The New Industrial
Martha (Stewart)

The Mid-Manhattan
Library under Wraps

Reviving the
Newark Waterfront

"The Long View" and
"New New York 2"

Perspectives on Architectural Practice
ON THE DRAWING BOARDS
Martha Stewart Omnimedia and Michael Kors store, by Daniel Rowe.
West 14th Street and National Book Foundation offices, by Cetra/Ruddy; Carl Fischer
Building lofts, by James Harb and David S. Lee; Soho lofts, by Li/Saltzman; mixed-use
Theater District tower, by Frank Williams.
The International Center of Photography, by Gwathmey Siegel; Yale University Art History
Building, by Richard Meier; Yale Art & Architecture Building renovation, by Skidmore,
Owings & Merrill; Fallingwater renovations by Wank Adams Slavin Associates; Heinz
Architectural Center exhibition.

IN THE STREETSCAPE
The Mid-Manhattan Library Under Wraps: schemes by Gwathmey Siegel, Hardy Holzman
Pfeiffer, and Smith-Miller + Hawkins.
Revising the Newark Riverfront according to plans by Ehrenkrantz, Eckstut & Kuhn

AN EYE ON AN ISSUE: Perspectives on Architectural Practice

Architectural Practice: Four Views

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Event-Cities 2: Bernard Tschumi

Richard Dattner & Partners Architects, reviewed by Carol Clark

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On the Nature of Things: Contemporary American Landscape Architecture, reviewed by Laurie Kerr

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Programs on architectural practice usually focus on matters of management and marketing. Recently, with the building boom, they turned to recruitment, retention, succession, branch offices, and mergers. They always consider efficient means to “project delivery,” often weighing the value of design-build and project managers. These conversations concentrate on how to increase profitability, limit liability, and achieve parity in compensation with other professions, though architecture is a unique profession, more akin to art than law. While many architects spend a good part of every day dealing with the business of architecture, few consider themselves businesspeople.

Yet discussions about architectural practice rarely focus on personality—the factors that make us different from one another. A selection of new books, however, offers a variety of perspectives on what a firm can be. Together they show how much the interests, strengths, values, and priorities of its leaders mold its practice as well, of course, as the work it creates.

New monographs on New York architects Tod Williams and Billie Tsien, Steven Holl, Bernard Tschumi, and Richard Dattner show just how important personality is. These books present radically different pictures of what architectural practice—and even architecture—is at its core. In one case, the emphasis is on exquisite and intelligent object making. In another, it’s a way to turn observations and information into sensuous, shaped space. In a third, it’s a kind of research with an emphasis on the conceptual process and how that can alter urban forms. In another, architecture is a matter of making a framework for civic activity.

Usually we think of architecture as individual buildings (indeed, the recent exhibitions at the Urban Center reviewed in this issue further that view), though in the last few years, architecture has been moving beyond its traditional terrain, and architects are finding themselves collaborating with engineers and landscape designers or working on problems specific to those disciplines. Gavin Keeney’s On the Nature of Things: Contemporary American Landscape Architecture grapples with this trend philosophically, while it introduces readers to a variety of practices covering the new ground. The need to reclaim our waterfronts, avert power shortages, and curb excessive dependence on electricity all encourage the disappearance of disciplinary boundaries, as do new materials, construction techniques, technologies, and programs.

Programs have also been changing within individual building types. To encapsulate these trends and augment the training all practices engage in (though education is rarely considered a practice issue), Stephen Kliment has been editing a series of primers on how to design various types of buildings, the first group of which is also reviewed here. In two of the volumes—a text on schools by Bradford Perkins and one on museums by Arthur Rosenblatt—New York architects take the reader through the process step-by-step, as a partner might guide a junior associate through a project. The presence of the publishing industry in this city makes it possible for our community to extend its influence well beyond its boundaries.
Industrial Strength Martha
by Craig Kellogg

Divisions of the Martha Stewart Omnimedia army have occupied a giant, flowing loft space—covering, essentially, an entire city block—on the ninth floor of the Starrett-Lehigh building, in far-west Chelsea (culesus, January 2000, p. 5). Architect Daniel Rowen’s minimalist scheme for this satellite office, rendered in shades of white, putty, burnished aluminum, and sealed dove-gray concrete (for floors), encompasses a handful of large photography studios, scientific test kitchens with stainless-steel cabinets, a charming photo-ready pastry nook, prop storage, and a workshop for building sets. (Martha’s magazine staff remains on several floors, also renovated by Rowen, in the Gothic tower at 11 West 42nd Street, across from Bryant Park and the Public Library.)

Visitors to the Chelsea location register in a generous waiting room with panoramic views of the West Side Highway and World Trade Center beyond. Here, Rowen specified the white marble coffee tables and reproduction Florence Knoll armless sofas in khaki-toned Herman Miller upholstery vinyl. Conference rooms adjoining reception—isolated from the remainder of the floor—shield proprietary areas from the prying eyes of vendors.

Those visitors permitted further access must exit the reception pod and reenter the elevator lobby with an MSO employee who can breeze past secure doors into the offices and studios beyond. A white-painted truck dock just inside the doors (right there on the ninth floor, leftover from the structure’s life as a working high-rise warehouse) is crammed with offloaded bric-a-brac visible behind a metal security grid. Across a corridor, glass walls seal off the ghostly white computer command center of the mini-empire—as pristine and high-tech as the receiving area is low-tech and messy.

North-facing perimeter windows in office areas are shared by all. Along a corridor which seems to run around the block are hundreds of nearly identical workstations outfitted with kit-of-parts furniture designed by Rowen—cantilevered work surfaces and backboard partitions combined with off-the-shelf lockers, portfolio files, and cabinets. Electrical service and data cables drop from trays and conduits precisely located within the matrix of existing column bays. Workbench-like desks span between columns. Above desk height, detachable perforated-metal fins stuffed with soundproofing should provide some privacy for neighbors sharing these desks.

Throughout the project, Rowen’s customized furniture systems, consistent color palette, and industrial finishes deliver a supreme sort of order. Even ordinary workers receive one of the hundreds of Eames Aluminum Group chairs upholstered with indestructible synthetic white mesh. Higher-ups work in windowless vitrines with clear-glass walls and doors. Similarly transparent walls—buttjointed glass plates extending from floor to ceiling—enclose Martha’s smallish personal sanctum, on the south corner. It’s the one space she will decorate herself. “It’ll be okay,” the architect said, “Martha has good taste.”

Giving Martha’s end of the office some extra grandeur is a double-height clerestory that was originally invisible to prospective tenants. With a wrecking crew, Rowen and Stewart demolished masonry partition walls to restore it as a grand, open basilica volume. Elsewhere—especially behind the photo studios at the opposite end of the building—Rowen built divisions in the space. Some of these walls shield systematized storage for hundreds of plates and cups, candlesticks, chairs, car pets, other props, floorboards, moldings, and assorted knickknacks, just outside the studios where they create the illusions that keep the whole enterprise afloat.

Rowen also designed Michael Kors’ first retail store which opened last fall on the corner of Madison Avenue and 76th Street. But here, instead of the stark minimalism characteristic of most boutiques, the atmosphere is softer and more classic—akin to the designer’s clothes, which are only shown teasingly, in small doses. A single mannequin stands guard near the entrance, framed by a semicircular wire mesh curtain. Otherwise the salon-like interior is invisible from the street. The center is more like a waiting room than a shop, with the same Florence Knoll chairs that greet Martha’s visitors, here covered in Kors camel. A series of small boxes set into the 76th Street facade showcase individual items, thereby jewelry store windows dc. The most lounge-like spaces will be in the basement where salespeople will bring customers for fittings or special showings. As in many boutiques today, no sales desk is visible. Financial transactions and wrapping take place in the back of the house.
Downtown Scenes

A scheme planned by Cetra/Ruddy for completion this month will rejuvenate the vacant Everlast Athletic Outfitters commercial building, located west of Union Square at 25 West 14th Street. Built late in the 1920s, the two-story, 71,000-square-foot structure with a tall basement has 175 feet of frontage between Fifth and Sixth avenues. The façade of tan alternating brick and decorative terra cotta is being stored. New elevators and a stylish lobby will serve office tenants in the 24,000-square-foot space upstairs. Also being updated: windows and retail outlets upstairs, also being renovated. The rooftop space will be used for creative office space and artist’s studios.

