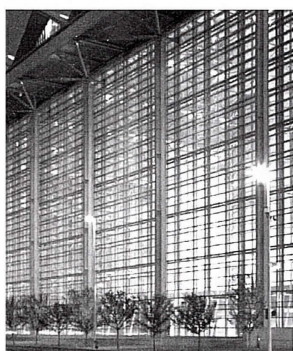




# OCULUS

5

New New York  
Hotels



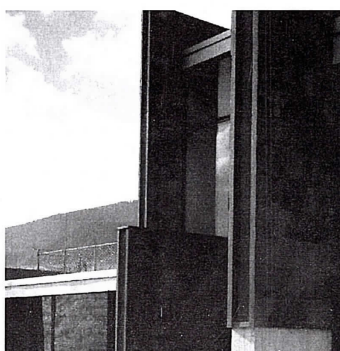
7

James Stewart Polshek  
on "The Ethical Architect"



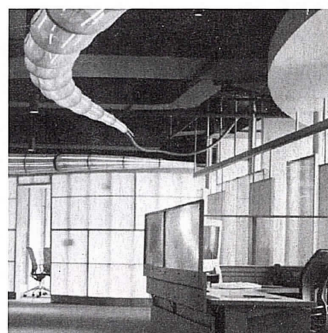
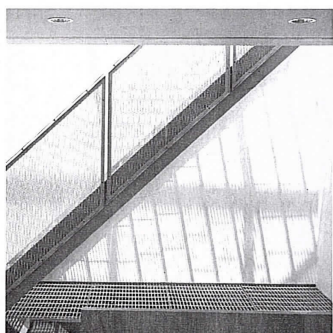
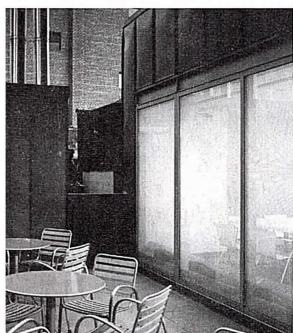
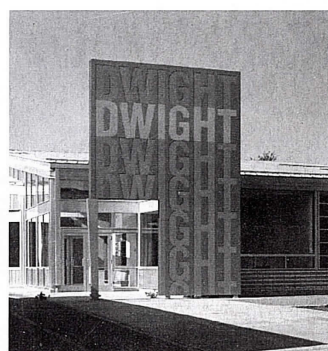
7

David Childs on  
"Fabricating Architecture"

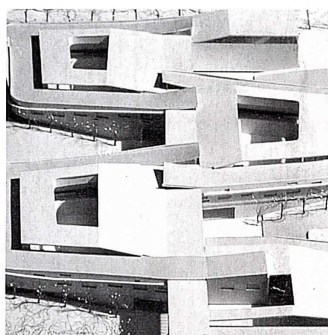
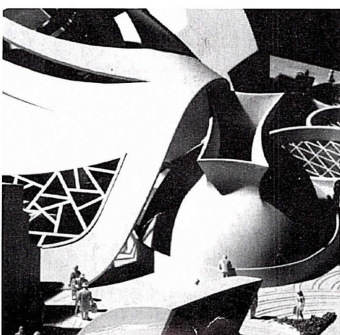
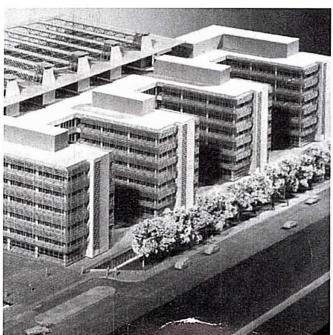
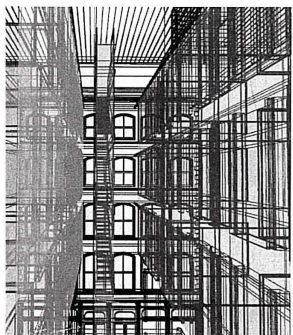
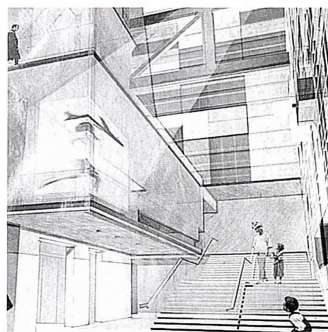
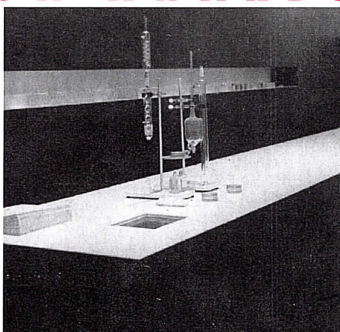
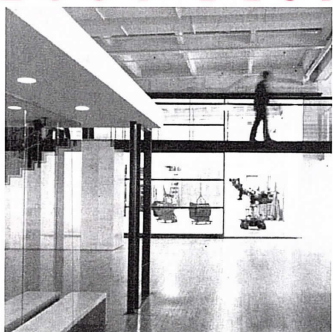
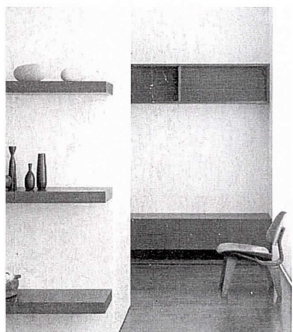


9

Apartment Living in  
"The Center of the Universe"



2001 DESIGN AWARDS





# "My staff wanted a big league plan. I wanted minor league costs."

*"It's a win-win for  
my small firm."*

## Introducing our new low cost Economy Plan for your small firm.

**HealthPass**

With our new Economy Plan from Horizon Healthcare, you can offer your employees an even wider choice of quality health plans, regardless of their budget. It's the first in our family of Economy Plans with

convenient referral-free coverage and rates starting under \$180. It's a cost-effective addition to our range of HealthPass options.

HealthPass offers employees their choice of 21 different benefit options from 4 leading insurance companies with access to more doctors, nurses and other healthcare

professionals than any single plan can offer. And, as always with HealthPass, you'll get one bill, write one check, with no extra costs to you. HealthPass. It's enough to make everyone on your team happy.

**HealthPass.**

**Freedom Of Choice For Small Business.**

**Call your broker or 1 888-313-7277 [www.healthpass.com](http://www.healthpass.com)**

*You get 4 health insurance plans for the price of 1.*



**HealthPass is an initiative of Mayor Rudolph W. Giuliani, City of New York,  
in partnership with the New York Business Group on Health.**



<b>ON THE DRAWING BOARDS</b>	
The Setai Hotel in Miami Beach, by Alayo Architects; the Mohegan Sun Hotel in Uncasville, Connecticut, by Kohn Pedersen Fox with David Rockwell; Hotel Gansevoort in the Meatpacking District, by Steven B. Jacobs and Andi Pepper; W Hotel in Times Square, by Brennan Beer Gorman, Yabu Pushelberg, and Frank Williams; Vail Mansion Hotel in Morristown, New Jersey, by Brennan Beer Gorman; renovation of the Marriott Marquis, in Manhattan, designed by Brennan Beer Gorman.	5
New York Public Library for the Performing Arts at Lincoln Center renovation, by Polshek Partnership; International Center of Photography Midtown campus, by Gensler. Memorial Sloan-Kettering Prostate Center, by DaSilva Black Calcagni Chesser; Staten Island University Hospital Heart Institute, by Norman Rosenfeld. New York offices for Arup, by Gary Shoemaker Architects.	6
<b>AT THE PODIUM</b>	
James Stewart Polshek at the New York School of Interior Design	7
David Childs and Roger Duffy at the Architectural League	7
Foreign Office Architects at an Architectural League and Van Alen Institute lecture	8
<b>AROUND TOWN</b>	
Manhattan Apartments and Apartment Buildings by Gerner Kronick + Valcarcel, Melzter/Mandl, Swanke Hayden Connell, SBLM, Costas Kondylis, Louise Braverman, Alexander Gorlin, Larsen Shein Ginsberg + Magnusson, Design Laboratories, CR Studio Architects, and Lynn Gaffney.	9
<b>ARCHITECTURE AWARDS</b>	12
Andrew Bartle Architects, Agrest and Gandelonas with WASA, Architecture Research Office, Bone Levine Architects, Davis Brody Bond, Michael Haverland Architects with TAMS Consultants, Steven Holl Architects, Kohn Pedersen Fox Associates, Peter Marino Architects with Taisei Construction, Richard Meier & Partners, Joshua Jih Pan with Chiu Hua Wang, Platt Byard Dovell Architects, Polshek Partnership, Office of Peter Rose, Office of Peter Rose with Helfand Meyerberg Guggenheimer Architects, Smith-Miller + Hawkinson, and Tamarkin Architecture.	
<b>CITATIONS FOR HISTORIC PRESERVATION AND ADAPTIVE RE-USE</b>	
Mitchell Kurtz Architect, Platt Byard Dovell Architects, Polshek Partnership, and Rogers Marvel Architects.	30
<b>INTERIOR ARCHITECTURE AWARDS</b>	34
Architecture Research Office, Deborah Berke Architect, Gluckman Mayner Architects, Hanrahan + Meyers Architects (two awards), Marble Fairbanks Architects, Messana O'Rorke Architects, Lee Skolnick Architecture, and Specht Harpman Design.	
<b>PROJECT AWARDS</b>	33
CR Studio Architects, Anthony Quinn Crusor, Heneghan Peng Architects, Robert Kahn Architect with Frank Stella, Kohn Pedersen Fox Associates (International), Marble Fairbanks Architects, and Rogers Marvel Architects.	
<b>PROJECT CITATIONS</b>	
Kohn Pedersen Fox (two awards), Konyk Architecture	53
<b>2001 DESIGN AWARDS JURORS AND COMMITTEE MEMBERS</b>	55
<b>AROUND THE CHAPTER</b>	
Deadlines	57
AIA Colleagues Visit	58
Architectural Exhibitions around New York	59
Remembering Ezra Ehrenkrantz	60
Author's Inquiry about William Van Alen	60
Career Moves	60
New York New Visions to be Unveiled at Inaugural	61
Best-Selling Architecture Books	61
Capital Campaign Update	62
The Philanthropic Architect	62
Endpaper on the Passing Year 2001 by Chapter President Margaret Helfand	63
AIA New York Chapter Committee Meetings	63
Lectures, Discussions, Tours, Exhibitions and Events at the Chapter and around New York	back cover

**OCULUS Staff**  
Editor: Jayne Merkel  
News Editor: Craig Kellogg  
Features Editor: Nina Rappaport  
Chapter News Editor: Tess Taylor  
Copy Editor: Michael Berk  
Art Direction and Production: Cathleen Mitchell  
McRoberts Mitchell Design Group  
Design Consultant: Michael Gericke, Pentagram  
Assistant Editor: Patty West  
Staff Photographer: Dorothy Alexander

**Board of Directors 2001**  
Margaret Helfand, FAIA, *President*,  
[mhelfand@hmga.com](mailto:mhelfand@hmga.com)  
Leevi Kil, AIA, *President-Elect*, [lkil@hlw.com](mailto:lkil@hlw.com)  
Daria F. Pizzetta, AIA, *Vice President for Design Excellence*, [dpizzetta@hlpa.com](mailto:dpizzetta@hlpa.com)  
William H. Stein, AIA, *Vice President for Professional Development*, [wstein@daltner.com](mailto:wstein@daltner.com)  
Peter Samton, FAIA, *Vice President for Public Outreach*, [psamton@gruzensamton.com](mailto:psamton@gruzensamton.com)  
Pamela J. Loeffelman, AIA, *Secretary*,  
[ploeffelman@hlpa.com](mailto:ploeffelman@hlpa.com)  
George H. Miller, FAIA, *Treasurer/Director for Development*, [gmiller@bcf-p.com](mailto:gmillr@bcf-p.com)  
Joyce S. Lee, AIA, *Director for Communications*,  
[ndogan@aol.com](mailto:ndogan@aol.com)  
Gerald Gurland, FAIA, *Director for Educational Affairs*, [ggg@aol.com](mailto:ggg@aol.com)  
Nicholas P. Koutsomitis, AIA, *Director for Programs and Strategic Planning*,  
[knp@atl.net](mailto:knp@atl.net)  
Joseph Shein, AIA, *Director for Legislative Affairs*, [jshain@lsgnarchitects.com](mailto:jshain@lsgnarchitects.com)  
Burton Lloyd Roslyn, AIA, *Director for Industry Affairs*, [roslynconsultant@aol.com](mailto:roslynconsultant@aol.com)  
Jeremy S. Edmunds, Associate AIA,  
*Associate Director*, [jedmunds@peape.com](mailto:jedmunds@peape.com)

**OCULUS Committee**  
Susan Chin, F AIA  
Mark DuBois, AIA  
Everardo Agosto Jefferson, AIA  
J. Arvid Klein, FAIA  
Fredric M. Bell, FAIA

**Chapter Staff and Services**  
Fredric M. Bell, FAIA, *Executive Director*,  
(ext. 25) [bell@aiany.org](mailto:bell@aiany.org)  
Stephen G. Suggs, *Deputy Director*  
(ext. 19) [suggs@aiany.org](mailto:suggs@aiany.org)  
Pamela Puchalski, *Campaign Director - Center for Architecture* (ext. 16) [ppuchalski@aiany.org](mailto:ppuchalski@aiany.org)  
Madelyn Torres, *Manager of Committee Programs and Electronic Communications*  
(ext. 17) [mtorres@aiany.org](mailto:mtorres@aiany.org)  
Chantel Rodriguez, *Membership Director*  
(ext. 18) [crodriguez@aiany.org](mailto:crodriguez@aiany.org)  
Patty West, *Manager of Communications and Special Programs* (ext. 14) [pwest@aiany.org](mailto:pwest@aiany.org)  
Dave Frankel, *Advertising Representative* (ext. 12)  
Out-of-the-Box Marketing, *Advertising Sales*  
(212-726-8512) [ega@outoftheboxmarketing.net](mailto:ega@outoftheboxmarketing.net)  
RSVP for Chapter programs (ext. 21)

**American Institute of Architects  
New York Chapter**  
200 Lexington Avenue  
New York, New York 10016  
212-683-0023  
E-mail: [info@aiany.org](mailto:info@aiany.org)

OCULUS, published ten times a year, September through Summer, is a benefit of AIA New York Chapter membership. Public membership is \$60, or a year's subscription to OCULUS is \$40. Send a check and your mailing address to OCULUS subscriptions, AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

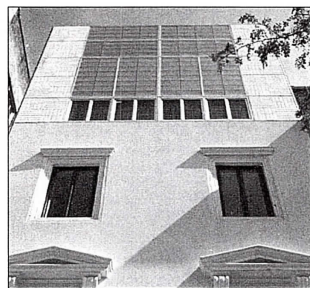
To advertise in OCULUS, please call 212-726-8512 or 212-683-0023, ext. 12.

For more information on professional and public memberships, please call the Chapter at 212-683-0023, ext. 18.

The views expressed in OCULUS are not necessarily those of the Board of Directors or staff of the AIA New York Chapter. With the exception of the material appearing under the title "Around the Chapter," this publication is produced by the OCULUS editorial team. ©2001

The American Institute of Architects, New York Chapter. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.

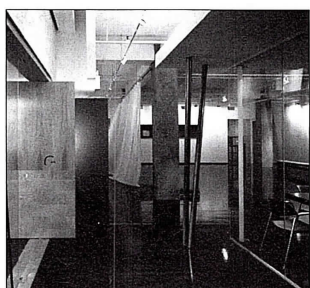




*The Gateway School,  
Andrew Bartle Architects/ABA Studio*

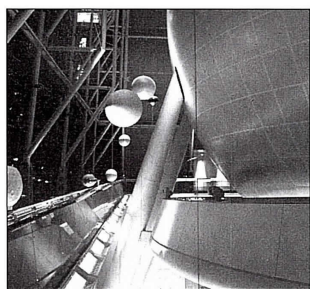


*Chicago Public Schools Competition,  
Marble Fairbanks Architects*



Peter Aaron/Esio

*Arts International,  
Hanrahan + Meyers*



*Frederick Phineas and Sandra Priest  
Rose Center for Earth and Science,  
Polishek Partnership*



*The New 42 Studios,  
Platt Byard Dovell Architects*

## WHAT WE DO BEST: TRUE GRIT

When jurors convened to select the 2001 Design Awards winners only two weeks after the World Trade Center disaster, it seemed incongruously irrelevant to the immediate task at hand, but essential to the eventual building effort that we take careful stock of what we do best as architects in New York. It soon became clear, as it has in the past, that even in this intensely commercial city, few of the winning projects had been designed for commerce.

The biggest buildings—a Federal Courthouse in Phoenix, the Rose Center at the Natural History Museum, the New 42 Studios—were built for nonprofit clients. The tallest—at only 11 stories—was a residential loft building on West Street, designed by its owner, so the design did not have to be sacrificed to the profit motive, and was deemed to add value. As usual, there were expensive private houses and lofts, but most of them were relatively subtle. And a surprising number of projects with limited budgets for schools, museums, and small arts organizations were distinguished. The three impressive schools created a particularly bright spot in a genre that had left the limelight years ago. Trying harder, it seems, counts for more than simply spending money. A willingness to take risks is crucial. Receptivity to innovation is too. That's why most of the commercial projects that stood out were stores. Their owners—in most cases luxury chains—realized that being different could pay off. The office interiors that were recognized were all for relatively small enterprises. All but one, like the apartments honored, were in loft buildings. Standard office buildings and apartment houses apparently fail not only to impress in their own right but also hamper interior design—and they don't seem to appeal to adventurous clients. Can we change that in rebuilding Lower Manhattan?

An article on recent New York residential projects, also in this issue, considers what was desirable before the attacks from the point of view of a shaken potential buyer. Clearly some values may change. But according to *The Wall Street Journal*, a national online survey conducted by Homestore.com last month found that Americans still consider the Upper East Side of Manhattan the most desirable neighborhood in the country (though Beverly Hills and Malibu come next; our countrymen are a fickle lot). And people who used to look at New York with disdain now see nobility here. True grit is back in style. Now the trick will be to turn that confidence and courage into bricks, mortar, and steel, and to convince clients—if recent events haven't already done so—that the sure thing is not what this city needs most.—J.M.



## Guest Services

By Craig Kellogg

**A**lvaro Architects revised an earlier design by Shapiro Associates, of Miami, for one of the last derelict oceanfront sites in Miami Beach's South Beach. Hotelier Adrian Zecha, of General Hotel Management (formerly of Aman Hotels), will complete the long-stalled hotel in an eight-story Art Deco-era shell alongside a new companion 40-story condominium tower. Finishes throughout the \$40 million development have been upgraded substantially, to include granite and teak. Working within the parameters of Shapiro's previously approved scheme, Juan Alvaro enlarged or redesigned the 177 condominium units to be easier for owners to combine. The relatively large apartments measure at least 1,200 square feet; hotel suites average about half that size. A top-floor health club planned for the tower will be shifted elsewhere on the property, into a freestanding building dedicated to spa treatments and fitness. Now slated instead for the fortieth floor are duplex penthouses with private terraces and infinity-edge swimming pools. The Asian-themed development, which has been renamed Setai, should be occupied by early 2003.

□ In Uncasville, Connecticut, a new 1,200-room hotel at the existing Mohegan Sun casino will open next spring. **Kohn Pedersen Fox** has designed a pair of 35-story towers with walls of glass to resemble crystals, which play an important role in Mohegan culture. Once construction is completed, gamblers will encounter 225,000 square feet of retail space, nine restaurants or lounges, expanded gaming areas, and a 350-seat cabaret. **David Rockwell**, who originally

designed interiors for Mohegan Sun, is contributing tribal-inspired environments for the addition. **Hirsch Bedner Associates** consulted on design of the guest rooms. **Heinlein & Schrock Architects** participated in creation of the property's arena, and **Friedmutter Group** assisted with planning for gaming areas. The \$1 billion expansion may well be the largest private development project on the East Coast.

□ New York hotels continue to expand and modernize, anticipating the time when tourists find their way back to Manhattan. For developers William and Michael Achenbaum, architect **Steven B. Jacobs** and interior designer **Andi Pepper** have teamed on Hotel Gansevoort, which will replace a parking lot adjacent to the Meatpacking District. The site, located across the street from Pastis, at Ninth Avenue and 13th Street, is slightly removed from those sidewalk gutters that still sometimes stink in summer of rotting blood. Jacobs' free-standing 12-story hotel, sheathed in zinc-colored metal panels and studded with bay windows, will offer a bar, restaurant, and spa. A sidewalk canopy will wrap the building's corner. Its ground-floor foyer—with a 14-foot-high revolving door—will have glass columns illuminated with shifting colors of light. On the roof will be a hospitality suite with 20-foot ceilings, a garden, and the glass enclosure for a 45-foot swimming pool complete with piped-in underwater music. Guest rooms boasting nine-foot ceilings will have stainless steel sinks and Carrera marble in the bathrooms. A third of the 186 units will open onto Juliet balconies.

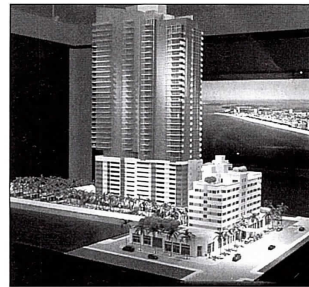
□ Across from the TKTS booth at Times Square, **Frank Williams & Associates** has

## ON THE DRAWING BOARDS

designed a 53-story hotel tower to fly the Planet Hollywood flag. Although the interior fit-out in fourth-floor public areas was nearly completed, the 509-room property with several restaurants never opened. Another bidder, Starwood Hotels, toyed with the idea of turning the project into a Sheraton but settled ultimately on its W brand. About a year ago, **Brennan Beer Gorman** was hired as architect of record and the Tinseltown interiors disappeared. Toronto designers **Yabu Pushelberg** have restyled the public areas, adding waterfalls, glowing resin alcoves, and a 6,000-square-foot Zen-themed living room.

For The Applied Companies, a developer, architects **Brennan Beer Gorman** and **DeWitt Tishman** have reconceived Morristown's Vail mansion as the focus of a 101-room boutique hotel. Theodore Vail, the first president and chairman of AT&T, built the New Jersey house for his own use in 1918. A pair of symmetrical new wings flank the 20,000-square-foot mansion, which served as a city municipal building for much of the last century. Because the land drops steeply at the rear, the designers were able to build five-story wings that appear to be three-story pavilions scaled to complement the existing structures on the site. New cornices, belt coursing, stucco, a piano nobile, cast stone, and hipped roofs defer to the marble-and-granite villa aesthetic employed eighty years ago by Vail's architects. The property will also feature a 4,200-square-foot ballroom, food service, a health club, and formal gardens.

Before the downturn, **Brennan Beer Gorman Monk Interiors** was set to restyle the 1,900 gigantic guest rooms at John



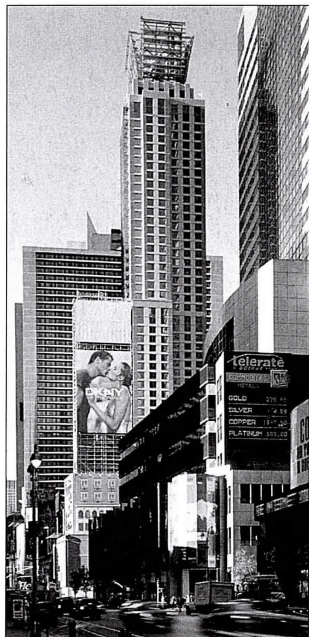
Setai, Alvaro Architects



Mohegan Sun, Kohn Pedersen Fox

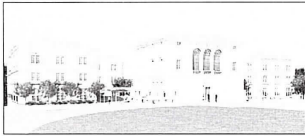


Hotel Gansevoort, Steven B. Jacobs and Andi Pepper



W Hotel, Frank Williams & Associates, Brennan Beer Gorman, and Yabu Pushelberg

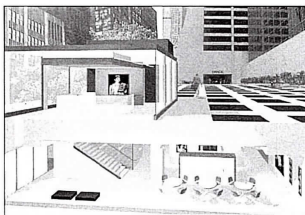




Vail mansion, to be converted to a hotel,  
Brennan Beer Gorman



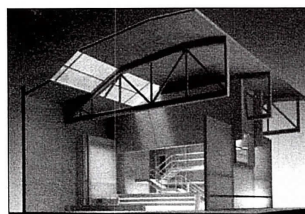
New York Public Library for the  
Performing Arts, Polshek Partnership



International Center of Photography,  
Gensler



Staten Island University Heart Institute,  
Norman Rosenfeld Architects



Great Harbor Design Center, Brooklyn  
Navy Yard, Gary Shoemaker Architects

Portman Jr.'s 1985 Marriott Marquis, in Manhattan. The upgrades, which are currently on hold, include new headboards, carpets, wallcoverings, window treatments, upholstery, lighting, and artwork. Tall new harlequin-pattern headboards will match box benches at the foots of beds. (The benches double as storage bins for duvets.) Bathroom vanities of black-and-gold granite will be fronted with cherry-stained veneer. In the 37-story atrium that looms over Times Square, existing bronze-and-glass elevators were scheduled for replacement. New cylindrical brushed-nickel cabs are circled by fiber-optic cables at the tops and bottoms. In the building's podium, the 29,000-square-foot Broadway Ballroom will be recolored with royal blue, marigold, and cognac finishes.

### New York Minuet

After three years exiled in grim temporary quarters, the New York Public Library for the Performing Arts is back in its Lincoln Center building. A \$37 million remodeling by Polshek Partnership has recast the 1965 International Style pavilion by Gordon Bunshaft. Seemingly, no expense was spared on renovations. The 203-seat Bruno Walter Auditorium has been renovated with new sound and projection systems, a green room, dressing rooms, and showers for performers. Air quality was improved with new HVAC filtration systems. Aeron chairs roll up to custom beechwood tables and carrels. Since less than a third of the collection is books (the music division even owns a lock of Franz Liszt's hair), there are now 219 public-access computers with liquid-crystal monitors. Circulating materials are available on two floors. High-speed wiring carries sound, video, and data;

audio and video materials are accessed through a new centralized playback system. Near the entry is a double-height exhibition hall suitable for outsized items; smaller vitrines were designed by Glasbau-Hahn, Frankfurt. Throughout the interiors, drop-dead elegant waterjet-cut aluminum signage by graphics consultant Poulin+Morris—red letters that walk along a red line curving through space—hangs aloft on rods overhead.

### Gone Underground

Having moved from its Fifth Avenue mansion, the International Center of Photography is taking up residence at a new Midtown campus by Gensler. The 27,000-square-foot facility sits catercorner to existing ICP galleries on Sixth Avenue. Classrooms, darkrooms, digital labs, and photography studios are all underground—submerged beneath the plaza at the Grace Building. (New benches, lighting, trees, and plantings will humanize the streetscape above.) Gensler's street-level glass entry hut, which was still hidden behind a construction shed as of mid-November, also accesses a library, professional photo studio, student lounge, administrative offices, and gallery for student and community exhibitions. The campus more than doubles ICP classroom and lab space.

### For Recovery

DaSilva Black Calcagni Chesser wrapped the Sidney Kimmel Center for Prostate and Urologic Cancers at Memorial Sloan-Kettering in a glass wall and floating punched red-brick panel of monumental proportions. The fast-track project to build examination and treatment rooms is taking shape on a residential block of East 68th Street at First Avenue. Circulation and other service spaces are concentrated in a vertical bar to

one side of the site. The top floor of the six-story as-of-right structure will consist of faculty offices and conference rooms. Upon completion, two urologic oncology practices will split the total 62,000 square feet of flexible space.

□ **Norman Rosenfeld Architects'** Heart Institute has opened at Staten Island University Hospital. Some 550 patients each year will receive coronary bypass, cardiac catheterization, and related cardiac surgeries inside the six-story block of precast panels and green glass. A double-height lobby at the new entrance to the 103,000-square-foot facility is structurally braced with tubular steel elements painted white.

In 4,000 square feet of leased retail space in Bay Ridge, the same firm has inserted the Center for Chemotherapy. Frosted glass in the storefront windows helps to blur patients' identities. Pyramidal ceiling coffers, fabricated with standard ceiling tiles, open to faux skylights of indirectly lit sky-blue gypsum board.

□ **Gary Shoemaker Architects** is working to transform a pair of truck bays into a public face for Arup's New York offices. A colorful titanium canopy flares over the sidewalk to raise the engineers' profile on the street. Their new conference center provides space for lectures and presentations. A stair built of structural glass connects the street-level gallery/exhibition areas, where the conference center is being located, to a new research library, company archive, and gymnasium below. The storefront and some interior walls are glazed with translucent, clear, and green channel glass, for a synopated effect. Bamboo flooring and Homasote panels are among sustainable materials being employed.



At the Brooklyn Navy Yard, the same architects have received a permit for their \$1.3 million manufacturing facility commissioned by entrepreneur Tim McCarthy. His Ice Stone product line is a polished terrazzo-style material made from reclaimed glass bits. The custom-colored cement-based mixture can become tiles, countertops, or panels as large as 4x8 feet. McCarthy's 65,000-square-foot facility reclaims three old buildings at the shipyard. Shoemaker's intervention at the factory comprises a gym for employees, a locker room, and a cafe. The research and development department is being located in an existing pit, now humanized and dubbed the "ice cube," since it affects the luminosity of an iceberg.

## Jim Polshek on "The Ethical Architect"

by David Sokol

As architects and designers in New York City continued to discuss the future of Lower Manhattan, a mid-October talk by **James Stewart Polshek** at the New York School of Interior Design signaled a return to normalcy.

Polshek founded the firm now known as Polshek Partnership Architects in 1963. It won the AIA Architecture Firm Award in 1992. He used the evening to discuss his interest in the "ethics and morality of the practice of architecture."

"Architecture is not an art form, and should not be confused with an art form," he said, explaining that it should be seen, rather, as "a mediator between past, present, and future." Polshek expressed his dissatisfaction with the elision of architecture and fashion, calling "the difference between fashion and architecture, from what is tempo-

rizing and what is humanizing," a consequence of September 11.

But ethical architecture can be subversive, Polshek suggested, if you can "get your client to give something back to the people around them." Using his firm's works as examples, he divided his slide presentation into three project types: "process" buildings, buildings connected with history, and buildings connected with or generated by nature.

He called the Center for the Arts Theatre at Yerba Buena Gardens in San Francisco and, more recently, the Lycée Français de New York, still on the boards, as "pure organization" buildings that emulate the Machine Age.

But unlike those "almost diagrammatic" forms enlivened by "materials and details," the Rose Center for Earth and Space at the American Museum of Natural History here and the new William J. Clinton Presidential Center in Little Rock are examples of the latter two categories—design that incorporates historical and cultural as well as topographical narratives.

Throughout his talk, the architect emphasized that none of his firm's projects bear a signature stamp. Despite this stance against a cult of individuality, patterns appear. Host **Louis Gropp**, former editor-in-chief of *House Beautiful*, remarked on the different projects' use of extensive glazing. Indeed, glass is just one tool that permits so many of these projects to frame, define, and enhance their functions and environments.

Polshek's appearance was sponsored by New York School of Interior Design's "Dialogues on the Design Process" lecture series.

Michael Graves was also among the speakers in the four-part series, which Gropp moderated.

## David Childs at the Architectural League

by Jayne Merkel

**David Childs** brought some historical perspective to the Architectural League's series of talks on "Fabricating Architecture." When he was asked to devote his November 1 lecture to the ways technology is changing architecture, he decided to discuss three of **Skidmore, Owings & Merrill's** mid-twentieth-century buildings as well as six that are underway now.

The decision made sense from an autobiographical viewpoint, too, as he has been personally involved in the restoration of the building he called "the granddaddy of all curtain wall buildings"—Lever House. He showed a section of the sandwich panel of the 1947 facade that is now being replaced, noting that the original design required an understanding of the kinds of open spaces the building could provide. He also mentioned that at Lever House Gordon Bunshaft and the other architects on the original team "had to deal with the particulars of an old urbanism in a new way" where an arcade frames a plaza on the street.

