

# AN EYE ON NEW YORK ARCHITECTURE

# OCULUS

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Alexander Gorlin on  
the New York  
Presbyterian Church

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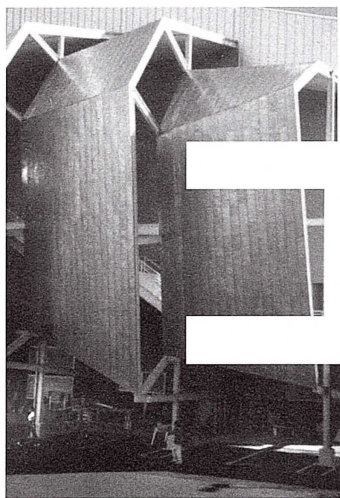
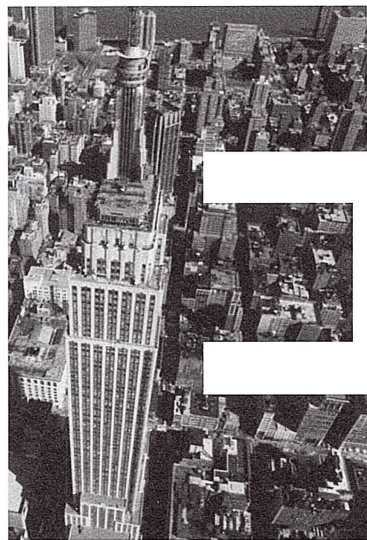
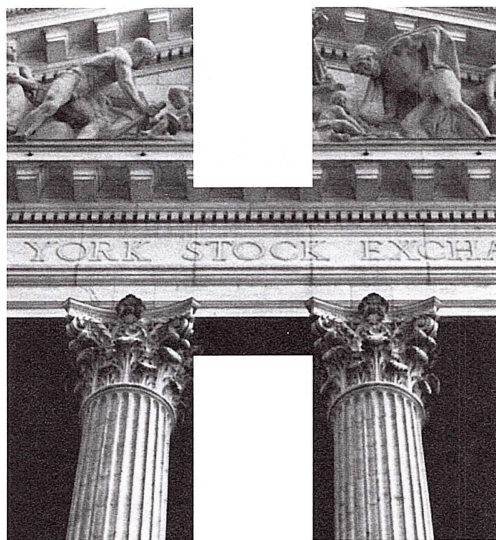
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at Columbia University

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Louis Vuitton Tower



...of the 20th Century



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The Trufox boutique, by Helfand Myerberg Guggenheimer; DKNY World Flagship Store, by Janson Goldstein; 515 Park Avenue and 48 Wall Street conversion, by Frank Williams & Associates; World Trade Center Plaza redesign, by Der Scutt Architect; Olympic Tower arcade renovations, by WPG Design Group; Sono Restaurant, by Bogdanow and Associates; Brooklyn National at LaGuardia Airport, by Theo David & Associates. What about Housing: Three-family Housing in the Bronx, 163rd Street Plaza, and Bushwick Houses, in Brooklyn, by Larsen Shein Ginsberg Magnusson; Apartment buildings on East 29th Street, Crotona Avenue, Hughes Avenue, Gerard Court, East 61st Street, and East 38th Street, by Meltzer/Mandl; 189 Stanton Street and the Marlboro Houses renovations, by James McCullar & Associates.

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## THE END OF THE TWENTIETH CENTURY

This century is ending much as it began, with both the euphoria and the terror of abrupt technological change. Almost exactly a hundred years ago, subway systems, ocean liners, telephones, motor cars, and experimental airplanes emerged to tie the world together. Our own recent breakthroughs in molecular biology and genetics echo turn-of-the-last-century discoveries in psychoanalysis and physics; now we have the internet, cellular phones, and airbuses.

Today, as in the 1890s, evidence of all this change is nowhere to be found on the streets of New York. Similarly, in the last century—as the Art Nouveau showed up in Paris, the Jugendstil in Vienna, and the Prairie Style in Chicago—New York architects like Cass Gilbert and McKim, Mead & White built radically new types of buildings using an antique, classical language as the Romans had done long before them.

This is in some ways a very conservative city. As Ric Burns and Lisa Ades pointed out in "New York: A Documentary Film," the city has always been a machine for making money. It's a salesman's (and more recently a publicist's) town. But as historian Kenneth Jackson has noted, its orientation to trade, as opposed to religion, makes New York City tolerant, all-embracing, and synthetic.

The quintessential New York image remains the art deco skyscraper. Though technologically and programmatically modern, it was traditional in shape and decorated with stylized ornament that merely symbolized modernity, so the classic symbol of twentieth-century Manhattan was both forward- and backward-looking. European Modern architecture—intended to be the anti-style to end all styles—didn't make much of a dent in New York, beyond West 53rd Street, until the end of the second World War. By that time, faith in the future had been shaken by the holocaust and the atomic bomb.

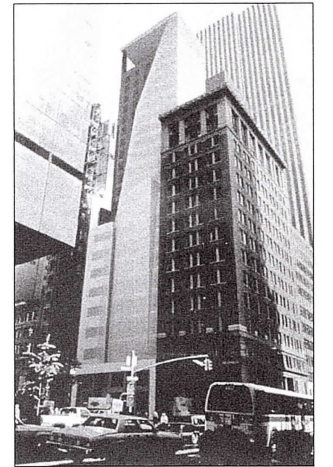
The International Style that took root here, after World War II, served expanding corporations and the upper-middle-class apartment-dweller. But in the middle of the century, more public housing was constructed in New York than was built anywhere else in the United States. (And unlike the projects in most American cities, it worked here.) Despite cutbacks in federal funding, the New York City Housing Authority with David Burney in charge of design is a rare bastion of architectural ambition.

Most of this city is more dedicated to preservation than innovation. It shouldn't be surprising that postmodernism made great inroads in New York. And when an interest in the Modern resurfaced in the eighties, much of it was a form of revivalism. The Museum of Modern Art dug out its Russian constructivist drawings to legitimize the work in the "Deconstructivist Architecture" show. But the 1987 recession confined this resurrected modernism to interiors and a few small (or out-of-the-way) projects.

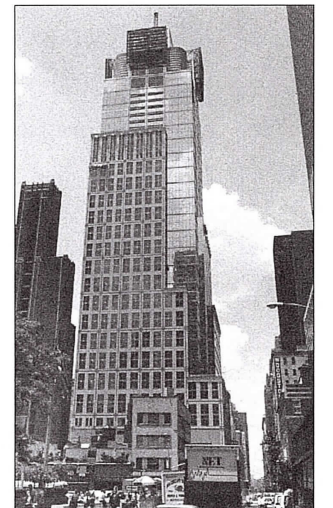
Only recently has a group of buildings been completed that may signal new directions. OCULUS asked respected critics to review four of the most-talked-about projects: Alfred Lerner Hall, at Columbia University, designed by Bernard Tschumi Gruzen Samton Associated Architects; the Moët Hennessy Louis Vuitton Tower, on East 57th Street, designed by Christian de Portzamparc with the Hillier Group; Fox and Fowle's Condé Nast Building, at Four Times Square; and New York Presbyterian Church in Sunnyside, Queens, designed by Greg Lynn, Garofalo Architects, and Michael McInturf. With a dozen more structures currently in design and construction, the first decade of the twenty-first century should prove very interesting. —J.M.



*Alfred Lerner Hall, Columbia University,  
Bernard Tschumi Gruzen Samton  
Associated Architects*



*Moët Hennessy Louis Vuitton Tower,  
Christian de Portzamparc  
with the Hillier Group*



*Condé Nast Building,  
Four Times Square,  
Fox & Fowle Architects*



*New York Presbyterian Church,  
Sunnyside, Queens,  
Greg Lynn, Garofalo Architects,  
and Michael McInturf*



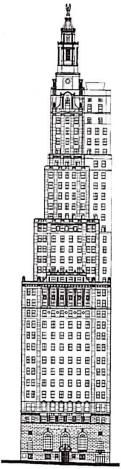


Trufaux boutique,  
Helfand Myerberg Guggenheimer

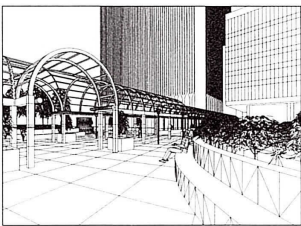


Becket Logan

DKNY World Flagship Store,  
Janson Goldstein



48 Wall Street conversion,  
Frank Williams & Associates



Pedestrian bridge and plaza,  
World Trade Center;  
Der Scutt Architect



Olympic Cafe, WPG Design Group

Evidence of the wild prosperity at the end of our century is showing up rather subtly on the streets of Manhattan—in sleek new shops, renovations, conversions, office interiors, and a few new buildings. . .

□ In Soho, at 301 Broadway, **Helfand Myerberg Guggenheimer** is responsible for a 1,000-square-foot Trufaux boutique that speaks in the language of the merchandise. The primarily synthetic interior materials resemble fabrics used in the clothes. Walls are lined with backlit aluminum honeycomb-core panels faced with translucent shoji screen-like sheets. Standard metal brackets support the hangbars and sanded Lucite shelves. Acrylic panels float below the ceiling, diffusing light from above. Gray industrial carpet tile with a furry nap is laid in half of the store, with a colorful pattern for the remainder. Changing rooms are partitioned with standard sky-blue rest room dividers and are furnished with benches covered in powder-blue ultrasuede and theatrical mirrors.

□ Uptown, using large plates of glass, **Janson Goldstein** revealed two levels at the base of a fifty-year-old office building. The new windows, on the northeast corner of Madison Avenue and 60th Street, show the pulsating colors of DKNY sportswear against the cool white interiors of the company's World Flagship Store. Looking out from the 17,000-square-foot space, street life on the other side of the glass provides a lively backdrop. A three-story void at the center of the store provides circulation and counterpoint to the adjoining low-ceilinged spaces. By peeling back the interior finishes, Janson Goldstein (which until recently was known as Architectureproject) was able

to maximize the ceiling heights and evoke the atmosphere of a downtown loft.

□ Low ceilings are not a problem down the street, at 515 Park Avenue, where **Frank Williams & Associates** is completing construction of a new 42-story apartment building at the corner of Park Avenue and 60th Street, just south of the landmark district that runs all the way to 79th Street. The architect's attempt to create a good neighbor, using punched windows, closed corners, and a limestone base like those on the twenty-story prewar buildings to the north, has paid off handsomely. The 38 duplex units of 5000-8000 square feet are bringing higher prices than apartments anywhere in the world—in excess of \$3,000 per square foot—from New York families rather than international investors. The apartments, with 12-foot ceilings, have 30-foot living rooms. Maids' quarters are located on the second floor, instead of in the units, and are sold separately for upwards of \$400,000. Bedrooms are separated by staircases (and in some cases also served by small private elevators) from the more public living spaces on the entry floors. And for buyers interested in entertaining, the building has an arrangement with Daniel Boulud, for whom Williams recently designed a new restaurant at 65th and Park; there is a small prep kitchen for the restaurant staff on the ground floor of 515 Park.

For Swig Burris Equities, Williams' firm is finishing

design work on the conversion of 48 Wall Street. The landmark office tower originally designed by Benjamin W. Morris will become a residential building. The program calls for below-grade parking, retail space at the ground floor, and 276 apartments. It will bring plans for turning Lower Manhattan into a 24-hour neighborhood one step closer to reality.

□ A few blocks away, **Der Scutt Architect** is creating a glass-covered trellis for the plaza of the World Trade Center. The trellis will lead to an existing pedestrian bridge that will be partially enclosed with glass. For Deutsche Bank, the project connects an existing headquarters facility at 130 Liberty Street with space that the bank (formerly Bankers Trust Company) has leased in the World Trade Center towers. Inviting new landscaping, lighting, seating, and paving materials will also make the plaza a less daunting place.

□ Another late-Modern monument getting a facelift for the millennium is the 15-year-old Olympic Tower, at Fifth Avenue and 51st Street. On the south end of the 1974 Skidmore Owings & Merrill building's spacious, through-block arcade (designed by Chermayeff, Geismer & Associates; Zion & Breen; and Leven, Deliso & White), the **WPG Design Group** is creating the new art deco-style Olympic Cafe bistro, using curved banquettes, hanging lamps, and upholstered furniture. In the lobby, Moroccan limestone, stainless steel, and glass will complement the existing Dakota Mahogany



granite on floors and walls. At on the 52nd Street side, a stainless steel canopy over the stairwell will lead to a dramatic new space for the Onassis Cultural Center, on the lower level.

□ On 57th Street just east of Park Avenue, **Bogdanow and Associates** has recently completed the interior of a subtle, sophisticated new Japanese restaurant called Sono. Minimalism and Japanese traditions dovetail in the rough-hewn natural walnut bar. Wood planks hang beneath unfinished concrete ceilings, and subtly colored walls of waxed plaster are textured with natural straw to soften the feeling of the room. Crisp rectangular niches give the space a sense of depth, and reflected light from custom handmade fixtures composed of ceramic disks in curving bronze tubes provides a gentle glow.

□ In a very different spirit, using primary colors, stainless steel counters, curved metal bands, neon signs, and exposed halogen bulbs, **Theo David & Associates** has designed a festive hot dog stand for Brooklyn National, at the new central terminal of LaGuardia Airport. The architects managed to cram all food-preparation and serving equipment into 585 gross square feet of space. Then they convinced Hebrew National to let them redesign the logo so that signage would be consistent with the design. Since the \$250,000 hot dog stand is visible from the mezzanine, they took care to make it look equally appealing from above.

## What about Housing?

**T**he economic boom has produced relatively little of the housing that this city so desperately needs (the New York City Housing Authority has a waiting list of 50,000 families). However, in New York, the housing stock is in relatively good condition, so the Hope VI funds (allocated by the federal government in 1993-94 for demolition of vacant buildings) are instead being used to reconfigure existing units to meet contemporary needs. Doubled-up households require more commodious apartments with kitchens big enough for modern appliances.

In cities such as Newark, the money has been used to raze uninhabitable high-rises and replace them with smaller, low-rise apartments. Hope VI funding was also intended to encourage private investment in subsidized housing, most of which is being built on a smaller scale than was common in the postwar period.

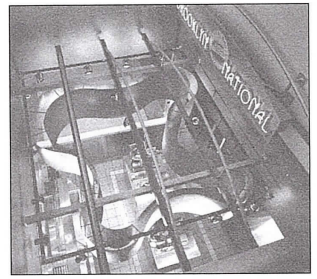
□ For Procida Realty, **Larsen Shein Ginsberg + Magnusson** is working on a three-family Housing Partnership project in the Bronx with 83 units. Also underway is a six-story, 53-unit building called 163rd Street Plaza, for L&M Equity. The same firm is designing the Bushwick Houses in Brooklyn, with 76 units in two-family dwellings, for Loewen Development.

□ During the last two years, building permits were issued for only 17,000 housing units—as opposed to the 60,000 completed during the year 1963 alone. **Meltzer/Mandl Architects** has designed 1150 of the units now underway. The firm's projects serve all income groups and can be found

everywhere from East 29th Street (120 units in a 16-story building) to Crotona Avenue in the Bronx (where a boxy, colorful nine-story building with 86 units is being built for the Atlantic Development Group. Meltzer/Mandl has designed another 72 units for the same clients on Hughes Avenue in the Bronx, and the architects' Gerard Court is a 252-unit complex in the same borough for the Related Companies. Meltzer/Mandl is also working on a 15-story, 53-unit building on East 61st Street and a 20-story, 97-unit building on East 38th Street.

