



OCULUS

8

Preserving Modernism
in New York

12

Books on
New York Architects

16

SHoP
Talk

20

Design Awards
Symposium 2000

Making
history

Site Specific: The Work of Weiss / Manfredi Architects

MARION WEISS AND M

SPACE FRAMED RICHARD GLUCKMA

building blocks

Ezra Stoller

The U

building blocks

Ezra Stoller

The S

building blocks

Ezra Stoller

DETTMAYER + HAWKINSON ARCHITECTURE JUDITH T

Galje
MARCEL BREUER

Fox & Fowle

Gender Architecture: Form + Strategy

Bussei

evolutions

Volume 63, Number 3, November 2000

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ON THE DRAWING BOARDS

Apollo Theatre Renovation by Caples Jefferson, Brooklyn Museum of Art and New York Hall of Science by the Polshek Partnership, Brooklyn Academy of Music neighborhood by Rem Koolhaas, Woodstock Performing Arts Center by HOK, and a new tower for *The New York Times* by Renzo Piano with Fox & Fowle.

32 Avenue of the Americas by Fox & Fowle, the Skyscraper Museum by SOM, finalists for the Museum of Women.

The Regatta Building by Audrey Matlock; theaters by Furman and Furman; two houses by Archonica Architects; an arena by Theo. David; Brasserie 8 1/2 by Hardy Holzman Pfeiffer; Lotus by Nancy Mah Design, Helmut Lang Parfum by Gluckman Mayner.

Mary Quant by Sawicki.Tarella., Salvatore Ferragamo by Kenne Shepherd, Henry Urbach Architecture gallery by LOT/EK, The Apartment by Belmont Freeman Architects.

AN EYE ON AN ISSUE: Making History

Preserving Modernism in New York

Ezra Stoller records the United Nations, TWA Terminal and Seagram Building On Brasilia

Robert Gatje *Marcel Breuer: A Memoir*

Will Morgan reviews books on Gensler, Fox & Fowle, and SOM

Stephen Kliment reviews *Between Spaces: Smith-Miller Hawkinson Architecture*, *Judith Turner Photography*

Jayne Merkel reviews *Space Framed: Richard Gluckman Architect*

Susana Torre reviews *Site Specific: the Work of Weiss/Manfredi Architects*

AT THE PODIUM

SHoP Talk at Columbia

Zoning Symposium at Steven I. Newman Real Estate Institute at Baruch College

AROUND THE CHAPTER

Marketing in a Greener World

Design Awards Symposium 2000

Architectural Exhibitions around New York

Best-Selling Architecture Books

AIA New York Chapter Committee Meetings

Bylaws Changes for the Chapter

Career Moves

The Last Word on Context by Wendy Evans Joseph

Deadlines

Lectures, Discussions, Tours, Exhibitions and Events at the Chapter and around New York

back cover

MAKING HISTORY

This month's OCULUS describes the making of history in two senses. The first is the con-
signment to history of modern buildings once considered daringly new and even futuristic.
The other is the recording, in books, of what went on then and what is going on now. New
York's increasing importance as a publishing center and media capital, together with its
wealth of universities, libraries, and museums, combine to provide unusual opportunities
for architects here to publish their work and study that of their predecessors, colleagues,
and competitors.

These two ways of making history sometimes overlap and reinforce each other. Now
that mid-twentieth-century buildings are coming of landmark age, books such as Robert
Gatje's memoir of Marcel Breuer and the Princeton Architectural Press' "Building Blocks"
series of pictorial monographs, with Ezra Stoller's period photographs, preserve a sense of
that moment and a context for preservationists seeking to retain the best of the era.
Stoller's prints are even the subject of an exhibition at the au courant Henry Urbach
Architecture gallery now.

The speed with which these buildings seem to have turned from pioneering to pioneer
makes us grateful for the abundance of photographic and written records that this com-
munity continues to generate. In this issue (in plenty of time for the holidays), we review six
recent books on New York City firms, and there are more on the way—on Tod Williams
Billie Tsien and Associates, Richard Dattner, Steven Holl (again), and others. Rarely do
these books provide disinterested critical judgment, as almost all monographs on living
architects are self-published in some sense. Either the architects underwrite them, agree
to buy a certain number of copies, select the author, or prepare the text themselves. But
they do offer a record of the work being done and the way its creators see it—and wish it to
be seen. And with time, their perspectives become almost as revealing as more objective
evaluations (which we hope our reviews offer to some extent).

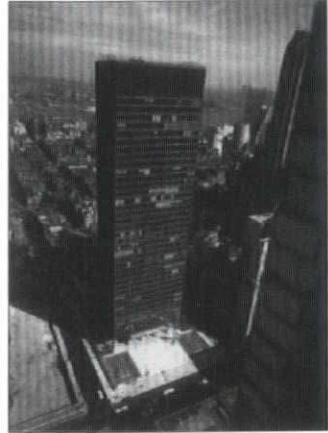
Despite the electronic information revolution, the printed word remains accessible and
lasting in a way ephemeral new media have not yet proven to be (it's hard to place a web-
site casually on a coffee table). Printed books written on floppy disks twenty years ago are
still around, while the disks are unusable since the equipment they were made for has van-
ished. In the '60s too many libraries disposed of periodicals in favor of hard-to-use (and
now outmoded) microfiche reproductions. In many communities throughout the country,
the mid-century magazines that first described the modern buildings being restored in
New York today are now lost making it all the more important that we preserve some
record of that amnesiac age—and of our own.

"Books last longer than cities." —John Hejduk



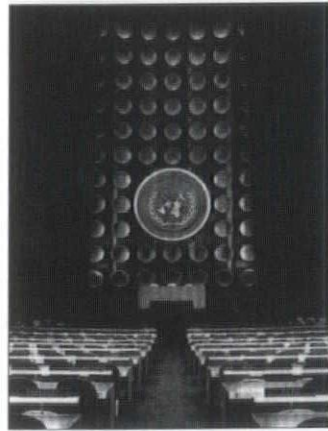
Ezra Stoller

*The House in the Garden of MoMA,
from Remembering Marcel Breuer,
by Robert Gatje*



Ezra Stoller

*The Seagram Building,
from Building Blocks by Ezra Stoller*



Ezra Stoller

*The United Nations,
from Building Blocks by Ezra Stoller*



Ezra Stoller

*The TWA Terminal,
from Building Blocks by Ezra Stoller*



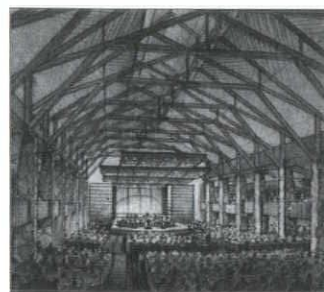
Apollo Theatre,
Caples Jefferson Architects



Brooklyn Museum of Art,
The Polshek Partnership



New York Hall of Science,
The Polshek Partnership



Performing Arts Center,
Hellmuth Obata+Kassabaum
(Kenneth Drucker)



The Skyscraper Museum,
Skidmore Owings & Merrill
(Roger Duffy)

Culture All Around Town

by Craig Kellogg

Renovations of the legendary Apollo Theatre on 125th Street in Harlem is being designed by **Caples Jefferson Architects**. Initially, the famous 85-year-old structure's facade will be revived and relit to increase its prominence on the street. To refocus the entry sequence, the architects have planned additional illumination that will change before, during, and after performances. Decorative bulbs under the marquee should help funnel theatergoers through the entry doors. In the lobby, 31 plasma screens displaying images from the building's past are to be installed. These screens, controlled by an intranet, are to be recessed in detachable panels of Venetian stucco. Overhead, the lobby ceiling will be refinished in brown plaster. Planned to terminate the entry sequence is a new 80-foot-long lighted wooden bar.

□ A long-anticipated rethinking of the Brooklyn Museum of Art's main entrance, conceived originally by **Arata Isozaki & Associates** with **James Stewart Polshek and Partners**, should be built by the end of 2002. The \$55 million scheme—as completed by Polshek's office—reconfigures the spot where a monumental staircase (some 30 feet of inaccessible steps rose to the original third-floor entrance) was ripped away from the museum's 1897 McKim, Mead & White street facade during the 1930s. Slated to replace the stairs is a civic “living room” plaza, intended to “attract audiences to the richness of cultural experiences that exist in the heart of Brooklyn.”

The McKim, Mead & White structure is a landmark, so

proposed changes are being reviewed by the city's Landmarks Commission. But Polshek expects the centerpiece of the new living room to be a sheer glass entry pavilion. Currently, access to the museum is through a grade-level door leading into the present lobby, which was configured from an auditorium backstage area. Outdoor amenities proposed for the plaza include fountains and an amphitheater-style staircase. The Brooklyn Museum's Office of Planning and Architecture will manage the entrance upgrade project in conjunction with Bovis Lend Lease LMB.

□ **The Polshek Partnership** will also expand the New York Hall of Science, in Queens. The revamp for this interactive science museum introduces new spaces for permanent exhibitions. It should also create a looped circulation path to improve visitors' sense of orientation, providing them with options as they tour the halls.

The addition will be a low, horizontal volume extending north of the museum's “Great Hall,” an existing structure by Harrison and Abramovitz built originally for the 1964 World's Fair. New areas will be suffused with muted natural light, in contrast to the dark old building; new galleries provide views of the landscape. A transparent base, wrapping the northernmost end, should allow passersby glimpses inside while furthering the goal of universal accessibility. Outside the building, the mass of the new addition will create a landscaped precinct defined by trees for the renovated Rocket Park—a quiet outdoor setting for science fairs or summer camp activities.

□ The Brooklyn Academy of Music's development corporation has engaged **Rem Koolhaas** to help develop the vacant lots surrounding the downtown Brooklyn beaux-arts opera house. The idea is to create a cultural district surrounding the building, which former director Harry Lichtenstein made into a lively magnet for music and art lovers from the entire city.

□ Late this summer, the new director of design at **Hellmuth Obata+Kassabaum** New York, **Kenneth Drucker**, unveiled the design for a proposed performing arts center at the original Woodstock concert site, upstate in Sullivan County. A charity controlled by Alan Gerry, founder of Cablevision, owns the site and will contribute \$16 million to the project; New York State has pledged another \$15 million of the estimated \$40 million needed for construction.

Drucker's stone and wood structure could provide covered seating for 4000 people and lawn seating for an additional 15,000. An alternate scheme might allow year-round use. Advanced acoustic systems and lighting incorporated into the design will support both theatrical and musical productions.

Fashions of the Times

In September, four proposals—none of them New Yorkers—were revealed for a new *New York Times* headquarters building on Eighth Avenue that would replace the paper's current facility, at 229 West 43rd Street. *Times* offices would occupy about half of the proposed 1.3 million-square-foot tower between 40th and 41st streets, across from the Port Authority Bus Terminal. Contestant **Frank O. Gehry** with **Skidmore, Owings & Merrill** wrapped his facade in “twist-

g, sinewy planes that blossom at the top and bustle at the bottom; not unlike papardelle pasta," according to *Times* story on the announcement. **Renzo Piano's** fairly traditional tower, with a massing that superficially resembled the Lever House, was cloaked in gauzy layers of glass. **Foster & Partners** proposed a right triangle with trees planted every seven stories along the hypotenuse. **Cesar Pelli's** tapering, prismatic tower, atop a boxy base with atriums, had sloping sides that *Times* writer David Dunlap termed "suave."

On October 13, the newspaper reported: "The New York Times plans to stake a goshawk claim to the mid-Manhattan skyline with a sleek, shimmering, semi-transparent headquarters by **Renzo Piano**, an Italian architect who has enjoyed the international spotlight since the construction of the Centre Pompidou in Paris 23 years ago." He will be associated with **Fox & Fowle Architects**. The article also said, "The only other partnership of architects in the competition, **Frank Gehry and Skidmore, Owings & Merrill**, withdrew last week before the final judging. 'I would just say our process was incompatible,' Mr. Gehry said yesterday."

The design committee was made up of *Times* officers **Michael Golden** and **Janet L. Robinson**, developer **Bruce C. Ratner** and his colleague **James P. Stuckey**, 42nd Street Development Project president **Wendy Leventer**, and **Stephen Hayes** of the New York City Economic Development Corporation. The paper's architecture critic, **Herbert Muschamp**, advised and described the process from his point of view on October 22 (Section 2, pp. 1, 38-39).

□ For 32 Avenue of the Americas—formerly known as the Long Distance Building of the American Telephone & Telegraph Company—**Fox & Fowle** has planned a \$65 million renovation. The 1932 art deco structure by **Ralph Walker** was once the largest long distance communications hub in the world, with more than 3000 direct circuits radiating to 360 cities. Even today, it's the rare Manhattan structure that has high ceilings, floors capable of bearing tons of weight, industrial-level power infrastructure, proximity to existing telecommunications networks, and rooftop space for satellite antennas. Now that AT&T has consolidated its equipment into the lowest third of the building, the remainder can be rented to telco-switch and Web-hosting tenants. Along with planned upgrades, the building's polychrome ground-floor lobby will be restored.

In Battery Park City

For Manhattan's four-year-old Skyscraper Museum, **Roger Duffy**, of **Skidmore Owings & Merrill**, has designed new permanent quarters at the base of a tower by **Gary Edward Handel Associates**. Duffy's signature element for the museum will be its entrance canopy—actually a small glass-walled room cantilevered over the entry door. Along with a bookstore and administrative areas, Duffy's scheme will accommodate a growing permanent collection, as well as hosting traveling exhibitions.

Anticipating the move to Battery Park City, the museum continues to acquire artifacts, vintage photographs and film, architectural and engineering records, rental brochures, and real estate records. New installations designed by architect **Lynne Breslin**, graphics by

Michael Gericke at Pentagram, and computer imaging by **Mark Watkins** will use the collection to illustrate the "story of New York's growth into the world's greatest skyscraper metropolis."

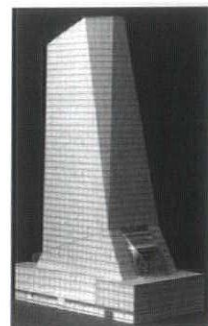
Museum director **Carol Willis** and her staff expect to move into their new quarters in December 2001, when the Skyscraper Museum will officially join a Ritz-Carlton hotel and 38 stories of apartments in Handel's mixed-use structure, now under construction at the southern tip of Battery Park City, across from the Museum of Jewish Heritage. Currently, about 25,000 visitors visit the museum each year; projections suggest the new location will attract four times that number. The site is convenient to tourists already in the area to visit Wall Street, the Stock Exchange, the Statue of Liberty, Ellis Island, and Staten Island. Duffy and his firm, SOM, are providing design services *pro bono*, while developer Millennium Partners is donating the title to the museum's new 5000-square-foot ground-floor space. But the building campaign requires an additional \$5 million to supplement the \$5 million already committed.

□ For a site just north of the Ritz Carlton, the recently chartered Museum of Women and Leadership Center has selected seven finalists to design proposals for the \$125 million freestanding facility. The competing teams are **Frances Halsband, Laurinda Spear** and **Marilyn Jordan Taylor**; **Gae Aulenti** with **HOK New York**; **Audrey Matlock**; **Pei Cobb Freed & Partners**; **Smith-Miller+Hawkinson**; **Susana Torre** of the **Team for Environmental Architecture** with **Fox & Fowle**; and **Weiss/Manfredi Architects**.

