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LOOKING FORWARD

Sketch of Baruch College New Academic Complex by
Bill Pedersen, Kohn Pedersen Fox

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LOOKING FORWARD

These days, looking forward is a little harder to do, but more essential than ever. In this issue we report on events that lay the ground work for future planning—the Van Alen Institute and Parsons School of Design symposium on New York waterfront projects and the Architectural League's exhibition of ideas for the redevelopment of Arverne. The symposium did more than simply bring attendees up to date on recent parks and ferry terminals; it also surveyed the state of the art of waterfront planning. Ferry transit, already growing before the attacks, has taken on new urgency as quick solutions to transportation problems and decentralization merit consideration. The Arverne show, composed of schemes commissioned from four groups of research-oriented architects at the time the City's Department of Housing Preservation and Development was issuing an RFP to developers for the same site, presented alternative ideas for interesting, innovative, and ecological ways of designing moderate-income housing, not only in the Rockaways but throughout the country.

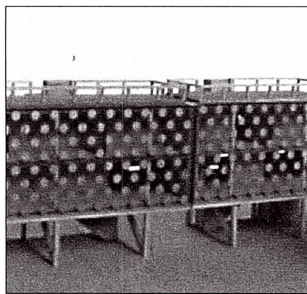
Since most of the researchers teach at nearby architecture schools, the show also offered a glimpse of the variety of ideas being explored by the next generation. Our report on some of the college buildings being designed by New York architects reveals the physical settings that members of that generation will be enjoying. Clearly among the most unusual is Kohn Pedersen Fox's radically new urban campus center for Baruch College, which opened this fall and where the Chapter's Multi-Centered City conference is taking place on November 16.

A review of a recent exhibition of alumni work at Yale reminds us how much this architectural community benefits from the proximity of so many of the world's most respected architecture schools. More than a third of those selected for inclusion practice in New York City. A report on a program, sponsored by *Metropolis* magazine, with Robert Venturi and Denise Scott Brown, Rem Koolhaas, and a group of New York architects provides one more example of the way the City's cultural resources enrich the architectural dialogue that takes place here.

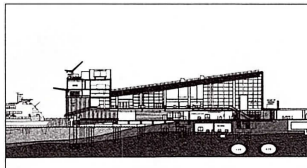
The effect these ideas have on New York architects was apparent, as it is each year, at the annual AIA New York Chapter Design Awards symposium, which out-of-town jurors always acknowledge is the most competitive in the country because there is simply so much outstanding work here.

This issue also contains a report on new shops on New York streets, which was being prepared before September 11. At first we wondered whether we should run something so frivolous when there is still so much sadness. But we've decided that we do need some guilty pleasures now. Then we were told by the Mayor that shopping was our patriotic duty. So go to it. Spend us into recovery, and see the splendid places your colleagues have designed for you to do it in while you're at it.

Looking forward may involve looking over your shoulder for awhile, but we have to plan for the time when we won't have to do that any more.—J.M.



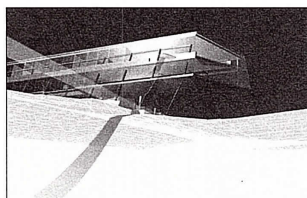
Arverne proposal, Yale team



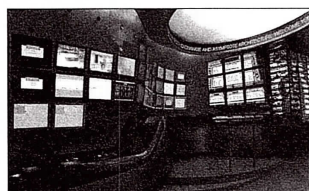
*Whitehall Ferry Terminal,
Staten Island Ferry, Schwartz Architects*



*Gantry Plaza State Park,
Thomas Balsley Associates*



*Cornell University visitor center,
Smith Miller + Hawkinson*



*NYSE Command Center and Virtual
Trading Floor, Asymptote from the
catalogue of True Blue*

ibraries Galore

Den Spring Street in SoHo, **Louise Braverman** is more than doubling the size of the Poets House library recently designed. The 2,600-square-foot addition to the existing second floor space houses a reading room and stacks, and is located across the hall. It will contain offices, a library of children's poetry, a display space for literature, and the Stanley Kunitz conference Room. Kunitz, a former poet laureate, was the founder of Poets House. An extremely limited budget made every design decision critical. Consequently, construction was composed of spatially layered colored planes of sheetrock and the rooms were finished at Ikea. The design element dearest to the hearts of the users did not significantly increase costs. It is the poet-language inscribed on the walls, which parallels the movement of the people who bring the Poets House to life.

The New York Public Library and the City of New York has selected **Rogers Marvel Architects** to design its 87th branch library, at the corner of Mulberry and Jersey streets where it will serve residents of SoHo, NoHo, and Little Italy. The new library will occupy 3,000 square feet on the ground floor and two cellar levels of a former chocolate factory. Reading and circulation spaces at the entrance level will be connected via a prominent stair to the collections, reading rooms, and computer facilities below. Most of the existing brick, cast iron, and heavy timber beams will remain exposed, complemented by new mechanical systems, finishes, lighting, and accessibility features.

□ **Arthur Rosenblatt, Nicholas Koutsomitris, and Maria Cristina Gomez** of **RKK&G Museum and Cultural Facilities Consultants** have been selected to design a new museum, educational, and cultural facility for Hechal Shlomo, the Center for Jewish Heritage in the heart of Jerusalem, overlooking the old city. The Sir Isaac and Lady Edith Wolfson Museum at the Center, which was founded in 1958, contains a collection of tens of thousands of items related to Jewish art and life. It is one of the most comprehensive of its kind in the world. The existing building will be transformed into an interactive institution presenting the entire spectrum of Jewish identity and Israeli society.

□ The General Services Administration Evaluation Board has selected **Kohn Pedersen Fox Associates** to design the Michael J. Dillon Courthouse Annex in Buffalo, New York. The 142,000-square-foot annex will be located on Court Street, between Pearl and Franklin streets, in historic downtown Buffalo. It will house all security-sensitive court functions including district and magistrate judges and their courtrooms and chambers, and provides interior parking space for 40 vehicles.

Twin Towers Lectures

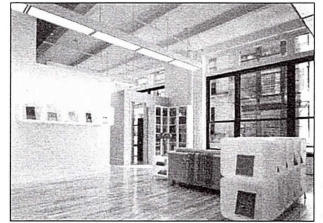
When the September attacks occurred, the Skyscraper Museum was about to send out a poster announcing his fall lecture series, "As the World (Trade Center) Turns: A Drama of Ambitions." The series, timed to mark the transfer of ownership from the Port Authority to Silverstein Properties, was part of an effort to create a comprehensive archive on the buildings. The research that went into the planning of the lecture series is now being used to create an exhibition which will

place the Trade Center in an historical context and supplement the lecture series featuring members of the original team that created it. Both events will take place in February at the New-York Historical Society. Though the Museum's move to permanent space in Battery Park City has been delayed, it is currently operating out of temporary offices at 55 Broad Street. And its website (www.skyscraper.org) has been very active.

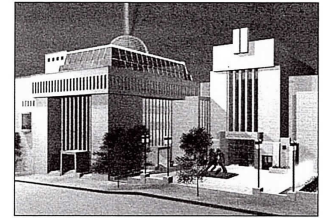
It's Academic

Parsons School of Design announces the appointment of **Peter Wheelwright** as the chair of the Department of Architecture. Wheelwright acted as interim chair of Parsons for the past two years and has been a member of the faculty for 15 years. His writings on environmental philosophy and theory have been instrumental in the development of the department's curriculum, including the integration of issues of urban sustainability into design studios. He received a B.A. in painting and sculpture from Trinity College in Hartford, Connecticut, attended the architecture program at Cornell University, and received his M. Arch. from Princeton University.

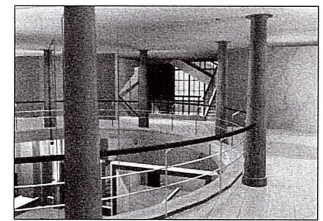
□ The Architecture, Planning and Design Program of the New York State Council on the Arts has awarded **Atim Annette Oton** an Independent Projects Grant for a study of "The Black Hair Salon." The project will investigate typologies of black women's spaces and their aesthetics, seeking to explore black cultural production in the framing of bonds, ties, and rituals, along with the socioeconomic foundations of the intrinsic nature of black women's spaces in urban places like New York.



*Poets House Library,
Louise Braverman*



*Hechal Shlomo, The Center for Jewish
Heritage, Jerusalem Israel, RKK&G*



*Hechal Shlomo, The Center for Jewish
Heritage, Jerusalem Israel, RKK&G*



Peter Wheelwright



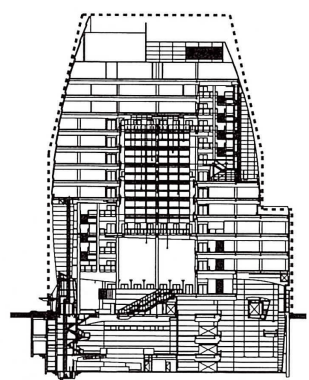
Atim Annette Oton



Baruch College new academic complex,
Kohn Pedersen Fox

"Of all the buildings
I have ever worked on,
I have more emotional
connection to this."

Bill Pedersen



Baruch College new academic complex,
section, Kohn Pedersen Fox



Baruch College vertical campus interior,
Kohn Pedersen Fox



Baruch College atrium,
Kohn Pedersen Fox

A New Kind of Vertical Campus

by Jayne Merkel

Gramercy area residents have learned to skirt around the crowded southeast corner of 23rd Street and Lexington Avenue, outside the old Baruch College classroom building. Though it is the most selective college in the city system, Baruch enrolls more undergraduates than Harvard, Yale, and Princeton combined. And there was simply no place for them to go. You sometimes found banks hawking credit cards from tables set up along Lexington (trying to entice customers with free T-shirts, water bottles, and Frisbees—Frisbees!) as students spilled out of classes and into the street.

There still isn't room for Frisbee throwing at Baruch, though you could almost fly a kite in the airy 11-story atrium of the new vertical campus building, located a block north on Lexington, between, 24th and 25th streets. Anyway, soon there will be better places for students to play, as the basement's gymnasium, exercise rooms, and swimming pool open.

When **William Pedersen** received the commission, he asked Baruch students what they wanted most in a new campus facility—"if there were no obstacles." One student answered, "Several buildings with a park in the center where students can gather to relax." That's hard to do on a city block, even when you are demolishing most of the buildings there. But with imaginative interpretation of the zoning code and a whole series of clever innovations, he managed to create a place where students and teachers really do hang out—in the

atrium, in lounges on every third floor, on the benches near elevators and escalators, and on the sunny southern plaza at the corner of 24th Street. It's a quadrangle of sorts—only, like so much else in New York, it reaches for the sky.

Instead of opting for the "40 percent tower" (of about 30 stories) on a contextual five-story base that city zoning prescribed, Pedersen selected the alternate option. The building conforms to the sky-exposure plane, producing a more massive structure of 15 stories with larger floor plates and less vertical circulation. This was critical because several times a day, 3,000 students are on the move between classes at once—a situation quite unlike that found in a typical office building.

Developed with associate architect **Castro-Blanco Pisoneri**, the **Kohn Pedersen Fox** diagram is based on a 30-foot module, with huge cattle-car elevators stopping at every third floor. Escalators link all levels, so some people may, in fact, overshoot their destination and ride back down to it. (There are of course also handicapped elevators stopping at every floor elsewhere in the building.)

The new \$168 million, 785,000-square-foot structure houses the School of Business, School of Liberal Arts (and Sciences), and Student Center. Along with the athletics facility in the basement is a black-box theater. There are also faculty offices, computer labs, cafes, and a bookstore. At the top (of course!) are two floors of suites for educating executives. One of the goals was creating an atmosphere to help students make the transition from the various environments where they grow up into the business

world many of them hope to enter.

Partly because the project went to bid before the late 1990s construction boom, and partly because the architects allocated resources wisely (for public areas, where details are most visible), finishes at the vertical campus are especially tasteful and substantial-looking. Light natural wood, red-brick, off-white walls, and pale azure accents are soothing and businesslike. Much of the building is bathed in natural light because the atrium brings in the sun's rays throughout the day. At the same time, there are enough industrial materials to provide that toughness which urban institutions need.

For the exterior, Pedersen took the shape derived from the sky exposure plane—imagine the world's largest mansard roof—and curved it inward at the top (and bottom). The reflective silvery-white aluminum skin sits above Baruch's brick base, which relates to the neighborhood. At the famous brick armory nearby, the Armory Show introduced modern art to America. Several years ago **Davis Brody Bond** created the Baruch library in the brick shell of an industrial building across 25th Street from the campus. Both the excellent library and campus complex began when Matthew Goldstein, who is now Chancellor of the City College of New York, was president of Baruch. But it's the vertical campus that is an important model for New York's future. As the crowded city becomes increasingly popular with college students, we must find compact design solutions that redefine the very meaning of the word campus itself.

Higher and Higher Learning

by Craig Kellogg

With the university-aged boomlet set to balloon, we are seeing major college construction programs underway. Those institutions adding dorm rooms are, in effect, among the city's most active housing developers. Recently opened to students, the Palladium dorm by **Kevin Roche** has landed on 14th Street where the Palladium heater once stood. The massive brick facade thrusts from the sidewalk in an unrelenting curtain 12 stories high (with three additional stories set back slightly). Articulation of the facade's matrix is most detailed at the base. The street-level lobby windows and its yet-unrented retail storefronts are in alcoves lined with stainless-steel plates.