□ For families with special needs, **James McCullar & Associates** has designed a traditional-looking, six-story masonry apartment building at 189 Stanton Street. The structure, which wraps around a corner and is crowned with a cast-stone decorative cornice, contains community space and 13 two- or three-bedroom apartments. When construction is completed, the project, which is being built by NYCHA, will be managed by the Henry Street Settlement.

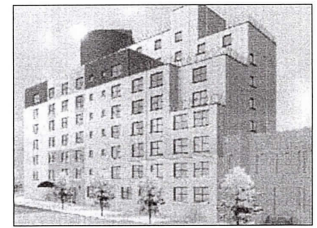
□ In Brooklyn, McCullar is modernizing the NYCHA Marlboro Houses, which were designed by Harrison & Abramovitz in 1958. Secure new stainless steel entrance systems and exits were installed at all of the buildings. At the high-rises, canopies were rebuilt or restored, and openings were widened to enhance visibility in entrances. Lobbies were also redesigned to include mail alcoves and tenant-patrol desks. Lobby renovations for the mid-rise buildings provide new mailboxes, finishes, lighting, and more glazing for better visual access.



Brooklyn National hot dog stand, seen from above, LaGuardia Airport, Theo David & Associates



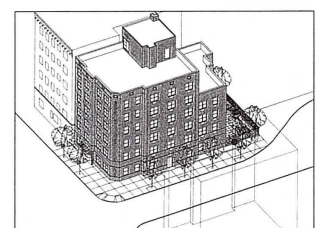
Nelson Avenue Partnership Homes, Larsen Shein Ginsberg + Magnusson



Crotona Avenue Apartments, Bronx, Meltzer/Mandl

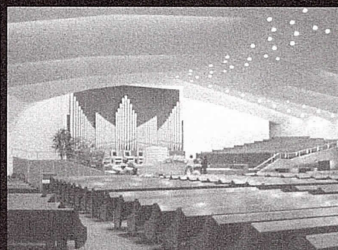
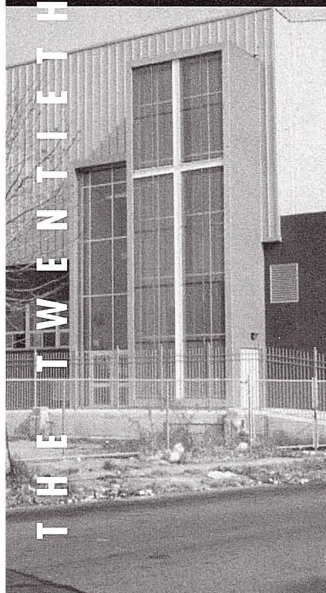
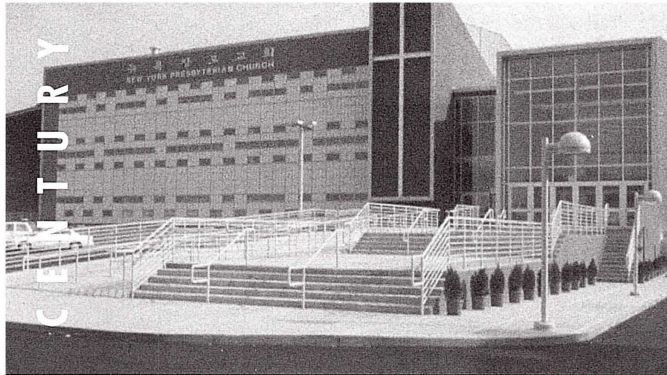


306-308 East 38th Street, Meltzer/Mandl

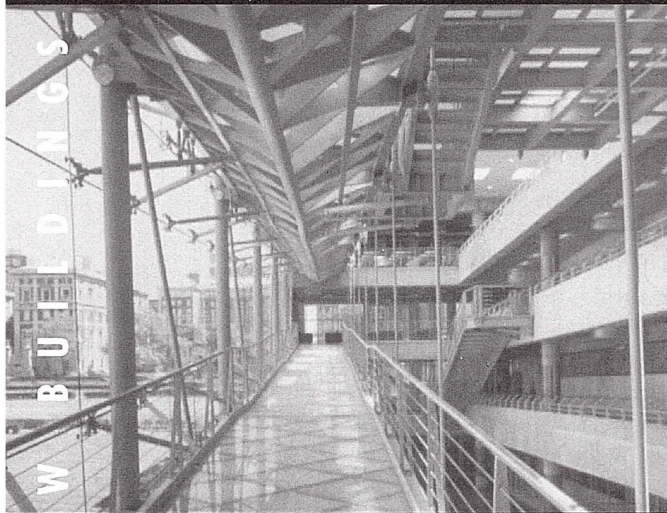


189 Stanton Street, James McCullar & Associates





top: New York Presbyterian Church, Sunnyside, Queens, Greg Lynn, Garofalo Architects, and Michael McInturf  
below: Alfred Lerner Hall, Columbia University, Bernard Tschumi Gruzen Samton Associated Architects



## Outside and Inside: The New York Presbyterian Church

reviewed by Alexander Gorlin

**L**ong touted by the architectural press for being conceived on the computer, this gigantic church to house a Korean-American congregation in Sunnyside, Queens, was produced by three young architects—**Greg Lynn, Douglas Garofalo, and Michael McInturf**—working together over the internet from three different parts of the country. Because of their ambition, the design method, and the limited building experience of the team, the project raised questions about collaboration, communication, and ideas (versus built work). But as it turned out, other issues emerged as well.

The outside combines clanking, articulated armor and an early-Modern warehouse aesthetic—a kind of religion factory attacked by a giant armadillo. Suggesting a completely new idea in adaptive reuse (unlikely to win accolades from the preservation community) which could be called adaptive S&M, the original 1930s Art Moderne laundry building has been victimized: masked, bound, strapped by the railroad tracks, painted black, mounted, and submerged beneath the curving leviathan of the roof above. This approach is most successful seen through the chain link security fence that blocks and shifts the symmetrical axis of the original structure, from the Long Island Railroad.

A series of cubic entry pavilions face the vast parking lot that greets visitors to the church. Pairing a glass box for the social hall and classrooms, recessed within the original structure, with a protruding cube that establishes the monumental procession to the sanctuary above, the designers create a clever diptych. Tremendous vertical bellows of space further separate the sacred space of the sanctuary from the profane world around it. But this strong contrast between opposing forms is not continued with the same conviction inside.

Maybe the most monumental set of church stairs since Mont St. Michel sets up enormous anticipation en route to the main sanctuary, which the architects built on the roof of the old laundry. Unfortunately, the sanctuary does not live up to the pilgrim's march upstairs, nor compare with the toughness of the facade's metallic and translucent materials. Instead, it is a sweet, soft space, with the languid, dead fluorescent glow of a Holiday Inn meeting hall. Sheetrock and cheap carpet are pushed to their limits, but the effect falls flat.

The challenge to bilateral symmetry that works so well on the outside is not carried inside, either. Passing through huge piers and into the sanctuary—past massive angular Sheetrock “crystals”—the very high curved ceiling bears down instead of rising up. Its folded, creased origami “spine” depends on the accent of recessed soffits concealing fluorescent tubes (a traditional art deco device) to articulate the form. But the drywall is poorly finished and suppresses what should be crisp lines into a kind of mush.

The sanctuary walls fold up like a wave from left to right, trying to displace the basic symmetry of the room, which is framed by the center aisle of the pews and structural piers of the balcony. But rather than challenge this axis in a significant way, the central line is subdued by the crushingly low balcony. The sanctuary ceiling is highest over this balcony, then plunges in a series of jagged scallops—like a plane about to crash, pulling up at the last moment before catastrophe.

Smack in the center of the space is the organ, which is clearly not of the architects' design. But there is a perceptual disjunction between the organ as the focus of the space and the spatial implications of the ceiling. The architects' aversion to symmetry doesn't allow for an acknowledgment of its placement, so the pipes wind up propped forlornly against the wall of the altar.



Ultimately, the firecracker fizzles just when the celebration should begin. And why natural light is not used inside the sanctuary remains the biggest mystery of the church—especially since a wedding chapel and a lobby area employ a translucent facade of Kalwall to great effect. In this lobby, which is the most delightful space of the building, the translucent wall alternates with clear windows framing views of Manhattan.

The sanctuary vaguely recalls Aalto, but the memory of his masterful church at Imatra, Finland, makes you want to cry over the opportunities lost here. Aalto's ceiling is folded down to the walls in a similar geometry. But his organ is placed to one side, and light judiciously shapes the space and focuses attention on the altar without allowing it to dominate. Aalto creates a delicate but powerful balance of elements. Unfortunately, in Queens, with the buzzing florescent lights off, the ceiling is bland and gray because light from the three large windows on the north side is blocked by the armadillo stair canopy outside.

The canopy displays structural exhibitionism worthy of Viollet-le-Duc, with what appear to be flying buttresses along one side. Yet these images are at odds with the architects' overall industrial sensibility, recalling an Auguste Perret transitional-Modern church. In fact, the outside is surprisingly French. Perhaps the mixed metaphors are the result of a lack of historical awareness and an emphasis on computer theory. Much has been made about how the architects connected digitally between offices located in Columbus, Cincinnati, and New York (then Los Angeles where Lynn moved during construction). Yet despite claims made for integration of the computer into the design process—and the fact that both animation programs and automobile design software were used—nothing here advances beyond a vintage hand-animated Mickey Mouse or the fins on a fifties Cadillac.

*Alexander Gorlin, AIA, practices architecture in New York City and is a visiting professor of architecture at the Cooper Union. At Yale, Gorlin was a studio critic of Douglas Garafalo.*

## Going Public: Lerner Hall

reviewed by Todd Bressi

**C**olumbia University's new undergraduate student center, Alfred J. Lerner Hall, has been awaited as the first statewide project by **Bernard Tschumi**, the dean of Columbia's architecture school, who is a theorist with a handful of European projects to his credit. His prominence brought it into the spotlight, but more interesting, perhaps, is the tension that the building expresses about the nature of public space on a busy campus in an even busier city.

The heart of Lerner Hall, which Tschumi designed with **Gruzen Samton** (as Bernard Tschumi Gruzen Samton Associated Architects) is a five-story atrium crisscrossed by two stacks of ramps. The atrium is revealed to the campus through a sheer glass wall, so "the ramps" function as circulation system, social space, and stage. Lerner Hall turns ordinary acts—moving from level to level, crossing between the wings, getting one's mail—into public spectacles.

Tschumi's touch can be seen here. Many of his projects, such as the Parc de la Villette, in Paris, and the Le Fresnoy art center, in Tourcoing, France, cast patterns of movement into strong and striking architectural forms. But, at Columbia, ramps were also suggested by the circumstances. McKim Mead and White's 1893 campus plan has been interpreted in Lerner's massing as flanking wings, with the atrium filling the void between them. The site slopes one-half story between the wings, so the architects' cascade of ramps became a logical and efficient mechanism for connecting the two sides of the building.

Places that do multiple duty as circulation space, social setting, and stage are certainly not unusual. They are as ubiquitous as

streets or as extraordinary as the steps and parterres in front of Columbia's Low Library. As streets, the ramps provide access to the elements of Lerner's packed program—most directly, to the thousands of student mailboxes that line two mid-level ramps. (These lower areas almost always seem active as students stream into the main entrance and circle up a level or two to check their mailboxes or log onto computers at the landings.) Like a good retail street, the ramps provide strong visual connections to the social spaces that surround the atrium. Visitors can see through glass partitions into many of the lounges, meeting rooms, eating places, computer labs, and into the main auditorium. This transparency creates a sense of layering and spatial progression, allowing natural light to penetrate deep into the building. But, on the other hand, this relationship is frustratingly noncommittal. Either these smaller spaces should be integrated more seamlessly into the atrium space, or the separation should be emphasized with color or signage.

Like the ramps, Low Library's steps also mediate a grade change, separating Columbia's upper and lower campuses. The steps enable passage (more fluidly than Lerner's vector-like ramps), and they provide space for sitting and socializing—a symbiosis Lerner achieves only in the mailbox area. Framed by buildings, accessible from many directions, and generously scaled, the steps allow for various gatherings and a flexible range of uses. But the scale and nature of protests, markets, or concerts may strain Lerner's spatial and security configurations.

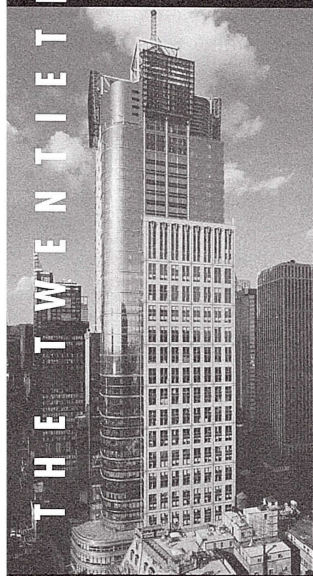
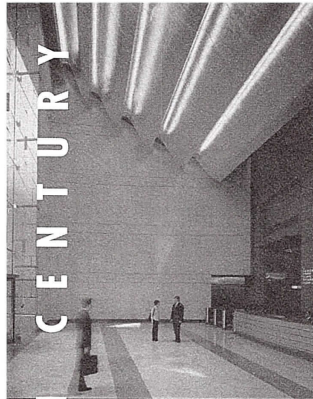
Unfortunately, Columbia's defensive posture also sets the tone for Lerner Hall's exterior. Despite the atrium's spatial complexity and transparency, this is not a very porous building. One public entrance faces campus and another faces Broadway, but neither is treated with the force or clarity that marks the entrances to nearby dormitories, classroom buildings, and libraries. The atrium facade teases the campus with its transparency, but the great glass wall is as impenetrable as the granite bases that elevate historic Columbia buildings high above the neighborhood.

Lerner's brick-and-concrete facades do replicate the composition and materials of classic campus buildings and their forbidding bases. Along Broadway, several entrances are punched through, but they are marked by meager, shallow aluminum canopies (plus a banner for the bookstore)—and the auditorium doors will serve mostly as an emergency exit. On the campus-side, the ground-level café can be entered without passing security checkpoints. Its row of outdoor tables suggests a sidewalk café, and it faces outward. But the interior spaces are separated by clumsy, thick columns that frame a row of windows and a single door.

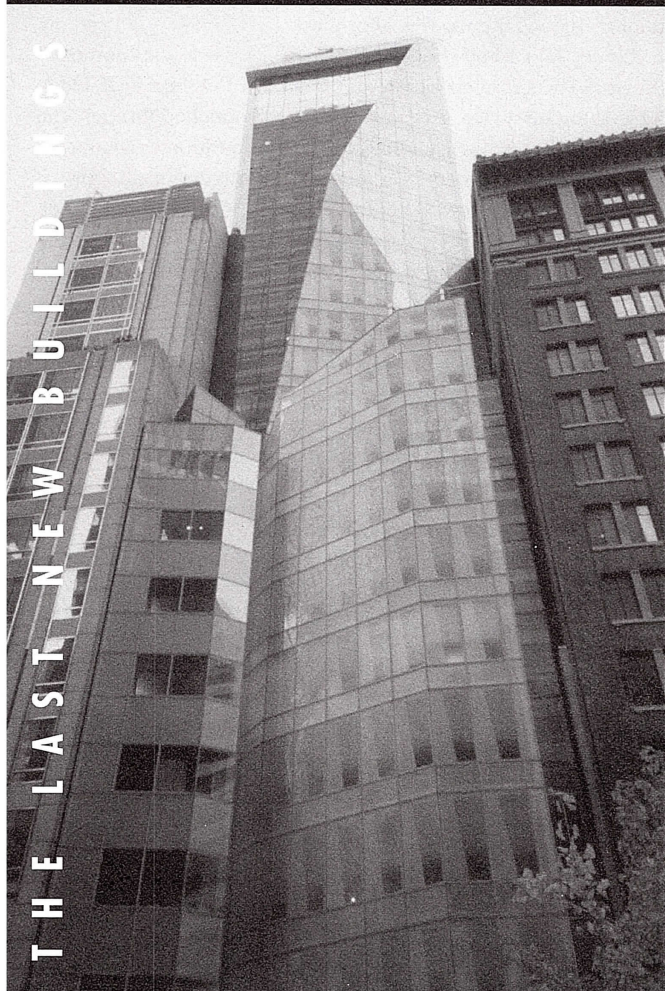
One could easily conclude that the atrium at Lerner Hall is mostly about making a scene—placing students on stage and choreographing their movement. One could argue that the building loses more than the campus gains from following McKim Mead and White's template so closely (and that Columbia should have interpreted its security concerns more loosely in a building with such a social purpose). However, Lerner Hall is in its infancy. A restaurant, cinema, theater, and nightclub have yet to open, and students and staff are learning how to inhabit the building. There are still many opportunities for adaptation. In time, one hopes that Lerner Hall will enrich Columbia's and the city's vocabulary of social space—not quite a street nor the Low Library steps, but nevertheless something that makes sense of our maddening rush through the city.

