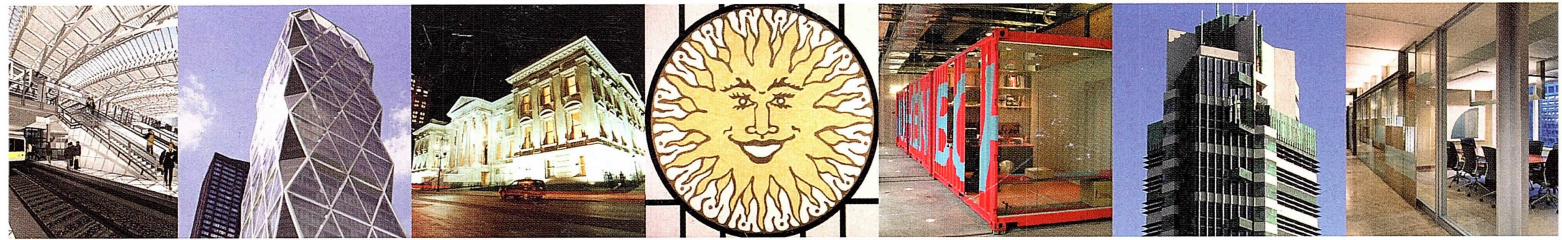


Spring 2003

Oculus

PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 65 ISSUE 1



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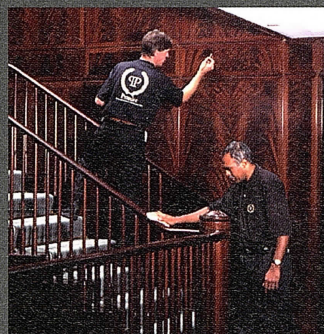
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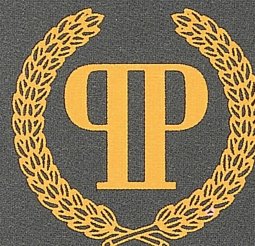
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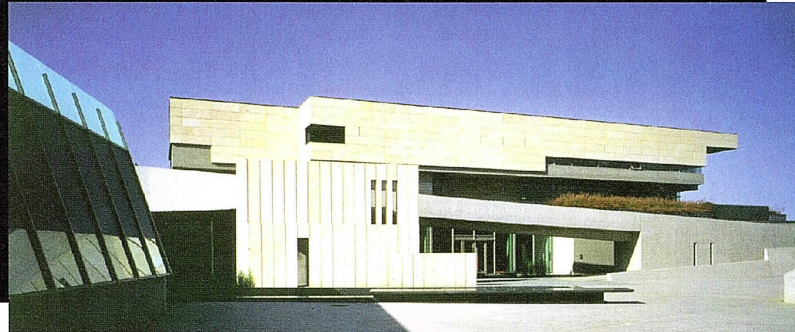
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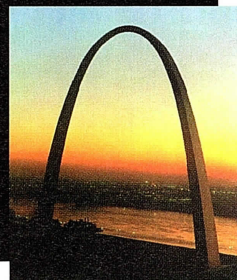
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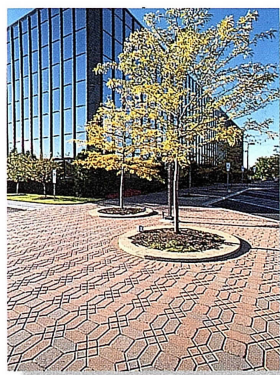
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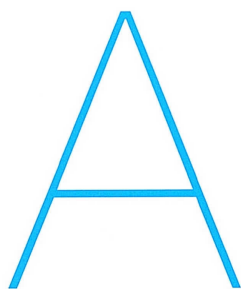
Making a difference

First Words

Letter from the President

Welcome to the new Oculus! With this issue of Oculus, we re-launch a vital vehicle for communicating with our members and colleagues interested in the important architectural issues facing us today. Through the dedicated work of the Oculus Committee headed by Stephen Kliment, FAIA and editor Kristen Richards, a new quarterly journal has been fashioned. I know that you will agree that the new Oculus is easier to read, more colorful and vibrant, and filled with topical articles of interest. Equally important, with our expanded outsourcing of the publication and advertising responsibilities to Dawson Publications, the journal is more cost effective.

e-Oculus, with its summary of news from members and the chapter, short reviews, and upcoming events, will continue to be published electronically twice a month. I encourage you to send news items and newsworthy articles to Kristen Richards via e-mail (kristen@aiany.org). In the upcoming months, e-Oculus will also be graphically enhanced and the site's navigation will be improved. For those of you who have missed previous issues, e-Oculus is archived at the chapter's Web site: www.aiany.org. Enjoy this invigorated Oculus and please take the opportunity to become involved with the chapter. We are our members.



fter many years during which design issues have not been the top priority of our public officials, the influence of design professionals has reached a point where we are making a major difference in our community. Even under the difficult circumstances we have faced, it was good to hear the Mayor of New York and others recently speak about the importance of design, and to have the AIA weigh in on critical concerns facing our city.

The AIA has been a leader in the New York New Visions collaborative effort, which has responded to and helped shape the planning and rebuilding proposals for Lower Manhattan. Few days pass without Chapter members meeting with the Lower Manhattan Development Corporation to provide counsel in the planning for Lower Manhattan. Such collaboration has yielded the New York New Visions design and planning coalition many awards; in May, at the national convention in San Diego, New York New Visions is to receive the AIA's highest national award for collaborative achievement.

Not long ago Mayor Michael Bloomberg made public New York City's Vision for Lower Manhattan; the NYC Department of City Planning put forward plans for the Far West Side; and the city's bid

for the 2012 Olympics advanced to the next stage of international competition. All of this contributes to the excitement building within the city and the design and construction community. The Port Authority, with its many transportation improvement projects – including the Jamaica Station Transit Hub and the MTA's proposals to extend the No. 7 Flushing line and construct a Second Avenue subway – will change the way we move through our city and enhance our quality of life more than at any time in this generation.

What's more, the NYC Department of Education and the School Construction Authority are looking at more economical ways to construct schools, and the Department of Buildings may well adopt a national model building code. In addition, the mayor plans to add 60,000 housing units, and the city will shortly receive control of Governors Island for use as a venue for educational and, I hope, recreational activities.

We need to continue to do more than pay lip service to supporting New York City's cultural, higher education, and medical research institutions. And we must not neglect the city's infrastructure needs and new facilities for generating energy – all in the framework of conservation and sustainable and green building design. These are certainly lofty goals.

Yet we must ask: With all of these manifold initiatives and the heavy burden on state and city finances, how can the design community best take part in the debate on setting priorities? I believe the newly established Center for Architecture will contribute a great deal to this discourse. We have now had five successful Center for Architecture events, beginning with the 1=5: Multicentered City Symposium in November 2001 and, this February, the History as Prelude: Modern Interventions in Historic Context event at the Morgan Library.

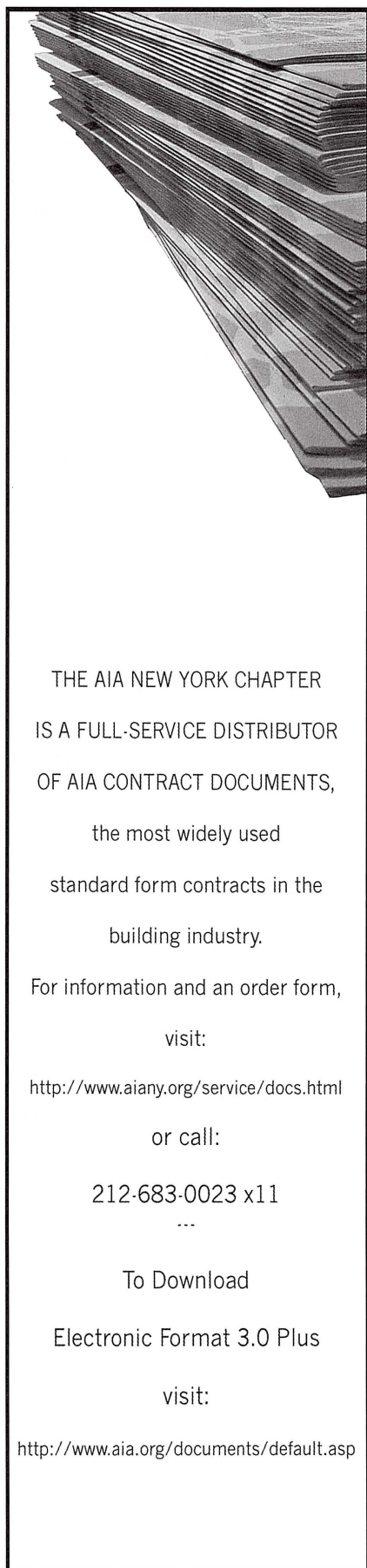
The Center brings together design professionals from all disciplines, interested community members, developers, builders, and public officials to explore the diverse issues facing us. The Center provides space in which to discuss these schemes and ideas in detail, and begin the crucial task of setting those priorities. It's a splendid chance for our diverse community to speak with one voice. It will permit us to further enlighten the public on the real meaning and value of design, while we ourselves become more familiar with the critical issues.

Finally, high-caliber communication is critical in connecting all of us. The new Center for Architecture will play a vital part in this public discourse. I'll see you there!

[George H. Miller, FAIA, President, AIA New York Chapter](#)



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Oculus is Back

First Words

Letter from the Editor

Much like the regeneration of the buildings we focus on in this issue of Oculus, after 65 years the magazine itself is at a new beginning. Many of you have expressed how much you missed the publication since it went on hiatus last year. The magazine has been reformulated as a quarterly. While it may not arrive in your



KRISTEN RICHARDS

mailbox as often, we trust you will find the new Oculus worth the wait. Our goal is to present an engaging and provocative quarterly report on New York City architects. Each issue will explore who and what is shaping the future of our built (and unbuilt) environment: the challenges and solutions, the attitudes and approaches.

History as Prelude is just the right note to sound for the first issue. New York, as elsewhere, has never been more attuned to its past or as sensitive to its future. This, in turn, has given architects the opportunity to communicate with a public that wants to listen; to examine, restore, adapt, and add to the rich architectural fabric of the city – to be respectful but visionary. More than an opportunity, it is an obligation that the architects and projects presented here have met.

Future themes will include: New York as a Global City: projects abroad, projects in the city for foreign clients, and partnering with foreign firms; and Everything Housing: from homeless shelters to luxury living; and Everything Manhattan (and Surrounds).

A variety of regular departments should amuse or incite. “So Says...” and “Sound-Off!” present the voices of our readers. “Outside View” is a non-New York architecture critic’s take on the city. “10- (or 5- or 40- or whatever-) Year Watch” evaluates the current state and fate of projects considered visionary in their day. “Around the Corner” is a vitrine of smaller projects around town. “Good Practices” covers business issues and strategies. And more.

Oculus Volume 65, Number 1, which you hold in your hands, is the result of the commitment of the AIA New York Chapter’s Board of Directors, an engaged and supportive membership, a dedicated staff, eloquent contributors, and the talented Pentagram design team. It is a new incarnation of a publication with a 65-year history. It is indeed an honor to be part of such a rich editorial heritage.

My hope is that you find every issue insightful and informative – and inspiring. I welcome your feedback, suggestions, and submissions, and invite you to write or e-mail me.

Kristen Richards
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aesthetic ascent

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Sound-Off!