Roche's firm has also designed the Helen and Martin Kimmel Center now under construction for NYU across from Washington Square. The postmodern facade, which was somewhat modified following a neighborhood outcry, has not been installed. The sheer bulk of the building was controversial as well. Kimmel will double the square footage of its predecessor on the site—the Loeb union by Wallace K. Harrison. That building greeted the park with a low, transparent pavilion.

For West Third Street, between Sullivan and Thompson streets, **Kohn Pedersen Fox** has devised a \$95 million law school building for NYU. Though it will rise 145 feet from street level, the new nine-story profile is low enough that blue sky will remain visible behind the campanile of Judson Hall, a neighboring historic structure.

When it opens in 2004, the 170,000-square-foot redbrick building will have a vaulted metal roof. Reconstructed elements of two homes that once occupied the site will be incorporated into the new facade: The Judson House, which was renovated by McKim, Mead and White in 1899, and an ordinary row house where Edgar Allan Poe resided for a time in the 1840s. Along West Third Street, a cafe and student lounge will be installed. Law school facilities will open onto Sullivan Street—opposite the 1954 Vanderbilt Hall (the existing law building)—and be connected to it via a walkway below the street. Upper floors will be dedicated to classrooms, student meeting areas, the Law School clinic, and faculty and administrative offices. Faculty residences will occupy floors 7-9.

Perkins Eastman is undertaking a space utilization study of Barnard College, which occupies only four acres. The fifteen buildings—five academic structures and nine residence halls built between 1899 and 1988—contain a total of 1.1 million square feet. For SUNY Albany, the same firm has completed a sculpture facility. The 20,000-square-foot facility houses a foundry, kiln, woodshop, classrooms, and individual studios for faculty, visiting artists, and graduate students of sculpture.

For Cornell University, **David Paul Helpern's** firm is developing a five-year plan of new construction and capital improvements. (With **Sutton Associates**, of Ithaca, all 293 Cornell buildings throughout New York are being assessed.) Four state-owned buildings on the Cornell campus will come under special scrutiny: The school of Industrial and Labor Relations, the College of Veterinary medicine, the College of Human Ecology,

IN THE STREETSCAPE

and the College of Agriculture and Life Sciences.

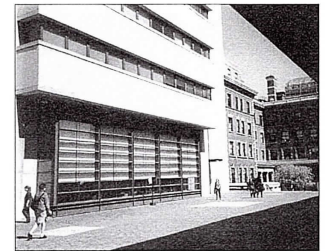
Also for Cornell, **Smith-Miller+Hawkinson** has conceived a visitor center, off Helen Newman Road in Ithaca. The transparency of the yet-to-be-funded building's skin and its attenuated footprint at the southern edge of a grassy clearing will offer visitors privileged views of Beebe Lake and Ezra Cornell's first lab. Cable-supported glazed facades are to be fabricated of clear "water white" frameless panes. In the evening, the building will glow, as floor-mounted recessed lights illuminate the cable stays and wood-paneled ceilings.

A lightweight galvanized steel exterior stair enclosed in mesh will connect to all levels of the structure and provide egress. Cantilevered over the gorge, its flights and landings will display still more spectacular vistas. On the center's main level, two revolving glass entrance doors will open onto a Kirkstone veneer reception desk with a stone top. The Kirkstone-clad elevator and open-tread interior stair access both offices on the upper level and lower-level areas where visitors will attend information sessions and await campus tours.

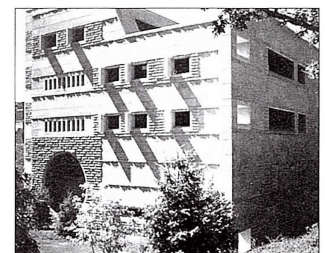
Last Spring **Steven Holl** won a limited competition to design a new building for the College of Architecture at Cornell, where alumnus **Richard Meier** is beginning design on a 250,000-square-foot Life Sciences building. Yale has commissioned the same office with a \$21 million Department of Art History and Arts Library. The 70,000-square-foot project will be completed in 2005. And work continues on Meier's Broad Art Center (School of Fine Arts) at UCLA. The \$38 million project in Los Angeles is slated for occupancy in 2004.



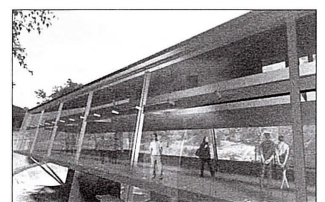
New York University Law School,
Kohn Pedersen Fox



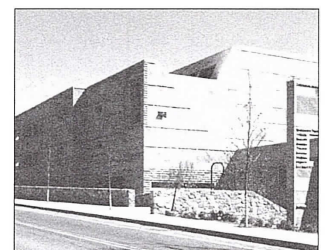
Barnard College space utilization study,
Perkins Eastman



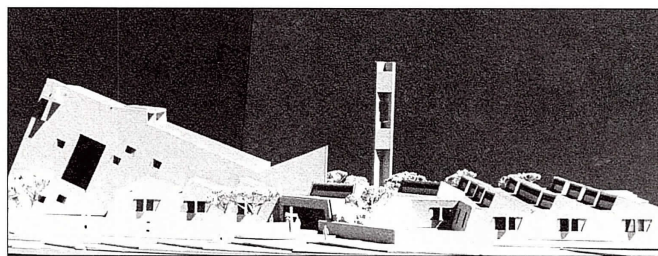
Ives Hall, Cornell University,
Helpern Architects



Cornell University visitor center,
Smith Miller + Hawkinson



School of Industrial and Labor
Relations, Cornell University, Herbert
Beckhard Frank Richlan & Associates



*Sacred Heart University Chapel,
Herbert Beckhard
Frank Richlan & Associates*

□ **Herbert Beckhard Frank Richlan & Associates** is also working in Ithaca. The firm will renovate the School of Industrial and Labor Relations library and conference center at Cornell, following its expansion campaign there. That effort added classrooms, computer labs, lounges, two large lecture halls and administrative offices. The firm's efforts will more than double the capacity of the ILR library, providing new stacks and research rooms. The principal surface treatments consist of alternating horizontal bands of striated or rough, split-face limestone. (Limestone had been utilized as trim on adjoining buildings.) Deeply recessed windows in the new facades present a lively pattern of geometric openings that vary in size and shape according to interior functions. A new entrance, by way of a sunken plaza, creates a front for the complex.

The same architects are designing a 500-seat chapel and bell tower for Sacred Heart University in Fairfield, Connecticut. The 18,000-square-foot facility, to be completed in 2003, will be the centerpiece of the Catholic campus' liturgical life. It will provide for worship, reflection, sacred music gatherings, counseling, and private prayer. In addition to the principal chapel, the complex will include a more intimate worship area, narthex, sacristy, vestry, choir rehearsal room, and reconciliation space. An adjoining annex will house a student lounge, religious offices, and a meeting room

to accommodate 200. Interior walls and ceilings as well as the pews will be wood. The chapel itself and contiguous areas will have natural stone floors. Outdoors, bold forms surfaced in stone and lead-coated copper roofs will distinguish the new complex from surrounding buildings. The project should be completed within two years.

□ This October Pratt Institute stretched a big smart banner across a splendid seven-story beige brick and cast-iron building on Manhattan's 14th Street, just east of Seventh Avenue. Pratt will soon occupy the gutted historic loft structure along with H & R Block. **Rogers Marvel**, following completion of their restorations at the Pratt architecture school in Brooklyn, is beginning the first phase in a \$4 million restoration of the Pratt Institute Library. The 1896 Romanesque structure was built as Brooklyn's first free public library, with stacks and interiors by Tiffany. New ochres, yellows, oranges, reds, and greens replicate historic paint colors to coordinate with original stone detailing and mosaic tile floors. Reading rooms offer toned-down versions of the colors used in the entry hall.

The roof and skylights will be replaced and decorative laylights will be restored to diffuse the sun. At this point, the twenty-year-old HVAC systems have all but failed (the library was not cooled before 1980). Pratt's first phase upgrades mechanical systems, adding glass walls to partition separate climates for archive rooms. The architects are also designing a new entry courtyard and periphery landscaping. Future work includes a rare book room, a media facility, permanent art storage, and restoration of existing brick and brownstone facades.

At Dartmouth, the same architects will renovate and expand the interconnected 155,000-square-foot arts complex. New facilities will house an arts library, performance halls, studios, and space for exhibits and receptions. The university's existing Hopkins Center for the Performing Arts, known as "the Hop," is a 1962 Wallace K. Harrison building designed to house a handful of disciplines under one roof. In 1983, placement of the 47,000-square-foot Hood Museum (by Charles Moore of Moore, Grover, Harper) ensured that art would be exhibited alongside the site of its practice and production. In significantly expanding and renovating these buildings using brick, concrete, and glass, Rogers Marvel will forge a link between shops and restaurants in town and the central green of the campus.

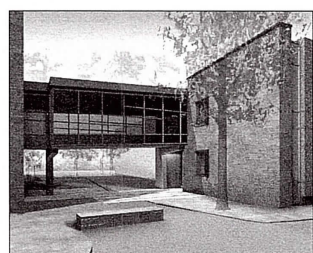
□ In Pennsylvania this summer, **Helfand Myerberg Guggenheimer and Einhorn Yaffee Prescott** broke ground for a 144,000-square-foot unified science center at Swarthmore, the private liberal arts and engineering college with 1,500 undergraduates. This \$47.5 million addition and renovation—the largest ever undertaken at the school—will serve as a primary campus entry. The program was broken down to weave enormous space requirements into Swarthmore's existing fabric of modestly scaled buildings. Four old structures totaling 70,000 square feet will be renovated and joined with seven new links, to supply updated labs, teaching and research spaces, and a collection of major and minor gathering spaces for collective study sessions or informal learning. Overhead, new butterfly stainless steel roofs mark the connections; the largest butterfly covers the student commons.



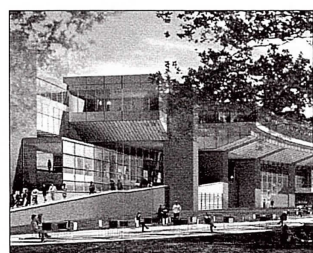
*Pratt Institute library renovation,
Rogers Marvel Architects*



*Hopkins Center renovation, Dartmouth College,
Rogers Marvel Architects*



*Swarthmore College science center,
Helfand Myerberg Guggenheimer*



*Penn State computer science department,
Rafael Viñoly*

This science center qualifies as the first university-level science facility to achieve a LEED rating in the U.S Green Building Council program rating environmental sustainability. Green design elements include recycled finishes, superefficient climate-control systems, and upgraded thermal insulation in old buildings. Overhangs and fritted glass shade new windows, and the curtain wall glazing design will prevent bird impacts. Bluestone paving, granite cladding and rubble walls of local schist are consistent with materials already on campus. Landscape architect Gladnick Wright Salameda has developed outdoor teaching gardens and workspaces to engage the general college community with the building and its courtyards.

□ With **Perfido Weiskopf**, of Pittsburgh, **Rafael Viñoly** will provide a 207,465-square-foot facility for Penn State's computer science department and School of Information Sciences and Technology in University Park. Taking a cue from the Ponte Vecchio in Florence, this 800-foot-long structure will bridge 110 feet over Atherton Road, linking the growing West campus with the established East campus. The three-level structure will sit on overscaled brick-clad piers that serve as vertical chases for mechanical ductwork. The lowest level will house classrooms and administrative offices. Readily accessible public levels, an auditorium, classrooms, and the habitable bridge begin on the second level. Here, a 25-foot-wide covered outdoor walkway across the highway jogs around a public atrium and safe over the roadway. At the top of the building, a serpentine ribbon of offices is clad in glass and metal panels.

□ **Fox and Fowle's** new Syracuse University School of Management will be a 165,000-square-foot environmentally sensitive building. Proposed features are intended to build a vital management community of students, faculty, staff, alumni, and business leaders, strengthening the school's overarching theme of entrepreneurship. Those elements include horseshoe-shaped classrooms with internet access, projection facilities and video conferencing equipment. Also planned are student breakout and group project rooms, electronic clusters and classrooms, study areas and lockers, an amphitheater, classrooms for executive education, an investment research lab, entrepreneurial incubator space, research and theme centers, an academic support center, a visitor's center, and a career center.

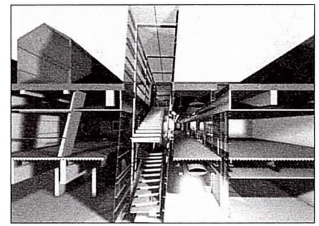
The same firm has a pair of projects underway for CUNY/Lehman College. Its new multimedia center is now on the boards, and a communications station (currently under construction) will function as both a prominent campus entrance and a 24-hour security and emergency response headquarters for the college. Fox and Fowle is also renovating a number of classrooms and lecture halls at Brooklyn College. For New School University the firm is developing University Hall, a cultural center.