*Todd Bressi is an educator, architect, and planner who edits Places, a magazine published by Pratt Institute.*





top: Condé Nast building, Fox & Fowle Architects  
below: Moët Hennessy Louis Vuitton building,  
Christian de Portzamparc with The Hillier Group



## Saved by the Stock Market: Condé Nast on Times Square

reviewed by Mildred F. Schmertz

In 1983, developer George Klein and his architects Philip Johnson and John Burgee tried to build, on 42nd Street, what they envisioned as another Rockefeller Center. Observers of urban growth in Manhattan remember that the Park Tower development was to be a city-within-a-city constructed at the heart of Times Square, with an ensemble of four office towers comprising 4.1 million square feet. Each building was a full block wide with no setbacks, and heights varied from 29 stories (388 feet) to 56 stories (705 feet). The floor plates were huge, with the largest measuring 36,000 square feet, and Johnson's tallest tower enclosed 1.5 million square feet. Because he had converted to postmodernism early in the 1980s, the structures were enfolded in a classicized pastiche and crowned by a mansard roof with cresting and finials—a reference to the original Knickerbocker Hotel, on the southeast corner of 42nd Street at Broadway. All had retail space on the ground floor, but the facades were not enlivened by signage.

Because its sheer size and bulk would darken the streets and blot out big chunks of sky, the project was widely despised. And since all four towers were look-alikes, they appeared monotonously repetitive in form and detail. Yet the city and state backed the scheme despite public opposition, as did *The New York Times*—in part because major office construction was expected to help wipe out Times Square porn. In 1989 (with the project in limbo because of an economic recession) Johnson, having become a deconstructivist, jived up the facades to no avail. Eventually, thanks to the downturn, the appalling scheme finally died.

On the site where Klein proposed his tallest tower, the Condé Nast Building now stands along Broadway between 42nd and 43rd streets. Designed by **Fox & Fowle Architects** for The Durst Organization (under the auspices of the Empire State Development Corporation), the 48-story tower spanning the block is the first major speculative office building to be erected in New York City since 1988. It is the centerpiece of the master plan prepared by the 42nd Street Development Corporation, a public/private consortium created to promote the redevelopment of Times Square.

As in Johnson's parti, the building fully uses the maximum footage of air rights transfers allowed. However, since Durst increased the lot by one-third, the Fox & Fowle tower may be a bit larger, with a gross area of 1.6 million square feet. "With the bigger site," **Bruce Fowle** explained, "we could make our building eight stories lower, use setbacks, break it up with contrasting materials into smaller elements." Because of these strategies, the Condé Nast Building is a skillful collage of parts that, huge as they are, appear well-proportioned to Times Square as viewed from the surrounding streets.

Fowle notes that before Condé Nast came onboard the Durst Organization was concerned about whether the tower could attract major corporate tenants to the edge of Times Square. "The southeastern face of the 42nd Street facade was designed to lure the traditional pin-striped New York corporate character. That is what generated the granite facing and the somewhat quasi-classical expression. Someone coming from Midtown by way of the New York Public Library and Bryant Park would not have to experience the razzle-dazzle Times Square stuff to get into the building."

The southeastern face has discreet signs—two marking the building address and, below them, ones for the publisher on each side of the entrance to the office tower. The entrance itself is a large, canopied portal with a rough-cut stone cornice. "As part of the composition," Fowle explains, "we made the doorway massive to help the entire building stand on its own against the glitz of the signage beginning at the southwest corner and dominating the



Broadway facade.”

With a beautiful Aaltoesque sloping finned ceiling, the limestone-and-granite lobby itself is serene and elegant. It's virtually empty except for the security desk and control gates, elevators, and one small newsstand concealed behind a display of Condé Nast publications. After the tower was designed and in the working-drawing stage, Durst acquired two major corporate tenants—The Condé Nast Publications and the law firm Skadden Arps Slate Meaghers Flom. “By the time Condé Nast signed a lease, the design of this space was pretty far along,” Fowle recalled. “The Dursts had pushed us to specify a prominent fountain, flamboyant marbles, and other richer, elaborate stones.” But the Newhouses didn't like it. This is just not us, too pretentious for Condé Nast, they said. Fowle agreed and welcomed the chance to “subdue and simplify.”

At the southwestern corner of the 42nd Street facade, the signage begins above the lively storefront displays for ESPN Zone, a family-oriented sports-dining and retail facility owned by Disney. Here the curtain wall switches from stone to glass and rounds the corner in setbacks curved to follow Broadway, proceeding toward 43rd Street. At the building's northwest corner, the facade is interrupted by a cylindrical Nasdaq sign; then it switches to stone again above the loading docks, on 43rd Street. At the pinnacle of the tower is a splendid communications spire surrounded by four 3600-square-foot electric billboards that conceal satellite dishes (OCULUS, April 1999, p. 7).

Much has been written about the building's “green systems,” which are among the most advanced ever included in a North American tower. A list of the many energy-saving applications includes alternative-energy fuel cells, high-performance low-*E* glass in the curtain wall, photovoltaic spandrel panels at appropriate locations, and efficient-lighting controls with occupancy sensors on every floor. The use of structural steel was reduced by a hat truss at the roof and by a concrete-core structure. Environmentally-friendly materials were specified wherever possible, and a state-of-the-art air pollutant filtration system was installed. The tower's electric signs will, of course, use far more energy than will be saved by its green technologies. Nevertheless, if there were ever a place to build green, it is kilowattage-saturated Times Square. May the lights come on!

*Mildred F. Schmertz, FAIA, a former editor in chief of Architectural Record, now writes for Architectural Digest.*

## Paris on 57th Street: From Ludwig Bemelmans to Christian de Portzamparc

*reviewed by Diane Lewis*

**H**ere is the endgame in a reversal of history: throughout the 1970s, 57th Street remained the purview of Ludwig Bemelmans, an atmosphere which is now visible only in his murals at the Carlyle Hotel bar. This sophisticated limestone row of petite *hôtels de ville* was filled with an esoteric cache of galleries and services—from Knoedler's art gallery to a custom foundation works for ladies. With the uptown tone of the Fauborg St. Honoré, this street was an ornate masonry backdrop for a promenade of worldly gentlemen and dowagers with poodles.

But the days were numbered for the New York that Henry James once considered the best imitation of Paris. Now a real Parisian has built a structure on the very site where a key player in the real estate battle of 57th Street, the James Robinson antique store, succumbed. (The shop, originally on the south side, was the holdout that obstructed the realization of I.M. Pei's tower for IBM, on the corner of Madison and 57th Street. When Robinson moved across the street, it allowed IBM to build a tower by Edward

Larrabee Barnes). The new Moët Hennessy Louis Vuitton building, by **Christian de Portzamparc** with **the Hillier Group**, though taller, is similar in scale and function to the town house it has replaced. It is, however, economically part of a very different community.

Such economic motivations, which in the past were associated with American commercial imperialism, were, if not totally resisted, at least kept in a subtle check by the authentic vitality of New York. But the new tourist-oriented marketplace on 57th Street is unconscious of the social and moral ethos that it is replacing. Niketown and the Warner Brothers store appear as Hollywood cartoon images inspired by films like *Brazil* and *The Hudsucker Proxy*. Thus this project had an opportunity to place the globalized market in a dialogue with the existing nineteenth-century-scale fabric, addressing issues of speculative commercialism versus authenticity.

Any building that aspires to be architecture on this site would have to demonstrate a consciousness of this problem, an issue central to any contemporary city. The question is: Does the Portzamparc project establish a dialogue with the existing civic fabric, whether his strategy is to leave that fabric intact, interrupt it, or create a new condition? And, is it possible to accept the idea that “spectacle” (raised when the architect presented the building at a Museum of Modern Art symposium on “Urban Spectacle”) was germane to either the program or the midblock site? The building vacillates on both questions, which gives it a fashionable ambivalence and moral contemporaneity.

Intrinsic to the project's program is the company's fashion world identity. Definitive silhouette, precision tailoring, and material subtlety, if transferred to the building, would have been a reiteration of Parisian values that contributed to the feeling of the old 57th Street. But he ignored these questions of form and content in his discussion of the building in New York. In lieu of the relation between form and program, which are body-and-soul issues central to French artistic innovation in this century, Portzamparc's admitted main thrust was beating the zoning envelope to arrive at a radical formalist spectacle. But New York has always been a to-the-lot line setback, commercially conservative, grey-flannel-chorus line city which nonetheless managed to produce radical social programs and dramatic urban spatiality. A taut chess game.

Today, the Moët Hennessy Louis Vuitton facade stands as a finely-folded, laminated, waxy milk-glass plane, with elegant reveals to separate it from its neighbors. Is this expressionistic folding an idea of lateral forces—shards of urban verticality—an expressionistic pursuit? A reading taken from the street (since the entry was not completed at this writing) revealed the building's dramatic upper elevation. At best, this autonomous element suggests that the upper levels might serve the public as a delicate landmark within the private sector, as the ground plane did in the corporate structures of the 60s. Either way it's the distorted last gasp of a Corbusian ideal projected on Manhattan fabric.

Was Portzamparc's objective to delicately craft a high-design corporate town house in order to set a new standard for street fabric—or to produce a memorable spectacle? Are either of these architectural or urban concerns—or just the domain of development?

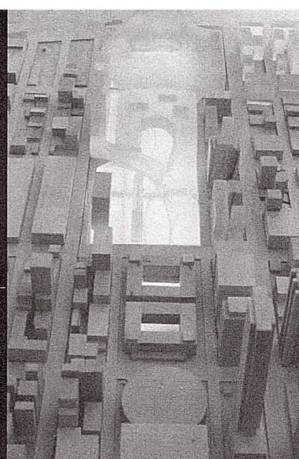
It may be that the tailoring of Manhattan, which has not yet become couture, will resist and defeat not only the idealistic urban sections from the era of Le Corbusier but also the theatrical gymnastics from the spectacle of global commercialism.

*Diane Lewis is a New York architect and professor at the Cooper Union.*

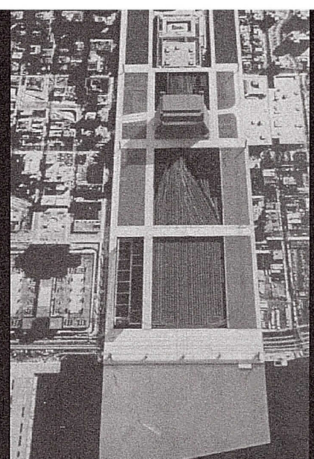




Site of IFCCA Competition, Midtown between 30th and 34th streets, from Eighth Avenue to the Hudson River



Van Berkel & Bos UN Studio



Cedric Price Architects

# I F C C A C O M

## Return to the Future: the IFCCA Competition

by Jayne Merkel

**D**isplayed on backlit panels, the computer renderings and collages of schemes from the first IFCCA (International Foundation of the Canadian Centre for Architecture) Competition looked ephemeral and theatrical in the marble-walled waiting room of Grand Central Terminal, where they were exhibited in October. Even the handsome models didn't have an air of reality about them.

None of the proposals from the competition's five finalists took the incremental block-by-block, building-by-building approach currently in favor among planners. Neither did they draw much inspiration from what had been built on the site over the years.

It's hard to imagine that anyone who has lived in the area bounded by Eighth Avenue and the Hudson River, between 30th and 34th streets, would have recognized it. Yet the proposals didn't quite seem visionary either, melding computer graphics that are commonplace today with old-fashioned sci-fi imagery. (After all, the idea of sweeping away a

large swath of the city and replacing it with parkland was advanced more elegantly by Le Corbusier eighty years ago. And some veterans of the neighborhood preservation movement may see the nightmare of "slum clearance" where the architects saw cool Koolhaasian "bigness.")

Still, the schemes as a group suggest that the pendulum is about to swing away from community action, which is sometimes excessive, and from a fossilized landmark policy. Corbu's house-cleaning was a similar reaction to worn-out industrialization, though his influence went too far. In the 1970s, preservationists had to stem the tide of the urban renewal he inspired.

There was not much evidence among the 1999 IFCCA competition proposals of what's been learned—if anything—along the way. Most of the "ideas" advanced in this ideas competition, when you saw them, were fairly obvious. Clearly, the subway system needs to run to the river, and the various modes of transport already present should be connected, though that doesn't make these ideas less valid.

The shared agenda of all of the finalists would be more surprising if the invited partic-

ipants, despite differences in age and nationality, had not sprung from a tangle of common roots at the Architectural Association, the Cooper Union, and Princeton University. Despite the sanction of the competition's diverse and distinguished jury (OCULUS, March 1999, p. 5), social planners, New Urbanists, and urban-college artists needed not apply.

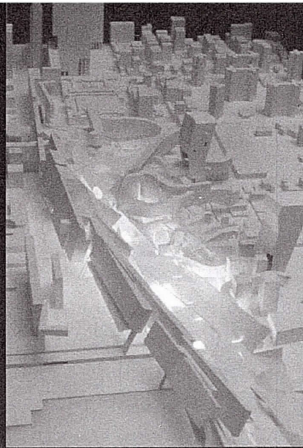
Probably the most radical scheme was the one produced by the man who's been at it the longest (though not very actively in recent years), London's **Cedric Price** of **Cedric Price Architects**. With words and hand-drawn sketches, paper collages, and cartoons, he suggested creating "A Lung for Midtown Manhattan." While the style and even some of the spirit of his proposal seems more Old Modernist than New, his idea that what New York most needs is more green space may, in its environmentalism, be the most forward-looking of all.

Price was the only finalist not present during the colloquium held at the Cooper Union on the day after the exhibition opening. Speaking for him, an actress friend, **Eleanor Brown**, explained that "he thought you should do very little, so his proposal is

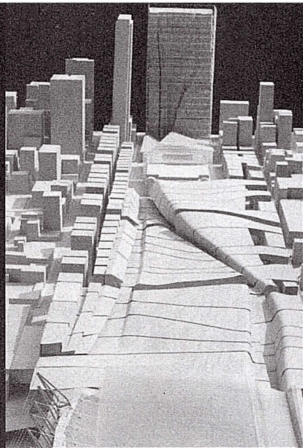
both an extremely economical one and probably the most expensive. It is based on one of the prime needs for human beings, which is to breathe—physically and mentally. The underlying idea is to examine the need for architecture. It is not always necessary to build." Still, the scheme adds some new elements: six 85-foot-tall steel laser-transmission towers, and 40-foot-wide "wind blinkers" (stainless steel sails) in the Hudson, where an elevated viewing platform would run along the water's edge. Price also proposed to excise the ninth and tenth floors from the Westyard Distribution Center, on 10th Avenue between 31st and 33rd streets, to create a wind gap. Brown noted: "Even fish farming should not be excluded." "There are many situations in which to be systematically late is to be systematically wrong," she quoted Price paraphrasing Sir Geoffrey Vickers. "The opportunity is unique and will occur only once," Price had warned.

