

AN EYE ON
NEW YORK
ARCHITECTURE

OCULUS

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The New Industrial
Martha (Stewart)

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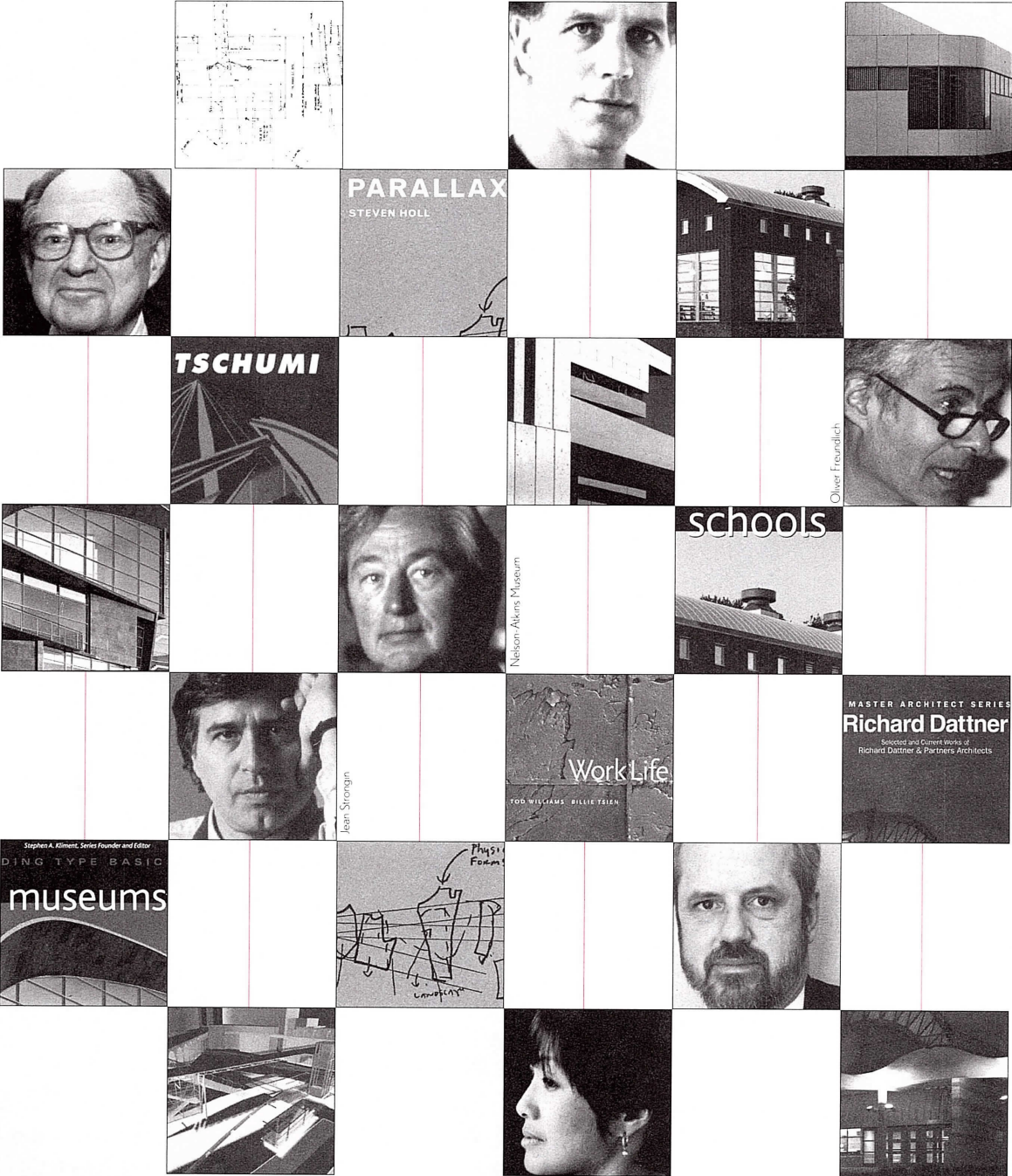
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"The Long View" and
"New New York 2"



Perspectives on Architectural Practice

Volume 63, Number 7, March 2001

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PERSPECTIVES ON ARCHITECTURAL PRACTICE

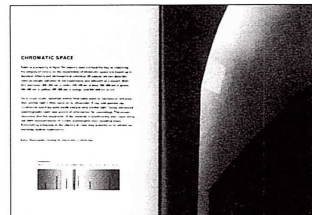
Programs on architectural practice usually focus on matters of management and marketing. Recently, with the building boom, they turned to recruitment, retention, succession, branch offices, and mergers. They always consider efficient means to “project delivery,” often weighing the value of design-build 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.

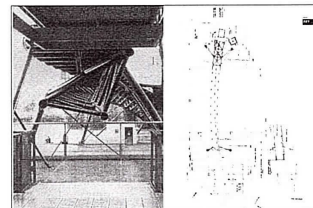
New monographs on New York architects Tod Williams and Billie Tsien, Steven Holl, Bernard Tschumi, and Richard Dattner show just how important personality is. These books present radically different pictures of what architectural practice—and even architecture—is at its core. In one case, the emphasis 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.

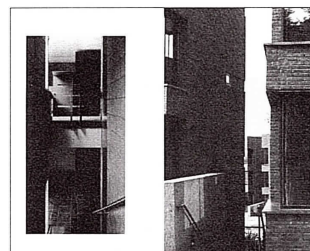
Programs have also been changing within individual building types. To encapsulate these trends and augment the training all practices engage in (though education is rarely considered a practice issue), Stephen Kliment has been editing a series of primers on how to design various types of buildings, the 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.



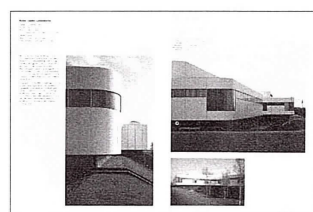
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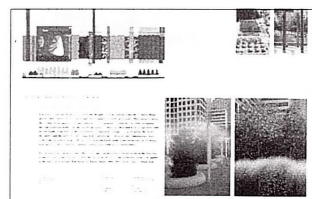
*Pages from Event-Cities 2:
Bernard Tschumi*



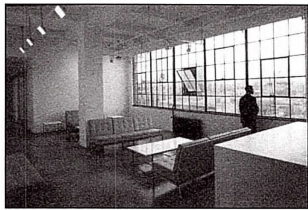
*Pages from Work Life:
Tod Williams and Billie Tsien*



*Pages from Richard Dattner &
Partners Architects*

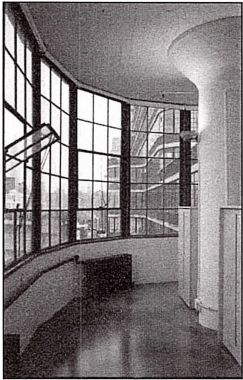


*Pages from On the Nature of Things:
Contemporary American Landscape
Architecture by Gavin Keeney*



Peter Aaron/Esto

*Martha Stewart Omnimedia,
Daniel Rowen*



Peter Aaron/Esto

*Martha Stewart Omnimedia,
Daniel Rowen*



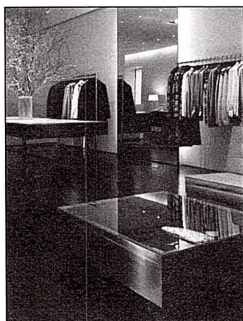
Peter Aaron/Esto

*Martha Stewart Omnimedia,
Daniel Rowen*



Michael Moran

*Michael Kors store,
Daniel Rowen*



Michael Moran

*Michael Kors store,
Daniel Rowen*

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 (OCULUS, 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—butt-jointed 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 wall shield systematized storage for the hundreds of plates and cups, candlesticks, chairs, carpets, 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 façade showcase individual items, the way jewelry store windows do. 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 attened brick and deco-yle terra cotta is being restored. New elevators and a stylish lobby will serve office tenants in the 24,000-square-foot space upstairs. Also being updated: windows and retail storefronts, mechanical systems, fire protection, and electrical wiring.