This October, on Johns Hopkins University's Homewood Campus, in Baltimore, **Robert A.M. Stern Architects** (with **HLM Design** of Bethesda) dedicated the 55,000-square-foot Clark Biomedical Engineering Building. Under a single roof, it unites several previously dispersed research groups of the

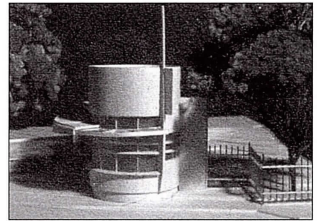
Whitaker Biomedical Engineering Institute. Also this fall, with Canadian architect **Harvey & MacKenzie** of Halifax, the same firm completed the first pair of renovated residence halls in a campaign at Acadia University, in Wolfville, Nova Scotia. Two other residence halls will be renovated, and two new ones are currently being designed. Stern, who is master planner at Acadia, also designed the campus' Environmental Sciences Research Centre, Botanical Gardens, and Meeting Place which is nearing completion.

□ **Gwathmey Siegel & Associates** will have realized two campus projects by this year's end. In Southfield, Michigan, at Lawrence Technological University, the firm is completing a 135,000-square-foot technology and learning complex designed in 1996. At the Big Rapids, Michigan, campus of Ferris State University, Gwathmey Siegel's 185,000-square-foot library has been built of brick, painted metal panels, limestone, and architectural concrete. A 440,000-volume print collection of monographs, periodicals, and documents will be housed in standard open shelving or compact stacks. In addition to library books, the building will house an education tech center; electronic flexibility is a major design requirement. Computer facilities and electronically equipped study, teaching, and meeting rooms will be scattered through the interiors.

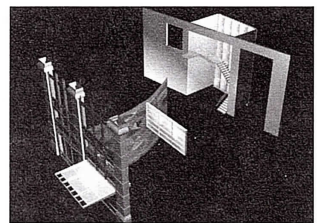
For Bryant College, Gwathmey Siegel is completing the George E. Bello Center for Information and Technology. This 72,000-square-foot library for the Smithfield, Rhode Island, campus should open next year. The same firm is designing a pair of university unions to debut in 2003.



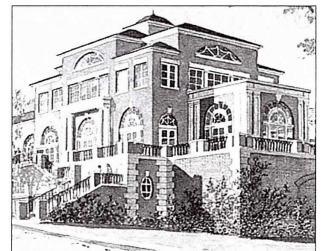
Lehman College multimedia center, Fox & Fowle



Lehman College communications station, Fox & Fowle



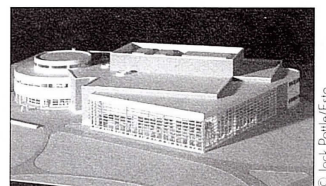
New School, University Hall, Fox & Fowle



Whitaker Biomedical Engineering Institute, Johns Hopkins University, Robert A.M. Stern



Lawrence Technological University, Gwathmey Siegel



Bryant College, Gwathmey Siegel

At the Water's Edge

by Jayne Merkel

The Van Alen Institute and Parsons School of Design department of architecture kicked off the fall season with a symposium on waterfront projects in New York—a topic that remains as relevant (or even more so) since the World Trade Center attacks as before. “New York City on the Verge: New Design for the Waterfront” took place at Tishman Auditorium on September 6.

“Architects and landscape architects are only one part of the complex reforming of the waterfront along with the Port Authority, the New York City Planing Commission, [and] community boards,” Van Alen executive director **Raymond Gastil** said. But that night, the designers had the podium.

Landscape architect **Thomas Balsley** was the first speaker, logically, since he has been working on waterfront projects for twenty years and has a half-dozen to his credit. “Waterfront land is quite unique,” he said, “It attracts federal and other bureaucracies and neighborhood groups. Several of our projects have been sponsored by public/private partnerships.

The first one he worked

on—along the East River between 34th and 43rd streets—was instigated by community activists who recruited him to develop a master plan. “Twenty years ago the bar was quite low. The East River site was still consumed by city functions: the Con Ed plant, parking....”

The first section, between 36th and 38th streets, was picked up by a developer and converted to a park in 1983, but another decade passed before anyone could get to it because the Department of Transportation (DOT) would not let people cross access roads.

Balsley went on to design several more waterfront projects: a park for the Chelsea Waterfront Parks Association at 23rd Street, a concept plan for a community group project called Harlem on the Hudson, at 125th Street in Harlem, for the Economic Development Corporation (EDC), and Riverside Park South (between 59th and 77th streets) for Donald Trump and a host of civic groups that had previously opposed him. That project, where he made use of angled piers and created a scalloped edge to activate it, had to be designed to accommodate the highway and to supplant it if the road is relocated.

Balsley’s greatest success has been at Hunter’s Point in Queens West, where old-time residents started out opposing new development but ended up forming a new Gantry State Park neighborhood organization along with the newcomers once the park was in place. The park has a variety of contemplative and active recreation areas, including a big fountain that will become a railroad memorial, a fishing pier, a “bar stool pier,” and a “stargazer pier” (which is also used for sunbathing).

Laurie Hawkinson then described Smith-Miller+Hawkinson’s Pier 11, an award-winning project for which the architects were hired after the engineers (Heyden Wegman), the landscape architect (Judith Heintz), and even the lighting designer. The budget was only \$1 million, and they had to accommodate seven-foot tides, sustain all kinds of weather, figure out how ticketing was going to work (it’s done on the boats), and learn about the various types of ferries and spud barges. But, “Like an aircraft carrier, it is a tabula rasa,” she said. Since it is in the densest part of the city, at Wall Street, they wanted to open it up. With their own engineers from ARUP, they made a few large gestures, such as the large “Pier 11” sign, to establish scale, and used industrial materials for a nautical feel.

As Parsons chair **Peter Wheelwright** observed in a discussion period, that language and Balsley’s more dynamic and engaged later work are very different from the more restrained, uniform, classical approach of the 1980s, when Battery Park City was the only model clients wanted designers to follow.

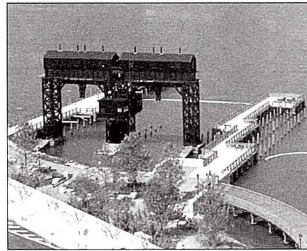
Michael Manfredi, whose firm Weiss/Manfredi Architects designed the Veterans Memorial Park waterfront park in Jersey City, noted that interest in New York’s 578 miles of waterfront has changed over time. “The Michelin guide from 1970 has 73 pages on the waterfront. The current one has only three paragraphs. We have 14 miles of beaches, but nothing has been done about them since Robert Moses.”

Boston-based architects Kennedy & Violich are designing the Harlem and East River Ferry Landings project, which is the most extensive undertaking in New



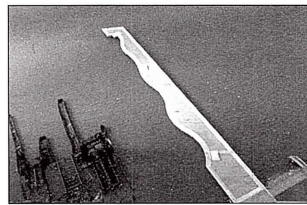
Betsy Prover Schiff

East River Esplanade Park,
Thomas Balsley Associates



Betsy Prover Schiff

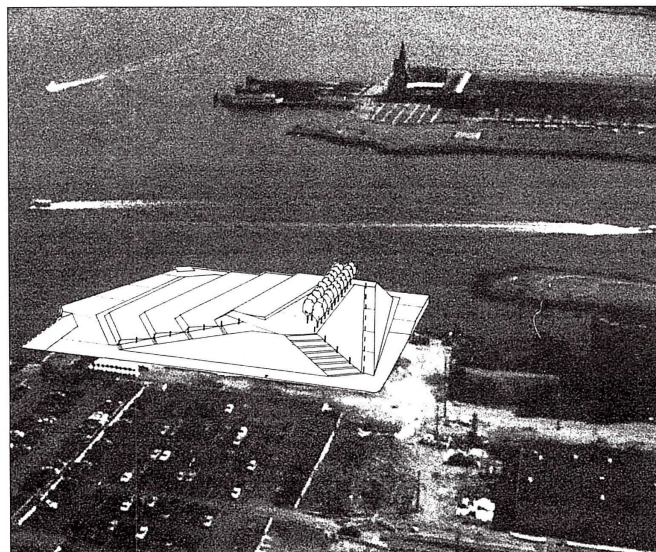
Gantry Plaza State Park,
Thomas Balsley Associates



Michael Koontz

Riverside South Park, Phase 1,
Thomas Balsley Associates

Veterans Memorial Park,
Weiss/Manfredi Architects



York City now. **Sheila Kennedy** described the series of terminals being built at Yankee Stadium, 90th, 78th, 62nd, 34th, and 23rd streets, and at the Battery Marine Terminal by the EDC, the DOT, the City's Department of Parks, and the federal Department of Transportation.

Each Passenger Waiting Shelter "has three key parts: the landscape terrain, luminous bollards, and the canopy itself, which will be shop-built offsite, of two-way metal studs supporting a steel skin with photovoltaic or solar panels on top. Instead of a kit of parts, though, they will be digitally fabricated with fluid forms. The idea is to make a seamless connection," she explained.

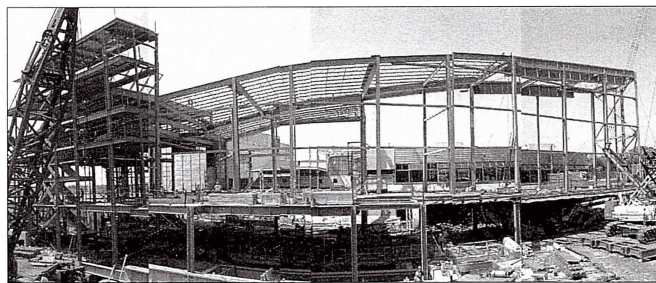
The shelters will vary in size and orientation to maximize views and suit special conditions. "At Yankee Stadium, where hordes of people come, we're enlarging the canopy. At 34th Street, a major station, we're considering two different designs, one on an existing pier, and the other a new floating dock." Kennedy, who is working with landscape architect **Ken Smith** on the terrain, said they'll be using riparian plants, such as sea lavender and ditch grass, which are native to our shorelines. The new concrete bollards will have resin tops with phosphorous pigments suspended inside so that they will retain a "lasting shadow" for ten or fifteen minutes after being touched.

Fred Schwartz discussed the longest running project in New York, the new Staten Island Ferry Terminal, which began with an international competition sponsored by the EDC in 1992, after the old terminal was severely damaged by fire. Schwartz was part of a team headed by the late Steven Izenour of Venturi Scott Brown of Philadelphia,

who later withdrew after repeated delays and criticism of the winning scheme from Staten Island residents. Schwartz hung in through thick and thin, and produced an alternative scheme (actually several) which was finally under construction by the time the symposium took place.

The final scheme will be a "transparent" irregular hexagonal structure "with outstretched arms of a canopy to protect people going to the Subway," which will define the new Peter Minuit Park by its entrance, and permit views from the historic city to the water. Schwartz described the complex maneuvering the design entailed: "A complex tangle of streets, traffic islands, buses, Subways where 60,000 people a day pass through. We were required to use the existing slips. Underneath, it's even more complicated than above ground. There was almost no place to put a foundation, and with the new seismic code no vibration was allowed. The organic quality of the plan relates to the movement of people, 5,000 at a time." The terminal will be much more modern and machine-like than the original design, with a lot of glass and a brushed stainless steel finish.

In the final presentation, **Barbara Wilks**, of Ten W Architects, described "the least developed" project on the drawing boards: a plan for linear open space connections with Riverside Park to the south and River Bank State Park to the north, and possibly a new pier—which she is designing with Enrique Norton between the Hudson River and Broadway, 128th and 138th streets. "The site is a valley. The one place where the land comes directly to the water, but the water level varies quite a bit," she said,



Whitehall Terminal, Staten Island Ferry,
Schwartz Architects

"but for that reason it has to be connected to the land above by bridges."

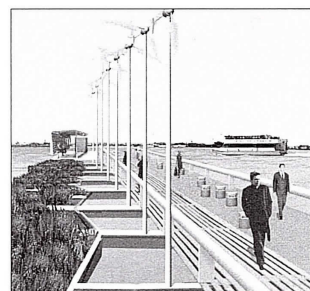
"We're looking at what boats need to dock in this environment. A 45 degree angle is easier. We want to create small sectional differences at the water's edge, with piers at different heights. Sometimes they will be submerged, the way they are in Venice—or Baltimore."

She talked about the "coexistence" on waterfronts "of geological, hydrological, and social forces. The challenge is to capture these qualities in the urban environment." The historic piers are all gone now. Uses change over time. Waterfronts are now seen more as recreational than working, she noted.

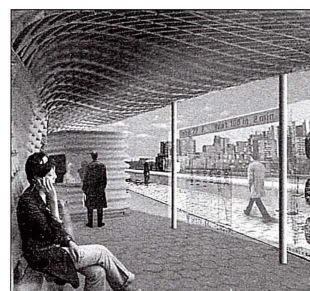
Manfredi wondered, when all the panelists had finished, "Are we running the risk of romanticizing the waterfront when we mention manufacturing? Active recreation is usually not seen as the right thing to do. Are we eliminating a whole range of uses?"

Balsley acknowledged the active/passive tug-of-war. Schwartz said he didn't think romanticizing was necessarily bad. "There's nothing wrong with romance. It just depends on what you fall in love with," Kennedy said.