The same firm will design interiors to house administrative offices of The National Book Foundation. Sent from $2.75 to $7.25 million, 104 Wooster Street, the last of the buildings to undergo conversion which began in 1982 when developers Julia and Jason Carter bought the building and two older (and much shorter) town houses next door have been rethought by architect James Harb and project architect David S. Lee. Samsung America has taken half of the ground floor for its Web2Zone retailer, which will offer customers on-site Internet access and lightning-speed broadband connections. Broadband links will also be available to residents upstairs.

The 12-story building’s 8,000-square-foot penthouse—which may sell for $14 million—has been conceived as a loggia; the duplex penthouse atop the adjacent, lower buildings is styled as an artist’s garret. Since this conversion project is located in the Noho landmark district, exteriors are otherwise being conserved. Tellingly though, interiors have been conceived in a modernist vein with exposed industrial finishes. Original concrete floors are to remain bare to appeal to prospective buyers.

Another downtown conversion, at 104 Wooster Street, transforms the building where flamboyant fashion designer Isaac Mizrahi maintained offices during the period he starred in the cult biopic, Unzipped. The current $15 million remodeling designed by Li/Saltzman Architects carves the structure into eight Soho living lofts ranging in size from 3,000 to 4,000 square feet. Unit prices from $2.75 to $7.25 million help justify the undertaking’s tortured 19-year history, which began in 1982 when developers Julia and Jason Carter bought the building and six others adjoining it on Wooster and Green streets. 104 Wooster is the last of the properties to undergo conversion. Part of the delay resulted from a 15-year conversion moratorium designed to keep garment manufacturing in the neighborhood. When the Carters were finally permitted to renovate, historic preservation of the façade and the huge historic beams, columns, and forged-iron strapping helped qualify the project for tax credits.

By the Stage Lights

Having won special permission from the planning commission, architect Frank Williams and the Morris Group are set to implode a modernist Theater District public parking garage and replace it with a postmodern 45-story mixed-use tower. The base of the new building will, however, be a similar four-story public garage for the same 355 cars. Since the Subway runs just 15 feet below the surface of the site, all parking will remain above ground. The new garage will feature quick and convenient attendant parking, instead of the self-parking there now.

The existing garage turns a cold shoulder to its Eighth Avenue frontage, which occupies the east side of the block between 53rd and 54th streets. Williams’ scheme, by contrast, will provide a new row of Eighth Avenue retail stores 75 feet deep to replace the single existing 10-foot deep storefront now rented to New York Apple Tours.

Slated for the roof of the new garage is a health spa. Above that will be Williams’ faceted 41-story brick-and-precast concrete tower of rental apartments (permitted to rise so high by transfer of development rights from the adjacent...
ON THE DRAWING BOARDS

International Center for Photography, Yale Art and Architecture Building, Paul Rudolph

Studio 54 theater). On building setbacks, pavilion-like terraces hunker under flying beams like butteflies. Twenty percent of the 563 units will be subsidized at below-market rents. Roughly half will have two bedrooms; the remainder of the tower is split between three-bedroom units and studio/one-bedroom units.

Photo Finish

Gwathmey Siegel & Associates has reconceived the midtown museum of the International Center of Photography. Updated and expanded amenities have replaced ICP’s lackluster galleries located in a one-story pavilion (plus basement) on Sixth Avenue at 43rd Street, near Times Square. Visitors once entered via a desolate and generic bonus plaza belonging mostly to the adjoining Sixth Avenue office tower. (That mean entrance is now sealed and gone without a trace.) Gwathmey’s new canopy, entrance, and signage—relocated to the Sixth Avenue facade—opens to a crisp foyer with curvy white modern walls and a terrazzo floor. The bookstore has been expanded and a cafe added. Acquisition of the contiguous 12th and 14th floors in the office tower—a total of 12,000 additional square feet—accommodates 55,000 archived prints, a print-study room open to the public, administrative offices, and the exhibitions department. The museum is featured in the Architectural League’s “New New York” exhibition at the Urban Center (p. 17).

Yale Art and Architecture Building, Paul Rudolph

Yale Art and Architecture Building site plan

Fixing Fallingwater

The Master’s beleaguered masterpiece will get buffed, polished, and rebuilt over the next two years in a $7.5 million campaign led by Wank Adams Slavin Associates (WASA). Persistent leaks at Fallingwater—a problem since day one—should be minimized after installation of a new roof and waterproofing. Original skylights and steel casement windows are being restored. The architects will also design a restoration program for the interior finishes, with methods for stripping paint, for removal and reinstallation of flagstone floors (to facilitate post-tensioning of the cantilever beams), and for adhering cork tiles to bathroom floors and walls. Since 1988, WASA has helped to stabilize and rehabilitate Fallingwater. The firm prepared a preservation master plan, coordinated architectural concerns related to repairing the cantilevers, and designed a system for patching and coating exterior concrete. Other ongoing efforts include construction of an on-site wastewater treatment facility, landscape improvements, and upgrading of visitor services.

Fallingwater, Frank Lloyd Wright

It’s Pittsburgh

Featured New York firms in a current show are using animation and aeronautical design software to generate digital architecture. The Heinz Architectural Center exhibition, at Pittsburgh’s Carnegie Museum of Art, includes New Yorkers Peter Eisenman, John M. Johansen, Kallatan/MacDonald, Reiser+Um- emojo, Joel Sanders, SHoP/Sharples Holden Pasquarelli, Stanford & Aferiat, and Bernard Tschumi. Curator Joseph Rosa maintains that a decade of computer use has “significantly changed architects’ perceptions of space, enabling them to push the boundaries of theory and practice.” Includ- ed work by pivotal historic figures, such as R. Buckminster Fuller, John Lautner, and Wallace Neff, suggests a formal lineage for projects now being developed digitally.

Fallingwater, Frank Lloyd Wright

The Mid-Manhattan Library Under Wraps

Follow wild public enthusiasm for adventurous new central libraries in cities like Vancouver and San Francisco, Manhattan’s premier branch library, in Midtown, is set to double in size. A year ago, three very different schemes for the project were formally proposed by New York firms. Already the largest and most popular library in the city, the Mid-Manhattan sits diagonally to the south across Fifth Avenue.
from the landmark Public Library building, at 40th Street. The existing branch now hosts 4,000 visitors each day. (Nearly half live in other boroughs.) Planned $120 million renovations and a dramatic expansion, initially projected for completion as early as 2004, anticipate the present number of users will nearly double in coming years. To generate income for the project, the existing ground floor of the Mid-Manhattan building is to be converted into commercial space—some 25,000 square feet—for a retail tenant. Shelf space upstairs is set to increase by twenty percent to house an expanded circulating collection of a million items. Access to electronic databases and computer terminals will increase, too.

Gwathmey Siegel was selected over Hardy Holzman Pfeiffer and Smith-Miller+Hawkinson in the invited Mid-Manhattan competition, which was kept hush-hush and never publicized by library officials. The silence has troubled some observers. The library now is playing its cards close to the vest,” Joseph Giovannini wrote months ago in New York magazine. He noted that institutions are increasingly “averse to difficult-to-control public debate about design] when they save to raise hundreds of millions of dollars.”

Only two of the three proposals suggested preservation of existing limestone facades. Most dramatically, Hardy Holzman Pfeiffer Associates suggested replacing the entire structure—built originally for the Arnold Constable department store—with a from-the-ground-up sculptural form. Hardy would have “carved way” new stonework relating to adjacent buildings to reveal a sinuous new tower of glass and metal. The light-filled glass volume would have contained the majority of public functions for the library—symbolizing a progressive spirit and easy accessibility to the institution. Clear circulation from street level up to all floors and departments was to be achieved with naturally lit open stairways.

Gwathmey Siegel’s winning proposal will somehow place a glass-clad tower with curvy, vertically ribbed walls atop the present library, covering only part of the roof. The architects promise to “re-image” the existing limestone facade as a screen and base for the “beacon of knowledge” they will add above.