The same firm will design interiors to house administrators of the National Book Award (the prestigious literary prize). A decade ago, Cetra/Ruddy designed the original National Book Foundation offices; now the executive offices and historical archives for The National Book Foundation are being relocated to the seventh floor of 95 Madison Avenue. Of course, many walls are to be red in bookshelves. White-painted millwork will contrast with workstations of translucent Plexiglas and walls of attened glass. Traditional library furniture in conference areas and at reception will be stained black.

Lofts for Living

Construction of 26 spectacular loft-style condominiums with views is under way at the 12-story Carl Fischer Building, known mostly for its monumental clock (a giant musical note, painted black) at looms near the south end of Fourth Avenue, at Astor Place. Once home to

the Carl Fischer music publishing company, the 1922 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 via 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 result-

ON THE DRAWING BOARDS



25 West 14th Street, Cetra/Ruddy

ed 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

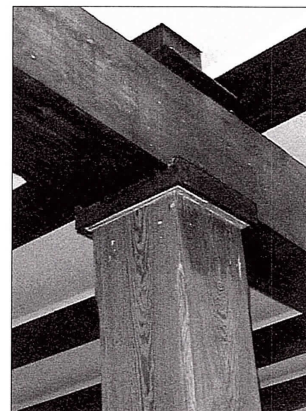
Having won special permission from the planning commission, architect **Frank Williams** and the Morris Group are set to implode a modernist Theater District public parking garage and replace it with a postmodern 45-story mixed-use tower. The base of the new building will, however, be a similar four-story 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.

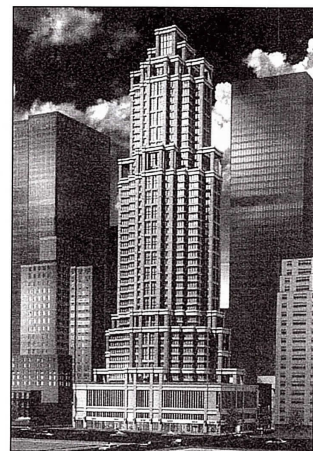
Slated for the roof of the new garage is a health spa. Above that will be Williams' faceted 41-story brick-and-precast concrete tower of rental apartments (permitted to rise so high by transfer of development rights from the adjacent



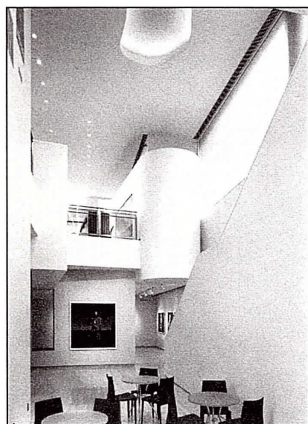
Carl Fischer Building, James Harb and David S. Lee



Column/girder detail, 104 Wooster Street, Li/Saltzman Architects



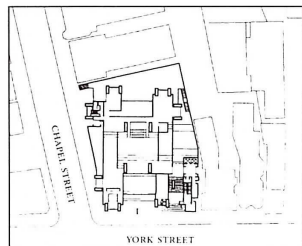
Theater District Tower, Frank Williams



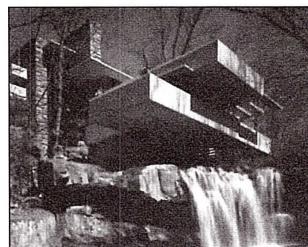
International Center for Photography,
Gwathmey Siegel



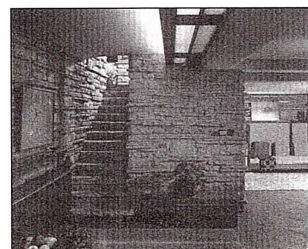
Yale Art and Architecture Building,
Paul Rudolph



Yale Art and Architecture Building
site plan



Fallingwater, Frank Lloyd Wright



Fallingwater, Frank Lloyd Wright

Studio 54 theater). On building setbacks, pavilion-like terraces hunker under flying beams like buttresses. Twenty percent of the 363 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 2" exhibition at the Urban Center (p. 17).

Boola Boola!

Yale University has selected **Richard Meier & Partners** (Meier is a Cornell graduate) to design a new Art History building at 200 York Street, while Yale alumnus **David Childs**, senior design partner

and chairman of **Skidmore, Owings & Merrill** has been chosen to renovate Paul Rudolph's Art and Architecture building next door. To encourage interdisciplinary connection between students of art and architecture, the two buildings will share some spaces. The new 65,000-square-foot structure will house the Arts Library with its 100,000 volumes and visual resources collection as well as the department of the History of Art. According to its Arts Area Plan, Yale will renovate 500,000 square feet of space and add 275,000 square feet of new facilities for the art, architecture, and drama departments.

Also at Yale, former architecture dean **Cesar Pelli** will design a new 50- to 55,000-square-foot engineering building at the corner of Propsect and Trumbull streets with a \$24 million gift from Yale alumnus John Malone. It is part of the university's new investment in science and technology of more than \$500 million

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 sta-

bilize 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.

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**, **Kolatan/MacDonald**, **Reiser+Umemoto**, **Joel Sanders**, **SHoP/Sharples Holden Pasquarelli**, **Stamberg & 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." Included 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.

The Mid-Manhattan Library Under Wraps

Following 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 have 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 away" 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.

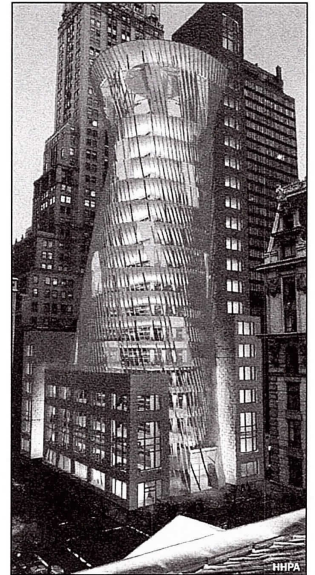
Gwathmey Siegel's winning proposal will somehow place a glass-clad tower with curvy, vertically ribbed walls atop the present library, covering only part of the roof. The architects promise to "re-image" the existing limestone facade as a screen and base for the "beacon of knowledge" they will add above.

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.