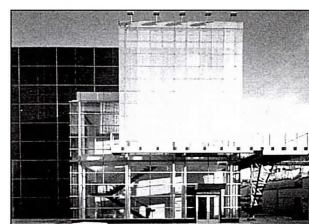
Since skin and lighting are major concerns in buildings he is working on today, he talked about Bunshaft's 1961 Beinecke Library at Yale, pointing to its twin responsibilities: to protect the rare books inside and to light the interior space around the book-filled central core without damaging its precious contents. The architects had decided to fill the granite-covered steel grid (which is supported by four Vierendeel



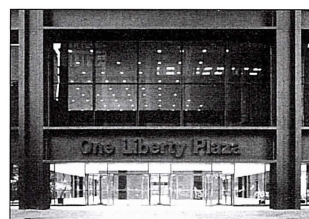
Clinton Library,  
Polshek Partnership



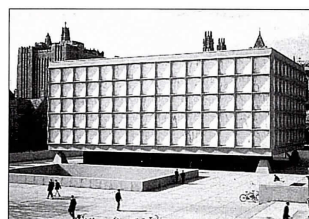
Center for the Arts Theater,  
Yerba Buena Gardens,  
Polshek Partnership



Center for the Arts Theater,  
Yerba Buena Gardens,  
Polshek Partnership



One Liberty Plaza, SOM



Beinecke Library, Yale University, SOM

Richard Barnes

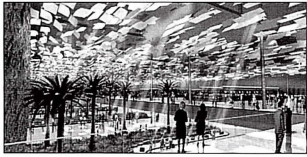
Richard Barnes

Era Stoller/Esto

Era Stoller/Esto



## AT THE PODIUM



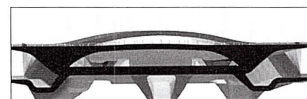
Terminal 3, Singapore Changi Airport,  
SOM



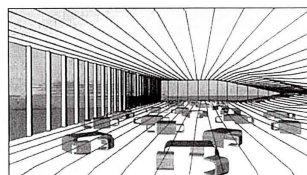
AOL Time Warner Center, SOM



Lever House, SOM



Yokohama International Airport,  
ForeignOffice Architects



Yokohama International Airport,  
ForeignOffice Architects

trusses) with alabaster because it could filter the sun's harmful rays while admitting desirable natural light, but because there was a war on in the Middle East, they ended up using a veined white marble with similar properties. Some things, it seems, never change.

Others do, or occasion unique circumstances. That was the case when SOM designed One Liberty Plaza for U.S. Steel in 1971. Since they wanted to make it out of the material the company manufactures, and to make that use of steel visible, they had to find a way to expose the steel on the facade, instead of encasing it in concrete as is usually done for fire safety. So they conducted a series of flame tests to see how fire rises and thus determine what angles could safely be uncovered. The profiles of the beams were then determined by those angles.

In a building they are designing (though the project now looks to have been tabled) for the New York Stock Exchange, the main concern is terrorism—and was even before September 11. Here the concrete and steel walls are designed to protect the building from a blast, but instead of advertising that function on the facade, the design conceals where the extra protection is provided. It would be sheathed with a “stacked bond, similar to an historical patterned bond but set vertically to show its non-structural role and to give animation to the wall.” There would be a “layer of stainless steel ranging from very smooth to an almost etched pattern with the intent to conceal what is happening inside.” So tight is the security that he didn't say that it was for the Stock Exchange, but his colleague **Roger Duffy**,

whom Childs had invited to share the podium, let the name out of the bag.

The two architects, speaking together and separately, communicated the idea that Childs consistently expressed—that the design process at SOM is a collaborative one. The technological innovations there, as well as the aesthetic ones, grow out of testing, discussing, and working both separately and in groups. To determine the size of the pattern on the tower on top of the Stock Exchange box, the design team experimented until it found that “the pixel that could be read from the Statue of Liberty, which is two miles away” was 6 feet 9 inches high, so that became the module. The facade would be sheathed in flat glass panels, some of which would be tilted slightly.

At Columbus Circle, the pattern of reflective glass was selected to avoid projecting a mirrored surface back into apartments and at the same time to create different impressions as you move around the building. The form of the building, however, was designed to reinforce existing elements of urban design—the circle in front of the facade, the diagonal axis of Broadway, and the southwest corner of Central Park.

The most technologically complex project Childs mentioned was roof of Terminal 3 at the Changi Airport in Singapore. It will cover “22 acres with 215,000 hung panels held in different alignments depending on whether the light will come from above or be lit from behind.” The upper level of panels will move to accommodate different light conditions outside.

He did not mention Penn Station, which also may be

put on hold, or the World Trade Center site—at least until the end of the talk when League president Frank Lupo asked, “What's going on downtown?” Then Childs, seemingly pleased, said he welcomed an opportunity “to correct the news reports.” He said he and Alexander Cooper had been contacted by site owner Larry Silverstein, and had begun plans for improvements to the public spaces before the attacks.

“We felt strongly that to do what we naturally do first, which is to pick up a pencil, is not the thing to do now. It was understandable that the developer wanted to act—to buy something for \$3.5 billion and then suddenly find it gone—but we convinced him to wait. What was on the site—the Subways and the Hudson Tunnel—should be forgotten and how to link the Subways, whether West Street should be depressed, all those things should be thought about carefully. We want to do immediate work to insure some livability while the whole community is creating something new downtown. The main purpose will be a memorial. The most emotional issues have to come first and will be open to a multiplicity of designers, perhaps through a competition,” he said. “I do believe this should be a long educational process and a therapeutic one.”

### Foreign Office, Local Lecture

by David Sokol

**T**he Architectural League of New York and the Van Alen Institute cosponsored a lecture by one of the rising stars of the moment, **Alejandro Zaera-Polo**, a founder of Foreign Office Architects, at the New York Society for Ethical Culture on October 19. Zaera-Polo's visit was the



first in the League's 2001-2002 lecture series, entitled "Fabricating Architecture."

Inquiring into the effects of high-tech rendering techniques and materials on design, Zaera-Polo, who established FOA with Farshid Moussavi in 1992, began the season-long examination with a discussion on the construction of the Yokohama International Port Terminal. He described not only materials concerns, but the idiosyncratic path from the desktop to the wave-like terminal.

The initial rendering of a non-linear pier "where you wouldn't have to retrace your steps" became a three-dimensional concept. As that model became physical space, other hurdles were surmounted—vaulting was standardized to keep costs down, and interstitial spaces were treated as "sweeping templates," instead of additional sections.

"Material organization is what we can share if not cultural values or spoken languages," Zaera-Polo said. To accommodate people's many different perspectives, the terminal is a multi-programmatic space with intertwined ribbons of park, travel platform, and sculpture. Although it resolves its scale horizontally instead of vertically, the terminal is akin to Gehry's Guggenheim not only as a mediator between natural water and urban landscape, but also in challenging the grid and capturing the imagination.

Zaera-Polo concluded with a second project, a recently-won competition bid for a coastal park in Barcelona, due for completion in 2004. Following the geometry of the site's dunes, the topography can make claims as a multiple amphitheater venue, an extreme sports arena, and a "very conventional park."

## Living in "The Center of the Universe" after a terrorist attack. A look at what's new in Manhattan apartment buildings, and how the designs of projects still on drawing boards may change. *by Elizabeth Howard*

"The Center of the Universe" is just one of the monikers for New York City, and it has been with envy that many have dreamed about actually living in New York. In the abstract, one imagines an apartment with a magnificent skyline view, or a building on Park Avenue with one of the world's most elegant addresses. Perhaps the apartment is on Fifth Avenue or Central Park West and looks across Olmsted's masterpiece. Or it may be a floor-through loft downtown with access to a number of the city's trendiest restaurants.

With this vision in mind, OCULUS began looking at new apartment buildings and those currently on drawing boards. We found many projects, from luxury buildings to affordable and low-income housing. Our article was being written as terrorists attacked New York on September 11, so against this scenario, we raise a few questions about how living in New York may change.

**Gerner Kronick + Valcarcel, Architects** is currently working on a 20-story luxury condominium building in Murray Hill at First Avenue and 23rd Street. Named The Luminaria, the building is to be constructed of decorative cast-in-place concrete, featuring floor-to-ceiling windows and walls of high-performance and frosted glass. One distinctive feature is that during the daylight hours sun will stream through the frosted glass windows to bathe the interior in radiant light. At night the building itself will glow from within, filtering the

light of each home through the glass walls. The large, elegant studio and one- and two-bedroom apartments will have expansive views and exposures in several directions.

But now that the United States is at risk of another terrorist attack, will people want to live in a building that is so open and light, a place designed to attract attention against the night sky in a location not far from the United Nations and Grand Central Station, one of the major transportation hubs in Manhattan?

Another luxury building in the Murray Hill/Kips Bay neighborhood was designed by the firm of **Melzter/Mandl Architects**. The 16-story luxury building with 113 rental units is located at 339 East 28th Street. Because it is located on a "through lot" (with another entrance at 340 East 29th Street), the architects were able to create a 5,700-square-foot landscaped entrance. Walking through a garden in a busy urban neighborhood is a peaceful way to begin and end the day and in a period of high stress (and high alert against further

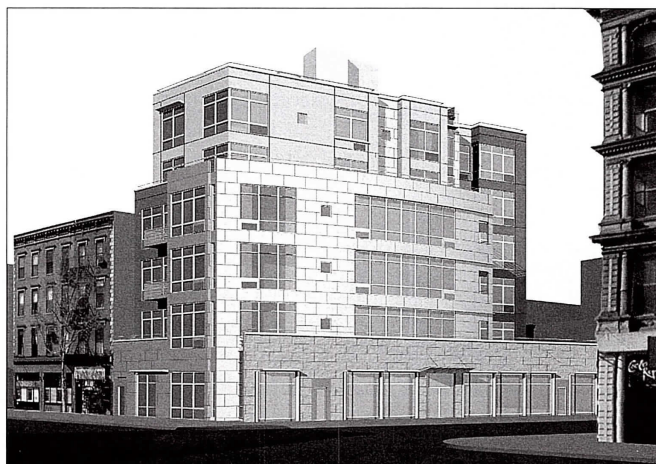


340 East 29th Street,  
Melzter/Mandl Architects



West 22nd Street  
Melzter/Mandl Architects

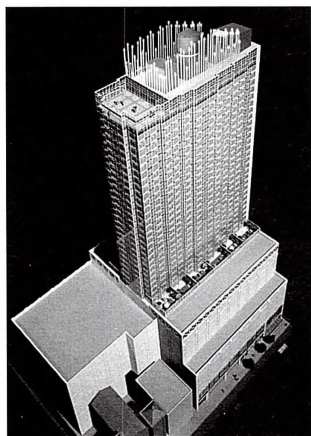
Bond Street  
Melzter/Mandl Architects







*Campiello Collection, Swanke Hayden Connell*



*Penmark Towers, SBLM*



*Chelsea Centro, Costas Kondylis*



*17th Street project, Louise Braverman*

attacks); this is the sort of refuge apartment dwellers may seek.

The same architects also designed two new residential buildings with the character of old industrial lofts. The five-story one, which curves around the corner at Bond Street and Bowery, will have two apartments per floor, 12-foot ceilings, and ground-floor commercial space. Every unit will have two window walls and either a balcony or a roof terrace, formed by some of the \$10 million building's bays and setbacks. For the same developer, Alchemy, Inc., Meltzer/Mandl is creating a \$6.5 million, 13-story building of about the same size (35,000 square feet as opposed to 32,000) at 146 West 22nd Street. This stone-and-glass structure will have one apartment per floor and 10-foot ceilings. Both will be completed next year.

Also on the West Side, at 151 West 17th Street, **Swanke Hayden Connell Architects** is creating two new 12-story buildings that will house 51 luxury condominium apartments. These buildings will be combined with one at 224 West 18th Street, separately designed, to comprise The Campiello Collection. The

challenge the firm faced was to turn a difficult L-shaped site and zoning requirements into an opportunity for a unique design. The lobby was inspired by the Italian and South American architecture of the 1950s and '60s. The floor recalls the sidewalk pattern for the Copacabana Beach in Rio de Janeiro designed by Roberto Burle Marx, and the garden design, with its mossy wall and undulating beds of ferns, echoes the plantings there in pattern and color. In promotional material about the building it is pointed out that the penthouse units have terraces overlooking both the Empire State Building and the World Trade Center. While the skyline will continue to be glorious, it will not be the towers that are striking; it is the resilience of New Yorkers that now defines New York.

**SBLM Architects** is working on a 33-story tower located on 34th Street just a few steps away from Eighth Avenue and Penn Station. The Penmark Towers will be a residential tower atop a commercial base on one of Manhattan's busiest and noisiest blocks, a neighborhood without the benefit of trees or a local park. The top floor will have an enclosed health club and an outdoor terrace. The apartments will be a mix of studios and one- and two-bedrooms. Residents of Battery Park City may not be interested in moving to a Midtown tower. Yet the proximity to both Penn Station and Grand Central will make this a convenient address for those involved in Midtown commerce.

Where's the center? New York is a city divided into neighborhoods. Ideally one wants to live in a place that provides easy access to everything. The Capital, a 39-story rental building at 55 West 26th Street in the flower dis-

trict, is promoted as "equidistant to midtown and the financial district." Nowadays, this may provide a sense of comfort, as the building is not located next to a potential target. The studios and one- and two-bedroom apartments will be placed on top of 83,000 square feet of retail and office space on the first four floors. The building, designed by **Costas Kondylis** to fit into the area, is clad in burnt orange and red brick. It replaces the Coogan Building, which had long been used as a loft space though it was constructed in the 1870s as a racquet club.

Just down the street, at 220 West 26th Street near Fashion Institute of Technology, Kondylis has also designed Chelsea Centro, an 18-story building with 356 apartments with oversized windows, retail space on the first floor and below ground, a residents-only fitness center, and on site garage. Numerous setbacks provide terraces, and there are common landscaped areas on the second floor and on the roof.

## Cost Control

Factoring in the diverse population that defines New York, what is the city doing to provide affordable and low-income housing? **Louise Braverman**, a New York architect, has formed a partnership with Project Return Foundation, a nonprofit organization with a long history in low-income housing, and the New York City Department of Housing, Preservation, and Development to build an 18-unit single-room-occupancy housing project. Designed for individuals between the ages of 20 and 30 who are formerly homeless, it is located in the heart of Chelsea on 17th Street between Sixth and Seventh avenues.

The project renovates a dilapidated three-part building into a house for people



who will become a part of the community. To encourage that transition, the indoors and outdoors are designed to merge. The roof and an interior garden will play a role in bringing the outdoors in. The office for the building, on the street level, will be set up like a storefront.

On a 75-acre site in East New York, formerly used as a landfill, **Alexander Gorlin Architects** is designing a new town comprised of 600 subsidized housing units for the Nehemiah Housing Development Group. Like other Nehemiah projects, it is geared to low-income, multi-generational residents of a neglected urban area where resident-occupied home ownership has traditionally been rare. For the first-time homebuyers here the architects are creating a new kind of Nehemiah Home intended to encourage a vibrant community-oriented streetscape. The new housing types and plans not previously offered by the Group include options for both single- and two-family units with open “loft” spaces as well as flexible floor plans which can be modified as the requirements of owners change over the years. Two-family units will provide different purchase options, so that buyers can pool family resources for purchase or rent out a unit for income. All the new Nehemiah East New York town houses employ some modular construction techniques, supplemented by material and finish choices so that each one is somewhat unique. Because of site conditions, all of the new development will be above grade with entrances from residential stoops. Carefully orchestrated facade manipulations and undulating rooflines will recall the best of Manhattan’s residential neighborhoods.

It took three years for **Larsen Shein Ginsberg + Magnusson Architects** to develop the Reverend Ruben Diaz Plaza, an affordable housing development in the South Bronx. The six-story, 60,000-square-foot project is a mixed-use building on the corner of Rev. James Polite Avenue and East 163rd Street, with 6,500 square feet of commercial space. The designer, **Magnus Magnusson**, has received a number of awards for affordable housing. This building, in brick, has an “art deco” look that fits in with architecture nearby.

Also in the Bronx, Meltzer/Mandl is completing design on a two-building, \$20 million project for Atlantic Development. One, on Birchall Avenue, will contain 90 apartments; the other, on Sagamore Street, will contain 84 apartments with the same mix of affordable studios and one- and two-bedroom apartments. The nine-story, masonry bearing wall and concrete plank buildings, which will be completed next year, will sit on landscaped grounds along with a parking structure for tenants.

### Loft Living

**Design Laboratories**, a New York architectural and design firm, has just completed a floor-through loft on Union Square. The 3,000-square-foot space was designed for a venture capitalist and his contemporary art collection. The living space is open; a small guest bedroom and master suite are the only defined spaces. The biggest challenge was accommodating the owner’s substantial collection on a rotating basis.

On the tenth and eleventh floors of a landmark co-op building on the southern edge of Gramercy Park, **CR Studio Architects** has renovated a duplex apartment to



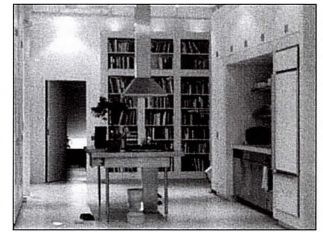
Reverend Ruben Diaz Plaza,  
Larsen Shein Ginsberg + Magnusson  
Architects

give it a loft-like feel. The client’s grandparents had occupied the space for almost fifty years. The new interior incorporates the original details with the intervention of new materials, custom-designed furniture, and contemporary artwork.

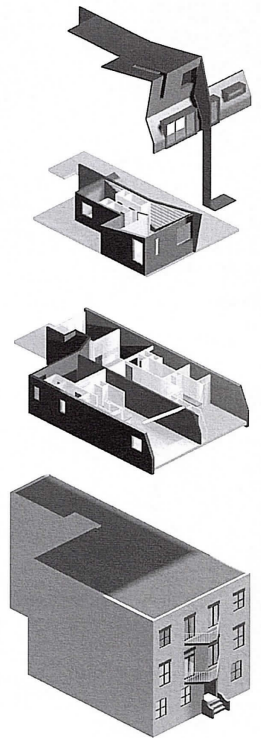
### Lynn Gaffney Architect

approached the renovation of a three-story residential building as a painting, using the original structure as a canvas and pedestal base for a fourth floor and penthouse. It is intentionally noncontextual, and intended to engage the casual passerby at both pedestrian and vehicular speed. The projected upward slant of the penthouse level on the facade, which relates to the upward movement of the staircase inside, creates an interesting sense of imbalance. Inside, a two-bedroom duplex, a one-bedroom and a studio apartment have straightforward plans but varying sections and framed views of the city beyond.

Gardens, light, views, and spaces that integrate exercise, common areas, and traditional design could be found in all of the projects we reviewed. New Yorkers are urban dwellers, but they cannot survive the pressure and the noise without fresh air, gardens, and gracious light. That is very clear.



Union Square loft, Design Laboratories



Three-story residential building,  
Lynn Gaffney Architect



Gramercy Park residence,  
CR Studio



# Architecture Awards

13	Andrew Bartle Architects/ABA Studio	The Gateway School
14	Agrest and Gandelsonas Architects with Wank Adams Slavin Associates	South Bronx Community Center at Melrose Houses
15	Architecture Research Office	Colorado House
16	Bone/Levine Architects	Giobbi/Valentino Residence and Studio
17	Davis Brody Bond	East Hampton RECenter
18	Michael Haverland Architects and TAMS Consultants	Addition to the Timothy Dwight Elementary School
19	Steven Holl Architects	Bellevue Art Museum
20	Kohn Pedersen Fox Associates	The Rodin Museum
21	Peter Marino Architect with Taisei Construction Corporation	Chanel Osaka
22	Richard Meier & Partners, Architects with Langdon Wilson Architecture Planning	Sandra Day O'Connor United States Courthouse and Federal Building
23	Joshua Jih Pan with Chiu Hua Wang	Da-sha House Renovation and Addition, School of Continuing Education, Chinese Culture University
24	Platt Byard Dovell Architects	The New 42 Studios
25	Polshek Partnership	Frederick Phineas and Sandra Priest Rose Center for Earth and Space
26	Office of Peter Rose	Mountain Residence
27	Office of Peter Rose with Helfand Meyerberg Guggenheimer	Townhouse Residence
28	Smith-Miller + Hawkinson	Pier 11 Ferry Terminal
29	Tamarkin Architecture	495 West Street Residential Loft Building
30	Mitchell Kurtz Architect	Additions to Normal Hall, Bratton Theater, Chautauqua Institution
31	Platt Byard Dovell Architects	The Cooper Union Foundation Building Restoration
32	Polshek Partnership	The Bard Graduate Center Design and Culture Academic Building and Library
33	Rogers Marvel Architects	Higgins Hall North Wing, Pratt Institute School of Architecture



## ARCHITECTURE AWARD

**Andrew Bartle Architects/  
ABA Studio**

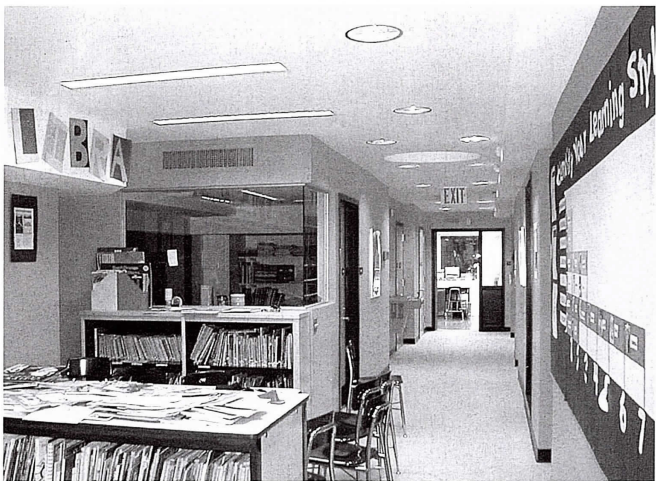
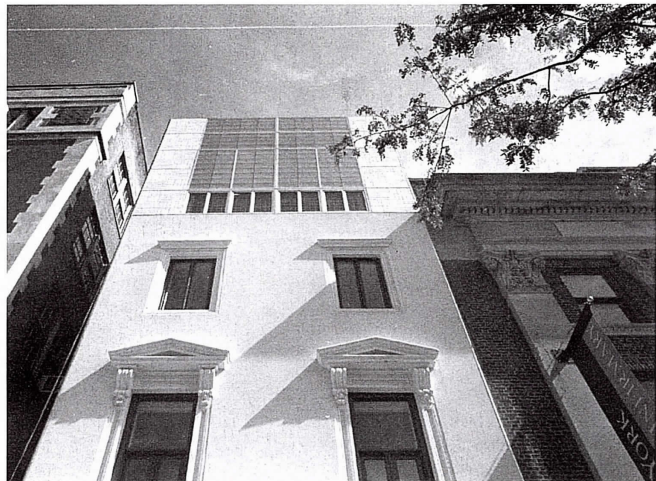
### The Gateway School

**Second Avenue, Greenwich  
Village**

At this small, private elementary school for 55 developmentally challenged students in a tall 25x85-foot building, a large oval opening cut between floors now links the classrooms on the third floor with the public rooms on the main floor. An oculus connects the entry level to the subterranean library and classrooms. The taut, modern addition on the roof maximizes the transmission of light into the new gymnasium. The street facade features eight translucent panels, proportional to flanking panels of basket-weave glazed brick. This modern expression, along with the dramatic cantilevered entry canopy and clean restored surfaces, helps make the school a fresh presence defining the urban space of Second Avenue.

**RL:** We're all impressed by the inventiveness of the addition on the top and its relationship to the plan, the section down below, and also with the use of relatively simple materials in a forceful way. **AC:** It's quite an eloquent statement about making a thoroughly compatible relationship between the modern and a traditional building. **FH:** I thought this was one of the most sophisticated of all the projects that we saw in the development of the section. To take a townhouse like this and turn it into a very decent learning environment for children makes a big difference. This is architecture that affects people's lives in a very direct way.

**Client:** Gateway School Site Development Committee; **Project Team:** Andrew Bartle, Philippe Baumann, Scott Henderson, Meg Henry, Deirdre Kirk Raeside; **Contractor:** The Shannon Group; **Structural Engineer:** Robert Silman Associates; **Mechanical and Electrical Engineer:** Reynaldo Prego; **Furniture Procurement:** The Atlantic Group.





## ARCHITECTURE AWARD

**Agrest and Gandelsonas**  
**Architects with Wank Adams**  
**Slavin Associates**

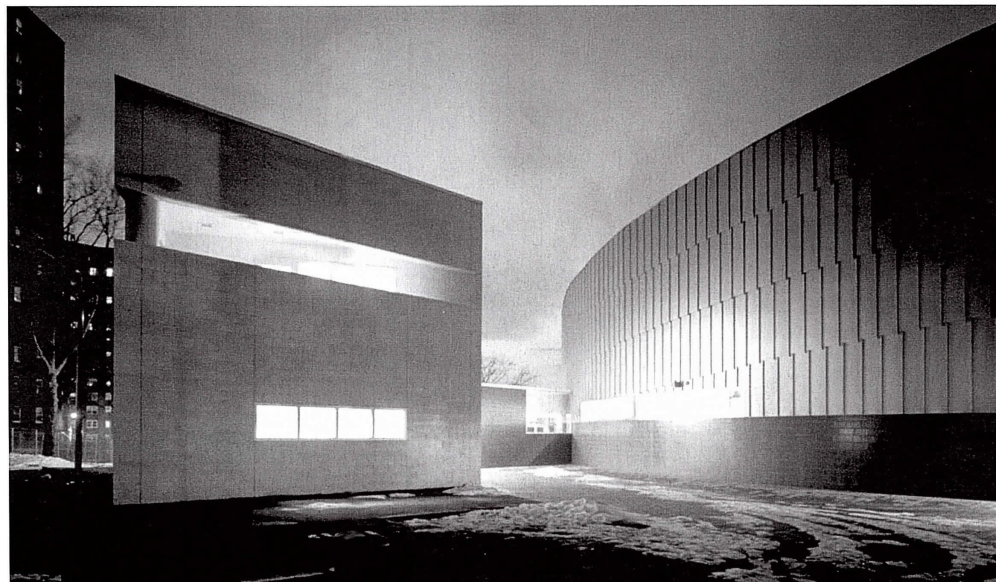
**South Bronx Community Center**  
**at Melrose Houses**

**Morris Avenue at 156th Street,**  
**The Bronx**

The design of the South Bronx Community Center stems from a desire to avoid a fortress-like solution—to make the building as transparent as possible. Curtain wall glazing along the length of the bar exposes the interior to public view. Within the bar building, glass walls divide classrooms from the double-height circulation spine, which is concentrated along the building's periphery for ease of observation. The gymnasium with its strongly recognizable form is easy for the community to identify. It is separated from the rest of the program and with its elliptical shape holds the otherwise very open corner while affirming the fact that the center belongs to the Melrose, Jackson, and Morrisania Houses. Since it is separate from the administrative offices and classrooms, when an event is underway in the gymnasium the center's other facilities can be closed, helping scheduling and security. The entry hall can also serve as an exhibition space for works produced at the community center.

**AC:** It's completely different from its surroundings. This thin metal skin on this big elliptical thing looks like it could get smashed, but it has not been.  
**FH:** It is optimistic, and very bold.

**Client:** New York City Housing Authority; **Project Team:** Diana Agrest, Mario Gandelsonas, George Gianakopoulos, Ed Bredow, Stan Fabiszak, John Crellyn; **Landscape Architects:** Balmori Associates, Diana Balmori, Ana Maria Torres; **Structural Engineer:** Severud Associates; **Mechanical Engineer:** Wank Adams Slavin Associates; **Photographer:** David Sundberg/Esto.





## ARCHITECTURE AWARD

Architecture Research Office

Colorado House

Telluride, Colorado

This 10,000-square-foot vacation home in a 60-acre meadow on a mesa has spectacular views of the untouched landscape and surrounding mountains. The clients required a house with spaces for large family gatherings and intimate areas for personal contemplation of the wilderness. Parallel walls step down a knoll, orienting the house towards specific views and establishing interlocking interior spaces and levels. Each interior space opens to a different exterior space. Exterior walls of Cor-Ten shingles rest on sand-blasted concrete foundations. At certain points the shingles slip into the house, accentuating the relationship between inside and outside.

**AC:** It uses a very simple idea that we know from the history of modern architecture of one-directional parallel walls—Corbusier did it, and Mies did it—and does so with a determination here. But it seems effortless, not argumentative. Obviously lots of these things could be made out of stone; the materials stand in contradiction to the landscape.

**FH:** When you look at it in a certain way it's kind of banal '50s architecture, but combined with a very sophisticated 2001 attitude towards things like Cor-Ten steel in shingles, and concrete walls that you certainly wouldn't have found in the '50s. I like that juxtaposition of textures.

**Project Team:** Stephen Cassell, Adam Yarinsky, John Quale, Scott Abrahams, Matt Azen, Tom Jenkinson, Monica Rivera, Martha Skinner, Kim Yao, Innes Yates. **Landscape Architect:** Matthews/Nielsen; **Contractor:** Fortenberry Construction, Paul Ricks; **Engineer:** Burggraaf Associates; **Lighting:** Edison Price Architectural Lighting; **Curtain Consultant:** Mary Bright; **Photographer:** Paul Warchol.





ARCHITECTURE AWARD

Bone/Levine Architects

Giobbi/Valentino

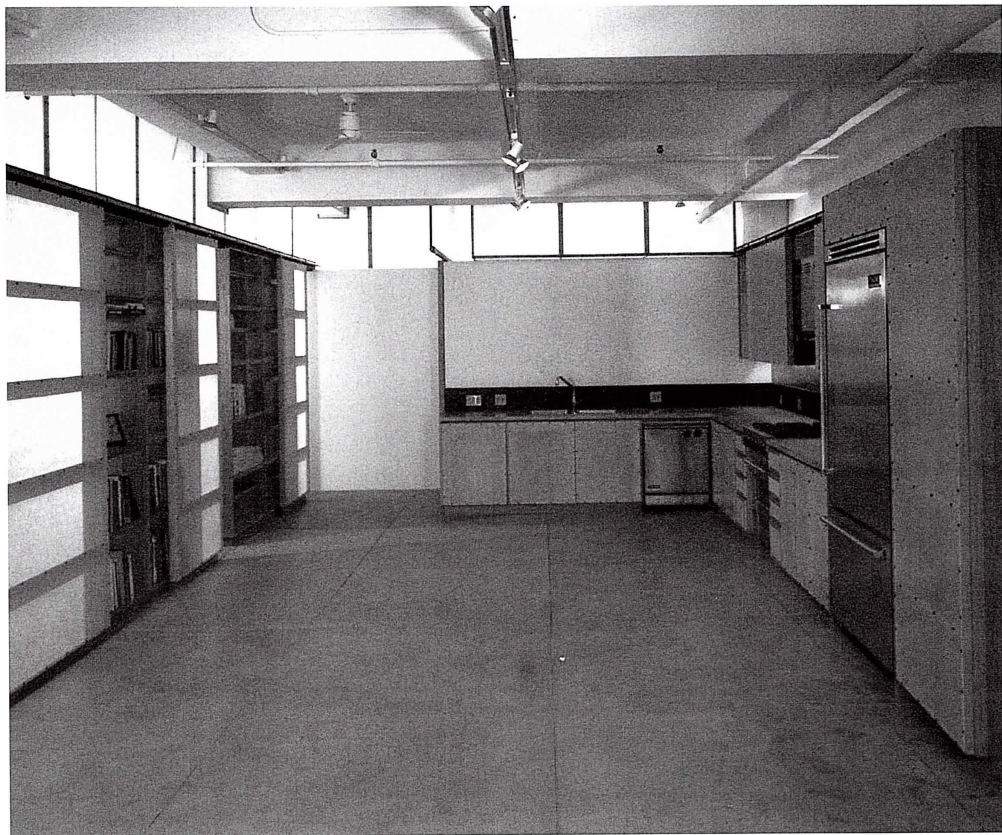
Residence and Studio

249 West 29th Street, Manhattan

Located in a former garment manufacturing building, this new loft called for both living and working space, with some flexibility. A thickened wall, soffit and clerestory system, assembled with movable partition elements and shelving, was wrapped through the plan. At times the moveable wall panels are in front of translucent-backed bookcases and at other times they become enclosures for various use zones. Materials in the partition system are lightweight and translucent, to maximize the available north light. Through the changing light of the space and the alternate positions, the panels set up many different appearances. The clients note that they have the capacity to create different atmospheres and reinvent their living and working environment.