Letters to the Editor

The Uncomfortable Monument

We New Yorkers work in a rarefied atmosphere. Our landmarks are without peer. Our superbly knowledgeable regulators have become the nation's model. We practice at the pinnacle, but are we comfortable there? Do we know how to live with our landmarks?

In the 20th century, history's thread was strained. An architectural continuum that began at mankind's dawn was broken as futurists sought a new, consciously anti-historical paradigm. In their world the machine was godlike and ornament was a crime. Historic preservation arose in protective reaction. Architects found it difficult to adapt to this new approach to design. Realizing that they were out of touch with their public, but steeped in Bauhaus rhetoric, even preservation sympathizers found it hard to break free of modernist bonds. They sought objective reasons to love an old building; it had to be an object of learning or a stepping-stone to personal innovation. As self expression still reigned supreme, it was necessary to clothe a landmark in modernism in order to enhance its historic authenticity.

In the 21st century, we may come to accept a landmark not as a curiosity of the past, but as an integral part of our world. Design changes to historic buildings, whether modernist or of historic recall, will seem natural, comfortable, the only way to go.

Too often, today's restorations are soulless. Guided by technologists rather than artists, they become sanitized to the point of banality. In time, we may grow to accept aesthetic judgment as we now do scientific calculation. Restoration then will be able to come from the soul, not the microscope.

Although sometimes misapplied in the past, the concept of reconstructing lost buildings will regain respect as a means of filling historic gaps. The world deserves a Pennsylvania Station, not a modernist evocation, no matter how innovative, but the real thing.

It is no surprise that we often look to European designers to tackle our most challenging landmark projects. They grew up in a culture that understands how to live with its past. Despite centuries of renewal, the streets of Rome still seem to echo Michelangelo's footsteps. The Warsaw Ghetto and the Kazan Cathedral, although temporarily destroyed, are with us still.

A colleague recently told me of her delight in pushing and pulling historic buildings as she remolds them to her designs. We may hope by century's end to find comfort in letting old buildings push and pull us, leading us to quietly inevitable preservation solutions, and contributing to a seamless cultural history, and a totality of richness and delight.

Craig Morrison, AIA

Co-chair, AIA/New York Chapter Historic Buildings Committee

Modern Preservation and the Preservation of the Moderns

The preservation of modern architecture has become of greater interest to architects, designers, and preservationists in New York City and across the country. Witness the large attendance at a recent debate about the future of 2 Columbus Circle organized by Landmark West! and the Center for Architecture/AIA New York Chapter. However, the discussion at this forum became mired in a debate that seemed to position the "nostalgia" seekers against the architecture critics.

The task of preserving buildings of the post-war period presents both opportunities and challenges. In many ways, this effort has set architects and preservationists against each other. However, the sheer quantity, ubiquity, and scale of the buildings of the recent past necessitates that we work together to come up with innovative solutions. This partnership requires the architect to stop believing he knows everything (whether intuitively or by divine intervention), and to treat the preservationist as a full partner in the process and not as a failed architect. The preservationist must see the architect not just as the villain hired by the developer/client to create the biggest, the best, or the most idiosyncratic and eye-catching structure, but rather must allow design to be a meaningful partner in the preservation process.

In order to create designs that are neither a contextual copy of the original nor a violent denial of what is already there, we must do two things: separate landmarking and significance issues from personal preference and (temporal) aesthetic appreciation, and behave as architects that have respect for the past but are first and foremost truly creative individuals.

And, finally, we must abandon the frequently used argument against restoration that cites functional obsolescence or technological failures as obstacles to adaptive reuse. After all, whatever we proclaim as the latest today is obsolete tomorrow. Let us replace the motto "Here today, gone tomorrow" with "Here today, here tomorrow (but different)."

Theodore H.M. Prudon, FAIA
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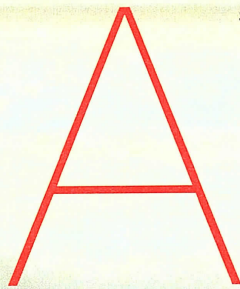
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The Center ^{for} Architecture



s you read this, we are nearing the construction midpoint of the Center for Architecture. Nearly six years ago, our Chapter leadership determined that it was critical for our survival as a relevant, robust organization to have a new home that symbolized the AIA and Foundation's dedication to civic involvement. The Center for Architecture is a resource center, created to

allow architects and architectural enthusiasts, top professionals and talented amateurs from a broad spectrum of practices in design, construction, and real estate to come together in one space and learn from each other. When the building opens in early October, the transparency and the accessibility that the storefront Center for Architecture represents will become apparent and our public outreach will be strengthened.

The Center for Architecture will feature a wide panoply of interdisciplinary projects and programs, and will provide space for architects, engineers, construction, and real estate professionals to present the best of their work and that of their colleagues. Guiding the Center is an advisory council of luminaries who will give of their time to create remarkable programming and exhibitions to engage our community and offer exciting opportunities for enlightenment of every kind.

The Center's architect Andrew Berman, AIA, has created a series of interconnected volumes that respond eloquently to the design brief in the Chapter's competition program. The different areas communicate in ways that literally shed light and provide insight into the activities of the Center.

Will the Center for Architecture transform the image and reality of the American Institute of Architects and the architectural profession in New York City? We believe it will. Further details of the Center's opening week of events and future programs will follow in e-Oculus.

George Miller, FAIA, President, AIA New York Chapter




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New York New Visions

**Best Practice and
Collaborative Achievement**
**By Rick Bell, FAIA, and
Mark Ginsberg, AIA**

The design and planning coalition that has come to be called New York New Visions (NYNV) was formed the week of September 11, 2001. We thought that working together alongside professionals from other design disciplines could lead to a seat at the table where the decisions about rebuilding would be made. By creating this inclusive coalition we got two seats on the advisory councils of the Lower Manhattan Development Corporation (LMDC).

Principles for Rebuilding

The first major achievement of New York New Visions was the coordination of more than 300 volunteers to create the "Principles for the Rebuilding of Lower Manhattan," posted on our Web site, www.newyorknewvisions.org in December 2001, and printed in February 2002. These principles focused on the memorial process, a mixed-use future for the site, transportation connections, the relation of Lower Manhattan to the region, design excellence and sustainability, effective long range planning, and short term actions to assist downtown businesses and residents. The four key recommendations were: rebuild better than before; create a participatory planning process; encourage a government-sponsored memorial process; and facilitate public outreach. The LMDC Blueprint that followed picked up on these goals.

Possible Futures

By early spring 2002, New York New Visions continued to stress these principles in practical terms. Seven teams were established to focus on each of the principles for rebuilding. The Growth Strategies Team, concentrating on urban design issues, drafted the report "Possible Futures" in May 2002. Working in sketch and model form, more than 50 volunteer planners, urban designers, and architects created a matrix of possible solutions. This was published and presented to the LMDC, the Port Authority, elected officials, and civic activists. The report received a 2002 Unbuilt Project Award from the AIA New York Chapter.

Six Concept Plans

When he introduced the initial six concept plans at a press conference on July 16, 2002, LMDC Chairman John Whitehead hinted that if the reaction was adequately negative, change could occur. On July 20, more than 4,000 people convened at the Javits Center and asked that changes be made: changes to the program; changes to the schedule; changes to the priorities. New York New Visions requested that there be a comprehensive economic and land-use analysis, that transportation planning be integrated, that the memorial process be

merged into site planning discussions, and that creative thinking and a comprehensive vision be encouraged.

Innovative Designs

The LMDC's suggestion that they could "open up the process," but not do a competition, led to a great deal of debate. New York New Visions agreed to assist with an open Request for Qualifications for Innovative Designs for the World Trade Center Site, open to landscape architects, registered architects, and certified planners throughout the world. NYNV drafted suggestions for the selection criteria adopted by the LMDC. These included risk-taking, inspiration, and understanding along with experiential requirements linked to the NYNV principles. We also recommended the selectors who narrowed down more than 400 entries to 13 teams from which the LMDC selected the seven finalists.

Workshops

Starting last September, NYNV conducted a series of public workshops to discuss open space and memorial issues. Under the sponsorship of Alan Gerson, Chair of the City Council's Select Committee on the Redevelopment of Lower Manhattan, landscape architects, planners, and architects assisted in framing discussions of scale, location, and meaning. The workshops proved that bringing together representatives of different groups with different objectives could lead to greater consensus than thought possible.

Viewing Wall

On September 10, 2002, Governor George Pataki presented the Viewing Wall to the victims' family members and the public. The idea for that open-grille fence started as a New York New Visions charrette at the request of the LMDC, and was developed in a truly collaborative manner with the staff of the Port Authority, particularly with Chief Architect Robert Davidson, FAIA.

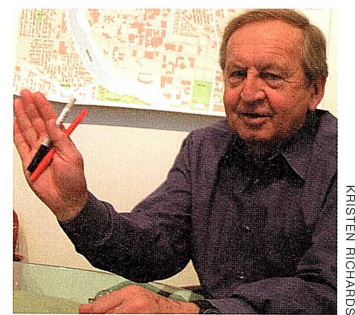
Nine Schemes

More recently, a NYNV committee issued a 45-page assessment of the merits of the nine proposals in the context of the original "Principles" document: Studio Daniel Libeskind and THINK proposals met the criteria particularly well. Upon being named finalists, NYNV met with the two teams to discuss ideas going forward. With the selection of Studio Daniel Libeskind, those collaborative discussions will prove increasingly fruitful as the integration of the memorial competition proceeds.

Award for Collaborative Achievement

New York New Visions has been named as a 2003 recipient of the American Institute of Architects Award for Collaborative Achievement, to be conferred at the national convention in San Diego in May.

So Says...



KRISTEN RICHARDS

John Belle, FAIA, RIBA, a founding partner of Beyer Blinder Belle, has more than 35 years of experience in architecture, urban design, historic preservation, and the design of new buildings. He sat down with Oculus on a cold February morning to share his thoughts on subjects including what makes a building worthy of preservation, the Morgan Library, selfish planning, last July, and how good New Yorkers are at catching buses.

Kristen Richards: What changes have you seen in historic preservation since founding Beyer Blinder Belle in 1968?

John Belle: Historic preservation has now become a mainstream approach to architecture, which is terrific. It means a lot of people have “got it.” It seems so natural to base our approach to development on what has preceded us. That’s the whole history of cities. And that’s really what we’ve done, very consistently and very determinedly.

KR There is much debate these days about what does or does not merit preservation or landmark status.

JB There’s a certain attitude about what is historically important that I think is a little false. People don’t believe something is historic unless it’s been given an official designation. So many old buildings have contributed to the fabric of the city. They’re idiosyncratic, and not necessarily good architecture. You might call them background architecture.

But if a building doesn’t have a “Good Housekeeping Seal of Approval” from the historic community, it’s almost as if it’s not worth keeping. Many exist not because they have a seal of approval, but because somebody liked them and bought them and used them.

KR For instance?

JB Two Columbus Circle is a classic example of that category of building. It is very idiosyncratic – and not even one of [Edward Durrell] Stone’s best. But hooray that there’s somebody [Museum of Contemporary Arts and Design] who wants to use it! They’ve chosen a young firm, and I think that’s great – they went beyond the usual suspects. What a wonderful challenge. Unless what’s proposed is absolutely horrendous, we should cheer everybody on! I think all the discussion about whether this building is worthy of preservation or not is all a red herring. Its usefulness should speak for itself.

KR Speaking of usefulness, how would you characterize the Renzo Piano Building Workshop/Beyer Blinder Belle Morgan Library project?