Mid-Manhattan Library competition entries:



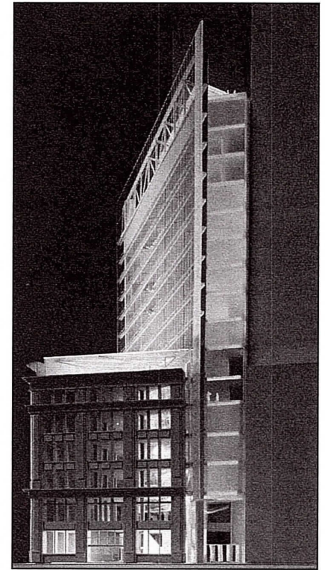
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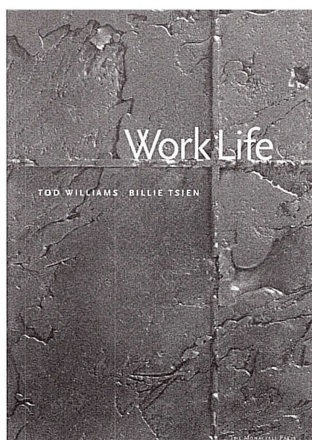
Smith-Miller+Hawkinson



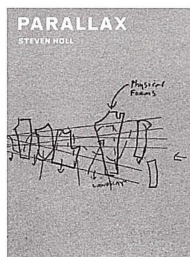
Smith-Miller+Hawkinson



Smith-Miller+Hawkinson



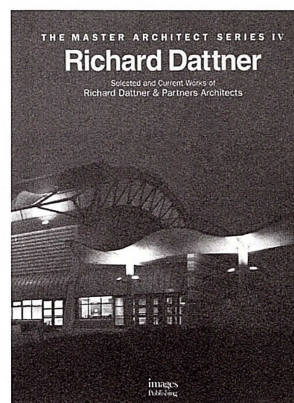
Work Life: Tod Williams Billie Tsien, Monacelli Press, 264 pages, 9 3/4 x 12 1/2, 200 illustrations, 20 in color, cloth, \$60



Parallax: Steven Holl, Princeton Architectural Press, 384 pages, 5 1/2 x 7 3/8, 220 illustrations, 135 in color, cardboard, \$40



Event-Cities 2: Bernard Tschumi, The MIT Press, 692 pages, 6 1/2 x 9, 500 one-color illustrations, paper, \$35



Richard Dattner & Partners Architects, Images Press, 256 pages, 11 7/8 x 8 3/8, 350 illustrations, 330 in color, cloth, \$60

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," "criss-crossing," 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

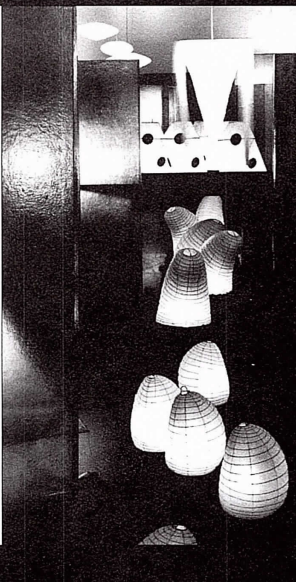
public work long after most architects had given up on the '60s commitment to social change and has kept on fighting to dignify schools, parks, pools, and even sanitation facilities at times when many of those offering the commissions would have been satisfied with simple functional solutions. But instead 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 same series as those on Skidmore, Owings & Merrill, Gwathmey Siegel, and Mitchell Giurgola. It begins with a biographical essay, and catalogues the projects according to type, describing each one in a similar manner with dates, location, client, collaborators, size, and materials noted in a list at the top, illustrated with color photographs, usually of multiple views, often supplemented with plans, axonometric drawings, sections, or sketches.



Cranbrook Natatorium



It was even in the August 1940 edition of the *Architectural Record* that the Cranbrook Natatorium was described as "the most important building in the world." The magazine's description of the building was so enthusiastic that it led to a new project: a new building to house the museum. The magazine's description of the building was so enthusiastic that it led to a new project: a new building to house the museum.



TOD WILLIAMS BILLIE TSIENT—WORK LIFE by Jayne Merkel

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 *pièce de résistance* 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."

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 *The New York Times*, 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 type of atom struck by charged particles,” he said with a sense of wonder. Later he would show projects of his own, such as the Chapel of St. Ignatius at the University of Seattle, where he applied optical principles in order to create mystical chambers filled with colored light.

“The measure of the buildings is the body moving through them sequentially,” he said as he showed pictures of the Helsinki Museum of Contemporary Art (called Kiasma). “Around 1983, I started making perspectives and then working them back to see where the actual plan diagrams could be. Now you can do it quickly on a computer.”

Kiasma has some natural light in every one of its 25 galleries. Its tubular chambers resemble intestines or caves. It folds back in the middle, where there is a staircase that ties its parts together like a spine.

“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—bronze, 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.

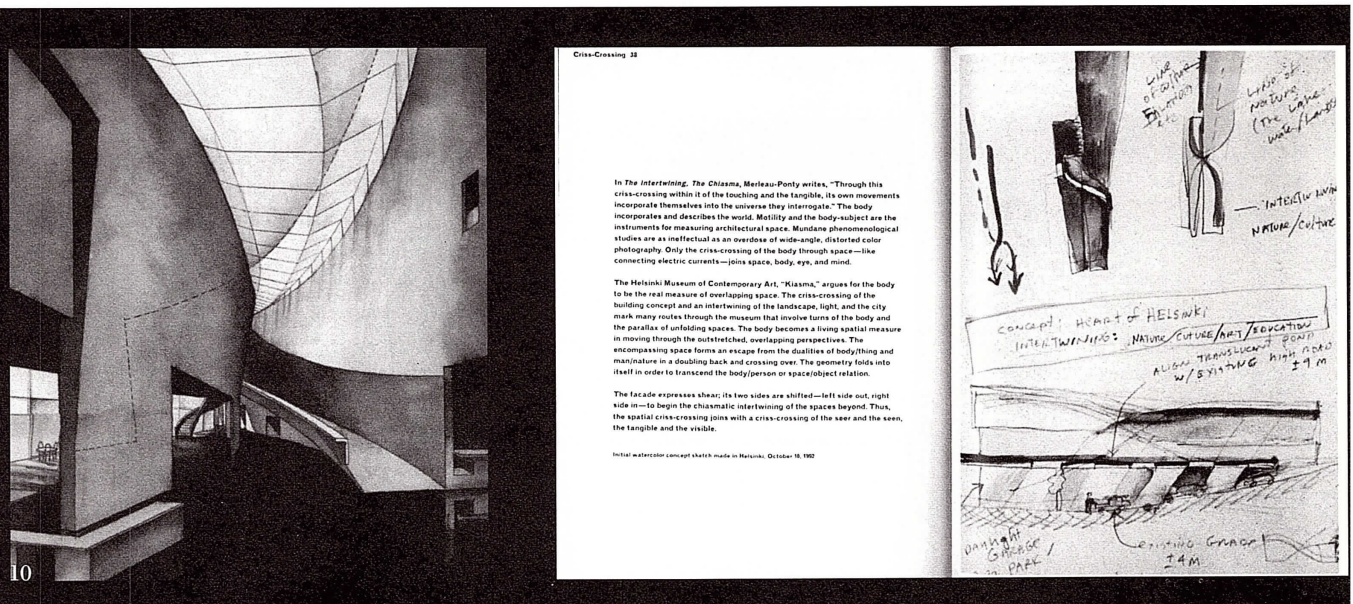
An office building on a canal in Amsterdam for the social housing company Het Oosten had a program that was multifaceted and changing, so inspiration for the form—an irregular perforated grid—came from merging the idea of the Menger Sponge (a concept Bernard Tschumi has also used) with the chance methods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