Sizing up the competitors, first prize winner **Peter Eisenman** realized he would be hard-pressed to "take a more radical strategy" than others would. With **David Childs** and **Marilyn Jordan Taylor**, of **Skidmore, Owings & Merrill**, his

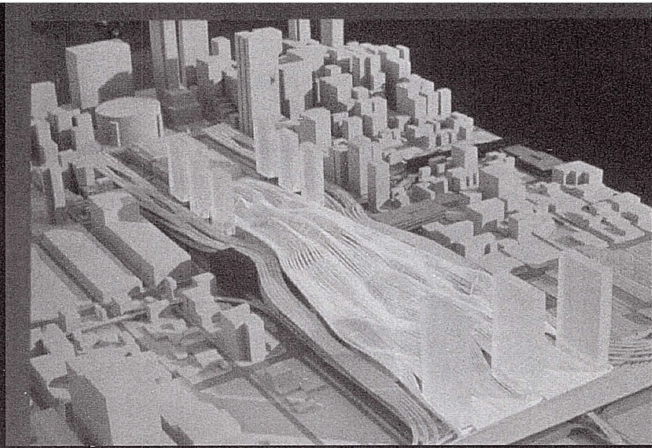




*Morphosis*



*Eisenman Architects*



*Reiser + Umemoto RUR Architecture*

# P E T T T T O N

team devised what Eisenman called a conservative plan to maximize the development potential of the land and incorporate things New York City's reigning regime has requested (which every second-tier city in America also thinks it needs)—a stadium and an expanded convention center. The team even combined the two uses much as Eisenman did in a recent proposal for Phoenix, Arizona, so that the stadium, on a platform in the Hudson River, could be used by the Jets (with the roof open) or serve as an auditorium for conventions (with it closed).

A wide park, lined by low-rise housing and commercial developments, would connect the east and west ends of the scheme, and the whole would be managed by an authority similar to the one for Battery Park City.

Eisenman justified every feature with cost projections, suggesting that, indeed, his scheme would be the most expensive (but the most economical). Still, the idea of replacing Madison Square Garden with a new office tower seems highly unlikely.

**Ben van Berkel** and **Caroline Bos**, of the **UN Studio**, in Amsterdam, also proposed radical surgery, moving existing buildings around so that

the enormous numbers of people coming through Penn Station, for example, could have access to other amenities in the area and to the river. At the water's edge, they suggested building housing for a community of 15,000, relocating the convention facilities and converting them to a World Media Center.

Emphasizing "how people move through the city," van Berkel & Bos also proposed a continuous landscape bridging 10th and 11th avenues (and linked to public transit). The subway system would also be connected to bus, rail, and ferry transportation in a way it isn't today. "We were primarily interested in how we could combine all the public locations and infrastructural connections. . . . The organization of Manhattan was always structured around industry, but now enterprise is concentrated in nodes," van Berkel said. The UN Studio scheme was held together by a particularly memorable combination of interwoven large-scale and small-scale elements, recognizable fragments of buildings, and extra-terrestrial ramps—designed in collaboration with **Ove**

**Arup and Partners**. Too bad the architects felt obligated to make their suggestions sound inventive by giving them silly

names like "rucksacks."

The most visible gigantic element in the show was the lacy space frame that **Ysrael A. Seinuk** engineers designed for **Reiser+Umemoto RUR Architecture**, of New York. "Our main interest was the fascination with global systems of flows of information and culture and how they're manifested on the site," Jesse Reiser said, echoing van Berkel's analysis. "What we have now are essentially monofunctional programs," so his team proposed "piggybacking various architectural programs onto existing infrastructures." A concert hall and cineplex would be added to an expanded convention center, surrounded by three new hotel towers; themed retailing would be combined with active sports areas. Working with **Buckhurst Fish & Jacquemart**, Reiser+Umemoto tied elements to each other and to the larger city grid with a "global parkscape" protected by the long, flexible space frame covering, which subdivides, folds, rises, and falls while remaining perceptually integrated. The frame was both a device and a metaphor for reconnection.

It was difficult to discern exactly what **Thom Mayne**, of **Morphosis**, Santa Monica, had in mind. He described his

approach (developed with **George Yu**, of **Design Office**) as "a new strategy for making public urban space." Mayne talked about the importance of "connectivity and symbiotic interaction." Though he insisted that urban design was of a different order than architecture, the snakelike forms (made up of tubular squiggles) in his scheme had a distinctly sculptural presence. They looked far less like buildings on city streets—especially buildings on Manhattan's West Side—than those in any of the other proposals. Again, calling the components "warps, noodles, crepes, floaters, holds, pugs" and other clever names didn't help much.

The UN Studio and RUR Architecture schemes both looked and seemed more forward-looking than the winning proposal. If the intention of the competition was to put visionary modernist planning back on the map, it succeeded. But if it was intended to change the character of that slice of the far West Side, it's hard to see how the goal could be accomplished given the world we live in today.



# Not Just Green

by Jayne Merkel

**W**e are not green architects!" Willem Jan

Neutelings said as he began his October 12 lecture in the Architectural League series "Shades of Green: Architecture and the Natural World." His post office, fire stations, housing, and small-industrial structures break ground in several directions at once.

Neutelings and his partner, Michiel Riedijk, who have offices in Rotterdam and Antwerp, "have a general idea of being sensitive to environmental issues while believing mainly that architecture should generate a higher quality of life."

In the Dutch town of Eds, the architects turned a 1995 plant for Veenman Printers inside out so that offices and printing floors face a courtyard. Blue- and white-collar workers share the garden, surrounded by warm wood-paneled walls. The facade on a highway is covered with letters printed on cheap, well insulated glazing developed for the construction of greenhouses. The letters run across transparent windows and translucent panels, slowly spelling out a poem about sunshine and cast-shadows.

Models of the buildings by these architects, who approach architecture as a puzzle, look like puzzles themselves. Their competition scheme for the 100-meter-high ABM-AMRO Bank tower on the Amsterdam beltway has floors of assorted rectangular shapes enclosed in a glass box. The scheme didn't win, but the architects used the idea at a smaller scale in a low-rise S-plan office building at Schiphol Airport, near Amsterdam. Here, the glass skin insulates the offices from northern winters, runway noise, the smell of kerosene,

and the whooshing high winds caused by turbulence. The glass creates "garden pockets" by covering courtyards, where people can gather informally, and it also facilitates natural convection for ventilation in summer, allowing simple energy management (with operable windows) in spring and fall. Gigantic letters: CARGO ZO—formed from tiny pictures of airplanes—are printed on the outer facade to identify the building from a distance, at airport scale.

The architects also used the idea of cut-out volumes to provide 35 different types of apartments, including ten with terraces, in a residential tower and block near the harbor, in Amsterdam. The range of apartment plans, sizes, and prices created a diverse community. And careful detailing emphasizes the building's geometry. Windows flush with the outer walls become a kind of wallpaper.

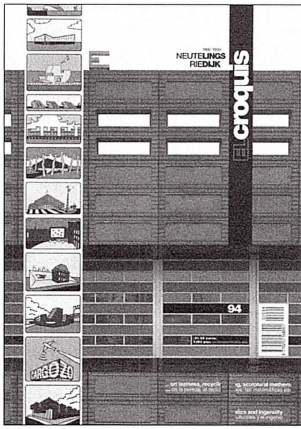
Neutelings Riedijk won a competition for Prinsenhoeke, a new 30-unit apartment building in the South of Holland, by proposing to save an existing historic villa on the site (which other competitors would have razed), converting it to offices and incorporating it into a garden shared by the residents. "A very simple building method of concrete slabs in a tunnel system" produced the apartment building's bold sculptural form and numerous cantilevered penthouses.

"Reusing old buildings" is one of the things they "try to do," Neutelings said—more for conservation than preservation. They also try to "not build" ("unfortunately, I can't show you any of these projects," he joked), to "reuse old typologies," make as efficient a plan as possible, and "use our brains and not look at a building as a client machine."

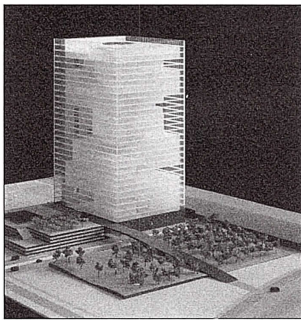
Perhaps the best example

of the firm's thinking is the Minnaert Physics Building, at the University of Utrecht. "For university buildings you get a very thick brief with the heights of every room, the humidity, sound absorption ... Two thirds of the building is already set. So we said, We'll make architecture in the thirty percent of leftover space, which is usually lost in corridors and service spaces." By placing all of the laboratories and classrooms on one side, they were able to create a gigantic multistory main hall that engages all five senses. With no ceiling between the hall and the roof, they could make cuts in the bare concrete and allow the roof to leak, creating a soft sound, fountain-like moisture, and a vehicle to cool the building naturally. (In Holland, cooling is what uses energy because contemporary buildings are so well insulated that the lighting generates enough heat.) The leak creates a pond the size of an Olympic swimming pool, with a sloping floor and dishes below that are filled with shells to balance the acidity in rainwater. The water absorbs heat during the day; at night it is pumped back to the roof so heat is absorbed by the atmosphere. The \$1 million saved on air-conditioning went back into the architecture—cozy seating units behind a cut-out wall, an airy restaurant enlivened by a forest of glowing columns, classrooms with glass walls. The russet-colored patterned cast-concrete facade is supported on one end by handsome giant steel letters spelling out the name of the Dutch astrophysicist for whom the building was named, creating a covered porch where hundreds of student bicycles are protected from the rain.

*The firm's genuinely original work of the last seven years is described in El Croquis 94 (224 pages, 9 1/2 x 13 1/4, 395 illustrations, 194 in color, \$43).*



1992-1999 Neutelings Riedijk,  
*El Croquis 94*



ABM-AMRO Bank,  
*model of competition scheme*

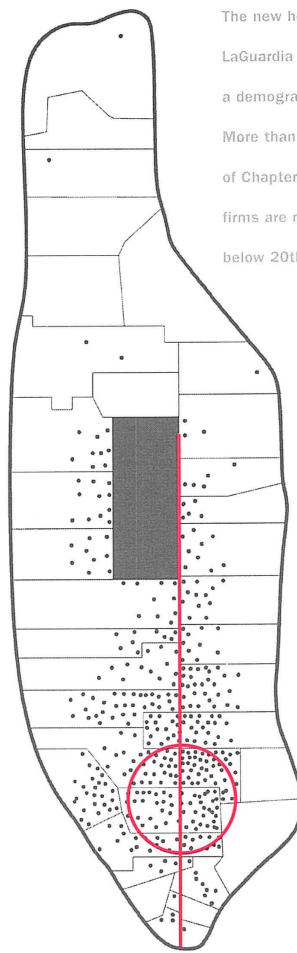
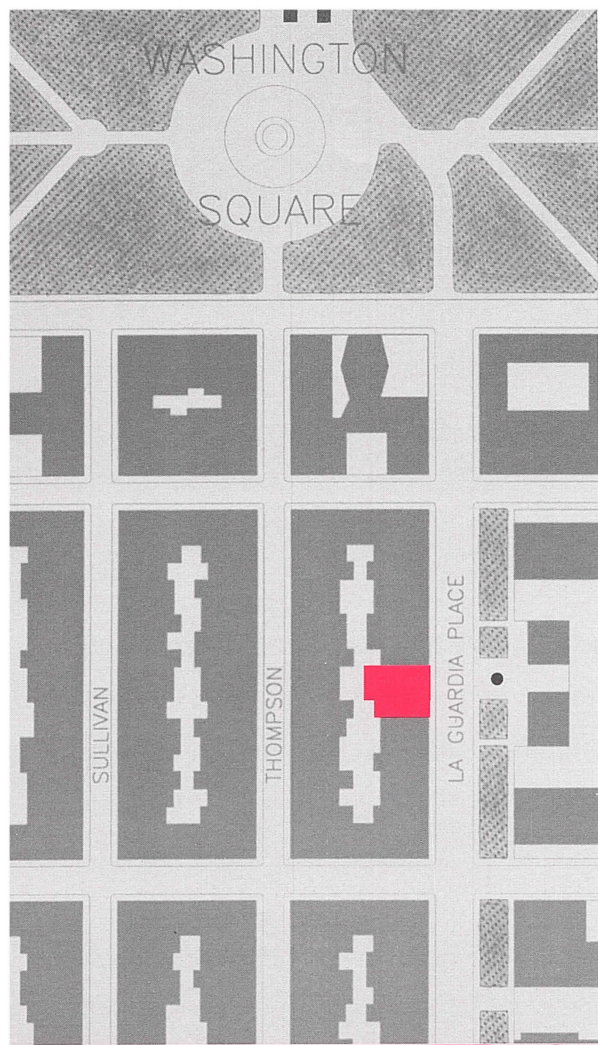


Minnaert Physics Building,  
*University of Utrecht*



IJ-Tower Block, Amsterdam





The new headquarters at LaGuardia Place reflects a demographic shift. More than fifty percent of Chapter members and firms are now located below 20th Street.

“I believe that architects should become more involved with what goes on in New York. There are several ways for the AIA to achieve this goal, and one is to have a physical presence in the city.

**534 LaGuardia Place** is where we can interact with the community and make sure that the architects’ vision is visible. It should be a place for exchange, where people can learn about us, and we can learn about public issues.

The raw space should inspire. The design should show—through artistry—that we are problem solvers. Its dynamic form must engage the street and draw the public inside.”

—Wendy Evans Joseph, AIA New York Chapter Year 2000 President



# 534 LaGuardia Place Design Competition



After a three-year search, the AIA New York Chapter has purchased a site for our new headquarters. Serving both Chapter members and the public, this storefront in Greenwich Village will provide a place for professional development, facilities for educational programs, and a forum to promote architecture and urban design in New York City.

The site, with a street-level entry and two lower levels, will be programmed to meet the needs of the Chapter and its charitable affiliate, the New York Foundation for Architecture. Surrounded by NYU facilities—south of Washington Square and north of Soho and West Broadway—the building is located in a dynamic neighborhood of shops and restaurants, apartments and lofts, art galleries, bookstores, and small museums.

To select an architect for the project, the AIA New York Chapter Board of Directors has decided to sponsor an open, juried competition that will encourage and stimulate new ideas. We intend to build a headquarters that responds to the needs and aspirations of the Chapter and the Foundation.

The competition will take place in two stages. The first stage will elicit ideas in narrative and sketch form, based on the general program statement. From this pool of entries, the jury will invite five architects to participate in the second stage of competition. Each finalist will receive a stipend of \$5000, and one will be chosen as the architect.

The competition is open to all AIA architects registered in the State of New York. Architects without a history of built projects are invited to associate with experienced AIA members. To enter, return the completed entry form with your check for the \$50 registration fee. The deadline for registering is February 1, 2000. Competitors will be sent a registration number and additional information once their entry forms have been received.



## PROGRAM STATEMENT

Creating a new home for the AIA New York Chapter provides a unique opportunity to transform the Institute's presence in the city. The Chapter's new home will exemplify our work and mission in a very public way, by promoting design excellence and providing public service. The design concept should demonstrate innovative use of environmentally sound strategies (including the use of appropriate materials) to serve members in the most cost-effective manner. The estimated budget for the renovation of all three floors is \$1.5 million.