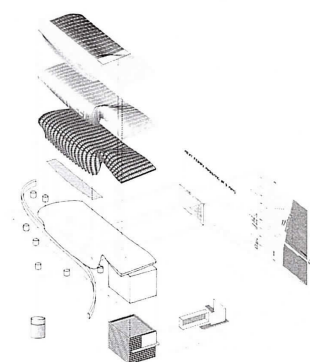
Hawkinson said of the waterfront, "Everybody feels they own it." And Wilks summed it up: "People really want the waterfront to be public."



East Harlem Ferry Landing,
Kennedy & Violich

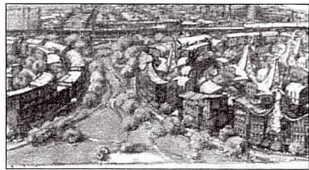


East Harlem Ferry Landing,
Kennedy & Violich

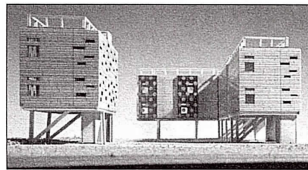


East Harlem Ferry Landing,
Kennedy & Violich

Housing On The Edge Hoping to close gaps between architectural theory and standard development practice, and between urban values and suburban norms—the Architectural League commissioned architects from four different research institutions to develop schemes for the largest developable tract of vacant land in New York City at Arverne on the Rockaway peninsula in Queens. The schemes were exhibited at the Urban Center in September.



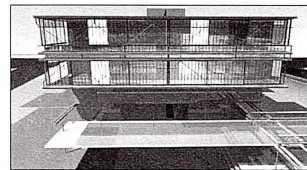
City College team proposal



Yale team proposal



Case proposal



Columbia team proposal

At the time the schemes were commissioned, in December 2000, the City's Department of Housing Preservation and Development (HPD) was issuing a Request for Proposals (RFP) for "the development of market-rate housing and community and commercial facilities" in the same area. Earlier that year, the League and HPD had talked about a collaboration in which the academic studies would precede the RFP, but other considerations speeded up the RFP process. Still, the two participants agreed that the League-sponsored studies would be useful to the Department for this and future projects. "They offer alternative points of view about the problems and possibilities of the site and what sorts of urban, landscape, and building design might be desirable," League executive director **Rosalie Geneviro** said. "The future development of Arverne is a particularly fertile subject," she wrote in the introduction to the show, "because it combines the question of how to carry out large-scale planning with analysis and alternatives to what has become the overwhelmingly dominant mode of housing development in New York outside of Manhattan—the one- or two-family row house."

She noted that Arverne offers significant environmental challenges because of its fragile dune landscape, vulnerability to storms, and decaying streets and sewers. Yet the site is adjacent to a magnificent barrier beach that runs all the way to Montauk. Arverne was a fashionable resort in the nineteenth century, but has deteriorated through most of the twentieth. "Its barely winterized beach bungalows and housing projects are inhabited largely by poor families. Although it was designated an urban renewal area in 1965, the large-scale housing and 'attractive, year-round recreation' uses planned when the site was cleared were never built. Subsequent attempts at development, including a fully developed 1989 Forest City Ratner City-designated plan, failed to materialize."

New Ideas

The work on view, which the League is showing again in December and publishing, consisted of four very different approaches. The scheme by **CASE**, a new Dutch research foundation, looks at the potential for redevelopment over several decades, with Kennedy airport as the economic driving force. CASE was founded last year by four architects—**John Bosch, Reinier de Graaf, Bruce Fisher, and Beth Margulis**—specifically to explore large-scale develop-

ment and to reassert a role for architects in the planning and design of housing. Their proposal for Arverne analyzes land-use patterns in a large area surrounding Jamaica Bay, as well as transportation networks and economic data. It suggests a combination of very low- and very high-density housing to encourage the return of natural elements. Development is to be staged over many years and should create, over time, a new economic base and image for Arverne and the Rockaways.

The **City College** team, led by the **Michael Sorkin Studio** with **SHoP** and **SYSTEMarchitects** participating, emphasizes the sensual. It embraces the beach exuberantly. The Sorkin Studio's master plan creates public access to the beach from the elevated train through a broad, planted swath that sweeps down from the Beach 67th Street station. The edges of the built area on either side of this green area contain commercial and public facilities, with considerable spatial variety in outdoor spaces and building forms. There is even a stretch of "Copacabana." SHoP and SYSTEM's proposal for one sector utilizes a kit of multipurpose building components, suggesting that the real American vernacular is distinguished not by image but by tectonic invention.

The **Columbia** team reconsid-

ered building types. Its three leaders, **Michael Bell Architecture, Marble Fairbanks Architects, and Mark Rakatansky Studio**, each explored a different part of the site, figuring out how to design transitions from the old bungalows and new one- and two-family houses on the east side of the site to the high-rise slabs on the west. They propose a mix of dwelling types and sizes, including live/work units, within each sector.

The **Yale** team, led by **Diana Balmori, Deborah Berke, Peggy Deamer, and Keller Easterling**, considers the housing structure and the landscape from economic and environmental perspectives. The construction approach for their housing blocks was chosen to minimize cost and maximize speed, while creating energy-efficient buildings in various densities. Their landscape scheme minimizes or eliminates the need to rebuild a "hard" drainage and sewer system, using instead a natural infrastructure that handles drainage and a "green machine" that treats effluents created on the site.

The appearance of the projects exhibited in the installation, designed by **Sauna Mosseri**, was as innovative and exciting as the planning. Clearly, the academic architects were not suggesting business as usual.

New Blue at Yale

by Laura Crescimano

New York architects figured prominently in "New Blue: Recent Work of Graduates of Yale School of Architecture 1978-1998," the School's fall contribution to the University's centennial celebration. The work of 43 Yale alumni, displayed on 43 Pentagram-designed multimedia panels, filled the first floor gallery of Paul Rudolph's Art & Architecture building. Suspended by wire cables and arranged in rows, the panels hovered neatly in the space, forcing the viewer to weave through aisles of oversized placards to glimpse projects by **Audrey Matlock**, **Daniel Rowen** and **Frank Lupo**, **Philip Parker**, **Ted Trussel Porter**, and other illustrious alumni.

The years surveyed encompassed the leadership of three deans, **Cesar Pelli**, **Thomas Beeby** and **Fred Koetter**. The current dean, **Robert A.M. Stern**, said, "New Blue not only reflects the opening up of the discourse made possible by post-modernism, but also Yale's continuing commitment to a pedagogy that emphasizes individual development over imposed ideology." The methodology of the show, and its results, reflect the School's philosophy of education.

Aaron Betsky ('83), curator of New Blue and director of the Netherlands Architecture Institute, described the show: "Like the building itself, the work produced by those who learned within it makes a difficult whole that revels in the varieties of architectural expression." The work was grouped into seven categories.

The smallest category, "The Classical Persists," included work like **Scott Merrill's** chapel for Seaside,

Florida and a house by **Thomas Kligerman** in Upper Brookville, New York.

Architects featured under "Machine Dreams" ranged from **Lise Ann Couture** of Asymptote to **Jeff Miles**, of the Polshek Partnership, and his "Ozone Maker Project" of 1994 and to **Constance Adams** and her "TransHab," a "soft-shell inflatable module" designed for NASA.

"Wood Wonders" included **Michael Cadwell's** interest in performative architecture and **Eeva-Liisa Pelkonen's** Brooks and Pelkonen Residence.

"Fabrications" showed furniture designers like **Charles Lazor** of BluDot, who presented his streamlined, mass-producible furniture in a sequence of photographs playfully depicting their assembly, and **Granger Moorhead** of Moorhead & Moorhead, whose "Felt Stool No. 7" and "Rubber Lamp No. 5" are both inventive uses of material for household objects.

Soo K. Chan of SCDA Architects, in Singapore, and **Maya Lin** belong to the category "Minimalia," as does **Alexander Gorlin's** House in the Rocky Mountains, of 1998, and **Andrew Berman's** design for the AIA New York Chapter's new headquarters. In "Collage, Curves, and Swerves," **Marion Weiss**, of Weiss/Manfredi Architects, presented an ongoing project, the Smith College Campus Center. She shares the category with **Ted Mahl**, of San Francisco, architect of the Yahoo! Headquarters, and **Douglas Garofalo**, of Chicago.

Not included in Betsky's introduction was the category "Unfolding the Box," which included a number of architects from **Jacques Richter** and **Ignacio Dahl Rocha**, who renovated the Nestle Headquarters in Switzerland, to **Timothy**

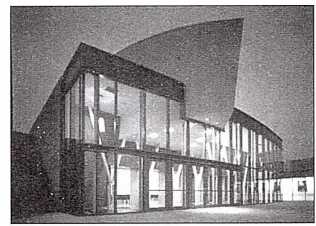
Durfee, who designed the installation for the "Made in California" exhibition in Los Angeles.

In addition to simplifying the mix of architects by assigning categories, New Blue unified them with a standardized format—a 40x40-foot area with a brief text, list of recent projects, and year of graduation. The chronological sequence of the panels proved the point of the exhibition: in every year a bit of everything.

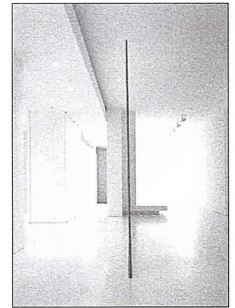
Sometimes, the graphics and standardized format distracted from the architecture on view. Occasionally, the method of display matched the content—traditional architecture using visibly hand-made presentations, for example. Surprisingly few pushed through the single plane of the panel. **Scott Specht** and **Louise Harpman** of Specht Harpman Design incorporated tightly packed rows of pencil erasers and a few other objects to demonstrate their interest in alternative materials and means of production. **Elizabeth Gray** and **Alan Organaschi** included partial wood models that rose out of the drawings on the display.

Only a few of the participants showed affordable housing or urban planning schemes. **Bryan Bell**, of Raleigh, North Carolina, exhibited manufactured migrant family housing, and **Michael Haverland** displayed an addition to the Timothy Dwight Elementary School in New Haven, which subsequently won a 2001 AIA New York Chapter design award.

The show ended in the far corner of the gallery with **Hemant Jha** of Hela Design and a single photograph of his "Phonograph 1, 1999," a pristine image of clean design and function in a self-contained industrial object.



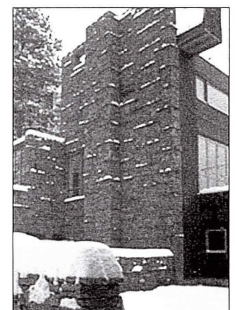
Armstrong World Industries Conference Center, Lancaster, Pennsylvania, Audrey Matlock



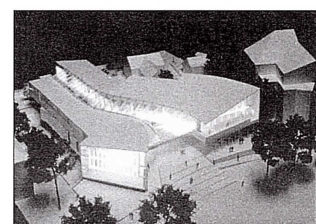
White apartment, Manhattan, Daniel Rowen and Frank Lupo



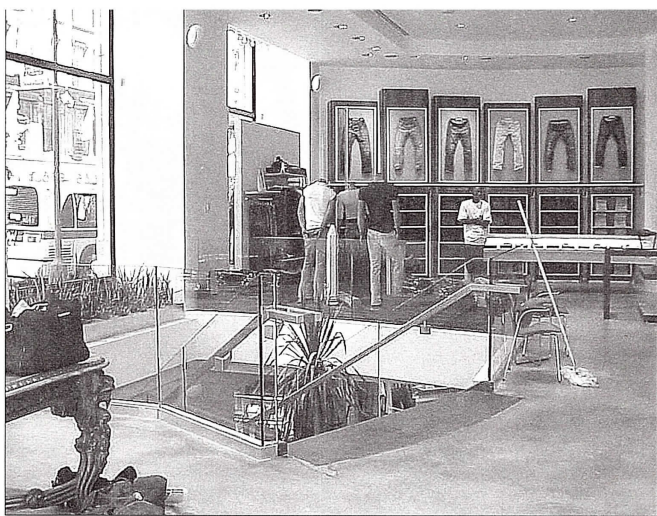
Langston Hughes Library, Clinton, Tennessee, Maya Lin



House in the Rocky Mountains, Denver, Colorado, Alexander Gorlin



Smith College Campus Center, Northampton, Massachusetts, Weiss/Manfredi Architects



Diesel, One Union Square West, O'Neil Langan Architects



4 Union Square South, Beyer Blinder Belle

Shops Around *by Craig Kellogg*

The pristine architectural temple for retail has gone fab. Suddenly, stark minimalism looks tired to the style crowd. The fashionable people are asking for flamboyance again. At one extreme they want to pump up strict white architecture to flout the famous modesty of Richard Gluckman's reductionism. They fancy 1970s living room groupings next to the hangbars. And the highest class of shoppers expects increasingly sumptuous finishes. Fortunately, luxury retailers' growing reliance on architects ensures new stores are more than stage sets. Just beneath the surface of the best decorative schemes is a strict sense of order and structure. As always, architects are sculpting light and space.

The most anticipated new store Downtown remains under construction. **Rem Koolhaas** appears to have made little progress building his Prada boutique on Broadway at Prince Street. Windows of the block-long volume that served as the Guggenheim SoHo lobby remain shuttered. But doors flung open during business hours reveal something that appears to be an unfinished mezzanine or—who knows at this point—maybe scaffolding. Amazed insiders are grumbling that chronic delays stem from new elements Koolhaas has ripped down to change as he fine-tunes the scheme during construction.