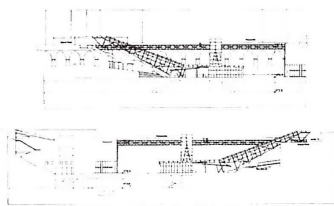
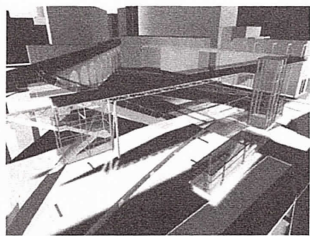
The building is a “chromatic structure,” in which color helps shape space. “Due to the multiple layers of porous materials—from the perforated plywood and aluminum of the interior to the perforated copper of the exterior—light is bounced between the building’s layers, forming a mutable ‘chromatic space’ 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.” Yet, its behavior has 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.

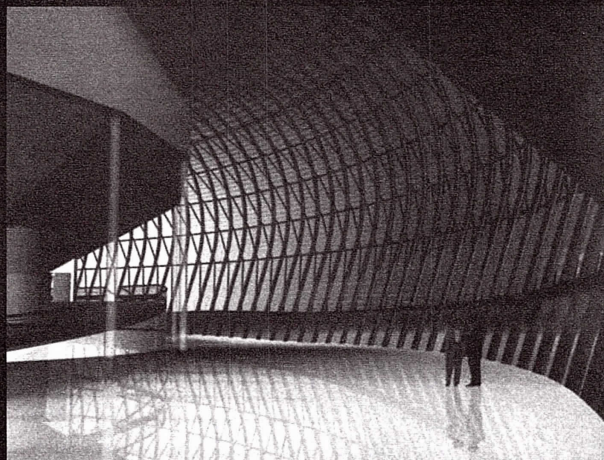
Holl’s gift—as the work, the book, and the lecture showed—is to use curiosity to create moving architecture. He calls the entrance to his addition to the Cranbrook Institute of Science a “light laboratory,” but it doesn’t look like a laboratory. It feels like a work of art even though it uses different 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.





Exhibition: Road or a bridge in a model in a section in the design
"Road or a bridge in a model in a section in the design"
"Road or a bridge in a model in a section in the design"
"Road or a bridge in a model in a section in the design"



BERNARD TSCHUMI'S EVENT-CITIES 2

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 expansion 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.

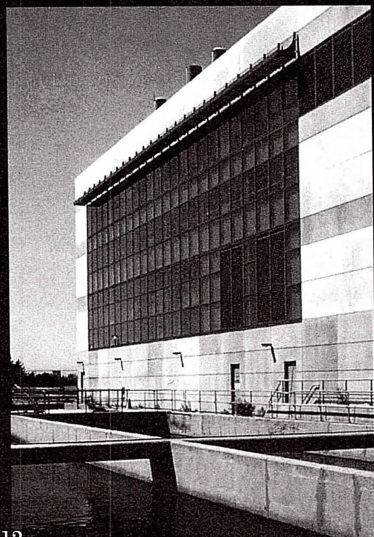
Jayne Merkel's excellent introductory essay to this volume gives us a vivid biographical portrayal of Dattner, and from it we glean what motivates him. After completing his academic training, he chose to practice in New York City, perceiving it as "a meritocracy filled with opportunity." His extraordinary 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.

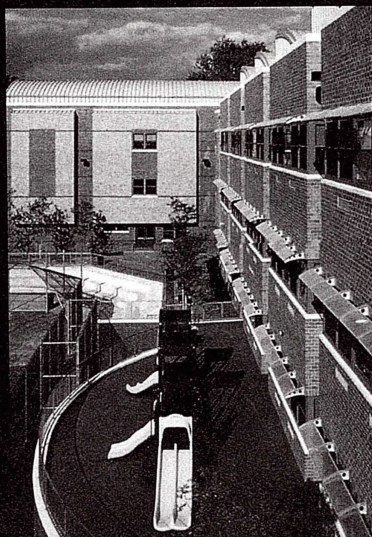
Goodwill Games Swimming and Diving Complex



Tallma Island Sludge Treatment Facility

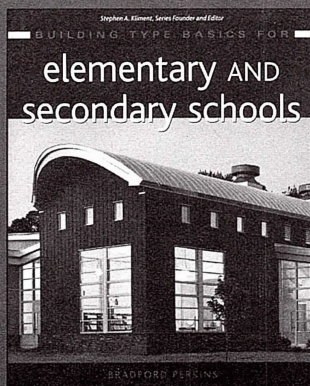


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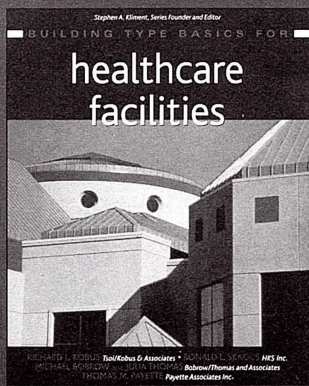


Hertz Orlando Airport Facility

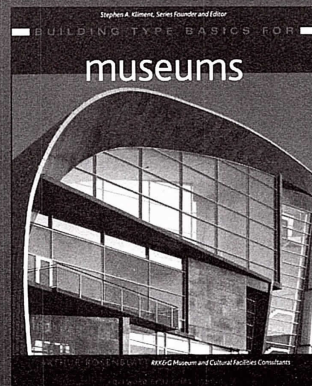




Building Type Basics for Elementary and Secondary Schools, by Bradford Perkins. John Wiley & Sons, 288 pages, 7½ x 9¼, 90 line drawings, 75 photographs, 25 in color, cloth, \$69.95



Building Type Basics for Healthcare Facilities, by Richard Kobus, Ronald L. Skaggs, Michael Bobrow, Julia Thomas, and Thomas M. Payette. John Wiley & Sons, 280 pages, 7½ x 9¼, 107 line drawings, 113 photographs, 5 in color, cloth, \$69.95



Building Type Basics For Museums, by Arthur Rosenblatt. John Wiley & Sons, 280 pages, 7½ x 9¼, 150 line drawings, 79 photographs, 29 in color illustrations, cloth, \$69.95

Back to Basics

Reviewed by Kentaro Tsubaki

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 hands-on 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

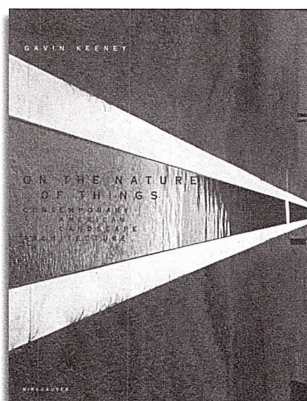
schedules are carefully edited and labeled consistently. The plans and diagrams have just enough information to explain the idea featured in each chapter, and they are immediately accessible. Texts are carefully edited to short paragraphs containing essential information. The book appropriately devotes a third of its pages to the first chapter on "Predesign," 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.