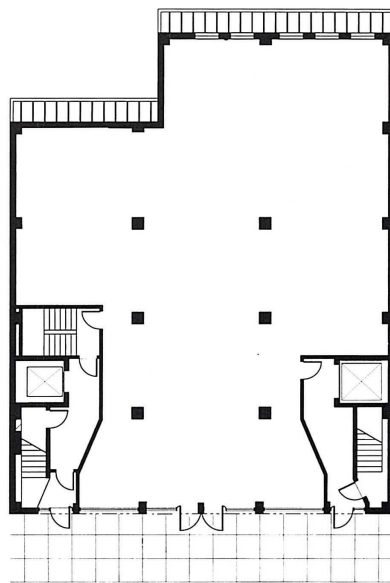
The project will encompass a total of approximately 10,000 square feet on three levels. It is to be constructed in two phases. The entry level (on the ground floor) will be built first. The design, including the facade, is subject to approval by the LaGuardia Co-op Board. (The space is currently occupied by a women's clothing store and is open to the public during business hours.)

### Program functions include:

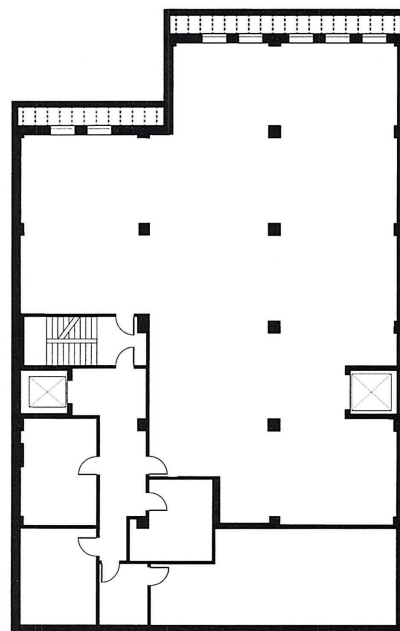
- Conference Rooms and flexible Meeting Areas with built-in outlets for audiovisual equipment and walls for pinups
- Resource Center combining traditional library functions and computer access
- Multipurpose Gallery space adaptable for meetings and receptions
- Business Support Center for member use
- Lecture Hall
- Administrative Office Space
- Circulation
- Mechanical and core functions

### Chapter activities include:

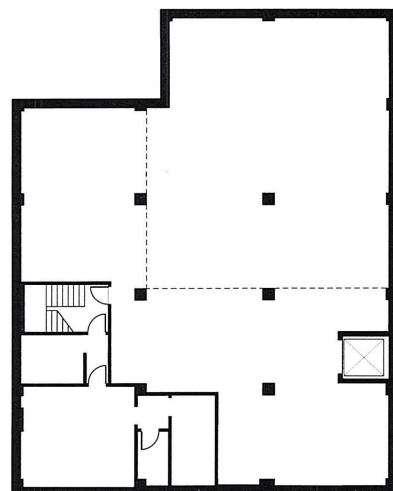
- Committee meetings
- Events and functions
- Educational activities
- Chapter administration



Ground Floor



Mezzanine



Lower Floor



STAGE ONE

The submittal requirements shall be limited to the following:

- Narrative statement and concept sketches may fill no more than two 11x17-inch sheets mounted on 1/4-inch foam core.
- Concept submissions shall be identified by registration number only.
- A separate, sealed envelope shall identify the entrant and contain a list of three comparable completed projects. Graphic material must supplement this list. Envelopes will be opened after design selection of the premiated firms has been made. Only firms or individuals meeting competition requirements will be considered. Entries may be submitted by joint ventures or by associations of architects.

STAGE TWO

Once selected, five finalists will be sent \$5000 checks and detailed packets containing the following materials:

- Stage Two competition schedule
- Scaled plans, elevations, and sections of existing conditions
- Photographs of existing facade
- Detailed program requirements, including reiteration of the \$1.5 million budget

Stage Two submissions will be limited to a maximum of two boards, each measuring 30x40 inches. It is the intention of the AIA New York Chapter to award the project to the competition winner, subject to Chapter Board approval.

SCHEDULE

- 2/1/2000**  
Stage One registration deadline
- 2/14/2000**  
Stage One submissions due
- 2/19/2000**  
Stage One finalists chosen by jury
- 2/21/2000**  
Stage One finalists notified
- 2/21/2000**  
Stage Two packet issued to finalists
- 4/3/2000**  
Stage Two submissions due
- 4/15/2000**  
Winner chosen by jury
- 4/17/2000**  
Announcement of competition winner

THE JURY

- Alan Balfour**  
Dean, Rensselaer Polytechnic Institute  
School of Architecture, Troy, New York
- Sheila Kennedy, AIA**  
Kennedy & Violich Architecture, Boston;  
Harvard University Graduate School of Design faculty

- Eeva-Liisa Pelkonen**  
Turner Brooks, Architects, New Haven;  
Yale University School of Architecture faculty

- Joseph Rosa**  
Chief Curator, National Building Museum, Washington, DC;  
former Director Columbia University architecture galleries

- Margaret Helfand, FAIA**  
Helfand Myerberg Guggenheimer Architects, New York;  
AIA New York Chapter Board of Directors representative

- Rolf H. Ohlhausen, FAIA**  
Ohlhausen Dubois Architects, New York;  
Professional Advisor (nonvoting)

- Sally Siddiqi**  
AIA New York Chapter Executive Director (nonvoting)

ENTRY FORM

Name \_\_\_\_\_

Company name \_\_\_\_\_

Street \_\_\_\_\_

City _____	State _____	Zip _____
Phone _____	Fax _____	E-mail _____

Please make check for \$50 payable to AIA New York Chapter. You will receive a registration number and additional information upon receipt. Send registration form and payment to: AIA New York Chapter, 200 Lexington Avenue, 6th floor, New York, NY 10016.



# Reminiscences of the Chapter's Former Homes

At the end of 1946, I established my practice in the Fisk Building, on West 57th Street. At the time, the AIA New York Chapter had offices in a one-family house, at 115 East 40th Street, that was eventually demolished to make way for a skyscraper. The Architectural League was the landlord and occupied one level. The ground floor was rented to a restaurant and bar—an institution where many of the best-known AIA members, whose offices were around the corner in the famous (also lost) Architects' Building, on Park Avenue, went for lunch.

The entire establishment was particularly friendly and helpful to newcomers like me. The single employee of the Chapter, a Ms. Henkel, could tell you who was the most informal or available of the regulars at the architects' lunch table—such as Hugh Ferriss (the great renderer) or Larry White (son of Stanford White and English translator of Dante's *Divine Comedy*). She could also advise you where and when to find exhibitions of architectural work which were of particular interest to young architects.

In my recollection—for perhaps the another twenty years—the Chapter remained at East 40th Street. Finally, the Architectural League decided to sell the property. Unfortunately, an effort failed to purchase the building on behalf of the AIA and The National Institute for Architectural Education (now called the Van Alen Institute).

The Chapter relocated south of Bryant Park, to West 40th Street, and attempted to establish more attractive offices than it had previously

occupied. A young graduate was hired to design them. Sadly, after a few years, even this location became attractive to developers and was demolished for a new skyscraper. The Chapter moved again, this time to the desirable Urban Center, arranged in a wing of the Villard Houses, on Madison Avenue. The AIA rented a portion of the Municipal Art Society space there, which had been designed by Voorsanger and Mills.

As the organization grew to several employees, in order to serve the activities of an expanding membership, considerably larger space was needed. Eventually, the Executive Committee decided to move again, this time south, to 200 Lexington Avenue. Thomas Hanrahan and Victoria Meyers were hired, as the result of an invited competition, to design the new premises, where the Chapter is located today.

—Giorgio Cavaglieri, FAIA

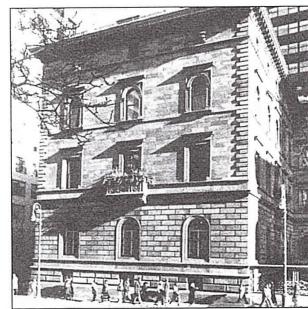
As a young architect in the 1950s and 60s, I encountered the wonderful, relatively small townhouse on East 40th Street that housed the Architectural League of New York, the Art Directors Club of New York, the Architects Emergency Committee, and the AIA New York Chapter.

My first dealings there were with a Mrs. Nelson of the Architects Emergency Committee, a group organized during the Great Depression to assist architects in securing employment. Incredibly, the committee continued through the 1960s, with the same Mrs. Nelson providing job referrals at no cost. She was a formidable figure who examined and critiqued each job-seeker's portfolio (she wasn't always kind

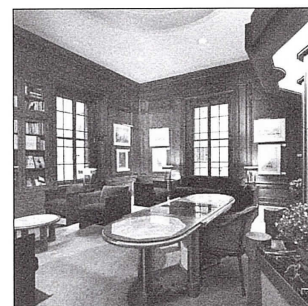
or diplomatic). Nevertheless, she assisted me in securing employment with the office of Irwin S. Chanin, the architect of the Majestic and the Century apartment houses on Central Park West. Chanin built the Roxy Theater, for "Roxy" Rothefel, and at one time owned the Richard Rodgers Theatre (formerly known as Chanin's 46th Street Theatre) and the Majestic Theatre.

The League Building was heavily frequented by Chapter members attending meetings and social events. The facility's charm was enhanced by the bar downstairs, which welcomed members of all the constituent organizations housed in the structure. Working nearby, on 42nd Street (in the Chanin Building), I often stopped by during late afternoons and in the early evening. It was a great opportunity for a young practitioner to meet and share a moment with architectural legends. The famous and the near-famous in the profession could often be found there. The place had charm, friendship—and perhaps most important—it provided an opportunity to feel a closer affinity for our noble profession.

—Arthur Rosenblatt, FAIA



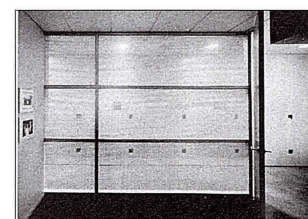
Former AIA headquarters,  
457 Madison Avenue



Former AIA headquarters,  
457 Madison Avenue



Current AIA headquarters,  
200 Lexington Avenue



Current AIA headquarters,  
200 Lexington Avenue



## AT THE PODIUM

### Jumbos and Super Jumbos at the Skyscraper Museum

*reviewed by Andrew Blum*

**T**he exhibition “Big Buildings,” which runs at least through the end of December, ought to have a monumental venue and gets one at the itinerant Skyscraper Museum’s current home, in a former banking hall at 16 Wall Street. One moment you are out on the street, at ground zero of the urban throng, and the next you are inside paying silent homage to this century’s biggest buildings and the financial forces that made them that way.

Appropriately, large color photographs and documentary memorabilia of seventy buildings that qualify as either the biggest or tallest in the world are propped in the banking hall’s leftover tellers’ windows like employees of the same global entity. At the center of the room stands an enormous model of the four World Financial Center towers, in Battery Park City. Ten feet tall (and just as massive, ungraceful, and unnecessarily shiny as the actual buildings are), the model makes the exhibition’s point well. We love the project for its sheer size, because it is the biggest of its kind. Aesthetics are not explicitly on display here. Like at the Stock Exchange, across the street from the Skyscraper Museum, the value is in the numbers—the bigger the better.

Curator **Carol Willis**, the museum’s director and founder, establishes new categories for bigness with this exhibition. Her “jumbo” and “super jumbo” are two classes that make perfect sense and will surely be a lasting legacy of the show. A jumbo building contains twice the total floor area of the average big building of its time. Super jumbos are double the size of jumbos.

Willis benchmarked a rising threshold for these categories over the past century. In the time between 1880 and 1900, jumbos were greater than 250,000 square feet, and super jumbos were greater than 500,000. Since 1950, jumbos have risen to two million square feet and super jumbos to four million.

Of course, super-jumbo buildings are rare, so the seven of the twentieth century deserve recognition: the Woolworth (1913), the Equitable (1931), the Empire State (1931), 30 Rockefeller Center (1932), World Trade Center 1 and 2 (1971-73), and the Sears Tower (1974). The exhibition contains both architectural and historical artifacts from the construction of these towers. One of the most memorable, a construction photograph of the World Trade Center, was taken at sunrise from a helicopter. Although the towers are topped out, the upper floors have not yet been partitioned so the sun shines straight through the empty floors, interrupted only by the structural core. Minoru Yamasaki’s unfinished monoliths floated big and beautiful that morning—each 110 floors on a piece of string.

### The Architectural Space of Migration

*reviewed by Andrew Blum*

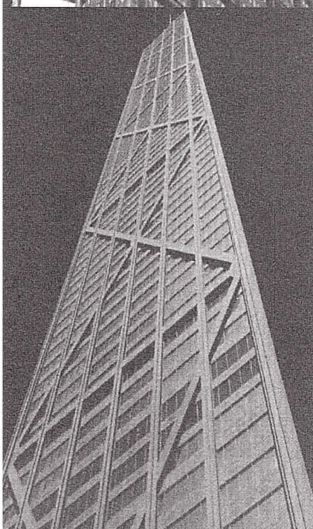
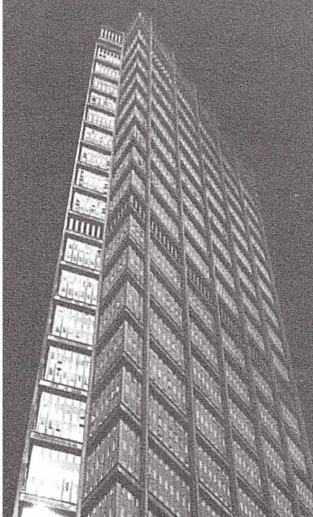
**F**or the most part, buildings do not move and architecture is about staying in one place. Rather, it is people who move—sometimes violently and severely. According to a report recently published by the United Nations High Commission, 45 million people are currently migrants, refugees, or expellees. Because they are caught between the place they left behind and the place of their dreams, the architecture of their lives is temporary.

This fall, architects **Paul Kariouk** and **Mabel O. Wilson**, known collaboratively as **KW:a**, took up the issue of transience in “(A)way Station: The architectural space of migration,” at Storefront for Art and Architecture. The installation was based on their idea that the domestic space of migrants is inherently temporary; migrants’ immediate exterior world is defined by the things they carry. Personal items replace personal space, so that possessions—rather than architecture—define the structure of their lives. The architecture of migration, then, is no architecture at all.

The “(a)way stations” express this idea, being a series of tall wooden piers, each larger than a person, tightly arranged in Storefront’s triangular gallery. Personal objects are embedded into the surface of each pier, some cast eerily in transparent resin and others left in their natural state: an ashtray, family photographs, a piece of linoleum flooring, the full front of a television set, a toilet seat. One pier has a woman’s shoe, cross-sectioned and suspended in resin so that its layers of cushioning and support are visible.

Some are lit from within, producing a glow that brings a lightness to the plywood piers. Embedded pieces of carpet and movable drawers invite you to touch the pillars and explore their contents, as you move among them in the confined space of the gallery. Recorded personal narratives of migration play on a loop, and a final pier is surfaced with a mirror, temporarily placing the viewer in the role of migrant.

Although its relationship to migration may be tangential, this maze of tall boxes ends up being quite beautiful. At moments, the piers evoke a flea market that’s been





mashed up and sliced like a sandwich—rather than an architecturally oriented commentary on migration. But the show itself will move at the end of its run: it was designed for transport to the next site. Photos of successive installations will be incorporated into the piers so that the show will keep a record of itself. In this way, “(A)way Station” asks to be considered not only by its current installation, but also by its own migration.