**RL:** It's beautifully constructed with a lot of inventive detailing: bathtubs sitting on purpose-built concrete bases, interesting use of stone and tile, translucent plastics that give it a consistency and elegance, and a high degree of domesticity at the same time. **FH:** It has a simplicity and serenity that's reminiscent of Japanese architecture, although it occurs in a concrete loft using fiberglass and plywood. It speaks of qualities I would find in a Japanese house: multiple views, layerings of space, using translucent panels. **RL:** That's because the translucent panels resemble Shoji screens. The photographs show that the corners of spaces can be opened. **FH:** With five or six details the architect has accomplished the whole project.

**Clients:** Chambliss Giobbi and Laine Valentino; **Project Team:** Kevin Bone, Tamas Szalczar, Andrea Zaff, Martin Rulik; **Builders:** Viles Contracting and Larry Braverman Contracting; **Photographer:** Jack M. Kucy.





## ARCHITECTURE AWARD

**Davis Brody Bond**

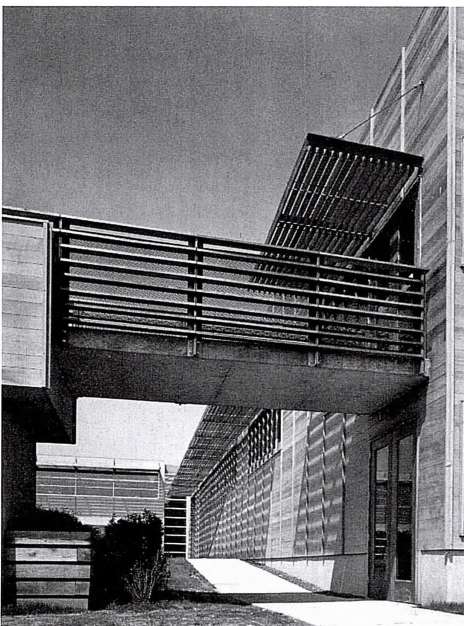
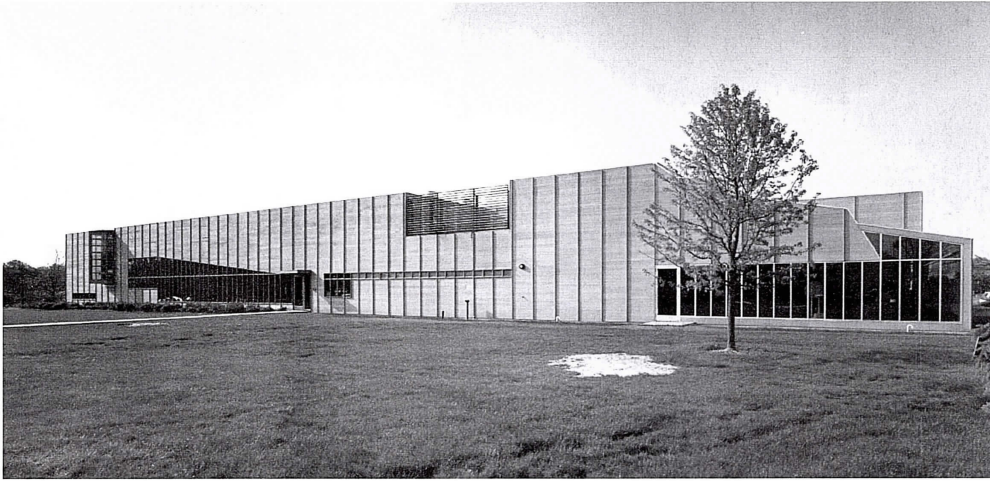
**East Hampton RECenter**

**East Hampton, New York**

This gathering place serves the community's young people. The entry, through a south-facing courtyard, is enclosed by a landscaped sitting area. This opens onto a loft-like space with a fitness area, tech area, and lounge. A skylight, originating above the entry, follows the extended diagonal path of the first of three ramps which subdivide the interior space. A juice bar, table seating, and game areas on the uppermost level offer views of the tech and fitness areas below. Louvered mahogany sunshades protect openings in the south wall. In the lounge and fitness areas, balloon-framed bearing walls composed of 3x10-foot Douglas fir studs support roof trusses. The studs are sheathed on the exterior with plywood and clear cedar siding. Vertical cedar battens cover the end joints. Insulation and wallboard, set between the studs, expose them on the interior. In the pool areas epoxy-painted steel tube columns and trusses support the wooden deck roof. Ground-faced concrete block walls enclose the interior wet areas.

**RL:** The premise is straightforward. It's a big box-like shed with an activated interior of angled ramps, of walls with different materials, and things that today are sometimes considered clichés, but it's not clichéd. It has a consistency to it.

**Client:** East Hampton Youth Alliance; **Project Team:** Steven M. Davis, Frank V. Michielli, David Manty, Ron Eng, Fred Chomowicz; **Contractor:** Sandpebble Builders, Victor Diez-Canseco; **Structural Engineer:** S.L. Maresca & Associates; **Mechanical Engineer:** Mottola Rini Engineers, Anthony Rini, III; **Pool Consultant:** Abraham Rubenstein, Consulting Engineer; **Lighting:** Anita Jorgensen; **Photographers:** Paul Warchol, David Sundberg/Esto.





ARCHITECTURE AWARD

Michael Haverland Architects  
and TAMS Consultants

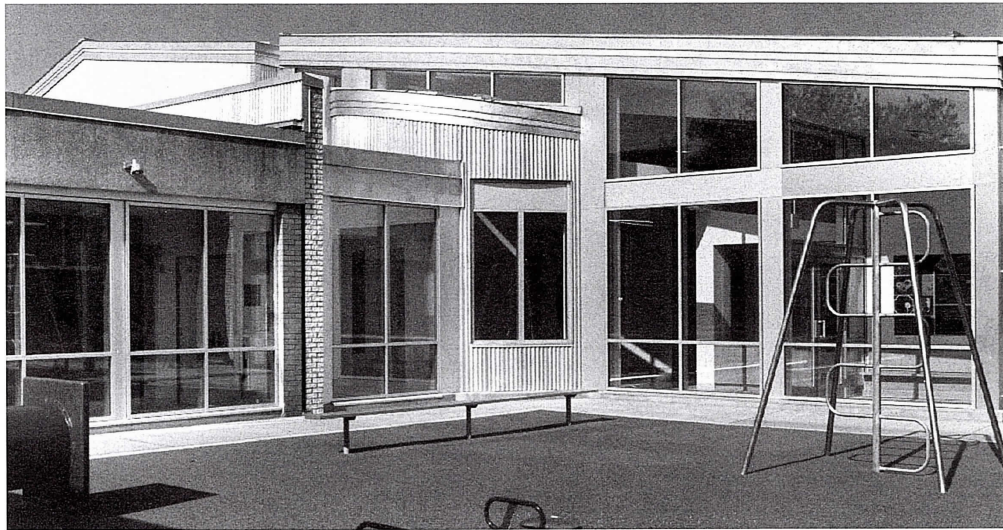
Addition to the Timothy Dwight  
Elementary School

New Haven, Connecticut

Planned in collaboration with community participants, this 9,300-square-foot addition references the existing 1963 Eliot Noyes-designed school and critiques it by adding windows and a variety of contextual materials. The plan creates three distinct outdoor spaces: a space for neighborhood festivals, a formal entrance garden, and an enclosed “kindergarden.” Security, maintenance, and economic issues contributed to the clean, simple form. An elliptical lobby provides a civic space like those in great local public buildings. Iconography identifies the building as an important institution in the Dwight neighborhood and an integral part of the School.

**FH:** This is one of the most overlooked building types in America right now; to do a public school in a thorough manner is a rare thing indeed. **RL:** It uses the basic materials of public schools, yet the arrangement is tremendously vigorous, and creates spaces unlike those of most public schools. **AC:** It looks like split-faced brick-sized concrete block with glazed bricks in between. But it’s just beautiful. It takes it out of the realm of the mundane.

**Client:** New Haven Board of Education; **Design Architect:** Michael Haverland with Yale Urban Design Workshop students Paul Arougheti, Ben deRubertis, Al Dasher, Dominique Davison, Marcos Diaz-Gonzalez, Joe Fong, Billy Forrest, Mark Gage, Michael Lee Poy, Tom Morbitzer, Joe Pikiewicz, Paul Whittaker, Belinda Young, Kristina Lamour, Jen Lau, Thomas Dunn, Paul Whittaker, and Jim Woodworth; **Architect of Record:** TAMS Consultants, Boston; **Landscape Architects:** Balmori Associates; **Engineer:** Salamone Associates; **Contractor:** A Prete Construction.





## ARCHITECTURE AWARD

**Steven Holl Architects**

**Bellevue Art Museum**

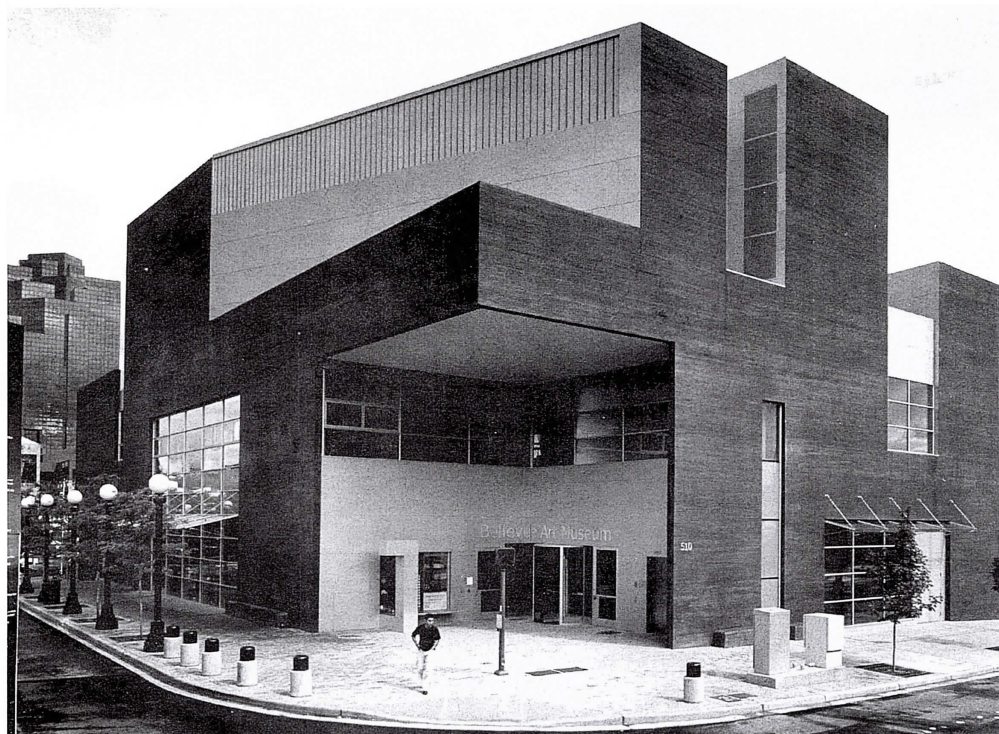
**Bellevue, Washington**

As an "art garage," the museum focuses on education and outreach rather than collecting. It provides a new pedestrian scale at the center of Bellevue as well as an active workshop for new art projects. The 40,600-square-foot museum on a 20,300-square-foot site has 38,700 square feet of below-grade parking. Outdoor terraces for classes, exhibitions, and events recall the museum's origin as a street fair. Tripleness is the organizing concept. The building has space on three levels, in three galleries, with three different light conditions, and three circulation options. The spirit of openness is expressed in the three main lofts, each slightly warped. The structural system consists of pneumatically placed concrete exterior walls, stained board-formed concrete, and sanded aluminum panels.

**RL:** It's a low-budget project, but the architect endowed it with a sense of materiality and space.

**FH:** Using the materials of its suburban sprawl-type location, he created something uncommonly beautiful. **AC:** It's a powerful spatial arrangement.

**Owner:** Bellevue Art Museum; **Architect's Project Team:** Steven Holl, Martin Cox, Tim Bade, Hideaki Ariizumi, Elsa Chryssochoides, Annette Goderbauer, Yoh Hanaoka, Justin Korhammer, Stephen O'Dell; **Associate Architect:** Sclater Partners Architects: Alan Sclater, Brad Smith; **Structural Engineers:** Skilling Ward Magnusson Barkshire and Guy Nordenson and Associates; **Lighting Design:** L'Observatoire International; **Electrical Design/Build:** Nelson Electric; **Mechanical Design/Build:** McKinstry; **Contractor:** Sellen Construction; **Electrical Engineer:** Sparling Engineering; **Acoustics:** Peter George Associates; **Civil Engineer:** W&H Pacific; **Geo-Technical Consultant:** Shannon & Wilson.





ARCHITECTURE AWARD

Kohn Pedersen Fox Associates

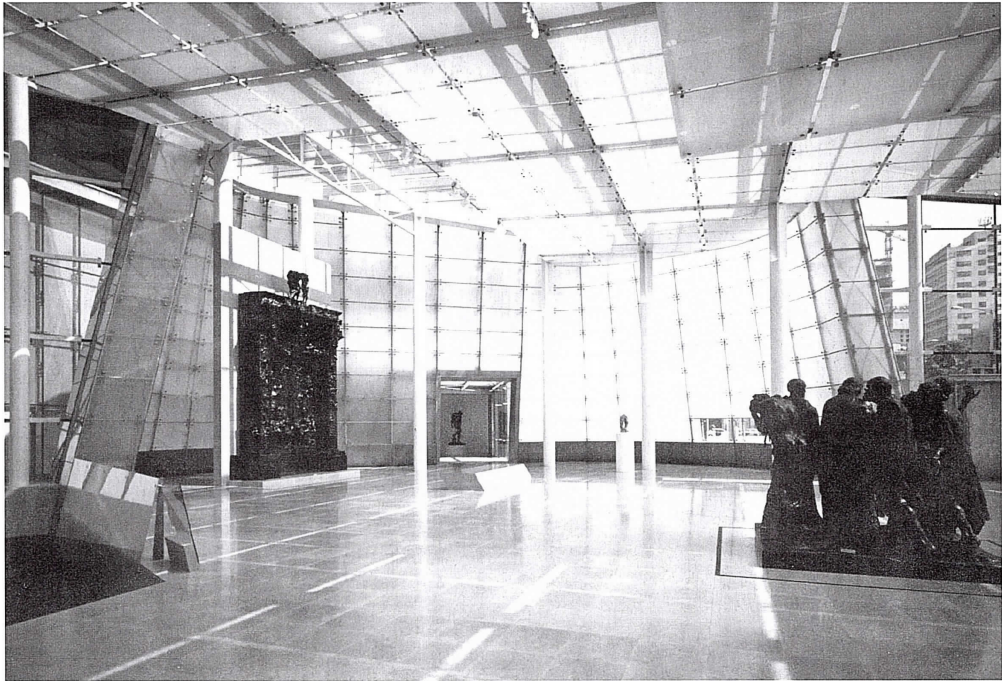
The Rodin Museum

Seoul, Korea

The form of this glass pavilion at the new Samsung Center responds to the tension created by the placement of two famous sculptures by Auguste Rodin, "The Gates of Hell" and "The Burghers of Calais." To establish a place of contemplation, the space is cast in a diffuse light by the varying degrees of translucent glass in the walls and ceiling. The all-glass roof, which is supported by steel columns, is conceived as an independent element in contrast to the organic forms of the walls.

**RL:** It treads the line very finely between overwhelming the bronzes and acting as a sort of a frame, and I think it succeeds very beautifully. **AC:** There is a kind of religious quality about this, and it does present the opportunity for a kind of votive appreciation of the works of art. **FH:** These heavy bronze sculptures, seen in this light glass environment must be absolutely wonderful. Complex shaped curvilinear buildings are very much in the news today, [but] there is much more integrity about these shapes than in many buildings.

**Client:** Samsung Group; **Project Team:** Kevin Kennon, Gregory Clement, Andreas Hausler, Marianne Kwok, Luke Fox, Francis Freire; **Associate Architect:** Samoo Architects & Engineers; **Mechanical Engineer:** Cosentini Associates; **Structural Engineer:** Arup; **Landscape Architect:** Rolland/Towers; **Lighting Design:** Thomas Thompson Lighting Design; **Specialty Stone Artist:** Gary Haven Smith Studio; **Exterior Wall:** Heitmann & Associates; **Glass:** James Carpenter Design Associates; **Specialty Glass Fittings:** Tripyramid Structures; **General Contractor:** Joseph Gartner & Co.; **Glass Contractor:** Bruder Eckelt & Co.





## ARCHITECTURE AWARD

**Peter Marino Architect with  
Taisei Construction Corporation**

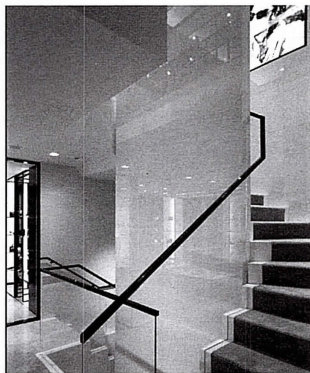
**Chanel Osaka**

**Osaka, Japan**

By day this 6,500-square-foot corner boutique is a pure white cube of glass, while by night the glass curtain wall is programmed with LED backlighting. The store is defined by a perimeter of patterned and textured panels of carbon fiber and gold leaf, poured resin, and glass fiber. Behind the panels, which support glass and silk fiber shelving, surfaces are covered in woven aviation fiberglass. A wall of moving scrims punctuates the black, gold, and white structure.

**RL:** It takes a very simple palette and begins to allude to boxes within boxes until you finally get to the interior of the store, which is where the color and life of this place exist. I think it is very well done. The signage seems to be very beautifully worked out. **AC:** I think the spatial makeup of the ground floor that you see, and the second floor, the Chanel area, has a similar kind of abstract fracturing and slipping of boxes in a way that is quite consistent with the way the outside is attended to. **FH:** I think this is an exceptional project. And it reminds me of gift-wrapping, in all the good senses of gift wrapping...it's totally appropriate for a product that is really about packaging.

**Client:** Chanel KK, Japan; **Design Managers:** Chanel KK Japan; **Design Architects Project Team:** Peter Marino, Barry Winick, Craig Greenberg, Osamu Mochizuki, Darren Nolan, Johannes Zingerle, David Zaccheo; **Interiors:** Takashimaya Kosakusho Co.; **Exterior:** Taisei Construction Corporation; **Lighting Designer:** Ann Kale Associates, Mathew Tanteri; **Curtain Wall Designer:** R. A. Heintges Architects Consultants; **LED Lighting Designer:** SGF Associates Inc., Yasuki Hashimoto; **Photographer:** Paul Warchol.





## ARCHITECTURE AWARD

**Richard Meier & Partners,  
Architects with Langdon Wilson  
Architecture Planning**

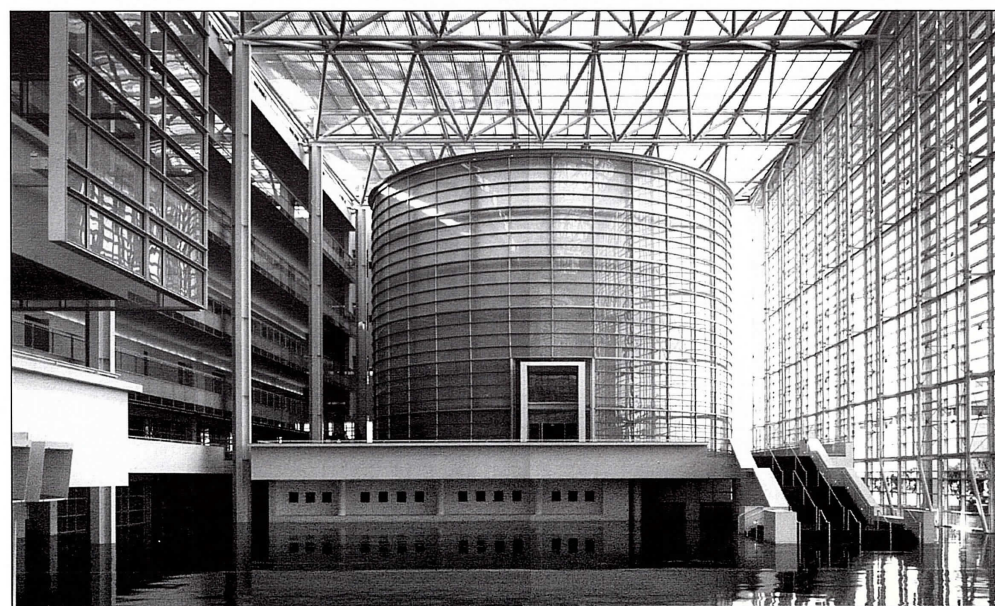
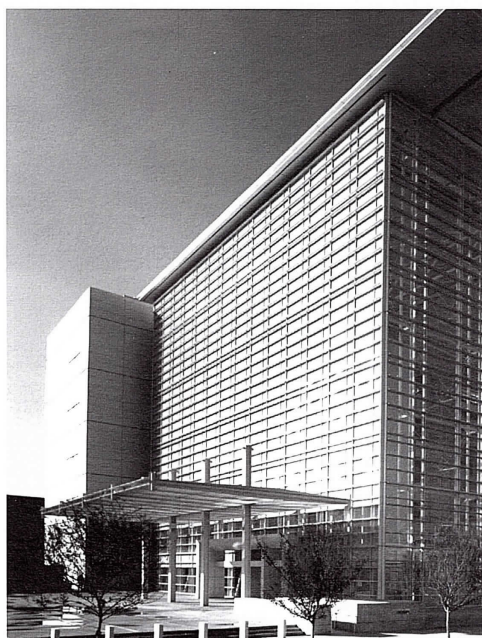
**Sandra Day O'Connor United  
States Courthouse and Federal  
Building**

**Phoenix, Arizona**

The focal point of a 350x150-foot atrium in this six-story courthouse is the Special Proceedings Courtroom—a two-story glass cylinder with 18 courtrooms. The transparency of the public galleries on the courtroom levels, which look onto the atrium and across to mountains, lets people know the judicial process is available to all.

**RL:** It addresses some of the contradictory requirements of the GSA program—to be both secure and open, to be lavish enough for this type of building despite relatively small budgets, to serve the needs of the judiciary and be welcoming to the public. **AC:** Its volumetric simplicity would stand it in good stead as a federal courthouse almost anywhere. That sounds heretical because everyone believes buildings ought to be distinctly of their place, but I think certain categories of buildings could be located anywhere appropriately. **FH:** Phoenix is filled with steel strip buildings with simple cladding. This very sophisticated example of a shed does relate to its environment.

**Client:** United States General Services Administration; **Project Team:** Richard Meier, Thomas Phifer, Donald Cox, Stephen Dayton, James Sawyer, Ron Castellano, Timothy Douglas, Jeffrey Greene, Stephen Harris, Andrew Kim, Julian King, Paul Masi, Marc Rosenbaum, Alfonso Perez, Hans Put, Carlos Tan; Michael Schroeder, Ken Lufkin, Toby Rogers, Andrew Wolfe, Bob Lufkin, Chris Reed; **Structural Engineer:** Paragon Structural Design; **Mechanical Engineer:** Baltes/Valentino Associates; **Passive Cooling Engineer:** Arup; **Curtain Wall:** R.A. Heintges Architects; **Contractor:** Dick Corporation; **Landscape Architect:** The E Group; **Photographer:** Scott Frances/Esto.





## ARCHITECTURE AWARD

Joshua Jih Pan with  
Chiu Hua Wang

### Da-sha House Renovation and Addition, School of Continuing Education, Chinese Culture University

Taipei, Taiwan

This renovation of a nine-story classroom building improves its street presence by covering the existing structure and an addition on an adjacent site with a new “skin” of cast aluminum grille, metal louvers, and frameless glass panels. It varies in opacity, giving Da-Sha House a new identity while permitting glimpses of the original building, where space and circulation was improved while the building was in use. Slanted facade lines and checkered LED lamps connect it firmly to Taipei’s urban here and now. The integrated building has become an urban landmark in its prominent crossroads location.

**FH:** What we thought was remarkable was the way they knitted together these drab urban buildings—a part of the urban fabric that had had its teeth knocked out—to make a new package. It’s quite clever the way they’ve wrapped the perforated metal to let you know it’s covering earlier buildings. **R.L.:** They took a group of utterly nondescript high-rises and through re-wrapping made something very special—and very urbane—out of them. The architects appear to be alchemists who turned lead into gold.

**Client:** Chinese Culture University; **Architect of Record:** Joshua Jih Pan; **Joint Venture Architect:** Chiu Hua Wang; **Project Team:** Kao Hsu, Hsiao-Lang Weng, Ady Tsai, Hsueh-Feng Chien, Kevin F. Hsieh, Hsiao-Mei Shih, Pai-Shi Chao, Jhy-Ming Lee, Tzuu-Lieh Tsai; **Construction:** Goodtech Engineering Consultant Co.; **Mechanical Engineer:** Elite Consultant Engineers & Associates; **HVAC:** Yuan Tai Engineering Consulting Co.; **Lighting:** Chroma 33 Architectural Lighting Design; **Contractor:** Chun Yuan Construction Co.





ARCHITECTURE AWARD

Platt Byard Dovell, Architects

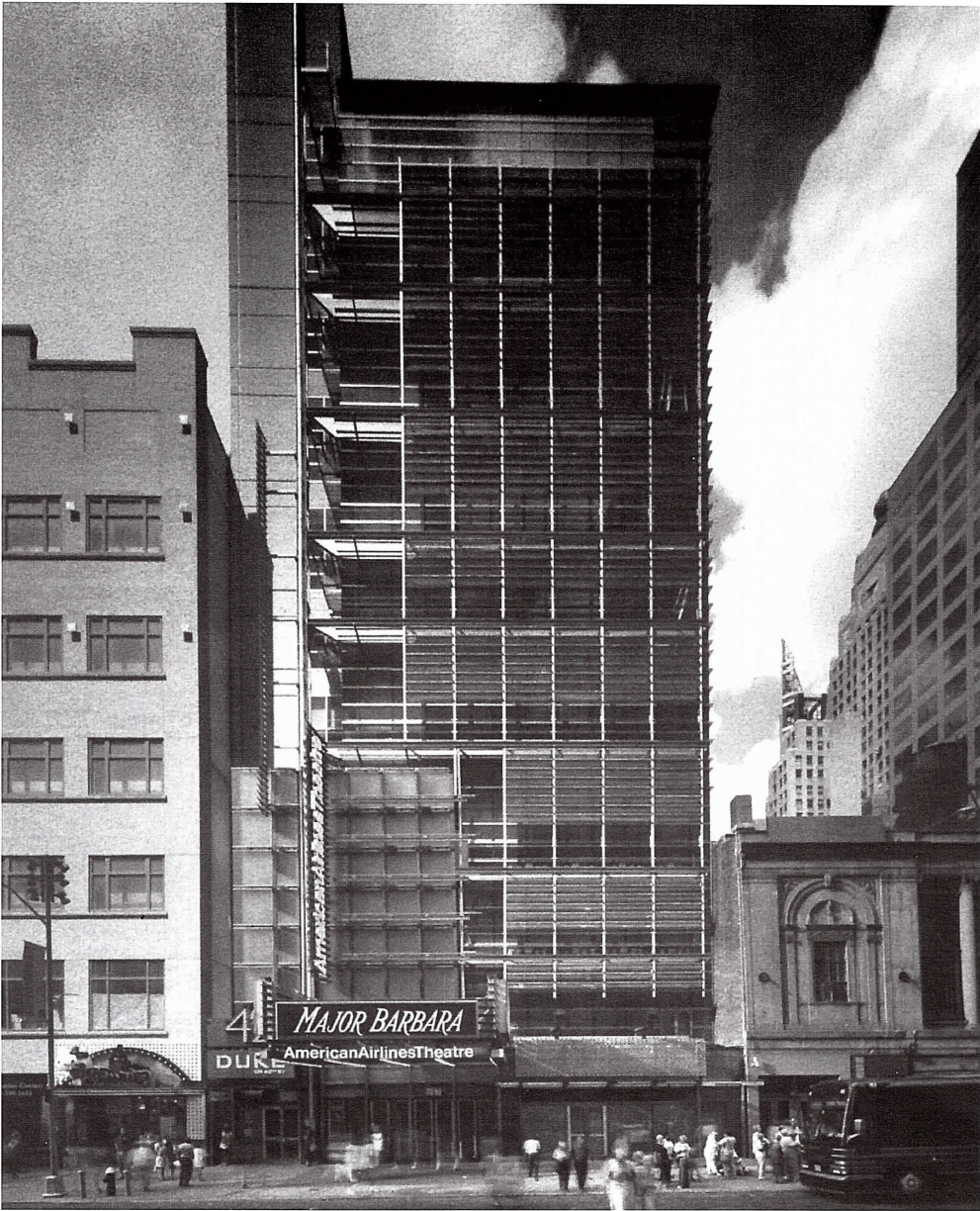
The New 42 Studios

225-229 West 42nd Street

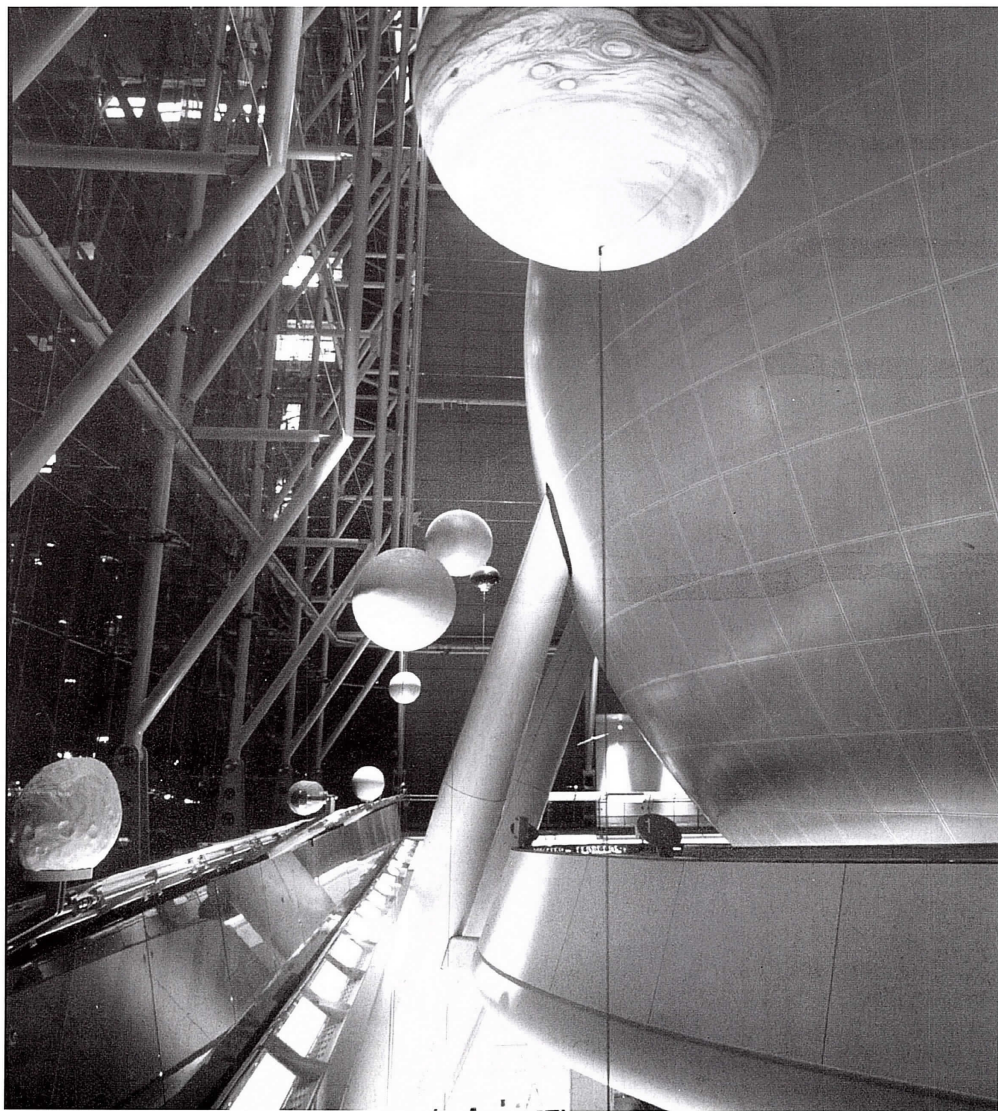
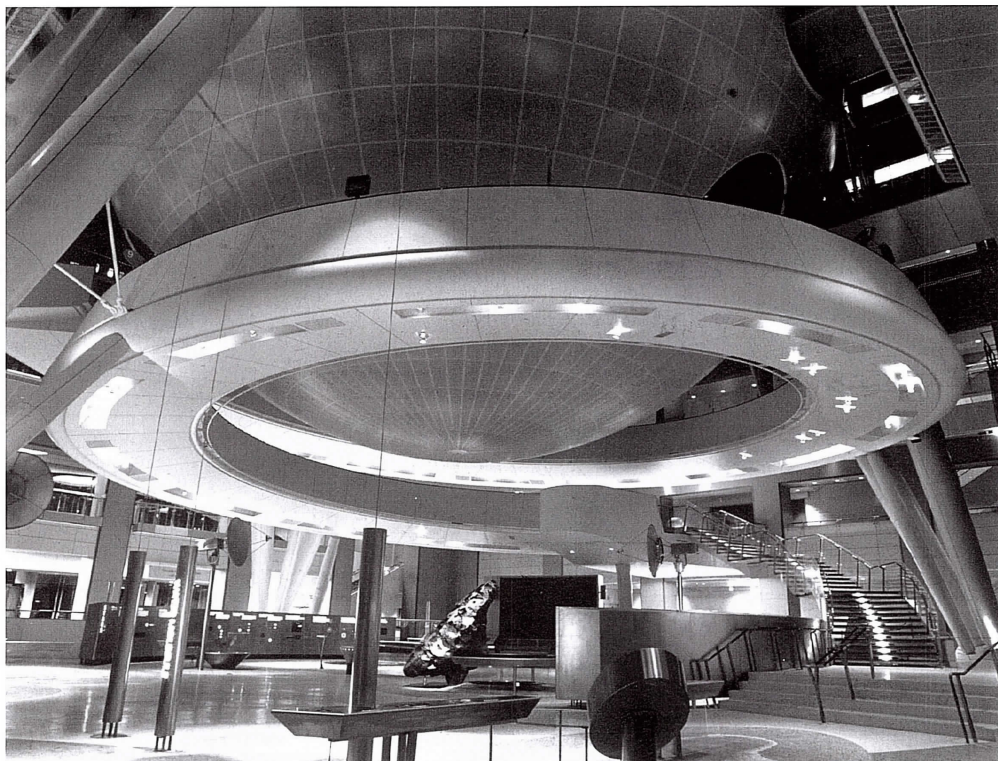
This 11-story creative “factory” for nonprofit performing arts groups has 12 rehearsal studios, two combined studio and reception halls, a 199-seat “black box” experimental theater, administrative offices, dressing and locker rooms, and retail space on the ground floor. In place of the required lighted signage, a collage of metal and glass with perforated metal blades presents variable displays of colored light, projected from programmable theatrical fixtures. The transparent facade reveals the movements of the dancers at work. Standing out from its hokey surroundings, the sensuous and engaging abstraction of the Studios announces that 42nd Street is a working venue for performing artists operating at the creative edge. At the same time, the Studios’ inventive design explores and shows off for the first time some of the creative possibilities inherent in interpretations of the “tacky” lighting associated with historic Times Square and vindicates the notion that the “character” of Times Square is worth substantial public efforts to preserve.