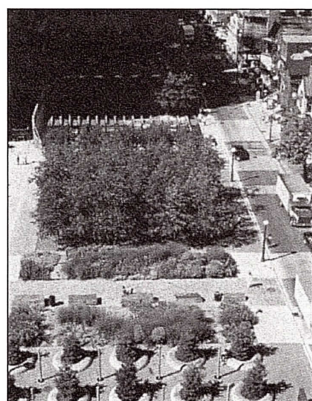
The museum book, by New York architect and museum planner **Arthur Rosenblatt**, departs even further. The chapters are organized around examples of recently built museums. Since it is richly illustrated, it may be of greater interest to a general audience. But for the purpose of the series, it is less 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.

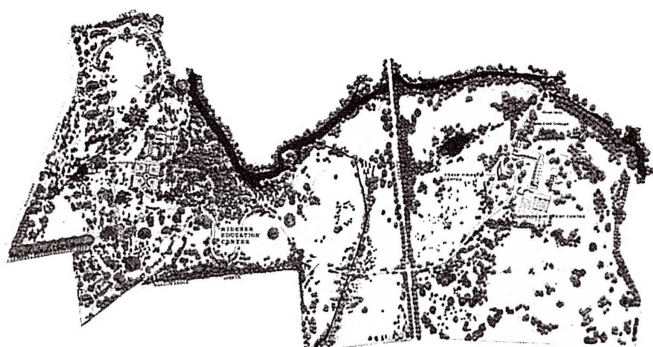
Kentaro Tsubaki, a Cranbrook graduate, is an associate at Pisanella+Klein Stolzman+Berg Architects.



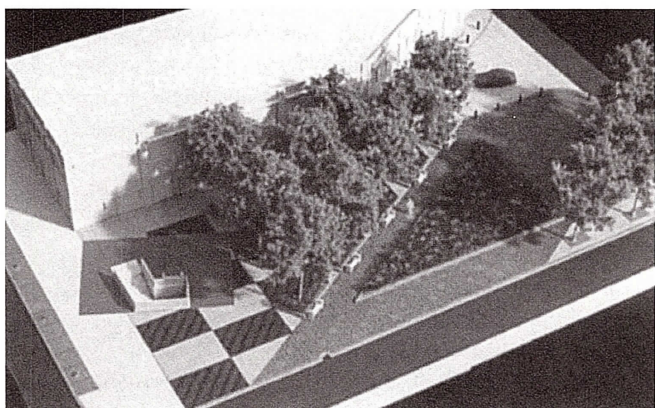
On the Nature of Things: Contemporary American Landscape Architecture, by Gavin Keeney. Birkhauser, 184 pages, 8½ x 11, 309 illustrations, 115 in color, cloth, \$70



Yorkville Park, Ken Smith Landscape Architect



Morris Arboretum, Philadelphia, Andropogen Associates



Malcolm X Plaza, Ken Smith Landscape Architect



Molecular Biology Research Facility, San Diego, Andrew Spurlock Martin Poirier

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**

Associates, of Philadelphia, followers of Ian McHarg, whose beautifully resolved work often starts by tackling the unglamorous problem of storm water drainage. Then there is the unclassifiable work of **Danadjieva & Koenig Associates**, of Tiburon, California, whose Seattle projects achieve a startling unity from diverse means, like the rococo churches of Bavaria, where it is impossible to say where the architecture ends and the painting and sculpture begin. Here, however, it is architecture, landscape architecture, highway design, and sculpture that merge into a symphonic whole.

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

IN THE STREETScape

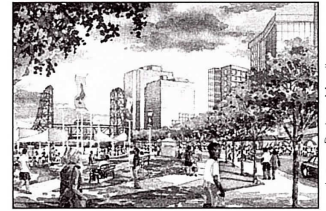
to those in the nearby New Jersey Performing Arts Center (which the architects admit set a high standard for the area). The massing and siting at the intersection of McCarter Highway and an extension of Center Street fosters connections to existing neighborhoods, carries the grid of existing streets 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."

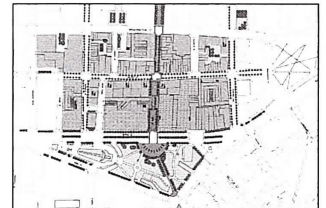
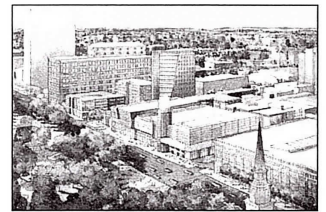
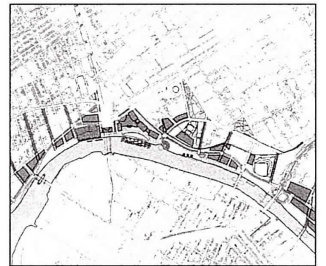
And a great deal of new development is proposed—ten building sites capable of accommodating 4.6 million square feet of housing, hotels, offices, and stores—between Penn Station and the arts center. And there are plans to construct a 15,000-seat basketball and hockey arena, which Governor Whitman endorsed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

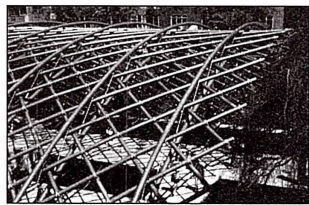
How much of this development will be realized and in what time frame are anybody's guesses, but the planning framework should at least insure that the parts contribute to the whole. And the plan provides a vision for what could once not even have been a pipe dream. —J.M.

Passaic Riverfront Revitalization Plan



renderings: Barbara Morello





Judith Turner

Museum of Modern Art garden structural arch, Shigeru Ban

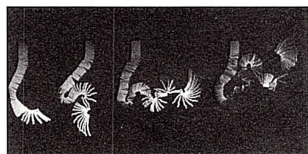


Jonathan Malle

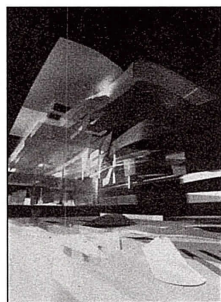
"The Long View" exhibition installation, SHoP



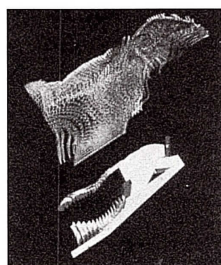
Yokohama International Ferry Terminal, Foreign Office Architects



Panel size digital analysis of complex geometry for V-Mall, SHoP



Transfer Zone Arnheim, UN Studio/Van Berkel & Bos



Spaceframe for Graz Music Theater, Reiser + Umemoto

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 Parsons School of Design spring lecture series on February 22. It has only been shown on a few occasions, but it has been donated to the Donnell Library so that architects, students, engineers, and artists can view it at home. The sparse narrative, written by Turner with **Ian Brier**, provides exactly as much verbal information as the audience needs to understand the project. The story is told mainly in visual terms, in Turner's sharp, carefully composed, highly structured, abstract style, which is an ideal complement to the subject at hand.

It begins in Duren,

Germany, 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 abstract grid of shadows 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 guessed if it was not for the film—a fitting tribute to architectural ingenuity and the human spirit. —J.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 P.S. 1, the V-Mall 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 Arnheim 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**.