JB That is a very interesting situation because, miraculously, the scale of the whole block was retained throughout a century of development. There have been at least five building campaigns from the original McKim, Mead and White [1906] to the Voorsanger Garden Court [1992]. Piano’s building is continuing that – two-thirds of it is below ground.

There’s another lesson to be learned from this. Because the scale of sequential development respected the scale of what was there before – true of Piano’s plan as well – means that the architecture can be distinctly different. And each addition is different, but works because the scale is respected.

KR Is that so unusual?

JB It is one of the constant challenges for architects – what we’re given as a program is often so completely out of context with a building’s surroundings. So often we’re asked to put more on the site than we should. There was a rather famous example of that last summer, with the initial planning studies for the World Trade Center site.

There’s a very old fashioned term: “planning” – a once-respected but long forgotten field. And it is not an abstract thing. You go through the whole process of programming, planning, and designing, and out the other end comes a building which, too often, has nothing to do with the architect’s design talents – which we like to think should make a difference.

For example, it is the scale and density, not the “design” that will cause an area to become overcrowded so that basic urban amenities, such as sidewalks and subways, are inadequate. Fitting the right bulk and use on a site, with open space, safe and accessible public transit, and other civic amenities are more important basic objectives for the people who work and live in the city – long before the issues of whether a building should be squiggly or freeform or white or black.

Individual building design is neither the cause nor the solution to such basic problems. I think, unfortunately, that architects have manipulated planning to justify our selfish design motives rather than recognizing that our first concerns should be to use the tenets of planning to create more livable cities.

John Belle



KRISTEN RICHARDS

KR Is that what happened last summer – massive over-programming?

JB In my opinion, yes. I don't think there was anything incorrect about where the process started. After all, 11 million square feet is what had existed on that site. What probably happened is that the business plan for the development was given very short shrift before the physical planning got going. Starting with the assumption that there should be put back on that site the same amount of space that previously existed was really the one single factor that led to the schemes that were shown last summer and the reactions they got. It was all totally predictable. We predicted it, said it, and were not listened to. And again, the intelligence of the ordinary citizen was insulted.

KR Do you think you'll be involved in any way in the future with the World Trade Center site? Would you like to be?

JB I never say never. Would I like to be involved? I think "like" is not the right word. It's a question of whether you have something to contribute or not. You have to look at the record. I don't think it was an accident that we were selected initially. People genuinely wanted something to come from that whole exercise, something that responded to what is the best of New York. If you listen to what people say about our work – they comment that it reflects the best of New York. We really do care and understand how cities work. It is unfortunate we were not able to use our best talents in that way on this problem. But life goes on.

KR What do you think of the schemes unveiled last December?

JB I have no problem with any of them. They're all as inventive as their authors could make them. None of them really addressed programming and planning issues, probably because they weren't asked to.

That brings up a more serious subject. Buildings were icons for thousands of years, and everybody believed in their permanence. An architect was thought of as someone shaping the future permanently. Now juxtapose that with early 21st century life and the disposability of everything around us. Architecture is a product just the way an automobile or piece of industrial design is a product. Now the approach to architecture is no different than the approach to an automobile or a coffee pot – it's disposable. How many things in our lives are thought of as permanent anymore? How can planning, which talks about making the right decisions over the long run for the good

of all – not about product – be thought of as a serious activity in a time when everything else is disposable or reversible? The products of planning sometimes are not decipherable right away. Shape, form, and materials eventually govern because that, in the end, is what the physical world consists of. But we're impatient as a society with what used to precede, and in a larger sense, shape our urban world.

KR You're a realist?

JB You don't get points for that. I'm a perennial optimist, especially about New York. Something is going to work. This is a time when a lot of sophisticated New Yorkers are watching, and I can't believe that they won't prevail. One has to recognize the incredible force that politics plays in shaping the physical world, and that can be good or bad. Grand Central's rebirth would never have happened if it weren't for political fortitude and brave decision-making. There was not much in it for the decision-makers – the early 90s were a pretty depressing time. But brave political decisions were made. So I know that fortitude exists downtown. It just hasn't come to the surface yet.

KR Do you see the public being more actively involved?

JB Even though I might be excused for not feeling good about the public meeting last July, I feel it was actually an extraordinary experience. Some of the officials were so sure that nothing would come of it but discord – a fracturing of the whole process. To the contrary: almost 5,000 people gave up a Saturday and genuinely and painfully shared in a way that was very constructive. Frankly, the only disappointment to me was that we didn't have the opportunity to take all those expressed thoughts and work with them and mold our ideas to reflect them.

KR Do you think the public will remain involved – beyond WTC?

JB When you think it's too late, somehow the public gets involved in a situation. New Yorkers are very good at catching the bus at the last second. Let's hope the bus hasn't left the curb yet.

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Around the corner

Meatpacking District
The Bohen Foundation
by LOT/EK

The collision of old and new is what generates the excitement of the Meatpacking District – meat racks sit cheek by jowl with the latest hipster hangouts, tremendous light-filled retail windows line cobblestone streets. The 15,000-square-foot Bohen Foundation headquarters, designed by Ada Tolla and Giuseppe Lignano of LOT/EK, resolves this tension – without stifling it – by reconstituting industrial-era detritus into contemporary life. Bohen occupies the ground floor and half of the cellar of a 110-year-old former printing facility, a raw space of concrete and brick in which original building elements remain exposed. In two rows, eight shipping containers line the north and south perimeter walls of the ground floor. Painted a bright tomato red, the four southern containers, aligned, spell “BO(H)EN” through the garage door-style windows of the building’s front elevation. Each container serves as an enclosure – for offices, meeting and presentation space, and library functions.

As a perusal of their monograph *Urban Scan* shows, this is not LOT/EK’s first rendezvous with shipping containers – American Diner #1, Mobile Dwelling Unit, Dietch Projects, and others all make use of them. In the case of Bohen, this architectural choice is rich with narrative and commentary. The neighborhood was once dependent on the High Line’s freight rail, and the shipping containers remind visitors of the Meatpacking District’s previous lifeblood. And it conveys that its latest economic engine is not so distinctly new.

LOT/EK’s contemplation of historical memory here also has a pragmatic reward. As one of the organization’s employees explained, the Bohen Foundation is the modern-day Medici. The private charitable foundation commissions new works of art, then exhibits and donates them to institutions of its choice. The foundation has been around since 1993, and in its 10 years has commissioned pieces from the likes of Shirin Neshat and Bill Viola.

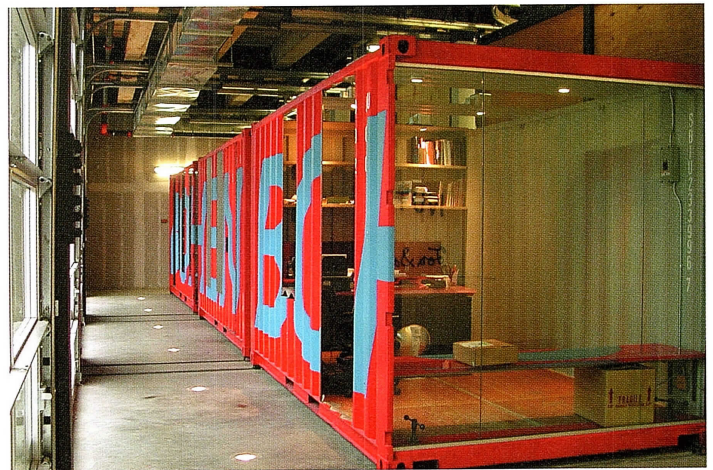
Considering its charitable protocol of commission, exhibition, and donation, storage space is not a priority for Bohen. What is important is that it has good, flexible gallery space in which artists can work and install work, particularly because contemporary art is so often problematic. The materials and media are diverse, produced in a tremendous range of sizes, and not necessarily contained by a frame. Sometimes the art is not even tangible, a challenge which has led to new(ish) forms of architectural accommodation and expression – witness Diller + Scofidio’s ribbon-like scheme for Eyebeam’s Museum of Art and Technology. LOT/EK’s design achieves flexibility by giving spatial autonomy to the artist instead.

Each of the eight shipping containers measures 16 feet long by 8 feet wide and 8 1/2 feet high. The containers are outfitted with wall panels, measuring 16 feet wide and 12 feet high, which can be unfolded and set to a hanging ceiling armature. The ground floor

interior is arranged according to a courtyard scheme: aisles between the north and south perimeter walls and the two rows of shipping containers access their corrugated interiors. The space between the two rows themselves is the white gallery box.

The box itself changes shape, since the containers move along tracks embedded in the concrete floor. This mobility permits courtyard-cum-gallery spaces that range in size from 16-by-16 feet to 64-by-64 feet, as well as a number of configurations based on that 16-foot grid. A removable floor grate allows for the creation of a double-height space. Artists can thus customize the space in which

Shipping containers on tracks are mobile offices and conference rooms at the Bohen Foundation.



KRISTEN RICHARDS

they fashion and display their Bohen-commissioned work.

For all of its laudable style and function, what Bohen’s shipping container layout does not provide is a comfortable, sensual experience. For example: cutouts of the shipping containers are folded and poured with clear resin to create the enclosure’s furniture program;

one of the seats holding my companion and me had a disconcerting bend to it. But, as the floor tracks nip at one’s heels, it becomes clear that comfort is not the point. Self-actualized architecture guarantees experience, and not every experience is cashmere and rose water. Although I fully acknowledge that one too many shipping containers will peg LOT/EK with a *modus operandi*, at least at the Bohen Foundation the firm uses them to good effect. History gets an encore performance here, but as provocative artifact rather than sentimental treacle.

David Sokol

Architect: LOT/EK Design Team: Ada Tolla, Giuseppe Lignano, Maggie Peng
General Contractor: IBK Construction,
New York Special Contractors: UAF
(United Artist Fabrication) of Marc Ganzglass, Washington, DC (specialized metal work, shipping containers transformation); Jan Hilmer, New York (resin and rubber casts, wood carpentry and glass walls in containers); Chef Supply, New York (bathroom and kitchen stainless steel cabinetry)

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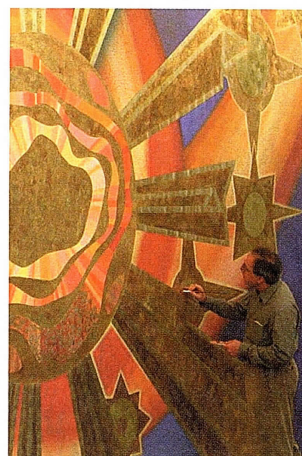


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History as . . .

"When we build, let us think that we build forever."

John Ruskin

Gallant thoughts. But history – especially in this city – has shown us that even if we think we are building “forever,” there really is no such thing. Obvious monumental examples are the destruction of the World Trade Center and the demolition of Pennsylvania Station – never mind the swaths of neighborhoods bulldozed by one of this country’s most aggressive (some might even consider misanthropic) urban planners, Robert Moses.

An encouraging trend over the past decade or so has been a renewed appreciation of our historic structures and the communities they inhabit. The challenge today is not only to preserve pieces of our architectural heritage, but also to make them viable – and vital – parts of our urban fabric, and give them an entirely new *raison d’être*.

This first issue of *Oculus* focuses on that challenge, and the “sticky wickets” that arise when an historic building is adapted to modern use by adding a new structural element. Can the “new” stand out from the “old” without compromising the authenticity of the original? Will a modern intervention undermine the power of the historic?

More to the point: What is worthy of preservation? To what extent should alterations and additions be allowed, and will they, in time, warrant preservation themselves? And who is to judge?