**AC:** It has a simple, sophisticated plan and beautiful architectural expression and just enough chaos at the ground to fit it perfectly into its place. **FH:** It uses 21st-century details and materials but has the sense of scale and texture and color that we in love in older New York buildings.

**Client:** New 42nd Street Inc. **Project Team:** Paul Spencer Byard, Ray H. Dovell, Elissa C. Icso, Sherri A. Scribner, Susan Frocheur, Eric Holtermann, Tom Gilman, Mark Verzosa, George Prado, Silva Ajemian, Victoria Somogyi; **Construction Manager:** F. J. Sciamie Construction; **Structural Engineer:** Anastos Engineering Associates; **Mechanical Engineer:** Goldman Copeland Associates; **Exterior Lighting:** Vortexlighting; Anne Militello; **Interior Lighting:** Johnson Schwinghammer; **Acoustics:** Peter George Associates; **Exterior Glass:** James Carpenter Design Associates.







## ARCHITECTURE AWARD

### Polshak Partnership

#### Frederick Phineas and Sandra Priest Rose Center for Earth and Space

#### Upper West Side of Manhattan

An hollow sphere containing the planetarium appears suspended within a glass-walled square, encircled by a ramp for circulation.

**AC:** It really is a tour-de-force.

**Client:** American Museum of Natural History; **Project Team:** James Stewart Polshak, Todd H. Schliemann, Joseph L. Fleischer, Tyler H. Donaldson, David Wallance, Kala Somvanshi, Judi Bauer, John Jordan, John Lowery, Craig McIlhenny, V. Guy Maxwell, Charmian Place, William Van Horn, Matt Viederman, Jo Walker, Charlene Andreas, Ruth Berkold, Anya Bokov, Charles Brainerd, Lori Brown, Elina Cardet, Minsuk Cho, Greg Clawson, Maria Cruz, Carlos Espinosa, John Fernandez, Marius Gailin, Lelia Gilchrist, Hau Hsu, Jason Johnson, Francelle Lim, Kate Mann, J. Massey, Craig Mutter, Joseph Puma, Dori Raskin, Michael Regan, Marco Salcedo, Kathleen Smith, Dorota Szewem, Mark Thaler, William Truitt, Don Weinreich, Lawrence Zeroth.

**Structural Engineer:** Weidlinger Associates; **Mechanical Engineer:** Altieri Sebor Wieber; **Specifications:** Construction Specifications; **Acoustics:** Shen Milsom & Wilke; **Code:** Jerome S. Gillman Consulting Architect; **Curtain Wall:** Heitmann & Associates; **Tension Structure:** TriPyramid Structures; **Civil Engineering:** Joseph R. Loring and Associates; **Landscape:** Anderson & Ray, Kathryn Gustafson (Terrace); Judith Heintz (Park and Plaza); **Vertical Transportation:** Van Deusen & Associates; **Color Consultant:** Donald Kaufman Color; **Graphics:** Pentagram Design; **Building Preservation:** Archa Technology; **Water Features:** Gerald Palevsky; **Life Safety:** Rolf Jensen & Associates and Performance Technology Consulting, Ltd; **Lighting:** Fisher Marantz Stone; **Computer Graphics:** dbox; **Model Maker:** Kennedy Fabrications; **Theater Consultant and Lighting:** Auerbach + Associates; **Historic Research:** Higgins & Quasebarth; **Photographers:** Jeff Goldberg/Esto; Dennis Finnin/AMNH; Richard Barnes.



ARCHITECTURE AWARD

Office of Peter Rose

Mountain Residence

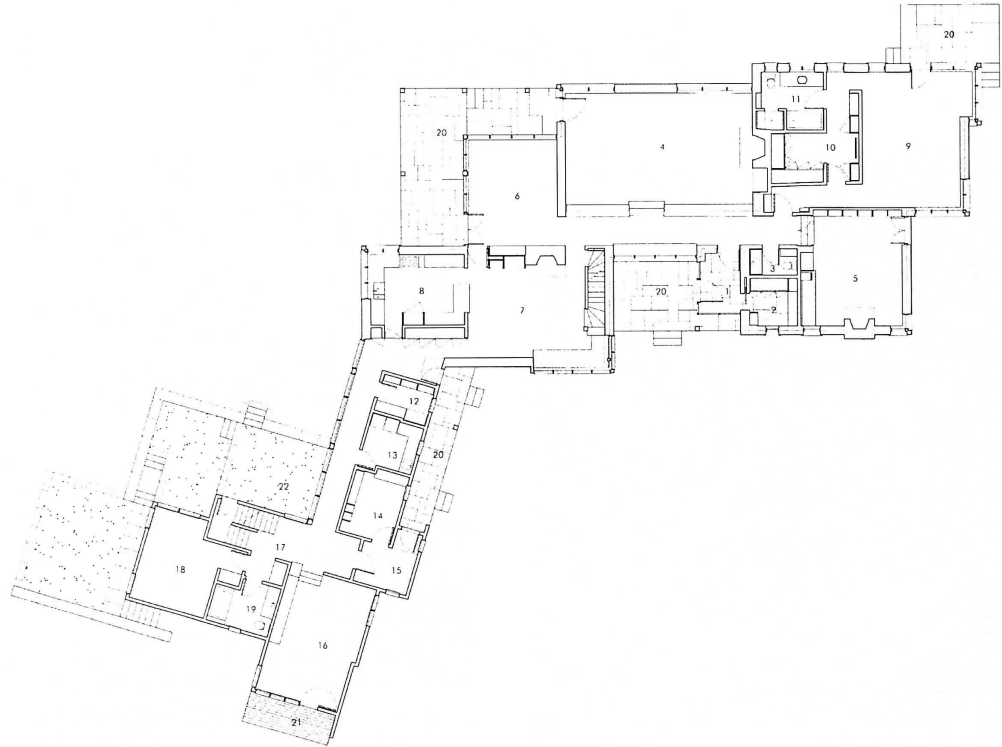
Stowe, Vermont

This 6,500-square-foot house in the hills is located in a clearing overlooking a small lake, with views of Mount Mansfield. A carefully composed grouping of four buildings—a main house, a small guesthouse attached by a wood and glass portico, a detached garage, and a horse barn—form a protected courtyard, the main entry and focal point for the complex. Organized beneath broad sloping roofs, the interlocking main spaces of the house are tuned to the site and each other by means of coordinated major and minor axes. Natural materials and expressive detailing harmonize with the surrounding landscape.

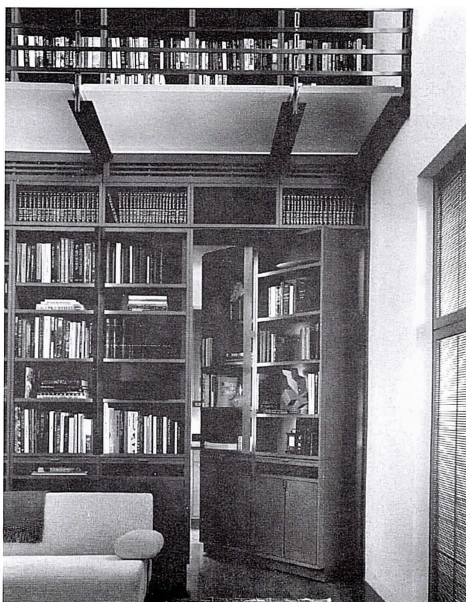
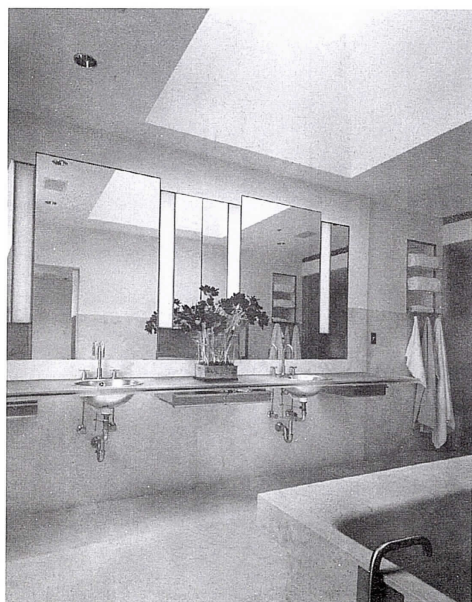
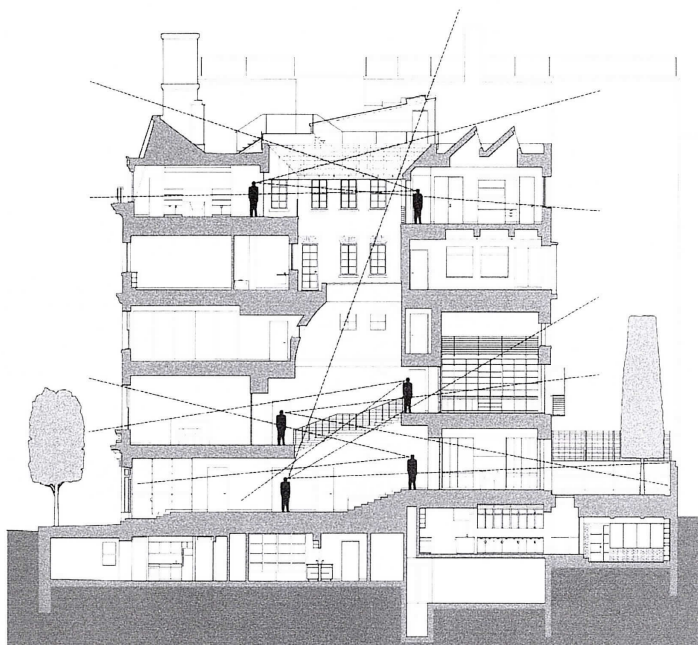
**RL:** It plays a little game between tipping its hat to the Vermont vernacular tradition, and being thoroughly inventive, thoroughly modern, particularly in the strangely scaled windows, the use of metal and wood details in connection with one another. It has a high degree of domesticity, and I like the way the little court is produced as a sort of agricultural precinct and the rear of the house faces the distant views. **AC:**

It seems to be operating at two scales simultaneously. When you're inside it seems very big and spacious, and then from the exterior looks very domestic. It's almost as if the clients said, "We don't want to look ostentatious, and yet we really would love to have a refined and elaborately detailed house." **FH:** The detailing is quite stunning. This architect is a master of details in stone and wood. My favorite part is the two-story porch at the gable end with a kind of wood screen.

**Contractor:** Donald Blake Jr. Construction; **Mechanical Engineer:** Irving Graif Associates; **Structural Engineer:** Nicolet Chartrand Knoll; **Lighting:** George Sexton Associates; **Landscape:** Office of Dan Kiley.







## ARCHITECTURE AWARD

Office of Peter Rose with Helfand  
Meyerberg Guggenheimer

Townhouse Residence

Manhattan

The townhouse, built in 1918 and converted into apartments in the forties, was returned to a single-family residence for a couple with three children. It is designed around two vertically stacked courts. The upper court, a secluded outdoor garden surrounded by the family spaces, provides light through a skylight for the lower interior court, which contains the main stair and is the focus of the entry, dining room, living room, and library. Asymmetrical in plan and split in section, this lower court offers diagonal views of the city and sky and brings daylight into what is usually the darkest part of a New York town house. The gentle stair allows easy ascent through the five main floors.

**RL:** It operates at a very grand scale and an intimate scale simultaneously, with the two intersecting. **AC:** With more incredible details per square foot than any project you're likely to see.

**Project Team:** Peter D. Rose, Paul Puciata, Peter Guggenheimer, Kyle Larabee, Jeff King, Pablo Nistal, Tom Perkins, Will Stevens, Amelia Jezierski, Patrick Cooleybeck; **Furnishings:** Juan Montoya Design Corporation; **Owner's Representative:** Metropolitan Planning and Management; **Contractor:** Clark Construction; **Structural Engineer:** Severud Associates; **Mechanical Engineer:** Ambrosino, Depinto and Schmieder; **Lighting:** George Sexton Associates; **Preservation:** George Wheeler; **Historical Documents:** Office for Metropolitan History, Christopher Gray; **Acoustics:** Louis S. Goodfriend & Associates; **Landscape:** Office of Dan Kiley; **Geotechnical:** Woodward Clyde Consultants; **Specifications:** Kalin Associates; **Expediter:** P. Wolfe Consultants.



ARCHITECTURE AWARD

Smith-Miller + Hawkinson

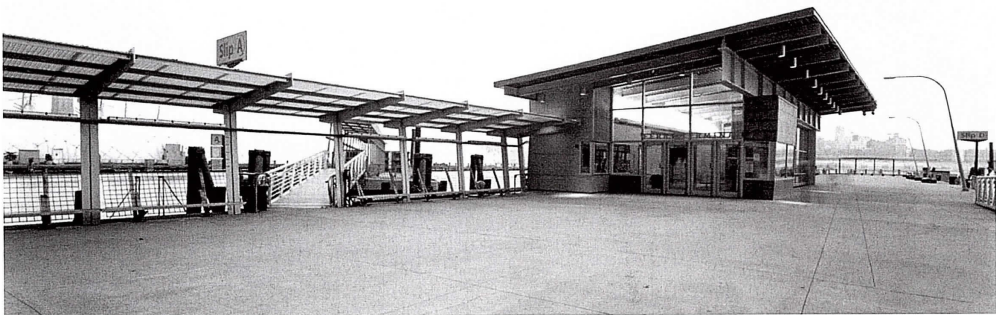
Pier 11 Ferry Terminal

Wall Street, Manhattan

As part of a long-term project to improve the city's transportation infrastructure and waterfront public access to Lower Manhattan, the building is intended to provide a seamless transition between interior and exterior, land and sea. The waiting area is a transparent space which can be transformed into an open porch, indistinct from the rest of the Pier. The walls swing out of the way. Steel and translucent fiberglass canopies on the east and west of the building elongate the space of the waiting area. The terminal provides both shelter and shade, a place for both the traveler and the local community, with an indoor/outdoor cafe. The building materials include galvanized corrugated metal, corrugated fiberglass, large areas of glass, and exposed structural steel; all materials which are functionally sympathetic to waterfront construction, and are evocative of the working, industrial history of New York's waterfront.

**FH:** This is remarkable because of its setting. It's on the edge of a city, and the sea, and yet it resists being heroic. It's just a simple, straightforward, really tough sea-front building made out of galvanized metal with a huge hangar-sized door. It's relaxed. **AC:** That's exactly what Ralph said. **RL:** I think the word I used was "gritty." **FH:** "Gritty" is better.

**Client:** New York City Economic Development Corporation with Department of Transportation Division of Ports and Ferries;  
**Project Team:** Laurie Hawkinson, Henry Smith-Miller, Alexis Kraft, Christian Lynch, Nam-ho Park, Starling Keene, Ellen Martin, Todd Rouhe, Karin Taylor, Anne Hindley; **Structural and Mechanical Engineers:** Arup; **Landscape Architect:** Judith Heintz; **Lighting Design:** Claude Engle; **Construction Management:** Frederic R. Harris.





## ARCHITECTURE AWARD

**Tamarkin Architecture**

**495 West Street**

**Residential Loft Building**

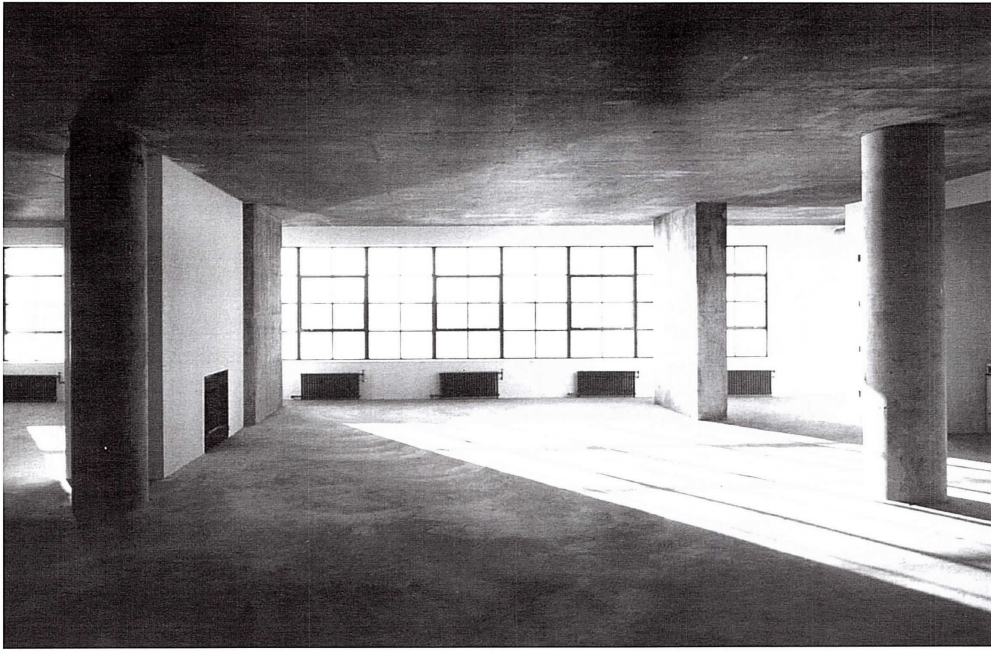
**Manhattan**

This new residential loft building is located in the far West Village in a neighborhood of 19th century town houses and industrial structures. It occupies a site that long sat vacant at the river's edge, along the newly landscaped West Street. It consists of seven full-floor lofts and two duplex penthouses with 20-foot-high living spaces, which take advantage of spectacular uninterrupted panoramic views of the Hudson River. Ribbon windows of steel are the dominant element of the facade, tying the building back to its maritime warehouse roots. Alternating bands of corbelled light and dark bricks give strong horizontal definition to the base. Interior spaces reveal the exposed concrete superstructure. The apartments were sold as raw spaces.

**RL:** When we first looked at it, we presumed it was a renovation. It doesn't try to go beyond itself. It's simply a leasable investment.

**AC:** That's key, I think. There is a complete understanding of its modesty. In the picture looking across the river you can barely find it in the wall of the city, and that is greatly to its credit. **RL:** It's not simply invisibility. There's a discourse about invisibility and the city. It's a quintessentially urban building. And the architect has done it very, very well: the level of detailing, the integration of the masonry and the steel windows.... **FH:** I think it's totally appropriate to its place, and it has a wonderful sense of texture.

**Client:** Tamarkin Company; **Architect of Record:** Tamarkin Architecture; **Associated Architect:** Schuman Lichtenstein Claman Efron; **Structural Engineer:** Leslie E. Robertson Associates; **Mechanical Engineer:** I.V. Consulting Engineers; **Construction Manager:** IDI Construction; **Photographers:** Eduard Hueber, Judith Turner.





**ADAPTIVE RE-USE/HISTORIC  
PRESERVATION CITATION**

**Mitchell Kurtz Architect**

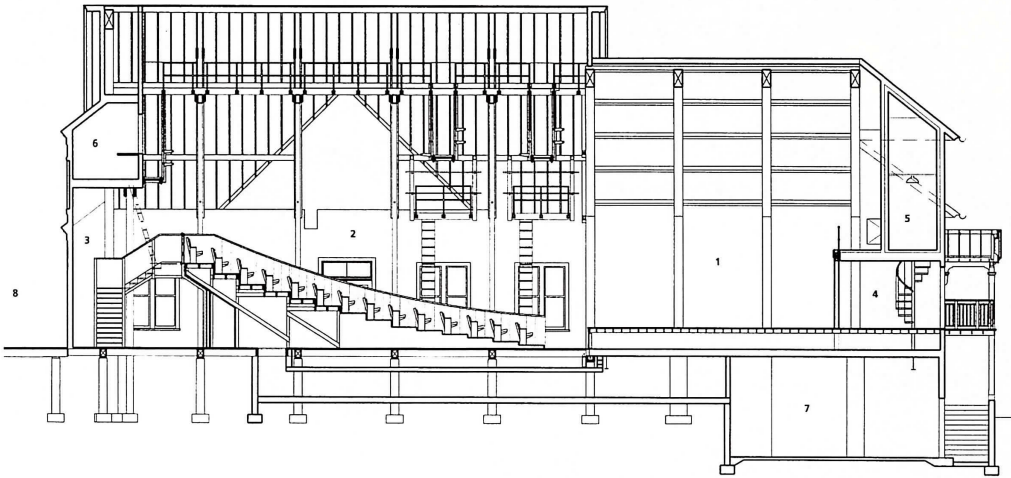
**Additions to Normal Hall,  
Bratton Theater,  
Chautauqua Institution**

**Chatauqua, New York**

This new performance facility for a conservatory theater program at a summertime cultural institution avoided the cost of a new structure by adding 4,201 square feet to the 2,864-square-foot wood frame structure (erected in 1886 as a meeting hall) which has served as the theater's home since 1990. The theater itself was substantially enlarged and improved. A peak-roofed stage house was added to the existing building, massed and fenestrated to visually recede, though it is equal in footprint area to the original. The building was extended north to accommodate interior and exterior circulation, a stage control booth, and a new entrance. New public toilets, dressing rooms, a stage loading dock, stage door, and backstage entrance were added on the west. While the stage house rises to just below the peak of the existing building, the other additions bring a sharply reduced single-story scale to the residential side. The simple exterior has been preserved, while interior hemlock wood finishes were cleaned and hand-oiled, bringing a soft glow. New materials and detailing are sympathetic to the existing building fabric while standing aside from the original.

**RL:** Of all the adaptive re-use projects we saw, this was the most inventive. The architect showed a lot of resourcefulness. Projects like this are usually sickly sweet.

**Client:** Chautauqua Institution;  
**Project Team:** Mitchell Kurtz, Jason Ardizzone-West, Anjali Grant;  
**Structural Engineer:** R.M. Gensert & Associates; **Mechanical Engineer:** Bacik Karpinski Consulting Engineers;  
**Theater Consultant:** Robert Davis;  
**Acoustical Consultant:** Marshall/KMK;  
**Contractor:** Duggan & Duggan;  
**Photographer:** Robert Davis, James Cavanaugh.





## ADAPTIVE RE-USE/HISTORIC PRESERVATION CITATION

Platt Byard Dovell Architects

### The Cooper Union Foundation Building Restoration

Astor Place, Manhattan

Like the institution it serves, the 1858 Foundation Building by Frederick A. Peterson has continuously grown and changed. The three great saw-toothed skylights were added around 1892. The face-bedded brownstone, which provides a background for a rhythmic display of pilasters, arches, and detail—and sets off the many small-paned windows that bring lot of light into the institution, was damaged by weather over time, and a '50s and '60s renovation—jackhammering the entire surface of the brownstone to remove anything that might spall—only accelerated the penetration of water into the stone. The recent work included a complete restoration of exterior facades, roofs, and rooftop bulkheads. Ashlar surfaces were retooled, deteriorated profiled stones were recarved, and damaged brownstone units were replaced. Significant reassembly and replacement work was done on the porticos. The first-floor cast iron arcade was restored, and the fifth-floor copper cornices were replaced. All windows were replaced and window frames restored. The cast-iron skylights were cleaned and restored; their aluminum covers were replaced with lead-coated copper.

**AC:** Distinguished in the way that it's done. **FH:** They were thoughtful and paid close attention to sound masonry detailing.

**Client:** The Cooper Union for the Advancement of Art and Science; **Owner's Representative:** Norfast Consulting Group; **Project Team:** Paul Spencer Byard, Anne Holford-Smith, Eric Holtermann, Lisbeth Mendizabal, Stace Moye, Jeremy Greene, Silva Ajemian; **Contractor:** Nicholson & Galloway; **Structural Engineer:** Robert Silman Associates; **Stone Consultant:** Building and Monument Conservation; **Stone Conservation Craftsman:** Nicholas Micros.





**ADAPTIVE RE-USE/HISTORIC  
PRESERVATION CITATION**

**Polshek Partnership**

**The Bard Graduate Center  
Design and Culture Academic  
Building and Library**

**18 West 86th Street, Manhattan**

The renovation and expansion of a 1905 residential building in the Upper West Side Historic District creates a new academic facility for Bard's Graduate Center. The brick and limestone Beaux Arts facade was restored; the remainder of the building was stripped down to the steel structure, adding two floors on top and expanding into the rear yard. A new brick, copper, and glass facade on the block's inner court reflects the minimal aesthetic of the interiors. There is a new lobby, 75-seat lecture hall, library and digital imaging center, classrooms, seminar rooms, lounges, and offices. Large expanses of glass and new rooftop terraces link inside and outside; open spaces from north to south were created where possible.

**AC:** It is clearly authentic—not kitsch, as adaptive re-use projects often are. **RL:** It's very quiet but appropriately quiet.

**Client:** The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture; **Project Team:** Susan T. Rodriguez, Joseph L. Fleischer, Joanne Sliker, Stefan Knust, Anya Bokov, Pat Golden, Michael Herrman, Sarah Jefferys, Kate Mann, Molly S. McGowan, D. Clay Miller, Charmian Place, Kevin Rice, Ivan Rupnik, David W. Shultis, James M. Sinks, Daniel Stube, Alina Tesmer; **Structural Engineer:** Robert Silman Associates; **Mechanical Engineer:** Thomas A. Polise; **Acoustics:** Shen, Milson and Wilke; **Graphic Design:** H Plus; **Lighting:** Brandston Partnership; **Specifications:** Construction Specifications; **Code:** Jerome S. Gillman, Consulting Architect; **Historic Research:** Higgins & Quasebarth; **Preservation Consultant:** Jay Cardinal, Building Restoration and Conservation; **Construction Manager:** Yorke Construction; **Photographer:** Jeff Golberg/Esto.





## ADAPTIVE RE-USE/HISTORIC PRESERVATION CITATION

Rogers Marvel Architects

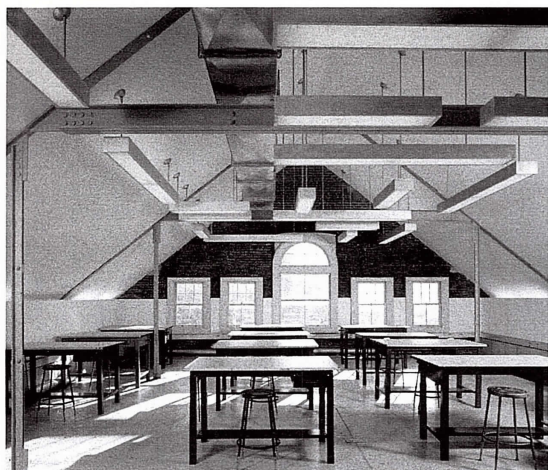
Higgins Hall North Wing, Pratt Institute School of Architecture

61 St. James Street, Brooklyn

Built as Adelphi Academy for Boys in 1868 and purchased by Pratt Institute for the School of Architecture in 1965, Higgins Hall was marred by fire in 1996. The North Wing was severely damaged and the Central Wing was destroyed. A 45,000-square-foot roofless brick masonry shell remained, with many windows in place but scarred. The wooden floor structure, timber lintels, two stairs, arched openings, and curved masonry walls all survived the fire, revealing a history of transformation, addition, and adaptation. Since the building was originally designed as a school, the layout remained a useful diagram for the new design. Studios capture the former classroom spaces at either end of the building and classrooms and circulation/review spaces fill the center. Simple surfaces were applied to existing walls and strategically pulled away to reveal the building's history and construction. Methods were developed to mediate inconsistencies so that specific eccentricities could stand out and be celebrated. The structural, mechanical and construction systems are expressed to create a living laboratory for architecture.

**RL:** We liked the clean, well-crafted spirit of the project. It tries to take the historic elements that remained and preserve them in a new context, which is really quite wonderful. Very nice spaces have resulted.