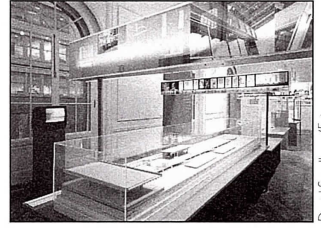
Most of the architects have filled the nine square blocks in each box with photographs of the buildings, though Smith-Miller+Hawkinson adds text and drawings, Rogers Marvel supplements photographs and model shots with sketches, and the Polshek Partnership shows native Scandinavian buildings and drawings 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 37th and 38th 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.

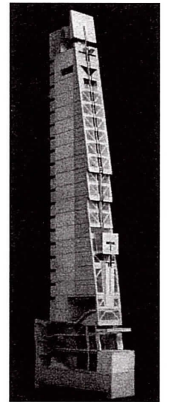
The exhibition, which runs through March 15, is underwritten by Bloomberg and curated by League board members **Amanda Burden, Kenneth Frampton, Suzanne Stephens, and Henry Urbach.** —J.M.



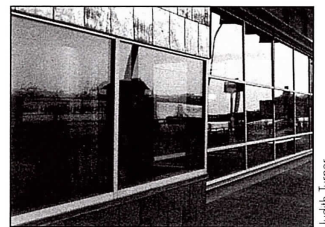
"New New York 2" installation, Studio SuMo



Scandinavia House, Polshek Partnership



Austrian Cultural Institute, Raimund Abraham



above: Pier 11;

below: Studio Museum in Harlem, Smith-Miller+Hawkinson



David S. Greenberg/Photo

Jeff Goldberg/Esio

Judith Turner

DEADLINES

March 9

The 100-acre beachfront tract known as Arverne is being offered by the City of New York for development through its Housing Preservation and Development Department; proposals are due March 9, 2001. Two teams might be selected. To view the RFP visit www.nyc.gov/hpd or contact Brett Libresco at 212-863-3055 or librescb@hpdplan.ci.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.architects.org. Email bsa@architects.org or call 617-951-1433, ext. 221.

March 15

Application deadline for spring grants 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 518-828-8900. 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 enhancement of Jewish life, and interdenominational outreach programs of 260-family congregation in Hunterdon County, founded in 1926. This one-stage, national design competition 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 Rabbi Ewan Jaffe and Suzanne Kalafex, who will represent the congregation, and architects Preston Scott Cohen, Laurie Hawkinson, Enrique Norton, Stanley Tigerman, and the professional advisor, Ralph Lerner. For more information, visit www.flemingtonjewishcenter.org/competition/. To register, please send your name, name of team leader, address, telephone and fax numbers, Email address, license number, date and state of registration to Ralph Lerner Architect, 306 Alexander Street, Princeton, NY 08540. A registration fee of \$75 from each team must be received by 5:00 p.m.; submissions are due May 15, 2001.

March 16

Registration deadline for the Washington Metropolitan Area Transit Authority Comprehensive Escalator Canopy Program Design Competition for 46 escalator entrances of slightly varying dimensions throughout the Metrolink System. The construction cost of each canopy is limited to \$300,000. 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 not to exceed \$50,000 each. Each finalist will produce a three-dimensional model, illustrations, drawings, and make a presentation to the Planning & 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

continued on page 19

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 often 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/aiaarchitect. Managing editor Stephanie Stubbs encourages story submission (by Email at sstubbs@aia.org); stories selected for the "This Just In" section may go up within just 24 hours.

Corrections

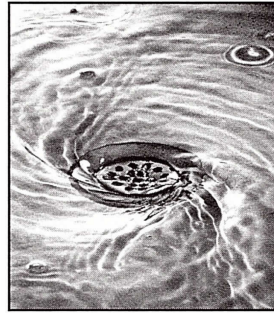
□ Our story on HTDstudio's competition scheme for the Virgin Mary & St. Pakhomios Coptic Orthodox Church (February, 2001, p. 6) failed to mention that **Thierry Paret, AIA**, of the Nevada Chapter, collaborated with Howard Duffy on the project.

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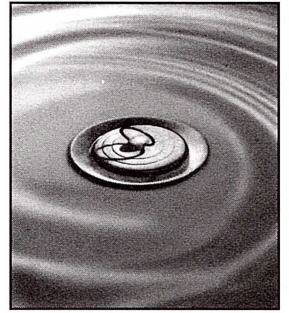
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Architecture - John Ciardullo Associates, P.C. Photography - Roy Wright

DEADLINES

continued from page 18

include a brief statement of intent to compete, legal name of the competitor, mailing address, phone number, and principal(s) who will work on the submission. Send letters to: Washington Metropolitan Area Transit Authority Comprehensive Canopy Program Design Competition, Michael McBride, Competition Chair, Office of Engineering & Architecture, Room 4D-04A, 600 Fifth Street, NW, Washington, D.C. 20001. By April 13, competitors must submit a 30X40-inch foam core presentation board in landscape orientation with an image(s) of the proposed design concept and a one-page description. Identify the competitor only in a sealed, plain envelope labeled "Competitor" 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 letter on the competitor's stationery. The package must arrive in a double-wrapped envelope with return address. For return, please provide a container and adequate postage. For more information on technical questions 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 architecture and design. Students enrolled in professional architecture or related programs (art history, interior design, urban studies, or landscape architecture) are invited to submit written work and a statement for consideration. Send inquiries to: Haskell Program, New York Foundation for Architecture, 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 Alkwork Scholarship Program, which will be awarded to students based on academic achievement 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 Stewardson Keeffe LeBrun 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. Applicants must be U.S. citizens with professional architectural degrees. Submit a resume, statement of plans, and three letters of recommendation to the AIA New York Chapter, 200 Lexington Ave., New York, NY 10016. As many as five grants totaling \$15,000 will be awarded to full-time practitioners, 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 anywhere in the world. Architects, landscape architects, and planners anywhere in the world who have designed projects for New York or New England are also eligible. For more information, visit www.architects.org. Email bsa@architects.org or call 617-951-1433, ext. 221.

April 30

Submissions for the 2001 Sustainable Design Awards Program are sought by the Committee on the Environment of the Boston Society of Architects/AIA (this award is cosponsored by the Committee on the Environment of the AIA New York Chapter). Open to any designer and for any building, planning, landscape design, interior design, renovation, or rehabilitation project completed since January 1994. For more information, contact Richard Fitzgerald at rfitzgerald@architects.org or 617-951-1433 ext. 232.