In New York City, the fates of Eero Saarinen’s TWA Terminal at Kennedy Airport, the Gansevoort Market (Meatpacking) District, and the High Line elevated tracks, among others, are still in limbo at press time, as different city agencies weigh the merits of preserving these significant elements of our built environment.

The preservation of structures and districts like these often depends on their ability to be transformed by adaptive reuse, to gain a new life without losing those significant features that have made them iconic parts of our city. In this issue, architects and designers, historians and planners, present different perspectives on the questions that lie at the heart of historic preservation today, and examine the complexities of adapting historic buildings to present and future uses and delights.

Kristen Richards

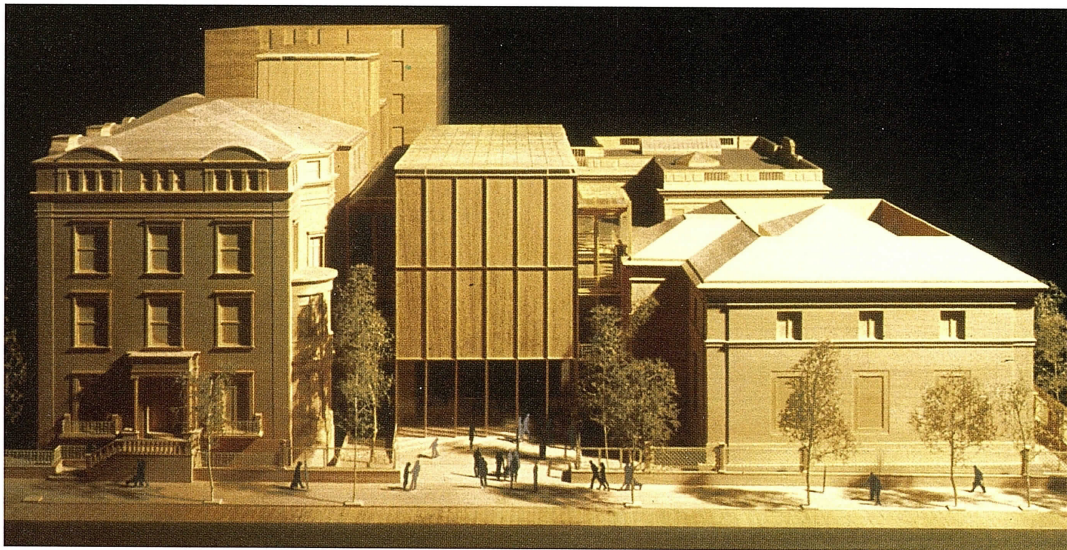


ERNA STOLLER, 1964 © ESTO

What will 2 Columbus Circle look like as the Museum of Arts and Design?

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Can modern additions be made to historic landmarks and neighborhoods without compromising their integrity?

By Kristen Richards

Morgan Library expansion (new Madison Avenue entrance), Renzo Piano Building Workshop and Beyer Blinder Belle, 2005

In February, the AIA New York Chapter, the Center for Architecture, and the James Marston Fitch Colloquium co-sponsored a two-part event that explored the appropriateness of modern

additions to historic buildings and communities. The first program, "History as Prelude: Modern Interventions in Historic Context," was held – most appropriately – at the landmarked Morgan Library.

Each scheme was explained by its lead architect(s) not just in terms of what the project entails programmatically, but also what the rationale is behind the architectural solution. It was apparent from the eloquent presentations that the architects are well aware that their projects represent much more than just "additions" to existing historic structures, but are themselves potential landmarks of the future.

Sherida Paulsen, FAIA, former Chair of the NYC Landmarks Preservation Commission (NYCLPC), and Principal of Pasanella & Klein Stolzman & Berg, introduced the panel of four respondents who would "address the projects presented through various filters: the architect/professional, client, preservation advocate, academic/

History as Prelude: Modern Ir



The sold-out program was followed a few days later by the 4th Annual Fitch Colloquium, "Authenticity and Innovation: Ideals for Design with Old Buildings," at Columbia University.

The Morgan Library event offered an in-depth look at four high-profile projects currently on the boards in New York that involve bold additions to historic structures: the Morgan Library expansion by Renzo Piano Building Workshop and Beyer Blinder Belle Architects & Planners; Hearst Headquarters by Foster & Partners; Castle Clinton restoration and adaptive reuse by Thomas Phifer and Partners and Beyer Blinder Belle; and the Jamaica AirTrain Terminal redevelopment by the Port Authority of NY & NJ.

theorist – in short – the critics."

As the "architect/professional," Enrique Norten, AIA, of TEN Arquitectos was exuberant in his analysis: "I am filled with optimism. Historic buildings need to be reinvented with a new vocabulary and new spirit – not with nostalgia. This is about community, not just architecture, and understanding that buildings are ephemeral and must change."

Laurie Beckelman, Hon. AIA, Director, New Building Program, Museum of Arts and Design (formerly American Craft Museum), and former chair of NYCLPC, as "client," expressed reserved optimism. She encouraged taking more chances, as long as "you know what is old and what is new." She was also the only panelist who mentioned the

Hearst Tower by Foster & Partners

Castle Clinton, today; future preservation and expansion by Thomas Phifer and Partners and Beyer Blinder Belle

Morgan Library's own Garden Court by Voorsanger & Mills – a 1992 addition that went through all the approval hoops to get built, and will soon be gone.

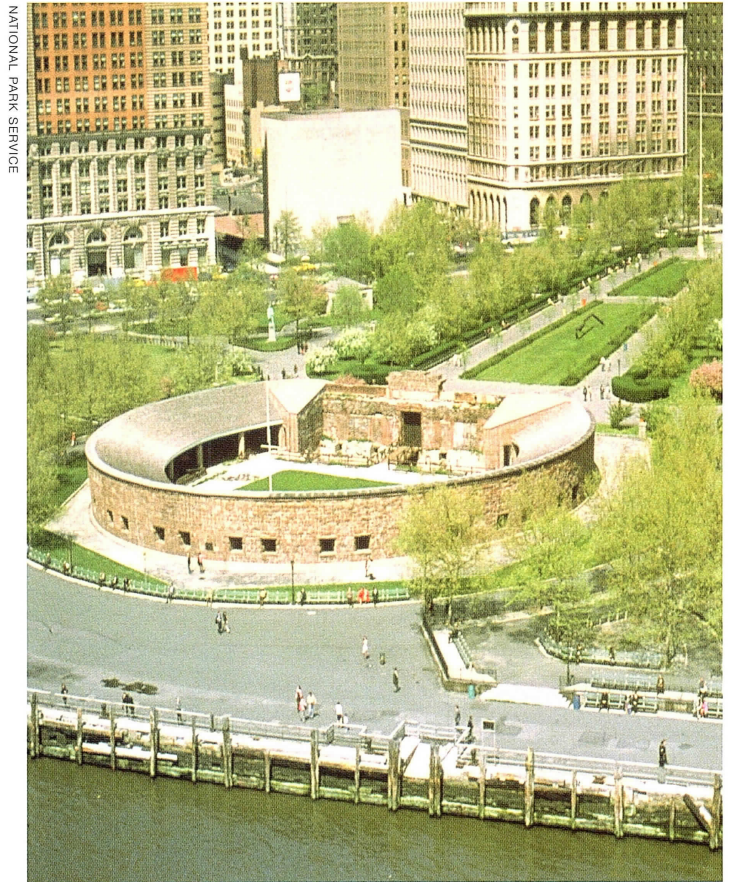
Françoise Bollack, AIA, Françoise Bollack Architects, enjoyed her “moment as a tiger... to speak as a voice for the buildings,” and said the logic of the new must be rooted in the historic. She was particularly taken by the Castle Clinton solution that “engages the life of the building” with an addition that has “an eloquent and light touch on the historic portions.”

In his introductory remarks, Paul Byard, FAIA, of Platt Byard Dovell White Architects, and Director of the Columbia Univer-

Fox & Fowle Architects, and AIA New York Chapter Vice President for Public Outreach. “I can't tell you how many times I have heard that new buildings must fit into the local community, which is often synonymous with ‘make it look old,’” he said. “It is very gratifying that the pendulum is swinging and that there is considerably more public appreciation for modern interventions in such contexts.”

Morgan Library

Giorgio Bianchi, Partner/Project Architect, Renzo Piano Building Workshop, and Richard Southwick, AIA, Partner, Beyer Blinder Belle, outlined the scope of the \$100



Interventions in Historic Context

sity Preservation Program, condemned 25 years of zoning rules that “have mandated a fat, squat, boring city, and reduced architecture to a thin coat of decoration.” He called for a revolution to “take back our art” that has been reduced by “the abusive tyranny of NIMBY (Not In My Back Yard) and BANANA (Build Absolutely Nothing Anywhere Near Anybody).” As the “academic” respondent, he took a more theoretical tack to the modern architectural interventions presented, saying “The important issue is not what it looks like, but what does it mean. Giving it meaning gives it the freedom to be different.”

The discussion concluded (much too quickly!) on a high note with closing remarks by the mastermind behind the evening, Mark Strauss, AIA, Principal,

million Morgan Library expansion. This includes adding exhibition galleries, collection storage facilities, and an auditorium. It also involves demolishing the glass-and-steel Garden Court, along with five other additions constructed since 1928.

Bianchi said that the challenge was to be sure that the new design respected the scale of the site. The design team took the approach that the library complex was a small historical village consisting of the original Morgan Library (McKim, Mead

and White, 1906); Morgan Library Annex Building (Benjamin Wistar Morris, 1928); and Morgan House (architect unknown, 1852, expanded 1888 by R.H. Robertson).

The plan adds almost 70,000 square feet, but only 26,000 square feet is above grade. Like

Jamaica AirTrain Terminal by the Port Authority of New York & New Jersey, 2003



a village, the visible portion of the addition will act as a central, light-filled “piazza” with three glass-and-painted-steel “pavilions” fronting Madison Avenue (planned as the new public entrance), 36th Street, and 37th Street. The new pavilions and historic structures will be linked by a central glass roofed atrium. At the points where the new building touches the existing buildings, there will be recessed walls of glass marking a clear distinction between old and new. Side and rear facades of the original buildings, obscured for years by earlier additions, will be exposed and restored.

AirTrain Terminal development, which is scheduled for completion this year. It is an inter-agency project to completely rebuild the existing intermodal Jamaica Complex that links the Long Island Rail Road, New York City Transit E, J, Z, and W trains, Metropolitan Transit Authority bus lines, and the new JFK AirTrain airport access system.

The project has taken into consideration the historic and aesthetic character of the station’s administration building and platform zones. New structures crossing over the platforms are designed as graceful counterpoints to the historic compo-

Mar-a-Lago mansion in Palm Beach, and numerous stage and film sets, designed the 1928 International Magazine Building for William Randolph Hearst. Brandon Haw, a Foster & Partners Director, called the existing six-story Art Deco building “entirely theatrical,” and points out that it was always intended “to have a tower rising above its exuberant façade.”

A four-story-high “grand internal plaza” – a major gathering space, with cafés, restaurants, and exhibition and landscaped meeting areas – surrounded by the inside façades of the original building, will be topped by a

space will be encircled with transparent petal-like panels, making the skyline and harbor views the backdrops for shows and events. Inside the castle, to be restored by Beyer Blinder Belle, will be expanded visitors services and ticket office for the Statue of Liberty and Ellis Island ferries, and educational and interpretive exhibits.

Located in Battery Park at the southern tip of Manhattan, Castle Clinton is considered by Phifer to be “the most adaptively reused building in the United States.” The castle was built in anticipation of the War of 1812 (but never saw battle). Later

It was apparent from the eloquent presentations that the architects are well aware that their projects represent much more than just “additions” to existing historic structures.