By contrast, the ambitious scheme from Smith-Miller+Hawkinson (prepared in association with Boston library specialists Shepley Bulfinch Richardson and Abbott) would have added no new weight to existing structural columns. Half of the roof would have been overhung by the addition—suspended from a giant truss running from the northeast to southwest corners of the site. Thin steel columns used in compression (as scaffolding) during the building process would have gone into tension when attached to the truss and loaded with poured concrete floors. A column-free reading atrium on the existing roof takes inspiration from the vast, open reading room in the landmark library building across the street. Since there are few chances to see the city from a high place without coughing up admission fees, a large, diagonal glass wall would have provided public access to the view. “We saw this as an extension of Bryant Park,” Henry Smith-Miller explained. “Instead of a library placed within a park, we proposed a park placed within the library.”—C.K.
ARCHITECTURAL PRACTICE: FOUR VIEWS

Four very different views of architectural practice are presented in the new books (and lectures about the books) discussed here. At a recent talk, Tod Williams and Billie Tsien described their "collaborative" office where the married partners and their associates sit together in one room and "learn together." They emphasized the artisanal aspect of architectural production, talking about brick selection and showing themselves experimenting with bronze casting. A color detail of the facade that was cast wraps around the book jacket of their tall, sleek, photographic monograph. Most of the full-page photographs inside are of details or single elevations. There are only a handful of sketches, plans, and models. The book takes the reader on a slow tour of the finished buildings, stopping often to feast on corners of rooms, hardware, furnishing, and windows.

Steven Holl describes his "studio" as a laboratory for ideas, even though the ideas are expressed in sensuous materials, colors, and forms. His latest monograph resembles a sketchbook, with a freehand drawing on its cardboard cover. It is organized according to concepts such as "elastic horizons," "crescent," and "chromatic space," most of which derive from scientific literature and are illustrated with individual buildings. The projects are shown in photographs, watercolors, plans, sections, diagrams, details, carefully crafted models, sketchbook pages, and pictures of scientific phenomena. The knowledge drawn from them is used to make light shape space, reveal texture, and create atmosphere. In a recent lecture, Holl said that architecture cannot simply be based on program, because programs change.

Bernard Tschumi's projects "always begin from an urban condition and a program." His book shows how his ideas evolve in hundreds of drawings, plans, and diagrams, which have an analytical and mechanical character. The computer exerts increasing influence as time goes on, but a consistent aesthetic vision runs throughout. Although the super-thick volume contains some black-and-white photographs, they tend to be fuzzy. The process is much more important than the products, which are almost always shown in flux. There are no full-color images, only black-and-white and red-and-white drawings, sections, projections, and plans. The overall effect is of a fast-paced practice in a fast-paced world.

The differences in the conceptions of practice are interesting because Williams-Tsien, Holl, and Tschumi are contemporaries and frequent competitors for coveted commissions and design awards. They are architects whom outsiders might lump together.

The fourth author, Richard Dattner, began his practice a decade earlier and carved out a niche for himself, not quite like that of any other firm. He continually sought public work long after most architects had given up on the '60s commitment to social change and has kept on fighting to dignify schools, parks, pools, and even sanitation facilities at times when many of those offering the commissions would have been satisfied with simple functional solutions. But instead of emphasizing the struggle, his book follows the format of a corporate monograph, showing the buildings completed, as polished artifacts. The text was published in the same series as those on Skidmore, Owings & Merrill, Gwathmey Siegel, and Mitchell Giurgola. It begins with a biographical essay and catalogues the project according to type, describing each one in a similar manner with dates, location, client, collaborators, size, and materials notated in a list at the top, illustrated with color photographs, usually of multiple views, often supplemented with plans, axonometric drawings, sections, or sketches.
We don’t see the book or our practice as models. It’s just the way we happen to do it.

Architecture is an intimate and personal act,” Billie Tsien said at a lecture organized to celebrate the publication of her firm’s new book, Work Life.

Her husband and architectural partner Tod Williams explained that in the talk they would concentrate on two projects that had come to fruition after the book was written—the Cranbrook Natatorium and the Museum of American Folk Art. Since, to their surprise, the book took a year to come out, they’d had time to do a lot of work in the interim.

“The best projects are the ones which have a client who is very involved,” he said, noting that Cranbrook had had that from the beginning—when the founders, George and Ellen Scripps Booth, built their house “into the land” with architect Albert Kahn, and then commissioned Eliel Saarinen to design the Boys School, Kingswood School for Girls, Art Academy, and Science Museum (in the 1920s, ’30s and ’40s). The natatorium provides some of the additional athletic facilities that were required after the boys’ and girls’ schools were combined.

“The [315-acre] Cranbrook campus is very axial but then deformed by the land. Water plays a very important role in this part of Michigan. And there are many significant details. Saarinen and Booth brought craftsmen from all over the world. The [original] gymnasium is also a theater. Saarinen was always trying to integrate art and athletics,” Williams noted.

In the same spirit, the natatorium is set down slightly, ten feet into the ground, in a grove of trees, where it bends slightly as it terminates a long axis. “We’re trying to replant the site so that it’s mostly an interior experience,” he said. Even so, it’s in tune with nature. The pool is not air-conditioned because dehumidifying enhances the smell of chlorine. Instead, there are large openings in the roof and wooden panels in the sides that open hydraulically in unison like gills or fins to circulate the air. “We thought they’d only be used in summer, but they open them up in winter too.”

Tsien explained how the materials continue the palette and craftsmanly tradition of Cranbrook—red brick like that on nearby buildings, blue brick the color of sculptures, glazed brick with a thin transparent overglaze (like those they found in a pile of rejected bricks at a local brickworks), poured-in-place concrete, and concrete block.

At the entrance, a luminous light shaft (covered with bluish glass) lights the boys’ locker room below. The pool is naturally lighted by a “constellation” of circular openings—three sizes distributed throughout—which also let in fresh air.

“We’re going to try to do this again in Far Rockaway,” Williams said, referring to a swimming pool Tod Williams Billie Tsien is designing for the New York City Housing Authority and the Parks Department.

The other project they showed is even closer to home, or at least closer to the Urban Center, where the talk, sponsored by the Municipal Art Society’s Urban Center Books, took place. Located on part of the old Whitney Museum site on West 53rd Street, the Museum of American Folk Art will be, Tsien hopes, “the jewel in the belly button of the MoMA.”

The tiny museum, which was founded in 1967 across from Lincoln Center on Broadway, will occupy a lot 40 feet wide and 100 feet deep. “Everything has to come in the front door,” Tsien explained. The project is to be completed in December 2001.

The architects convinced the staff to locate the offices on two levels underground, opening them with light shafts and keeping them airy with high ceilings, so that the upper stories could be completely open to the public. The auditorium and library are also below ground.

A monumental open stair covered by fiberglass skylights slices through the building, and there are many cuts connecting spaces with one another. The façade of the old Whitney Museum will be a faceted bronze facade (in front of a glass weather barrier) that will look “a little like a mask”—in stark contrast to the smooth abstract surfaces on the walls of the Museum of Modern Art next door.

The facade will be practically handmade, like the art inside, but “we’re not artists,” Williams said as he showed pictures of himself and Tsien at the foundry, looking very much like artists, experimenting with the casting process that will be used to heat the white bronze to 400 degrees before it is poured. “We’re just trying to learn from the world around us.”

Learning is central to their working process. “In our office, we work together in one room. It’s very collaborative, very much like a family. When someone needs help, you sense it,” Williams said.

“You learn together, work together, make mistakes together,” Tsien continued. “Architecture is an act of some humility, vulnerability, and sometimes joy.”

TOD WILLIAMS BILLIE TSIE N— WORK LIFE by Jayne Merkel
Twenty years after he made his debut at the Architectural League as the first (and last) architect ever to give Young Architects and Emerging Architects lectures in the same season, Steven Holl was still talking about his search for answers to unanswerable questions when he discussed his latest book, Parallax, at the League on January 25. But this time he had a really significant body of work to show.

The book "summarizes a lot of things that have been hovering around our studio," he explained. "We work with ideas." The ideas are often inspired by science, as his use of terms like "parallax," "strange attractors," and "porosity" suggests. On Tuesday mornings he goes to a newsstand to buy "life Ivtgz: ycwh r3.773eres., throws away the rest of the paper, and zeroes in on the "Science Times."

One might expect, therefore, that his work would have a cold, mechanical feel, when in fact it is intensely sensuous. What he is most interested in is how we see, feel, and experience the world—and how our perceptions jibe with what is known about the universe. One of the first slides he showed was a blazing image of the Aurora Borealis (Northern Lights). "The color depends on the verse."

"Our buildings don't photograph very well, but when people go to them they get that 'enmeshed experience' (the title of one of the book's chapters). When you come to a certain window, you realize that it holds the sky," he explained. "Space, detail, sound, smell—architecture occupies a territory that no film can take on."