BEST-SELLING BOOKS

Rizzoli Bookstores' Top 10

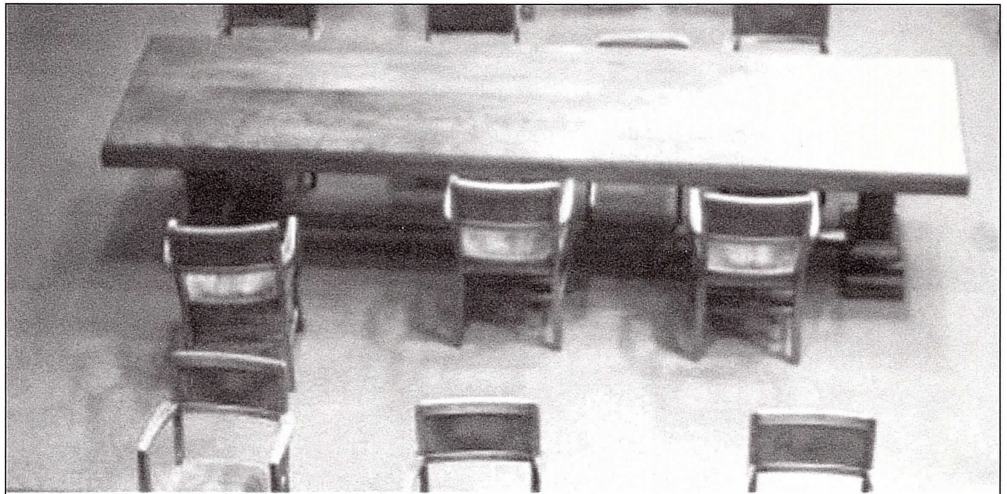
As of January 27, 2000

1. **Modernism Rediscovered**, Pierluigi Serraino and Julius Shulman (Taschen, cloth, \$39.99).
2. **New American Town House 3**, James Trulove (Watson-Guipill, cloth, \$55).
3. **Richard Neutra Complete Works**, Barbara Lamprecht (Taschen, cloth, \$150).
4. **The Art & Architecture of Florence**, (Könemann, cloth, \$14.95).
5. **Anthology of Architecture Documents, 1943-1968**, Joan Ockman (Rizzoli, cloth, \$40).
6. **10 X 10**, Aaron Betsky (Phaidon Press, cloth, \$59.95).
7. **Art & Architecture of Venice**, (Könemann, cloth, \$14.95).
8. **Parallax**, Steven Holt (Princeton Architectural Press, cloth, \$40).
9. **Art & Architecture of Andalusia**, (Könemann, cloth, \$14.95).
10. **Julius Shulman**, Peter Gossel (Taschen, cloth, \$39.99).

Urban Center Books' Top 10

As of January 27, 2000

1. **AIA Guide to New York City, 4th Edition**, Norval White & Elliot Willensky (Three Rivers, paper, \$35).
2. **Privately Owned Public Space: The New York Experience**, Jerold S. Kayden (John Wiley, cloth, \$49.95).
3. **Manhattan Block By Block**, John Tauranac (Tauranac Maps, paper, \$14.95).
4. **Architecture + Design NYC**, Marisa Bartolucci (The Understanding Business, paper, \$14).
5. **Guide to New York City Landmarks**, Andrew S. Dolkart (John Wiley, paper, \$24.95).
6. **Parallax**, Steven Holt (Princeton Architectural Press, cloth, \$40).
7. **New York Guide to Recent Architecture**, Susanna Sirefman, (Ellipsis, paper, \$5.98).
8. **Sidewalk Critic: Lewis Mumford's Writings on New York**, Robert Wojtowicz, editor (Princeton Architectural Press, paper, \$17.95).
9. **Peter Zumthor, A+U Special Edition**, (Japan Architect, paper, \$69.95).
10. **Life Style**, Bruce Mau (Phaidon Press, cloth, \$59.95).



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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 (16½ 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

AROUND THE CHAPTER

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 MLT 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.

COMMITTEE MEETINGS

March 1, 8:30 A.M.
Professional Practice, 6th floor

March 2, 8:00 A.M.
Justice, 6th floor

March 5, 6:00 P.M.
Housing, 6th floor

March 7, 5:30 P.M.
Public Architecture, 6th floor

March 16, 8:00 A.M.
Zoning and Urban Design, 6th floor

March 21, 4:00 P.M.
Round Table, 6th floor



ABN-AMRO headquarters, Amsterdam

Architect/Luc Boogly



Achieving the Goal 534 LaGuardia Place

"The compelling force of the Center for Architecture is the potential for originality and destiny. We must ensure that New York City remains on the map of architectural excellence."

Margaret Helfand

Donor Thanks & Recognition Capital Campaign Phase II

Many thanks for the new pledges received in the last two weeks from:

Philip Altheim of Forest Electric pledged a firm gift of \$25,000

Margaret Helfand, FAIA pledged a personal gift of \$25,000

Walter Hunt, AIA, increased his personal gift to \$25,000.

The total firm and personal donations from Walter are \$75,000!

Total new pledges: \$60,000

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.

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 prorated 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.aiany.org, click on "links," then "NYS Education Department," and then "Q&A 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/colleges.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 archbd@mail.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, AIA**; **Stephen Johnson, AIA**; **Stewart Jones, AIA**; and **Pamela Loeffelman, AIA**. HHPA has also named eight new senior associates: **Caroline Bertrand**; **James Brogan, AIA**; **Edward Carfango, 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, finance, 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.

MOVING TOWARDS A CULTURE OF ARCHITECTURE FOR NEW YORK CITY



Dorothy Alexander

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.

EXHIBITIONS

Through March 14
Housing New York: Edward Logue and His Architects
The Architectural League of New York and the Municipal Art Society, 457 Madison Ave., 212-753-1722

Through March 14
New New York 2
The Architectural League of New York, 457 Madison Avenue, 212-753-1722

Through March 17
Research Architecture: Selections from the Collection Fonds Régional d'Art Contemporain du Centre, Orléans, France
Thread Waxing Space, 476 Broadway, 2nd fl. and Storefront for Art and Architecture, 97 Kenmare St., 212-966 9520

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

March 20-July 15
Aluminum by Design: Jewelry to Jets
Cooper-Hewitt National Design Museum, 2 East 91st St., 212-849-8400

Through March 21
Research Architecture: Selections from the Collection Fonds Régional d'Art Contemporain du Centre, Orléans, France
Pratt Institute, Schaffer Gallery, 200 Willoughby Ave., Brooklyn, 718-636-3689

Through March 21
An installation by Yona Friedman from the Collection Fonds Régional d'Art Contemporain du Centre, Orléans, France
Pratt Institute, Higgins Hall Gallery, Rm. 111, 65 St. James Pl., Brooklyn, 718-636-3689

March 28-September 30
Architecture + Water
Van Alen Institute, 30 W. 22nd St., 212-924-7000

Through March 31
Percival Goodman: Architect, Teacher Painter
Miriam And Ira D. Wallach Art Gallery, Columbia University, Schermerhorn Hall, 8th flr., 212-854-2877

Through April 29
Hugo Boss Prize 2000: Marjetica Potrc
The Solomon R. Guggenheim Museum, 1071 Fifth Ave., 212-423-3587

Through April 29
Project for a New Guggenheim Museum in New York City
The Solomon R. Guggenheim Museum, 1071 Fifth Ave., 212-423-3587

Through May 8
Workspaces: Designing the Workplace of Tomorrow
Museum of Modern Art, 11 E. 53rd St., 212-708-9400

Through May 27
The Treasury of Basel Cathedral
The Metropolitan Museum of Art, 1000 Fifth Ave., 212-570-3951

**MARCH
14**

Wednesday

**Lecture: Food, Fantasy, and Form:
A Journey into the World of Restaurant
Design**

With Adam D. Tihany. 6 P.M. New York School of Interior Design, 170 E. 70th St. Call 212-472-1500 ext. 194 for reservations. \$15.