Three-quarters of the construction is being carved out of four stories worth of Manhattan bedrock – an ideal location for safe storage of the library’s treasures, and a 230-seat performance hall. Construction is scheduled to begin this May and be completed in late 2005.

Historic Jamaica Station / AirTrain JFK Rail Link Terminal

Located in downtown Jamaica, Queens, Jamaica Station has served as the major transfer station for the Long Island Rail Road through most of the 20th century. Before construction of the AirTrain JFK Rail Link Terminal began in 2001, the National Register-eligible station stood much as it did on the day it opened in 1913.

Robert Davidson, FAIA, Chief Architect of the Port Authority of New York & New Jersey, gave an animated presentation of the

nents, without competing with them. Details of the new construction (rolled steel sections, painted metal, and concrete) reflect the historic vocabulary and materials. Finally, the historic canopy structures will be retained, and the materials restored and/or upgraded. In addition to expanding Jamaica Station’s role as a major transportation hub, the project is also seen as a catalyst that will generate a rebirth of economic activity in downtown Jamaica.

Hearst Tower

Foster & Partners’ design for the 42-story Hearst Tower at the corner of West 57th Street and Eighth Avenue received rather speedy approval from the Landmarks Preservation Commission in late 2001.

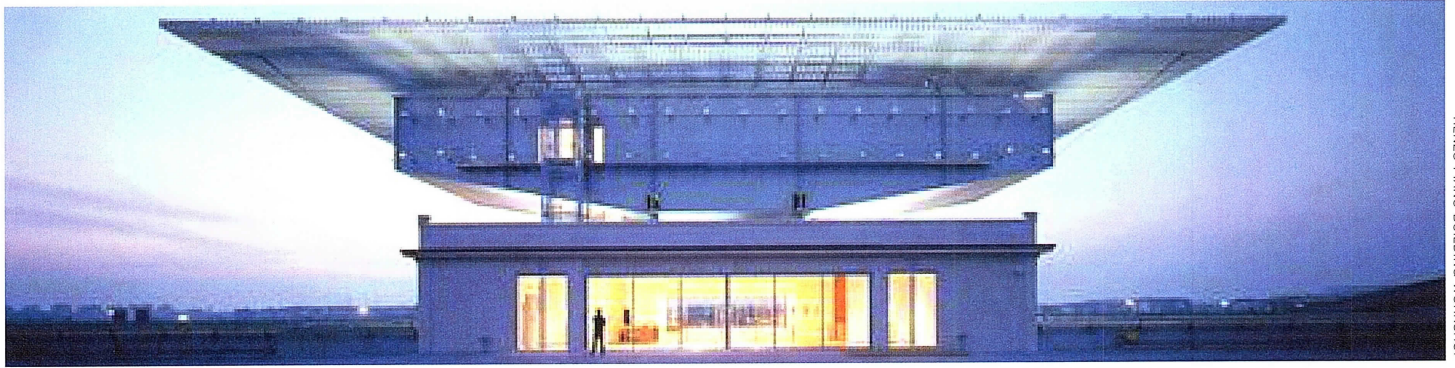
Joseph Urban, who also designed the New School for Social Research in New York,

glass ceiling. The new beveled, glass-and-steel tower will be lifted clear of its historic base, linked on the outside only by columns and glazing set well back from the edges of the site. This transparent connection will flood the interior plaza below with natural light, and enhance the impression of the new floating above the old. Adamson Associates is the Associate Architect for the project.

Castle Clinton

Though not at liberty to release images until the public announcement of the design expected later this year, Thomas Phifer, AIA, presented renderings of what promises to be a breathtaking restoration and adaptive reuse of Castle Clinton. The castle’s new architectural signature will “float” above the fort’s original walls – a rooftop performance

uses included the country’s largest entertainment hall, a processing center for eight million immigrants before Ellis Island was built, and home of the New York Aquarium. Following its near-total demolition in 1941 (thank you, Robert Moses), the original fort walls were declared a National Monument in 1946.



RENZO PIANO BUILDING WORKSHOP

“Every act of preservation is an act of design.”

Paul Byard, FAIA

It was a bleak and rainy February day, yet nearly 200 people came to the Fourth Annual James Marston Fitch Colloquium at Columbia University. The program, “Authenticity and Innovation: Ideals for Design with Old Buildings,” dealt with many of the same issues raised at the History as Prelude event – but on a more academic and theoretical level.

Giorgio Bianchi of the Renzo Piano Building Workshop offered insights into how the firm approached the issues of integrating old and new design via a “trip” through 25 years of projects in which, he said, “the old and the new had an important relationship.” The journey started with the Centre Georges Pompidou in Paris and the Menil Collection in Houston, and ended with

Renzo Piano Building Workshop: Adaptive reuse of the Fiat Lingotto factories, 1987, Torino, Italy

the firm’s most recent projects: the University of Michigan Law School and the Morgan Library. In between, he visited the rehabilitation of Genoa Harbor; the adaptive reuse of the Fiat Lingotto car factory in Turin; a series of projects for UNESCO; and Postdamer Platz in Berlin.

Robert Campbell, FAIA Architecture Critic for The Boston Globe, and 2003 Senior Fellow in the National Arts Journalism Program at Columbia University, offered a thoughtful discussion of the “trads” and the “rads” – traditionalists and radicals in the architecture profession, and how the necessary tension between them could both inspire great architecture and create the compromises that lead to very bad architecture.

Jorge Otero-Pailos, a professor in the Columbia University Preservation Program (with a Ph.D. in

architectural theory from MIT), presented a thorough theoretical and philosophical view of the rise of Post Modernism, framing the relationship of authenticity and innovation historically. Modernists, he maintained, understood the “new” to be a break with history, whereas Post-Modernists thought of the “new” as something always conditioned by the past. This, argued Otero-Pailos, “has led to an unfortunate de-intellectualization of architecture, and to the belief that architects who ‘study’ the past as a basis for their designs are less ‘authentic’ or ‘innovative’ than those who don’t.”

Paul Byard, FAIA, Director of the Fitch Colloquium, spoke about the state of preservation today: “That innovation and authenticity are hallmarks of successful design with old buildings, I think, is self-evident.

What is crucial, however, is the degree to which it is clearly not self-evident in the context in which we are operating as practitioners. As we look at the plans for wonderful works – the Morgan Library, Hearst Tower, Castle Clinton – we have to remember that they are all, in fact, exceptions that prove the rule, exceptions that test the rule – the rule being that it is very, very difficult to do a good building in New York. Let us see what we can take from them as principles that ought to infuse all our work with old buildings. Let’s try fighting for them, requiring them in everything we do.”

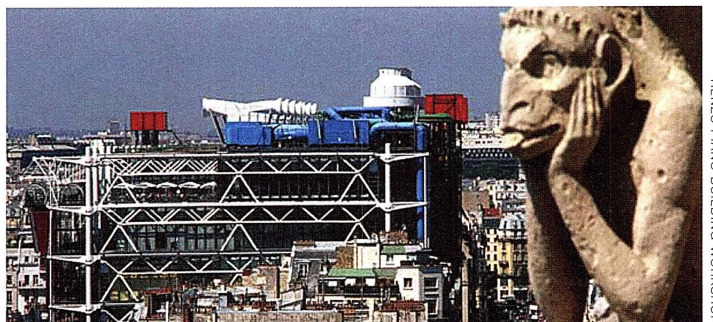
Columbia’s Preservation Program will be furthering the quest this summer with an advanced design semester at the School of Architecture, a for-credit studio in design with old buildings.

Kristen Richards

Renzo Piano Building Workshop: Genoa Harbor rehabilitation, Italy, 1997 (left); Centre Georges Pompidou, Paris, 1977 (with Richard Rogers) (right)



RENZO PIANO BUILDING WORKSHOP



RENZO PIANO BUILDING WORKSHOP



New York City Transit Authority's ongoing rehab of subway stations has various demanding projects underway, with billion dollar plans in the works for new and extended lines and stations.

By Richard Staub

It's probably the longest running project in New York – the rehabilitation of all of New York's 468 subway stations. Begun in 1990 and concluding in 2023, when the process will start all over again, the ambitious but sorely-needed program mandates the restoration of each station's historic identity as well as improving circulation and accessibility, upgrading ventilation and lighting, and renewing mechanical, electrical, and structural systems and worker amenities.

A few stations were redone in the 1970s and 80s, but with design standards that ignored the subway lines' origins – the IRT's 1904 Beaux Arts design by Heins & LaFarge, the Arts and Crafts-influenced BMT line of 1918, and the more modern IND line of the 1930s. Many of these "modernization efforts" proved that newer was not necessarily better.

For John Tarantino, FAIA, former New York City Transit Authority (NYCTA) Chief Architect and godfather of the current program, the defining moment came with the 1986 rehabilitation of the Astor Place Station. As a designated New York City landmark, the ornament and structure couldn't be destroyed. So Prentice & Chan, Ohlhausen

restored the station to its former glory, which included adding abstract enamel panels by Milton Glaser that riffed on the original tile work and medallions that ornament the walls.

Astor Place Station became the poster child for Tarantino's crusade to restore stations rather than cover them over. His advocacy resulted in the implementation of the design standards, also by Prentice & Chan, Ohlhausen, that are in use today. In addition, the Arts for Transit program assigns 1% of the budget for artworks commissioned for each station.

Seymour Portes, a NYCTA Program Manager for Station Rehabilitation, emphasizes that cosmetic repairs are a small part of a rehab. Architects look at every aspect of a station's condition and operation. This includes new elevators and escalators offering handicap accessibility in 100 key stations, with provisions at other stations for later installation. Even the simplest station is a complex undertaking – requiring a combination of aesthetics, archeology, and resourceful planning and management.

The more daunting challenges are the transportation hubs – inter-modal stations where several subway and bus lines converge. The NYCTA has earmarked these, as well as several one-line stations, for outside architect-led teams. This is about a quarter of the rehab projects that the NYCTA, which has its own architects and engineers, takes on at a time. In the program's next phase, from 2005 through 2009, 85 stations will be redone and 20 of those will go to outside architects.

Of course, station rehabilitation isn't all that the NYCTA is up to. According to Connie Crawford, Deputy Chief Engineer, two long



delayed initiatives are in development: the new 16-station Second Avenue Line and the No. 7 Flushing Local extension from Times Square to the Javits Center have been awarded to engineer-led teams. Downtown, \$4.5 billion has been designated for two mega projects – the Lower Manhattan Transit Center that will link the seven subway stations in the area of the Fulton Street Station, and the South Ferry Terminal Station reconstruction. Design teams have not yet been selected.

Although no one interviewed for this article used the term “transit pride,” it is obvious that the architects and NYCTA officials involved are very proud of what has been accomplished, and concerned about the quality of projects to come. Architects noted that with budget shortages, the NYCTA might look to replace somewhat costlier but more durable and better-looking materials with less expensive ones. However, the overriding success of the station transformations thus far has created a standard that officials and architects will want to live up to. Having shown riders how handsome and efficient a rehabilitated station can be, who would want to step back?

At Times Square 42nd Street, William Nicholas Bodouva + Associates has transformed the station's Piranesian array of escalators, stairways, ramps, and passageways into a cleaner and brighter kind of drama. The \$91 million rehabilitation effort includes improvements to the mezzanine and platform levels, and completely new street entrances. Utilities have been relocated, and a well-developed maintenance-of-traffic

program put in place to modify and expand the underground mezzanine/platform structures.