**Client:** Pratt Institute; **Preservation Consultant:** Ehrenkrantz, Eckstut & Kuhn Architects; **Structural Engineer:** Robert Silman Associates; **Mechanical Engineer:** Arup; **Construction Manager:** Lehrer McGovern Bovis; **Contractor:** Nabco Construction Services; **Lighting:** Arc Light Design; **Photographer:** David Sundberg/Esto.





# Interior Architecture Awards

35 Architecture Research Office

36 Deborah Berke Architect

37 Gluckman Mayner Architects

38 Hanrahan + Meyers, Architects

39 Hanrahan + Meyers, Architects

40 Marble Fairbanks Architects

41 Messana O'Rorke Architects

42 Lee Skolnick Architecture and Design

43 Specht Harpman

Qiora Store and Spa

Art Director's Loft

Helmut Lang Parfumerie

Arts International

Michael Schrom and Company Studios

Open Loft

Skin Care Lab

Global Crossing

Concrete Incorporated National Headquarters



## INTERIOR ARCHITECTURE AWARD

**Architecture Research Office**

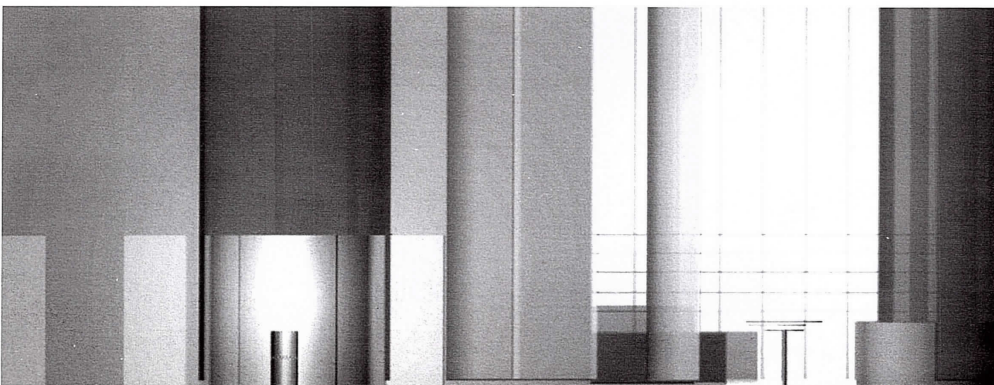
**Qiora Store and Spa**

**Madison Avenue, Manhattan**

In this store, which presents Shiseido's new Qiora skin care brand, curvilinear shapes create a continuity of space. Three cylindrical spa cabins float in plan, and service rooms are clustered along the south edge of the 1,500 square-foot space. Surfaces are veiled in suspended fabric panels, creating soft boundaries for consultation and reception areas. In the spa area, fabric shrouds the more intimate spaces of the lounge and cabins. The cabin walls are opaque and lined with Ultrasuede. No light fixtures are visible. The dimmed, fabric-diffused perimeter fluorescent lighting modulates between warm and cool, while the product glows on display fixtures with fiber-optic uplights that cycle through shades of white during the day and blue at night. At night, the store is a lantern to the outside.

**LG:** Extremely strong imagery. The space itself almost becomes a billboard for the product from the street. It's able to provide privacy for its patrons and at the same time a very evocative environment with a very strong sense of color. **FD:** It takes advantage of a high ceiling and the curved glass. The forms, which run from floor to ceiling, have this lovely blue color which is semi-transparent, with one color going onto another. It's really very effective.

**Client:** Shiseido Cosmetics; **Project Team:** Adam Yarinsky, Stephen Cassell, Scott Abrahams, Josh Pulver, Eunice Seng, Rosalyne Shieh, Kim Yao; **Art Director and Designer, Shiseido Cosmetics:** Aoshi Kudo, Rikya Uekusa; **Structural Engineer:** Selnick/Harwood Consulting Engineers; **Mechanical Engineer:** Lilker Associates; **Lighting:** Johnson Schwinghammer Lighting Consultants; **Curtain Consultant:** Mary Bright, Inc.; **Audiovisual Consultant:** Shen Milsom and Wilke; **Photographer:** David Joseph.





**INTERIOR ARCHITECTURE  
AWARD**

**Deborah Berke Architect**

**Art Director's Loft**

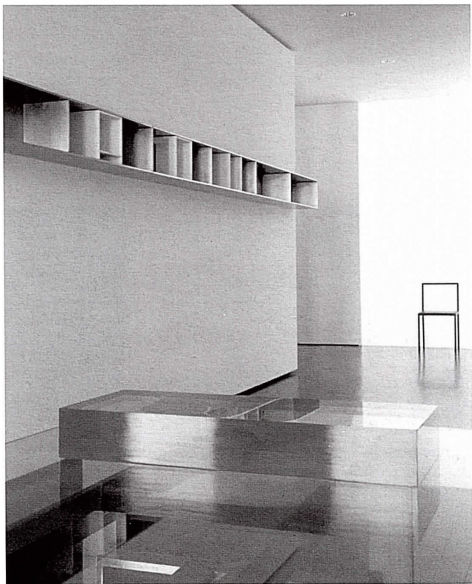
**Manhattan**

This 3,500-square-foot Manhattan loft contains living and work spaces for an art director. The apartment features a 1,200-square-foot living room, a kitchen hidden behind walnut doors, a wall of white translucent glass screening the master bedroom, and built-in furniture to house and display his art collection. The three bedrooms contain custom built-in beds and closets behind walls of walnut doors. The massive sinks and tub in the baths are custom-fabricated from solid blocks of black schist. All materials—the smooth plaster walls, ebonized oak floors, polished schist blocks, oiled walnut slabs, brushed stainless steel, white glass, and white window scrims—are detailed in the most reductive manner possible.

**FD:** A work of art all the way through, at one stage we wondered if it needed any artificial light at all, it simply glowed, it was so pure. The detailing is so refined and so elegant, and also the photography is exquisite. It is almost a dreamland, perfect space, where perfect objects can be displayed with immense refinement. It's very, very beautiful...a very high achievement

**LG:** It's a beautiful minimalist space...almost a work of art in itself and the photographs that portray it are equally beautiful. Each of the [projects] that we've selected have been beautifully presented...and I think that is, if not the key, an important factor in the selection process. The projects...have to be presented beautifully as well in order to capture our imagination.

**Client:** Fabien Baron; **Architect of Record:** Deborah Berke; **Project Team:** Maitland Jones, Jonathan Jones, Marc Leff; **Contractor:** The Pros From Dover; **Woodwork:** JV Woodworking. **Photographer:** Fabien Baron





## INTERIOR ARCHITECTURE AWARD

**Gluckman Mayner Architects**

**Helmut Lang Parfumerie**

**SoHo, Manhattan**

The 3,100-square-foot Helmut Lang Parfumerie houses the designer's new fragrance line. The narrow entry is accentuated by a Jenny Holzer installation, mounted as part of an enameled steel wall. Descending along the wall is a mirror-image double stair leading to the product development offices below. Directly opposite the installation wall, a tall black wall cabinet recalls the monolithic merchandise boxes at the flagship store, but is redefined by a narrow, glass-lined slot to complement the new product. Visible from the street, a full-height translucent glass wall creates a luminescent backdrop for the product cabinets.

**LG:** This space creates an extremely strong brand for Helmut Lang (which already has a very strong brand) and I think the imagery of the architecture absolutely reinforces a very simple product line. This space is extremely simple and almost as you enter, you want to see what the product is, because the space is so simple. **FD:** Two things strike me about this one: how the route through the space is so tightly controlled; every second of your progression you are presented with something new underlining the basic brand that's in the hands of the architecture as you're taken through it, and how that's reinforced by the extreme simplicity of the detailing and the physical elements that make it up. It's very, very simple indeed, but cumulatively extremely powerful.

**Client:** Helmut Lang; **Project Team:** Richard Gluckman, Wilmay Choy, Tom Zoli, Julie Torres Moscovitz; **Artist:** Jenny Holzer; **Engineer:** Arup; **Contractor:** Eurostruct; **Photographer:** Lydia Gould Bessler and Elfie Semotan.





## INTERIOR ARCHITECTURE AWARD

**Hanrahan + Meyers, Architects**

**Arts International**

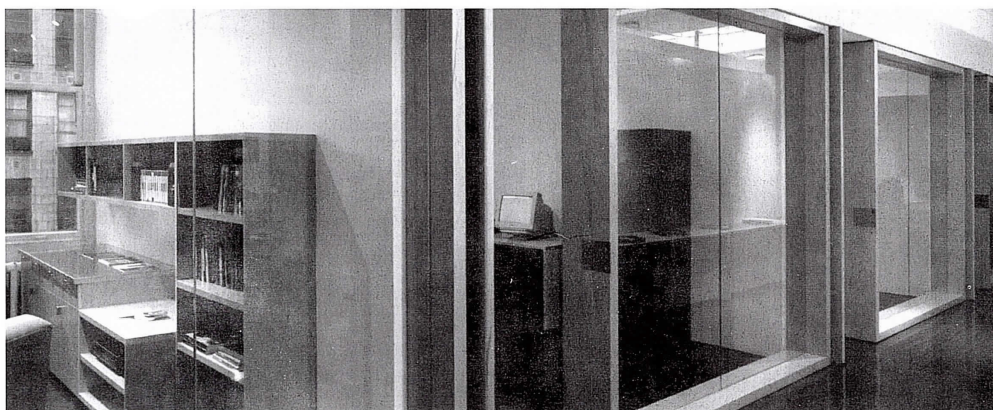
**Midtown, Manhattan**

This 15,000-square-foot performance space, art gallery, conference center for artists, and new media display center is for an independent not-for-profit contemporary arts organization dedicated to the development of global exchanges in the arts. To one side of the central gallery and performance space a conference room with movable walls doubles as a stage. The conference room is minimally delineated by a 20-foot-long, one-foot-thick maple wall that supports a floating white plane above. The maple wall also supports a grid of steel boxes, facing the gallery. A white silk curtain creates an edge so it's possible to walk around the performance space without interrupting performances.

**LG:** The simplicity of the plan and way the office space surrounds the performance space—which is actually a conference area that can be either opened or closed by large, moveable doors—is inventive. An interesting use of materials and detail, interesting elements in a public area, the informality of what appears to be just dirt-coated plywood, some intriguing architectural shapes, and this volume within a volume.

**FD:** These vertical elements aren't structural, but are there to define the boundaries. They are kind of exciting, with another kind of geometry working its way into a conventional office grid. It is extremely successful. It animates the whole interior. As with the other examples in this section, the clever way relatively cheap elements make a totally convincing environment out of what is actually a plain industrial space.

**Client:** Arts International, Noreen Tomassi, Director; **Project Team:** Victoria Meyers, Thomas Hanrahan, Sam Leung, Rhett Russo; **Lighting:** Richard Shaver; **Photographer:** Peter Aaron/Esto.





## INTERIOR ARCHITECTURE AWARD

**Hanrahan + Meyers, Architects**

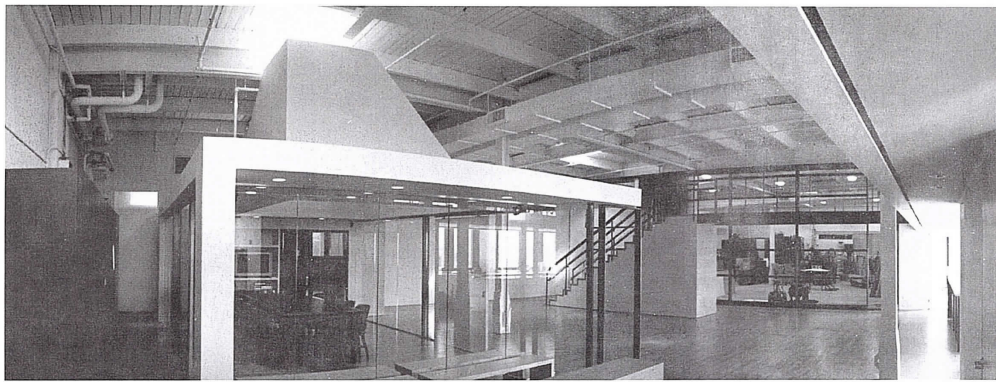
**Michael Schrom and Company  
Studios**

**Long Island City, Queens**

This project, "Let there be light," is a 16,000-square-foot television studio divided into two primary areas: a 5,000-square-foot public galleria at the entrance with a glass-enclosed conference room and freestanding stair, and a 7,000-square-foot stage for filming, beyond a 15-foot steel-framed movable glass wall. The design celebrates the natural light that permeates the space, creating an environment animated by light and creative energy. The conference room has an overhead skylight with yellow tinted glass; the stair has an overhead skylight with blue tinted glass; the wall that marks the edge of the galleria and studio is a five-foot-thick "light monitor" wall with a series of openings of different colors.

**LG:** I like the simple organization of the plan. It's a large volume, and they've broken it down through a series of smaller spaces within it created by architectural elements. One forms the conference space, another, the stair to the mezzanine. The large moving glass walls create a sense of separation but still respect the volume of the whole. **FD:** There's a very interesting diagram that reduces the material elements to walls and these big quasi-architectural elements that sit within. It's obviously a very good environment for creative people, with a lot of places to congregate, and a very good, cool architectural vocabulary which strongly articulates what is already a handsome space in a very intimate, interesting way.

**Client:** Michael Schrom and Company; **Project team:** Victoria Meyers, Thomas Hanrahan, Corvin Matei; **Structural Engineer:** Silman Associates; **Lighting:** Richard Shaver; **Contractor:** Leo Moore; **Photographer:** Peter Aaron/Esto.





INTERIOR ARCHITECTURE  
AWARD

Marble Fairbanks Architects

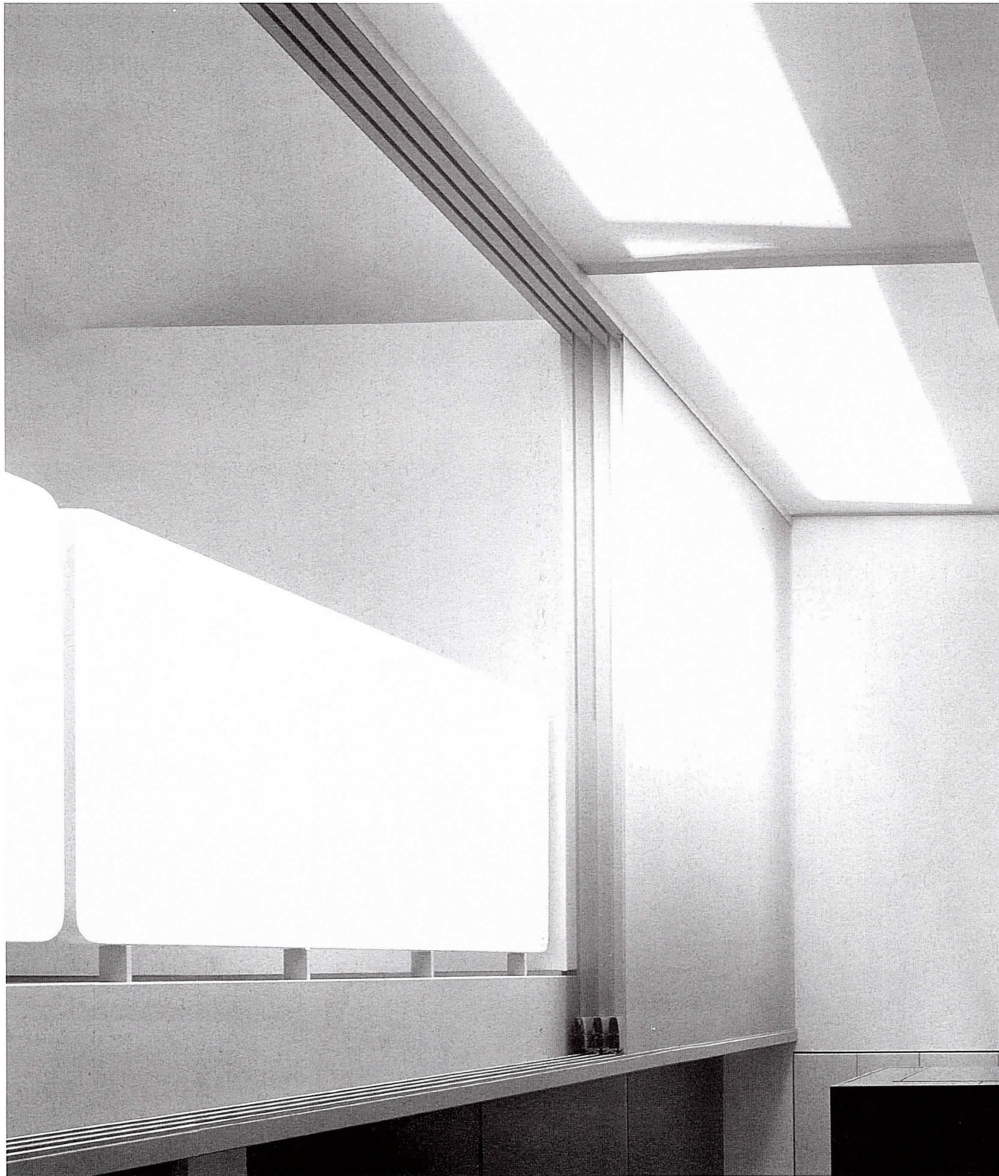
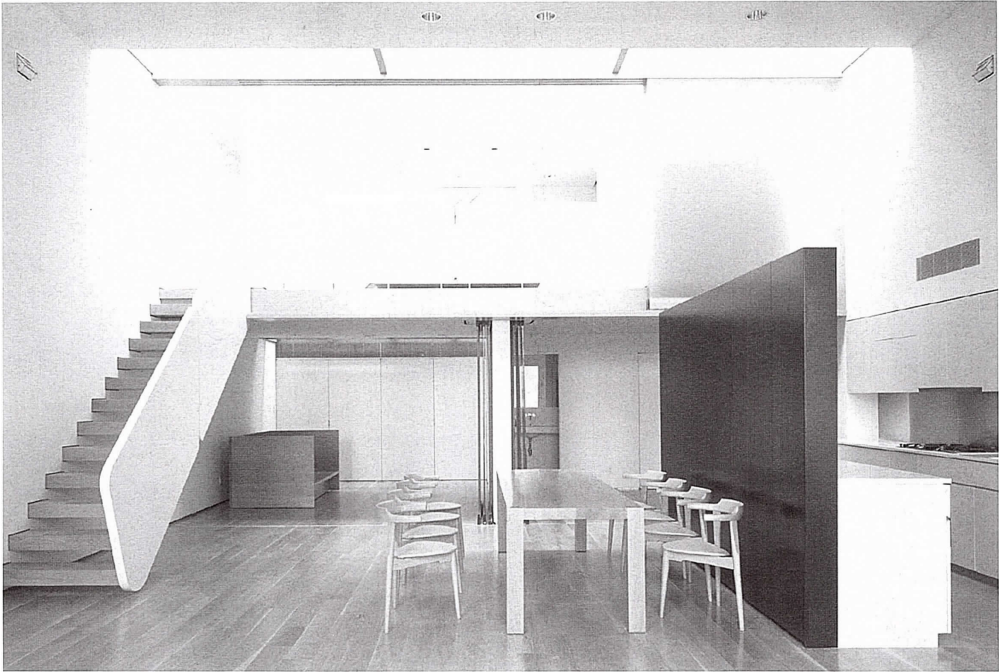
Open Loft

SoHo, Manhattan

This is a residence for a family of four in an industrial loft building in SoHo. The project included a new roof deck and new skylights. The organization of the loft evolved from a study of flexibility and varying degrees of privacy and spatial organizations. Movable translucent glass panels allow spaces to be visually connected to or separated from one another. The skylight and glass bulkhead bring light into the middle and the back of the loft through a series of shared transparent and translucent surfaces, modulating the layers of the interior and allowing for varying perceptions of depth within the loft. Shading devices allow light to be manipulated for multiple effects, and the split horizon in the mezzanine links views of the city to views of the sky.

**LG:** It used a very small space to create a very interesting living environment, one made flexible by the use of movable screens and walls so that it can create private and semi-private spaces... as well as how it modulated and brought in natural light again into a very small space with windows only on one side. **FD:** It is a double-height space, it isn't a loft, and it has two other features that I like a lot. One is that it's got the Corbusian mezzanine, exposed with extreme elegance, it's beautifully done. The other is that it uses punctures at the top of the building, bringing light in from above in various ways, very subtly actually, filling this tall/small space full of light in very interesting ways.

**Project Team:** Scott Marble, Karen Fairbanks, Todd Rouhe, David Riebe, Jake Nishimura, Marisa Yiu, Megan Feehan; **Engineer:** Office of Structural Design; **Contractor:** On the Level; **Photographer:** Arch Photo/Eduard Hueber.





## INTERIOR ARCHITECTURE AWARD

**Messana O'Rorke Architects**

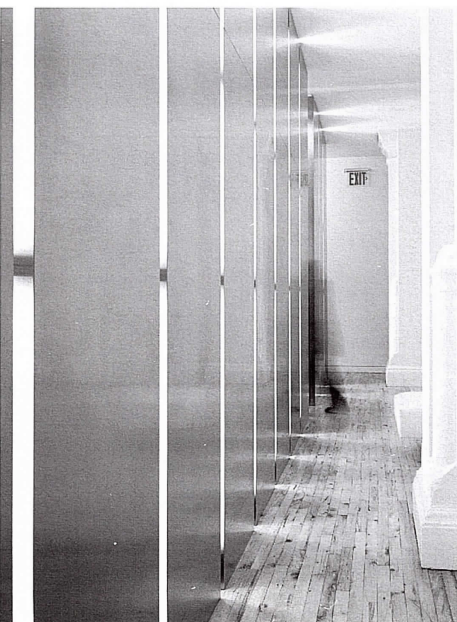
**Skin Care Lab**

**568 Broadway, SoHo**

Located in a 2,000-square-foot SoHo loft with a twelve-foot ceiling, the design was generated from a simple concept: Individual functional spaces occupy the perimeter; a central stainless steel axial wall dissects the internal volume, dividing clients from service areas. The stainless steel element is segmented into individual floor-to-ceiling units between vertical stripes of light (the colors can be changed with gels) opposite the five treatment rooms, reflected in mirrors at either end of the space. The dividing wall provides access to storage areas on the service side of the space, and to the private spaces beyond: the Nail Shop, the bath room, the staff room and the office. Two battered ornate columns of the original building structure stand in the central hall, where the treatment rooms are accessed. These are intimate white spaces with light transfusing through etched glass walls from the private limestone shower rooms.

**FD:** Lovely cool color arranged from the floors to the walls to the ceilings, everything detailed in a romantic way. A lot of ingenuity in planning...in the way in which the very limited palette and materials are used to maximum effect. **LG:** There's a nice juxtaposition of the old qualities of the building—which are all very monochromatic—with the introduction of some newer, high-tech materials.

**Client:** Dr. Bradford R. Katchen; **Project Team:** Brian Messana, Toby O'Rorke; **Mechanical Engineer:** MA Rubiano; **General Contractor:** James Lee Construction Inc.; **Mechanical Subcontractor:** Goodwill Mechanical Corp.; **Stainless Steel Fabricator:** General Sheet Metal Works; **Photographer:** Elizabeth Felicella.





**INTERIOR ARCHITECTURE  
AWARD**

**Lee Skolnick Architecture  
and Design**

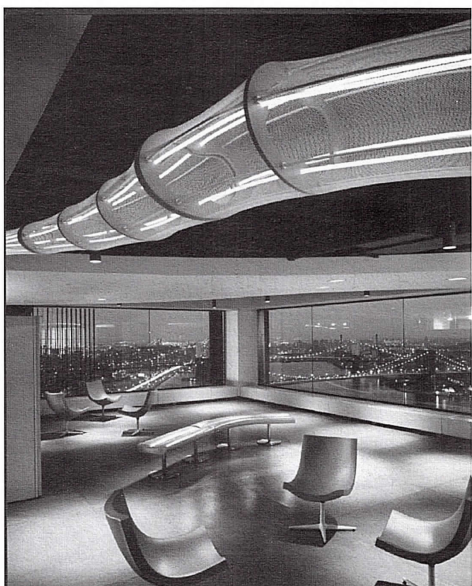
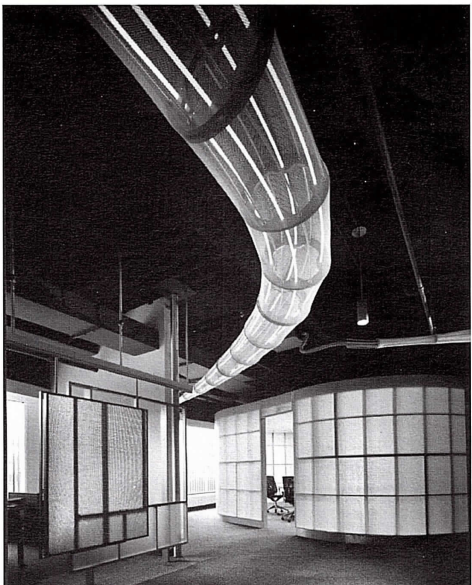
**Global Crossing**

**88 Pine Street, Lower Manhattan**

In an office building designed in the '70s by I.M. Pei, the metaphor of the digital nervous system animates the company's New York headquarters. Fabric mesh "neurons" float above workspaces and interweave through shared and public areas; these sculptural forms, lit internally by fiber optic filaments, provide continuity, fluidity, and a soft ambient glow in an otherwise dimmed environment. Materials employed to differentiate and connect include a graduated sandblasted glass (conference rooms), clear and frosted glass (executive offices), stranded fiber-glass (break-out rooms), honey-combed sandwich fiberglass (sliding partitions), and tinted resin (stair treads). Floors in public areas are tinted, polished concrete; at the core of the building a custom-developed rubber sheathing incorporating flecks of color from the company's identity is used.

**FD:** The thing they call a metaphor of the digital nervous system, adds a huge dimension of interest to the typical suspended office ceiling which I hate. **LG:** I like the use of the volume. The hi-tech imagery is not so conventional, so it has that feeling without the cliches. I particularly like the stair that brings you down into the employee lounge. The space is very theatrical, but probably it would be an interesting place to work.

**Client:** Global Crossing; **Architect of Record:** Lee H. Skolnick Architecture + Design Partnership; **Structural Engineer:** SAGE Group; **Mechanical Engineer:** MCJ Associates; **Technical Data:** ITS/IPC Information Systems; **Video Wall:** Horizon Corporation; **Coordinator:** Wright Designs; **Lighting:** Renfro Design Group; **Stairs:** ATTA Studio; **Furniture:** Corporate Environments; **Audiovisual:** SPL; **Consultant:** Dimensional Communications; **Photographer:** Peter Aaron/Esto.





## INTERIOR ARCHITECTURE AWARD

**Specht Harpman**

**Concrete Incorporated National  
Headquarters**

**601 West 26th Street, Manhattan**

This 40,000-square-foot office space respects its building's history, original concrete structure, and sinuous steel window walls, while introducing a new use and new material vocabulary. Meeting rooms, technical centers, and service areas are joined along an articulated interior wall. Workstations and social areas in an open field leave the continuous, curving window wall free of obstructions. Translucent fiberglass "tank" rooms recall the crown of water towers on the building's roof. The palette of durable industrial materials includes a resurfaced concrete floor, steel curtain walls, fiberglass "tanks," steel light collars, and custom steel and Douglas fir workstations. Raised, steel-clad decks articulate the interior spine, where informal meeting areas provide dramatic views into the space and the Hudson River beyond. A steel sliding display armature has moving pin-up panels. The project was completed in 14 weeks for less than \$90 per square foot including furniture.

**FD:** A very bold interior architecture which does not touch the existing structure at all but has an extremely strong identity of its own. It leads people through the space in a powerful way, and it's done with considerable elegance and control. **LG:** They've brought down the scale by creating a space within a space.

**Client:** Concrete Incorporated;  
**Project Team:** Scott Specht, Louise Harpman, Rosemary Suh, Amy Lopez-Cepero, Jon Handley, Devin O'Neill; **Expediter:** William Vitacco Associates; **Contractor:** Manhattan Business Interiors; **Engineer:** Lilker Associates; **Audio Visual:** Sharff Weisberg; **Data Telecom:** CS Technologies; **Fiberglass:** Seal Reinforced Fiberglass.





# Project Awards

45	CR Studio Architects	Filmmakers Collaborative
46	Anthony Quinn Crusor St.	St. Nicholas Avenue Cluster
47	Heneghan Peng Architects	Headquarters for the Department of Arts, Heritage, Gaeltacht and the Islands
48	Robert Kahn Architect and Frank Stella	Costantini Museum Competition
49	Kohn Pedersen Fox Associates (International)	Endesa Headquarters
50	Marble Fairbanks Architects	Chicago Public Schools Design Competition
51	Rogers Marvel Architects	Eyebeam Atelier Museum for Art and Technology
52	Kohn Pedersen Fox Associates	Columbus Indiana Learning Center
53	Kohn Pedersen Fox Associates	Espirito Santo Plaza
54	Konyk Architecture	Queens Museum of Art



## PROJECT AWARD

**CR Studio Architects**

**Filmmakers Collaborative**

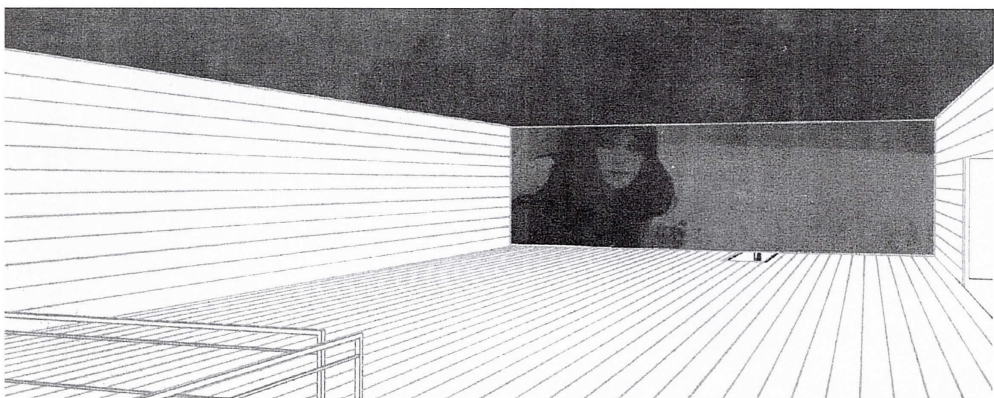
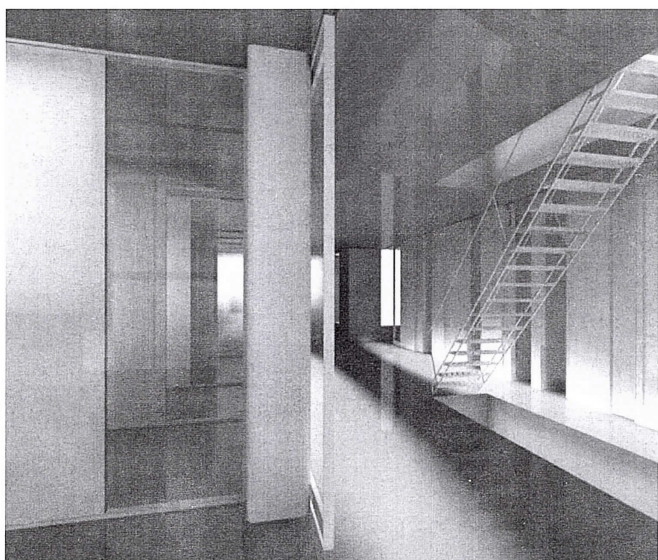
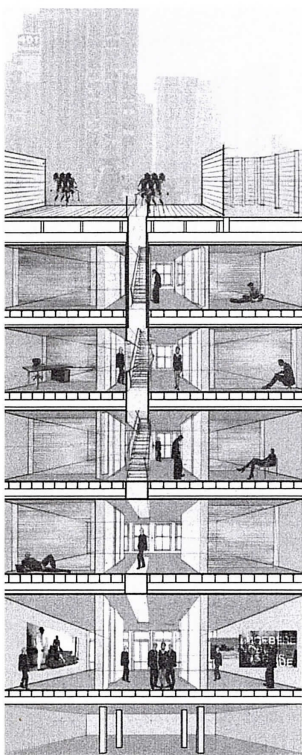
**50-52 Howard Street, SoHo**

A new 23,500-square-foot home for the Filmmakers Collaborative in a formerly industrial cast-iron building aims to create an open atmosphere where filmmakers can develop and realize projects, sharing resources and discussion. Facilities will be available to independent producers at affordable rates. The approximately \$6 million building will have conference rooms, online editing suites, a screening room, a public gallery, multiple-scaled office spaces with T-1 access, a garden, and an open-air screening room on the roof. Initially the Collaborative will occupy the top three floors; during phase two it will take occupancy of the entire building.