15

Thursday

Lecture: Studio SuMo

With Sunil Bald. Part of the Parsons New Faculty Glass Corner Lecture/Exhibition Series. 6:30 P.M. Parsons School of Design Department of Architecture, 25 E. 13th Street, 2nd Floor. For information, call 212-229-8955. Free.

16

Friday

**Lecture: Community Building
Through Visual Literacy**

With Carlo Lamagna, Roberta Mirsky Frenkel, Thomas Mellins, Francoise Bollack, and David Penburg. Part of the City of Neighborhoods/Bridging School and Community Lecture Series sponsored by Learning By Design: NY. 6 P.M. Cooper-Hewitt National Design Museum, 2 E. 91st St. For information, call 718-768-3365. Free.

17

Saturday

Workshop: Designing for the Future

With educators Julie Maurer, Carol Schwenk, Maggie Martinez-DeLuca, and David Penburg. A City of Neighborhoods/Bridging School and Community Workshop sponsored by Learning By Design: NY. 9 A.M.-4 P.M. Bank Street College, 610 W. 112th St. For information, call the Cooper-Hewitt National Design Museum, 212-849-8385. \$100 (for two Saturday workshops).

20

Tuesday

**Lecture: Post-War New York, From
International Style to "Populuxe"**

With John Kriskiewicz, architectural historian. Part of the Cooper Union's CityScapes series. 6:30 P.M. 51 Astor Place, Wollman Auditorium. For information, call 212-353-4195. Free.

22

Thursday

**Lecture: Architecture and the
Nature of Evidence**

With Catherine Ingraham. Sponsored by the School of Architecture, Urban Design and Landscape Architecture, City College of the City University of New York. 6 P.M. The Great Hall, 138th St. and Convent Ave. For information, call 212-650-7118. Free.

**Meeting: What's Happening in New
Jersey?**

With Joel Freiser, Newark Economic Development Corp.; Dale Caldwell, Newark Alliance; Barbara Kauffman, Regional Business Partnership; Mark Lohbauer, New Jersey Economic Development Authority. Sponsored by the Society for Marketing Professional Services. 6 P.M. New Jersey Performing Arts Center, 1 Center St., Newark. For reservations, call Mary-Ellen Cocchi at Lizardos Engineering, 516-484-1020. \$70 (\$55 for SMPS members).

23

Friday

**Lecture: Prototyping the Next-
Generation Workplace**

With Peter Testa, associate professor of architecture and director of MIT's Emergent Design Group. Sponsored by the Buell Center for the Study of American Architecture at the Columbia School of Architecture, Planning and Preservation. 12:30 P.M. Avery Hall, Room 114. For information, call 212-854-8165. Free.

27

Tuesday

**Lecture: Preservation and the Aesthetics
of Eclipse**

With Daniel Bluestone, associate professor, Department of Architectural History, University of Virginia. Sponsored by the Buell Center at the Columbia School of Architecture, Planning and Preservation and the Program in American Studies. 5 P.M. Buell Hall, East Gallery. For information, call 212-854-8165. Free.

28

Wednesday

**Lecture: Personal Penn Stations: An
Advocate's Look at Preservation History**
With Franny Eberhart, historian and preservationist. Sponsored by the Beaux Arts Alliance and the Historic Districts Council. 6:30 P.M. 115 E. 74th St. Call 212-639-9120. for reservations. \$25.

28

Wednesday

**Seminar: Directions in Healthcare
Design: The Customer-Friendly Focus**

With Sara O. Marberry, the author of *Healthcare Design and Innovations in Healthcare*. Presented by the Health Facilities Committee. 6:30 P.M. 200 Lexington Ave., 1st Floor Conference Center. To reserve, contact Mark Greenfede at 212-803-0309. \$10 (\$5 for AIA members). 2 CES/LUs.

29

Thursday

Lecture: The Erie Canal

With Carter Craft. Part of the Metropolitan Waterfront Alliance's World Waterfronts series. Noon. The Urban Center, 457 Madison Ave. For information, call 800-364-9943. Free.

**Lecture: When does mythology end and
where does history start?**

With Toshiko Mori. Sponsored by the School of Architecture, Urban Design and Landscape Architecture, City College of the City University of New York. 6 P.M. The Great Hall, 138th St. and Convent Ave. For information, call 212-650-7118. Free.

Writers Talk: Hostage to Fortune:

The Letters of Joseph P. Kennedy
With author Amanda Smith (granddaughter of Joseph P. Kennedy). Sponsored by Urban Center Books. Noon. 457 Madison Ave. Reservations by advance ticket sale only; tickets available at Urban Center Books. For more information, please call 212-935-9727, ext. 265. \$10 (\$5 MAS members and students).

30

Friday

Lecture: Building Workspheres

With Paola Antonelli, curator at MoMA's Department of Architecture and Design. Response by Lise Anne Couture, Asymptote Architecture. Sponsored by the Buell Center at the Columbia School of Architecture, Planning and Preservation. 12:30 P.M. Avery Hall, Room 114. For information, call 212-854-8165. Free.

APRIL

2

Monday

Lecture: Making Buildings Healthier

With Wayne Tusa of Environmental Risk and Loss Control. Sponsored by the Housing Committee. 6 P.M. 200 Lexington Ave., 6th floor conference room. RSVP to Susan Wright, 212-803-0313. Free.

4

Wednesday

AIA NEW YORK CHAPTER EVENT

Lecture: Green Buildings Case Study

With Gail Lindsey, FAIA, and Dru Crawley, Department of Energy; discussing LEED criteria applied to a historic structure, a campus facility, and office buildings. Cosponsored by the U.S. Green Building Council New York Chapter and the AIA New York Chapter, sponsored by HOK. 5 P.M. Hosted by the Earth Pledge Foundation at the Carriage House, 149 E. 38th St. Call 212-683-0023, ext. 21 to reserve. \$15 (\$5 AIA or USGBC members; students free). 2 CES/LUs.

Lecture: Whose Reality?

With Hugh Hardy, of Hardy Holzman Pfeiffer Associates. 6 P.M. New York School of Interior Design, 170 E. 70th St. To reserve, call 212-472-1500 ext. 194. \$15.

5

Thursday

Lecture: The Dymaxion Dwelling Machine

With James Ashby, restoration coordinator, Dymaxion Project, Henry Ford Museum & Greenfield Village. 6:30 P.M. The Cooper-Hewitt National Design Museum, 2 E. 91st St. To reserve, call 212-849-8380. \$25 (\$20 for museum members and students).

9

Monday

Symposium: Mies van der Rohe

With Barry Bergdoll, K. Michael Hays, Phyllis Lambert, Joan Ockman, and Terrence Riley. 4 P.M. Higgins Hall South, Room 115, Pratt Institute School of Architecture. For information, call 718-399-4304. Free.

13

Friday

**Lecture: Space of Flows, Space of Places:
Toward a Theory of Urbanism in the
Information Age**

With Manuel Castells, professor of city and regional planning, University of California, Berkeley. Presented by the Buell Center at the Columbia School of Architecture, Planning and Preservation. Sponsored by Skidmore, Owings & Merrill. 6:30 P.M. Avery Hall, Room 114. For information, call 212-854-8165. Free.

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

AIA New York Chapter
The Founding Chapter of
the American Institute of Architects
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New York, NY 10016



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