Materials, too, are used to enhance the total sensual experience. "I'm not interested in costly materials—brass, titanium, marble—but in the way materials speak to you and how we can transform them." In Helsinki, where there is plenty of ice and snow, he made light fixtures of molded glass that look like ice melting. The natural world is both an inspiration and a metaphor.

Ideas have to come from somewhere. "Architecture has to be stronger than program," he said, because "we are in a moment when everything is being transformed." Uses are certain to change over time.

An office building on a canal in Amsterdam for the social housing company Het Oosten had a program that was multifaceted and changing, so inspiration for the form—an irregular perforated grid—came from merging the idea of the Menger Sponge (a concept Bernard Tschumi has also used) with the chance methods that the composer Morton Feldman used to create "Patterns in a Chromatic Field."

The building is a "chromatic structure," in which color helps shape space. "Due to the multiple layers of porous materials—from the perforated plywood and aluminum of the interior to the perforated copper of the exterior—light is bounced between the building's layers, forming a mutable 'chromatic space' between the inner and outer layer. At night light will project in thick blocks of color," Holl writes in the book.

He also uses color to sculpt space. In the St. Ignatius Chapel, curved concrete forms are enlivened by seven "bottles of colored light" (skylights of colored glass). "Here one is working with a kind of reflected light, which changes as the sunlight pulses across the baffles. Light is one of the most powerful and mysterious of all the aspects of working with architecture," he said. "It's a scientific basis. There's this notion of optical switches. It's not so far in the future that we'll see light powering computers instead of electricity," he predicted.

Holl's gift—as the work, the book, and the lecture showed—is to use curiosity to create moving architecture. He calls the entrance to his addition to the Cranbrook Institute of Science a "light laboratory," but it doesn't look like a laboratory. It feels like a work of art even though it uses different kinds of glass to demonstrate different light phenomena. The Institute, an ideal project for the architect, allowed him to design places where he could explore the properties of the elements to create aesthetic and educational experiences. At the "House of Vapor" a food scientist from Mead helped him create "so fine a vapor it doesn't even stick to your clothes or to the glass."

For Holl, architecture, like science, is one big, beautiful game of discovery.
In 1994, six years after he became dean at Columbia University's Graduate School of Architecture, Preservation and Planning, Bernard Tschumi published a book called Event Cities, in which his earlier theoretical concerns became slightly more urbanistic and concerned with movement in space. His new megavolume, not quite as thick as Rem Koolhaas' silver-coated, multi-colored S,M,L,XL, but in the same tradition, expands upon and illustrates that book with projects he has completed or designed in the last seven years: Parc de la Villette, described with 180 pages of drawings and photographs; a department store outside Zurich and an office “building-landscape” in Geneva, both featuring ramps playing major roles; a bus and railway station in Lausanne, dominated by elevators, escalators, and bridges, only one of which was built; and the Lerner Hall student center at Columbia, where the ramps bridge and command the interior.

In this, the architect’s first major building in the United States, the idea of activating urban space with movement becomes the guiding theme. And the computer takes over, as it did in Columbia classrooms during the same period (1994-98). While Lerner Hall was being designed (with Gruzen Samton) and constructed, Tschumi’s school was becoming a vital center of digital experimentation in architecture. So, instead of crisp line drawings, plans, and axonometrics, the 90 pages devoted to this project are filled with computer projections and photographs of existing conditions (along with a few beautiful sketches, traditional plans, and sections) that show how the design was conceived and evolved. They also show how the architects saw the building in relation to its neighbors. Though eventually the building took a rectilinear form, the book reveals that in the early conceptual stages the computer was used to study various relationships and configurations, in more detail and from more points of view than had been possible before.

By 1997, when Tschumi was invited to submit a scheme for the development of the Museum of Modern Art in New York, architectural space was morphing into organic space under the influence of the computer in the work of some younger Columbia faculty, such as Hani Rashid and Greg Lynn. But Tschumi’s MoMA scheme remained cubic, partly in response to context and partly because he was studying possibilities for the site in ink drawings. These sketches, both the simpler white-on-black perspectives and the more complex black-on-white studies, are the most assured and appealing images in the book. (Curiously, there are drawings in this section which employ the concept of the Menger Sponge, which Steven Holl, who was also a contender for the MoMA, as were Tod Williams and Billie Tsien, used in an office building in Amsterdam around the same time.)

When he was named a finalist and asked to submit a more detailed design, Tschumi turned to the computer, which enabled him to study the spatial configurations of the galleries in more detail. But the images for this phase, though intelligently conceived, are lifeless in comparison with his hand-drawn sketches. And the scheme (like that of Herzog & de Meuron, the other finalist who was later eliminated) became more assertive than the one that had prevailed in the earlier round. Though the computer was necessary to complete a complex study in such a short span of time (we already wonder, does this man ever sleep?), did it create the sense of detachment on this round—or does it just look that way in the digitized renderings?

The computer graphics for the Marne-la-Vallée School of Architecture outside Paris, begun in 1994, are richer, however. And by 1999, when he started work on the Florida International School of Architecture in Miami, Tschumi had figured out how to use the computer to provide the showmanship of his earlier work—warped galleries that glow from within, lively interpenetrations, complex solids played energetically off voids.

In the final project, the Concert Hall and Exhibition Complex on the edge of Rouen, begun in 1998, organic shapes begin to emerge, not willfully, but logically in response to program. Here, in the architect’s largest project to date, those shapes facilitate the movement of crowds, help mask the building’s mass, and create a recognizable image for the structure that is visible from the highway—a giant inner tube, on a short lighted base, with a large slit in its side, and masts on top. This double-skin structure contains two event spaces, one inside the other, with an entrance and circulation between them. It is complex, but it looks simple. After all, that is what graphics are supposed to do—break down complicated ideas into digestible bits.

This book starts out doing just the opposite, documenting the little follies at La Villette in obsessive detail, but it ends up describing the 70,000-square-foot exhibition space and 7,000-seat concert hall in less than 50 pages, some of which contain a few broad synthesizing strokes.

Nowhere do we see the finely hewn materials or modulated light that Tschumi’s contemporaries (and frequent competitors) Williams-Tsien and Steven Holl celebrate in their books. This one is not concerned with architectural artifacts. It’s about the act—the many acts—of conception.
one comes away from the *Selected and Current Works of Richard Dattner & Partners Architects* struck by the realization that this is an exceptional career. While the book looks just like a standard corporate monograph in The Master Architect Series, its content demonstrates that what this architect has done is very different.

On plain display in this generously illustrated volume is a body of work primarily composed of public architecture, most of it built in New York City. What is so striking is the enormous range of building types Dattner and his colleagues have produced: structures ranging from schools, libraries, and housing to playgrounds, stadiums, and pools; from transit stations to public utilities and civic infrastructure. Throughout this diverse collection of built forms one encounters consistent design excellence.

There is also a liveliness and strong sense of purpose behind each of Dattner’s designs, along with an awareness of context ensuring that each new building is inserted with great care into its larger setting. Dattner’s first public commissions were for a series of adventure playgrounds in Central Park, and a theme of things whimsical and playful wends its way through much of the work. Even work done for corporate clients—the Hertz Airport facility in Orlando comes to mind—benefits from Dattner’s mastery of colorful, undulating surfaces.

The most impressive of the substantial array of architecture produced by Dattner’s firm are its civic infrastructure projects. Here, there is something exciting and fundamentally optimistic going on, as though the architecture were celebrating the importance of treating functional public structures such as sanitation garages and marine transfer stations with graceful and vibrant designs. For the sludge treatment facilities, Dattner invented an elegant vocabulary of forms in a kit-of-parts and created waterfront monuments in a new building type that dignifies the process of dewatering and storing sludge.

Jayne Merkel’s excellent introductory essay to this volume gives us a vivid biographical portrayal of Dattner, and from it we glean what motivates him. After completing his academic training, he chose to practice in New York City, perceiving it as “a meritocracy filled with opportunity.” His extraordinary body of work, so much of it in public buildings, demonstrates his respect for the existing urban environment, his sophisticated understanding of the waterfront’s industrial vernacular, and his creativity and keen command of good design. Here is an architect who, faced with the challenge of public architecture, has responded with significant contributions to the cityscape.