The opening of **Frank Gehry's** Tribeca boutique for Issey Miyake, across from Bubby's on Hudson Street, was delayed by the September 11th attack. Snaked through with white and silver ribbons on an open framework, the scheme seems to quote the Condé Nast cafeteria. But in an historic shell Downtown, Miyake benefits from the contrast between Gehry's shiny new elements and the ragged old masonry.

In the Meatpacking district, Vitra, the German furniture company that brilliantly reissued 1950s starburst clocks from the office of George Nelson, is opening a retail store next summer. The 3,200-square-foot boutique at street level and below, to be designed by **Lindy Roy**, will be on Ninth Avenue just south of 14th Street—near Jean-George Vongerichten's planned new restaurant. The masonry building currently houses a storage company, so loading docks must be replaced with storefronts. New circulation will link with almost 9,000 square feet of working showrooms and offices for Vitra on upper floors.

Probably the freshest entry in Manhattan retail is a new store

by **O'Neil Langan Architects** for way-too-hip clothier Diesel. The project, now open on 14th Street at Union Square West, has replaced a Seaman's furniture store in R.H. Robertson's landmark 1890 Lincoln Building. The work included restorations on the Romanesque Revival facade. At street level, a 4,000 square foot space shows Diesel's denim line and accessories in a cleanly modern volume with a stacked sandstone-veneer sidewall. Painted fitting-room partitions riff on tacky French-chateau paneling circa 1972. And the all-but-concealed back room opens through an archway that apes an air lock. There, articles from the skate-punk 55 DSL collection hang limp under exposed pipes and ruined historic ceilings. It's an artful and knowing atmosphere set with grotty suburban thrift-store furnishings.

The basement is more eclectic still. O'Neil Langan has supplied a very grand glass-and-steel stair down, with a DJ booth and some potted cactus on the landing. In SoHo, the same designers have worked with the same company's in-house creative team to open the new Diesel Denim Gallery.

Nearby, **Beyer Blinder Belle** has proposed a mixed-use gut-conversion of the empty Mays department store building on Union Square South. (Not much space could be gained from starting over with new construction there, due to floor-area restrictions.) The existing, vaguely postmodern facade was installed around the time Bradlee's took occupancy a few years ago. In the new scheme, it would be demolished for a new high-tech curtain wall of glass and white metal elements. Upper floors of the six-story structure (plus penthouse), which is rumored to have been offered to Target, would instead become offices with broad views toward Union Square. The office entrance might be located around the corner, on the University Place frontage, if a tenant can be locked-in by owner Vornado. The 30,000-square-foot ground floor might be subdivided among several retailers.

At a West Broadway building famously known as home to Leo Castelli's gallery, **Kramer Design Group** has just opened what may be the best boutique in New York. Earlier this summer, the firm introduced Donna Karan's upscale flagship in a Upper Madison Avenue storefront. Now for DKNY, Karan's younger brand, **Robin Kramer** and **Brady Wilcox** have debuted their 8,200-square-foot SoHo location, at 420 West Broadway. Just inside the ground-floor entrance is a wall of cantilevered shelves groaning with Karan's carefully edited home collection. Men's and women's clothes hang from suspended bars at the center of the space, while in the rear of the store, lit by generous windows that enclose Castelli's



DKNY, 420 West Broadway, Kramer Design Group



KORS, 159 Mercer Street, Daniel Rowen

old loading dock, a small cafe is notched cleverly into a niche several steps down.

The neutral backdrop of white walls, concrete floors, and recessed tracks for lighting is easily started-up with disposable decorative elements at an architectural scale. The strategy permits seasonal changes for a fraction of the cost associated with ripping down interior finishes. For its debut, the store was bedecked with nonumtural barn wood pylons, the same width as the columns, rimmed in rusty metal. Steel shelving was wrapped with rootin'-ootin' rawhide pelts, while rusted pedestals were apparently inspired by Donald Judd boxes.

At 160 Mercer Street, the same firm (which also designed the Arche and John Varvatos stores in SoHo) is developing a 5,050-square-foot California-style scheme to brand and merchandise Earl, the L.A.-based jeans retailer. The storefront was once a metal shop, so moving wall systems will ride along existing industrial beams. Other inspiration comes from the racier Case Study Houses, Richard Neutra's work, and experiments by Albert Frey.

Not far away, another clothier employs a different approach. Clearly, there's nothing ugly and ordinary about Max Mara's unconventional new one-story building (plus basement) by Italian architects **Studio Grassi** with **Fernando Correa Granados**. It's a Duck in the service of roadside commerce at 450 West Broadway. Neither plane of the low, wood-and-glass street facade is parallel to the sidewalk: on the 3,028-square-foot lot, the architects have introduced a grid rotated 20 degrees. Solid walls of "industrial" materials are grazed by direct sunlight from skylights above. Some vertical surfaces are upholstered in concrete panels that appear "sewn" together with braided steel cable.

Another Italian designer has tackled an equally challenging puzzle. The unruly rambling storefront space at 97 Greene Street stretches Giorgio Armani's beige aesthetic to its limit. Armani, who claims he trained in architecture, personally directed the team from **Janson Goldstein** in configuring his new Armani Casa store. Milky backlit display walls and Lucite shelves debut his line of signature homewares and furniture.

Daniel Rowen has designed an excellent 2,000-square-foot SoHo box for fashion designer Michael Kors's bridge line, KORS. The new wood floor is painted his signature red. Frosted 5x3-foot acrylic panels laminated on white-painted M.D.F. are pegged to one wall with a grid of grommets—each one a socket that Kors can plug shelves or display hardware into. Clothes hang in shiny white-acquer laminate cabinets freestanding at the center of the room.



MoMA Design Store, Spring Street, 1100 Architect



Nautica Theater, Phillips Group with Tsao & McKown



Escada, Fifth Avenue, Stephen Miller Siegel



Kate Spade, San Francisco, Rogers Marvel

Next to Aldo Rossi's Scholastic building, a new storefront for Benetton womenswear employs a simpler peg system. Over the cash registers in the cleanly minimalist scheme is a huge glowing panel. Two other new projects, by **1100 Architect**, cement a return to chic for the much-maligned luminous ceiling. Repertoire, which opened this summer for Boston decorator Celeste Cooper, stocks clean, forties-inspired *moderne* furniture amidst the terracotta-clad columns of an 1880 cast-iron building on Grand Street. Spotlights there are seated in coves around large illuminated overhead panels. The same architects designed the MoMA Design Store, across the street from Balthazar. There, milky lenses climb the wall to fan across the ceiling. Downstairs, the intimate book alcove, where the ceilings are alluringly lower and darker, is furnished with the classic seating sold by the museum.

Ongoing redevelopment in Rockefeller Center put Nautica ready-to-wear in the spaces once occupied by the Walter Reade Theater and Bank of Boston. Interiors by **The Phillips Group** and **Tsao & McKown** took satin-nickel details from the language of Rockefeller Center. A mezzanine was inserted in the bank, but the theater remains relatively intact. Its sloping floor and theatrical curtain still show.

To beat the Christmas rush, national big-box chain Toys"R"Us is scrambling to open Manhattan's largest toy store on Broadway at the corner of 44th street. The project combines the former Roundabout Theater with an adjacent building; both were gutted back to steelwork. **Gensler's** new facade of non-glare glass is backed by a system of signage that can scroll between several preprinted scenes. Consultants have prepared displays and programmed the diversions there, which include a cafe. The CEO of the big-box retailer estimates 20 million people will pass through the atrium entrance where a 60-foot-tall indoor Ferris Wheel will tower.

For a truly Wagnerian take on New York minimalism, get further uptown to the three-story atrium entrance of the new flagship for Hugo Boss. An in-house team from Germany outfitted the new glass-walled room, which entirely consumed the precious street-level public plaza outside the former Steuben store on Fifth Avenue. (The old interruption in the streetwall, though small and with its pool converted to a planter, well-served walkers trekking from Rockefeller Center to Grand Army Plaza.) Pressed into service as rentable retail space, it deserves a more nuanced interior. You enter the store via a bridge; at the right stone stairs march four stories up the South wall of the atrium, from the obligatory base-

ment cafe into the shaft of the Corning Glass office tower, completed by Harrison, Abramovitz & Abbe in 1959.

Now open for business but not yet complete next door is the 17,000-square-foot Escada boutique by **Stephen Miller Siegel**. He has rebuilt the nothing-special interior formerly occupied by Steube himself. Escada merchandise is expensive, but company executive did not want an intimidating tone for the brand. So luxe modernism recalibrates Escada's flashy image.

Bright modern garments play against interiors that are mostly white, with a few pink and black accents. Area rugs are inlaid with silk borders, though most floors are limestone. Doorframes are silver-leafed; nickel-plated hardware and railings gleam. Double-height white-painted walls at the stairwell are surfaced in flute-cast plaster panels. "When you're dealing with a very minimalist white aesthetic, there are certain things that can be modern but feminine," Siegel explains.

Walls are lit with rows of bright spotlights in coves—thousands of lamps—in a detail similar to one from the Seagram Building lobby. Over the atrium stair, a luminous Newmat ceiling of sheer stretched-fabric panels glows very subtly with cool white light.

In the basement, where ceilings are unusually high, a 1940 Venetian glass chandelier sparkles. Aboveground, daylight streams in through storefront windows which, though inset from the tower facade and framed in bronze, continue the high-rise curtain wall system above. The same firm is developing Escada ventures in Short Hills, Las Vegas, and Plano, Texas.

Last year **Rogers Marvel** was involved in a similar nationwide rollout for Kate Spade, who expanded her handbags and accessories empire with freestanding locations in Chicago and Greenwich. Twenty in-store shops were placed at Saks and Neiman Marcus department stores. Just last year, a stand-alone shop opened in downtown San Francisco. The firm's latest work for Spade is an outlet in Woodbury Commons.

Construction barricades announce other coming projects. On 57th near Chanel, Burberry is renovating a thin, short building directly opposite Niketown. And it seems Louis Vuitton will replace the Warner Brothers studio store at Fifth and 57th. With change to its smoked curtain-wall corner, Vuitton has the chance to undo what the *AIA Guide to New York City* calls the "heavy-handed" alteration of "elegant marble cubism" that marks the 193 structure by Cross and Cross for New York Trust.

TALKING ACROSS GENERATIONS by Tess Taylor

The conference, "In Your Face," might have been subtitled "Complexity and Contradiction in Conference Planning." But according to the speakers, **Robert Venturi** and **Denise Scott Brown**, complexity and contradiction aren't bad things. On September 29, the dynamic duo appeared at the event, organized by *Metropolis* magazine and the Graduate Center of the City University of New York, to discuss their work with **Rem Koolhaas**, **Michael Sorkin**, **David Rockwell**, **Gordon Bearn** and others, and to reflect on the role of architecture after September 11. The house was packed.

There was so much to be said that it was hard to know where to begin. The first order of business was to examine the legacy of Venturi Scott Brown. After an introduction by **Barbara Flanagan**, who produced the event, Koolhaas presented the pair, whom he credited with creating that nebulous category known as postmodernism and saving terms like "duck" and "decorated shed" in their wake. He praised the couple's restless, savage use of irony.

"They are both the subvertors and liberators of modernism," Koolhaas said. "They offered the architects' equivalent of 'God is dead.'"

Relishing his status as a contemporary Nietzsche, Venturi followed Koolhaas' talk with a series of the aphoristic, half-cryptic phrases which have become his trademark. Affable and polite, almost tweedy, Venturi praised the iconography of the dynamic, pixelated now, heralded the electronic sign as a mode of communication, celebrated communication as architecture, and hailed chaotic multiplicity in one disordered, stumbling ode.

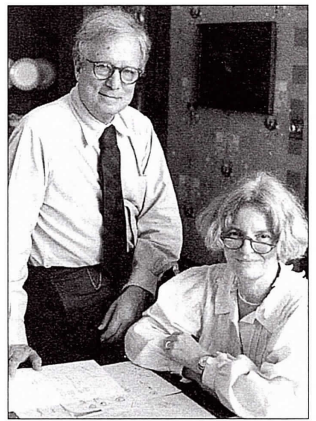
"Good not original! Messy vitality! Valid chaos! Multiple waste cultures! Authentic complexity!" he called out. As he

spun through the lecture, his phrases hung in the air, flashing the entrances to ideas, without themselves decoding them.

Then it was Scott Brown's turn. Koolhaas had credited the two with the argument that architecture should spring from urbanism, and that urbanism should take its forms from the way bodies and people use space, rather than constructing an idealized other or enforcing a code of action. This idea has been espoused by architects as different as Lord Norman Foster, Moshe Safdie and Aaron Betsky, but in many ways it is hers. She traced the genealogy of her sense of presence, movement, and circulation from her childhood in colonial South Africa to her celebration of vernacular Las Vegas and into her design of the interior life of buildings. When told that her time was up, she politely refused to stop speaking. The audience cheered.

Then, breathlessly, the time came for other panelists to come to the stage and to begin addressing the matters at hand. But there was still so much to discuss. The World Trade Center had come down two weeks before. Was it now a new era in architecture? What did it all mean?