## The New Modernist in World Architecture

reviewed by John M. Johansen

**M**odernism moves confidently and inevitably on, from the recent past to the present and into the future; the commanding presence of the buildings designed by major Modern talents speaks clearly for itself. This is the forceful and convincing message of *The New Modernist in World Architecture*, by authors **Patricia M. Snibbe** and **Richard W. Snibbe**, (McGraw-Hill, 240 pages, 8½x11, 200 color photographs, \$79.95).

The works of three groups of architects, over the short span of 75 years, represent an explosion of energy and creativity unmatched in architectural history. The authors present successive generations: the “pioneers,” such as Richardson, Sullivan, and Perret; then the “masters” Wright, Le Corbusier, Gropius, and Mies. Finally, the book contains buildings by the authors’ third generation and the successors of that generation including New York architects **Edward Larrabee Barnes**, **Richard Meier**, **Tod Williams Billie Tsien and Associates**, **Beyer Blinder Belle**, **Jan Hird Pokorny** and others from around the world.

The work selected for this book, though broadly diverse

in character, illustrates the fundamental principles of the Modern movement. Modernists design for changing needs and use advanced building technologies as sources of new aesthetic experiences. Yet their work upholds the principles which have defined and stabilized architecture in all periods of history.

The authors’ collection of projects is thoughtfully organized by purpose and use, such as “places for living, places for working, places for learning. . . .” This method emphasizes the human aspects quite as fully as to those of structure and aesthetics.

What assures the continuum of the Modern movement is the group of projects for the twenty-first century that are already conceived and presently in the state of research and development. Some of these are included here.

This is a joyous and exhilarating book with extensive illustrations in color. It is an exhortation to the younger generation of architects as well as a stimulus to those interested in this vital and creative field.

*John M. Johansen, FAIA, and Richard W. Snibbe, FAIA, are members of the AIA New York Chapter.*

## Architecture and Science—Again?

reviewed by Laurie Kerr

**E**ditors of a sumptuous new publication from the MIT Press, *The Architecture of Science*, cannot be accused of pandering to the revived enthusiasm for science in architectural circles. If a single thread runs through these essays originally presented at a Harvard conference in 1994, it is a wariness about the relationship between science and architecture.

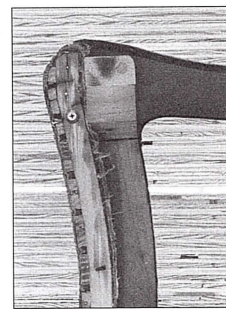
The 24 contributors, who range from historians of science and architecture, to architects, to sociologists, are generally thoughtful, scholar-

ly, and cautious. **Denise Scott Brown** complains that “in architecture we are dogged by the model of the sciences.” **Alberto Pérez-Gómez** locates a fundamental break between architecture and science in the seventeenth century, and **Adrian Forty** exposes the limitations of scientific metaphors like “circulation.”

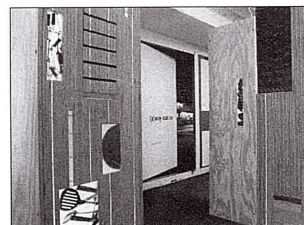
One can sense that this near-uniformity of opinion marked the moment before great change. Certainly the events of the five years following the conference have revived the architectural community’s longing for a contribution by science or technology to building. Recently, we have witnessed the triumph of the Web and the emergence of an aesthetically sophisticated “green architecture.” In such a moment, *The Architecture of Science* (edited by **Peter Galison** and **Emily Thompson**, 576 pages, 9x10, 165 illustrations, 16 in color, cloth, \$65) reminds us of the cyclical nature of scientific positivism.

And the book makes other tangible contributions. A collection of writings on the history of scientific buildings features a feminist critique of Renaissance studios, the story of how a Benedictine monastery was used to conduct optical research, and a study of acoustical science’s impact on modern American space. There is a long series of particularly illuminating articles on several new laboratories. These are written from various points of view: the architect’s, the interior designer’s, the client’s, a sociologist’s. And throughout, ironic flashes of insight appear, as when **Benoit Mandelbrot** observes that the plurality of scales in a Beaux Arts building (in its volutes and dentils) comes close to fractal geometry.

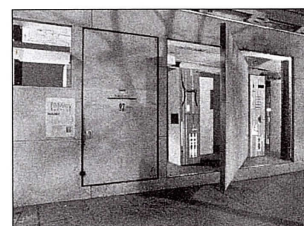
*Laurie Kerr, AIA, practices architecture in New York with Mattheus/Kerr Architects and teaches at Columbia.*



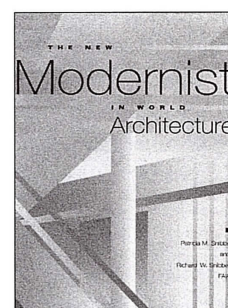
Detail of chair embedded in pier, (A)way Station exhibition at Storefront for Art and Architecture



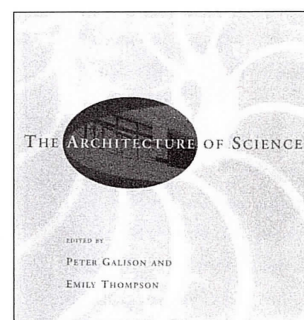
(A)way Station exhibition at Storefront for Art and Architecture



(A)way Station exhibition at Storefront for Art and Architecture

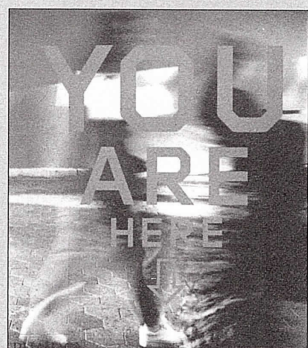
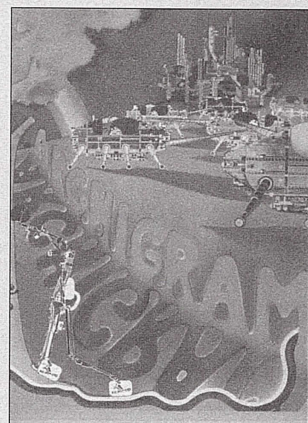
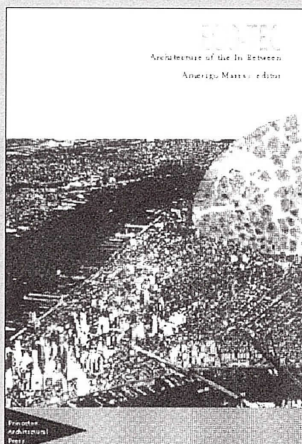
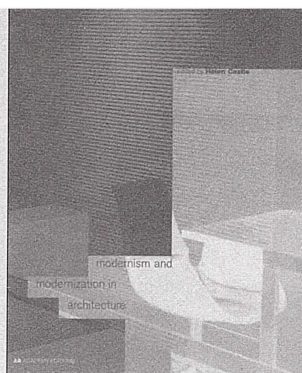
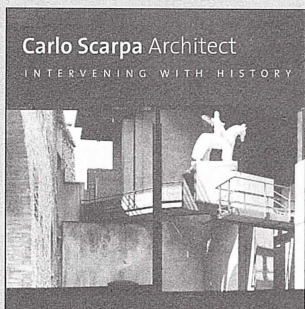
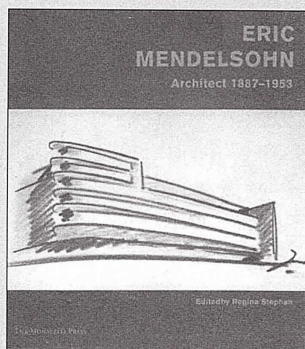
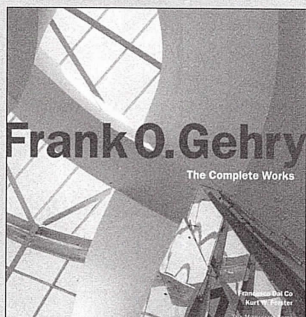
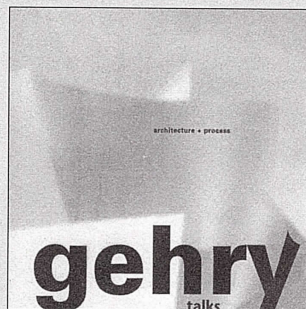


The New Modernist in World Architecture



The Architecture of Science





## Architecture on the Shelves

In an era when you find ticket scalpers milling around outside the sold-out, 1400-seat auditorium where **Frank Gehry** is lecturing, it's a good bet that two new books on Gehry would make gifts appreciated by architecture-watchers. The book that spawned the lecture was *Gehry Talks: Architecture + Process*, edited by **Mildred Friedman**, with an essay by **Michael Sorkin** (Rizzoli, 300 pages, 10x10, 300 illustrations, 200 in color, cloth, \$65). It is filled with the architect's down-to-earth descriptions of his working process. But there is also the enormous, gorgeous *Frank O. Gehry: The Complete Works*, by **Francesco Dal Co**, **Kurt W. Foster**, and **Hadley Soutter Arnold** (Monacelli Press, 614 pages, 10x11, over 1000 illustrations, 400 in color, cloth \$85).

The historically minded might be interested in **Mildred Friedman's** *Carlo Scarpa*, with photographs by **Guido Guidi** (Monacelli, 240 pages, 10x10, 220 illustrations, 170 in color, paper, \$45) or in *Eric Mendelsohn Architect 1887-1953*, edited by **Regina Stephan** (Monacelli, 240 pages, 9 5/8 x 10 3/4, 340 illustrations, 25 in color, cloth, \$75). More recent history is recorded in *Archigram*, edited by **Peter Cook** (Princeton Architectural Press, 152 pages, 8 1/4 x 11, 282 black-and-white illustrations, paper, \$29.95), or *Modernism and Modernization in Architecture*, edited by **Helen Castle** (Academy Editions, 128 pages, 8 1/2 x 11, 155 illustrations, 76 in color, paper, \$65) with essays on modernism in the Western United States and on New York architecture in recent years).

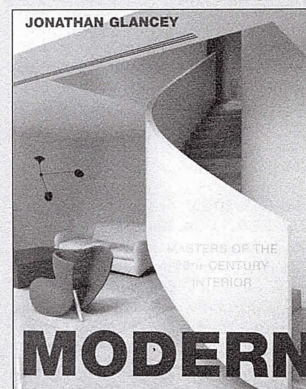
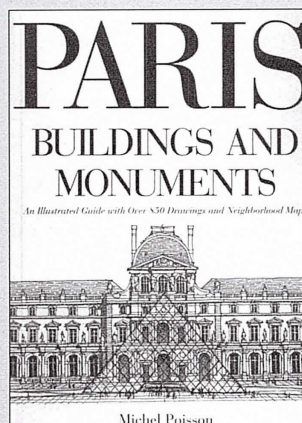
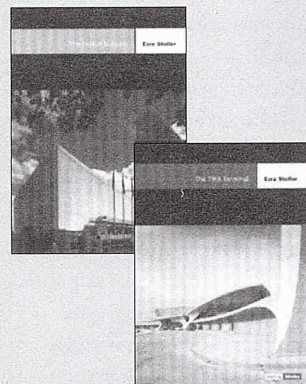
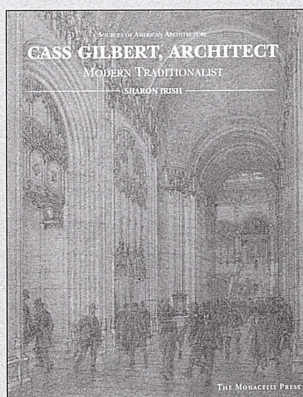
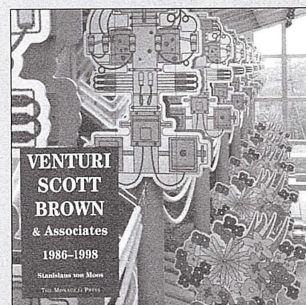
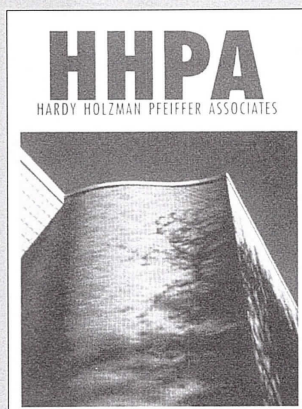
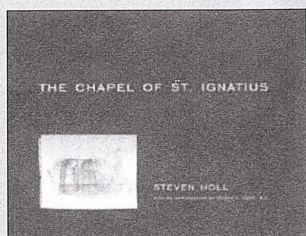
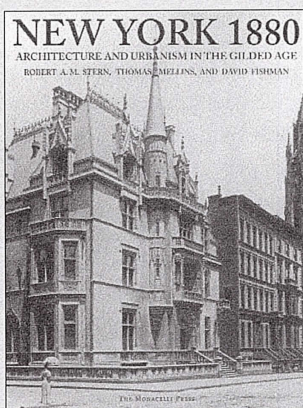
New books on current trends include *Eco-Tec: Architecture of the In-Between*, edited by **Amerigo Marras**, with essays by the editor, **Neil Denari**, **Jean Gardner**, **Mark Wigley**, and others (Princeton Architectural Press, 137 pages, 5 3/4 x 8 1/3, 40 black-and-white illustrations, paper, \$15.95). Entertainment architecture, which is most outrageously practiced by Jon Jerde, is chronicled in *You Are Here: the Jerde Partnership International*, edited by **Frances Anderson**, with essays by **Margaret Crawford**, **Norman M. Klein**, and **Craig Hodgetts** (Phaidon, 240 pages, 9 7/8 x 11 1/3, 500 illustrations, 400 in color, cloth, \$75).

### Local Heroes

As usual, this city's architects and architecture are well represented in publishers' new

offerings. The most indispensable is the latest volume in the series by **Robert A.M. Stern** and his colleagues—*New York 1880: Architecture and Urbanism in the Gilded Age*, by **Stern**, **Thomas Mellins**, and **David Fishman** (Monacelli, 1164 pages, 8 1/2 x 11, over 1200 black-and-white illustrations, cloth, \$85). Moving forward in time, there is the beautiful *Cass Gilbert, Architect*, by **Sharon Irish** (Monacelli, 224 pages, 8 1/4 x 10 3/8, 200 illustrations, 16 in color, paper, \$45). **John Belle** and **Maxinne Rhea Leighton's** *Grand Central: Gateway to a Million Lives* (Norton, cloth, \$39.95) describes the terminal as only someone who has taken it apart (and put it back together again) can. The Building Blocks books are a series on important modern buildings photographed by **Ezra Stoller**





(Princeton Architectural Press, 83-96 pages, 5x7, 80 black-and-white photographs, cloth, \$19.95). The series includes volumes on *The TWA Terminal*, *The United Nations*, *The Chapel at Ronchamp*, and *The Yale Art+Architecture Building*.

An elegant 1999 monograph is **Steven Holl's** *The Chapel of St. Ignatius*, (Princeton Architectural Press, 96 pages, 11x6 3/4, 88 illustrations, 73 in color, cloth, \$34.95). **Mildred Friedman**, who has been very busy lately, produced **Hardy Holzman Pfeiffer Associates**, *Buildings and Projects 1993-1998*, with an introduction by **Glenn M. Andres** (Rizzoli, 224 pages, 8 1/2x11, 350 illustrations, 150 in color, \$60 cloth or \$40 paper). *The Architecture of Yoshio Taniguchi* can bring you up to date on the archi-

tect of the expansion for the Museum of Modern Art in New York (with essays by **Yoshio Taniguchi** and **Fumihiko Maki**, (Abrams, 280 pages, 10 3/8x11, 434 illustrations, 208 in color, cloth, \$125).