**TF:** I admire the public spaces in the building allowing interaction between filmmakers and the open space on the roof to view films as a group outdoors. The use of light is spoken to through the brief and design; for example the use of a film industry transparent material for building partitions. **FK:** There is independence and interdependence of the parts; the stair can be built off-site and installed, yet its position speaks about its role in moving upward through the building.

**RB:** It takes a straightforward idea and carries it out at different levels. The way the new structure is added to the existing historic one without working against the program is interesting.

**Client:** Filmmakers Collaborative; **Project Team:** Victoria A. Rospond, Lea H. Cloud, Jay Stancil, Goetz Menzel, Chris Hoxie, Sally Zambrano-Olmo, Junie Chang, Kristen Enderlien, Swantje Grasmann; **Structural Engineer:** Hage Engineering; **Facade:** Cutsogeorge & Tooman Architects; **Mechanical Engineer:** Jacco Associates; **Lighting:** Kugler Tillotson Associates; **Landscape Architect:** Landscape Architecture & Urban Design, Henry Arnold.





PROJECT AWARD

Anthony Quinn Crusor

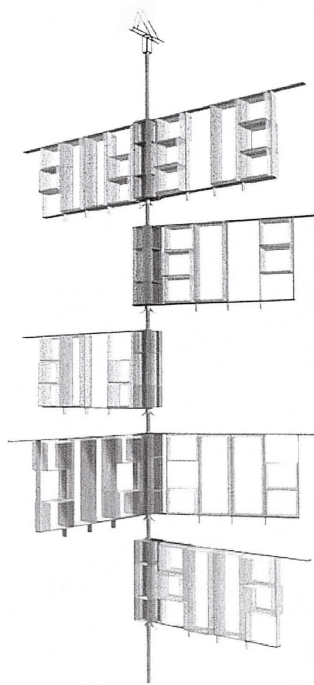
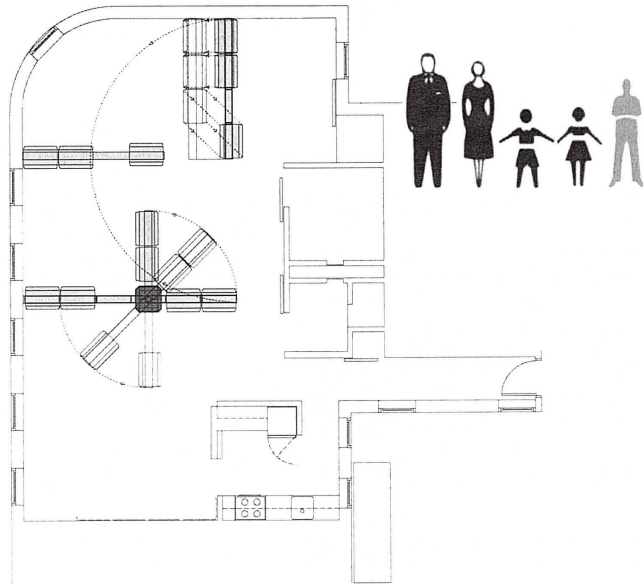
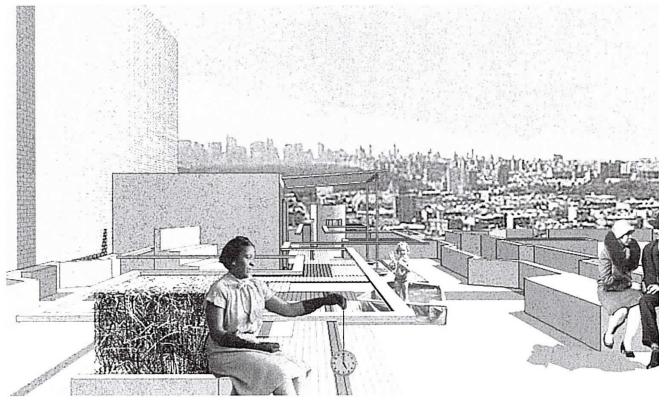
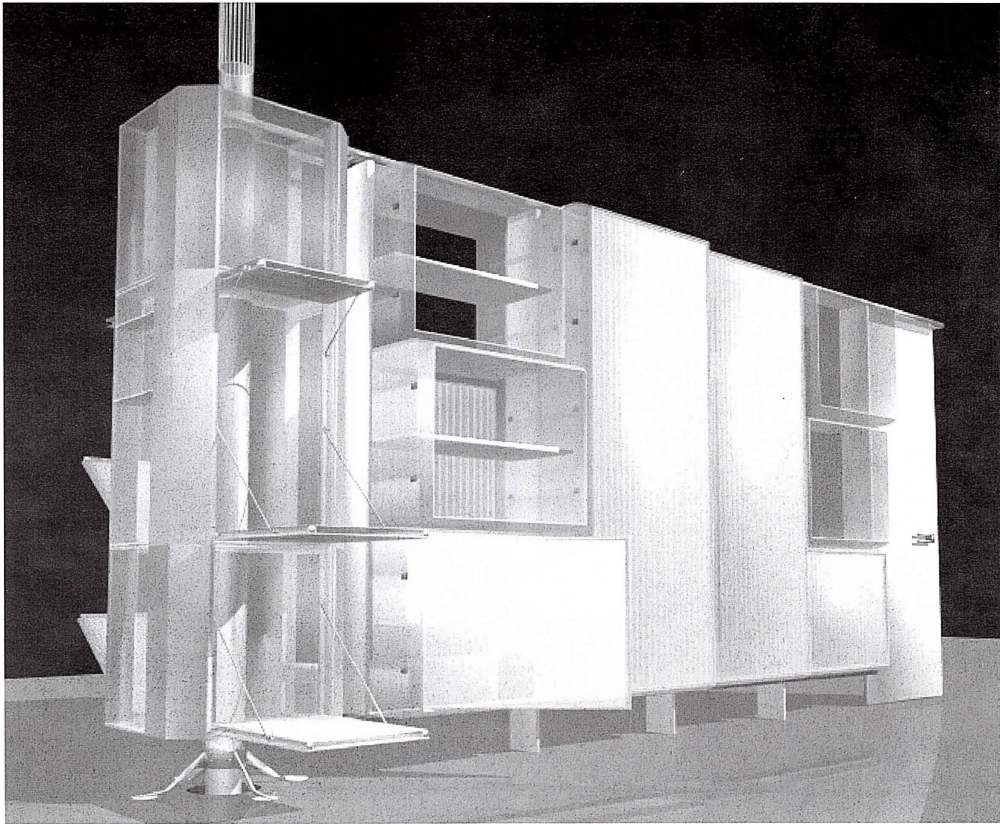
St. Nicholas Avenue Cluster

Scattered sites in West Harlem  
and Washington Heights

The project is part of the City's Department of Housing Preservation and Development's effort to divest itself of publicly owned buildings. The gut rehabilitation of nine different buildings at six scattered sites within the West Harlem and Washington Heights communities, including 145 units of housing, is proposed. Tenants will be temporarily moved during construction and relocated back into renovated apartments. The design strategy occurs at three different scales: Collective spaces, such as lobbies, backyards, and rooftops, were viewed as underutilized and redefined for greater tenant usage. Residential units are composed of static areas, including the bathroom and kitchen, and a dynamic living area with a flexible partition system. Within each unit, a vertical telecommunication and electrical power column serves as an anchor for a system of flexible storage components and partition panels. The approach allows a common intervention across a mix of building typologies: townhouses, old- and new-law walk-up tenements, and a prewar elevator building.

**TF:** It looked like a planning document until you realized that they looked at three scales and considered the problem in depth. **FK:** This way of looking at building is dynamic, and through graphical means reconsiders potential rather than a static approach. It is remarkable that these are specific and producible solutions—they are particularly speculative and yet became very practical. **RB:** They have looked at the inhabitants at different stages in life. This is the cleanest of presentations and with a clear argument.

**Client:** West Realty Group; **Architect of Record:** Anthony Quinn Crusor; **Team:** Alessandro Cimini, Anthony Quinn Crusor, Jose-Luis Echeverria, Ignacio Andres Lamar, Juan Carlos Oviedo.





## PROJECT AWARD

**Heneghan Peng Architects**

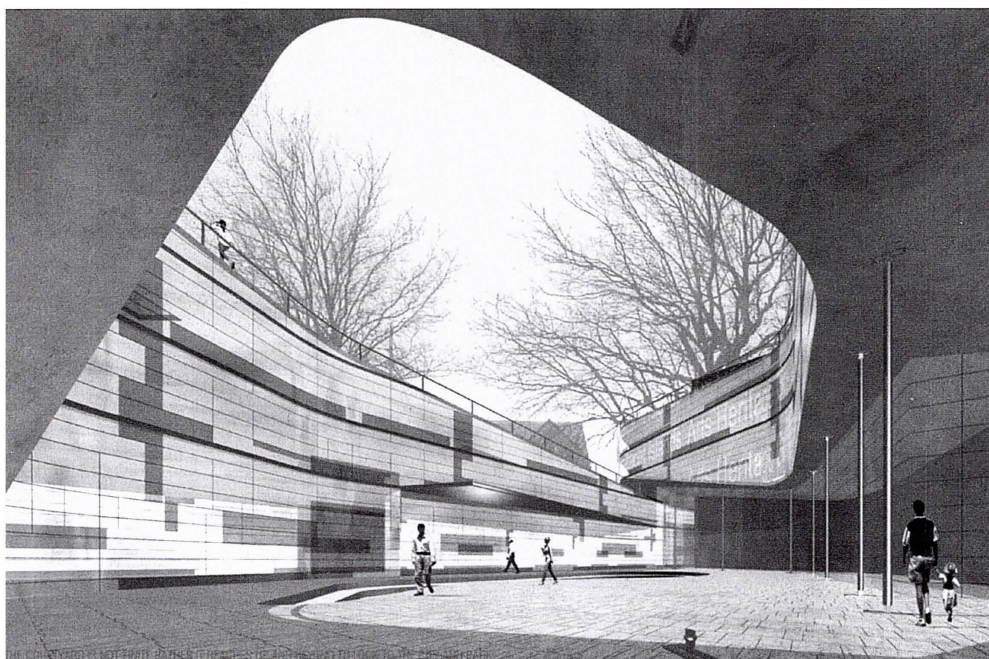
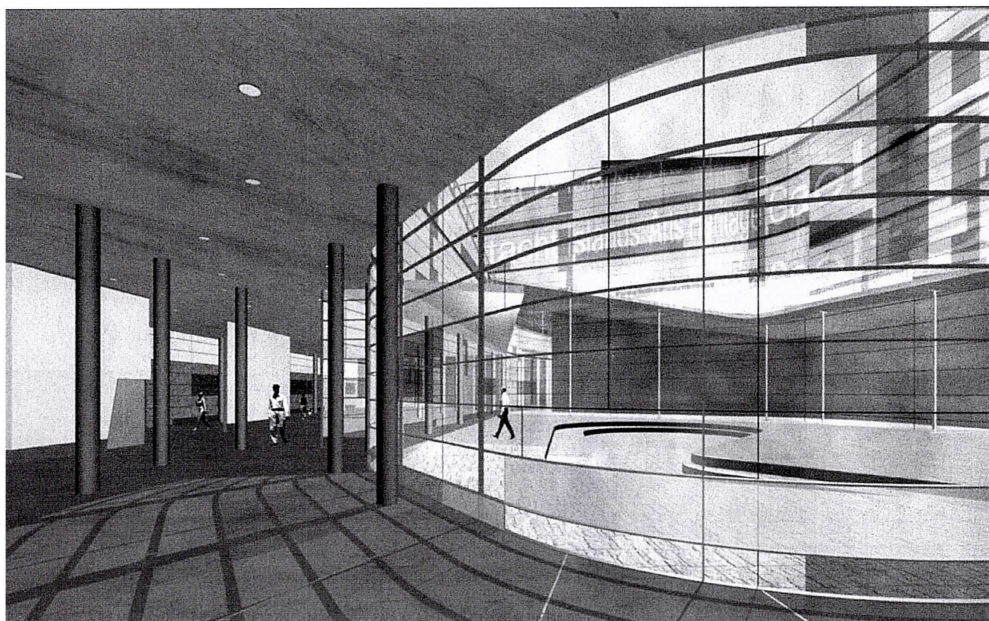
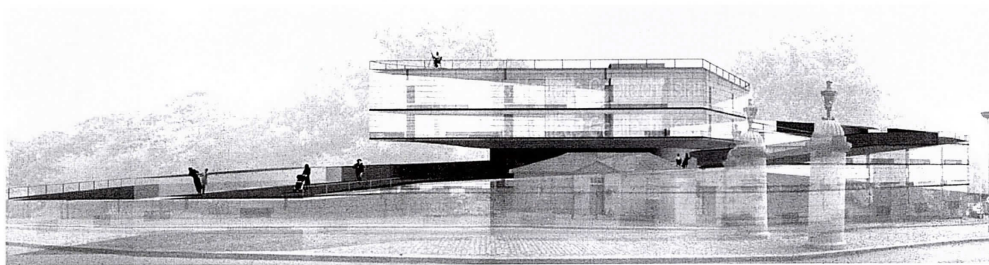
**Headquarters for the  
Department of Arts, Heritage,  
Gaeltacht and the Islands**

**Dublin, Ireland**

The 120,000-square-foot building, with offices, a small auditorium, and exhibition space, accommodates the government Department for the Arts and Heritage in Dublin. It is a slowly rising loop continuing uninterrupted from one end of a park. The roof ascends to a plateau providing views to the city and park. The building crosses back over itself to create a courtyard where the entrance is located. Vertical internal spaces bringing light and air into the building create vertical connections between building elements. The structural grid is on a 7.2 meter module divided into a 2.4 meter window grid, allowing a great deal of flexibility in laying out offices of different sizes. Passive means are used to control the concrete building's internal temperature

**FK:** The building extends to lend itself to the city as a park. **TF:** It really merges the city and the landscape. It is ingenious in the way in which a potentially long building wraps back on itself to remain compact and yet provide light to the interior. **RB:** The fact that it is a public sector building says a lot for it. **FK:** Continuity and change are actually experienced, not simply an intellectual construct. **TF:** We often see complicated plans and forms but here is one that really works.

**Client:** Office Of Public Works, Dublin; **Design Architects:** Shih-Fu Peng, Róisín Heneghan; **Associate Architect:** Arthur Gibney & Partners; **Quantity Surveying:** Boyd & Creed; **Structural Engineer:** Guy Nordenson & Associates, Michael Punch & Partners; **Building Services:** Buro Happold; **Facade Engineering:** RFR.





## PROJECT AWARD

**Robert Kahn Architect and  
Frank Stella**

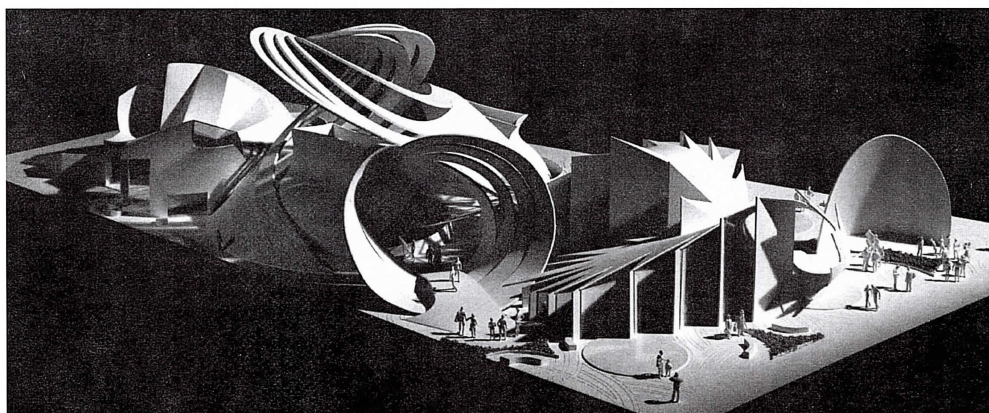
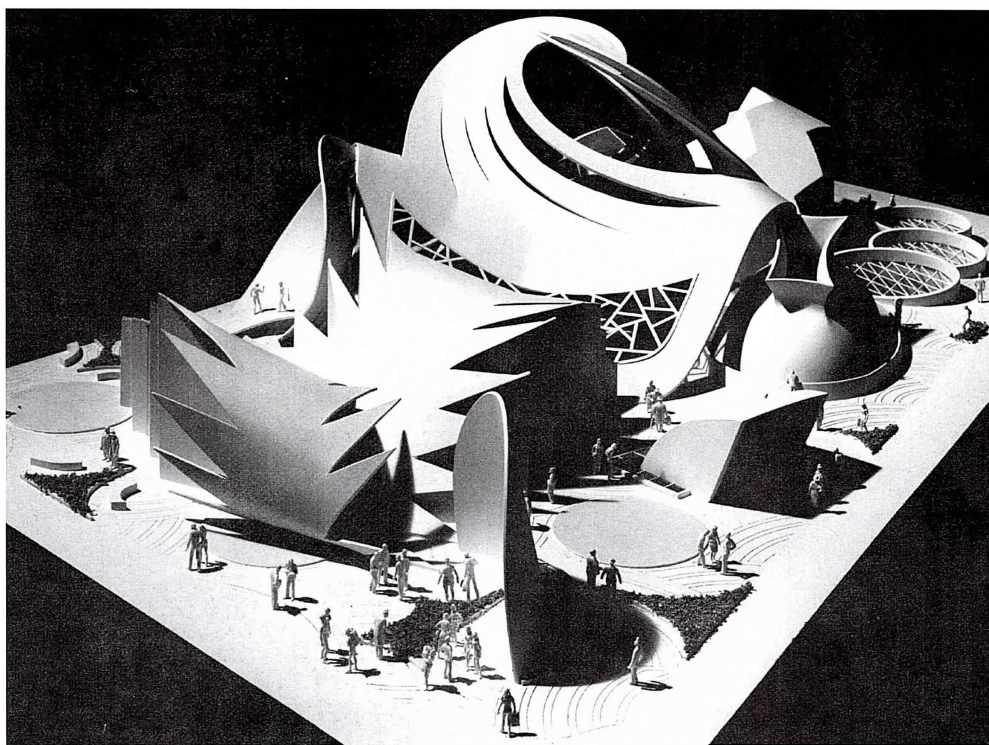
### Costantini Museum Competition

#### Buenos Aires, Argentina

The project is a scheme for a private museum, open to the community, to hold Eduardo Costantini's permanent, growing collection of modern Latin American paintings and temporary exhibitions. In addition to the new structure, the redesign of a public plaza, bordered by Avenida Figueroa Alcorta, San Martin de Tours, and Martin Coronado, was required in order to create an enriching urban landmark. The program includes an entrance hall, permanent and temporary exhibition spaces, auditorium, bookstore, and cafe as well as office, workshop, and support spaces. The net building size is 45,200 square feet, of which 22,500 square feet are devoted to exhibition space. The public plaza is 75,000 square feet.

**TF:** This project feels like Bruce Goeff meets Fantasia for its sheer exuberance. It is neither Gehry's language nor blob-itecture. It is more akin to origami. It is absolutely thorough in evolving a new formal language down to the paving patterns and minute details. **FK:** The juxtapositions are not dissonant but various and communicate with each other. **RB:** This really is new use of stylish forms. **TF:** Not gratuitous; to be admired for its courage. The unexpected thing you are hoping to find.

**Client:** Eduardo Costantini;  
**Architect:** Robert Kahn; **Project Designer:** Frank Stella; **Project Team:** Frank Stella, Robert Kahn, Sergio Bregante, Shea Murdock, Tommy Lee White;  
**Drawings:** Robert Kahn;  
**Photographs:** Jock Pottle/Esto.





## PROJECT AWARD

**Kohn Pedersen Fox Associates  
(International)**

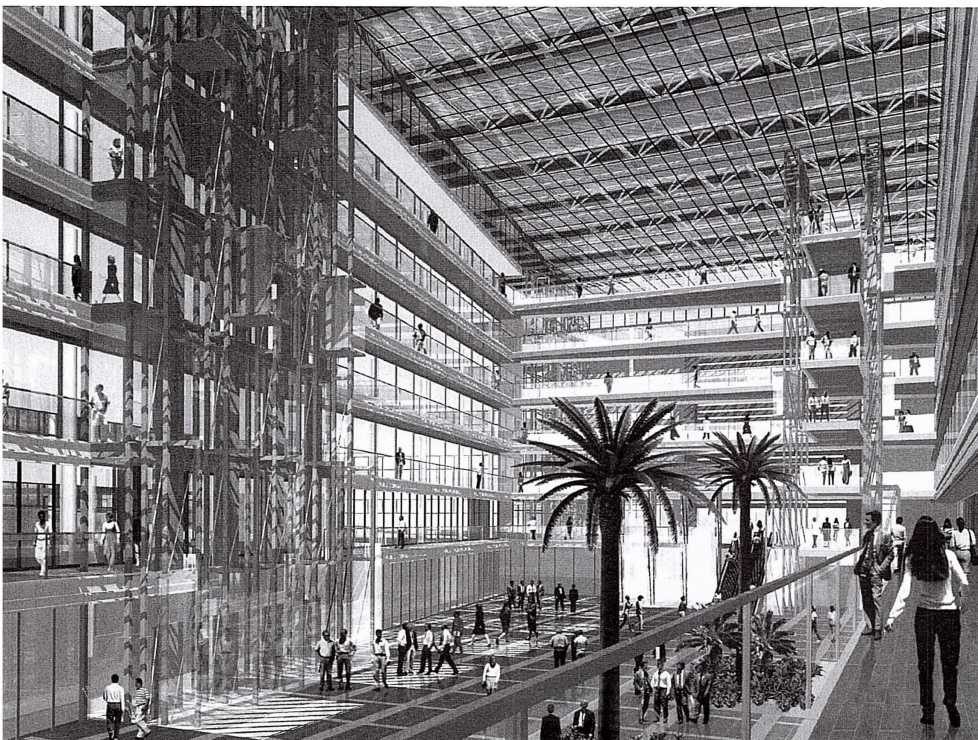
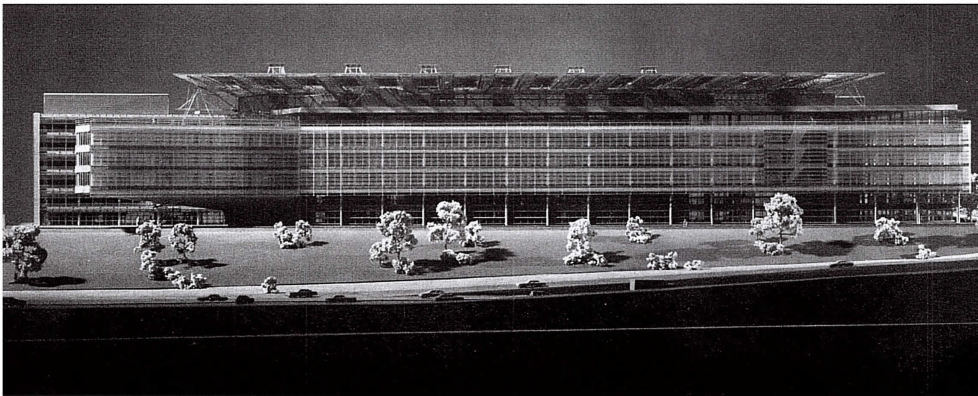
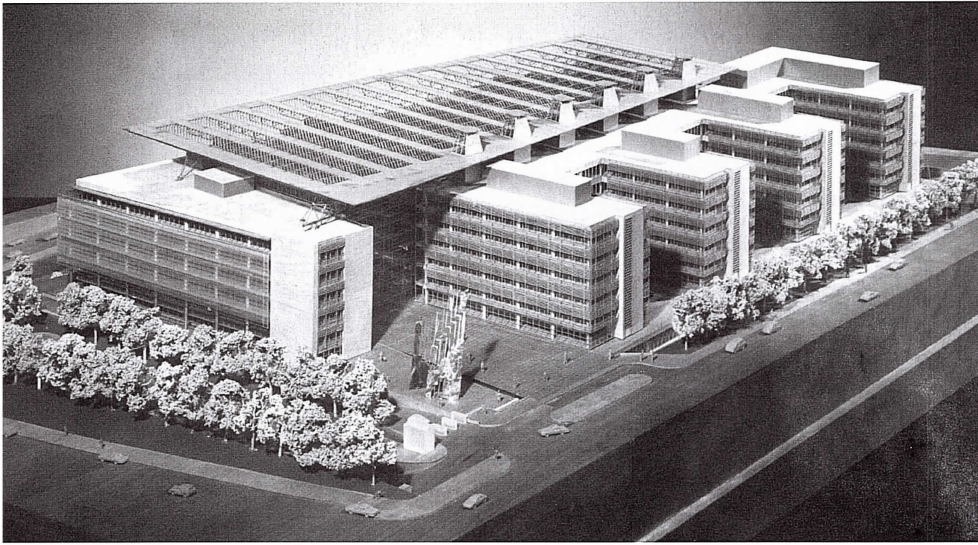
**Endesa Headquarters**

**Madrid, Spain**

This new 80,000-square-meter headquarters for the leading Spanish utility provider will become the gateway building to the business and exhibition area of Madrid's El Campo de las Naciones. The building integrates new technologies for greater efficiency and functionality to assure the company's environmentally responsible approach. Office space consists of narrow 16-meter-wide bars, allowing light to penetrate the entire plan. Common areas are within the central atrium, far away from the noisy and polluted road and rail track which surrounds the site. The highly engineered atrium roof achieves optimal control of the internal environment. The translucent roof's shading system incorporates one of the largest installations of photovoltaic panels in the world.

**TF:** This restricted site creates a vertical, inward, urban response in a suburban site cut off by highways. **RB:** The green features, such as the atrium and solar panels, are used as architectural features in their own right. **FK:** The technology does not overwhelm the architecture and sense of space. **TF:** They have activated the atrium by circulating people around it at all levels.

**Client:** Endesa, S.A.; **Architect of Record:** Lee A. Polisano; **KPF Team:** Yanko Apostolov, Silvia Busato, Geoff Cartwright, Chris Challonner, Jean Cedric de Foy, Christina Garcia, John Gordon, Simon Hall, Tony Lett, Paul Lynch, Neil Merryweather, Graham Newell, James E. Outen, Ross Page, Fernando Palacios, Cosmo De Piro, Robert Peebles, Lee A. Polisano, Eliseo Rabbi, Susana de la Rosa, Jorge Seabrooke, Simon Stubbs, Neus Viu, Andrew Watts, Dean Weeden, Alex Yule.





PROJECT AWARD

Marble Fairbanks Architects

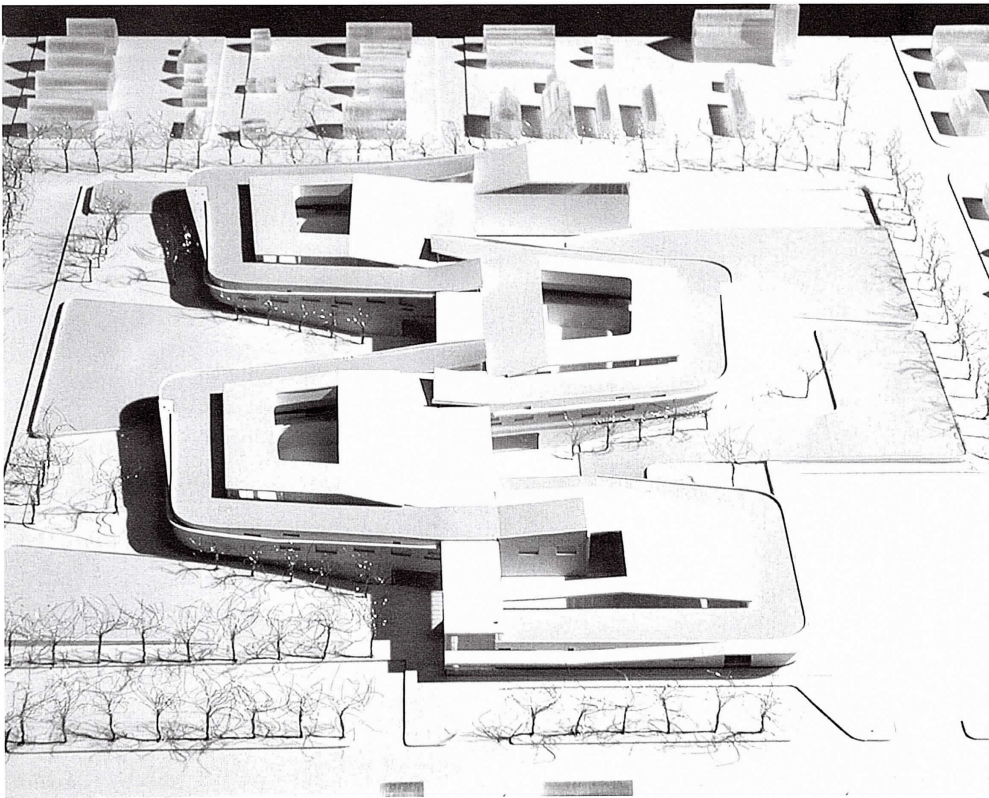
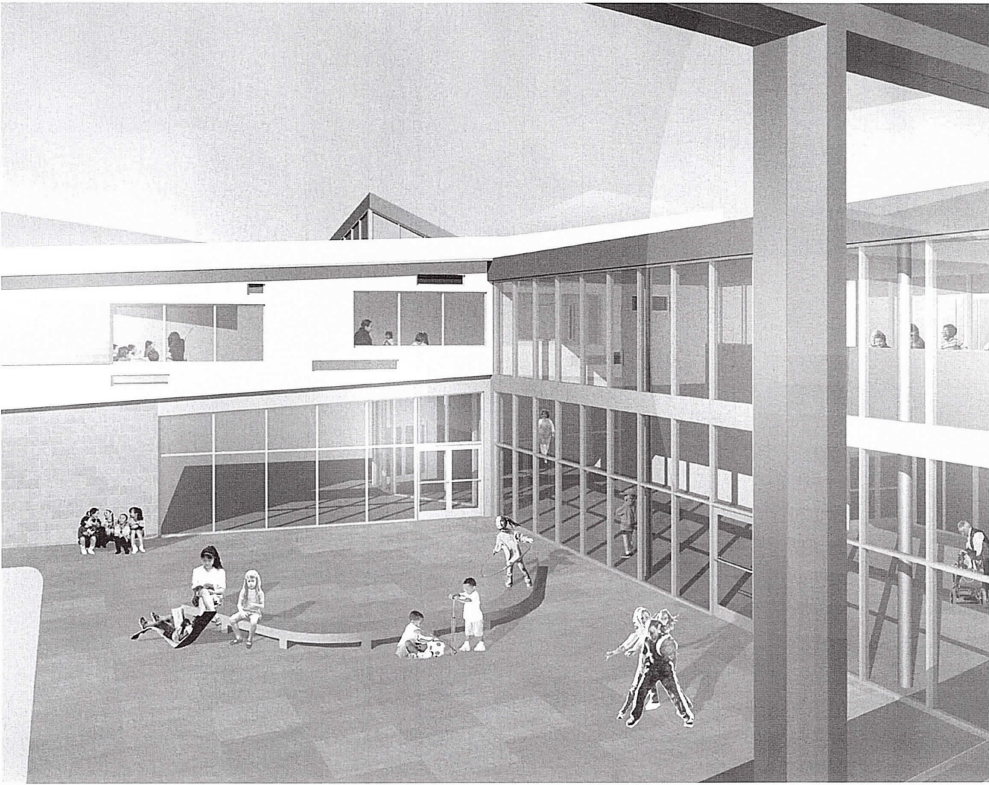
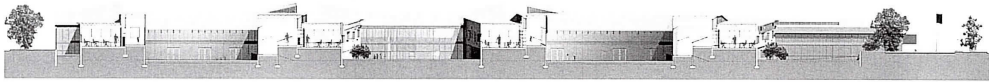
Chicago Public Schools  
Design Competition

103rd and Wentworth streets,  
Chicago, Illinois

This project takes a crowded, 800-student elementary school and provides four smaller schools within one building, under a single principal. The design provides autonomy to each of the small schools while maximizing shared resources such as library, cafeteria, science and art areas, and health services. This project operates on the premise that spatial organizations can help generate communities within a school, providing simple platforms and links that allow relationships to evolve. Organizational junctures function as bootstraps that encourage self-generation at multiple scales: from the student in the classroom to the small school community, to the larger school community of the entire building, and finally to the neighborhood community.