The Architectural Advisory Committee to the trustees was



The New York Times headquarters scheme, Foster & Partners with HLW International



The New York Times headquarters scheme, Cesar Pelli & Associates



The New York Times headquarters scheme, Frank O. Gehry with Skidmore, Owings & Merrill (David Childs)

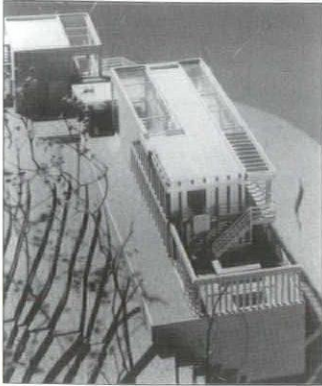


The New York Times headquarters scheme, Renzo Piano with Fox & Fowle

ON THE DRAWING BOARDS



Regal Cinemas, Battery Park City,
Furman and Furman Architects



Summer house,
Archonica Architects



Sports Arena
Limassol, Cyprus,
Theo. David Architects



Pancypria Stadium,
Nicosia, Cyprus,
Theo. David Architects



Brasserie 8 1/2,
Hardy Holzman Pfeiffer

composed of **Ralph Appelbaum** (who has been hired to design exhibits), **J. Carter Brown**, **Rosalie Geneviro**, **Phyllis Lambert**, **Jayne Merkel**, **Joan Ockman**, and **Andrea Woodner**.

Architecture author and landmarks activist **Barbaralee Diamonstein-Spielvogel** is a member of the board of trustees.

□ **Audrey Matlock Architect** is designing the ground floor of the Regatta Building at South Cove, a 15,000-square-foot project that includes office space for the Hudson River Park Trust. Existing space for the Battery Park City Authority includes a community center and offices for maintenance and security services. The Authority's new green guidelines for sustainability will be incorporated into the project.

□ To the north, **Furman and Furman Architects** has designed a new sixteen-screen multiplex. This project is part of a building planned for Embassy Suites Battery Park City Hotels by Perkins Eastman. Furman and Furman has also designed three other new cinemas in the metro area: Brooklyn's Court Street Theatres, Staten Island's Forest Avenue Theatres, and Columbia Park Theatres in North Bergen, New Jersey.

Beyond the City Limits

Archonica Architects is building a summer house on the site of an old Shelter Island camp originally designed by Frederick Law Olmsted and Calvert Vaux. Public spaces of the house are situated on the upper floor to maximize potential for sweeping views over Peconic Bay and Long Island Sound. Bedrooms and other private areas on the lower floor link directly to a pool, terraces, and a trail leading through the woods to a private beach.

Another residence by the same architects, on a three-acre parcel bisected by a stream, is planned for owners who work at home several days each week. To keep their land free of cars, a new garage is to be sited near the road. (The couple decided to purchase a golf cart to drive around the property in inclement weather.) The house will be located along the stream, at the end of a promenade. Its public side—a living room and dining room—is designed as flowing, open space that engages a meadow visible through tall glass windows. On the more private side of the structure, a series of rooms looks through eye-level ribbon windows toward the beautiful large rocks in the landscape.

□ In the sprawling seaport city of Limassol, Cyprus, **Theo. David Architects** has been selected in an open competition to design a 6,200-seat sports arena in association with **KAL Engineering**, civil and structural engineers. The scheme evolved out of concepts the architects developed for their recently completed CSP Pancypria Stadium, in the neighboring city of Nicosia (which was the subject of an exhibition at Pratt Institute last year). Instead of the visible support system and freestanding overall profile employed at the Pancypria, the new arena design appears to grow out of the steep wooded hills on the proposed site. A steel roof structure covering the entire 95,000-square-foot building is meant to read as a series of petals, suspended above the earth. At the bases of both facilities, compacted earth and berms covered with rough stone ease the transition between the structures and the ground.

A Bite of the Big Apple

Taking inspiration from the gigantic number nine by artist Ivan

Chermayeff on the sidewalk in front of Gordon Bunshaft's 9 West 57th Street tower, **Hardy Holzman Pfeiffer's** new restaurant in that building's basement has been christened Brasserie 8 1/2. To coordinate with his sculpture outside, Chermayeff has provided supergraphic signage—a huge 8 1/2 applied to the restaurant's glass-walled cylindrical lobby. Descending the lobby's spiral stairs takes patrons through a 1970s-themed bar and lounge into the dining room, which is managed by Restaurant Associates.

Continuing the retro theme, a line of columns on the room's north wall are jacketed with cylinders of polished chrome. The focal point, however, is a floor-to-ceiling backlit glass mural by Ferdinand Leger. Other lighting, designed by Paul Marant of Fisher Marantz Stone, glows through custom cast-glass fixtures fabricated by Joel Berman Glass Studios.

□ Partners **Nancy Mah** and **Scott Kester**, of **Nancy Mah Design**, have created Lotus, a hip three-level, 10,000-square-foot supper club and lounge in the meatpacking district. Heavy textures in wood, Plexiglas, and even cast aluminum are showcased throughout the space. A checkerboard of stacked three-inch poplar blocks serves as an openwork screen. Behind the bar, European ash veneer bonded to Plexiglas glows with light from behind.

Fun In Store

For a storefront across from his reductivist boutique on Greene Street, fashion designer **Helmut Lang** commis-

oned **Gluckman Mayner** to create a retail presence for **Elmut Lang Parfum**, a fledgling enterprise with only a handful of products (including "flameless candles," which resemble bars of soap but emit scent when placed in the beam of a light bulb). The generously sized perfumery, largely funded by P&G's **estige Beauté** (Procter & Gamble), is outfitted with an entire wall of cabinetry and a large central work island. Nearby, aphorisms by artist **enny Holzer** stream through a parade of white LED indicators. The display runs atop a thin drywall balustrade extending nearly the length of the store, dividing it from an exquisite and beautiful—though very stern—bifurcated stair.

Not long ago, a duplex pop for the British designer **ary Quant**, designed by **awicki.Tarella.Architects and Designers** opened at 520 Madison Avenue. The store features white walls, natural wood floors and black lacquer fixtures. It will carry a full range of cosmetics, skin care products, accessories, and jewelry. Not far away, the same firm completed a retail project for **Thomas Pink** (the upscale British men's haberdasher). **Oxford Clothes and Scada** are two other fashion clients of the architects.

With her San Francisco flagship store for **Salvatore Ferragamo**, **Kenne Shepherd** has provided a restyled environment for display of the company's handbags, small leather goods, accessories, fragrance, eyewear, clothing, shoes, and luggage. The 1,000-square-foot prototype store is minimalist, yet soft. Where black lacquer had been specified for earlier stores, Shepherd has used light-beige painted wood walls. Similarly, cherry accents

have become bleached maple. As in her previous schemes for **Ferragamo**, sight lines have been kept open from as many angles within the store as possible. Shepherd has also designed **Ferragamo** stores in Manhattan, Beverly Hills, Chicago, Ball Harbour, South Coast Plaza, and Las Vegas.

□ A commercial art gallery at 526 West 26th Street, **Henry Urbach Architecture**, has doubled in size with an extension by **Ada Tolla** and **Giuseppe Lignano** of **LOT/EK**. The tenth-floor, bright white space with bright yellow accents now comprises a pair of rooms with the office in between. The new arrangement permits two separate exhibitions to run simultaneously, one of which is usually devoted to architecture. At the opening, it held "Entropia," a multimedia installation by **Kadamari Baxi** and **Reinhold Martin**. This month, **LOT/EK's** own show, "Mixer," transforms a steel cement mixer into a media cocoon, similar to a DJ mixing booth, with televisions, monitors, video, sound and surveillance systems. This plush, intimate environment, which is 10 feet tall and 7 feet 4 inches in diameter, can accommodate one or two people who can select, sample, and mix sound and imagery, making their fantasies, if not real, at least virtual.

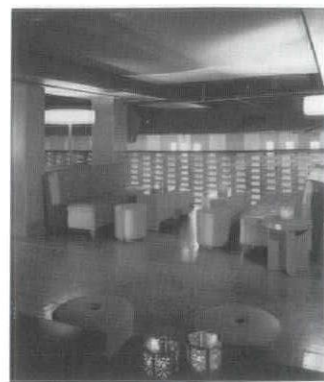
□ At a new storefront called **The Apartment**, picture windows along the sidewalk (and a peephole in the front door) reveal what seems at first glance to be a stylishly decorated duplex apartment. Stepping over the glowing cast-glass doormat, you may come upon a cook ready to make you crepes, sandwiches, and salads (in a residential kitchen outfitted with **Boffi** cabinets, no less)—along with other luxuries you'd expect in

the home of your dreams. But here it's all for sale.

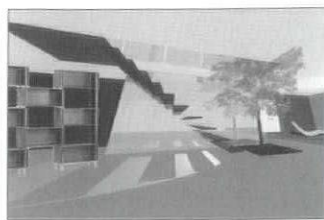
Monty Freeman and **Lynn Herlihy** of **Belmont Freeman Architects** designed **The Apartment** for husband-and-wife entrepreneurs **Gina Alvarez**, a Wharton Business School graduate, and her husband, **Stefan Boubil**, an independent filmmaker. Near a **Marcel Breuer** sofa in the store's living room, old movies play on a high-quality **Sony Home Theatre** system; its plasma-screen TV hung from the ceiling as a room divider. Just off the kitchen at the rear of the space, a lavatory features **Philippe Starck** fixtures and a floor of poured turquoise epoxy.

Down a steel staircase with cast-glass treads is the store's bedroom, where clothing and works of art (pony skin underpants, actually, made by a sculptor) were hung this fall from old water pipes. Nearby, the architects installed new exposed galvanized steel ductwork and a bathroom floor of loose green pebbles. Water from the room's freestanding **Starck**-designed shower—which customers may try if they dare—weeps through a drain concealed beneath the stones.

The same architects are also designing a trio of residential buildings for ten wooded acres on the Potomac River in **Langley, Virginia**. Each of the three glass, limestone, and stainless steel buildings—a house, a guest cottage, and a gallery-studio—has a distinct presence and identity. To serve all three, the architects have specified a central geothermal mechanical plant that insures high efficiency. The project, which will serve as a weekend getaway, is the first freestanding "house" undertaken by the firm.



Lotus, Nancy Mah and Scott Kester, Nancy Mah Design



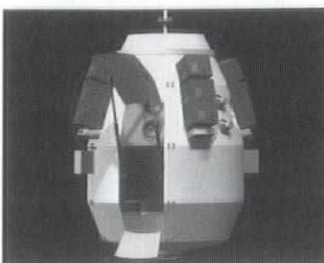
The Apartment, Belmont Freeman



Mary Quant, Sawicki.Tarella.Architects and Designers



Salvatore Ferragamo, Kenne Shepherd



Mixer, Lotek

PRESERVING MODERNISM IN NEW YORK

by Nina Rappaport

With classic modern buildings now more than fifty years old, "historic" preservation of the modern—even of postwar modern buildings—is no longer a contradiction in terms. The modern preservation movement is gaining momentum among architects, historians, preservationists, and planners in New York City. DOCOMOMO (Documentation and Conservation of Monuments of the Modern Movement), the international nonprofit organization founded in the Netherlands in 1988, now has an active chapter based here. The Municipal Art Society has a postwar working group, and organizations such as Landmarks West, the Friends of the Upper East Side, and the Landmark Conservancy are all advocating the preservation of modern buildings, while more funding is becoming available for this purpose from the Getty Trust, World Monuments Fund, National Trust for Historic Preservation, and National Park Service. Not only have modern buildings come of age, making them legally able to qualify as New York City Landmarks (at 35 years old) or for listing on the National Register of Historic Places (at 50 years, though there have been over a thousand exceptions since the rule was adopted in 1993), but in addition the fashion for mid-century modern architecture and furniture design has sparked a renewed interest in the period.

Houses

Modern houses, many only in their second generation of ownership, are hot commodities. Paul Rudolph's Beekman Place town house, long on the market, was purchased last spring by a family from California that has been collecting modern design and is restoring the dramatic transparent triplex, hovering over the FDR Drive, where the architect lived. The proceeds from the building's sale will support preservation of the drawings, models, and papers which Rudolph gave to the Library of Congress.

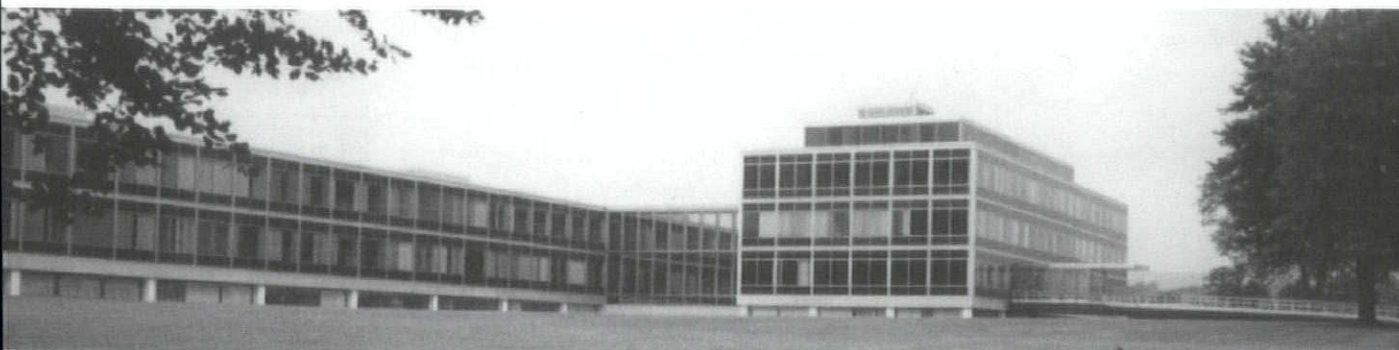
Two years ago **William Lescaze's** Dorothy Norman House at 124 East 70th Street was sensitively renovated by Alan Wanzenberg Associates; **Philip Johnson's** Rockefeller Guest House at 242 East 52nd Street, completed in 1950 for the art collector and philanthropist Blanche Rockefeller, was recently purchased for over \$11 million. Johnson's own Glass House in New Canaan, one of eighty modern houses in that town, is being willed to the National Trust for Historic Preservation; it will be one of a handful of modern buildings in its collection. **Edward Durell Stone's** Richard Mandel House in Mount Kisco, New York, has been restored. The trend is so ubiquitous that Martha Stewart has bought **Gordon Bunshaft's** own house on Georgica Pond in East Hampton for summer weekends and is restoring it—though without the architect's outstanding art collection, which has been donated to museums, and his masterful eye for landscaping, it will be difficult to recreate the experience of the chaste, reinforced concrete, boxlike structure with glass walls facing the water that existed when he lived there.

Connecticut General Insurance Company, Bloomfield, Connecticut, SOM (Gordon Bunshaft)

Feature articles in shelter magazines such as *Nest*, *Wallpaper*, *Edge*, and *Modernism* often profile modern houses. And modern houses are being used as backdrops for their fashion shoots. The Friends of the Upper East Side Historic District's fundraiser, kicking off a look at the more recent past, featured a talk by J. Carter Brown on Windshield, the house (since destroyed in a fire) that **Richard Neutra** built for his family on Fisher's Island. Hicks Stone, the son of Edward Durell Stone, restored the decorative concrete-block screen on his father's house on East 64th Street, in the East Side Historic District as the Landmarks Commission required. In the fall of 2001, the Friends will sponsor an exhibition of prospective modern Upper East Side Landmarks at the New York School of Interior Design.