Carol Clark is a consultant in urban planning, design, and historic preservation.
Welcome to Cliffs Notes for young architects. The idea behind this series is to provide answers to frequently asked questions: What are the principal programming requirements? How do you organize the client? Which building codes and regulations apply? What are the typical techniques for financing this type of facility? These questions are organized into twenty comprehensive architectural design categories such as programming, circulation, site planning (and parking and access) codes, ADA regulations, and energy and environmental challenges. The editor, New York author Stephen A. Kliment, claims that these “Twenty Essential Questions” are the backbone of the series. These books, intended as compact and concise handson primary resources for each building type, do provide instant information in an easy to use format, though the results are somewhat questionable since not all books employ this “backbone” throughout.

The series is welcome because architects who are a few years out of school often find themselves struggling through the preliminary phase of a complex design project without adequate guidance from experienced senior architects. We all know that this is partly due to the fact that our market-driven profession failed to keep enough architects on staff during the recession of the late ’80s and early ’90s. We also know the latest trend in leading academic institutions: obsessed with the pursuit of freedom in the design process, the real problems architects face on a daily basis are often ignored. Indeed, the role of an architect is not merely to be practical, yet great architectural works have always embraced the practical problems. Some provided stunning solutions; others elegantly turned problems into profound questions. Either way, knowing what the problems are will not take away from the design ingenuities. By providing recent buildings as examples, supported with technical information and charts of design criteria, these books attempt to bridge the gap between theory and practice.

Bradford Perkins’ Building Type Basics For Elementary and Secondary Schools best captures the spirit of the series. (Perkins is a founder and principal of the New York firm, Perkins Eastman.) So far, it is the only book in this series in which the chapters directly correlate with the Twenty Essential Questions which are supposed to be the “hallmark” of the series. The charts and schedules are carefully edited and labeled consistently. The plans and diagrams have just enough information to explain the idea featured in each chapter, and they are immediately accessible. Texts are carefully edited to short paragraphs containing essential information. The book appropriately devotes a third of its pages to the first chapter on “Pre-design,” which is packed with useful design criteria and spatial diagrams. After all, the purpose of these books is to jump-start the initial design phase. Then, a chapter is devoted to each designated essential question. The third chapter, “Design Concerns and Process,” is an exception. It describes the entire design and building process of a school facility and defines what roles architects are expected to fulfill in the team of professionals and clients. To have a perspective on the entire process is immensely useful for young architects, since it is absolutely critical to know how preliminary design decisions affect the outcome of the project far down the road.

The health care book is heavily loaded with design criteria for this particular building type. It has a tendency to go beyond what is needed in the initial design stage. The book contains good graphics, though the charts and schedules are not formatted in a consistent manner. And unfortunately, the book is not organized in line with the Twenty Essential Questions.

The museum book, by New York architect and museum planner Arthur Rosenblatt, departs even further. The chapters are organized around examples of recently built museums. Since it is richly illustrated, it may be of greater interest to a general audience. But for the purpose of the series, it is less useful since it relies heavily on finished plans, elevations and details that are too small to read. The texts are factual, but perhaps too minimal, and the information is too fragmented to fulfill the intention of the series.

I cannot stress enough how important consistency in book format is for the series to be useful as an instant and concise resource. I hope that future publications in the series will keep this in mind. On a personal note, I look forward to the volume on multiple dwellings, a key building type in the future of urban development in the U.S.

Kenndro Tsubahi, a Cornell graduate, is an associate at Pei Cobb Freed & Partners.

Back to Basics
Reviewed by Kenndro Tsubahi
The New American Landscape Architecture
Reviewed by Laurie Kerr

This is not a book for the fainthearted, or for anyone who has—even momentarily—misplaced his thesaurus. The book has a condensed quality, like a file compressed for Internet travel, read while still in the process of being decoded.

Yet for anyone interested in the search for a meaningful landscape architecture in the postmodern, postindustrial, post-traditional, and (in Keeney’s somewhat puzzling locution) “post-cultural” era, this book posits some compelling strategies. It presents the work of thirteen firms, punctuated in the middle with Keeney’s densely argued essay, entitled “The Language of the World.” This structure seems telling; by placing his thoughts in the middle of the book rather than setting them apart as an introduction or a coda, the writing remains part of the search, on equal footing with the selected projects, and Keeney relinquishes the traditional curatorial claim of overarching consciousness.

The structure of the book, then, becomes another instance of the non-hierarchical, inclusive, and open-ended thinking that Keeney espouses—and admires in the work of the firms he has selected.

Keeney can be strict in his definition of inappropriate approaches to the modern American landscape: the geometric, the hierarchical, the picturesque, and the normative. But he is quite open to a surprising range of other options. The firms highlighted include those motivated by theory, social concerns, and ecology, and even those inspired by New Urbanism. Representing the ecological approach, for example, is Andropogen.

A number of the selected firms are based in New York City. There is a section on the Michael Sorkin Studio that culminates in a dazzling master plan for Jerusalem. Here, by embracing the fractal structure of urban form, Sorkin appears to have found a strategy capable of containing sprawl and protecting the fragile Mediterranean and desert ecosystems. The other New York firms, Marpillero Pollak Architects and Ken Smith Landscape Architect, seek to energize the urban environment with landscapes informed by such disparate phenomena as historical strata, music, restaurant design, and even an ironic take on topiary.

By championing this vital range of inquiry, Keeney does a service to his discipline. He places it at the center of our critical discourse, “our crisis” involving how we will inhabit the earth.

Laurie Kerr, a former physicist, practices architecture at Matthews Kerr Architects in New York City.
Reviving the Newark Riverfront

More evidence that New Jersey is making more progress than New York in redeveloping its waterfronts came to the fore this past January as Stanton Eckstut told members of the Municipal Art Society’s Waterfront Alliance how his firm’s master plan for Newark’s Passaic Riverfront was evolving. And, unlike the Hudson River edges of too many New Jersey communities, this one is not just geared to development at any cost with little connection to the rest of the town.

Ehrenkrantz Eckstut & Kuhn’s Passaic Riverfront Revitalization Plan (which was completed in December of 1999 in association with Clarke Caton Hintz) not only ties recent and proposed new buildings on the riverfront to the rest of the city, but is “the first step in creating a Passaic River state park system which will extend on both sides of the river from Newark and Harrison all the way to Patterson.”

Eckstut himself, in partnership with Alexander Cooper, was responsible for the Battery Park City Esplanade, which is considered one of the most successful waterfront projects in the nation and has become the first section of New York’s Hudson River Park system. Ehrenkrantz Eckstut & Kuhn has also been designing waterfronts in Yonkers, Annacostia, Annapolis, Baltimore, Charleston, East Boston, Long Beach, Washington, D.C., and at Penn’s Landing in Philadelphia.

In Newark, there is no clean slate, as there was at Battery Park City. In fact there was an extremely dirty slate from decades of industrial expansion—the area was so polluted in fact that the Passaic River had to be abandoned as a water supply as early as 1889. Swimming and boating there soon came to an end. It was not until the 1970s, when a series of federal and state laws were enacted, that cleanup began.

Pollution was only part of the problem. The economic fortunes of the City of Newark declined as the waters began to improve. During the last few years, however, signs of a turnaround have been appearing. The New Jersey Performing Arts Center opened in October 1997 and has attracted a million visitors. The 6,000-seat Riverfront Stadium, a new minor league ballpark, opened in July 1999, and lured the Newark Bears back to the city that they had abandoned a decade before. The Army Corps of Engineers began construction on Joseph G. Minish Park, a $37.3 million effort to replace an eroded, deteriorated, and environmentally degraded floodway with 6,000 feet of new bulkhead and 3,200 feet of riverbank and wetlands east of the Jackson Street Bridge. Phases II and III of the project will create another 25 acres, including 9,200 feet of riverfront walkway, bringing the total cost to $78.8 million.

In March 1999, with Mikesell & Associates, EE&K prepared the New Newark Conceptual Development Plan for the area north of the riverfront. Now Ehrenkrantz Eckstut & Kuhn is about to build a federal office building on the first development parcel within the riverfront plan. Claremont Tower should provide a catalyst for revival, as it has been designed specifically to tie various parts of the planning area together.

Its materials—brick cladding, metal, and glass—are similar to those in the nearby New Jersey Performing Arts Center (which the architects admit set a high standard for the area). The massing and siting at the intersection of McCarter Highway and an extension of Center Street fosters connections to existing neighborhoods, carries the grid of existing streets to the wherever possible, improves pedestrian and vehicular access to the water, and will encourage street life with ground floor shops and restaurants.