**TF:** This is about the diversity of the learning environment interacting with the community and operating at different scales. The building wraps around and blurs the inside and the outside. **FK:** The general circulation is linear but engaged in two or three environments simultaneously—courtyards, halls, rooms. **RB:** They really integrated the community uses.

**Client:** Chicago Public Schools (**Competition Cosponsors:** Mayor’s Office for People with Disabilities, Business & Professional People for the Public Interest, Leadership for Quality Education, Small Schools Coalition, National Endowment for the Arts, The Richard H. Driehaus Foundation); **Project Team:** Scott Marble, Karen Fairbanks, Todd Rouhe, Jake Nishimura, Benjamin Hummitchsch, Maud Cassignau, Lars Fischer, Danny Sze, Phil Speranza, Julia Mandell, Mike Russo, Kevin Finn; **Engineer:** Arup; Leo Argiris, Nigel Tonks; **Sustainable Design:** Kiss and Cathcart Architecture; Colin Cathcart.



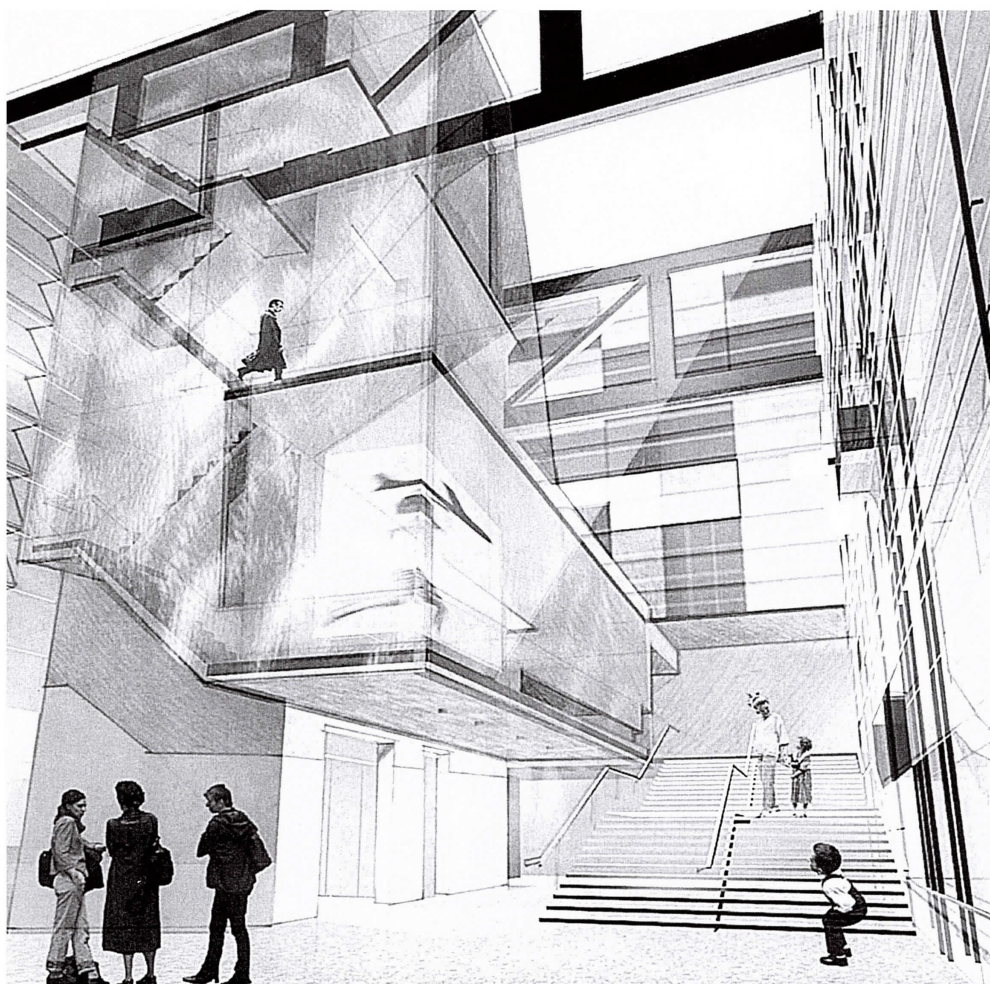
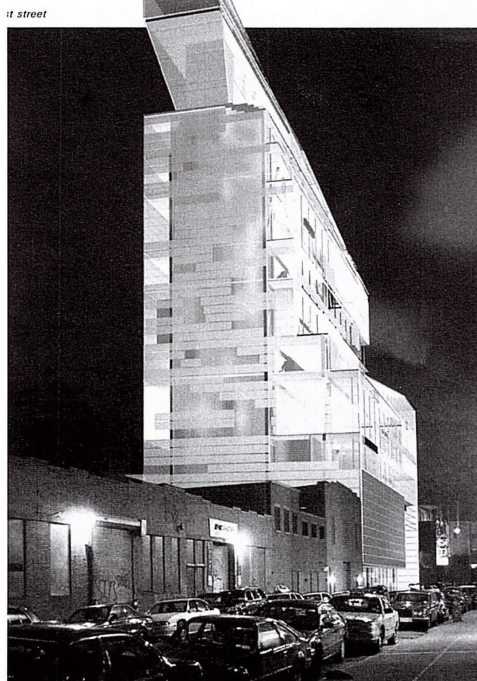


## PROJECT AWARD

**Rogers Marvel Architects**

**Eyebeam Atelier Museum  
for Art and Technology**

**West 21st Street, Chelsea**



This project is designed to physically overlap the three museum missions (art education, art exhibition, art production). Exhibition and tenant spaces engage with other spaces in a constant adjacency of programs. The circulation facilitates interaction between installation, curating, and education. As needs change, the atelier will claim tenant spaces, temporary tenants may claim exhibition spaces between artist inhabitation, intensifying the overlap between production, exhibition, and education. Artists and curators can temporarily claim the entire facade for a work. Vertical circulation uses primary systems (elevators), secondary systems (stairs and ramps), or a changing and overlapping matrix of circulation paths, updated for each exhibition.

**FK:** Constricted sites tend to create vertical buildings. This one is no exception, and its vertical circulation diagram is very interesting.

**TF:** The program is constantly changing. Fixed and flexible levels are one feature of this thinking.

**Client:** Eyebeam Atelier; **Project**

**Team:** Rob Rogers, Jonathan Marvel, Chad Smith, Vince Lee, Guido Hartray, Nebil Gokcebay, Thaddeus Briner, Eugene Colberg, Scott Glass, Mike Jacobs;

**Digital Project Team:** Rob Rogers, Jonathan Marvel, Chad Smith, Vince Lee, Eugene Colberg, Nebil Gokcebay, Mark Nye, Allison Reeves, Kristen Aronson, Alissa Bucher, Jennifer Carpenter, Sari Chang, Steven Chua, Scott Demel, Susannah Drake, Stephen Ka-walek, John McLeod, Emma Morris, Matthew Peckham, Marta Sanders, Annie Tan, Lisa Tanno, Aaron Young; **Structural and**

**Mechanical Consultants:** Arup: Nigel Tonks, Ricardo Pitella, Pablo Fernandez; **Curtain Wall:** R.A. Heintges Architects Consultants;

**Photographer:** Rogers Marvel Architects.



PROJECT CITATION

Kohn Pedersen Fox Associates

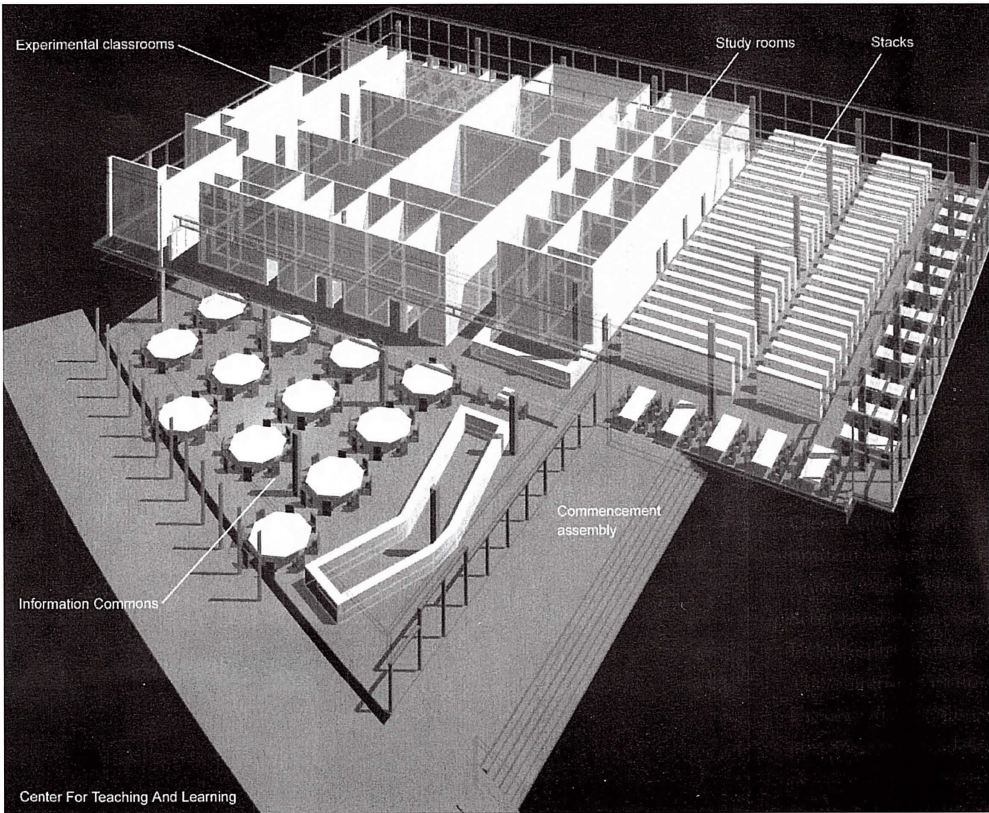
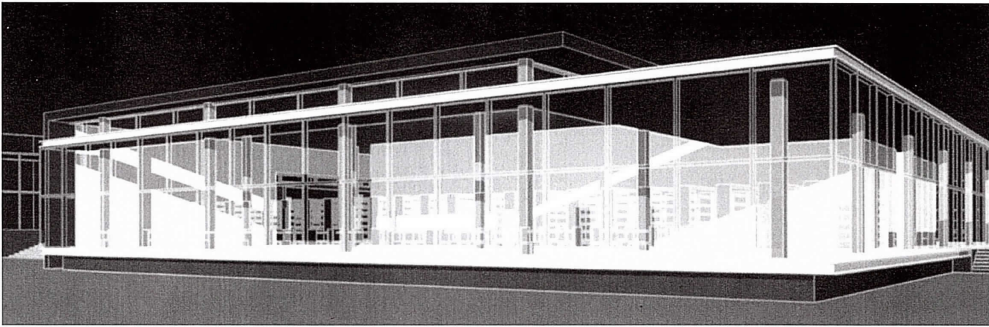
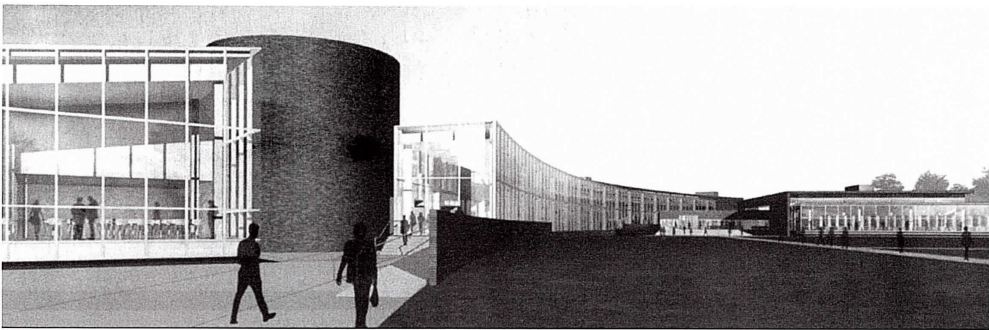
Columbus Indiana  
Learning Center

Columbus, Indiana

This project is a 123,000-square-foot, state-of-the-art community resource center and expansion space for Indiana University/ Purdue University Columbus, Purdue School of Technology Columbus, and Ivy Tech State College Columbus. Sited between the existing institutions to reduce their physical and psychological distance, the three buildings, combined, form a college campus centered on a landscaped green. A glass-enclosed “street” links the lobby to all services within the building. Wired lounges sprinkled along the “street” allow for spontaneous interaction. Major destination points at both ends—an auditorium and dining area to the south, the Center for Teaching and Learning at the north—encourage movement on a campus-wide basis. Classrooms and computer teaching labs are reached by a ramp and stair floating within the street. Classrooms and labs are located on a single level to allow for future reconfiguration. A raised floor system builds further flexibility into the design.

**FK:** This intervention furthers the entire campus. The architecture is rather simple. **TF:** It suggests a new urban space. It sees its purpose as resolving through geometry the dilemma posed by the existing buildings.

**Client:** Indiana Commission for Higher Education; **Project Team:** Kevin Kennon, Jill Lerner, Stacie Wong, Mark Townsend, Greg Waugh, Hui Min Liaw, Anthony Mrkic, Flavio Stigliano, Peter Tripp; **Associate Architect:** Ratio Architects; **Architectural Programmer:** Anthony Blackett; **Mechanical Engineer:** Circle Design Group; **Structural Engineer:** Fink Roberts & Petrie; **Construction:** Hanscomb; **Construction Manager:** Taylor Brothers Construction Company.





## PROJECT CITATION

Kohn Pedersen Fox Associates

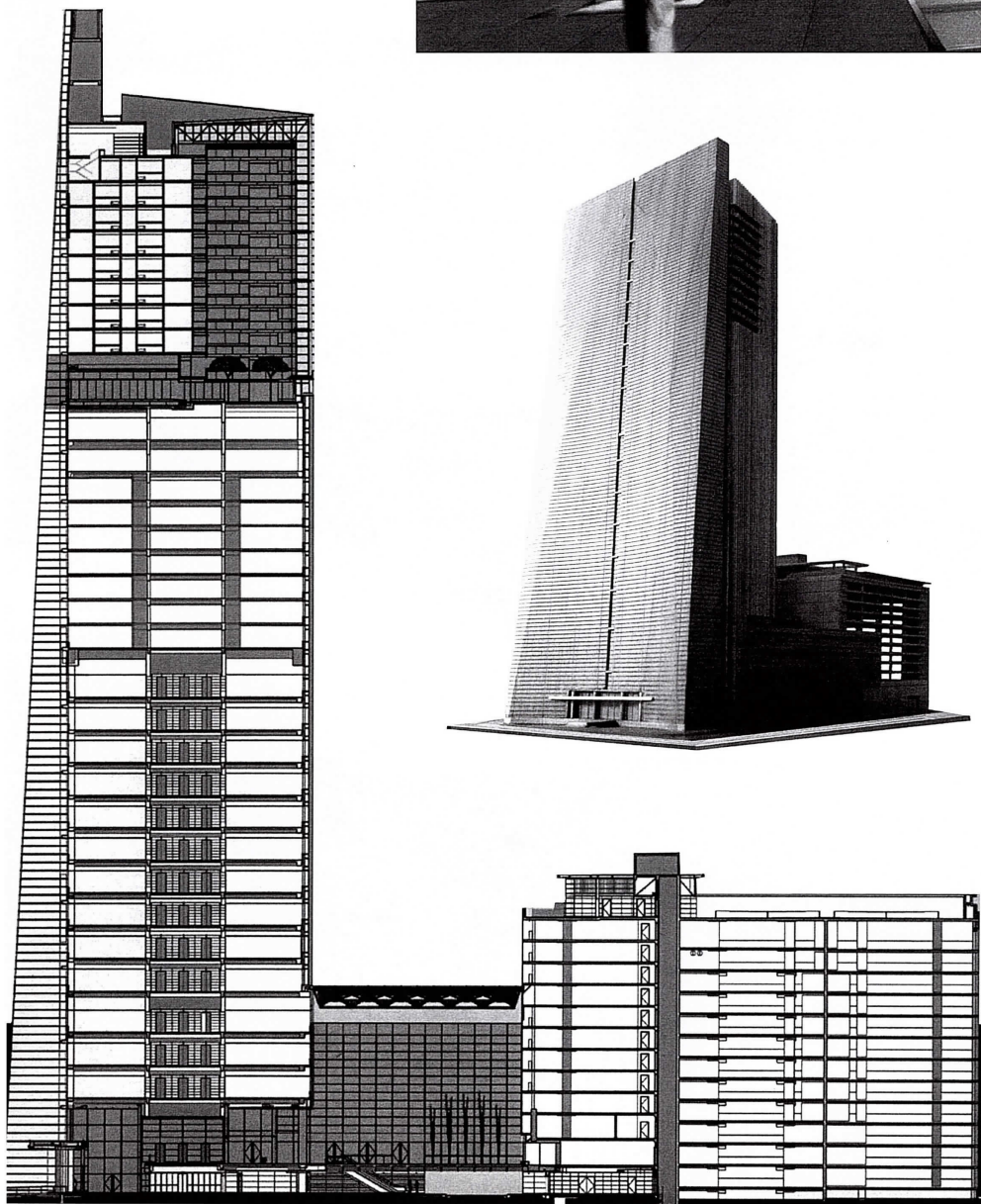
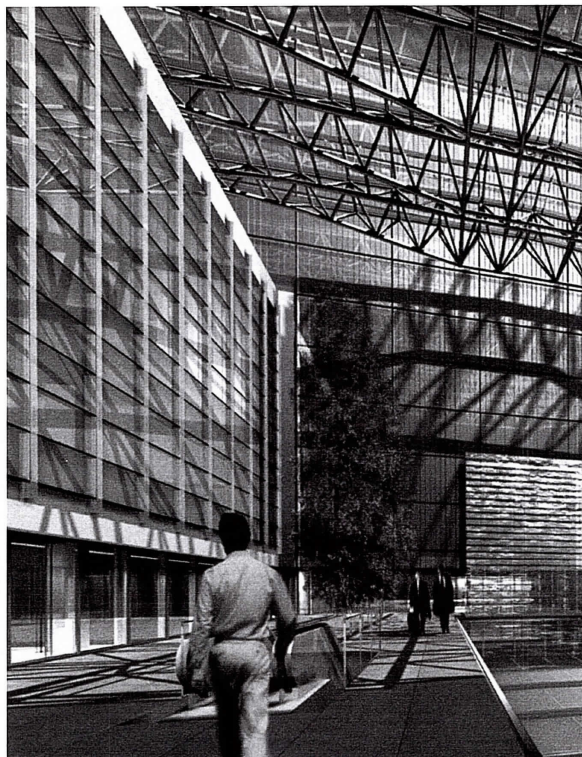
Espirito Santo Plaza

Miami, Florida

The scheme attempts to deal with the lack of place along the Brickell Avenue corridor by pushing the mass of the tower forward to the street edge and then carving back the tower form to create a concave space fronting on to the street. The building's program of 1.25 million square feet includes office, hotel, condominium, and retail space, and a 1,000-space parking garage. Flanked by three-story podium wings, a covered courtyard features a linear, glass-bottom reflecting pool. Office and hotel floors are planned around a central services core; the condominium floors at the top of the building have been configured around a 13-story atrium facing east, allowing for the building's focus to be reoriented towards Biscayne Bay, one block away.

**FK:** Side core buildings like this provide greater versatility than central core buildings. This is a current trend. It represents the best we have seen today in this approach.

**Client:** Estoril, Inc.; **Project Team:** William Louie, Paul Katz, Rob Whitlock, Peter Gross, Michael Arad, Gertrudis Brens, Steve Carlin, Jae Chang, Christopher Ernst, Jorge Gomez, Patrick Huang, Domenico Lio, Kavitha Mathew, Jeffrey McKean, Jose Sanchez-Reyes, Daniel Treinen, Paul Yeun; **Associate Architect:** Plunkett & Associates; **Interiors:** Swanke Hayden Connell, Ltd.; **Structural Engineer:** Leslie E. Robertson Associates; **Mechanical Engineer:** Flack & Kurtz; **Curtain Wall:** R.A. Heintges Architects; **Vertical Circulation:** John A. Van Deusen & Associates; **Code:** Code Consultants Incorporated; **Geotechnical:** Langan Engineering & Environmental Services; **Traffic:** David Plummer & Associates; **Civil Engineering:** VSN.





## PROJECT CITATION

**Konyk Architecture**

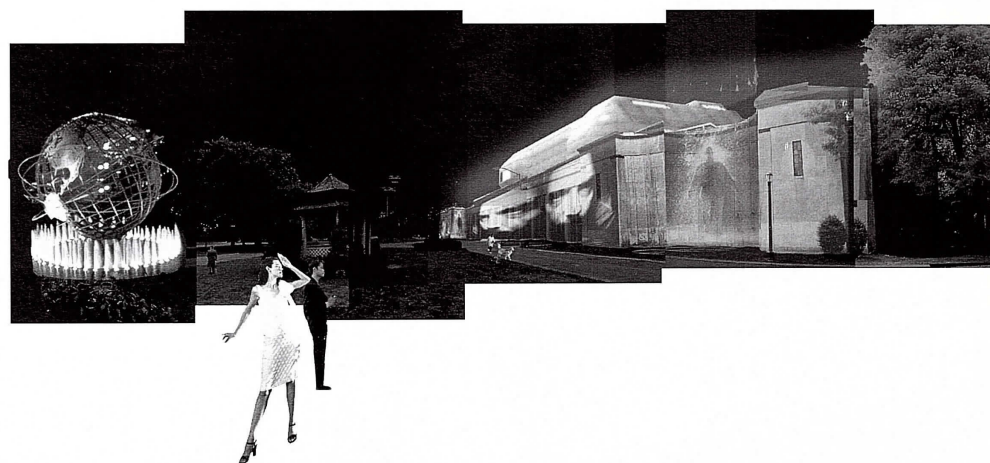
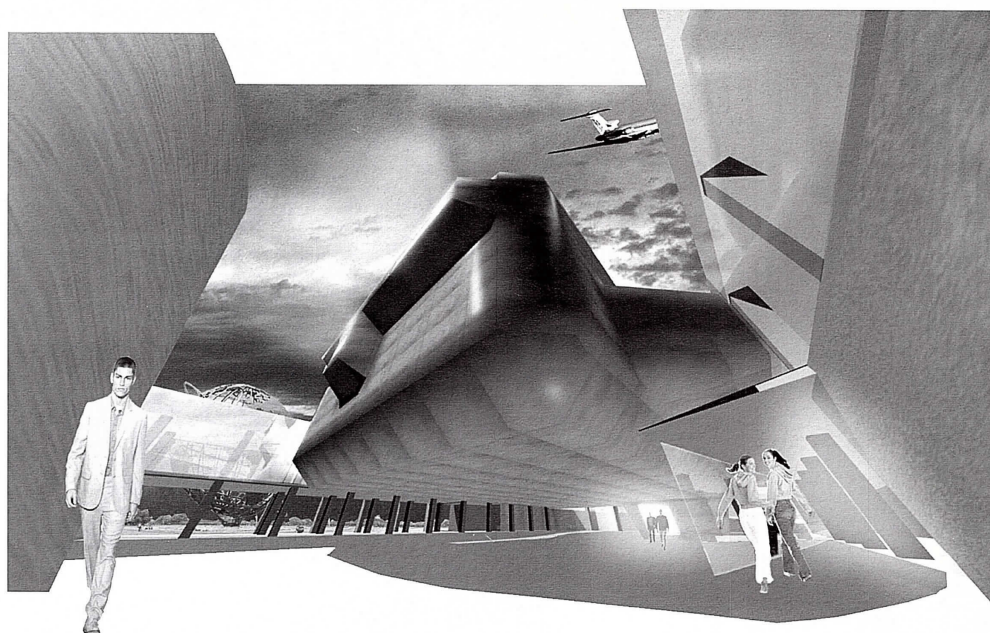
**Queens Museum of Art**

**Flushing Meadows Park,  
Corona, Queens**

To create a new Queens Museum of Art—and new museum experience—one has first to destroy the old museum experience, and with it, the slavish object worship of the traditional art forms of painting and sculpture. The new art form is enigmatic, experientially based, and elusive. It is held in one's retinal afterimage or visited through a digital interface. The new art form is “present-tense,” sensed only to dissipate; a fleeting and flickering feeling of ecstasy. An entirely new species of museum space is required for the future. We are proposing a new evolving anime, which will accommodate the emerging mediums at the intersection of semiotics, Fluxus performance, geek theater, techno, and soundscape. This proposal is intended to allow continuously evolving media as a digression from the standard museum fare. The Fluxus nature of this flash art form demands a new container (paradoxically a new object) to reach total introspection and experiential potential. A hovering object, a panoptic device, allows for the multiplexing of stimuli for consumption. Embedded within the existing shell of a 1939 Exhibition Hall, its presence radicalizes the museum experience and renders the conventional white cube obsolete.

**FK:** Good example of the blob, an idea being explored a lot today. The building exterior is a canvas. **TF:** New forms of performance art need more than the “white box.” **RB:** Not quite anti-architecture but about impermanence.

**Client:** Queens Museum of Art;  
**Project Team:** Craig Konyk, Sebastian Massmann, James Tichenor, Rise Endo, Hyunkil Son, Antonio Furgiuele, Adrienne Broadbear, Sheila Reviriego, Yoko Endo.





## ARCHITECTURE

### Alan Chimacoff, AIA, Princeton, New Jersey

As director of design and a principal at the Hillier Group, in Princeton, Alan Chimacoff has been responsible for award-winning projects ranging from academic buildings at Princeton University to the corporate world of Hoffmann-LaRoche, from the College of Architecture and Environmental Design at Arizona State University to the School for Gifted Turkish Children in Istanbul. He received a B. Arch from Cornell University, an M. Arch. from Harvard, and has taught at the University of Maryland, Princeton University, and Syracuse University.

### Frank Harmon, FAIA, ARIBA, Raleigh, North Carolina

At his own firm, Frank Harmon Architects, he designed exemplary North Carolina buildings such as the Iron Studio at the Penland School of Crafts, the Wood Studio in Durham, the North Carolina Pottery Center in Seagrove, the Wainwright House in Bogue Banks, and the Rake and Hoe Utility Storage Building in Raleigh. A graduate of North Carolina State University and the Architectural Association in London, he has served as a critic, lecturer, and teacher at North Carolina State University, Auburn University, the AA, Columbia University, University of Virginia, UNC-Charlotte, University of Liverpool, and Cambridge University.

### Ralph Lerner, FAIA, Princeton, New Jersey

While serving as dean of the Princeton University School of Architecture, he has designed the Indira Gandhi National Center for Arts in New Delhi, the Epping Town Hall in Essex, England, the Cherry Garden Pier Housing in the London Docklands, and the Villa Vascone in Sao Paulo, Brazil. He graduated from the Cooper Union and the Harvard Graduate School of Design and has directed a number of important architectural competitions, such as those for the Queens Museum of Art Competition, the Canadian Center for Architecture Prize for the Design of Cities, and the Federal Courthouse in Springfield, Massachusetts.

## INTERIORS

### Dr. Francis Duffy, DBE, PPRIBA, London, England

A founder of the DEGW partnership, which has offices in Amsterdam, Athens, Glasgow, London, Madrid, Melbourne, Milan, New York, Paris, and Sydney, Francis Duffy trained as an architect at the Architectural Association, in London, and received graduate degrees from Berkeley and Princeton. He developed his interest in organization theory and the design of office buildings as a Harkness Fellow of the Commonwealth Fund in the United States in 1967-70. A former president of the Royal Institute of Architects and of the Architects' Council of Europe, he is a visiting professor at the Massachusetts Institute of Technology.

### Lewis Jay Goetz, AIA, IIDA, NCARB, Washington, D.C.

As founding principal of Group Goetz Architects, Lewis Goetz has designed interiors for Mobil, ExxonMobil, NASA, the World Bank, Smithsonian Institution, Lucent Technologies, AFL-CIO, and Marriott International. He is a graduate of Ohio State University and an expert in workplace design who is quoted regularly by *Fast Company*, *USA Today*, *Bloomberg Business Radio*, *Architectural Record*, *Architecture*, *Interiors*, and *Facilities Design & Management*.

## PROJECTS

### Rebecca G. Barnes, FAIA, Boston, Massachusetts

As Boston's Chief Planner, Rebecca Barnes has been focusing on transportation projects for community building. A graduate of Brown University and the University of Oregon, she combines expertise and interest in architecture, urban design, transportation, planning, and communication with experience in managing interdisciplinary design teams and the public planning process. She recently formed Barnes Resources Group/City Strategies to offer design, planning, management, and communications services to public and private sector clients.

### Thomas Fisher

Thomas Fisher is a well known critic and writer who worked for many years as the editorial director of *Progressive Architecture* magazine. He is now dean of the College of Architecture and Landscape Architecture at the University of Minnesota. Educated at Cornell University in architecture and Case Western Reserve University in intellectual history, he is currently a co-editor of *Architectural Research Quarterly*, published by Cambridge University Press, and has authored *In the Scheme of Things*; *Alternative Thinking on the Practice of Architecture*, a book of essays published by the University of Minnesota Press.

### Fred Koetter, FAIA, Boston, Massachusetts

A founding principal of Koetter, Kim & Associates, with offices in Boston and London, Fred Koetter has been involved in the revitalization of London's Docklands area, has developed renewal designs for a number of U.S. cities, and designed Macmillan Hall at Brown University, Firestone Library at Princeton University, Codex World Headquarters in Canton, Massachusetts, and Miller Park Plaza in Chattanooga, Tennessee. A graduate of the University of Oregon and Cornell University, he was recently dean of the Yale School of Architecture and has taught at Harvard, Cornell, and the University of Kentucky.

## 2001 AIA New York Chapter Design Awards Committee

Christopher Choa, AIA, Chairman

Ilyia Azarof, AIA

Peter Budeiri, AIA

Mark Ellis, AIA

Lynn Gaffney, AIA

Gerald Gurland, FAIA

Peter Weingarten, AIA

Mark Wright, AIA



**Architectural License Preparation**  
*"The Battista Courses"*  
 for new computer ARE

**Institute of Design and Construction**  
 141 Willoughby Street  
 Brooklyn, New York 11201  
 Telephone: 718-855-3661, ext. 17

**WATERCOLOR  
 RENDERINGS**  
**11" x 17" (3-4 days)**  
**www.mayronrend.com**  
**212-633-1503**  
**Mayron Renderings**

**SUBLET OFFICE AVAILABLE**  
 Your own office in striking NOHO  
 photographer loft. Semi-open  
 plan-can be privatized. Approx.  
 1200' sq ft. Bright, professional,  
 well maintained; stable environ-  
 ment. Kitchen, private bath,  
 conference area. Contact  
 Bill White 212-533-4195.  
 Available Dec. 1, 2001.