Corporate Buildings

Modern corporate and public buildings are in more danger. Aware of the difficulty of preserving them, the Landmarks Preservation Commission has designated some of the more significant ones: the Ford Foundation by **Roche Dinkeloo**; Manufacturers Hanover Trust (now Chase and soon to be J. P. Morgan Chase) by **Skidmore Owings & Merrill's** Gordon Bunshaft; and most recently, the CBS Building by **Eero Saarinen**. **Mies van der Rohe's** Seagram Building, Saarinen's TWA Terminal (both of which are subjects of recent Ezra Stoller monographs), Bunshaft's Lever House and his Pepsi Cola Building (with the 500 Park Avenue residential tower by **James Stewart Polshek** &





The TWA Terminal, photographed by Ezra Stoller, introduction by Mark Lamster, Princeton Architectural Press Building Blocks series, 90 pages, 5X7, 80 pages of duotone black-and-white images, cloth, \$19.95

The Seagram Building, photographed by Ezra Stoller, introduction by Franz Schulze, Princeton Architectural Press Building Blocks series, 90 pages, 5X7, 80 pages of duotone black-and-white images, cloth, \$19.95

The United Nations, photographed by Ezra Stoller, introduction by Jane C. Loeffler, Princeton Architectural Press Building Blocks series, 90 pages, 5X7, 80 pages of duotone black-and-white images, cloth, \$19.95

partners) were designated a few years ago. But there are many more on the horizon. (Designation does not seem to have diminished the value of the Seagram Building, which was recently sold for more than \$375 million to Aby Rosen and Michael Fuchs of FR Holdings. They also own the Lever Building.)

SOM's corporate buildings by Gordon Bunshaft are being threatened both in and out of the city. In Bloomfield, Connecticut, the Connecticut General Insurance Company's headquarters of 1954-63 (with Isamu Noguchi's garden courts and Florence Knoll's furniture) is now owned by the Cigna Corporation and endangered. The Connecticut State Historic Preservation Office has deemed the buildings in the complex eligible for the National Register, but Cigna (with a home base in Philadelphia) sees the over-300-acre site as a prime location for a conference center, hotel, golf course, and residential development, and has hired Markus Manfredi of Boston to develop a plan. A Campaign to Save Connecticut General has been launched by Hartford architects Edward Edwards and Taylor Smith, who have developed an alternative concept for adaptive reuse that places the corporate buildings at the center of a new development. The buildings will be included in an exhibition at Yale University School of Architecture, "Saving Corporate Modernism" opening in early January.

In New York, at Bunshaft's One Chase Manhattan Plaza in Lower Manhattan, built in 1960 with a sunken sculpture court by Noguchi, the green terrazzo paving has been replaced with white

granite (ostensibly because the original material was slippery), bollards have been placed in the plaza, and new glass and metal railings are being installed. The travertine on the plaza at Bunshaft's 140 Broadway (where Noguchi's Red Cube stands guard), which was originally the same as that in the lobby, was replaced with a yellowish granite in 1998. "These plazas physically summarize the period during which corporate honorific space came to be widely misperceived as public space," DOCOMOMO member Kimbro Frutiger said. The corporate desire to be up-to-date and to make the spaces friendlier, instead of maintaining what was there, is creating a veneer architecture. However, Chase is saving some of its modern interiors and has donated a classic modern room from 410 Park Avenue designed by Gordon Bunshaft to the Skyscraper Museum.

On the Avenue of the Americas, the Time & Life Building designed by Harrison, Abramovitz & Harris in 1959 with lobby murals painted by Fritz Glarner and Josef Albers is slated for "improvement" by Swanke Hayden Connell, and there is concern about the development of the 1963 George Washington Bridge Bus Terminal by Pier Luigi Nervi. Some interiors have already been altered, such as the lobby of 666 Fifth Avenue by Isamu Noguchi. Others of immediate concern include the Edgar Kaufmann, Jr. Conference Rooms, designed by Alvar Aalto in 1964, in the former Institute of International Education on First Avenue, designed by Harrison, Abramovitz & Harris.

Awaiting recognition

At a spring rally, high-profile preservationists, including author Tom Wolfe, architect Robert A.M. Stern, and members of the Huntington Hartford family, voiced an appeal to the New York City Landmarks Preservation Commission, demanding a public hearing by that preservation agency on the possible landmark status of Edward Durell Stone's Two Columbus Circle. Completed in 1965, the marble-faced building was created by A&P heir Huntington Hartford as the Gallery of Modern Art. It subsequently served as headquarters for the city's Convention & Visitors Bureau and the New York City Department of Cultural Affairs.

Though much of the original building fabric remains intact (including some wood-veneer-paneled galleries), Stone's structure is now vacant and threatened. After an initial request for proposals, the city ignored a bid from the private Dahesh Museum to preserve and reuse the building. A second RFP was issued instead. Some preservationists view the second RFP as having been crafted to prevent future use of the building as a museum—probably guaranteeing demolition.

Nearby, an apartment building with ample open courtyards at 240 Central Park South, built in 1939 by **Albert Mayer** with **Julian Whittlesey**, is now having its steel casement windows replaced. The Landmarks Preservation Commission was alerted, since the building is part of a proposed Central Park South Historic District, but the Commission decided not to designate it yet.

Urban Complexes

Preservationists are also focusing on the large open spaces of urban complexes and cultural centers, that developers see as potential building sites.

Locally, master plans have been initiated by the Lincoln Center Corporation; **Beyer Blinder Belle** completed a preliminary study this year. Landmarks West spearheaded the State and National Register applications for Lincoln Center and completed

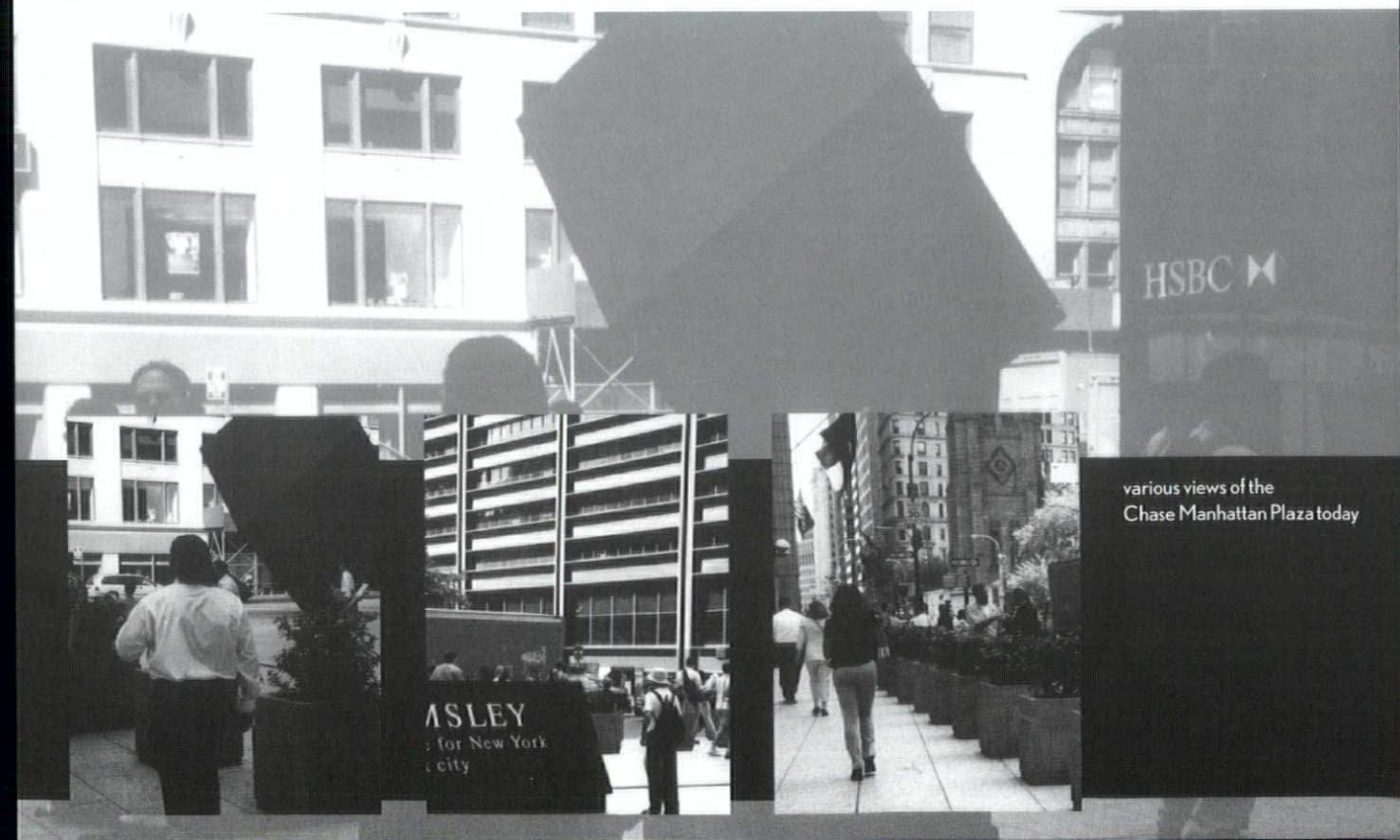
the documentation for the report. The state has determined that the complex is eligible as an historic district, and it will be reviewed for National eligibility during the next year. The United Nations, which doesn't fall within city preservation regulations, needs improvements, but a recently-announced plan to add ten stories to the Secretariat does not consider the ensemble's architectural integrity.

Outstanding modern preservation successes such as Lever House, which is currently being renovated by **SOM's** David Childs now, and the Look Building, restored last year by **Hardy Holzman Pfeiffer**, demonstrate that these buildings can be renewed and appreciated again.

Information Exchange

Information exchange among architects, preservationists, and conservators is essential if we are to ensure the preservation of modern buildings. Issues such as the weathering of original building materials, the appropriateness of replacement materials, and changes in use which make many buildings obsolete are key considerations. As a result, the AIA and the Association for Preservation Technology now include discussions of modern preservation at their conferences. The James Marston Fitch Trust sponsored a symposium at Columbia last spring on the next generation of preservation (see *OCULUS* April 2000, p. 10). And last month, a conference sponsored by the National Park Service, DOCOMOMO, and other preservation organizations, "Preserving the Recent Past II," was held at **Howe & Lescaze's** PSFS Building in Philadelphia, which had recently been converted to a hotel.

Nina Rapaport, OCULUS Features Editor, is a member of the US board of DOCOMOMO and of the Tri-State/New York chapter of DOCOMOMO. She helped organize the local symposium on Brasilia.



various views of the
Chase Manhattan Plaza today

Brasilia at 40

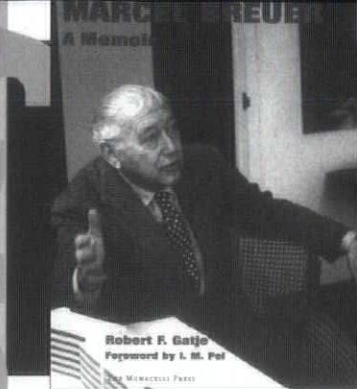
Two recent conferences celebrated the fortieth anniversary of Brasilia. The first, an evening symposium entitled "Brasilia 2000: The Modern City," took place last May in New York and concentrated on the history of the planned Brazilian capital city. The second, in September, was held in Brasilia itself but considered problems in the preservation of various modern urban enclaves, including the United Nations, Lincoln Center, Chandigarh, and Amenhabad, which are threatened by economic, political and aesthetic forces. That international conference, "The Modern City Facing the Future," was the catalyst for the New York event, which was co-sponsored by the Tri-State/New York Chapter of DOCOMOMO and the Americas Society, and supported by the Solomon R. Guggenheim Museum and the Consulate General of Brazil in New York. It took place at the Americas Society's McKim, Mead and White own house on Park Avenue.

Four speakers discussed various aspects of Brasilia's history and considered how the city has fared over the past four decades. **Fernando Moreira**, a professor at the Federal University of Pernambuco in Brazil and a doctoral candidate in architecture at the University of Pennsylvania, traced the history of Brasilia from Lucio Costa's early planning sketches to the completion of the original plans. Focusing on the city's orientation and plan, he cited its continued growth as proof of its success. Brasilia is now four times larger than planners expected it to be by 2000.

Sunil Bald, a faculty member in architecture at the University of Michigan, discussed "The Narratives of Nation-Making," focusing on the spiritual mythologies which planner Lucio Costa drew upon in its design. Bald described how Brasilia "became the embodiment of a nation."

The chairman of the department of architecture at City College in New York, **Lance Jay Brown**, discussed what it is like "Being There." He showed how you enter and experience the city, noting that the scale is actually more human than it appears in photographs. He talked about changes made in window treatments, building deterioration, the heat on the plazas, and the way the shopkeepers have reoriented their facades to create a more active civic center.

David Underwood, who teaches at NYU and the University of South Florida, is the author of *Oscar Niemeyer and the Architecture of Brazil* and co-curator of the Guggenheim Museum's exhibition (upcoming in 2001), *Brazil: Body and Soul*. He gave an architectural history of Brasilia, emphasizing the origins of Oscar Niemeyer's building designs in indigenous Brazilian architecture.—N.R.



Marcel Breuer: A Memoir by Robert Gatje, New York, Monacelli Press, 360 pages, 7 1/4 x 9 1/4, 100 illustrations,

On a Modernist Legend:

MARCEL BREUER

To celebrate the publication of his recent book, *Marcel Breuer: A Memoir*, **Robert Gatje** gave an informal talk about his mentor at the Urban Center on September 19.

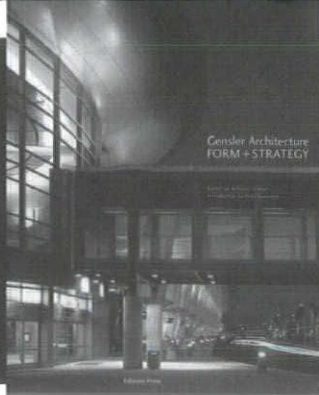
He traced Breuer's work from the Bauhaus to New York, while describing his own experience in Breuer's office, filling the evening with anecdotes and images. Gatje's 23-year-long relationship with Breuer began when a tube of drawings addressed to Breuer was accidentally delivered to Percival Goodman's office, where the young architect was working at the time. That was the first he knew that his hero had moved to New York. "It was like seeing something addressed to God," Gatje said.

To convey the friendly atmosphere of the office Gatje talked about Breuer's insistence on the use of nicknames, the working lunches, and the humor, but pointed out that Breuer "would never joke about architecture. It was, for him, something of a sacred calling."

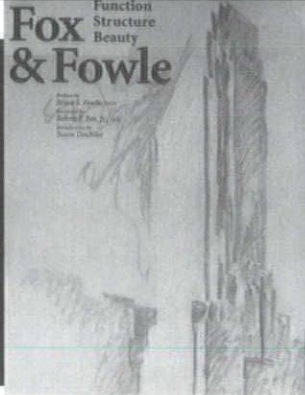
In describing Breuer's working methods, Gatje showed sketches with rough edges and drawings and letters covered all over with handwritten notes. Ideas were always in progress. Gatje highlighted projects such as those at CUNY's Lehman College and the NYU campus in the Bronx, where two buildings ended up as "contrasting examples of two of Breuer's inherited influences—Corb and Mies. "He later referred to his work as 'the adaptation' of what he had learned from an older generation to more human needs. He never considered himself a purist. In fact, he often searched for the quirky accident that he admired so much in indigenous architecture."