Meanwhile, at the Queens Plaza Subway Station, Bodouva has begun the \$40 million rehabilitation of the Long Island City/Astoria transportation hub. It will be used even more when the nearby Queensboro Station becomes a stop on the new LaGuardia Airport Subway Access.

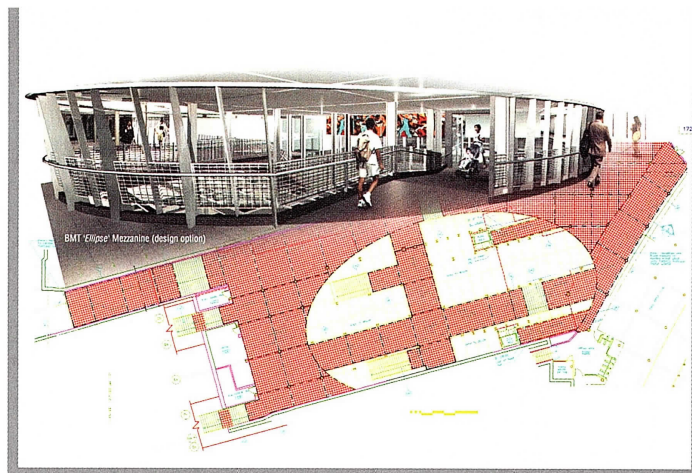
In uptown Manhattan, Gruzen Samton, which completed the rehabilitation of the Grand Central subway station in 2000, teamed with Richard Dattner & Partners for the West 72nd Street Station. To solve the chronic overcrowding in the landmarked station house, the team designed a new glass and steel station house directly across the street. Taking cues from its 1904 Heins & LaFarge-designed predecessor, the new, larger station house is a highly visible glass and exposed steel structure that admits natural light into interior spaces. Outside, a newsstand/coffee bar kiosk and plaza seating adds to the neighborhood street life. The original station will be carefully restored with a new skylight and reconfigured layout.

Gruzen Samton is also responsible for the \$37 million Broadway/East New York Subway Station Rehabilitation in Brooklyn. This includes integrating two train lines and stations added in 1928 and 1946 to the original 1916 station, and redesigning the interior of the 1946 Control Building.



BRENNAN BEER GORMAN/ARCHITECTS

Brennan Beer Gorman/Architects: Utica Avenue/Eastern Parkway
(above) **Gruzen Samton and Richard Dattner & Partners: Broadway**
and **West 72nd Street Station (below)**



WILLIAM NICHOLAS BODOUVA + ASSOCIATES

William Nicholas Bodouva + Associates: Times Square 42nd Street
(above) **HOK: Fordham Road Station (below)**



GRUZEN SAMTON



HOK

Now underway by Lee Harris Pomeroy Architects is the renovation of the DeKalb Avenue Subway Station, and, in a joint venture with Weidlinger Associates, the rehabilitation of the Bleecker Street Subway Complex. The DeKalb Station is a downtown Brooklyn transit hub, circa 1915, that is the transfer point for much of the daily travel between Manhattan and Brooklyn, where five subway lines and four NYCTA bus routes connect.

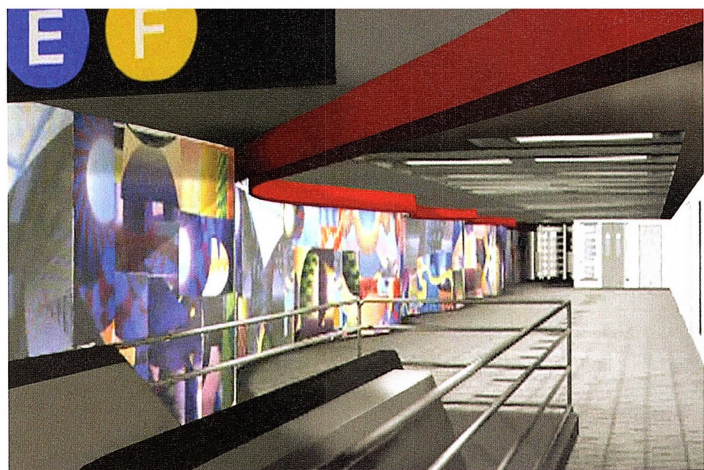
The Bleecker Street complex, built in 1904, is a transfer point between the IRT and IND lines. Until now, however, the station could connect only southbound passengers. This renovation will introduce a link for northbound passengers, restore historically significant ornament, and add a new escalator and five glass-enclosed elevators. Pomeroy was also responsible, along with STV Engineers, for the award-winning rehabilitation of the 14th Street Union Square Complex in 2000 and the Lincoln Center/66th Street Station in 1999.

One of Fox & Fowle Architects' NYCTA projects, in association with Vollmer Associates, brings a 21st century identity to historic subway design. The Roosevelt Avenue Intermodal Terminal, the busiest station in the transit system outside Manhattan, is a transfer point between the elevated IRT line, the sub-grade IND lines, and bus lines connecting to LaGuardia Airport and other regional routes. Its soaring entry takes design cues from the streamlined design of the 1930s IND line below as well as the cast iron structure and decorative mosaics of the IRT line above.

In addition to the West 72nd Street Station designed with Gruzen Samton, Richard Dattner & Partners Architects has a substantial transit practice in joint venture with Parsons Brinckerhoff, with three other projects currently underway. Close to completion is the 42nd Street/8th Avenue Subway Station Rehabilitation, a concluding element of the "New 42nd Street." New stairs extend from the mezzanine to the platform level, and control booths have been relocated to simplify circulation. The platform's new ceramic tile track walls have a quiet rhythm introduced by large "42s" inserted at slightly different levels above and below a color tile band.

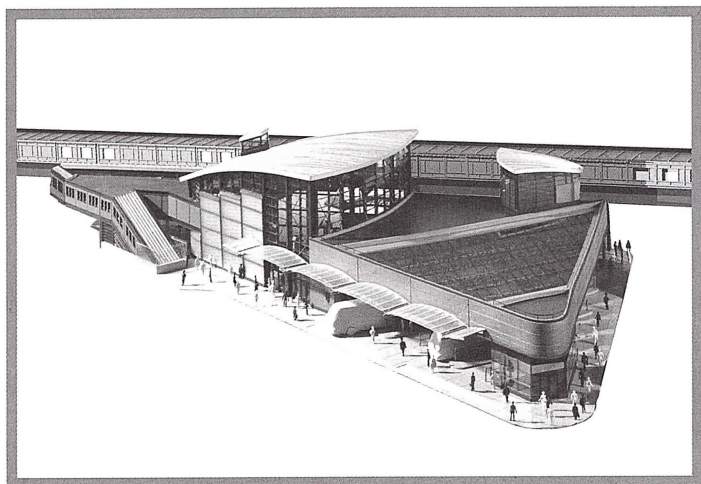
The rehabilitation of the Myrtle Wyckoff Station Complex, a key transit node on the Brooklyn/Queens border, links two stations on five levels. A glazed "drum" defines a light-filled central two-story space in the Control House through which passengers circulate to the various levels. When illuminated at night, it will serve as a beacon for the community. The project is a pilot "Design for the Environment" initiative and incorporates sustainable design elements. Also in the works is the Pelham Parkway Station on the White Plains Road Line in the Bronx, which will renew an elevated station that recalls the era of the "City Beautiful" movement.

Rehabilitation of the Lexington Avenue and 53rd Street Station, being designed by Urbahn Associates in joint venture with Daniel Frankfurt, will alleviate the dangerous overcrowding during rush hour. The solution is a new



URBAHN ASSOCIATES

Urbahn Associates and Daniel Frankfurt: Lexington Avenue and 53rd Street Station (above) Fox & Fowle Architects and Vollmer Associates: Roosevelt Avenue Intermodal Terminal (below)



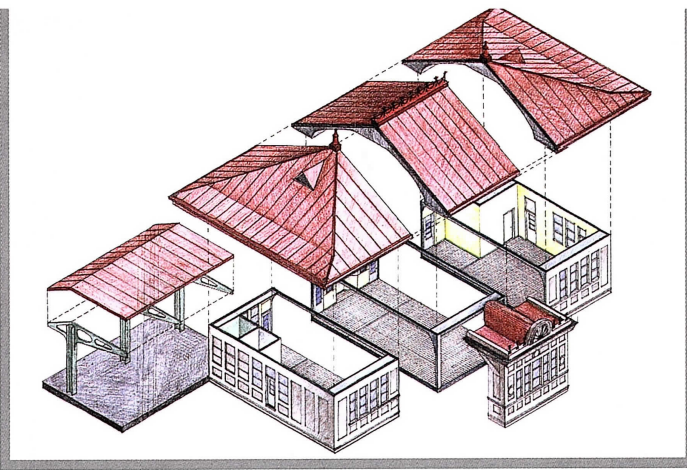
FOX & FOWLE ARCHITECTS

200-foot-long mezzanine connecting the existing mezzanines at the Lexington Avenue and the Third Avenue ends of the station. A new escalator and an elevator will facilitate movement between the No. 6 platforms and the E and V train platforms. The Arts in Transit program is providing a continuous mural by artist Al Held along a serpentine wall on one side of the passageway.

Urbahn's work on the White Plains Road IRT Line consists of the rehabilitation of six elevated stations, all of which date from 1904. Of the six, Jackson Avenue, Prospect Avenue, and Simpson Street Station are on the National Register of Historic Places and will be restored in accordance with the Secretary of Interior's Standards.

The other three stations, East Tremont Avenue, 174th Street, and Freeman Street, had been significantly altered, so Urbahn was free to innovate. The design takes a modular construction approach: sections of station houses can be factory assembled, trucked to the site, and easily installed. These are the first modular stations ever designed for the NYCTA, and should significantly reduce the public impact period and increase quality control.

Brennan Beer Gorman/Architects is renewing four stations – Prince Street, 8th Street, and 23rd Street in Manhattan, and Utica Avenue/Eastern Parkway in Brooklyn – to make them more than serviceable. BBG



URBAHN ASSOCIATES

Urbahn Associates: 174th Street modular station (above) Richard Dattner & Partners: 42nd Street/8th Avenue Station (below)

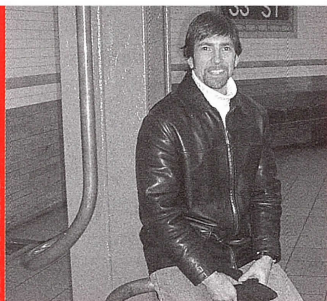


RICHARD DATTNER & PARTNERS

Partner-in-Charge of transit projects Hugo Consuegra, also an accomplished artist, worked with the Arts in Transit program to develop the ceramic wall plaques at the Utica Avenue Station. Sadly, Consuegra passed away in January 2003.

HOK (Hellmuth, Obata + Kassabaum) is designing a \$35 million upgrade for three stations on the Jerome Avenue Line in the Bronx; the sustainable design features used may be applied to the entire line. At the 167th Street and Fordham Road Stations, the antiquated wood canopies, stairs, and mezzanines hung below the platform will be reconstructed. Three newly installed elevators will convert the Fordham Road Station into an ADA Key Station. At the upgraded Woodlawn Avenue Station, HOK is consolidating terminal station facilities that are scattered throughout the site.

Richard Staub is a marketing consultant and writer who focuses on issues important to the design and building community.



The Underground Historian

With the upcoming 100th anniversary of the Metropolitan Transit Authority (MTA), Oculus sat down with architectural historian, curator, and teacher John Kriskiewicz, to discuss our increasing respect for – and occasional lapses in – the historic fabric underground.

