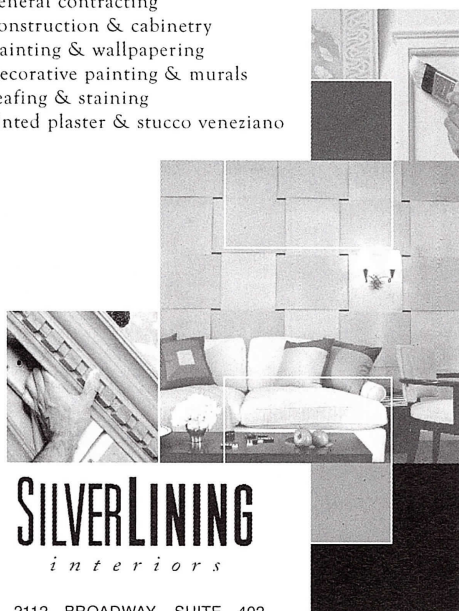
a much-needed athletic complex by the New York office of Hellmuth, Obata & Kassabaum. Scheduled to open in 2005, the new 65,000-square-foot arena, along with the renovated and expanded 55,000-square-foot gymnasium, will form a centralized athletic complex and formal entrance to the university's stadium. In addition to supporting the college's various athletic teams, the building will be used by the students and faculty for physical education instruction, sports rehabilitation, general recreation, and varsity team competition. Sustainable design technology, a priority for Kean University's facilities program, will be incorporated throughout the building.



BUTLER ROGERS BASKETT

Another vital meeting place being developed as a result of years of community involvement, government commitment, and detailed planning is the all-season Village Center within Harborfront Park in Port Jefferson, New York. Butler Rogers Baskett is the architect for the project, which involves the complete renovation of the Bayles Shipyard Building, built in 1917. While the Center's brightened façade continues to reflect the structure's shipbuilding history, the new building program will provide a vibrant space for recreational, social, and educational functions, as well as exhibits. A new mezzanine level will accommodate the expanded program. Construction is underway and is scheduled to be completed by September 2004.

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Last Words

The Sun Keeps Shining

**Rick Bell, FAIA, Executive Director,
AIA New York Chapter**

"I'm going where the sun keeps shining..."

Fred Neil

"We're having a heat wave..."

Martha Reeves and the Vandellas

"Now we can swim any day in November."

Benjamin Gibbard

**"Well, I guess some like it hot. I personally prefer
classical music."**

Tony Curtis

Global warming may not have been the subject of *Some Like it Hot* and *Soylent Green*, but when those summer films arrived, in 1959 and 1973, air-conditioning wasn't ubiquitous nor movie popcorn butter poly-unsaturated. *Soylent Green* is set in the New York City of 2022, less than 50 years away when the film was made. The Malthusian metropolis has a population described as 40 million hungry people. Opening credits are jazzed-up by scenes of environmental degradation. The Chrysler Building is framed by billowing Long Island City smokestacks. Edward G. Robinson's character, "Sol," whose name is both illuminating and Solomonic, asks gun-toting future-cop Charlton Heston: "How can anything survive in a climate like this? A heat wave all year long. A greenhouse effect. Everything is burning up."

Environment magazine (May 2003) quotes Tony Blair: "Climate change remains unquestionably the most urgent environmental challenge." The British PM adds "the latest report from the Intergovernmental Panel on Climate Change indicates global warming by up to six degrees this century – the impacts devastating."

It goes without saying that the building industry's reliance on fossil fuel-based mechanical systems significantly contributes to the fear of frying. New Yorkers have a love-hate relationship with the weather, about which we all talk. Fred Neil's mournful song *Everybody's Talking* accompanies Jon Voight's bus trip to New York in *Midnight Cowboy* (1973). Voight grins: "I'm heading on up to New York City, ma'am," as the song in the background races: "I'm going where the sun keeps shining through the pouring rain, going where the weather suits my clothes..."