But before anyone could answer, Koolhaas and Sorkin interrupted each other. Someone in the audience leapt up demanding to know why there was so little grace in modern architecture. Another asked why on earth Venturi insisted on speaking so cryptically. Intercepting the question in midair Scott Brown answered emphatically: "Because he likes to speak that way." But the best answer came from Bearn, a professor of art history and aesthetics at Lehigh University: "The Venturis brought a kind of pleasure into architecture. It's the pleasure that comes when we hear all thoughts. 'Participation, not exclusion!' they said. It's the kind of Whitmanian pleasure which includes the non sequitur, which celebrates the rupture in smooth sensation, which makes the very sensation of smoothness possible. Whitman argued for this! They 'contain multitudes!'" he said.



Robert Venturi and Denise Scott Brown



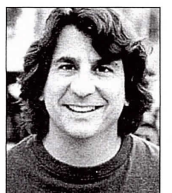
Rem Koolhaas

Dorothy Alexander

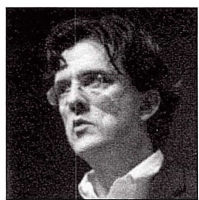


Michael Sorkin

Dorothy Alexander

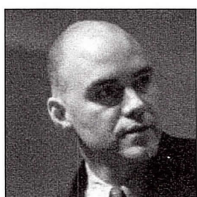


David Rockwell



photos: Evan Kalka

Kurt Andersen, Hon. AIA, moderator



Chris Choa, AIA, 2001 Design Awards Committee chairman



Alan Chimacoff, AIA, and Ralph Lerner, FAIA, jurors for the architecture category

Design Awards Symposium

by Jayne Merkel

Since the 2001 Chapter Design Awards judging and symposium took place less than two weeks after the World Trade Center disaster, moderator **Kurt Andersen, Hon. AIA**, opened the discussion saying, "This a horrible moment to be thinking about other things, and yet there's a need to build a million square feet or so, so there's no better time to think about what excellence in architecture really means."

The next point he made comes up every year: "This is the most competitive competition in the country, and therefore, in the world. The only criterion needed to enter is that an architecture firm have an office in New York City. You don't even have to be a member of the AIA, and that's really commendable."

In his impressive career, Andersen has been a *Time* architecture and design critic, editor-in-chief of *New York* and cofounder of *Spy*. He is now at work on his second novel and is host of Studio 360, a weekly program on the arts and design broadcast on National Public Radio.

The symposium took place on September 24 at the City University of New York Graduate Center. Awards are given for completed works of architecture and interior architecture, and for unrealized projects.

The jurors for architecture were **Alan Chimacoff, AIA**, the director of design at the Hillier Group in Princeton, New Jersey; **Frank Harmon, AIA**, a practicing architect in Raleigh, North Carolina; and **Ralph Lerner, FAIA**, dean of the School of Architecture at Princeton University. They reviewed 112 entries, selected 17 new buildings for awards,

and gave four citations for adaptive reuse or preservation.

Lerner said they had chosen **Richard Meier & Partners'** Sandra Day O'Connor United States Courthouse in Phoenix, Arizona, because "this is an architect who is well-known and still pushing the envelope."

A Chanel store in Osaka, Japan, by **Peter Marino Architects** and the **Taisei Construction Corporation** caught their eye because of the clever way the architects had worked out "boxes within boxes, projected the logo in light, and treated an urban corner."

A house in Telluride, Colorado, by **Architecture Research Office** impressed them because "it starts with a simple premise—a series of parallel walls—and manages to make the most of the views." They also liked the sensitivity to the site in a house in Stowe, Vermont, by the **Office of Peter Rose** and "the careful use of detailing and materials" in a New York town house Rose redesigned with **Helfand Meyerberg Guggenheimer**.

Straightforwardness was a quality they admired in a number of winning projects—**Tamarkin Architecture's** 495 West Street Residential Loft Building (which, at 11 stories, was the tallest building selected), **Davis Brody Bond's** East Hampton Recreation Center, **Bone/Levine Architects'** Giobbi/Valentino Residence and Studio ("some of the tranquillity and flexibility of Japanese architecture"), **ABA Studio's** (Andrew Bartle Architects) Gateway School, and **Michael Haverland and TAMS Consultants'** addition to the Timothy Dwight Elementary School, in New Haven, Connecticut. Here, "ordinary building materials were used to make such a beautiful school," Harmon said.

In Bellevue, Washington,

Steven Holl Architects took "the elements of the American strip and transformed them into their own aesthetic" at the Bellevue Art Museum.

Kohn Pedersen Fox's Rodin Museum in Seoul, Korea, is "an incredible little jewel box," Alan Chimacoff said. The **Polshak Partnership's** Rose Center for Earth and Space, at the American Museum of Natural History, is a much bigger box that the jurors felt needed no explanation.

The Da-sha House renovation and addition for the Chinese Culture University in Taipei, Taiwan, by **Joshua Jih Pan** and **Chiu Hua Wang**, however, "was a sleeper at first," Lerner said, until they realized how cleverly the architects had strung together a group of understated new and existing buildings. They also liked the way **Platt Byard Dovell Architects'** New 42 Studios on 42nd Street suited its site. Chimacoff said, "Those extraordinary simple and elegant interiors will serve its clients well."

They admired the way **Agrest and Gandelonas Architects'** (with **Wank Adams Slavin Associates**) South Bronx Community Center, designed for the New York City Housing Authority, at the Melrose Houses "plays off the towers."

Showing **Smith-Miller + Hawkinson's** Pier 11 Wall Street Ferry Terminal, Lerner said, "It seems as appropriate to the waterfront as a ship's funnel. It was one of the smallest projects and one of the best."

Like most of their predecessors, the 2001 architecture jurors said they had had a hard time evaluating adaptive use projects in relation to new buildings. They chose four for "Citations for Adaptive Reuse and Historic Preservation": **Rogers Marvel Architects'** Higgins Hall North Wing at Pratt Institute Scho-

of Architecture, the **Polshak Partnership's** Bard Graduate Center in Manhattan, **Platt Byard Dovell Architects'** Cooper Union Foundation Building restoration, and **Mitchell Kurtz Architect's** additions to the Chautauqua Institute's Normal Hall, in Chautauqua, New York.

"You mentioned that there was only one tall building," Andersen said. "Is the explanation as simple as that the clients for tall buildings don't demand Architecture?"

"None of the tall buildings submitted was as distinguished as the smaller ones," Lerner explained.

Harmon said, "I think tall buildings are often designed very quickly under pressure of huge amounts of money. As the Bible says, 'It's easier for a camel to pass through the eye of a needle than for a rich man to get into heaven.'"

Interior Architecture Awards

Since one invited interior architecture juror had been unable to get to New York, and another, **Dr. Francis Duffy**, had to leave before the symposium, **Lewis Goetz, AIA, IIDA**, had to speak for them both. Goetz is the founding principal of Group Goetz Architects, in Washington, D.C. Duffy is a visiting professor at MIT and a founding partner of DEGW, a firm with offices in London, Amsterdam, Athens, Glasgow, Madrid, Melbourne, Milan, New York, Paris, and Sydney.

They looked at 82 projects and selected nine for awards. "Consistency is what made them stand out," Goetz said.

The first three he showed were shops where the task was branding"—**Architecture Research Office's** Qjora Store and Spa on Madison Avenue, **Gluckman Mayner Architects'** very minimalist" Helmut Lang Parfumerie on Greene

Street, and **Messana O'Rourke's** Skin Care Lab on Broadway. The Lab features "a contemporary space created within a traditional interior," as did **Specht Harpman Design's** Concrete Incorporated National Headquarters.

Hanrahan + Meyers' offices for Arts International feature a "whole space built around a center stage. The same firm's Michael Schromt Company (Television) Studios in Long Island City has "wonderful clarity," he said.

Lee Skolnick Architecture and Design's office space for Global Crossing, at 88 Pine Street, won even though it was in a traditional office building, since "it has an elevated ceiling and a sense of volume and connection."

"We can't endorse how people live in these spaces," Goetz said as he showed **Deborah Berke Architect's** elegant, spare Art Director's Loft and **Marble Fairbanks Architects'** Open Loft ("where screens open and enclose space"), both in New York.

"Did you have any thoughts about the minimalism, in light of the World Trade Center tragedy, that we will live in this pared down way, or will we want a greater domesticity?" Andersen asked.

"We didn't design them," Goetz said, "We just selected the winners."

Project Awards

Project awards jurors were **Rebecca Barnes, FAIA**, Boston's chief planner; **Thomas Fisher, Associate AIA**, dean of the School of Architecture at the University of Minnesota and a former editor of *Progressive Architecture* magazine, and **Fred Koetter, FAIA**, a founding principal of Koetter, Kim & Associates, in Boston, and former dean of the Yale School of Architecture.

Fisher said they had chosen "projects that pushed the

envelope either programmatically or socially." **Marble Fairbanks Architects'** successful entry to the Chicago Public Schools Design Competition was one. The prototype for a school of 800 students, the facility is broken down into four houses, grouped around a central space with shared facilities and designed to serve different purposes over the course of the day.

Anthony Quinn Crusor Architects' St. Nicholas Avenue Cluster housing for scattered sites in West Harlem and Washington Heights also took time into account. It included plans for reconfiguring existing buildings with new apartment plans designed from the scale of the street down to interior storage units.

Rogers Marvel Architects' competition entry for the Eyebeam Atelier Museum for Art and Technology in Chelsea "shows how the building could be altered with regard to its activities across time," Koetter said.

The project jurors also liked schemes with an innovative approach to public space, such as **CR Studio Architects'** Filmmakers Collaborative in SoHo. "The corridors become a public space, a staircase dropped in the middle brings light in through-out, and the rooftop serves as an outdoor film theater," Fisher noted.

Two winning projects "use the narrow floor plate required in Europe now" for environmental reasons, Koetter pointed out. **Kohn Pedersen Fox Associates International's** Endesa Headquarters in Madrid also has the largest solar collectors in Europe on its roof, natural ventilation, and berms to absorb noise. **Heneghan Peng Architects'** Headquarters for the Arts of the Heritage for the Gaeltacht and the Islands in Dublin, Ireland, is conceived as part of the landscape.

Koetter said **Robert Kahn Architect's** Costantini Museum competition entry "is not like any of the others." He called it, affectionately, "Bruce Goff meets Disney's Fantasia." Designed in collaboration with artist **Frank Stella**, the partially underground private museum on a new public plaza in Buenos Aires, has "exciting, original futuristic forms" that impressed the jurors because of "the thoroughness with which it was carried out—all the way to the paving patterns."

It was the only wildly curved structure that won because, as Lerner explained, "many of the ones we saw tended to withdraw from their surroundings."

The projects jury also awarded citations to **Konyk Architecture** for a submission to the Queens Museum of Art competition and to **Kohn Pedersen Fox** for both the Learning Center in Columbus, Indiana, and for Espirito Santo Plaza in Miami, Florida.

"How should we react to the fact that so many projects desperately sought to create public spaces within their buildings?" Anderson asked.

"You could read this as a criticism of the city or as an affirmation of it," Koetter said.

"It's a recognition that people enjoy each others' company," Barnes replied.

And, as Fisher noted, "Civic life doesn't exist totally within the public or private realm."

In the discussion period, someone asked about other criteria. When told they resisted projects riddled with cliché, he asked, "what was considered cliché?"

"Curved shapes with glass," Lerner answered. "I heard a lot of chuckling about 'the video wall,'" Andersen offered, and the jurors chuckled some more.

November 12

Architects are invited to apply for the Arnold W. Brunner Grant to support advanced study in some special field of architectural investigation which will most effectively contribute to the practice, teaching, or knowledge of the art and science of architecture. Applications will be available from the AIA New York Chapter, 212-683-0023 ext. 14.

November 15

The American Academy in Rome is pleased to announce its 2001 Rome Prize fellowship competition. Six-month fellowships, which are intended for mid-career professionals, are available in architecture, landscape architecture and other design fields. Fellows pursue independent projects at the Academy, and receive room, board, a studio, and stipends ranging between \$10,000 and \$20,000. For application guidelines and further information, please visit the Academy's website or contact the Programs Department, American Academy in Rome, 7 East 60 Street, New York, NY 10022-1001. E-mail info@aarome.org, call 212-751-7200, or send a fax to 212-751-7220.

Upcoming

Pamphlet Architecture, a division of Princeton Architectural Press, announces a juried competition open to any practicing or aspiring architect to develop a project for publication in the Pamphlet Architecture Series. Established by Stephen Holl and William Stout in 1978, Pamphlet Architecture is intended to reinvigorate discourse and ideas in architecture today. For more information, visit www.pamphletarchitecture.org or contact Ann Ilan Alter at 212-995-9620, ext. 213.

February 1

The National Council of Architectural Registration Boards' Prize for Creative Integration of Practice and Education in the Academy invites architecture schools with NAAB-accredited degree programs to submit established projects. Visit their website at www.ncarb.org for further information.