Should you, miraculously, still have shelf space where you keep books devoted to **Richard Meier** or **John Hejduk**, there are: *The Education of an Architect: A Point of View, the Cooper Union School of Art & Architecture 1964-1971* (Monacelli, 376 pages, 9x9 3/4, 340 illustrations, 20 in color, paper, \$50), *Richard Meier, Architect Vol. 3*, with essays by **Kenneth Frampton**, **Joseph Rykwert**, and **Arata Isozaki** (Rizzoli, 444 pages, 10x10, over 350 illustrations, 150 in color, cloth \$75 or paper \$55), and the catalog of the major traveling exhibition: *Richard Meier Architect*, edited

by **Richard Koshalek** and **Dana Hutt** (Monacelli, 336 pages, 9x12, 450 black-and-white illustrations, cloth, \$60).

### Branching Out

Many fine travel guides have recently appeared, but *Paris: Buildings and Monuments*, by architect **Michel Poisson** (Abrams, 464 pages, 6 7/8x9 1/2, 679 black-and-white illustrations, 211 maps, cloth \$35) is especially appealing. *The Pritzker Architecture Prize: The First Twenty Years*, by **Colin Amery**, **J. Carter Brown**, **William J. R. Curtis**, **Bill N. Lacy**, and **Martha Thorne** (Abrams, 208 pages, 9x11 1/4, 370 illustrations, 200 in color, cloth, \$49.50) is more than a who-was-who. *Venturi Scott Brown & Associates 1986-1998* (Monacelli, 368 pages, 9 7/8x9 7/8, 500 illustrations, 200 in color, cloth \$65 or

paper \$45), with essays by **Stanislav von Moos** and **Mary McLeod**, brings the Philadelphia firm's work up to date.

*Modern* by **Jonathan Glancey** traces trends in interiors over time, in works by 58 different architects from **Antoni Gaudi** to **Lee Mindel** (Rizzoli, 176 pages, 9 1/2x11 1/2, 270 color illustrations, cloth, \$50). And **Marcus Field's** lively *Future Systems* (Phaidon, 208 pages, 9 3/4x11 3/4, 387 illustrations, over 500 in color, cloth, \$49.95) places architecture and city planning in the context of other design disciplines, emphasizing the British contribution.



**December 17, 1999**

*Submissions due for the New York Landmarks Conservancy's Lucy G. Moses Preservation Awards for excellence in restoration, preservation, and adaptive use of historic buildings and landscapes. Previous winners have been sponsors, owners, and designers of projects that preserve commercial, residential, institutional, religious, and public buildings. Other possible categories are planning projects, media coverage of preservation issues, and neighborhood revitalization organizations. Please send a letter or narrative statement describing the nominee along with illustrations in the form of 35mm slides, with views labeled or keyed, and a complete list of the project's architects, contractors, and craftsmen to: 141 Fifth Avenue, New York, NY 10010.*

**January 29, 2000**

*Submission deadline for the James Beard Foundation/Anterior Design magazine awards honoring excellence in interior and graphic design for restaurants in the U.S. or Canada. For more information please visit [www.jamesbeard.org](http://www.jamesbeard.org) or write to: James Beard Foundation, 6 West 18th St., 10th flr., New York, NY 10011.*

**March 13, 2000**

*The 2000 DuPont Benedictus Awards are an annual international architectural awards program to recognize innovation in the use of laminated glass in commercial and residential architectural projects (or architectural projects in which laminated glass is an essential component). Again in 2000, one residential architectural project will receive a second special award for outstanding use of laminated glass. The program includes a student design competition in addition to recognition of completed projects in two professional categories: commercial and residential. Architects are invited to submit completed works and a descriptive evaluation (written in English) explaining why the design is unique or contributes to the well-being of society and how laminated glass fits into the project. Entries will be judged on degree of innovation, breadth of application, importance of laminated glass to the building and concept, significance for industry and the consumer, and security enhancement to withstand or ameliorate damage from natural or manmade disasters. This program is an international competition open to all architects except members of the jury or their firms. Entries may be submitted by individuals or a group of individuals contributing to the design. Projects must have been completed within last five years. For more information and an official entry form, please contact Hanes-Lahr Public Relations, E-mail [haneslahr@mcimail.com](mailto:haneslahr@mcimail.com) or visit the homepage at [www.e-architect.com](http://www.e-architect.com) or contact 202-393-5247, Fax 202-393-5221.*

## Efficient Building Guidelines

reviewed by André Chaszar

**H**ow often does someone present a coherent plan for revolutionizing the way we build? and how often does it have any chance of succeeding? Rarely. But *High Performance Building Guidelines* has already accomplished the first, and judging by its initial reception, it may well do both.

Ideas about eco-friendly building have been around in various incarnations since at least the 1960s, but in the wake of the Rio Environmental Summit and this summer's Executive Order committing the federal government to improve the environmental performance of federal facilities, it seems their time has come.

Recently published with the sponsorship of the Design Trust for Public Space, *Guidelines* (City of New York Department of Design and Construction, 144 pages, 8½ x 11, 48 black-and-white illustrations, spiral-bound, \$25) contains a set of up-to-date techniques for improving the quality of both new and retrofitted buildings. Though intended for those involved in City projects, the material is general enough to be useful for private projects, too.

Drawing on the latest research (as well as oft-neglected tried-and-true methods) *Guidelines* brings together energy-efficient, eco-friendly, and other "best practice" techniques. It argues that these can reduce capital and/or operating costs.

The book admits extra effort is required to achieve a well-integrated building. But information is, fortunately, presented clearly, and both processes and technical issues are addressed in a uniform, concise manner. "The delivery of a high-performance

project calls for significantly increased collaboration among the various design disciplines. . . . Design thinking should be informed by traditional efficiency methods and techniques employed by older or vernacular buildings, where forms, building materials, and means of achieving comfort respond to local climate," *Guidelines* explains. "When taking advantage of the increasing sophistication of today's building systems and material technologies, high-performance designers should . . . minimize dependence on mechanical and architectural technologies that are difficult to manage and maintain."

Process and technical sections cover broad areas such as "building energy use" and "indoor environment," and each of these is broken-down into more-specific issues such as "indoor air quality," "light sources," and "controllability of systems." A description of an individual issue's impact is followed by a list of specific technical strategies for achieving the goals. (Under "light sources," strategies proposed include: daylighting apertures, light shelves, light distribution, avoiding glare, and providing views.) A sidebar identifies the economic impacts of improved performance.

The technical section contains a catalog of high-performance building techniques: siting and massing, lighting, ventilation, acoustics, selection of recyclable and nontoxic materials, water management, and energy use. It includes post-design issues: construction site safety and environmental impact, verification of installed systems' proper operation, and maintenance of a facility through its life cycle.

Most subsections are illustrated in diagrams or photographs along with brief

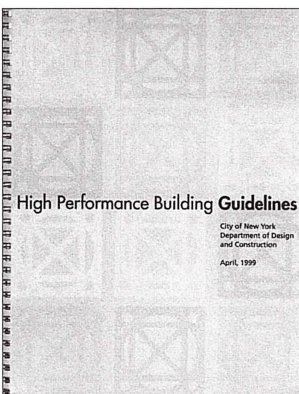
descriptions of local projects where the strategies were implemented. Each concludes with pages describing performance goals, tools to assist designers, deliverables in the various phases of the project from preliminary design through occupancy, and references for further reading. The book has a useful glossary and a list of appendices accessible online, including a work plan for high-performance projects, calculations of measurable benefits, and sample plans and matrices filled out for a library project.

Inevitably in a document of this scope, some points are questionable. Modular/universal space planning (recommended for the sake of flexibility) precludes truly high-quality space; flexibility is achievable by other means. Also, some illustrations are cartoony or too detailed.

A number of well known New York architects contributed to *Guidelines*, which has earned praise from professional organizations and publications.

The term "high-performance" refers to the importance of market forces as well as ethical motivations. By offering a book of guidelines for voluntary compliance, the DDC has recognized that any improvement over conventional construction is valuable (and also that each situation will have its own potential and its own constraints). Publication of this book brings to the table an agenda for better building not only through "green" and sustainable means, but also with enlightened procurement processes, economic analysis, and maintenance practices.

*André Chaszar is a senior engineer in the New York office of Buro Happold Consulting Engineers. The book is available at CityBooks, on the first floor of the Municipal Building at 1 Centre Street or by calling 212-669-8247.*





## Greening the Workplace

by Kira L. Gould

**M**any so-called "green strategies" are really common-sense ideas necessarily present in quality architecture. But it is not unusual for the Committee on the Environment's guest lecturers to be slightly uncomfortable with their work being labeled "sustainable design." The moniker is a difficult one. After all, no building is truly sustainable. But all buildings that deal with contemporary issues in innovative ways address issues of sustainability.

Recently, when **Rafael Pelli, AIA**, of Cesar Pelli & Associates Architects in New Haven, was a guest of the Committee, he made this same point (which longtime proponents of sustainability have understood for many years). "When Owens Corning asked us to reconsider the workplace for their new headquarters in Toledo, Ohio, the sustainable-design aspects revealed themselves as an inherent corollary to that investigation."

At the Owens Corning facility, the Pelli team found a novel way to organize the twelve-hundred people in the new 400,000-square-foot space. Only eight private offices exist, and typical workstations are supplemented by special-use facilities throughout the building. These range from flexible gathering areas to specific-use spaces such as multimedia labs. The workstations benefit from daylight and views at the riverside site.

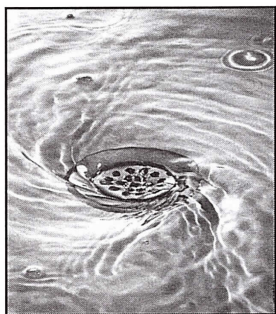
The most critical issue was the constant reorganization of the workforce into various project teams. To support this need for flexibility, the architects worked with the developer and engineer

to design a raised floor in what was then the largest such application in the country. A 12-inch space beneath it allows air to be delivered at floor level (closer to the people the system is meant to heat or cool). Power and data lines are easily accessed through floor tiles.

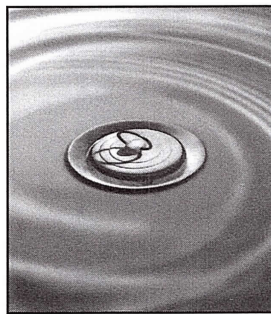
Post-occupancy observations reveal that there were some 1500 moves within the first year. This means that workers relocated an average of 1.25 times. In the old facility, each move cost about \$150. But Owens Corning's own facilities team was able to handle these moves—without electricians, drywall installers, or others. Considering these savings, the system would pay for itself within three years.

However, there is a substantial energy savings to be realized as well. "This is a low-velocity, silent system. You don't have to force air

through ducts. Instead, you are providing a large plenum. Diffusers swirl the air to spread it at the lower level." The clients calculated that return air might come in at 85 degrees, but they are finding that it's actually returning at 75 degrees, so the savings are dramatic. Providing air this way also benefits indoor air quality, since the fresh air is coming in closer to the people. On the roof, air-handling systems boast air-side economizers, which means that in mild-weather seasons, the facility can bring in one-hundred percent fresh air. And employees appreciate the personal control aspect of the floor-vent system, since it allows individuals to direct or cut off air in their workspace.



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## EXHIBITIONS

December 3 - January 15  
**Two Ways In: Drawings of Claude Parent and Scott Hug**  
Henry Urbach Architecture, 526 West 26th Street, Rm. 1019, 212-627-0974.

December 8-15  
**Futures to Come: Projects Commissioned by Architectural Record**  
Max Protetch Gallery, 511 West 22nd St., 212-633-6999.

Through December 30  
**Another City for Another Life: Constant's New Babylon**  
The Drawing Center, 35 Wooster St. 212-219-2166.

Through December 31  
**Other Urbanism: Proposals for the Development of Hell's Kitchen South**  
Storefront for Art and Architecture, 97 Kenmare St. 212-431-5795.

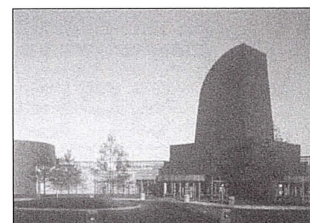
Through January 2  
**1999 AIA New York Chapter Design Awards**  
storefront window, 437 Madison Ave., at 49th St. 212-683-0023.

Through January 2  
**Children of Berlin**  
P.S.1 Contemporary Art Center, 22-25 Jackson Ave., at 46th Ave., Long Island City, Queens. 718-784-2084.

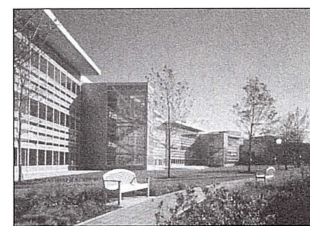
Through January 2  
**Picturing Our Past Through The National Register**  
The Hudson River Museum, 511 Warburton Ave., Yonkers. 914-963-4550.

Through January 9  
**The Work of Charles and Ray Eames**  
Cooper-Hewitt National Design Museum, 2 East 91st St. 212-849-8400.

Through January 15  
**Toshiko Mori: Woven Inhabitations**  
Artists Space, 38 Greene St. 212-226-3970.



Owens Corning, Toledo, Ohio,  
Cesar Pelli & Associates



Owens Corning, Toledo, Ohio,  
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Owens Corning, Toledo, Ohio,  
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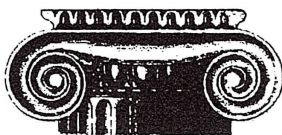
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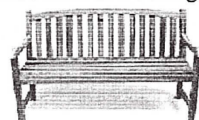
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**Rizzoli Bookstores' Top 10**

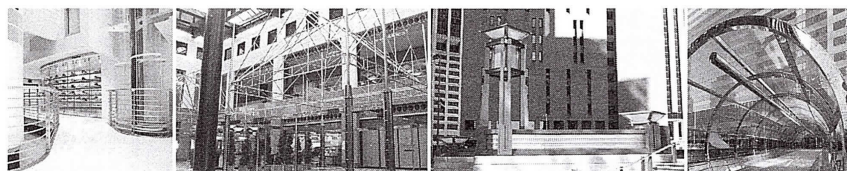
*As of October 1999*

1. **The Work of Ettore Sottsass and Associates,**  
*Herbert Muschamp (Universe, paper, \$25).*
2. **New York: A Guide to Recent Architecture,**  
*Susanna Sirefman (Könemann, paper, \$5.98).*
3. **CAD Layer Guidelines, 2nd ed.,**  
*Michael Schley (AIA, cloth, \$35).*
4. **Richard Meier Architect, Vol. 3,**  
*Kenneth Frampton and Joseph Rykwert (Rizzoli, paper, \$55).*
5. **Venetian Villas,**  
*Michelangelo Muraro (Könemann, cloth, \$29.95).*
6. **Lofts,**  
*Francisco Cerver (Watson Guptill, cloth, \$35).*
7. **Architecture & Design NYC,**  
*Marisa Bartolucci (The Understanding Business, paper, \$14).*
8. **Ten Houses: Miller Hull Partners,**  
*Oscar Riera Ojeda (Rockport, paper, \$25).*
9. **Palaces of Rome,**  
*Luigi Borgia and Carlo Cresti (Könemann, cloth, \$39.98).*
10. **Tod Williams Billie Tsien Works & Projects,**  
*Martin Finio (Gili, paper, \$37.50).*