In New York now, people are doing something about the weather, or at least addressing how we deal with its extremes and our resultant energy demands. The "Solaire" residential tower at 20 River Terrace, designed by Rafael Pelli for New York State's Hugh L. Carey Battery Park City Authority (BPCA), offers one example. Described as



JOHN RATLIFF

"the first residential apartment building to embrace sustainable design in a systematic way," the structure's façade contains some 3,400 square feet of building-integrated photovoltaic panels. Environmental Guidelines by BPCA and High Performance Building Guidelines by the NYC Department of Design and Construction (DDC) call for the incorporation of new technology and "the successful integration of design quality with energy reduction." (see DDC's guidelines at <http://home.nyc.gov/html/ddc/html/highperf.html>)

Incorporated photovoltaic panels may be the clothing that suits the climate of our town. According to architect Joyce Lee of the AIA's Committee on the Environment, "You can point at the Whitehall Ferry Terminal project and say that it is being done. The photovoltaics will take advantage of the reflection of the south-facing orientation towards the harbor as well as greet ferry loads of passengers."

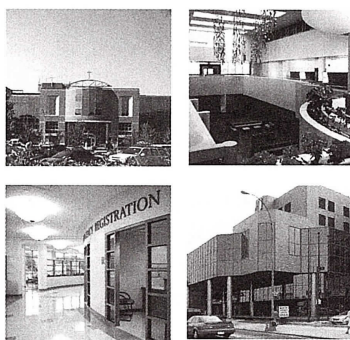
Recently the AIA New York Chapter dug through Manhattan schist to bring geothermal technology to its new Center for Architecture on LaGuardia Place, around the corner from The Bitter End, the City's oldest rock club. Two geothermal wells go down 1,250 feet, anchoring the Center to provide cooling in winter and heat in summer.

With these positive examples and guidelines for the future, are concerns about global warming a thing of the past? It gets me hot under the collar to think that scientists as distinguished as Martin Rees, the Astronomer Royal of the United Kingdom, could suggest in *Our Final Hour* that the world could come to its end at absolute zero, not with a bang but a winter. At Ground Zero and elsewhere, I'll follow the sun.

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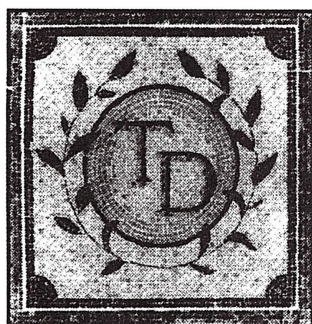
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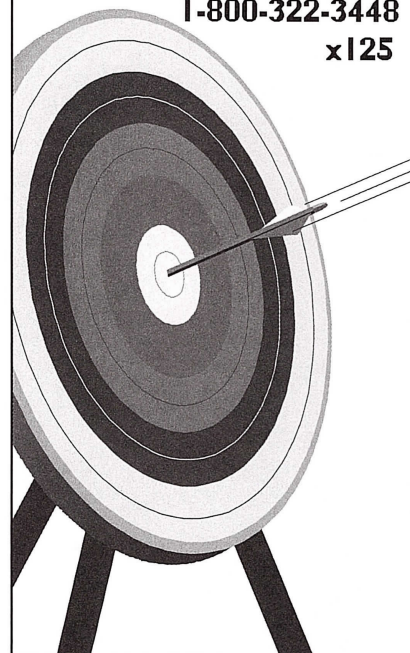
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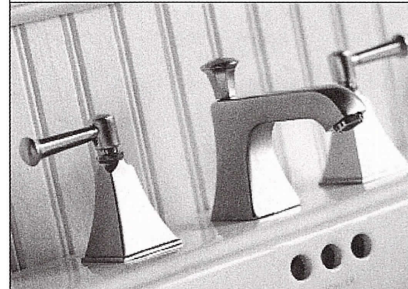
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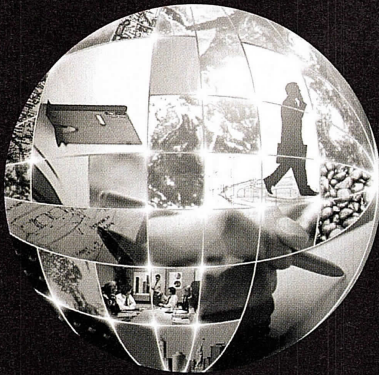