Gatje noted the inventions at the IBM laboratories in the south of France and the complex organization involved in building the 1969 ski resort in Flaine, France, with its high-rise precast-concrete-paneled buildings. It was at Flaine in 1972 that Breuer designed one of his last projects, an ecumenical chapel clad in large slate shingles in a free composition of clashing pyramidal shapes.

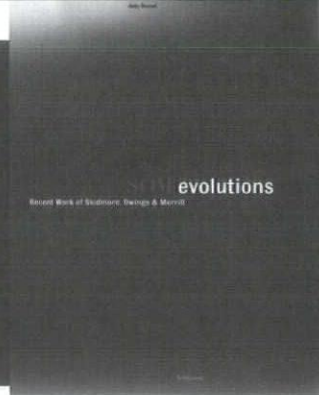
While he described Breuer's successes, such as the Whitney Museum, Gatje also noted the difficulties surrounding the proposed tower over Grand Central Station and his retirement in 1976. But in closing, he emphasized that not only was Breuer a great architect, but "he was also one great guy."—N.R.



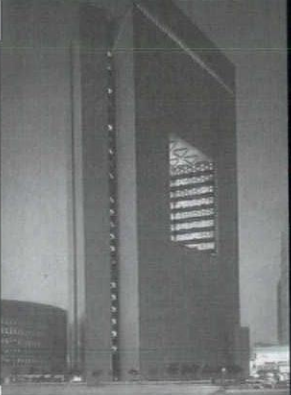
Gensler Architecture: Form + Strategy, edited by Anthony Iannacci, with an introduction by Peter Lawrence. New York, Edizioni Press, 48 pages, 9 1/2 X 12 3/4, 5 black-and-white plans, 68 color illustrations, paper, \$25.



Fox & Fowle: Function Structure Beauty, introduction by Susan Doubilet. Milan, l'Arca Edizioni, 100 pages, 9 1/2 X 13 1/4, 74 color illustrations, 43 black-and-white drawings, paper, \$25.



SOMEvolutions: Recent Work Of Skidmore, Owings & Merrill, by Abby Bussel. Basel, Birkhauser, 192 pages, 9 1/2 X 12, 115 color and 191 black-and-white illustrations, cloth, \$70.



National Commercial Bank of Jeddah, Skidmore, Owings & Merrill

GRAY FLANNEL ARCHITECTURE CHRONICLED Reviewed by William Morgan

It is hard to imagine that these slick monographs on three corporate firms will be high on any architecture maven's Christmas wish list. Nonetheless, these portfolio-sized volumes featuring office parks, banks, and airports by Gensler, Fox & Fowle, and SOM are not without interest. Taken as a group, the three books are instructive about the state of contemporary gray flannel architecture.

Despite having sixteen offices and 1,800 employees, Gensler is hardly a household name. So, *Gensler Architecture: Form + Strategy* acts as a general introduction to this hugely productive firm. Gensler's "workplaces" for companies like MCI, FedEx, and Epson tend to be enormous—the smallest is 285,000 square feet, many are five times that. Some, like the San Bruno, California, offices for GAP, support the firm's claim to green credentials (GAP was done in collaboration with William McDonough).

Gensler is proud of its renovations (beaux-arts commercial buildings and the 1908 Geary Theatre in San Francisco, for example) and "new urban infrastructure," by which they mean airports and convention centers. Seen through the art director's prism, many of these buildings might be called presentable, but none are heart-stoppingly beautiful. The boldest works are the airports, though these may owe their interest to language borrowed—and clumsily translated—from Le Corbusier and Eero Saarinen.

Form + Strategy is only 48 pages long and was presumably underwritten by the architects to be given away as a sort of giant brochure. It is saddled by an embarrassingly inane text. Gensler buildings are said to "remain mindful of their neighborhoods as well as their occupants. The firm's architects examine massing, proportions, character, materials..." while Gensler (an "organization truly committed to people") is credited with using "site and context, in conjunction with the program challenge, to generate excitement."

Weightier, but equally self-serving, is the magazine-like book on Fox & Fowle, a firm 33 times smaller than Gensler. *Fox & Fowle* (pretentiously subtitled *Function Structure Beauty*) is also cursed with puffery: "The challenge now is to develop a new architectural language of this age that will lend a new sense of enrichment, dignity and humanism to our changing society, now and in the future." Bruce Fowle and Robert Fox have produced some important work

that bears critical analysis and deserves a less superficial book.

Fox & Fowle, after all, has done much to shape Times Square with the design of several large buildings. Perhaps, as Fowle claims in the preface, these are "urban buildings that are healthy economic and minimize their impact upon the planet Earth." Towers such as 1675 Broadway and Embassy Suites (tributes to the RCA and PSFS buildings, respectively), and Condé Nast (with its "Aalto wave" lobby) have contributed to a revitalized Midtown urbscape. Like them, the proposed Reuters building is too fussy, too busy, and laden with too many historical references. But it is also a lot of fun: glitzy is appropriate here. Biographer Susan Doubilet refers to Fox & Fowle's work as "clever and quietly sensuous." The American Bible Society and Herman Miller Showroom support her claim.

Abby Bussel's *SOMEvolutions*, a long, handsomely produced volume from Birkhauser, is closer to a serious architectural monograph. This \$70 review of the recent work of Skidmore, Owings & Merrill has abundant and intelligent text, plus hundreds of photographs of new SOM office buildings, airports, and hotels from Richmond to Shanghai, Amsterdam to Tel Aviv. In addition, the book is intriguingly laced with pictures of a dozen classic SOM buildings from the past—Banque Lambert, Beinecke Library, the Air Force Academy, and Chase Manhattan Bank.

As Bussel warns us from the outset, "Living with a legacy as potent as that of SOM is no easy feat. Living up to it is even tougher." SOM is safe and reliable rather than avant-garde, and *Evolutions* demonstrates a constancy of design that does the firm credit. Of the two dozen buildings shown, all are attractive, and about a quarter of those are notable.

Ironically, it is the black-and-white images of the best SOM of years past that really shine. Kitt Peak National Observatory, Pepsi-Cola headquarters, Manufacturers Hanover Trust, and the National Commercial Bank of Jeddah appear as venerable masterpieces when compared to Gensler's arriviste commercial endeavors. When it comes to corporate architecture, nobody does it better than SOM.

William Morgan teaches at Roger Williams University and is the former architecture critic of the *Louisville Courier-Journal*.

CRAFTSMANSHIP IN GLASS: SMITH-MILLER+HAWKINSON

Reviewed by Stephen A. Kliment

Glass only seems transparent, as this reviewer discovered last summer on suffering a one-inch gash over his eyebrow after walking through a seemingly invisible floor-to-ceiling partition, to the great embarrassment of his host, an Atlanta architect. And indeed, in the hands of architects Henry Smith-Miller and Laurie Hawkinson, glass is a magic material. Smith-Miller+Hawkinson, their progressive New York-based firm has used glass, along with steel, aluminum, and connecting devices, to great effect in a still modest-sized architectural oeuvre.

Smith-Miller+Hawkinson, like many of today's stretch-the-envelope firms, focuses on materials as much as on the spaces they create (how else to understand the book's title?), on craftsmanship rather than on the lofty parti, on the way materials and surfaces are linked to the program to create spaces. For these architects, details are the messengers, rising beyond mere "resolution of materials" towards a higher level of meaning. For example, in their arrangement of the exterior wall at Corning Glass Center 2000, the entry facade is sheathed in a curtain wall that makes use of a mullionless, joint-fitting system along with a series of very thin, light stainless steel vertical trusses. Some of these trusses are on the outside, others on the inside, producing what Hawkinson calls an oscillating zone" that makes the perimeter appear thicker than it is. What is more, visitors enter the building parallel to rather than perpendicular to the curtain wall, sort of "slipping in between two parallel walls."

Despite having completed only a handful of projects, Smith-Miller+Hawkinson is very much in the same league as Norman Foster and Jean Nouvel in the way they deal with the infinite possibilities of glass as a creator of mood. At the Corning Center, the firm provides what Smith-Miller modestly calls a "suture" to stitch together Wallace Harrison's original 1951 Glass Center and a 1972 museum by Gunnar Asplund. It is more than a suture, however—it is a powerful design that imposes its own character on an entire set of Corning structures.

Another of the firm's claims to fame is an amphitheater and outdoor cinema for the North Carolina Museum of Art in Raleigh, a deft collaboration with landscape architects

Quennell Rothschild and Associates and artist Barbara Kruger. The design steps away from a delicate glass and steel language and towards a lean arrangement of open air steel-roofed structures, finely detailed and tied to a landscape of huge letters spelling out the word "PICTURE" with gignatic letters made of various functional forms and materials such as sand, roofing, and boulders, are to be viewed from the air.

The architects' alter ego in this publishing collaboration is Judith Turner, who took all the photographs, all in her signature black-and-white mode. Like Smith-Miller and Hawkinson, Turner is supremely detail-happy, with the camera she is able to squeeze as much drama out of a meeting of glass and steel, four planes of glass, or a juncture of handrail and stairs, as out of a monumental space. From crazy angles and using available light, she captures exactly the message the architects intended. Turner writes: "I photograph fragments—isolated parts, detached pieces, small sections—of buildings. When a fragment is recorded, it is taken out of context—and inevitably becomes something else, assuming a new meaning." Yes, indeed! The publishers have wisely printed her photos in duotone, a process that adds great richness to black and white by printing what is essentially a two-color halftone from a one-color photograph.

It's a good thing the architecture and the photography are of such high caliber, because if the book had to ride on the strength of its text, it would sink in a jiffy. When, oh when, will editors finally crack down on the unintelligible, cryptoserious designer babble that passes for intelligent writing about architecture?

A happy exception is the late, great John Hejduk, who has written a warm, friendly foreword recalling his experiences with Hawkinson and Turner. Of Turner, Hejduk says that she "understands that it is impossible to see architecture in its full complexity at once. Architecture is made of details, fragments, fabrications. And the very idea behind it can be captured in a fragment, in a detail."

This handsomely designed book is a nifty package, so long as you don't try to read it, and so long its doesn't bother you not to see a single human being in any of the pictures.

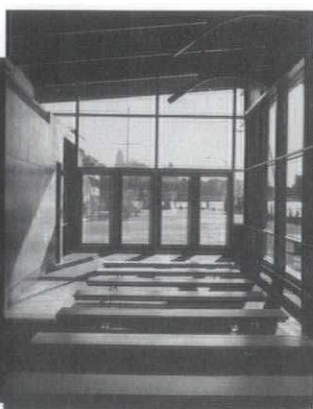
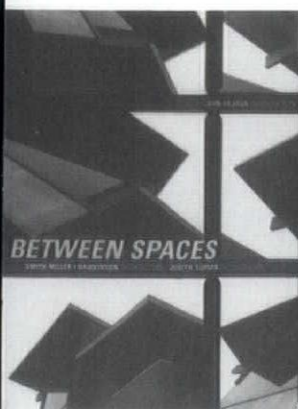
Stephen A. Kliment, FAIA, is a former editor-in-chief of *Architectural Record*.

Between Spaces: Smith-Miller+Hawkinson, Architecture, Judith Turner, Photography, introduction by John Hejduk. Princeton, Princeton Architectural Press, 176 pages, 10 1/2 X 10 1/2, 175 duotone photographs, 25 drawings, paper, \$40.

Pier 11, Wall Street Ferry Terminal

Museum of Modern Art installation

Corning Glass Center, lobby



ANOTHER KIND OF NEW YORK ARCHITECT: RICHARD GLUCKMAN

Reviewed by Jayne Merkel

Sandwiched between covers emblazoned with pictures of two influential New York art galleries, this book portrays and describes the work of one of this city's most original—and increasingly prominent—architects.

For once the title, *Space Framed*, tells the story, though it helps if you already know the story or the work of the artists who had a formative influence on Richard Gluckman. But if you don't, you will by the time you have finished looking at and reading this book.

Appropriately for an architect whose sources are primarily visual (he calls his approach intuitive, and it may be that too), the first 175 pages are completely filled with photographs of the work, mostly full-page and double-page spreads. Each of the 38 projects is identified only by name and date of completion.

The pictorial introduction is followed by a verbal one from the architect. Characteristically, it is brief, direct, and unassuming. Then comes an intelligent and informed essay by the critic Hal Foster, who is a professor of modern art at Princeton and, like Gluckman (at least until recently), better known in the art world than in architectural circles. Then, for each featured building there is a blue-gray on light gray page with a short description accompanied by tiny illustrations, plans, and sections. The final pages are devoted to the usual lists of awards, biographical data, bibliography, acknowledgments, names of employees, and an extensive list of projects ordered by date of commission.

Gluckman explains that the essential influences on his work were the artists, curators, directors and founders of the Dia Art Foundation (Heiner Friedrich and Philippa de Menil) for whom he began working in 1977, when he came to New York after graduating from Syracuse University and working briefly in Boston. "Friedrich's specific directive was 'Do not design.' Paraphrasing Louis Kahn, he asked me to 'open my eyes' and 'let the spaces be what they want to be.' Dan Flavin's fluorescent light installations were particularly significant to me. In one, his understanding of the existing architecture and the way in which he placed his lights to echo original architectural details both respected the earlier vernacular and animated the space with a new technology."

Foster places Gluckman's work in history, noting the importance of the industrial architecture of Buffalo (where the architect grew up) to early European modernists who valued the "tension between the obvious mass of the building and the apparent transparency of the structure." And he notes the existence of another kind of transparency resulting from the fact that the Europeans experienced this architecture in "dematerialized photographs."

"This tension—between the materiality of structured spaces and the dematerialization of disembodied images—has become exacerbated in our time, and along with other prominent architects of his generation like Rem Koolhaas, Bernard Tschumi, Steven Holl, Jacques Herzog, and Pierre de Meuron, Gluckman has had to address it in his architecture," Foster observes.

Foster explains that the structural transparency that had been admired by the early modernists went out of style in architecture after an enormously influential essay by Colin Rowe and Robert Slutsky (written in 1955 and published in 1963). The essay argued for "phenomenal transparency" and structural ambiguity, laying the groundwork for a "scenographic surface of symbols (in pastiche postmodernism from Robert Venturi on), and, later, architecture as an autonomous transformation of forms (as in deconstructive postmodernism from Peter Eisenman on)."

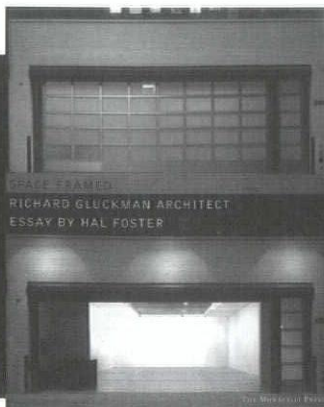
While the New York architects associated with the Institute of Architecture and Urban Studies were discussing ideas like this with one another and various European intellectuals, Gluckman was absorbing visual and intellectual influences from some of the best minds and eyes in the New York art world.

And although, like many deconstructivists, Gluckman was inspired by Russian Constructivism, he came to it through contact with artists such as Flavin, Carl Andre, and Richard Serra, who, as Foster notes, "stressed the transparency of construction in constructivism," so its effect on him was very different than it was on the architects who took from it the "disturbance of space."