David Sokol: Why should I be asking you about subway stations?

John Kriskiewicz: It is very timely that we're speaking about this – recently I testified against the Arts for Transit proposal for the 116th and 110th Streets 1/9 stations. I'm also writing the lead essay in a book called "Subway Styles" that will explore a century of design in the New York City subway system. My essay relates the different evolutionary phases of the subway stations to the evolution of design in the 20th century. But after my testimony, I don't know if they'll still want me!

DS: What are the issues with those two stations?

JK: They were designated as landmarks, and they will be carefully restored according to the MTA guidelines. But Arts for Transit wants to create an overlay of text and little cartoons of trains and tracks and images of the neighborhood celebrating 100 years of the subway system. It is inappropriate to the original intent of the architecture. If these are landmark stations, they were designated so because the original design had value.

On the other hand, there are many examples where Arts for Transit has worked with historic stations, and the outcome has been very good.

DS: Such as?

JK: The No. 6 line at 33rd Street/Park Avenue South. It is a landmarked 1904 Heins & LaFarge station that was renovated fairly recently by William Conklin. The Arts for Transit's new installation of Lariat Seat Loops (1997) by James Garvey works very well. Bronze tubing loops around the platform columns so that you can actually use them as seats. It is a very elegant little piece of artwork that is very utilitarian. The work enhances the historic nature of the station without pretending to be historic.

"Blooming," at 59th Street and Lexington, by artist Elizabeth Murray and architect Rolf Ohlhausen, is an amazing riot of colors and patterns that creates architecture in what was basically a bland box. There, you understand how important art and architecture become in transportation – it doesn't have to be a dismal environment.

DS: What makes a good restoration? Is it just playing by the MTA's rules?

JK: First a disclaimer. One of the problems, going back to 1904, was that architects were called in after the engineering had been done, precluding them from thinking spatially. They were only permitted to think decoratively.

That said, there was a design evolution in NYC subways that followed the system's growth. Three major periods reflect different design aesthetics. The IRT was a very Beaux-Arts style, with very ornate terra cotta work. The Dual Contracts period, the IRT extension and the BMT designed by Squire J. Vickers, reflects the Arts and Crafts movement. When the city started the IND, Vickers moved with the times and a machine-age aesthetic. In renovating these stations, you shouldn't try to fool the public with false historic fabric. In the words of Rolf Ohlhausen [who established the MTA's historic restoration guidelines in 1989], "Thou shalt respect the IRT, the BMT, and the IND."

DS: Name some bad jobs.

JK: West 34th Street where the N and the R lines meet the B, D, and F lines. That's where you have Vickers' Dual Contracts on two levels. Now, there is this composite aesthetic with a wild mélange of materials. Stainless-steel columns are like funhouse mirrors. Aluminum simplex above doesn't make the space sleek, but lowers the ceiling. That's a very expensive lesson in what not to do.

On the other hand, the connection between the E and the V and the No. 6 at 53rd Street is very good. It's clean, colorful, daylight comes down from the street, it has a generous entrance, and is generously sized for the number of people it has to handle. That's a very nice contemporary design.

DS: So it sounds to me, "Be true to your era." Historically significant stations should be respected historically, and new construction can be authentic to our time.

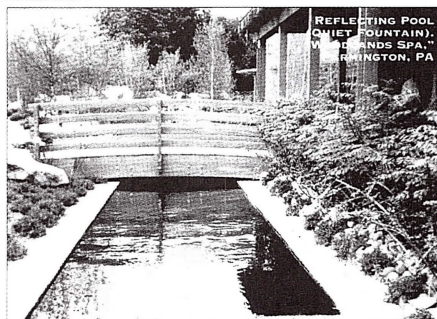
JK: I don't think false nostalgia has a place in a subway system that has as rich a history as ours. It really represents all of the major design movements of the 20th century. Now that we're in the 21st century, new lines and new additions and connections should reflect that – not ersatz Heins & LaFarge.

Above: Architectural historian John Kriskiewicz at East 33 Street Station sitting on one of his favorite Art for Transit installations, "Lariat Seat Loops" by James Garvey.



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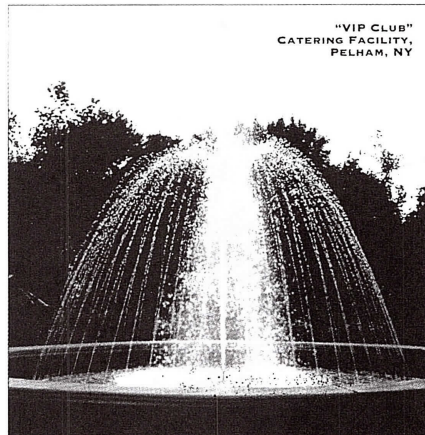


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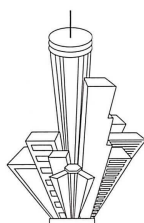
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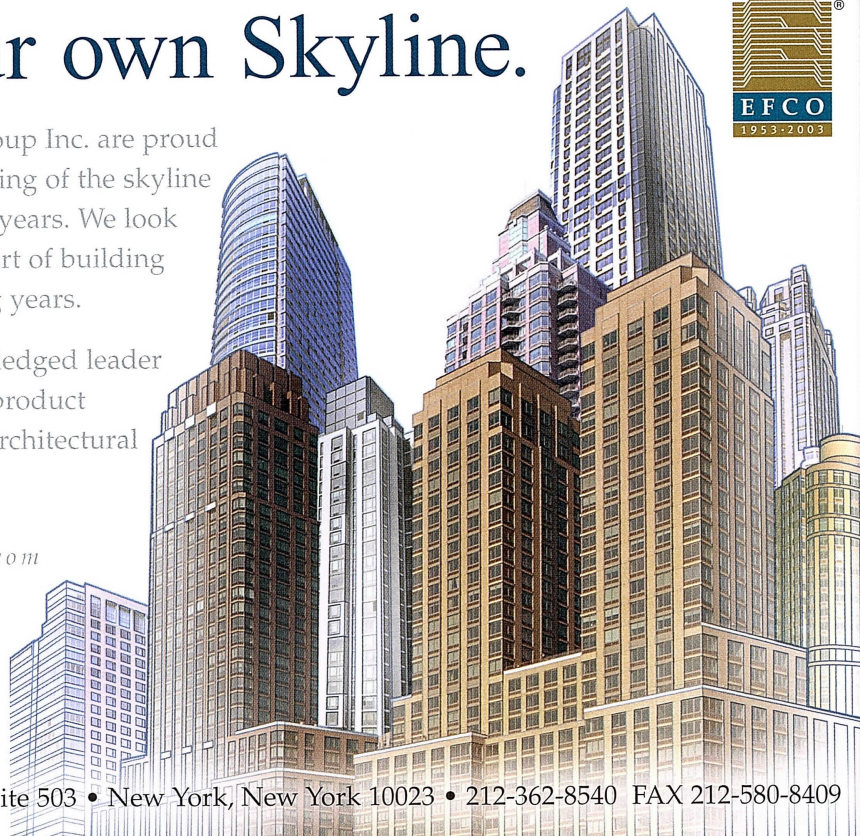
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Many of the landmark's interiors are designed to be as relevant for today's corporate client as they were during the post-war period.

**By Carl Hauser, AIA
and Bradley Walters**

The recently completed restoration of the Lever House façade has drawn both accolades and criticism. Less talked about, but equally important, is the work being done by several notable architecture and design firms inside the 51-year-old building. From the lobby to the uppermost floors, some of the same debates have taken place as architects preserved the exterior of the important Modernist building.

When Gordon Bunshaft, a design partner at Skidmore, Owings & Merrill (SOM), designed Lever House for soap maker Lever Brothers, each of the building's 21 occupied floors was customized for the company's subsidiaries. The interiors complemented the parent company's corporate image while maintaining a unique presence for each business unit.

As the economy has twisted and turned with mergers, acquisitions, upsizing, and downsizing, Lever House has evolved from a single-tenant, corporate headquarters into a multi-tenant (albeit historic) office building on Park Avenue. At least eight floors have been renovated in the last two years.

Shimmering stainless steel in the 4th floor elevator lobby picks up on the material used by Mies van der Rohe in the nearby Seagram Building. (above) The interior glass and metal wall system recalls the building's exterior skin. (right)

Lever House



PAUL WARCHOL PHOTOGRAPHY

PAUL WARCHOL PHOTOGRAPHY

House Inside

Interior architects and designers have grappled with such questions as: How do we maintain the design intent embodied in a historic work of architecture? How do we allow this space to evolve over time? What is preservation today? Being listed on the National Register of Historic Places can help protect a building's exterior

and essential fixed interior architecture, but does little to preserve the functional and moveable components that frame spaces within walls. The 1990 Visual Artists Rights Act protects murals and other permanent art installations; should interior spaces receive the same protection?

To answer these questions, Hillier New York, which was

hired to design the 7,300-square-foot fourth floor interiors for an international financial services company, turned to the Modernist architectural vocabulary of the 1950s. The building's skin is thin and transparent, barely separating exterior and interior. The design team agreed that there would be no separation between inside and out.

The interior and exterior would reinforce one another.

The challenge was to find the balance between the space's original open plan intent and the client's corporate culture, work style, and technology needs. The executives wanted to spend time behind closed doors making deals – in perimeter offices – and nixed the open work environment the petite floor plate presented.

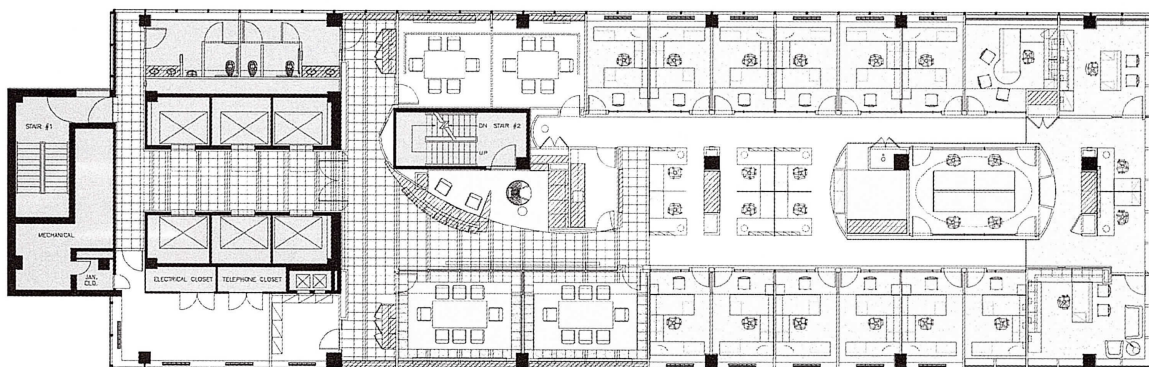
The team researched the building's history, and studied other buildings of that period, such as the United Nations Secretariat, and Mies van der Rohe's influential Seagram Building across the avenue from Lever House. The solution was an updated version of the classic 1950s glass-and-metal wall system that creates walls to keep conversations private, but allows light to stream through the perimeter offices and into common areas. Horizontal and vertical planes have been layered to expand the sense of openness and transparency: modernism for the new millennium

The doors of the individual offices are paired within deep millwork portals that project beyond the face of the glass and metal wall system. Patterned glass insets within the clear pane system add another layer of transparency. The offices line both sides of the floor and overlook 53rd and 54th Streets. The only solid walls between offices run perpendicular to the building's curtain wall. A lowered gray ceiling plane defines the private office work areas. The reveal system of the ceiling's nine-square



KRISTEN RICHARDS

As the economy continues to twist and turn, Lever House continues to be transformed. This flux gives designers new opportunities to think about Modernism, to debate its principles, and to reinterpret them...the type of preservation that extends the life of a structure like Lever House.



grid is coordinated with the standard module of the millwork furniture, creating customized, built-in cabinetry using standard components. The lowered ceiling zone is pulled back from the face of the office wall, allowing the glass and metal wall system to extend to the full height of the higher ceiling plane.