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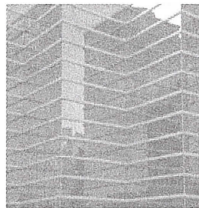


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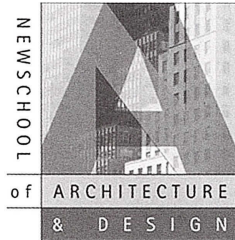
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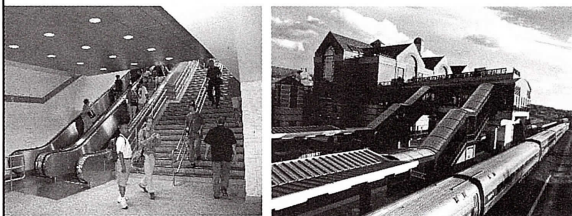
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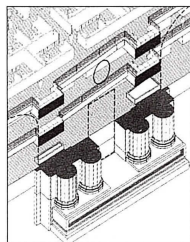


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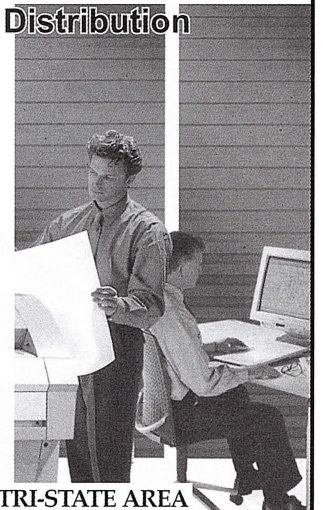
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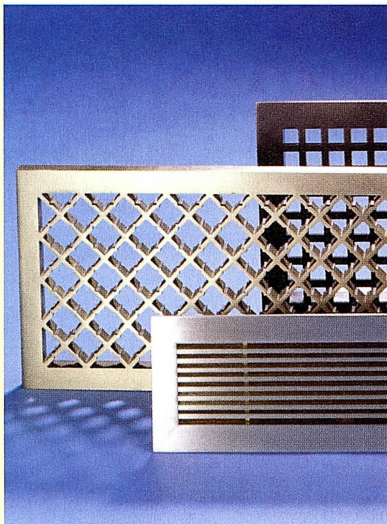
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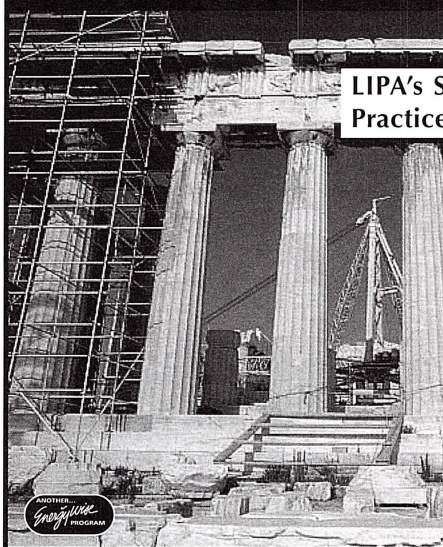


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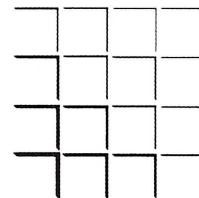


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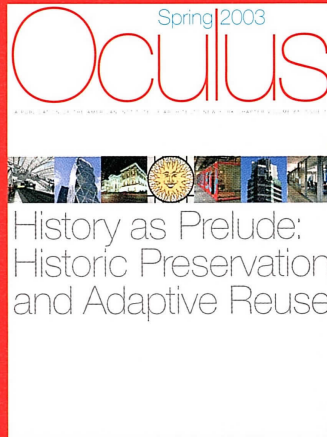
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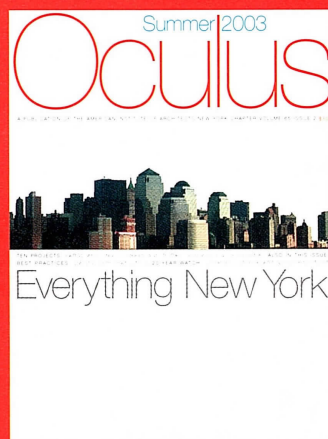
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