**DESK SPACE IMMEDIATELY  
 AVAILABLE IN**  
**SOHO/LITTLE ITALY**  
 5000SF Collaborative architecture  
 design studio. Plotter, printer and  
 DSL Ideal for single occupant  
 or 3-4 person Firm.  
 Please call 212-965-8828



## They All Got Jobs.

Who's left to hire, everyone has a job! For architects employment is at an all time high. So how can you find qualified candidates to fill your positions? The answer is CFA. For 16 years we've built a job database of over 10,000 qualified professionals from entry to partner level. CFA conducts comprehensive portfolio reviews and CAD skill evaluations for candidates who are available on a per-project or permanent basis. "CFA continues to provide our members with qualified professionals at critical times in their project cycle," says Richard Fitzgerald, AIA/BSA Executive Director. CFA's job placement counselors have years of experience in the staffing industry and specialize in the field of architecture and building design. Schedule a meeting with CFA today to customize a staffing plan that works for you.



For more information contact CFA by phone at 212-532-4360 or on the web at [www.cons4arch.com](http://www.cons4arch.com)

**Programs at  
 Pratt for:**

**Providing  
 Training in:**

**Draw It.  
 Build It.  
 Make It.**

**Pratt**

## Architects Designers Engineers Professionals



**autodesk® Authorized Training Center**  
**AutoCAD®**  
**AutoCAD LT®**  
**AutoCAD Architectural Desktop™**  
**AutoLISP®**  
**3ds max®**  
**3D Studio VIZ®**  
**VectorWorks**  
**form•Z**  
**AIA Professional Development**

AIA Continuing Education System Provider

For a free catalog or  
 more information call  
**212 461-6000 ext. 6048**  
**718 636-3453 ext. 602**  
 or e-mail: [prostudies@pratt.edu](mailto:prostudies@pratt.edu)  
 or visit our website:  
<http://prostudies.pratt.edu>

**Pratt Manhattan**  
 Center for Continuing & Professional  
 Studies  
 295 Lafayette Street  
 New York, NY 10012-2722  
[Prostudies.pratt.edu](http://Prostudies.pratt.edu)

### RFQ - A+E SERVICES

The National Center for the American Revolution seeks A+E services for preparation of a Development Plan for a new museum and visitor center to be located in Valley Forge National Historical Park. Please visit [www.valley-forgemuseum.org](http://www.valley-forgemuseum.org) for full details on submitting qualifications.

**Pratt Center for Continuing  
 and Professional Studies**  
 295 Lafayette Street  
 New York, NY 10012-2722  
 212-461-6040  
<http://ProStudies.pratt.edu>  
 Autodesk Authorized Training  
 Center AIA/CES Provider

### MAGGI SEDLIS, AIA

**The Sedlis Asher Group**  
**149 Fifth Avenue, Suite 717**  
**New York, NY 10010**  
**phone: 212-777-5598**  
**fax: 212-777-0384**  
**E-mail: [Thesagroup@aol.com](mailto:Thesagroup@aol.com)**

**Consultants to architects  
 and owners providing  
 services related to:**  
**project management**  
**contract management**  
**practice management**



**Bookmark Inc**  
 Books for the Constuction Professional

### Have you updated your library lately?

Large selection of Codes and Architectural  
 References. Visit our website for discounts  
 and great selection.

**800.642.1288**  
**www.bookmarki.com**





## Smith College Department of Art Studio Architect

Full-time Lecturer position; three-year contract with option for renewal. We seek an architect interested in combining an active practice with the teaching of studio courses in architecture in an undergraduate department consisting of three academic wings: Art History, Studio Art and Architecture/Urbanism, the third combining courses from the other two wings. Courses a year to be designed by candidate in conjunction with Department. Students to be served include art majors from all three wings as well as non-art majors, some of whom might be enrolled in Smith's new Engineering program. M.Arch. equiv. degree preferred. Teaching experience required. Start date: September, 2002. Send letter, CV, slides or other visual material, and names and addresses of three references to **Chair, Architect Search Committee, Dept. of Art, Smith College, Northampton, MA 01063**. Review of applications begins December 1, 2001. Smith College is an equal opportunity employer encouraging excellence through diversity.

### Petty Burton Associates Professional Liability Specialists

350 West Passaic Street  
Rochelle Park, NJ 07662  
(201) 587-1900  
(201) 587-1120 fax

An award-winning full service  
insurance brokerage firm.

Call for more information  
on our Profit Sharing and  
Dividend programs designed  
specifically for Architects  
and Engineers:

- Professional Liability
- Employment Practices Liability
- Workers' Compensation
- General Liability and Property Insurance

#### Arlene E. Petty, CPCU

apetty@pettyburtonassociates.com

#### Linda Burton

lburton@pettyburtonassociates.com

#### A/E Choice Brokers

### DEADLINES

#### 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](http://www.ncarb.org) for further information.

#### February 15

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](http://www.pamphletarchitecture.org) or contact Ann Ilan Alter at 212-995-9620, ext. 213.

#### SUNNY SPACE near BAM

1000 sq.ft available immediately  
for sublet through May '04

Renovated secure elevator building.  
Pre-wired space includes phone system.  
Call: 718-797-9650.

E-mail: [csand@subtext451.com](mailto:csand@subtext451.com)



# Langan

TECHNICAL EXCELLENCE | PRACTICAL EXPERIENCE | CLIENT RESPONSIVENESS

### Integrated Engineering and Environmental Solutions



### Building in New York should begin with Langan

GEOTECHNICAL SITE/CIVIL ENVIRONMENTAL WATERFRONT SURVEY



Engineering and Environmental Services, P.C.

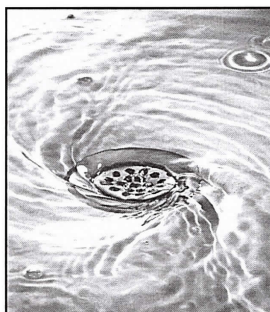
New York, New York

(212) 964-7888 (800) 352-6426

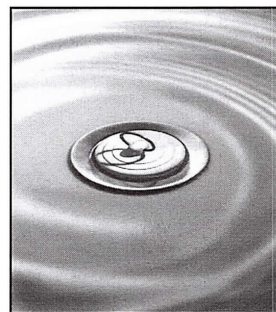


NEW YORK NEW JERSEY PENNSYLVANIA CONNECTICUT FLORIDA

[www.langan.com](http://www.langan.com)



### Loss.



### Prevention.

Most professional liability insurers will try to protect your resources **after** you have a claim. But you can expect a lot more from DPIC. For more than 25 years, DPIC and its specialist agents have delivered programs that work to stop losses **before** they happen. Expect more and get it. Call the DPIC agent below or visit us on the Web at [www.dpic.com](http://www.dpic.com).

singer  
nelson  
charlmers

212.826.9744



DPIC Companies  
Orion Capital

**A.M. Best Rating: "A" (Excellent).** Policies are underwritten by Security Insurance Company of Hartford, Design Professionals Insurance Company and The Connecticut Indemnity Company. The issuing company varies by state. DPIC Companies, Monterey, CA, is wholly owned by Orion Capital Corporation, a NYSE-listed corporation with assets of \$4.2 billion. © 1999 DPIC Companies, Inc.





Rick Bell

Left to right: Burt Roslyn, AIA (New York board member, partially obscured), Pamela Loeffelman, AIA (New York Secretary), John Claypool, AIA (Philadelphia Executive Director), Robert Brown, AIA (Boston Society of Architects President), Marga Rose Hancock, AIA (Seattle Executive Director), Jesse Kimball, and Margaret Helfand, FAIA (New York President)



Rick Bell

Steve Arai, AIA, Seattle President hands a check to Margaret Helfand, FAIA, for use in the Chapter's Action Committee activities relating to the rebuilding of Lower Manhattan



Rick Bell

Robert Brown, AIA, presenting a check to Margaret Helfand, FAIA in support of the Chapter's Action Committee assisting with our efforts in relation to the rebuilding of Lower Manhattan

## AIA Colleagues Visit

In a spirit of national solidarity and community building, AIA officials from across the country met on October 1 in New York for three days in the wake of the World Trade Center disaster. The Big Sibbs conference drew leaders from Boston (**Robert Brown, AIA, Richard Fitzgerald, Hon. AIA, Nancy Jenner**), Philadelphia (**Peter Brown, AIA, John Claypool, AIA, Janice Woodcock, AIA**), Dallas (**Richard Morgan, AIA**), Seattle (**Steve Arai, AIA, Rena Klein, AIA, Marga Rose Hancock, AIA**), Houston (**Rey de la Reza, FAIA, Ray Leiker, AIA Martha Murphree, Hon. AIA**) and Chicago (**Jon Fischel, AIA**).

Visitors met with AIA New York Chapter President **Margaret Helfand, FAIA, George Miller, FAIA** and **Rick Bell, FAIA** (and later, with **Leevi Kiil, AIA** and others) to hear about the New York Chapter's activities

since the World Trade Center disaster. Although the New York Chapter had been planning the conference for months, after the attacks it became an occasion for AIA Chapter leaders from around the nation to see New York in the midst of devastation and rebuilding. "Part of me didn't want to come," Rena Klein admitted. "But I felt that it was necessary to be here and see the city for myself."

On Friday, after a series of meetings in the McGraw-Hill/Architectural Record conference room, with **Jim Dinegar** and **Brenda Henderson** of the national staff as well as Vice President **Barbara Nadel, FAIA**, the assembled group met for a reception in the offices of **Ronnette Riley, FAIA**, on the 80th floor of the Empire State Building. Many conversations turned between the glory of the amazing view,

which that tall office affords, to the startling vacancy visible from it. Over dinner together participants talked about their chapter activities, and their common bond as architects. Heads of other chapters marveled at how much the New York Chapter has been able to accomplish, and the vital role it continues to play in rebuilding efforts. In turn, New York Chapter leaders seemed glad of the chance to share the role that the AIA is playing in organizing the architectural community. "It's incredibly important that we share our perspectives as architects during this difficult time," Helfand said.

In the morning, Rick Bell led the visitors on a tour of the World Trade Center site. Later, from Seattle, Marga Hancock added the following reflection to her chapter's web page:

*"As our band of 15 or so makes its way through the maze of streets, the crowds begin to intensify, and also the tang of the smoky atmosphere. Barricades everywhere control the crowds as we near Ground Zero. The shared pilgrimage literally fills the streets: thousands follow the perimeter of the 17-acre site pausing at intervals to gaze through a strategic hole in a drape of tarpaulin toward a striking view—of the back-veiled adjacent buildings, of the remarkably unscathed Trinity Church and its adjacent cemetery, of ash-covered buildings, of a black steel spilling from the ruin.*

*The presence of departed spirits seems palpable: whispers in the fitful silt, a glimpse of ordinary people at ordinary tasks but just beyond seeing. The dead and the living mingle in a shrine of absence, polluting the destruction site. Mechanical vultures drag shovels through the rubble below, sifting and selecting bits. A truck carries away a mass of twisted beams, the contorted shapes laced down to the flatbed—for analysis of the properties of steel under the particular stress of that unprecedented impact..*

*Our conversation shows us hardly able to distract ourselves, until Rick brings us to the "Storefront for Art and Architecture," a notable design community landmark—and nearby, a bookstore with Seattle's own ARCADE for sale, and displayed in the streetfront window. Finally we can put our minds elsewhere, once again think of eating and drinking and talking, and restoring ourselves once more to the awesome tasks of survival."* Marga Rose Hancock, AIA, Seattle Chapter Executive Director



# Ornamental Metal Rises to the Occasion



With the magnificent Chrysler Building as a backdrop, the architects and owners of the Chrysler Center lacked no inspiration as they sought to create a unifying theme and dramatic

focal point for the new complex. Located at 42nd Street in Manhattan, the stunning new pyramidal shaped "Trylons" are a fitting accompaniment to their impressive surroundings.

Echoing the famous pinnacle of the Chrysler building at street level, these new triangular structures combine cutting edge design, innovative technology and intelligent use of ornamental metal and glass.

Enhance the appeal and value of your next project by relying on the versatility of ornamental metal. No other material rises to the occasion quite like it.

Through December 14

**Sendai 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

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

December 6-December 21

**Kadambari Baxi**

Parsons School of Design Department of

Architecture

25 East 13th St., 2nd floor,  
212-229-8955

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

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

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

January 23-March 5

**Reclaiming the High Line**

The Municipal Art Society  
457 Madison Ave.,  
212-695-2432, ext. 10

Developer: Tishman Speyer Properties • Design Architect: Philip Johnson/Alan Ritchie Architects  
Associate Architect: Adamson Associates • Photographer: Bill Miller

# ornamental metal

The Ornamental Metal Institute of New York • 211 East 43rd Street • New York, NY 10017 • 212-697-5554





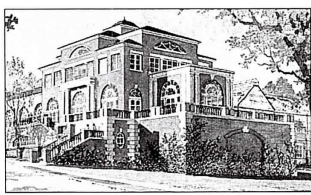
Ezra Ehrenkrantz, FAIA

## Corrections

In the November 2001 occlus story on recent college building projects the photo caption on page 7 does not make it clear that **Helpern Architects** did not design Ives Hall, at Cornell University. The structure is merely one of many that the firm is now evaluating. We apologize.

Also, in the same story, on page 9, the picture of **Robert A. M. Stern Architects'** Environmental Sciences Research Center, Botanical Gardens, and Campus Meeting Place at Acadia University in Wolfville, Nova Scotia, Canada was misidentified. The Acadia project is pictured below. The renderer was Michael McCann.

The second image here represents the Stern's A. James Clark Hall, the home of the Whitaker Biomedical Engineering Institute at Johns Hopkins University, in Baltimore, Maryland, which was not shown but was mentioned in the article on recent campus buildings.



renderer: Michael McCann

Environmental Sciences Research Center,  
Acadia University,  
Robert A. M. Stern Architects



## Remembering Ezra Ehrenkrantz

A founder and principal of Ehrenkrantz Eckstut & Kuhn Architects, Ezra Ehrenkrantz, FAIA, died September 22 after a long battle with cancer. A memorial service took place on September 24 in White Plains.

During forty years of practice, Mr. Ehrenkrantz established a reputation as an outstanding architect, educator, and specialist in building technology, management systems, and public policy matters. In 1993, he received the AIA New York Chapter's Medal of Honor for his architectural achievements. In 1969, he was named construction's Man of the Year by *Engineering News Record*, and in 1977, he earned the Quarter Century Citation from the Building Research Advisory Board.

Ehrenkrantz was a professor of architecture and executive director of the Center for Architecture and Building Science at New Jersey Institute of Technology. Corporate, foundation, and government sponsors funded his research with more than \$10 million in awards during his professional practice and academic career. He pioneered extensive architectural research concerning human needs in the built environment.

The Center for Architecture and Building Science (CABSR), where he worked is dedicated to addressing challenges related to the built environment and providing

affordable solutions to quality-of-life issues. CABSR studies emphasize the needs of New Jersey, with potential for broad application on regional, national, and international levels. Ehrenkrantz' projects include Trotter Hall at Swarthmore College and the award winning Prototype School Project for the New York City Board of Education. His work also includes the expansion and facilities planning for the Queens County Criminal Courthouse in Kew Gardens, New York; a joint venture to provide architectural service for a new justice facility at the Stamford Courthouse Complex in Stamford, Connecticut; and the 1 million-square-foot Social Security Administration Center in Queens, New York.

"We will miss him as a leader, colleague, and good friend," said Bill Donohoe, a partner at Ehrenkrantz Eckstut, & Kuhn. "The world is a better place because of his intellect, creativity, energy, and civility. We who were fortunate to work closely with him mourn his loss but strive to carry the firm forward as he would expect."

## Author's Query

Neal Bascomb is writing a book about William Van Alen, the architect of the Chrysler Building and a benefactor of the Van Alen Institute. Van Alen left very little information about his work or his personal life, so the author welcomes correspondence with anyone who may have worked with him or studied at the Beaux Arts Institute in the 1940s. Please contact him at 212-414-8421 or nbascomb@earthlink.net.

left: A. James Clark Hall,  
Johns Hopkins University,  
Robert A. M. Stern Architects

## Career Moves

□ **Francis Halsband, AIA**, of R.M. Kliment & Frances Halsband Architects has been named the Plym Distinguished Visiting Professor at the University of Illinois at Urbana-Champaign for the 2001-2002 Academic year.

□ **Butler Rogers Baskett** announces that **Armando Gallardo Jr., AIA**, recently joined the firm as an associate.

□ **Davis Brody Bond** announces that **Richard Franklin, AIA**, has joined the firm as managing principal.

□ **Helpern Architects** has appointed **Robert Immerman, AIA**, **John Van Alken, AIA**, and **Kathleen Kovach, AIA**, as new senior project managers.

□ **Eric Mullen, AIA**, announces that he has opened a firm, **Eric Mullen Architects**, at 66 West Broadway, Suite 306.

□ **Barbara A. Campagna, AIA**, and **Lisa A. Easton, RA**, announce the opening of **Campagna & Easton Architects**. The firm, which will specialize in historic preservation, is located at 523 East 78th Street, Suite 4E.

□ **Cesar Pelli & Associates** has named **William E. Butler, AIA**, **Mitchell A. Hirsch, AIA**, **Gregg E. Jones, AIA**, **Mariko Masuoka, AIA**, **Lawrence S. Ng, AIA**, and **Mark R. Shoemaker, AIA**, associate principals. **Philip G. Bernstein, FAIA**, has become an adjunct associate principal. **Masa Ninomiya** and **John A. Apicella** are now senior associates, and **Gabriel Bakerman**, **David W. Hess**, **Sam Kirby**, **Martina Y. C. Lind**, and **Robyn Sandberg** have become associates.

□ **Pierre E. Guariglia, RA**, has become a senior associate at **Papadatos Associates**.



**New York New Visions  
to be Unveiled at the  
Inaugural**

At the 2002 Chapter Inaugural, 2001 Chapter President **Margaret Helfand, FAIA**, will pass the gavel to 2002 President **Leevi Kill, AIA**. New Chapter officers will be inaugurated. The chairman of the 2001 Design Awards program, **Christopher Choa, AIA**, will also give an overview of this year's awards program and introduce next year's committee chair, **Peter Weingarten, AIA**. And **Mark E. Strauss, AIA**, will present the recommendations of the New York New Visions Coalition for the Rebuilding of Lower Manhattan.

The 2002 directors to be inducted, besides Kiil, are

**George H. Miller, FAIA**, President Elect; **Daria F. Pizzetta, AIA**, Vice President for Design Excellence; **William H. Stein, AIA**, Vice President for Professional Development; **Mark E. Strauss, AIA**, Vice President for Public Outreach; **Pamela J. Loeffelman, AIA**, Secretary; **Joseph Harold Donovan, AIA**, Treasurer; **Stephen A. Kliment**, Director for Communications; **Gerald Gurland, FAIA**, Director for Educational Affairs; **Nicholas P. Koutsomitis, AIA**, Director for Programs & Strategic Planning; **Joseph Shein, AIA**, Director for Legislative Affairs; **Burton Lloyd Roslyn, AIA**, Director for Industry Affairs; **Jeremy S. Edmunds, Assoc. AIA**, Associate Director; **Richard Schaffer**, Public Director; **Fredric M. Bell, FAIA**,

Executive Director (ex officio); and **Michael Zetlin, Esq.**, Legal Counsel.

The event in the Main Auditorium of the MetLife Home Office at 320 Park Avenue South (between 23rd and 24th Streets) will take place on December 11 at 6:00 p.m. The AIA New York Chapter gratefully acknowledges its reception and room sponsors: **Raymond Weisner**, Individual, Executive & Small Group Insurance Brokerage, MetLife and Brokerage Services and **Andy Frankl**, President of IBEX Construction. There is no charge for admission, but members are asked to make reservations at 212-683-0023, ext. 21.

**BEST-SELLING BOOKS**

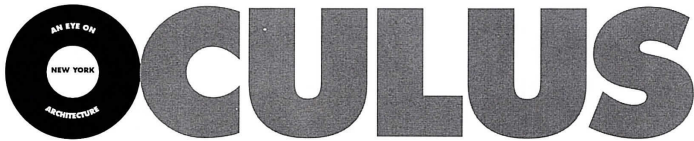
**Rizzoli Bookstore's Top 10**  
*As of October, 2001*

1. **Modernism Reborn**  
*Michael Webb (Universe, paper, \$39.95).*
2. **Stephen Erlich**  
*Jose Giovanni (Rizzoli, cloth, \$60).*
3. **American Classicist: The Architecture of Philip Trammell Shutze**  
*Elizabeth Meredith Dowling (Rizzoli, cloth, \$60).*
4. **XS - Big Ideas for Small Buildings**  
*Phyllis Richardson (Universe, paper, \$29.95).*
5. **Palm Springs Weekend: The Architecture and Design of a Midcentury Oasis**  
*Alan Hess and Andrew Danish (Chronicle, cloth, \$40).*
6. **Hidden Tuscany**  
*Cesare Cunaccia (Rizzoli, cloth, \$60).*
7. **Hidden Gems of the French Riviera**  
*Luc Quesenarts (D Publications, cloth, \$34.95).*
8. **Hip Hotels France**  
*Herbert Ympa (Thames and Hudson, paper, \$29.95).*
9. **The Country Houses of David Adler**  
*Stephen Salny and Franz Shutze (W. W. Norton, \$60).*
10. **Radical Landscapes**  
*Jane Amidon (Thames and Hudson, cloth, \$50).*

**Urban Center Books' Top 10**  
*As of October, 2001*

1. **The New York Apartment Houses of Rosario Candela and James Carpenter**  
*Andrew Alpern (Acanthus Press, cloth, \$65).*
2. **New York: A Guide to Recent Architecture, 2nd Edition**  
*Susanna Sirefman (Ellipsis, paper, \$12).*
3. **Architectural Guidebook to Brooklyn**  
*Francis Morrone (Gibbs Smith, paper, \$27.95).*
4. **New Connections: New Architecture, New Urban Environments and the London Jubilee Line Extension**  
*(Royal Academy of Arts, cloth, \$24.95).*
5. **Architecture + Design NYC**  
*Marissa Bartolucci (The Understanding Business, paper, \$14).*
6. **TWA Terminal, photographs by Ezra Stoller**  
*(Princeton Architectural Press, cloth, \$19.95).*
7. **AIA Guide to New York City, 4th Edition**  
*Norval White and Elliot Willensky (Three Rivers Press, paper, \$35).*
8. **Archilab: Radical Experiments in Global Architecture**  
*Edited by Frederic Migayrou and Marie-Ange Brayer (Thames & Hudson, paper, \$49.95).*
9. **Projects for Prada Part 1, OMA/Rem Koolhaas**  
*(Fondazione Prada Edizioni, paper, \$60).*
10. **Zaha Hadid 1996-2001: Landscape as a Plan, El Croquis #103**  
*(El Croquis, paper, \$45).*

Subscribe to



Read about New York's architecture and  
urban design community:  
What they are thinking, saying and doing,  
And how it affects you and your environment.

**\$40.00 a year for 10 issues**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

To enter a subscription, just fill out this form, insert it into an envelope,  
and mail it to: AIA New York Chapter, 200 Lexington Avenue, Suite 600,  
New York, NY 10016. Please enclose check made payable to the AIA  
New York Chapter.

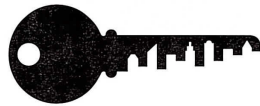




David Helpern, FAIA



Panelists, "Bridging the Gap"



## Achieving the Goal 534 LaGuardia Place

**The Chapter is thrilled to announce that we are now in a position to pay off the mortgage for 534 LaGuardia Place! With almost all of the phase I pledges paid in full, the founding Chapter of the AIA will finally own a permanent home! We gratefully thank those of you who have helped make this dream a reality.**

**New Pledges:** In the past month, we have secured an additional \$75,000 in pledges and contributions to the capital campaign to renovate and outfit the Center for Architecture. As of November 15, we have received **\$2,874,382** in pledges towards the total \$6 million goal! 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:

**\$2,847,382**

**\$50,000** from **John F. Hennessy III, P.E.** on behalf of **Syska & Hennessy Inc.**

**\$50,000** from **Wolfgang Egger** on behalf of **Zumtobel Staff Lighting, Inc.**

**\$25,000** from **Edward F. Feinberg, P.E.** on behalf of **Atkinson Koven Feinberg LLP**

**Design Update:** We are also grateful to **Accu Cost** and **F.J. Sciame Construction Co, Inc.** for providing cost estimates of the design for the Center for Architecture by **Andrew Berman Architect**. With approximately 12,500 square feet of raw space available on three levels, the construction cost will be close to \$200 per square foot.

**Programs:** Even though construction is yet to begin, we have been eager to initiate programming for the Center for Architecture. As such, we were proud to celebrate the inaugural symposium, "**1=5: The Multi-Centered City**," on November 16<sup>th</sup> at Baruch College. Read a review of the event in this month's **OCULUS**.

## The Philanthropic Architect

by Tess Taylor

This year, as part of the "Learning Environments that Sustain" conference, **David Helpern, FAIA**, moderated a panel on educational philanthropy. Susan Robinson King, of the Carnegie Corporation of New York, Gary Leeds of the Institute for Student Achievement, Fredda Plesser, CEO, of the New York City Board of Education's Office of Corporate Partnerships, and Lonni Tanner, special projects director of The Robinhood Foundation, met to discuss how private programs and philanthropies can contribute to public education.

The panel was part of a three-day-long conference held by the Committee on Architecture for Education, October 31 through November 2 at the Roosevelt Hotel. The conference included an address by Harold Levy, chancellor of the New York City Schools, and sessions on sustainable learning, design of schools, and how to create spaces that make learning possible. "Public urban education is severely challenged from all sides.... The hope of this conference is that by informing ourselves about the larger challenges facing education, we make more nuanced educational facilities, and better contributions to the public good," Helpern said.

Part of this process was learning what philanthropies can do. "Philanthropy is different than charity. A lot of times, we're the people funding educational innovation. We do research and development for new theories of school management, which public budgets wouldn't risk," King said. "And then we can help schools figure out what to do right."

Another part of the process is discovering what architects

themselves can do. Tanner described the Robinhood Foundation's initiative to build 650 new libraries, which solicited pro bono work from architecture firms around the city. "We wanted to reposition the library to be a central feature in the schools, and to make one room that all students could use as a learning resource." The foundation has gathered an impressive team of extremely talented architects (including **Tod Williams, FAIA**, and **Billie Tsien, AIA**, and **Henry Myerberg, AIA**, of Helfand Myerberg Guggenheimer Architects) to redesign crumbling school libraries. "My message to architects wanting to get involved is listen to what schools need, and find a place where your talents and offerings can be put to use," Tanner said. Plesser said she had found the companies that contributed work to shore up the failing school systems also reported lower employee turnover. "I find that regularly, corporate citizens find they get great satisfaction out of contributing," she said.

King cautioned against thinking of private philanthropy as a substitute for proper public funding. "We want to enhance educational prospects, not replace them," she said.



ENDPAPER by Margaret Helfand, FAIA, president of the AIA New York Chapter

It has been an exceptional year for the AIA New York Chapter. Long before September 11, the leadership of the AIA New York Chapter and the New York Foundation for Architecture made a commitment to proactively engage with the civic and cultural life of this city by creating the Center for Architecture. Events this year supported the Center's goals. Mayoral forums were hosted last summer by the Chapter, in collaboration with the Architectural League, Municipal Art Society, Van Alen Institute, and Design Trust for Public Space. Last month we hosted a symposium, "1 = 5: Creating a Multi-Centered City," which used a multidisciplinary lens to examine innovative development initiatives in each borough which can illuminate the path as we rebuild our city.

In the ninth month of this year, the unthinkable happened to New York and the World Trade Center, and thousands of lives were lost. Within days, we reached out to our membership for volunteers and organized a coalition of professional and civic organizations called New York New Visions (visit [www.aiany.org](http://www.aiany.org) or [www.newyorknewvisions.org](http://www.newyorknewvisions.org) to find lists of those involved and updates on the work). More than 300 people have been working since September to produce recommendations for principles and process to guide the reconstruction effort in Lower Manhattan. This coalition has taken on a life of its own, with links to the New York City Partnership and the Real Estate Board of New York's NYCRebuild effort. This is an unprecedented commitment of the architectural community and the AIA to civic engagement, collaboration, and social conscience.

The enormous task that remains ahead of us, however, is to balance the need to move quickly and astutely to rebuild this pivotal part of our city and the aspiration to bring the highest level of innovative thinking to the process. This is the challenge of the decade for the design community and the eyes of the world are upon us.

I feel tremendously privileged to have been the president during this important time in the city's history and now I am pleased to pass the baton to Leevi Kiil, our next president. His enthusiastic efforts will be supported by our exceptionally committed Board, committee chairs, staff, and our extraordinary new executive director, Rick Bell, all of whom I thank for their immeasurable contributions this year, instilling vitality in our mission.

As we move forward in 2002 with the need to balance our professional activities with our increased investment in civic engagement, let us carry forward lessons we've learned in the last few months about the rewards of collaboration in the public interest. The challenges facing New York did not begin on September 11, nor will they end after the World Trade Center site is rebuilt. I hope that our newly energized voice will be heard with greater frequency and resonance as the dialogue about our city continues to unfold.

Monday 3, 6:00 p.m.  
*Housing Committee*

Thursday 6, 8:30 a.m.  
*Professional Practice*

Tuesday 11, 4:30 p.m.  
*Learning By Design*

Wednesday 12, 6:00 p.m.  
*Architecture Dialogue*

Friday 14, 8:00 a.m.  
*Justice Committee (Cafe)*

Wednesday 19, 4:00 p.m.  
*Roundtable Committee*

Wednesday 19, 6:00 p.m.  
*Health Facilities*

Thursday 20, 6:00 p.m.  
*Cultural Affairs*



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.

**Lecture: The Villard Houses**  
By Mossette Broderick. 6 p.m. 20 West 44th Street. For more information and reservations, call 212-840-1840. \$15.

5

Wednesday

**Lecture: Julie Bargmann: Design and Ecology**  
7 p.m. Sponsored by Whitney Museum of American Art, 945 Madison Ave. For more information, visit [www.whitney.org](http://www.whitney.org). \$8.

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.

7

Friday

**Conference: Havana—Patrimony, Patience, and Progress: Urban Planning and Historic Preservation in Cuba**  
9 a.m.-5:30 p.m. Sponsored by The New School University. 9:00 a.m.-5:30 p.m. 66 West 12th St. For more information call 212-229-5353. \$25, \$10 for students (fee includes lunch).

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.

11

Tuesday

**AIA NEW YORK CHAPTER EVENT 2002 Inaugural and Presentation of "New York New Visions" Recommendations**  
Sponsored by Andy Frankl, President of IBEX Construction, and Raymond Weisner, of MetLife and Brokerage Services. 6 p.m. MetLife Home Office Main Auditorium, 320 Park Ave. South at 23rd St. RSVP to 683-0023, ext. 21. 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.

17

Monday

**Lecture: Salih Memecan: How to be a Cartoonist Through Architecture**  
Sponsored by the New York Institute of Technology. 6:30 p.m. John Jay College Theater, 899 10th Avenue. For more information call 516-686-7593. Free

20

Thursday

**Memorial Service for Ezra Ehrenkrantz**  
5 p.m. U.S. Customs House, Bowling Green and Broadway. For information call 212-353-0400.

**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.

JANUARY

8

Tuesday

**Lecture: Some Things**  
By Tod Williams and Billie Tsien. Sponsored by the Architecture League and Architectural Record. 6:30 p.m. Mc Graw Hill Auditorium, 1221 Avenue of the Americas. \$10, (League members free.)

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

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

PRSRT STD  
U.S. Postage  
PAID  
New York, NY  
Permit No. 4494

\*\*\*\*\*ATTN\*\*5-NIGHT 10016



George McCollum Smart Jr.  
5409 Pelham Rd  
Durham, NC 27713