The Riverfront Revitalization Plan itself is all about connections, since as the plan notes, “Newark is unique among American cities because it has two major railroad stations located near its riverfront.” The construction of the first phase of the Newark Elizabeth Light Rail Line is connecting the city’s two regional rail lines, and the State Department of Transportation is rebuilding McCarter Highway (Route 21), making it possible to create a “beautiful city boulevard fully integrated with new urban development.”

And a great deal of new development is proposed—ten building sites capable of accommodating 4.6 million square feet of housing, hotels, offices, and stores—between Penn Station and the arts center. And there are plans to construct a 15,000-seat basketball and hockey arena, which Governor Whitman endorsed just before resigning to become Secretary of the Interior.

How much of this development will be realized and in what time frame are anybody’s guesses, but the planning framework should at least insure that the parts contribute to the whole. And the plan provides a vision for what could once not even have been a pipe dream. —J.M.
Judith Turner’s Shigeru Ban’s Arch

Few works of art or architecture require the enormous effort—in conception, design, fabrication, transportation, and installation—that went into the 30-foot-high paper-tube structural arch that spanned the Museum of Modern Art garden last summer. Designed by the Japanese architect Shigeru Ban, who created a similar structure for the Japanese Pavilion at the world’s fair in Hanover, Germany last year, and has been using cardboard in his temporary housing for disaster relief, the arch at MoMA was dismantled after a short three-months. So it is a good thing that the arch has been preserved, not only in recycled paper, but also in an elegant video by the architectural photographer Judith Turner, an old friend of the architect.

Dean Maltz, of New York, was collaborating architect with Ban on the project; Cristobal Correa, of Buro Happold, was the engineer.

The video, like the arch, was commissioned by the Museum of Modern Art. Turner showed it in the museum, was commissioned by the Museum of Modern Art, where more than a mile of paper tubes were made and covered with a water-resistant film on the inside and outside. The narrator, who speaks only occasionally, explains that the density and thickness of the tubes makes them fire-resistant. Frequently the images are accompanied only by the sounds of machine whirring or a musical score. The shots inside the factory of rows of tubes, machines with corrugated trays, rollers, and assembly lines are works of art in themselves. Though Turner is known mostly for her work in black and white, the sparing use of color, in high contrast like the images themselves, heightens the dramatic effect.

The thirty-minute film records the arrival of the tubes in Queens, New York, where they were cut into precise lengths and assembled on a gigantic scaffolding. It shows how they bend slightly in the middle with just enough flexibility to form an arch. Turner traces the transport of the 18,000-pound arch on four flatbed trucks to West 54th Street, where the eight half crescents were combined into four full ones.

It shows the preparation of the Museum garden facade for the hinging, construction workers installing gaskets at the connection points, repairs and inspections, and finally the arch in place, spanning 87 feet and casting an enormous shadow over the garden. The narrator gives a few figures to suggest the enormity of the task—6,400 feet of tubes, 3,500 feet of steel cables to stabilize them.

Films about construction projects are not new, but this is probably the first to record as well the deconstruction and recycling of the building materials afterwards—the whole life cycle of the building process, dust to dust. The arch was dismantled in only eleven hours. The tubes were removed to the Downingtown Paper Mill in Pennsylvania where they were processed, cooked and stirred in huge gray vats to the consistency of pasty concrete, and ended up in huge rolls of paper, where their history would never be known if it was not for the film—a fitting tribute to architectural ingenuity and the human spirit. — F.M.

The video is available for borrowing at the Donnell Library on West 53rd Street across the street from the Museum.

Long and Short Views of Buildings in New York and Elsewhere

New York buildings have been plopped on tabletops, papered onto armatures, set into slots, stretched across glowing beams, and shoved into drawers in the Urban Center galleries since early fall.

On October 4, the first of five two-week shows intended to present “The Long View” of work by young architects began with SHoP/Sharples Holden Pasquarelli, of New York, the firm that also designed the mutable, freeform, slatted armature used to display the entire series. SHoP placed small color images of the Dunescape at PS. 1, the VMall in Queens, the Museum of Sex on Fifth Avenue, and Mitchell Park in Greenport, Long Island, on slats in an almost random pattern.

The next firm, UN Studio/Van Berkel & Bos of the Netherlands, stretched billboard-like pictures of the Transfer Zone Arnhem over the structure. That gateway to a new town center (designed in collaboration with Cecil Balmond of Arup London)
interconnects the fast trains of the Dutch Railway with pedestrian and bicycle traffic, in a multilevel complex with shops, offices, and housing.

Michael Maltzen, of Los Angeles, showed models and drawings for MoMAQNS, the Museum of Modern Art’s temporary galleries in Long Island City, at Cooper, Robertson & Partners storage facility in the old Swingline factory.

The New York firm of Reiser + Umemoto RUR Architecture (Jesse Reiser and Nanako Umemoto) showed its competition entry for the Graz Music Theater, which inspired their research into structure and space in the Funicular Model (also on display), and a house in Sagaponack, New York, which explores the integration of landscape and building.

In late November and early December, Field Office Architects, a firm with offices in London and Tokyo, exhibited its winning entry to the Yokohama International Ferry Terminal Competition, the design which put the architects on the map.

The idea for the exhibitions, which provided stunning displays of work by a well-chosen selection of rising stars, came from architect Philip Johnson. But there was not enough text or other cues to help visitors unfamiliar with the work understand what the architects were doing. The shows were organized jointly by the Museum of Modern Art and the Municipal Art Society with Terence Riley and Peter Reed of MoMA and Frank E. Sanchis III of MAS acting as curators.

New New York 2

On January 18, in the same space, the second exhibition of new work in New York City sponsored by the Architectural League of New York opened, featuring six projects in Manhattan. The first such show took place two years ago and concentrated on projects in the other boroughs. “New New York 2” features Gwathmey Siegel & Associates’ International Center of Photography, Platt Byard Dovell’s New 42nd Street Studios, Polshek Partnership’s Scandinavia House, Atelier Raimund Abraham’s Austrian Cultural Institute, Rogers Marvel’s addition to the Studio Museum in Harlem, and Smith-Miller + Hawkinson’s Pier 11 Wall Street Ferry Terminal.

Once more the walls are bare, and the objects on display are placed in the center of the room, in this case on a pair of long grey tables which step down in the middle, hold models, and have drawers with working drawings and material samples in them. Photographs of the buildings are shown in long, narrow, horizontal light boxes suspended at eye level between metal poles and tall, thin, notched blue slabs. The engaging and functional installation was designed by Sunil Bald and Yolande Daniels of Studio SuMo.

Most of the architects have filled the nine square blocks in each box with photographs of the buildings, though Smith-Miller + Hawkinson adds text and drawings, Rogers Marvel supplements photographs and model shots with sketches, and the Polshek Partnership shows native Scandinavian buildings and drawings as well as details. Not surprisingly, there are many pictures of the Austrian Cultural Institute which took so long to get to the point of topping out. And there are small maps on each firm’s bar showing exactly where the building is located.

The International Center of Photography is beneath a plaza at 43rd Street and Sixth Avenue. The 42nd Street Studios are between Seventh and Eighth avenues at 229 42nd Street. Scandinavia House is at 58 Park Avenue, between 57th and 58th streets. The Austrian Cultural Institute is at 11 East 52nd Street, just east of Fifth Avenue. Pier 11 is in the East River at Gouverneur Lane, and the Studio Museum is at 144 West 125th Street, between Seventh and Lenox avenues.

With the exception of the almost invisible photography center, the buildings are either tall and thin or long and narrow. All are relatively unobtrusive, at least from the street. They defer to urban conditions, unlike most of the projects in the Long View shows, which seek to redefine them. How much of this is a matter of locale, how much a product of the zeitgeist at the moment of conception, and how much attributable to generational prerogatives remains to be seen.

The exhibition, which runs through March 15, is underwritten by Bloomberg and curated by League board members Amanda Burden, Kenneth Frampton, Suzanne Stephens, and Henry Urbach. —J.M.
March 9
The 100-acre beachfront tract known as Arverne is being offered by the City of New York for development through the Historic Preservation and Development Department; proposals are due March 9, 2001. Two teams might be selected. To view the IFP visit www.nyc.gov/html or contact Brett Libenow at 212.863.1055 or libenow@dhpdtn.com at nyc.ny.us.