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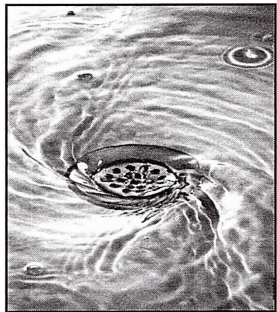
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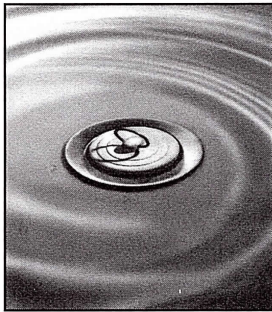


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A/E Choice Brokers

EXHIBITIONS

Through November 28
New Connections: The Jubilee Line Extension and Urban Regeneration
The Municipal Art Society
457 Madison Ave., 212-935-3960

Through November 30
Michael Kalil Retrospective: Designs for the 21st Century
Parsons School of Design Department of Architecture
25 East 13th St., 2nd Floor;
212-229-8955

Through November 30
Missing: Photographs of Spontaneous Shrines
The Municipal Art Society
457 Madison Ave., 212-935-3960

Through December 15
Modern Architecture on the Upper East Side: Landmarks of the Future
New York School of Interior Design
170 E. 70th St., 212-472-1500

Through January 1
Project for a New Museum in New York City
The Solomon R. Guggenheim Museum
1071 5th Ave. at 82nd St., 212-423-3500

Through January 6
William Beckford, An Eye for the Magnificent
The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture,
18 W. 86th St., 212-501-3000

Through January 6
A Century of Design, Part IV: 1975-2000
The Metropolitan Museum of Art
1000 5th Ave. at 82nd St., 212-879-5500

Through February 24
Glass of the Avant-Garde from Vienna Secession to Bauhaus
Cooper-Hewitt National Design Museum
2 East 91st St., 212-849-8400

Through May 21
Projects 73: Seeing yourself sensing
Museum of Modern Art
11 West 53rd St., 212-708-9400

Through December 14
Sendal Mediateque: A Project by Toyo Ito
Columbia University
100 Avery Hall, Broadway at 116th St., 212-854-3473

Through December 14
Nightscares and Glass Buildings: Photography by Erietta Attali
Columbia University
400 Avery Hall, Broadway at 116th St., 212-854-3473

December 6-December 21
Kadambari Baxi
Parsons School of Design Department of Architecture
25 East 13th St., 2nd floor;
212-229-8955

December 7-January 16
Arverne: Housing on the Edge
The Architectural League of New York
457 Madison Avenue, 212-753-1722

December 7-January 16
New New York 3
The Architectural League of New York
457 Madison Avenue, 212-753-1722

BEST-SELLING BOOKS

Rizzoli Bookstore's Top 10

As of September, 2001

- 1. **Ricardo Legorreta, Architects,**
Ed. John V. Mutton, (Rizzoli, cloth, \$65).
- 2. **Modernism Reborn,**
Michael Webb (Universe, paper, \$39.95).
- 3. **Modernism Reborn,**
Michael Webb (Universe, cloth, \$55).
- 4. **Hip Hotels France,**
Herbert Yinpa (Thames and Hudson, paper, \$29.95).
- 5. **Hotel Gems of Italy,**
Robert P. Schron (D. Publications, cloth, \$49.95).
- 6. **Stephen Erlich,**
Jose Giovanni (Rizzoli, cloth, \$60).
- 7. **Wright for Wright,**
Hugh Howard (Rizzoli, cloth, \$50).
- 8. **Hidden Tuscany,**
Cesare Cuvaccia (Rizzoli, cloth, \$60).
- 9. **Stephen Erlich,**
Jose Giovanni (Rizzoli, paper, \$40).
- 10. **Architecture Now,**
(Taschen, paper, \$39.99)

Urban Center Books' Top 10

As of September, 2001

- 1. **New York: A Guide to Recent Architecture,**
Susanna Sirefman (Ellipsis, paper, \$12).
- 2. **TWA Terminal, photographs by Ezra Stoler,**
(Princeton Architectural Press, cloth, \$19.95).
- 3. **Architecture + Design NYC,**
Marissa Bartolucci, (The Understanding Business, paper, \$14).
- 4. **AIA Guide to New York City,**
Norval White & Elliot Willensky, (Three Rivers Press, paper, \$35).
- 5. **Projects for Prada, Rem Koolhaas,**
(Prada Foundation, paper, \$60).
- 6. **Architectural Guidebook to Brooklyn,**
Francis Morrone (Gibbs Smith, paper, \$27.95).
- 7. **Archilab,**
edited by Frederic Migayrou & Marie-Ange Brayer, (Thames & Hudson, paper, \$49.95).
- 8. **Contested Symmetries & Other Predicaments in Architecture,**
Preston Scott Cohen (Princeton Architectural Press, paper, \$35).
- 9. **Peter Zumthor,**
(A+U Special Edition, paper, \$69.95).
- 10. **Privately Owned Public Spaces,**
Jerold Kayden, (John Wiley & Sons, cloth, \$49.95).

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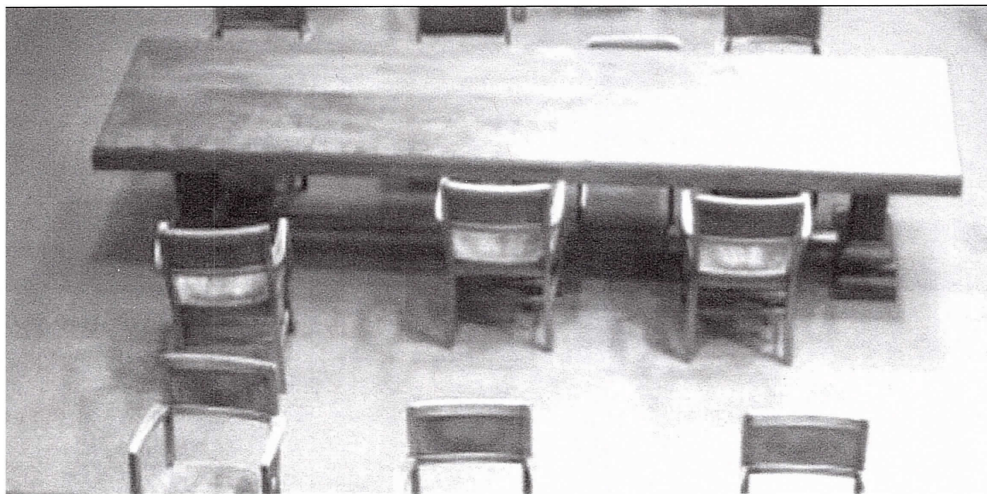
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Multi-Centered City Conference To Come

In order to help define a new model to foster social, cultural, and economic growth throughout the city, the AIA New York Chapter is hosting a symposium on November 16, entitled "1=5: The Multi-Centered City." The Chapter will bring together many architects, planners, theorists, and practitioners to promote dialogue about the form and possible implementation of a new decentralized model for New York. This event, the inaugural event of the Center for Architecture, will be held at the Vertical Campus of Baruch College (see calendar).

Dialogue about Film

The Architectural Dialogue Committee, in association with the Italian Cultural Institute in New York, screened Peter Greenaway's "The Belly of an Architect," on October 10 in the first of a three-part series on Architects in Fiction. The film revealed the state of the architectural and intellectual atmosphere in eighteenth century Rome. After the screening, participants discussed the idea of architecture as universal culture, the progressive branches of Enlightenment culture in France merging with the Italian intellectual landscape, and the challenges facing filmmakers who have to distinguish between the regional medium of language (in the script) and the universal mediums of film and architecture. Committee chairman Saf Fahim expressed gratitude to the Institute director for hosting the event.



They All Got Jobs.

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For more information contact CFA by phone at 212-532-4360 or on the web at www.cons4arch.com

November 1, 8:30 a.m.
Professional Practice

November 5, 6:00 p.m.
Housing

November 9, 8:00 a.m.
Architecture for Justice

November 14, 6:00 p.m.
Architecture Dialogue

November 15, 8:30 a.m.
Finance Committee

November 16, 8:00 a.m.
Planning and Urban Design

November 21, 4:00 p.m.
Roundtable

November 21, 6:00 p.m.
Health Facilities

November 29, 6:00 p.m.
Cultural Affairs



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AIA members receive 6.5 AIA/CES learning units.

We at Gruzen Samton thank our professional colleagues for their kindness and generosity, which enabled us to promptly resume operations after the September 11 disaster. Special thanks to these gracious hosts for providing office space for our staff:

Ambrosino DePinto & Schmieder

Berger Rait

Cooper Robertson & Partners

Ehrenkrantz Ecksut & Kuhn

Haber Group

Hayden McKay Lighting Design

Kallen & Lemelson Consulting Engineers

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Fox & Fowle Architects /Jambhekar Strauss Architects

Furniture Consultants

Parsons Brinckerhoff

Perkins Eastman

Robert Ettinger

Robert Silman Associates

Robert Schwartz Associates

STV - Silver & Ziskind

Tarragon Realty Investors Inc.

Career Moves

☐ **Robert Siegel, FAIA**, of Gwathmey Siegel & Associates Architects, has been elected chairman of the board of trustees of the Pratt Institute.

☐ Butler Rogers Baskett announce that **Karen Anne Boyd, AIA**, and **Armando Gallardo, Jr., AIA**, have joined the firm as associates.

☐ **Mark F. Chen, AIA**, has been named design principal of Hillier/New York.

☐ Fox and Fowle Architects announces that **Erica M. Joltin, AIA**, **John J. Loughran, AIA**, and **John James Secreti, AIA** have been named associates of the firm.

☐ **Richard Franklin, AIA**, recently joined Davis Brody Bond as managing principal. **Paul Seletsky, Associate AIA**, has joined the firm as director of technology.

☐ **Gregory Cranford, AIA**, of Brennan Beer Gorman, has been appointed to the board of directors of the New York Landmarks Preservation Foundation.

☐ Skidmore, Owings & Merrill has named **Thomas P. Kerwin, AIA**, partner in the firm.

☐ On November 1, **Gruzen Samton** is moving into new offices at 320 West 13th Street 9th floor, New York, NY 10014. To reach them, Email admin@gruzensamton.com, or call 212-477-0900. The firm's website can be found at www.gruzensamton.com.

Remembering Sidney Gilbert, Architectural Pioneer

After a battle with cancer, Sidney Gilbert, FAIA, passed away this September 14. A graduate of Pratt Institute, he went on to study under Philip Johnson and Edward Durrell Barnes. During his career, he maintained a leadership position in the international architecture and interior design community. As president of his own firm, Sidney Gilbert and Associates, he directed the design and building of many projects for major international corporations, including Bristol-Meyers, Quibb, Deloitte and Touche, and De Beers.

In 1986, he was inducted as a Fellow in the AIA, in recognition of his initiative in founding Architects for Social Responsibility, a nuclear disarmament organization which continues to engage the architectural profession in social action as Architects, Designers and Planners for Social Responsibility. In 1991, Gilbert became the first Western architect to practice in the former Soviet Union.

In 1996, he was awarded the "Outstanding Pioneer in Russia Award" by the Russian-American Chamber of Commerce, and in 1999 he became the first (and remains the only) American architect elected to full membership in the Moscow Union of Architects. His colleague Gerald Sakular wrote from Moscow, "Sidney Gilbert did his work on the frontiers between the cultures and styles. He was permanently living this 'tension' between the American way and the Russian way. He did the job and went forward even in critical situations. Those who now business in Russia know that in this time of change from communism to capital-

ism there are often more critical situations than regular ones."

Gilbert is survived by his wife, Cheryl Gilbert, his son Jay and daughter Allison Wientraub, his mother Bertha, and brother Richard.—T.T.

Assistant Fire Chief, Gerard A. Barbara

March 17, 1948–

September 11, 2001

by Herbert L. Mandel, AIA

On September 11 the architectural profession lost a good friend and valued colleague. Assistant Chief Gerard A. Barbara was last seen calmly crossing West Street to continue his role in the direction of the rescue operation. Chief Barbara or, as he preferred, Jerry, had recently been promoted to City-Wide Tour Commander, but it was in his role as Assistant Bureau Chief, and then Chief of Fire Prevention, that a group of us got to know him.

In his role as chief of fire prevention, Jerry was responsible for building codes relating to fire safety, and he was particularly sympathetic and cooperative during his ongoing work with architects. He was designated by the Commissioner to work with us during our failed effort to investigate and propose code changes which would facilitate the construction of affordable housing.

Jerry was an invaluable source of information during that process. He was always approachable, forthright, and analytical. He was a voice of reason who never lost sight of his primary responsibility—to protect the people who live in the buildings we design and the lives of the firefighters who enter them in the course of their work. At the same time he was supportive and

always sympathetic with our goals. Just a couple of weeks ago he called after visiting a newly constructed group of buildings, all code-compliant, to say that what we had proposed would result in a safer building type than the one he had just seen. He was looking forward to renewing our joint efforts to get code revisions reconsidered. Hopefully we will be able to pursue that goal, only Jerry will not be there to join us. He will be sorely missed.