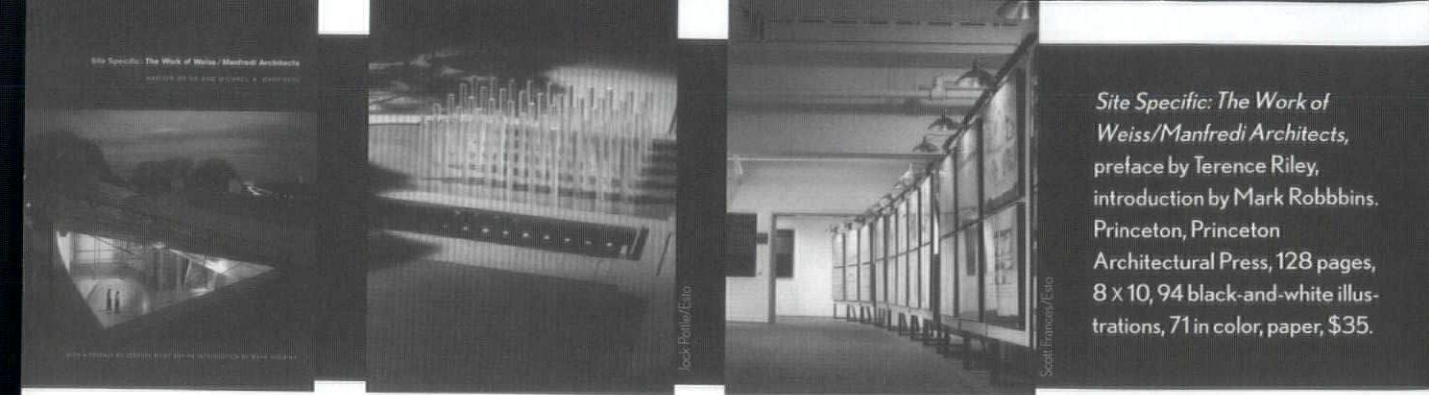
By the time he designed the Dia Foundation in West Chelsea in 1987, Gluckman was making original contributions. As Foster writes, he "opened up the warehouse in such a way as to allow its structure to clarify the exhibition spaces. The strategy of addition through subtraction allowed the exhibition spaces in to turn to frame the artist projects. The spaces work both ways: they can frame the art where required (as in the beautiful Robert Rauschenberg exhibition of 1988-89), or be framed by the art when it projects a space of its own (as in the luminous Robert Irwin installation of 1998)."

Few people other than artists understand that one of the major roles art played in the twentieth century was to be a kind of visual research, and a means of communicating ideas in visual terms. Richard Gluckman did, and once he did he was able to return the favors of his artist friends by designing some of the most respectful and inspiring spaces of our time for experiencing art. The early installations led to gallery commissions which led to museums and jewel-like boutiques. Now, as he gains recognition among architects, he is spreading the word, through his work, to our profession.

cover image: Gagosian Gallery, Chelsea; interior photographs: Dia Center for the Arts, Chelsea; The Andy Warhol Museum, Pittsburgh



Space Framed, Richard Gluckman
Architect, essay by Hal Foster,
Monacelli Press, 240 pages, 8 1/2 x
11, 279 illustrations, 124 in color, paper,
\$50.



cover image: Women's Memorial and Education Center, World War II National Memorial, National Institute for Architectural Education Gallery Installation

REDISCOVERING CONTEXT IN THE WORK OF WEISS/MANFREDI ARCHITECTS

Reviewed by Susana Torre

In the cycles of architectural discourse, buildings are sometimes viewed as objects with distinguishing formal characteristics, and at other times as elements of a larger urban form. Discourse tends to shove aside the concerns that are inconvenient for a given framework. But, though temporarily exiled, these values inevitably reassert themselves—because, ultimately, architecture must be about both objects and context. In recent times, the hyper-sculpted forms of late modernist architecture gave way to contextualism and the mindless urban reproduction of much postmodern design. But history does not repeat itself in quite the same way. And while the current polarity between neo-modern “boxes” and software-based “blobs” may not yet be exhausted, it is clear that a kind of object-centrism as discouraged discussion about the kind of urban constructs that these objects propose. In fact, questions about urban scale appear now to be almost the exclusive province of the New Urbanists, whose answer to the question of architectural form is often boilerplate.

The recent publication of *Site Specific: The Work of Weiss/Manfredi Architects* is a sign of the shifting of architectural discourse from a view of buildings as discrete objects back towards an engagement with questions of context. That alone would make this monograph welcome. But there is much more here. The book displays such consistent intelligence that it compels us to consider how the authors have framed each project and what are the larger implications of their questions.

The book includes built and unbuilt projects, organized in four chapters: “Site and Memory,” “Infrastructure’s Landscape,” “Constructing the Site,” and “Surfaces and Settings.” Most of the projects described in the first three sections were won in competitions. Although the architects claim to work from intuition rather than theory, projects such as New Schools for New York, Bridging the Gaps, and Full Circle embody clear principles about how context is constituted to include and celebrate the landscape of urban infrastructure.

Weiss and Manfredi’s best known work to date is the 1997 Women’s Memorial and Education Center at Arlington National Cemetery, honoring women in the American military. Women’s roles had been historically construed as “supportive” rather than “heroic,” but the fixed and electronic displays make the heroism of these women visible and flesh out their stories. The memorial is sited behind the neoclassical hemicyclic retaining wall that culminates in the cemetery’s entry axis. This

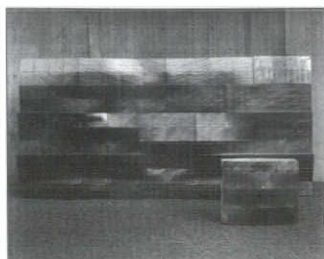
site, inconspicuous as it is, was the preferred alternative because it was within Arlington Cemetery’s precinct—a space held as symbolically sacred. When it was selected as the winner of a national competition, the project’s skylights were glass obelisks set atop the wall, like ghostly presences. These were later redesigned as part of a complex process involving approvals from multiple overseers. The skylights’ original function of announcing the memorial is now fulfilled by the less assertive glass-encased stairs that “cut” through the retaining walls, revealing the space within. The glass obelisks metamorphose into columns in a finalist proposal in the two-stage competition for the World War II National Memorial on the Washington Mall, illuminating an underground hall of honor that must be reached through a sequence symbolizing the descent into the horrors of war, the end of which is denoted by a steep ascent.

Two projects—the unbuilt Yale University Boathouse and the Museum of the Earth, which is under construction—reinforce and construct topographies to constitute what is weighty and solid, as if to suggest that only the earth is permanent. As compared to the earth itself, buildings can only be thought of as lightweight, even precarious structures. In the Museum of the Earth, landforms conceal parking and distribute ground water; the building seeks shelter under the earth. In the Boathouse, half the building belongs to the ground, in the form of a weighty storage podium and monumental stairs; the sail-like roofs are held aloft by slim columns, the enclosure underneath barely defined by extensive glazing.

It is exciting to follow the development of a body of work by architects who acknowledge a thread of influence that leads—through the influence of Romaldo Giurgola and James Stirling—back to Louis Kahn. Although these influences are apparent, Weiss/Manfredi has taken the issues they embody to a different place, a redefined context. So far, they have been able to create a persuasive case for the relevance of site-specific work. They have been able to do this in part because we know now that historically most architecture has been anything but site-specific, and in part because the scale and programs of their projects have supported a topographical interpretation. We can only wait to see how these talented architects will meet the challenge of commissions where the above-the-ground building program dominates, seeking to control and remake the site in its own image.



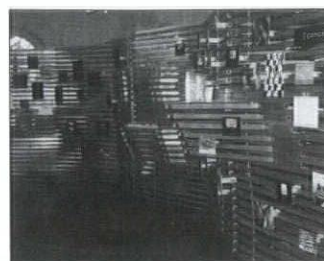
William Sharples, Coren Sharples,
Christopher Sharples, Gregg Pasquarelli,
and Kimberly Holden



A-Wall for Architecture magazine



Structure for carousel house, Mitchell
Park, Greenport, Long Island



Installation for SHoP exhibition in "The
Long View" series at the Urban Center
(The Long View armature also by SHoP)



Museum of Sex

SHoP Talk

by Jayne Merkel

It was a triumphant homecoming when **Gregg Pasquarelli** and **Christopher Sharples**, two of the five partners at SHoP, took the podium in Columbia's Avery Hall on September 27 to describe what they called "very much a Columbia team. We all studied here, met our spouses (who are among the partners) here, hire people who graduate from here."

Wood Auditorium was filled beyond capacity with students sprawled in the aisles; the school's most prominent faculty, and a roster of journalists made up the rest of the audience. Dean **Bernard Tschumi** strolled in proudly and simply announced, "These are the fastest guns in the East."

Pasquarelli began by expanding on that introduction with a chart showing the relationships between the members of the firm—Chris Sharples and **William Sharples** are related by birth (twins), Bill and **Coren Sharples** are married, as are **Kimberly Holden** and **Gregg Pasquarelli**. They all studied architecture at Columbia but, "We're mutts, a pack of mutts, and all different kinds...Sometimes we may look like one breed or another, but then with the next project, we change."

He also revealed the office's "three weapons: practice, design, and making." He defined practice as a method of problem solving. Design, at SHoP, absorbs influences from classicism and the organic but is neither stylistically nor functionally prescriptive. Making involves both design and construction, without preconceived forms. "The computer has afforded us new techniques that can act upon forms, transforming them as design proceeds."

The process involves "blending, layering, keying, lofting, projecting, sticking, shearing, and sweeping."

Chris Sharples showed the firm's Mitchell Park in Greenport, Long Island, to illustrate how the process works. "At first we thought the energy here would come toward the carousel and move on toward the ferry terminal, but then we realized it was more a matter of movement along the waterfront," he said. "Every time the community refines the scheme, everything shifts." To make glass doors for the carousel house, the architects took the activity of the carousel, translated it on a computer using the Doppler effect, and then translated that into a glazing system composed of five different shapes. By twisting them, the architects were able to get various patterns.

"Since it's a government project, we knew it would be put out to public bid (and go to the low bidder) so we had to understand the sequence of construction. We made photographs of every step of the building process for the contractor," he said. Though SHoP was originally assigned only four acres on the northwest corner of the waterfront site, the community has vastly increased the area since planning began. The project will have a harborwalk with light panels embedded in it, replacing some pieces of board, to energize and emphasize the direction people walk along it.

Closer to the city, SHoP is designing the V-Mall in Flushing, Queens, at the intersection of Northern and Parsons boulevards. "It's just a standard shopping center," Pasquarelli said, though clearly that is merely how it began. "This is where we began to get interested in the idea of thickness," he explained,

pointing out that the lot was very small so they decided to stack the stores instead of building underground parking, because people don't like it. (The sensual experience is always paramount in SHoP's work.) "We convinced the client to let us do something with a kind of atrium, thickened up, and put the cars, the pedestrians, and the circulation all in the same zone and the parking in back. We used to the computer to start thinking about the structural system. We always bring Buro Happold in then, early in the design stage." With an idea of what he called "a dumb building with retail condominium off a double-loaded corridor and a miniature golf course on the roof, they went back to the computer to refine the structure and consider materials, and began to plan an escalator up to the retail level "then we went back to the computer to see how to make it. As soon as you drive into the mall, you'll see all the levels."

The firm's most talked-about project is, of course, the Museum of Sex, a 35,000-square-foot building on a very narrow site at the corner of Fifth Avenue and 27th Street where as many as eight million visitors a year are expected, so circulation and density are the name of the game along, naturally, with symbolism. "We said we don't want to do a tower and we don't want to do a cave," Pasquarelli noted. "It was about looking at the body and how it could be reconfigured to give us something new." They ran simulations to determine how people could come in and move around and how the code would let us extend over the property line. Again, they thought about the structure and how they could build it, "making sure it works for the client and is something more than just an icon." This speci-

city began to design the building, rather than the skin. It helped them break it down to a steel bay system exactly the length of the largest tractor-trailer that can come into Manhattan.

A similar approach, on a much smaller scale, led to the design for A-Wall, a trade booth commissioned by *Architecture* magazine. Here, to create a 20-foot-high wall, "we looked for an organizational system that we could modulate. We didn't want to rely on a standard method of construction or on custom. And it had to be dismantlable.

Once we started creating the sockets and shelves that the magazine staff needed to display their materials, we started to get this geometry and, using the computer, we curved the 496 panels of different dimensions." Then they tessellated and exfoliated and nested them into a structure—and emailed the drawings to the cutters, who made enough extra pieces to create a desk for the trade show staff. To emphasize just how involved they are in the building process, he showed a picture of the partners putting the pieces of the wall together in 37th Street since the structure wouldn't fit under their offices' 9-foot ceilings.

Their involvement in the building of the Dunescape in the courtyard of P.S.1 in Long Island City this summer was even more direct. SHoP won the commission, cosponsored by the Museum of Modern Art, in a limited invited competition (OCULUS, Summer 2000, p. 4) They've also won one to design a facility for the Columbia University School of Fine arts. One long, winding, mutating wood slat structure created cabanas, beach chairs, boogie boards and a container of surf by transforming itself in twists and turns. "Instead of making an

adjustable chair, we made a lot of angles and you found the angle you wanted to sit in," Pasquarelli said. Museum director Alanna Heiss told them, "I want to encourage as much illicit behavior as possible." So they made a number of chambers to enter. And people did. And they came in droves. Instead of the 2,000-2,500 who had attended the previous summers, the environment attracted an average of 8,000 visitors every weekend. And little kids loved it.

The architects' playfulness, combined with solid high-tech research and hands-on building processes is proving a winning combination.

Not content to let his former students off the hook too easily, however, the dean asked, "At the moment that you move from a scale where you can build things yourselves, you move to the world of New York construction and labor practices. How will you do it?"

Pasquarelli rebounded: "One advantage of having five partners is that there will be a partner present on the site showing them and working with them. We've found that contractors are willing when we help them and show them that a new approach can save money. With unions it will be difficult. We may have to fabricate more things off site." —J.M.

The work of SHoP was also the subject of an exhibition last month at the Urban Center as the first installment of the series entitled "The Long View" which was encouraged by Philip Johnson and cosponsored by the Municipal Art Society and the Museum of Modern Art. The curators were Terence Riley and Peter Reed of MoMA and Frank E. Sanchi, III, of the Municipal Art Society.

Zoning for Better Design

by Jayne Merkel



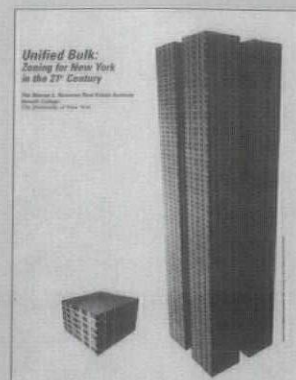
Over a year after the Planning Commission chairman

announced plans to revise the city's convoluted zoning resolution, **Joseph P. Rose** himself and a series of experts were still explaining the features of the Unified Bulk Program in mid-September at a symposium sponsored by Steven I. Newman Real Estate Institute at Baruch College. Interest in the proposal was so great that several hundred developers, planners, and real estate people had to be turned away, but those who attended received a dense overview of the plans and the obstacles to implementing them.

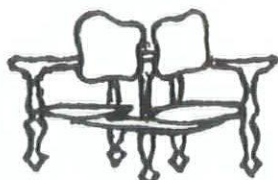
Surprisingly, city officials did not elaborate on the numerous refinements that had already been made. It was all they could do to cover the basics. But some new ideas on the proposed waivers for exceptional design emerged from the discussions. (The intent to create some kind of design review board has since been removed from the text, but one could still be formed separately.)