March 12
Submission deadline for the Boston Society of Architects 2001 Healthcare Facilities Design Awards, cosponsored by The Healthcare Assembly. Any architect anywhere in the world is eligible to submit any project built in New England, and New England architects are eligible to submit projects built anywhere in the world. For more information, visit www.bsaa.org. Email bsaa@architects.org or call 617-951-1433, ext. 221.

March 15
Application deadline for spring guests from Furthermore, the publication program of the J. M. Kaplan Fund. Grants ranging from $1,000 to $1,500 go to university, independent, and trade presses, museums, civic and academic institutions, regional organizations, and professional societies with 501 (c) 3 tax status for publications on art, architecture, design, conservation, cultural history or related issues. For information, please call 318-828-8900. Applications are available from Furthermore, P. O. Box 667, Hudson, NY 12534.

March 15
Registration deadline for the Flemington Jewish Community Center Design Competition for a new synagogue and accompanying facilities to be constructed in Flemington, New Jersey. The 23,000-square-foot project on a 4.5-acre site is intended to accommodate religious services, educational programs, the enrichment of Jewish life, and interdenominational outreach programs of 260-family congregation in Hunterdon County, founded in 1926. This one-stage, national design competition is for an innovative and affordable design, sponsored by the congregation and the National Endowment for the Arts, is open to any individual licensed to practice architecture in the United States. First prize is $10,000; second prize, $5,000; Third Prize, $3,000; and the jury may award honorable mentions. Jurors are Ralph E. A. E. marker, Suzanne Kaufman, who will represent the congregation, and architects Preston Scott Cohen, Laurie Hawkinson, Enrique Nortnik, Stanley Tigerman, and the professional advisor, Ralph Lerner. For more information, visit www.flemingtonjccdesigncompetition.com. To register: please send your name, name of firm leader, address, telephone and fax numbers, E-mail address, license number, and state and station of registration to Ralph Lerner, Architect, 306 Alexander Street, Princeton, NJ 08540. A registration fee of $75 from each team must be received by 3:00 p.m.; submissions are due May 15, 2001.

March 16
Registration deadline for the Washington Metropolitan Area Transit Authority Comprehensive Escalator Canopy Design Competition for new escalator canopies at the entrances of slightly varying dimensions throughout the Metrorail System. The contract time for each escavator is to be $90,000. In the two-stage, anonymous competition, a seven-member jury will first examine submissions for program compliance. During stage two, it will select three finalists to further develop their concepts for a fee of $50,000 each. Each finalist will produce a three-dimensional model, illustrations, drawings, and a presentation to the Planning and Development Committee of the WMATA Board of Directors. The Board will select the winner who will be contracted to work as the lead architectural designer with WMATA’s engineering consultants. Licensed architects, engineers, planners, landscape architects, and allied design professionals are eligible. Required registration letters must be postmarked by March 16, 2001.

Upgraded National AIA Web Site

The AIA has upgraded its web presence with a state-of-the-art portal (access it by clicking on the “professional” link at www.aia.org) that will allow AIA members to customize how they use the site. Initial visits will require the user to enter a member number. Many of the old site’s features will still be available, such as the listings of architecture job positions available and sought; online continuing education and AIA member transcripts; industry and AIA news; project leads; schedule of AIA conventions and events; staff directory; and information on professional interest areas. But now, access to that information and much more will be flexible; members can prioritize the resources they need most and arrange their interface accordingly. As part of the new portal, news printed in AIArchitect is now also available on the web at www.aia.org/aarchitect. Managing editor Stephanie Stubbs encourages story submission (by Email at ststubbs@aia.org); stories selected for the “This Just In” section may go up within just 24 hours.

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Correction
□ Our story on HTDudio’s competition scheme for the Virgin Mary & St. Pakhomious Coptic Orthodox Church (February 2001, p. 6) failed to mention that Thierry Parent, AIA, of the Nevada Chapter, collaborated with Howard Duffy on the project.

EXECUTIVE DIRECTOR POSITION
The AIA New York Chapter is seeking a new Executive Director. Candidates’ resumes and questions should be Emailed to Leevi Kil’s assistant, Jennifer Gerrity at jgerrity@hlw.com

Connections
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DEADLINES

continued from page 18

include a brief statement of intent to com-
pete, legal name of the competitor, mailing
address, phone number, and principal(s)
who will work on the submission. Send let-
ters to: Washington Metropolitan Area
Transit Authority, Comprehensive Canopy
Program Design Competition, Michael
McBride, Competition Chair, Office of
Engineering & Architecture, Room 4D-
044, 600 Fifth Street, NW, Washington,
D.C. 20001. By April 13, competitors must
submit a 30X40-inch foam core presenta-
tion board in landscape orientation with an
image(s) of the proposed design concept
and a one-page description. Identify the
competitor only on a sealed, plain envelope
labeled "Competition" taped to the back of
the presentation board, containing the
name of the competitor, address and phone
number. A second envelope clipped to the
board should contain the competitor’s cost
for completing stage-two design work, if
selected as a finalist (not to exceed
$50,000) and a copy of the registration let-
ter on the competitor’s stationery. The pack-
age must arrive in a double-wrapped enve-
lope with return address. For return, please
provide a container and adequate postage.
For more information on technical ques-
tions contact Ed Riley at 202-962-1384;
for other questions, Michael McBride at
202-962-1381 or visit WMATA.com.

March 23
The Douglas Haskell Awards were founded
to encourage fine student writing on archi-
tecture and design. Students enrolled in
professional architecture or related pro-
grams (art history, interior design, urban stud-
ses, or landscape architecture) are invited to
submit written work and a statement for
consideration. Send inquiries to: Haskell
Program, New York Foundation for Archi-
tecture, 200 Lexington Ave., New York,
NY 10016; or call 212-683-0023 ext. 11.

March 23
Deans of architecture schools are invited to
nominate students for the Eleanor Altmann
Scholarship Program, which will be award-
ed to students based on academic achieve-
ment and financial need. For information
or an application, contact the AIA New
York Chapter, 212-683-0023 ext. 11.

April 4
Submission deadline for 2001 Steinhardt
Keely LeBrecq travel grants. Sponsored by
the AIA New York Chapter, the grants are
intended to further architectural education
and professional development by means of
North American travel programs. Applic-
ants must be U.S. citizens with profession-
al architectural degrees. Submit a resume,
statement of plans, and three letters of rec-
ommendation to the AIA New York Chap-
ter, 200 Lexington Ave., New York,
NY 10016. As many as five grants totaling
$15,000 will be awarded to full-time practi-
citioners, either registered or non-registered.
Call the Chapter at 683-0023, ext. 11.

April 9
Submission deadline for the Boston Society
of Architects/AIA New York Chapter 2001
Urban Design Awards, open to any New
York or New England architect, landscape
architect, or professional planner for
projects completed since January 1994. For
more information, contact Richard Fitzgerald at
rfitzgerald@keelebrecq.org or 617-951-1343
ext. 221.

April 30
Submissions for the 2001 Sustainable
Design Awards Program are sought by the
Committee on the Environment of the Bos-
ton Society of Architects/AIA (this award is
co-sponsored by the Committee on the Envi-
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Exporting High-Rise Sustainability

Two New York City architects doing work in the Netherlands presented their work to members of the Committee on the Environment in January. Yvonne Szeto, AIA, a design partner with Pei Cobb Freed and Partners, and Margaret Rietveld, AIA, co-founder of Rietveld Architects, discussed the work of their firms in the country, where public awareness and government support help encourage advances in the fields of efficient and high-performance design.

Szeto focused primarily on the ABN-AMRO headquarters in Amsterdam, which was completed in 1999. The building features a highly advanced climate wall that is internally ventilated. The 12-inch-thick wall has three sets of blinds, which are operated via remote control. Energy is absorbed in the blinds and vented through ductwork. The system allowed a floor-to-ceiling glass approach that appealed to the client and includes operable windows, which many employees felt was important. The depth of the wall also offers acoustical benefits, important because the facility is sited very close to a major highway.

Szeto said that one of the differences of working in the Netherlands is the number and type of consultants. “You work with two sets of engineers,” she said. “There are the mechanical engineers and then the building physics engineers, who are concerned about things such as indoor air quality.”

Dutch laws also have a role in what the architecture becomes. One law requires that no one sit more than 5 meters (16'/2 feet) from the external window wall. That typically results in “skinny” buildings, and the opportunity to achieve efficiencies in the curtain wall is great. “We took advantage of the opportunities in this project,” Szeto said, “because the company was thinking about its corporate image, and because the Netherlands has a holistic attitude. The company looked at life-cycle costs, not first costs.” High-performance curtain walls can be more difficult to sell in the U.S., where the façade-to-floor ratio is more like 35 to 65; in the Netherlands, the ratio can reach 60 to 40.