Sidney Gilbert, FAIA



Mercedes dealership, Moscow,
Sidney Gilbert



photos: Evan Kalka

*Rick Bell, FAIA; Mark Strauss, AIA;
Margaret Helfand, FAIA,
and Robert Kahn, AIA*



Rick Bell, FAIA, and Chuck Hamlin



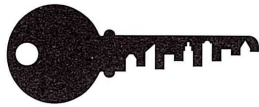
*Jayne Merkel and Ralph Lerner, FAIA;
Rick Bell, FAIA, in background*



*Kurt Andersen, Hon. AIA, and Peter
Weingarten, AIA*



*Mark Wright, AIA; Noushin Ehsan;
and Gerald Gurland, FAIA*



Achieving the Goal 534 LaGuardia Place

"People are being asked to give at this time to many important and significant causes—and the sooner we get the Center for Architecture up and running, the more the AIA and the Foundation will be able to contribute to the important issues facing our city." Inspiring words from George H. Miller, 2001 treasurer and 2002 president-elect of AIA New York Chapter.

August provided a bit of a respite for our eager fundraising team, but with construction at 534 La Guardia Place scheduled to begin next summer, we have just over nine months to reach our campaign goal. That means we need to double our efforts to widen the donor base for the Center for Architecture.

\$2,725,382

In the past month, we have gained an additional \$140,000 in pledges and contributions to the capital campaign for the Center for Architecture! Many thanks to the following individuals and firms for their support and continued efforts to help build alliances in the design, construction, and real estate community:

\$50,000 from A. Eugene Kohn on behalf of **Kohn Pedersen Fox** for a total phase I and phase II pledge of \$100,000.

\$50,000 from Leevi Kiil on behalf of **HLW International LLP** for a total phase I and phase II pledge of \$100,000.

\$40,000 from Michael Zetlin on behalf of **Zetlin & De Chiara, LLP** for a total phase I and phase II pledge of \$50,000.

Chapter Responds to Twin Towers Disaster

by Tess Taylor

In the wake of the World Trade Center disaster, the Chapter quickly organized a volunteer Action Committee to mobilize the planning, design, and engineering professions. The Committee is acting as a forum for architecture and design professionals as they consider rebuilding lower Manhattan—in close collaboration with the New York City Partnership, the Real Estate Board of New York, and many design and cultural organizations. "The hope is to offer our expertise as architects during this monumental challenge," said Chapter Executive Director **Rick Bell**.

As soon as the extent of the destruction was evident, the Chapter became a flurry of activity. In the short term, Chapter staff and volunteers became sources of information about the life and safety of colleagues, they volunteered to assess damaged buildings, and they offered to share space with displaced firms.

On the Monday following the terrorist attack, members of the New York Chapter met in the offices of **Fox and Fowle** to begin a discussion of the attack's implications and the need to build a coalition within the design community.

Bruce Fowle, FAIA; Robert Fox, AIA; Mark Ginsberg, AIA; Mark Strauss, Peter Samton, FAIA, Abby Suckle, AIA; Chapter president **Margaret Helfand, FAIA,** and vice president **Leevi Kiil, AIA,** and others met to see how we could help the city through the crisis.

The architects present, though still shocked by the tragedy, were quick to see the role which the design community must play in framing the principles which will allow rebuild-

ing to occur. "The open questions, from how to address infrastructure, to how to commemorate loss, are architectural and planning questions," Helfand said. "The City has already begun discussions. We want to bring the expertise of the design community to those deliberations. Architecture must be at that table."

Long-term issues confronting the city in the aftermath of the disaster include ensuring the continuation of economic vitality in downtown Manhattan and the rest of the city. A stated goal of the Action Committee is to assist city and state authorities with decisions about transportation and infrastructure rebuilding plans and the development of underutilized parts of the city in all five boroughs. In Lower Manhattan, architects seek to balance the needs for renewal of office space and commercialization of those lost.

"This is an unprecedented opportunity for the New York design profession to help focus the public's attention on the future possibilities and shape the city to come," Helfand said.

Victims' Relief Fund Established

The AIA New York Chapter—in partnership with the AIA New York State and the national headquarters of the AIA in Washington, D.C.—has organized an effort to direct funds from architects around the country to the NYBF World Trade Center Memorial Fund/AIA. This fund, established by the AIA NYC with the New York Building Congress, is intended to aid families of World Trade Center victims who served the New York construction industry, as well as the families of rescue and recovery personnel. Visit www.aiany.org for more information.

A hole in the ground of the nation's largest and most populous city. A site described as the heart of the city going back to its earliest days. The home of a major transportation network where millions of city-dwellers and suburbanites pour into the city through the underground station. A site adjacent to the city's major financial exchanges. A site created by the destruction of extraordinary structures.

The site was Les Halles in Paris, for which in January of 1980 a jury including Diana Agrest and Philip Johnson reviewed six hundred proposals. None of these designs were built. The commercial center that today fills the hole left by the demolition of Baltard's pavilions is not much loved. The memorial is a fragment of the old marketplace, removed to La Villette.

One extraordinary entry to this competition was by Charlie Moore and the Moore Grover Harper team he graced with his wit and sparkle. They proposed a lake, a series of lagoons, islands, and interconnecting bridges. An American Venice on the Seine. The details of the scheme do not resonate at the World Trade Center. What is significant is the means of communication of its ideas.

The entry was presented as a series of postcards. Images were small in scale, the size of mementos. Descriptive text was postcard language, written on the flipside. Messages were about visiting the site of Les Halles, the strangeness of being there, and about what made the new design special.

I cannot yet write about the World Trade Center site. I can barely spell the words without emotion halting the flow. But I can write about the communications received at the AIA New York Chapter from architects and non-architects all over the world. Some offered to help with the rescue and relief efforts and were forwarded. Some offered insight into pain and loss. Some suggested paths to hope and commemoration. Others were sent to ask who was alive, or to tell us that they were OK.

The need for communication was and is a measure of the loss. The parkland memorials, the train station bulletin boards, the paper messages adorning sidewalk barricades, all testify to our need to speak with each other, to write to each other, about our feelings and the transference of void.

In the days immediately following September 11th, I noticed New Yorkers buying tourist postcards of the Twin Towers. People surrounded the postcard turning-racks and stood two deep at the newsstands.

The postcard I send is a map of New York, a map of the future New York, not just the remembrance of our lost pavilions. On its back, I would scrawl a few lines from a poem called "The Map is of Another World" by Renée Ashley, recently published in the *Kenyon Review*:

And the sun with its serious red—every dark
Is not a shadow the dead cavort in. And yes
The living stumble but stumbling is the least
Of what could come.

Design Awards Symposium



photos: Evan Kalka

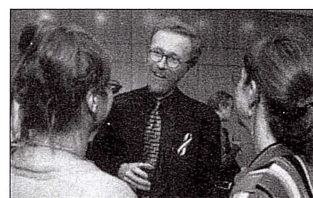
Jurors: Ralph Lerner, FAIA; Frank Harmon, AIA; Lewis Goetz, AIA, IDA; Rebecca Barnes, FAIA; Fred Koetter, FAIA; and Thomas Fisher, Assoc. AIA



Delegation from AIA national



Peter Weingarten, AIA, and John Howell



Design Award winners Victoria Rospond, AIA, and Lea Cloud, AIA, of CR Architects, talk with juror Thomas Fisher, Assoc. AIA



Mark Strauss, AIA; Rebecca Barnes, FAIA; and Margaret Helfand, FAIA

7

Wednesday

Discussion: The Wounded City—Loss, Recovery, and Redefinition at the Heart of Cities

With historian, author, and former Landmarks Preservation Commissioner Anthony Tung on his new book, *Preserving the World's Greatest Cities: The Destruction and Renewal of the Historic Metropolis*. Sponsored by the Municipal Art Society. 6 p.m. The Urban Center, 457 Madison Ave. 212-935-3960. Free.

8

Thursday

Student-Moderated Conversation with Deborah Berke

Sponsored by Parsons School of Design Department of Architecture. 6:15 p.m. 25 E. 13th St., 2nd flr. For information call 212-229-8955. Open to public, but Parsons students, alumni, and faculty seated first. Free.

Writer's Talk: The Lower East Side Remembered and Revisited

Joyce Mendelsohn commemorates the immigrant gateway to New York. Noon. The Urban Center, 457 Madison Avenue, 212-935-9727. \$5 (MAS members free).

9

Friday

Lecture: Full of Shopping, How Consumer Culture is (Always) Taking Over

Rachel Bowlby speaks as part of the Buell Center Fall Series. 12:30 p.m. Room 114, Avery Hall, Columbia University, Broadway at W. 116th St. Call 212-854-3473 for details. Free.

12

Monday

Lecture: Deconstruction and Reconstruction: The Post-Modernist Devolution, 1971-1977

By Robert A.M. Stern. 7:30 p.m. Yale University Art Gallery Lecture Hall, 1111 Chapel St., New Haven. Free.

Lecture: Shigeru Ban

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

14

Wednesday

Symposium: Creating Affordable Housing

With housing advocate Clara Fox speaking on her experience in pioneering affordable housing strategies. Cosponsored by the AIA New York Chapter Housing Committee and the City University of New York. 6:30 p.m. CUNY Graduate Center, 365 Fifth Ave. Call 212-817-8215 for details. \$10, \$5 AIA Members. (1.5 CES).

Lecture: T. J. Jackson Lears on "The Aesthetic of Accident"

Buell Center Evening Lecture sponsored by Skidmore, Owings & Merrill. Columbia University. 6:30 p.m. Avery Hall, Wood Auditorium. Broadway at W. 116th St. Call 212-854-3473 for details. Free.

Panel Discussion:

Remembering the Twin Towers

With Tony Hiss, Carol Willis, John Kriskiewicz, and Anthony Robins, historian and author of *The World Trade Center*. Sponsored by the Municipal Art Society. 6 p.m. The Urban Center, 457 Madison Ave. 212-935-3960. Free.

16

Friday

Lecture: Museum as Mirror: Installation, Investment, Globalization, Architecture

With Mary Anne Staniszewski and Hal Foster responding. Sponsored by the Temple Hoyne Buell Center. 12:30 p.m. Room 114, Avery Hall, Columbia University, Broadway at W. 116th Street. Call 212-854-3473 for details. Free.

Lecture: William Massie

Sponsored by the Architecture League. 6:30 p.m. At Lighthouse International, 111 E. 59 St. Call 212-753-1722 for details. \$10 (League members free).

Lecture: John Pawson

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

16

Friday

Lecture: Museum Symposium: 1=5, The Multi-Centered City

Sponsored by the AIA New York Chapter. 9 a.m.-5 p.m. Baruch College's new Vertical Campus, Lexington Ave. and 25th St. 14th flr. For information and reservations, call Patty West, 212-683-0023 ext. 14. (Up to 8 CES)

26

Monday

Lecture: The Recuperation of the Traditional Town

By Andres Duany and Elizabeth Plater-Zyberk. 7:30 p.m. Yale University Art Gallery Lecture Hall, 1111 Chapel St., New Haven. Free.

29

Thursday

Book Talk: Thomas Campanella, Cities From the Sky

A look at the photography which changed the way we see cities. Noon. Urban Center Books, 457 Madison Avenue. Call 212-935-3595 for information. Free.

Lecture: Is Your Company Leveraging the Value of the Virtual Workplace?

By Cynthia Froggatt, author of *Work Naked: Eight Essential Principles for Peak Performance in the Virtual Workplace*. Sponsored by the Banking and Financial Institutions Committee. 6 p.m. 200 Lexington Ave. 1st flr. For information or reservations, e-mail HGuillen@JankoRasic.com. \$10 (\$5 members and students). 1.5 CES.

Lecture: Chuck Hoberman

Sponsored by the Architecture League. 6:30 p.m. Lighthouse International, 111 E. 59 St. Call 212-753-1722 for details. \$10 (League members free).

30

Friday

Symposium: The Rhetoric of Flow and the Discourse of Place in Globalization

With Thomas Bender, Elizabeth Grosz, Andreas Huyssen, Peter Marcuse, and Beatriz Sarlo. Sponsored by the Temple Hoyne Buell Center. 6:30 p.m. Wood Auditorium, Avery Hall, Columbia University, Broadway at W. 116th St. Call 212-854-3473 for details. Free.

DECEMBER

3

Monday

Lecture: The Continuity of the Art Idea

By Maya Lin. 7:30 p.m. Yale University Art Gallery Lecture Hall, 1111 Chapel St., New Haven. Free.

6

Thursday

Lecture: Kadambari Baxi

Sponsored by Parsons School of Design Department of Architecture. 6:15 p.m. 25 East 13th St., 2nd floor. For information call 212-229-8955. Open to public, but Parsons students, alumni and faculty seated first. Free.

10

Monday

Lecture: The Promise of the Recent Past

By Robert A.M. Stern. 7:30 p.m. Yale University Art Gallery Lecture Hall, 1111 Chapel St., New Haven. Free.

13

Thursday

Student-Moderated Conversation with Hal Foster

Sponsored by Parsons School of Design Department of Architecture. 6:15 p.m. 25 East 13th St., 2nd floor. For information call 212-229-8955. Open to public, but Parsons students, alumni and faculty seated first. Free.

20

Thursday

Panel Discussion: Memorializing Loss in Oklahoma City

Sponsored by the Municipal Art Society. 6 p.m. The Urban Center, 457 Madison Ave. 212-935-3960. Free.

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

AIA New York Chapter
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