In his introductory remarks, Newman Institute director **Henry Wollman** said the Unified Bulk Program was noteworthy as an "attempt to look at the city as a whole, engaging the issue of growth (asking: 'What shall it be? Are there limits?') and using the word 'design' because it deals with quality of life."

Rose explained, once more, the reason for the changes: "The zoning resolution is in crisis. We don't annex here. We redevelop within the context of a built environment. The system we have now rewards manipulators and schemers. Change and growth are crucial to the city of New York to play its



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role. We can't afford *not* to open Pandora's box. The zoning resolution as it currently exists embodies a rigid ideological vision of an urban renewal aesthetic that is at odds with much of the city and the way it has developed." The design bonus, he suggested, is a necessary counter to the other goals of the program, which are to "create a document that is intelligible and as simple as it can be, retain New York's orientation to as-of-right development; encourage economically viable development; and provide different proscriptions for different neighborhoods," because it would "build in flexibility."

The department's counsel, **David Karnovsky**, raised the question of how "we are going to define design excellence," suggesting that "it might be more fruitful to define the process." He also gave additional reasons for the Program: "There are actually two zoning resolutions: one that you can buy at City Planning (the written law) and one that is set forth in memos about Department of Buildings rulings and interpretations," which are faxed around to lawyers and developers in the know. Referring to Donald Trump's unfortunate trump in east Midtown, he said, "Something is wrong when the question of whether a 900-foot tall building can be built has to be resolved by the courts."

Municipal Art Society president **Kent Barwick** said the issue is "how to fashion a set of controls that are respectful of the city's tradition and of its growth and ambition," noting that with the current system, "we've shut out small investors because of our onerous review process."

"What frustrates us most," said **Bruce Fowle**, cochair of the AIA New York Chapter Zoning Task Force, "is the lack of vision about what the built

AT THE PODIUM

form of New York wants to be." He wondered, "Have we found the right balance between predictability and creativity? Is a design review committee the right way to go?"

The former director of the city's department of Housing, Preservation and Development (and now president of Goldman Sachs Urban Investment Group), **Richard Roberts**, gave one reason that waivers for exceptional design might be controversial: "There's tremendous opposition in neighborhoods to building things that are not consistent with what's there. This is what most people want." He also said that the main obstacle to building housing is not zoning but cost, and that review processes add to costs.

The other AIA Zoning Task Force cochair, **Mark Ginsberg**, speaking about the probable impact of Unified Bulk in the outer boroughs, said that there, "parking requirements are the key factor in design of buildings."

"Zoning has everything to do with design and nothing to do with design," said architecture critic **Paul Goldberger** of *The New Yorker*. "Zoning does not make great architecture. It governs the rules of normal play. The rules aren't about the heart-stopping moments but about normal infill, which is why 1961 zoning is so problematic. It thought primarily about the foreground. Unified Bulk corrects this." He also said that what a good zoning ordinance should do is "encourage life." On design review specifically, he said, "I have some concern. It's the worst possible system—except for all the others. We've had partial design review in landmark districts and it isn't so terrible. My concern is that zoning not get in the way." He ended by pointing out that "Times Square pushed up the common denominator of

architecture not because of zoning, but in spite of it."

Alex Krieger, the chairman of Urban Planning and Design at Harvard, praised the Unified Bulk Program, but defended the 1961 resolution's incentive zoning since it encouraged public amenities like plazas which wouldn't have been built otherwise. "My two maxims about good zoning are: one, at any one moment zone stringently, but be ready to change it; and two, if the project is inferior to the ordinance, enforce it, but if the project is better, forget the ordinance." Based on the experience of the Boston Design Commission, he said the strengths of design review are that it facilitates "talk about design (the qualitative rather than the quantitative)," is ostensibly impartial and informed, leads to reasoned decisions, empowers architects, and provides a loophole to overcome straightjacket zoning." The weaknesses are "the judgment of the panelists (many have axes to grind), difficulty of maintaining a sense of rationality, the danger in the seductiveness of a graphic package, and when things are hot, there is no time for reasoned decision making, when they slow down, nobody cares." As he said, "design quality and innovation is often determined by clients, taste, budget, and market trends. Architects should relax. They have plenty of other people to blame."

In conjunction with the conference, the Steven I. Newman Real Estate Institute also published a booklet on the Unified Bulk Program and the response it has elicited from civic groups (including the AIA) and the press.

Marketing in a Greening World

How can architects stay ahead of the curve when it comes to the "sustainable design" trend? Simply follow advice that dates back to Alberti and make attention to physical and social sustainability a part of the architectural process. Such was the collective recommendation of industry leaders at "Smart Marketing: Integrating Sustainability and Selling Superior Architecture," an event cohosted by the AIA New York Chapter's Committee on the Environment and the Marketing and Public Relations Committee.

As private and public clients request high-performance buildings that respond to and accommodate their users and sites more completely, architects have to be ready. But as **Randy Croxton, FAIA**, pointed out in his introductory remarks, "This should come naturally to us. The architects are trained to think in terms of art and science. Architecture is integrative; it's a left- and right-brain activity. And making our 'product' more efficient and effective can have a dramatic impact." As Croxton said, it's a "revolution" of sorts, one that he helped start more than a decade ago and has been leading ever since.

Bill Reed, AIA, runs his own practice and consults with Natural Logic. About getting fees for the research-intensive approach that high-performance, efficient facilities often require, he said, "Good design—'green' design—provides opportunities, and if we stop practicing like architecture is a dead field, then we can get compensated fairly. We are just now learning how to sell the power of the integrated team," adding, "If you

tell clients why the integrated team is better and what they are getting, the fee issue fades."

A principal with Flack & Kurtz Engineers, **Alan Traugott**, emphasized the importance of research and development in this area. "This is the fun part," he said. "And it's important to remember that not everything has to be heroic. Some of it is just practical and almost painfully obvious. Employing these ideas along with sophisticated strategies, such as the new building-integrated photovoltaics—can result in buildings that last a very long time and that are easy to maintain. These are characteristics that every cost-conscious client appreciates."

Kirsten Sibilia is marketing director at Fox & Fowle Architects, which became known for bringing green strategies into its projects after the completion of the 4 Times Square building. "The publicity surrounding that green spec building—the first of its kind—helped brand us as a green firm," she said. She said the principals' commitment to the idea that green design is good design is important, and that Fox & Fowle teams spend a great deal of time working to help their clients understand the value and possibilities of high-performance buildings—and the fact that such buildings don't have to bust the budget.

The design director of the Battery Park City Authority, **Stephanie Gelb, AIA**, discussed the Authority's recently awarded residential project, and mentioned that more RFPs will be coming out this fall. **Charles Granquist**, of the Rockefeller Brothers Fund, noted that commercial buildings are responsible for 16 percent of greenhouse emissions, which is why his organization, committed to sustainable issues overall, finds itself

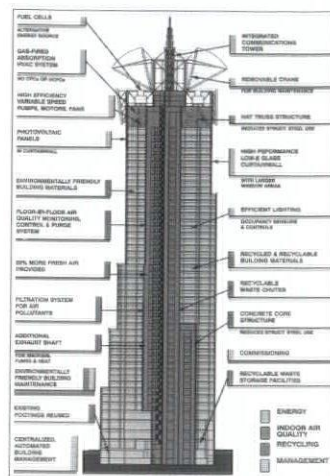
AROUND THE CHAPTER

involved with promoting efficient design and building efforts.

Wendy Talarico, a contributor to *Architectural Record* and designarchitecture.com, moderated the panel. She noted that New York's new tax credit for green buildings, along with a slow but steady increase in requests for green design qualifications, are certain to continue to raise the profile of this emerging market area. As yet, building codes in New York are not helping to expand the market, as the stringent European codes have done, prompting significant innovation in recent years. Most U.S. codes don't emphasize efficiencies or superior performance. As Croxton admonished good-naturedly, boasting about a building that's fully compliant with all the latest codes is really saying "This is the worst legal building possible." —K.L.G.



Development Resource Center,
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Condé Nast Building, Fox & Fowle

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At Varying Scales, Poetic and Bold Solutions

by Kira L. Gould

Some refreshing insights about the origins of architectural excellence surfaced at the AIA New York Chapter Design Awards 2000, held September 26. "We gave special consideration to how the projects responded to place and to the environment, and to the social impact they could have," said architecture juror **Ricardo Legoretta, Hon. FAIA**. Often, design awards push aside such aspects of the architectural process in the rush to reward formal invention and material exploration. But Legoretta's jury, one of three three-member panels, seemed determined to keep the social and environmental context in mind. After a long day examining 300 entries in three categories—Architecture, Interior Architecture, and Projects (for unbuilt works)—the nine jurors discussed their choices at a symposium, moderated by *Architecture* magazine editor **Reed Kroloff**. The program was organized by the AIA New York Chapter Design Awards Committee.

Eleven Architecture Awards were chosen from a pool of 106 entries by Legoretta, of Legorreta Arquitectos in Mexico City; **Margaret McCurry, FAIA**, of Tigerman McCurry in Chicago; and **Maryanne Thompson, AIA**, of Thompson & Rose Architects in Cambridge, Massachusetts. The jury honored a wide range of projects. "We were looking for things that might foster a richness of the human experience," Thompson said. "And these come in different scales." All three jurors said they were pleased with the range of the

projects, though McCurry noted that they were disappointed not to find any outstanding low-cost housing in the mix. "But in general, we found that there was an enormous number of qualified projects."

The Architecture Award winners were Bartram's Garden Barn Renovation and Lathe House Addition (Philadelphia) by **James Dart, Architect**; Cranbrook Natatorium (Bloomfield Hills, Michigan) by **Tod Williams Billie Tsien and Associates**; the Neugebauer House (Naples, Florida) by **Richard Meier & Partners**; EIBS Pond Park Pavilion (Staten Island) by **Sandro Marpillero and Linda Pollak**; Tribeca Pointe (Manhattan) by **Gruzen Samton**; Cohen House (Osprey, Florida) by **Toshiko Mori Architect**; Armed Forces Recruiting Center (Manhattan) by **Architecture Research Office**; Millanville House (Millanville, Pennsylvania) by **Bone Levine Architects**; Hamilton Square (Washington, D.C.) by **Skidmore Owings & Merrill**; Little Red Schoolhouse (Manhattan) by **1100 Architect (Juergen Riehm and David Piscuskas)**; and the LVMH Tower (Manhattan) by **The Hillier Group** (architect of record) with **Atelier Christian de Portzamparc** (design architect), of Paris.

Eight Interior Architecture Awards—four commercial and four residential—were selected from 114 entries by **Andrée Putman**, of Paris; **Stephanie Mallis, AIA**, of Stephanie Mallis, Inc., in Boston; and **Juan Miro, AIA**, a professor at the University of Texas School of Architecture in Austin and a partner in the newly created firm, Miro Rivera Architects. This category, more than any other, was dominated by a determined modernism. Monochromatic interiors, most of them white,

turned up again and again. But Miro noted that "these are not dogmatic modernists. They are using objects you wouldn't expect," Putman agreed. "The eclecticism we are seeing implies a great deal of freedom," she said. The winners, all in New York City except the Jil Sander Milan Showroom by **Gabellini Associates**; were Tehen New York by **Daniel Goldner**; Eileen Fisher Showroom by **CR Studio Architects**; Loft Renovation by **Kar-Hwa Ho**; Thunder House Online Marketing Agency by **Resolution 4 Architecture**; and Historic Teahouse & Garden Manhattan Rooftop, and Central Park Pied-a-Terre, all by **Shelton Mindel & Associates**. The Thunder House project was the only low-budget effort recognized; Mallis said they tried to present more awards in that category but didn't find other exceptional works.

Four Project Awards, for unbuilt works, were selected from 80 entries by **Gae Aulenti** of Milan; **Laurinda Spear, FAIA** of Arquitectonica International in Miami; and **Brian Brace Taylor**, author and professor at the New York Institute of Technology. This was the most selective jury; Spear noted that they wanted to be unanimous on all awards, and felt that "four is enough." Taylor reported that "as newcomers to New York, we found a lot of the work surprisingly conservative. Much of it seemed locked into an 'international style.' We didn't want to encourage that globalization—the look of everything blending together." Aulenti was frustrated with some of the entries, which she felt insufficiently explained their context. Winners were World Trade Center Plaza by **Swanke Hayden Connell Architects**; American Museum of Natural History People Center by **CR**



Stephanie Mallis, Andrée Putman, Juan Miro judging Interior Architecture awards



Campari Knoepffler, AIA, and Brian Brice Taylor discussing Projects entries



Gae Aulenti, Laurinda Spear, and Brian Brice Taylor judging projects



Margaret McCurry, Reed Kroloff and Gae Aulenti rehash discussion



Ricardo Legoretta, Margaret McCurry, and Maryanne Thompson judging Architecture awards

udio Architects; the Hudson River Park Site Structures Master Plan by **Anderson Architects**, all in Manhattan; and Helmut Lang, Minami-roama, in Tokyo, by **Luckman Mayner Architects**.

Encouraged by Kroloff and Design Awards Committee chair **Campari Knoepffler, AIA**, many jurors offered advice for those planning to enter next year. Legorreta noted that not all the entries his jury reviewed indicated the location of the project. "It's very important to know this," he stressed. "It's not possible to fully and fairly evaluate the project without knowing where it is." McCurry seconded his comment, noting that many of the submissions could have benefited from a better explanation of their contexts. She added that strong photos are critically (and obviously) important. "That's a reason to wait until the project is really ready to submit and you have enough images," she said.

Spear's jury read many of the submitted texts out loud, which she found eye-opening. Some of the words I'll never use again, and neither should others, include 'collage,' 'interior street'—this is one I use all the time but never again!—and 'notion.' These are buzzwords and they weaken the descriptions."

The subject of historic preservation and restoration projects remained unsettled. Only one such project was awarded (Hamilton Square, in the architecture category). Miro suggested that it may be time to consider adding a category. "It's difficult, and perhaps unfair to both categories, to weigh preservation and restoration projects against gut renovations," he said. It's a subject that comes up frequently, and it's no wonder: some 40 percent of the construction projects in

the U.S. today are additions or renovations, and in a city such as New York, a good many of those involve historic buildings. Miro added that "the few preservation projects we saw did not document what the space looked like before. Without that, we cannot judge the technical excellence or whether there was innovative interpretation."

Architect.org Launched

The Architecture Research Institute founded in New York by **Beverly Willis, FAIA**, in 1995 has launched an online web portal to provide research and information for the architectural and urban planning communities. Architect.org provides over 350 categorized links, a global competition listing, and an extensive interdisciplinary bibliography with over 1,000 entries. All are searchable by keyword on the site's proprietary search engine. The site also provides current news, fed by several international news distribution agencies, which is updated on a daily and weekly basis and the Institute's own research.

The not-for-profit Institute is a virtual think/act tank that studies how the rapid and diverse changes associated with the new global society and digital technology can help make twenty-first century cities compact, sustainable, more walkable, and less auto-centric.

New York architects associated with the Institute are **Willis and Lynne Breslin**, who are trustees along with a variety of scholars from different disciplines, and advisory board members **Edward Larrabee Barnes, Robert Geddes, Hugh Hardy, William Pedersen, Hani Rashid, Marilyn Taylor**, and Pratt Institute graduate program director **Catherine Ingraham**.

Kudos

□ The winners have been announced for the design competition for the National Memorial to Martin Luther King, Jr. in Washington, D.C., and they include some New Yorkers. **Boris Dramov** and **Bonnie Fisher**, of **ROMA Design Group**, San Francisco took top honors. In a field of nearly 900 entrants, **Kevin Kennon** of Kohn Pedersen Fox placed second and **Michelle Bertoman** and **Lisa Lulo** of Brooklyn Architects Collective earned the third spot. For more information, visit www.mlkmemorial.org/mlk/.