Since its founding six years ago, Margaret Rietveld’s firm has worked in the Netherlands, and she noted that “the goal is always to bring in a high-performance curtain wall. But even there, we don’t always get the numbers to work.” The several high-rise projects she showed shared an emphasis on transparency, and a few of them pushed the envelope on “double land use,” a sustainable approach she favors. Two office buildings are designed to perch over a major highway as it enters the Hague city center.

One of these, the Equinox office building, is under construction. A side effect of highway proximity is that because of emissions, windows will only be operable on the interior facades of the two crescent volumes that make up the 125,000-square-foot speculative facility. At the GUO office building in Eindhoven, a rectangular mass and intersecting crescent volume is supported on wobbly-looking legs of concrete, which make the building float, enabling people to reach the facility and cars to reach the parking areas below.

The January evening grew out of an exchange program sponsored by the Netherlands-America Foundation (www.thenaf.org) with support from the Netherlands Architecture Fund (www.archfonds.nl), which brought Chiel Boonstra, of DHV Accommodation and Real Estate in Rotterdam, and Francine Houben, of Mecanoo Architects in Delft, to the Lighthouse International stage in November. Szeto and Rietveld served on the response panel at that event.—K.L.G.

Managing profits

At a January event sponsored by the Professional Practice Committee, Mark L. Thivierge, principal of MILT Associates, spoke about how principals and senior associates at firms of 20 to 70 people can better manage profits. “A design firm’s profit is exactly equal to the sum of its individual projects’ profits,” Thivierge said. “If you want to ‘manage’ your profits, manage your projects.” Thivierge discussed systems, reporting, budget worksheets, and standards. He also outlined some terminology such as “effective multiplier” (net architectural fee divided by direct labor) and “overhead multiplier” (indirect expenses divided by direct labor), and stressed the importance of regular, structured, and well-organized review meetings.
**AROUND THE CHAPTER**

**Clarifying Continuing Education Requirements**

Effective January 1, 2000, architects using a New York license (except those who are in their first three-year registration period) are required to take and record continuing education programs. Those who renew their registration this year or next will need to take a pro-rated number of hours of continuing education. For those renewing before January 1, 2003, the number of hours required will vary, but will not exceed 36. On and after January 1, 2003, 36 hours of continuing education will be required during each three-year registration period.

Chapters and members can access information about the requirements on the web. Visit www.aia-ny.org, click on “links,” then “NYS Education Department,” and then “QA for architects.” Approved providers of continuing education include those recognized by the AIA Continuing Education Program; colleges, universities, and other institutions (find a directory at www.highered.nysed.gov/oris/universities.htm); and providers approved directly by the New York State Education Department. Architects need to retain records of courses completed for six years, including the title and any number assigned to the course by the provider, the number of hours completed, the sponsor’s name and identifying number, verification by the sponsor of your attendance, and the location and date of the program or course. Members should have received detailed information regarding this process by mail this past January. For more information, contact William Martin at archd@mal.nysed.gov or 518-486-2981 ext. 110.

All members have one year from the completion of an approved class or program to send this information or formal attendance sheets to Oklahoma for their transcripts. Emeritus members in all states requiring continuing education have to do so, too, if they have not been forwarding their Learning Unit Form Bs or other approved attendance sheets to Oklahoma—or if the providers have not been forwarding the Form Bs for their programs to Oklahoma.

Some members have asked if the national AIA could list separately on their transcripts those sessions that qualify for the state requirements. According to Thom Lowther, director of Continuing Education Sessions at AIA, all approved AIA/CES sessions are qualified for New York state requirements except the Architectural Record self-report. The NCARB monographs are accepted by the New York State Education Department but only for up to 12 of the 36 required credits. If members take seminars that do not carry the AIA/CES seal of approval, they should find out beforehand if the provider has received approval from the NYS Education Department.

**Career Moves**

- Swanke Hayden Connell Architects has made an agreement with French architect Olivier Vidal and opened Swanke Hayden Connell Vidal Architects in Paris.
- Mancini Duffy has appointed an executive committee: president Alfonso S. D’Elia, AIA; chief financial officer David C. Hannaford; and chief executive officer Anthony P. Schirripa, AIA.
- Dayle Bass has been promoted to director of marketing at Ted Moudis Associates.
- Three new associates—Michael J. Chirigos, Luis R. Estrada, and James D. Seger—have joined Buttrick White & Burtis.
- Hardy Holzman Pfeiffer Associates announces the appointment of five new principals: Nestor Bottino, AIA; Jean Marie Gath; Stephen Johnson, AIA; Stewart Jones, AIA; and Pamela Loefelman, AIA. HHPA has also named eight new senior associates: Caroline Bertrand; James Brogan, AIA; Edward Carlango, AIA; David Hart, AIA; Sharon Lasoff; Daria Pizzetta, AIA; Anthony Poon, AIA; and David Saviola, AIA.
- The partners of Brennan Beer Gorman/Architects and Brennan Beer Gorman Monk/Interiors have promoted David Hawthorne, AIA, and Marlon Fernandez to the position of senior associate. The firm has named Iva Kravitz as marketing director. Frank Bonura, Roberto E. Estorque, and Marilyn Reid have been named associates.
- Larsen Shein Ginsberg + Magnusson has promoted James G. Kendrick, AIA, and Douglas F. Korves, AIA, to principal.
- Polshek Partnership Architects has named James L. Sawyer, AIA, to the newly-created position of Director of Operations where he will assist the firm’s partners with project management, personnel, franchise, contracts, risk management, and technical research. A former Chapter board member and treasurer, Sawyer came to Polshek from Richard Meier & Partners.
- David S. Miller, AIA, has become an associate at R. M. Kliment & Frances Halsband Architects.

**Help Open Our Doors**

*Center For Architecture*

“Help Open Our Doors.” This is our mantra. These past few weeks have kept us all busy “gearing up” for the really hard work—securing pledges from our top prospects. We must ensure that the launch of the public phase is successful enough to carry us through to the completion of the $6 million goal. Only a solid start will open the doors to the Center and to New York City’s future.
Our daylong Chapter leadership "retreat" on January 27 exceeded my expectations. The Board of Directors attended the morning session; in the afternoon, we were joined by the Committee chairs. It was a remarkable day of creative input, and it gave us an opportunity to expand on the program initiatives in the Strategic Plan Update issued in December (to read the Plan for 2001, visit www.aiany.org). These include developing new programs with committees to recognize design excellence for specific building types, establishing a continuing education task force to coordinate member interests with programs, and setting up task forces to advocate design principles for local schools and housing.

An energetic roundtable discussion led to consensus on a pair of priorities. You all know about one, the Center for Architecture, for which the Capital Campaign is progressing. The Center is the bricks-and-mortar place for us to meet, think, talk, and educate ourselves. It will be the hub for this time-honored way to exchange ideas.

The other core priority is distinctly non-physical; it is the futuristic equivalent of a meeting place. For us to really move ahead in the areas of design excellence, professional development, and public outreach—our stated goals—the organization needs to cultivate better ways to reach our members and to create the electronic infrastructure that will allow members to communicate with one other. This is particularly important as web- and Email-based communications are becoming widespread. Interactive communications through these media can and will support an exciting future for the organization.

We will be working with the Information Technology Committee and a task force of technology experts from some major firms to implement a web-based communications system to alert members about events, post committee proceedings, and solicit feedback. We are also looking into developing a knowledge base so that members could become technical resources for their colleagues, and so that people with shared interests can find each other.

Both the Center and the communications system are important efforts that will enable us to create a culture of architecture in New York City that does not presently exist. We want our Center to become a spiritual home for people interested in architecture, design, and urban policy.

How will we get there? We need your talent, abilities, and commitment. Please visit our web site and reach out to committee chairs and members of the board, who each have a specific focus this year (see masthead on page 3 for Email addresses). Or contact me directly at mhelfand@archmha.com. We are eagerly soliciting program ideas, ways to bring members together, and other methods of creating dialogue on important issues. You have no doubt recently received information about New York State's increasing continuing education requirements (see page 22). As licensed architects, we are compelled to earn these credits, but you can help us develop programs that are targeted to what you really want to learn. Let us know what you want.