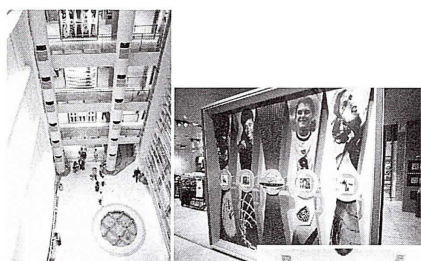
**Urban Center Books' Top 10**

*As of October 1999*

1. **Architecture Theory Since 1968,**  
*K. Michael Hays (MIT Press, cloth, \$62.50).*
2. **Bethlehem Steel,**  
*Andrew Garn (Princeton Architectural Press, paper, \$21.95).*
3. **Manhattan Water-Bound, 2nd Ed.,**  
*Anne Buttenwieser (Syracuse University Press, paper, \$19.95).*
4. **Herzog & De Meuron 1993-1997,**  
*(El Croquis issue #84, cloth, \$43.50).*
5. **Anaesthetics of Architecture,**  
*Neil Leach (MIT Press, paper, \$16.50).*
6. **Metacity/Datatown,**  
*Winy Maas (010 Publishers, paper, \$19.50).*
7. **Architecture + Design NYC,**  
*Marisa Bartolucci (The Understanding Business, paper, \$14).*
8. **Guide to New York City Landmarks,**  
*Andrew Dolkart (John Wiley & Sons, paper, \$19.95).*
9. **Move,**  
*Ben van Berkel and Caroline Bos (Goose Press, boxed edition, \$54.50).*
10. **Architectural Guidebook to New York City,**  
*Francis Morrone (Gibbs Smith, paper, \$21.95).*



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## COMMITTEE MEETINGS

**December 1, 8:00 AM**  
*Justice*

**December 1, 5:30 PM**  
*Public Architects*

**December 2, 8:30 PM**  
*Professional Practice*

**December 2, 5:30 PM**  
*Architecture for Education*

**December 6, 6:00 PM**  
*Historic Buildings*

**December 6, 6:00 PM**  
*Housing*

**December 8, 6:00 PM**  
*Women in Architecture*

**December 9, 6:00 PM**  
*Environment*

**December 13, 6:30 PM**  
*Learning by Design:NY*

**December 14, 6:00 PM**  
*Computer Applications*

**December 14, 6:15 PM**  
*Design Awards*

**December 15, 12:30 PM**  
*Architecture for Education*

**December 15, 4:00 PM**  
*Round Table*

**December 15, 5:00 PM**  
*Health Facilities*

**December 15, 6:00 PM**  
*Architecture Dialogue*

**December 16, 6:00 PM**  
*Building Codes*

**December 17, 8:00 AM**  
*Zoning and Urban Design*

**December 21, 6:00 PM**  
*Minority Resources*

**December 28, 4:30 PM**  
*Round Table*

**December 28, 5:30 PM**  
*Public Sector Liaison*

### Performance Spaces?

Exploring the Metropolis wants to know about any performance or multiuse spaces in educational or religious institutions you may have designed or seen. The nonprofit organization is starting a website called NYMUSICPLACES to help music groups find rehearsal and performance spaces in the five boroughs and to help the facilities earn income. The site, supported by the New York City Department of Cultural Affairs and foundations, is part of the incubator program of the Fund for the City of New York. Please fax any recommendations to Eugenie Cowan at 212-737-1496 or E-mail [ecxtm@aol.com](mailto:ecxtm@aol.com) and include facility name and address, contact person, kind of space, phone, fax, or E-mail.

## Chapter Notes

The William A. Hall Partnership is changing its name to: **The Hall Partnership Architects.** **John F. Davies, AIA,** and **Michael H. Ankuda, AIA,** are joining as associates.

## Who's Who at the Chapter

Deputy director **Stephen G. Suggs** has been with the Chapter for 11 years. He is in touch with just about everything happening at the Chapter and is available to help members with financial matters, board of directors matters, and other issues. He can be reached by E-mail at [suggs@aiany.org](mailto:suggs@aiany.org) or at 212-683-0023, ext. 19.

Membership director **Suzanne D. Howell Mecs** returned last month after the birth of her baby, Damian. She currently works part-time for the Chapter on membership and can be contacted at 212-683-0023, ext. 18.

While Mecs was on maternity leave, **Michelle Livingston** came to the Chapter as acting membership director. Livingston, who now serves as manager of committee programs and professional development, graduated from the New York University film school in May and is working on a screenplay. She coordinates all committee and CES activities and can be reached at [mlivingston@aiany.org](mailto:mlivingston@aiany.org) or 212-683-0023, ext. 17.

As manager of communications and special programs, **Edlynn Okano** is in charge of matters relating to the Calendar and gatherings such as Heritage Ball, the inaugural event, spring party, annual meeting, and others. She can be reached at [eokano@aiany.org](mailto:eokano@aiany.org) or at 212-683-0023, ext. 14.

## Committee Interaction

The executive director, **Sally Siddiqi**, has been meeting with committee chairmen and formulating processes and policies that will help the

Chapter and its committees work more synergistically to serve Chapter members better. The Chapter Board of Directors' retreat also addressed these issues. "We are continually striving for ways to more efficiently and effectively serve our members," Siddiqi said. "Part of this is making sure that everyone knows the Chapter staff and what they do. I welcome input from Chapter members on how we can help the committees to function better."

## Heritage Ball Success!

More than 800 people attended this year's Heritage Ball. It was by far the most successful fund-raising effort in the Chapter's history.

## Changing of the Guard

On Wednesday, December 1, the AIA New York Chapter introduces Year 2000 president **Wendy Evans Joseph, AIA.** New board members will be inducted, and 1999 Design Awards will be presented to the winners. The event will begin at 6 PM at the Ames Auditorium, The Lighthouse, 111 East 59th Street.

## Partners in Sustainability

The Chapter's Committee on the Environment congratulates Ove Arup+Partners Consulting Engineers on that firm's tenth year in New York City. With a staff of nearly 200, the office provides full multidisciplinary services as well as specialty consulting. It is a leading partner in significant projects that push the boundaries of efficiency and sustainability in architecture and engineering. Committee members salute this major player in Manhattan's design community and invite others to join in a discussion with Ove Arup engineers and architect-partners Rafael Viñoly Architects and Kiss + Cathcart Architects—to talk about the whole-systems

approach to sustainable design. The group will consider two projects: the LaMont Doherty Earth Observatory, in the Palisades, and a new photovoltaic curtain wall facade for the Health, Education and Welfare Building in Hamburg, Germany. The discussion will take place on January 13 at 6 PM, at the AIA New York Chapter conference room, on the 6th floor of 200 Lexington Avenue.

## Invitation to Members

AIA New York Chapter members are invited to a special opening of the Rambusch Exhibition on Thursday, December 9, from 4:30-7 PM at the Grand Gallery of the National Arts Club. Rambusch, in business since 1898, has crafted lighting and all manner of architectural detail, acting in many ways as the "skilled hands of city architects, for a century."

## So, You've Always Wanted to Design a Chair?

The Interiors Committee hosted a September symposium at the ICF showroom. More than 100 people turned up to talk about the process of taking a chair from concept through production, marketing, and beyond. **Abby Suckle, AIA,** of Pei Cobb Freed & Partners, moderated the panel, which included **Lorry Dudley**, of Vitra; **Mark Goetz**, a designer and adjunct professor of industrial design at Pratt Institute; **Burce Hannah**, a designer and professor of design at Pratt; **Mark Logan**, director of design and engineering for ICF/Helikon; and Knoll's **Jim Williams.** A video of the lively discussion can be viewed at <http://www.realfurniture.com> by anyone who missed the event.



## THE LAST WORD FROM THE EXECUTIVE DIRECTOR

The role of the architect is shifting as we approach the millennium. According to United Nations estimates, Earth's population has doubled in just 30 years and is expected to double again by 2025. These stunning increases—plus environmental degradation, the continuing technological revolution, and the globalization of the economy—are dramatically changing the professional practice of architecture.

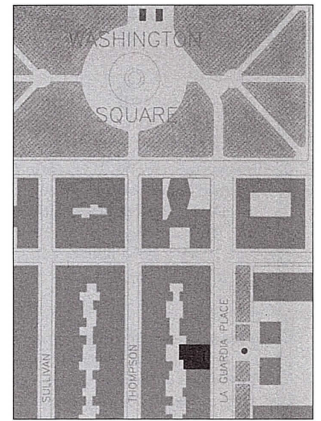
Amid such changes, at the end of this century, architects are uniquely positioned to approach these powerful challenges creatively. We are going to have to assess what we are doing and think about how our actions impact the many diverse aspects of our planet. What we do in our personal and professional lives presents opportunities and responsibilities that we all must meet head-on.

One step toward this redefinition of opportunities is bringing our Chapter's home into the public eye and asserting ourselves in the public realm. We hope the new premises will enliven our efforts to engage architects, the public, government, businesses, and industry leaders in a progressive dialogue about contemporary issues. As members of a global community (particularly here in New York City) we have the potential to interact—as we already do—with people all over the world. The new premises will enhance opportunities to express our concerns in a public dialogue with the greater community.

During the coming decades, the AIA New York Chapter should be an organization that not only showcases architects' work but also demonstrates how architecture and design can foster change. Architects and other design professionals have the skills to tackle numerous issues; our training, and our practice of a field that is art, science, and business allows us to think about collaborative solutions to problems.

As members of a now-global community, we can strive to work together for the greater good. One example of someone who has tirelessly done just that for the benefit of the Chapter is president Walter A. Hunt, Jr., AIA, who will complete his term this month. I respect and thank him for his creative energy and the way he has pushed all of us at the Chapter in the most positive way. He has helped us set and meet lofty goals that, without his vision, spirit, enthusiasm, and selfless dedication, would have remained out of reach.

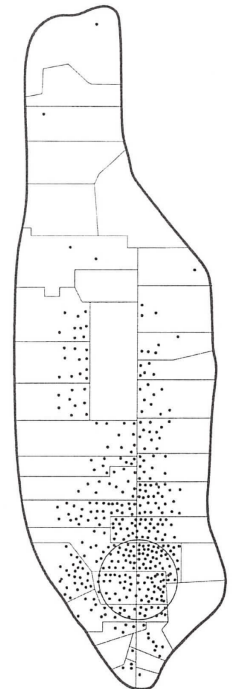
—Sally Siddiqi



Site of new headquarters, 534 LaGuardia Place, south of Washington Square



534 LaGuardia Place



The new headquarters at LaGuardia Place reflects a demographic shift. More than fifty percent of Chapter members and firms are now located below 20th Street.



## DECEMBER

1

Wednesday

**AIA NEW YORK CHAPTER EVENT**  
**Inauguration for the 2000 New York**  
**Chapter Board of Directors and 1999**  
**Design Awards Presentation**

6 PM. The Lighthouse, 111 East 59th St. RSVP 212-683-0023, ext. 21.  
\$5 or \$10 (nonmembers).

**Lecture: Information Environments and**  
**Technological Interventions—**  
**The Design of Tangible Interfaces and**  
**Networked Systems**

Sponsored by the Jean Labatut Memorial Lecture Fund. With Natalie Jermijenko, Director of Engineering Design Lab, Faculty of Engineering at Yale University. Betts Auditorium, Princeton University. 5:30 PM. 609-258-3741. Free.

2

Thursday

**AIA NEW YORK CHAPTER EVENT**  
**Roundtable Discussion:**  
**Exemplary Learning Environments**

Sponsored by the Architecture for Education Committee, with representatives of affiliated organizations. Panelists include Tom Flaherty, Society of College and Urban Planners; Brad Furey, Council of Educational Facility Planners International; John Benson, N.Y. State AIA; Ellen Czaplewski, Committee on Architectural Education National. 6 PM. 200 Lexington Ave., 1st Flr. Conference Center. RSVP 212-663-0023, ext. 21. \$5 or \$10 (nonmembers). (2 CES Credits).

**Open House: Design Resource Center**

For professional designers, sponsored by the Cooper-Hewitt National Design Museum. 6 PM. 2 East 91st St. 212-849-8380. \$20 or \$15 (museum members).

4

Saturday

**Walking Tour: Sunset Park—**  
**The Old Neighborhood.**

Sponsored by the Brooklyn Center for the Urban Environment. With urban preservationist Joe Svehlak. 1 PM. 718-788-8500, ext. 401. Meet at the northeast corner of 43rd St. and Fourth Ave. \$8, \$5 (students and seniors), or \$6 (BCUE members).

7

Tuesday

**Lecture: Constructing the 88-story**  
**Jin Mao Building in Shanghai and**  
**7 South Dearborn, in Chicago**

By William F. Baker, of Skidmore, Owings & Merrill Chicago. Sponsored by the Skyscraper Museum. 6:30 PM. 16 Wall St. Reservations: 212-766-1324.

8

Wednesday

**AIA NEW YORK CHAPTER EVENT**  
**AIA Grants: Who Has One?**  
**and How to Get One.**

Sponsored by the Scholarship Committee. 6 PM. 200 Lexington Ave., 1st Flr. Conference Center. RSVP: 212-668-0023 ext. 21. Free.

9

Thursday

**Lecture: New York Architects Barbara**  
**and Julian Neski on Sustainability**

Sponsored by the New York Institute of Technology School of Architecture and Design. 7 PM. Society for Ethical Culture Social Hall, 2 West 64th St. 516-686-7659. Free (2 CES Credits)

9

Thursday

**A Holiday Party**  
**in an East Side Townhouse**

Sponsored by the Beaux Arts Alliance. Books by David Garrard Lowe and Ann Rockefeller; cards by Bernd H. Dams and Andrew Zega. 6 PM. Details supplied when reservations are made. \$15 or \$10 (Beaux Arts members).

**Silent Auction and Exhibit:**  
**"The Faces of Men"**

Sponsored by Parsons School of Design. 6:30 PM. Bidding cards: \$20 or \$10 (with valid student ID). Arnold & Sheila Aronson Gallery, 66 Fifth Ave., ground floor. 212-229-8923.

**Antique Book and Print Sale:**  
**Designers Preview**

Sponsored by the Horticultural Society of New York. Thousands of antique botanical prints and hundreds of antiquarian gardening and horticulture books will be sold. 4-8 PM. The Horticultural Society of New York, 128 W. 58th St. (Sale open to the public continues through Saturday, December 11. Friday, 10-6; Saturday 11-5.) Reservations required for preview only. RSVP 212-757-0915, ext. 200. Free.

10

Friday

**Workshop: How To Produce,**  
**Manage, and Integrate Your**  
**Presentation Materials**

Sponsored by the Marketing and Public Relations Committee. 8 AM. 200 Lexington Ave., 1st Flr. Conference Center. 212-683-0023. \$30. (4 CES credits)

**Planners Network Forum:**  
**Community and Labor**

Sponsored by Pratt Institute. 5:30 PM. Pratt Manhattan, Puck Building, 245 Lafayette St., Rm. 21. 718-399-4304. Free.

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Wednesday

**AIA NEW YORK CHAPTER EVENT**  
**Lecture: Assisted Living.**

Sponsored by the Health Facilities Committee. With Bradford Perkins, FAIA, of Perkins Eastman Architects. 6 PM. 200 Lexington Ave., 1st Floor Conference Center. RSVP 212-683-0023, ext. 21. \$5 or \$10 (nonmembers).

**Seminar: Voodoo Ergonomics!—Looking beyond the label of "ergonomic design"** With Dr. Alan Hedge. Sponsored by Softview Computer Safety Products. 12:30 PM. Humanscale Showroom, 11 East 26th St., 8th flr. RSVP: 212-867-7713, ext. 135.

## JANUARY

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Thursday

**AIA NEW YORK CHAPTER EVENT**  
**Discussion: A Whole-Systems**  
**Approach to Green Buildings.**

Sponsored by the Committee on the Environment. With Ove Arup Engineers, Rafael Viñoly Architects, and Kiss + Cathcart Architects. 6 PM. 200 Lexington Avenue, 6th flr. RSVP: 212-683-0023, ext. 21. (2 CES Credits)

For updated calendar information, visit the Chapter's website, at [www.aiany.org](http://www.aiany.org)

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