□ The Donald G. Brinkmann Scholarship Awards, established last year in memory of the late Gensler designer, have been awarded to **Allen Chieh-Wei** of Parsons, **Sigal Baranowitz** of the New York School of Interior Design, and **Radha Kalaria** of the School of Visual Arts.

National Memorial to Martin Luther King, design competition, Michele Bertomen, A.J. Loeffler, Heather Rostlund, Lisa D. Lulo, Robert Papocchia, and David Boyle of Brooklyn Architects Collective



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Computer Applications in Design: Candidates must hold at least a Masters degree in architecture or related field. A record of creative & professional work is req'd that includes research or teaching in the area of computer applications to architectural design. The candidate will join an internationally recognized program where computer based design is integrated throughout the studio sequence. The successful candidate will have numerous venues for specialized & interdisciplinary research & is expected to contribute towards maintaining the school's leadership in the field of computer applications in architecture. Send letters of interest, curriculum vitae & list of 3 references to: **Personnel Box NJSOA-AAP/CAD**.

Architectural History: Candidates must hold a PhD in 19th & 20th century architectural history, with additional expertise in urban systems. A record of scholarly research & publication, as well as teaching experience, are req'd. Teaching in the school will include survey & seminar courses in both the undergraduate & graduate professional programs. Send letters of interest, curriculum vitae & list of 3 references to: **Personnel Box NJSOA-AAP/AH**.

The university reserves the right to substitute equivalent academic qualifications or professional experience at its discretion. NJIT is an equal opportunity, affirmative action, equal access employer & especially encourages applications from women, minorities & persons with disabilities. Send resumes to the specific personnel box of interest to:

NJIT

New Jersey Institute of Technology
University Heights
Newark, New Jersey 07102-1982.
A Public Research University

EXHIBITIONS

Through November 4
Dark Light: Photographs of Ezra Stoller
 Henry Urbach Architecture
 526 West 26th St., 10th flr., 212-627-0974

Through November 18
The World's Most Expensive Public Space:
An exploration of New York's 503
privately-owned public spaces
 The Municipal Art Society
 The Urban Center, 457 Madison Ave.,
 212-935-3960

Through December 3
Thirty Years of the Gowanus: Two
Generations of Cityscapes by Eddie Earl
Cato and Nichols Evans-Cato (paintings
and drawings)
 Brooklyn Center for the Urban
 Environment
 The Tennis House, Prospect Park,
 718-788-8500

November 2 - 11
The Long View:
Projects by Michael Maltzan
 The Municipal Art Society with the
 Museum of Modern Art
 The Urban Center, 457 Madison Avenue,
 212-935-3960

November 5 - January 30
Open Ends: Museum-wide Exhibition of
Iconic and Lesser-known Works
 The Museum of Modern Art
 11 W. 53rd St., 212-708-9400

November 6 - December 18
Luigi Ghirri/Aldo Rossi: Things Which
Are Only Themselves
 Columbia University Graduate School of
 Architecture, Planning, and Preservation
 400 Avery Hall, 212-854-3473

November 10-20
Canstruction 2000
 New York Design Center
 200 Lexington Ave., 212-792-4666

November 10 - December 22
LOT/EK: Mixer
 Henry Urbach Architecture
 526 West 26th St., 10th flr., 212-627-0974

November 10 - January 6
Architectural Competitions in America
 Pratt Institute Manhattan Gallery
 Puck Building, 295 Lafayette St., 2nd flr.,
 718-636-3517

November 16 - 25
The Long View:
Projects by Reiser + Umemoto
 The Municipal Art Society with the
 Museum of Modern Art
 The Urban Center 457 Madison Avenue,
 212-935-3960

November 13 - December 18
Architecture in Palestine 1918-1948
 Columbia University Graduate School of
 Architecture, Planning, and Preservation
 100/200 Avery Hall, 212-854-3473

November 13 - December 21
Downsview Park International Design
Competition Finalists
 Van Alen Institute
 30 W.22nd St., 212-924-7000

November 15 - December 7
Hariri + Hariri
 Parsons School of Design Department of
 Architecture Glass Corner Gallery
 25 E. 13th St., 2nd flr., 212-229-8955

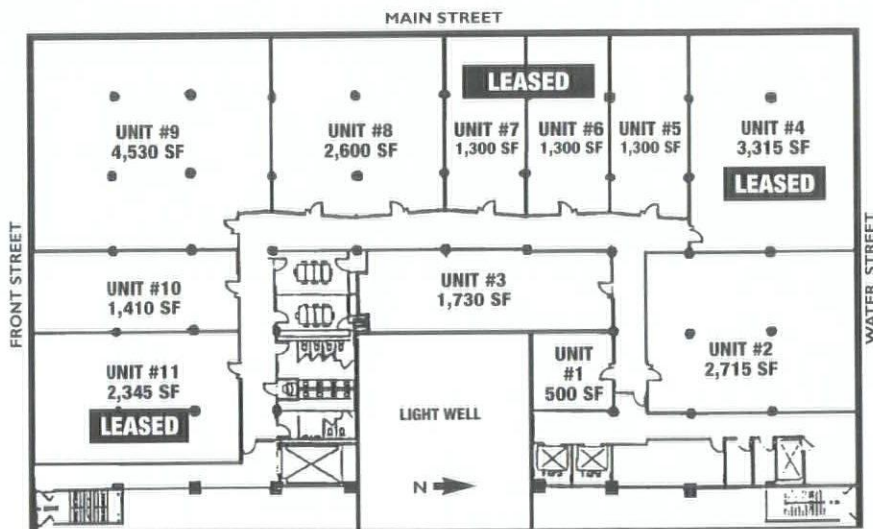
November 17 - January 5
Can Chaos Have a Theory?
 Pratt Institute Schaffer Gallery
 Chemistry Building, 718-636-3517

November 30 - December 9
The Long View: Projects by Foreign
Office Architects
 The Municipal Art Society with the
 Museum of Modern Art
 The Urban Center, 457 Madison Ave.,
 212-935-3960

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EXHIBITIONS

continued from page 22

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American Modern, 1925-1940: Design for a New Age

*The Metropolitan Museum of Art
1000 Fifth Ave., 212-570-3951*

Through January 7
Art and the Empire City: New York, 1825-1861

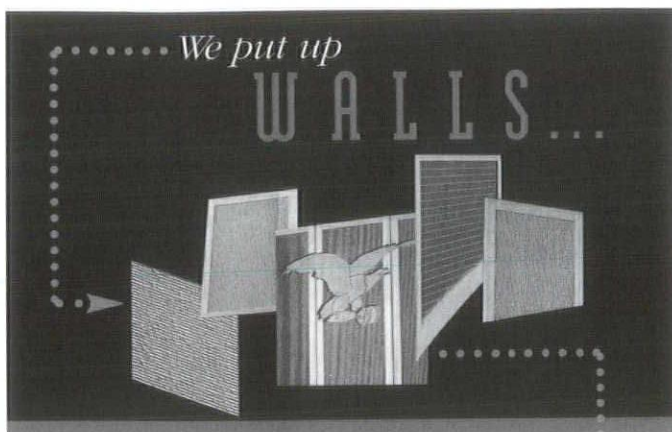
*The Metropolitan Museum of Art
1000 Fifth Ave., 212-570-3951*

Through January 21
Adrian Piper: A Retrospective and MEDI(t)ations, objects, installations, performances, videos, and soundworks
*New Museum of Contemporary Art
583 Broadway, 212-219-1222*

Through February 3
The Color of Cities: Light, Perception & The Environment in Urban Design
*New York School of Interior Design
170 East 70th St., 212-472-1500*

Through February 4
Masterpieces from the Vitra Design Museum: Furnishings of the Modern Era
*Cooper-Hewitt National Design Museum
2 East 91st St., 212-849-8400*

Through March 18
The Opulent Eye of Alexander Girard: Retrospective
*Cooper-Hewitt National Design Museum
2 East 91st St., 212-849-8400*



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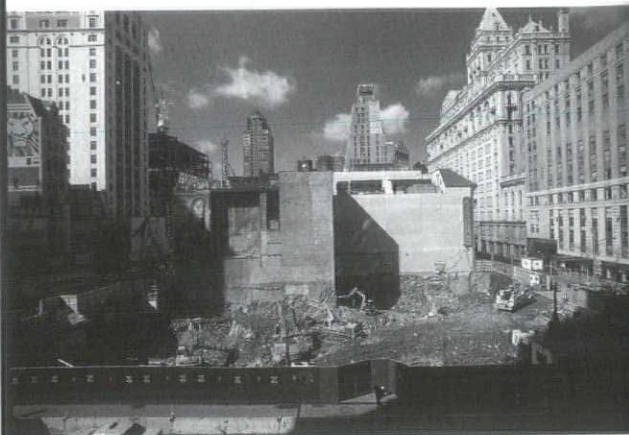
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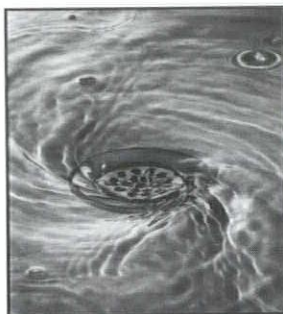
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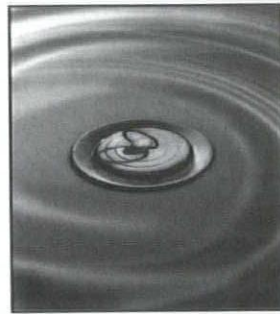
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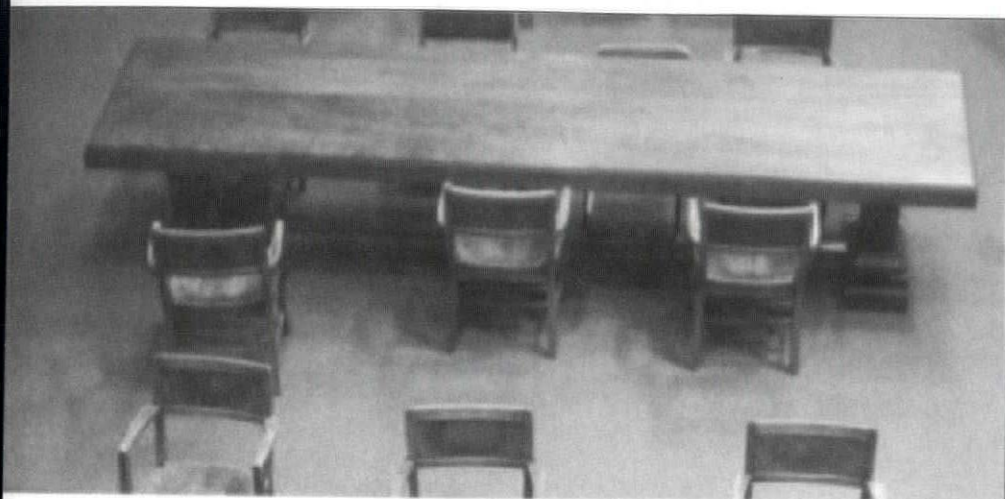
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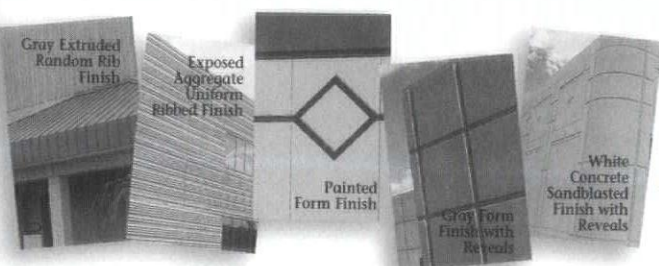
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BEST-SELLING BOOKS

Rizzoli Bookstores' Top 10 As of September 26, 2000

1. **Santiago Calatrava**, *Alexander Tzomis* (Universe, paper, \$25)
2. **The Sky's the Limit: Chicago Skyscrapers**, *Zukowsky/Saliga* (Rizzoli, cloth, \$60)
3. **Art & Architecture of Venice**, *(Könemann, cloth, \$14.95)*
4. **New York Guide to Recent Architecture**, *Susanna Sirefman* (Ellipsis, paper, \$5.98)
5. **CAD Layer Guidelines, 2nd edition**, *Michael Schley* (AIA, cloth, \$35)
6. **Venetian Villas**, *Michelangelo Muraro* (Könemann, cloth, \$29.95)
7. **Hidden Gems of the French Riviera**, *Luc Quisenberry* (D Publication, cloth, \$34.95)
8. **Provence Art, Architecture & Landscape**, *Rolf Toman* (Könemann, cloth, \$39.95)
9. **San Francisco Guide to Recent Architecture**, *Peter Lloyd* (Ellipsis, paper, \$5.98)
10. **Pritzker Architecture Prize**, *Colin Amery* (Abrams, cloth, \$49.50)

Urban Center Books' Top 10 As of September 26, 2000

1. **AIA Guide to New York City, 4th Edition**, *Norval White & Elliot Willensky* (Three Rivers, paper, \$35)
2. **New York Guide to Recent Architecture**, *Susanna Sirefman* (Ellipsis, paper, \$5.98)
3. **Architecture + Design NYC**, *Marisa Bartolucci* (The Understanding Business, paper, \$14)
4. **Peter Zumthor, A+U Special Edition**, *(Japan Architect, paper, \$64)*
5. **OMA@Work, A+U Special Edition**, *Nobuyuki Yoshida*, editor (Japan Architect, paper, \$64)
6. **Visions of the Real: The Twentieth-Century House, Volume 1, A+U Special Edition**, *Ken Oshima*, editor (Japan Architect, paper, \$65)
7. **Herzog & DeMeuron**, *(El Croquis #84, paper, \$45)*
8. **Farmax**, *MVRDV* (O10 Publishers, paper, \$40)
9. **Sejima + Nishizawa**, *(El Croquis #99, paper, \$45)*
10. **Eduardo Torroja, Engineer**, *Jose Antonio Fernandez Ordóñez* (Pronaos Publishers, paper, \$35.50)

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November 1, 5:30 P.M.
Public Architecture

November 2, 8:30 A.M.
Professional Practice

November 3, 8:00 A.M.
Architecture for Justice

November 6, 6:00 P.M.
Housing Committee

November 13, 6:00 P.M.
Historic Buildings Committee

November 15, 6:15 P.M.
Architecture Dialogue

November 17, 8:00 A.M.
Zoning and Urban Design

November 29, 6:30 P.M.
Interiors



Fox & Fowle,

front row: Sylvia J. Smith AIA, Principal
middle row: Elyse S. Engelhardt, Chief
Financial Officer; Sudhir S. Jambhekar
AIA, Principal; Robert F. Fox Jr., AIA,
Senior Principal; Bruce S. Fowle FAIA,
Senior Principal
back row: Mark E. Strauss AIA, AICP,
Principal; Daniel J. Kaplan AIA,
Principal

Chapter Bylaws Changes Proposed as Part of Strategic Planning Effort

Thanks to the sustained efforts of many people, the AIA New York

Chapter will soon have a new home. The Chapter leadership has decided that there's more than a physical move afoot; they see this as an ideal moment to adjust the Chapter structure and procedures to make them more responsive to the large, diverse membership and the mandate of the Chapter's mission.

A team of Chapter leaders has been reviewing the Chapter's goals, its relationship to the Foundation, the kinds of programming that the new premises will allow, and other issues. Team members include **Wendy Evans Joseph, AIA**, Chapter president; **Leevi Kiil, AIA**, task force chair; **Margaret Helfand, FAIA**, president-elect; **Joyce Lee, AIA**, board member; and **Bartholomew Voorsanger, FAIA**, president of the Chapter's sister organization, the New York Foundation for Architecture. "We felt this was a great moment to rethink the organization," Helfand said. "We are looking for ways to increase our impact on public policy in the city and make the Chapter more responsive to architects' needs today and in the future."

The way to make this happen, they believe, is to make the Chapter more active, implementing more educational efforts and forming partnerships more often and effectively with other organizations that focus on the same spectrum of interests, such as urban design, advocacy, sustainability, building technology, and professional practice. "This is the moment for the Chapter to become the public, activist organization that it can be," Helfand said. "I

believe we can leverage the excitement about the new premises into something of real substance." The team envisions many more opportunities for fellowship, collegiality, and interaction within the design and construction communities, and beyond them as well.

Some of the changes the team envisions would require bylaws changes. Primarily, these involve the structure of the nominating committee; others pertain to the committee guidelines. In the nominating committee, more focus on the criteria for board members might help create a more engaged, active, and accountable board. "Under the proposed changes," Helfand explained, "each board member would have a title and a role. He or she would be responsible for the strategic planning in that area and, in conjunction with the relevant committees, accountable for programming." The three vice presidents would each have one of the main chapter goals—public outreach, professional development, and design excellence—as his or her domain.

Chapter members will have an opportunity to vote on the proposed bylaws changes, which will be posted on the website and mailed to them individually before the vote is taken at the inaugural meeting on December 18. Members are encouraged to carefully review the changes and vote at the meeting.

Career Moves

□ Frank Williams & Associates Architects has been reorganized to become **Frank Williams & Partners Architects**; partners include Frank Williams, FAIA; Joseph F. Galea, AIA; and Peter E. Aaron, AIA.

□ The firms of Fox & Fowle and Jambhekar Strauss have merged, and the new firm will be called **Fox & Fowle Architects**. Robert F. Fox, Jr., AIA and Bruce S. Fowle, FAIA, are senior principals. Principals are Sudhir S. Jambhekar, AIA; Daniel J. Kaplan, AIA; Sylvia Smith, AIA; and Mark E. Strauss, AIA, AICP. Elyse S. Engelhardt is the chief financial officer, and Rodney Venjohn, AIA, is interiors director.

□ **Miguel Rivera, AIA**, who has worked as an associate at Mitchell/Giurgola for nine years, has formed a new partnership with **Juan Miro**, who formerly worked for Gwathmey Siegel but moved to Austin, Texas, in 1996 to practice and teach at the University of Texas. Miro was a juror for 2000 AIA New York Chapter Design Awards. **Miro Rivera Architects** will operate offices at 235 West 102nd Street, 5H, in New York and 505 Powell Street in Austin.

□ Cetra/Ruddy announces the addition of **Jeffrey I. Rosenberg** as vice president; Rosenberg comes from Helpert Architects.

□ **Jarvis N.C. Wong** has been appointed director of interior design for Swanke Hayden Connell Architects.

□ **Hal Bromm** has been elected the new president of the Historic Districts Council, the citywide neighborhood preservation organization. Bromm, an architect and art dealer, has been involved with preservation efforts for years and was instrumental in the designation of four historic districts in Tribeca in the early 1990s.

THE LAST WORD: ON CONTEXT



These days, I am more often asked for the address of my website than for the address of my actual office. It used to be that going to visit an architect's office was the best way to get a feel for his or her work. Now, the emphasis is on the work produced, not on the environment where it is created. This "virtual office" serves its purpose well, saving clients the inconvenience of travel and offering instant accessibility to a portfolio of projects. But so much, of course, is missing.

When browsing from home, there is no sense of a neighborhood, and no opportunity for what we as city dwellers value most—the thrill and beauty of happenstance. On the web, there's no chance, as there would be if you stopped by in the "real" world, that you might walk by the Seagram Building or a small, previously unnoticed gem on your way for a visit. The web, with its network of links and "addresses," erodes our natural sense of what context means. And it is changing our very idea of context.

In the city, adjacencies exist. In New York City, the built fabric of entire blocks creates legible neighborhoods. Recent healthy economic times have given us a plethora of large-scale buildings and megaprojects in locations where such structures have not been located historically. From NYU's new Village towers to Trump's record-breaking residential skyscraper to the latest Midtown highrises, the city is changing and with it the physical consistency of neighborhoods. Calls for a 100,000-seat stadium on the West Side bring this discussion to the forefront.

New York, like any city, needs to evolve and be protected. In a growing capitalist society evolution is natural, but protection is not as easy. Community groups, landmark laws, and zoning regulations all help to correct the balance, but change inevitably follows growth. What the latest changes in the city add up to is a debate about context, in terms that have grown beyond the old postmodern talking points. Under the influence of the convention-shattering work of Frank Gehry, Rem Koolhaas and others, which responds to its context in the most daring of ways, the idea of urban order has loosened up to allow for far more abstract connections between buildings and their environments.

Cities wouldn't be bearable if they were all happenstance. Their chaos needs context, a framework of expectation. In Greenwich Village, this doesn't necessarily mean that only low brick buildings should be built, nor only megastructures downtown. There's more to context than scale and height—what's at stake here is the human environment at the street level, the quality of pedestrian life. We should be careful to ensure that powerful institutions and private enterprise are not allowed to benefit at the expense of a greater good. It is not enough to say that large-scale peripheral uses that are outside the parameters of good urban planning generate income.

With the density, environmental, and transportation issues in Manhattan, a site truly extends beyond the piece of land a building sits on. Context is a necessary part of our work. Walking down the street in the real world, you can't click away to someplace else.

—Wendy Evans Joseph, President

DEADLINES

November 15

The American Academy in Rome seeks applications for the Rome Prize fellowships valued at \$60,000 (stipend, room and board, and work space at the Academy) for professionals pursuing independent projects in a variety of disciplines. For guidelines, call 212-751-7200.

December 1

Registration deadline for the Chicago Public Schools Design Competition. The goal is to produce innovative and architecturally significant new buildings while spotlighting the importance of school design and methods of incorporating universal design and small school philosophies in buildings that serve large numbers of students. Two schools will be built from winning designs, each serving 800 students (grades pre-K through 8). Register by sending a check for \$95 to BPI, School Design Competition, 25 E. Washington St., Suite 1515, Chicago, IL 60602. For details, email zmikva@bpicicago.org, visit www.schooldesigncomp.org, or call Zoe Mikva at 312-641-5570.

February 12

The Young Architects Forum of the Architectural League of New York is open to architects and designers who have been out of undergraduate or graduate school for ten years or less. Winners receive a \$1000 cash prize and the opportunity of exhibiting their work and lecturing at the League in May or June. The required entry forms can be obtained on the website www.archleague.org or by calling the League at 212-753-1722.

Upcoming

The City of New York Department of City Planning has released a Request for Proposals for a Competition Professional Advisor. This professional will serve as consultant to the department for the planning and administration of an invited International Design Competition for End Use Master Plan Concepts for the Fresh Kills Landfill on Staten Island. Individuals or firms wishing additional information may contact Jeffery Sugarman, New York City Department of City Planning, 22 Reade Street, Room 3E, New York, NY 10007, or email jsugarm@dcplan.cnci.nyc.ny.us.

NOVEMBER

6

Monday

Lecture: Kas Oosterhuis

Sponsored by the Pratt Institute School of Architecture. 6 P.M. Room 115, Higgins Hall, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

7

Tuesday

Lecture: Michael Van Valkenburgh—Recent Projects & Works

Sponsored by the Fontainebleau Associations & Parsons School of Design, Department of Architecture. 6:30 P.M. Tishman Auditorium, 66 W. 12th St., For information, call the department, 212-229-8955. Free.

8

Wednesday

AIA NEW YORK CHAPTER EVENT
Symposium: The Unified Bulk Proposal: Where do we go from here?

With Sylvia Deutsch; Michael Kwardter, FAIA; Mitchell Silver; Mark Ginsberg. Organized by the AIA New York Chapter's Zoning & Urban Design Committee. Co-sponsored by the Continuing Education & Public Programs at the CUNY Graduate Center. 6-8 P.M. 365 Fifth Ave. RSVP, 212-817-8215. \$7 for AIA members (\$15 for non-members).

Lecture: Writing on the Surface

With Andrew Benjamin, professor of philosophy, University of Warwick, England. Sponsored by the Columbia Department of Architecture, Planning, and Preservation. 6:30 P.M. Wood Auditorium, Avery Hall. 212-864-0410. Free.

9

Thursday

Brown bag lecture:

World Waterfronts: San Francisco With Carter Craft. Sponsored by the Metropolitan Waterfront Alliance. noon-2 P.M. The Urban Center, 457 Madison Ave., 3rd flr. conference room. Space is limited. RSVP, 212-935-9831 (info@waterwire.net). Free.

Gala: Construction 2000 Awards Presentation at the New York Design Center

With many firms from New York to benefit Food for Survival. Sponsored by the AIA New York Chapter and the New York Chapter of Society of Design Administration. 6 P.M. 200 Lexington Ave. For information, call 212-792-4666. For participating firms and by invitation.

9

Thursday

Lecture: Diana Balmori—Ideas & Built Landscape

Sponsored by the School of Architecture, Urban Design, and Landscape Architecture, City College/CUNY. 6:30 P.M. Great Hall, Shepard Hall, Convent Avenue at 138th Street. 212-650-6225. Free.

Lecture: Digital Cities: Reorganizing Urban Space in the Global Network Society

With Stephen Graham and Michael Sorkin. Sponsored by the Architectural League. 6:30 P.M. Benay Venuta Hall, Lighthouse International, 111 E. 59th St. To reserve for members and guests, call 212-980-3767. \$7 (free for League members).

Seminar: Strategies for a Successful Architectural Practice By Gerland Gurland, FAIA. Sponsored by the New York Institute of Technology. A look at profit-making, risks, striving for perfection versus the accommodation to pragmatics, and the architect's image. 5-9 P.M. NYIT Manhattan campus, 17 W. 60th St. 800-886-NYIT \$125. (4 CEUs/12 LUs)

10

Friday

Lecture/exhibit visit: Japanese Autumn Garden

With Susan Cohen, design of the Momijigari exhibit. Sponsored by the New York Botanical Garden (NYBG), Enid A. Haupt Conservatory, 200th St. and Kazimiroff Blvd., Bronx. 10 A.M.-noon. To register, call 718-817-8747 \$23 (\$21 for NYBG members).

10-11

Friday-Saturday

Symposium: Things in the Making, Contemporary Architecture and the Pragmatist Imagination

With Richard Rorty, Peter Eisenman, Cornel West, Rem Koolhaas, and others. Sponsored by the Museum of Modern Art. 2-6 P.M. Friday, 10 A.M.-5:15 P.M. Saturday. For information: 212-708-9781. Tickets \$20 for two days (\$15 MoMA members; \$12 seniors) available at Lobby Information Desk.

13

Monday

Exhibition opening: Downsview Park International Design Competition Finalists

For 320-acre site within former Canadian Forces Base in Toronto, Canada. 6-8:30 P.M. Van Alen Institute, 30 W. 22nd St., 212-924-7000. Free.

14

Tuesday

AIA NEW YORK CHAPTER EVENT
Forum: Why Is the Netherlands a Leader in Sustainability?

With Chiel Boonstra, DHV; Francine Houben, Mecanoo Architects; and others. Hosted by the Committee on the Environment; sponsored by the Netherlands America Foundation and the Netherlands Architecture Fund. 6-8 P.M. The Lighthouse, 111 E. 59th St. To reserve, call 212-683-0023 x21. \$5 for AIA members; \$10 for nonmembers. (2 CES/LUs)

Forum: Shifting Ground for Landscape Now on the Van Alen Institute's Downsview Competition

With Anita Berrizbeitia, Christian Hubert, Robert Somol, and Dede Mertins, advisor for the Van Alen Institute's Downsview Park international competition. Sponsored by the Museum of Modern Art. 6:30 P.M. Roy and Niuta Titus Theater 2, MoMA, 11 W. 53rd St. For information, call 212-708-9781. \$8 (\$7 for MoMA members, \$5 for students and seniors).

15

Wednesday

AIA NEW YORK CHAPTER EVENT

Lecture: Remembering Marcel Breuer With Robert Gajje, FAIA. From the AIA New York Chapter Architecture Dialogue Committee. 6:15 P.M. 200 Lexington, 1st Floor Conference Center. \$10 (\$5 for AIA members); free to students. (2 CES/LUs)

Lecture: Architecture, Meaning and Leadership: Enforcing Our Art

With Paul Byard, architect/director, Historic Preservation Program. Sponsored by the Columbia University Department of Architecture, Planning, and Preservation. 6:30 P.M. Wood Auditorium, Avery Hall. 212-864-0410. Free.

Symposium: How Can Enforcement of New York's Privately Owned Public Spaces Be Improved?

Sponsored by the Municipal Art Society. 8:30 A.M. The Urban Center, 457 Madison Ave. Space is limited, call Maia Mordana for reservations, 212-935-3960. Free.

17

Friday

Lecture: Construing Nature: Why Nature is Sublime

With Eric Zencey; response by Joel Towers. Sponsored by the Temple Hoyne Buell Center for the Study of American Architecture, Columbia University Department of Architecture, Planning, and Preservation. 12:30-2 P.M. Room 114, Avery Hall. 212-854-8165. Free.

17

Friday

Tour: Long Island Federal Courthouse in Islip, New York

With designers from Richard Meier and Partners and The Spector Group and users of the building. Sponsored by the AIA New York Chapter Committee on Architecture for Justice. 2 P.M. Take the Ronkonkoma branch of the LIRR to the Central Islip stop (or use Exit 43 of the Southern State Pkwy.). To reserve, call 212-683-0023 x21. Free.

19

Sunday

Walking tour: Deco to Modern: Midtown Enters the Machine Age

With Matthew Postal. Sponsored by the Municipal Art Society in conjunction with the exhibition of the Metropolitan Museum of Art: "American Modern, 1925-1940: Design for a New Age." Meet at the northwest corner of Third Avenue and 51st Street. 1 P.M. For information, 212-935-3960. \$15 (\$12 for MAS members).

30

Thursday

Lecture: Fresh Morphosis (Unified Blend)

With Thom Mayne. Sponsored by the School of Architecture, Urban Design, and Landscape Architecture, City College/CUNY. 6:30 P.M. Great Hall, Shepard Hall, Convent Avenue at 138th Street. 212-650-6225. Free.

DECEMBER

5

Tuesday

AIA NEW YORK CHAPTER EVENT

Lecture: How Architects Get Into Trouble With C. Jaye Berger, attorney. Sponsored by the Architecture Dialogue Committee and the Professional Practice Committee. 6:15 P.M. 200 Lexington Ave. 1st floor Conference Center. RSVP 212-683-0023 x21. \$5 for AIA members (\$10 for non-members, free for students). (2 CES/LUs)

7

Thursday

Lecture: Parallax

With Steven Holl. Sponsored by the School of Architecture, Urban Design, and Landscape Architecture, City College/CUNY. 6:30 P.M. Great Hall, Shepard Hall, Convent Avenue at 138th Street. 212-650-6225. Free.

For updated calendar information, visit the Chapter's website, at www.aiany.org

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