The millwork walls begin almost four feet inside the offices, aligning with the fascia of the lowered ceiling plane. The space between the office fronts and the beginning of the solid surfaces is bridged by the glass and metal partition system, creating an ambiguity between inside and outside – much in keeping with the original building's extension of the courtyard planter into the glass-enclosed lobby at the ground level.

In contrast to the concept of the “transparent sheath” of the building's curtain wall, the elevator lobby, reception area, and executive office area have a “solid object” quality. Like Raymond Loewy, who designed the building's original interiors, the design team used rich wood textures

and stainless steel to provide a counterpoint to the lightness and transparency of the glass curtain wall.

The recess of the elevator doors wraps up and into the ceiling to create an asymmetrical corner release within an illuminated ceiling canopy. Particularly striking is the side of the lobby that is sheathed in the same woven stainless steel used in the Seagram Building elevators. The steel sheathing wraps around the corner to create the sense of a separate metal object sitting within the lobby, and also realigns the axis of the space to accommodate the asymmetrical location of the original fire stair. The detailing that frames the woven steel recalls the mechanization so celebrated by mid-century modern architecture. A quiet wall of mosaic tile, matching what was originally used in the space, complements the woven steel, and adds a subdued palette.

The reception area is paired with the original fire stair to create a singular object within the space. It appears as a solid millwork block, carved to create the

reception desk and built-in leather banquette seating area. The curve of the desk changes in axis as one moves out of the elevator lobby and into the office space. A layered collage of clear, translucent, and custom-colored glass forms a “floating” art screen in front of the clear glass wall of the adjacent conference rooms.

The executive suite overlooking Park Avenue has carved solid wood casegoods, walls, and ceilings that mirror the reception area. As seen at night from the street, the uplit rich wood ceilings create a strong interior “base” for the tower that rises in a step-back from the large second floor plate; all the other floors have white ceilings.

But any of those ceilings could change. Lever House continues to be transformed as tenants come and go (Hillier's original client left the fourth floor, and the new occupant took the space intact). This flux gives designers new opportunities to think about Modernism, to debate its principles, and to reinterpret them. This is a type

of preservation that extends the life of a structure like Lever House – one of the most technologically advanced designs of its time – and allows it to evolve and adapt to meet the needs of the 21st century workplace.

Carl Hauser, AIA, is interior operations director at Hillier New York. Bradley Walters is an associate at the firm.

Architect: Hillier
Design Team: Carl Hauser (Director of Operations), Barbara Zieve (Design Director), Stephen Morrow (Designer), Raymond Gillespie (Project Architect)
Consultants: Marino, Gerazounis & Jaffe (MEP); Richard Fleischman & Associates, Inc. (telecommunications); SPT Corp. (security); Kugler Tillotson Associates (lighting)
Construction Manager: Plaza Construction Corporation
Interiors Photographer: Paul Warchol Photography

Six tenants now call Lever House home, and almost all have undergone interior improvements in recent years. In addition to the restoration of the building's exterior glass skin, here are a few of the other changes going on inside Lever House:

■ SOM recently completed the exterior renovations to Lever House, including replacement of its trademark glass skin, in addition to designing the interiors of floors 7-13 for Alcoa.

■ In 2002, landscape architect Ken Smith added the garden in the atrium space, bringing to life the original, unbuilt design proposed by sculptor Isamu Noguchi.

■ On the ground floor, London-based Marc Newson, who describes himself as “funkily futuristic, but technically rigorous,” has designed the 4,520-square-foot Lever Bar. The new restaurant, scheduled to open this May, promises to give hungry aficionados of modernism an alternative to Diller + Scofidio's Brasserie in the nearby Seagram Building.

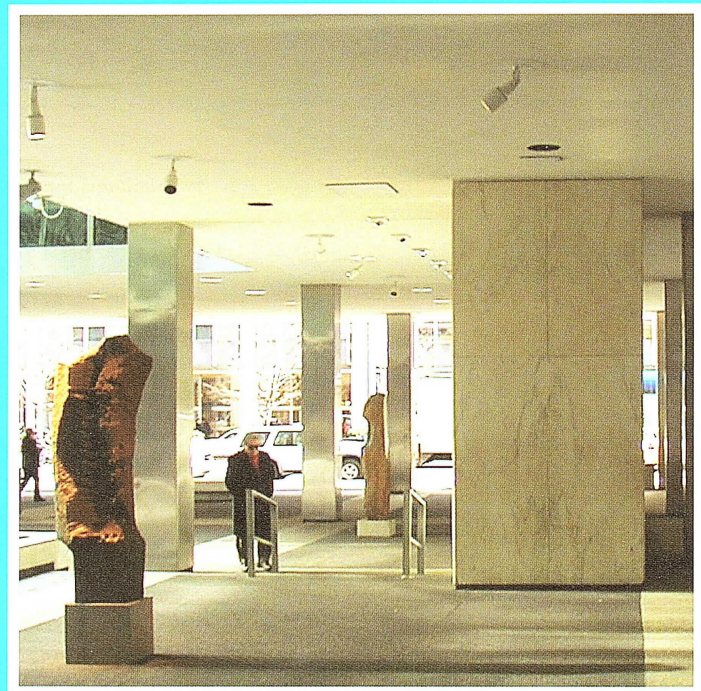
■ The raised podium level and floors 14-17, designed by David Chipperfield and IA, pull partitions off the facades to underscore and reveal the slab-like qualities of the floors. Those elements that are visible from Park Avenue attempt to quietly disappear behind the glass skin by aligning walls with the structure's 4-foot 8-inch grid, especially near the building's perimeter.

■ Gensler designed floors 5-8 for another client just two years ago. The transparent quality of the building's floor plates is maintained throughout – one can stand in the middle of the building and always see the city and light because perimeter offices have interior glass fronts and doors. The client, who preferred bronze finishes, was persuaded to use stainless steel instead. This fostered consistency with the stainless materials used in the building's architecture.

■ The uppermost floors – 18-21 – remain intact as offices for Lever Brothers, now Unilever United States, Inc. Some of the original Raymond Loewy interiors have been preserved.

Carl Hauser, AIA, and Bradley Walters

Lever House: The ground level arcade along 53rd Street is marked by a stainless steel columnar grid and sculptural elements.



BRADLEY WALTERS

From the ground-level lobby, the planter moves through the building's glass skin, blurring the distinction between inside and out.



BRADLEY WALTERS

The Wright Price

**After years of abandonment,
Price Tower – Frank Lloyd Wright’s only
built skyscraper – re-emerges as a museum and arts
center – and a swanky new hotel.**

By Kristen Richards

Except for the most dedicated scholars and devoted fans of Frank Lloyd Wright and Bruce Goff, Bartlesville, Oklahoma, has not been on many Top 10 lists of destinations for “must-see” architecture. But with the recent opening of the Inn at Price Tower in downtown Bartlesville, visiting this town is now definitely worth the 40-minute trip north from Tulsa.

The 19-story tower (one of the tallest in town) is home to the Price Tower Arts Center (PTAC), and it is one of the more unusual adaptive reuse sagas I’ve encountered. I’m glad to report that it’s also a story with a happy ending. Wright designed the building in the mid-1920s as a Manhattan apartment tower. As much a master salesman as master architect, he was known to re-sell unbuilt designs to new clients. In the early 1950s, he recycled his tower design as headquarters for H.C. Price Co., a Bartlesville-based pipeline construction company. When completed in 1956, the tower housed retail on the first two levels, single-floor offices in three quadrants, and eight

duplex apartments in the southwest quadrant. (Bruce Goff was a tenant for several years.)

Wright called the tower (his only built skyscraper) “the tree that escaped the crowded forest” – a fitting description for a building that seems to sprout from the flat Oklahoma plains. As with a tree, the “trunk” supports four quadrants of cantilevered floors that spiral out from the core, with hardly a right angle to be found. The visual metaphor is made complete by the green patina of the 20-inch-wide copper louvers that span and shade the gold-tinted, aluminum-framed windows from the glaring Oklahoma sun. In 1983, Price Tower received the American Institute of Architects’ Twenty-Five Year Award for design of enduring significance.

Phillips Petroleum (now ConocoPhillips) purchased the building in 1981, then moved out and closed the office tower in the late 1980s. The building sat empty and in disrepair for about 10 years. After a much needed and caring restoration done in-house, ConocoPhillips donated the tower to the PTAC in 2001.

The PTAC has been working feverishly ever since to transform Price Tower into an international center for art, architecture, and design. (It already holds claim to major Wright and Goff collections.) Exhibition and event spaces and a gift shop are located in the first two levels and an annex, and the Arts Center offers guided tours of the top three floors, where the Wright-designed interiors of Harold Price’s original office and apartment are currently being restored.

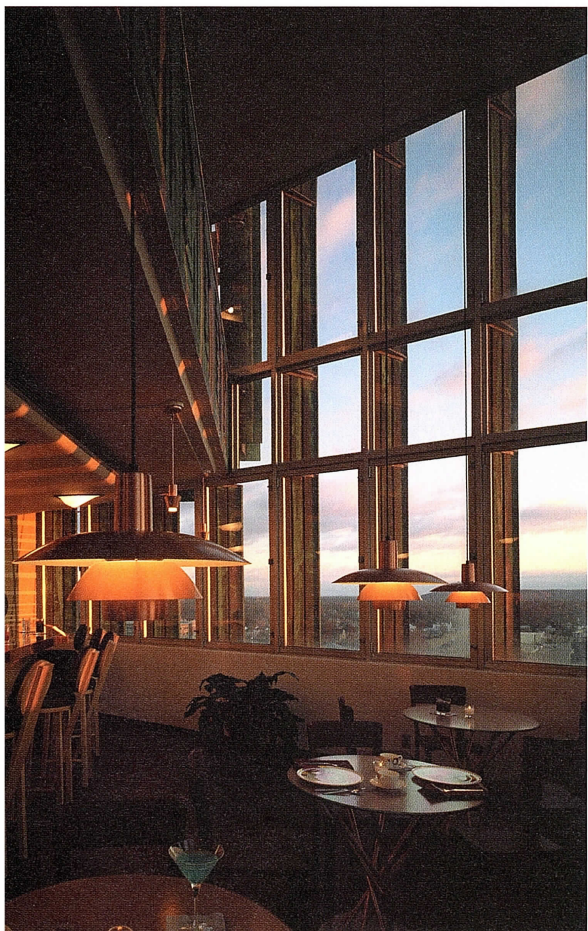
What sets this adaptive reuse endeavor apart from most others is the entrepreneurial strategy undertaken by the not-for-profit organization. Sandwiched between the exhibition and administrative floors below and the Price apartment/office floors above are the Inn at Price Tower – a stylishly appointed 21-room boutique hotel on six floors, and the two-level Copper restaurant. As designed by New York City-based Wendy Evans Joseph Architecture, both the inn and the restaurant would be right at home in any tony metropolitan neighborhood. Ambler Architects of Bartlesville was the architect-of-record.

PTAC Executive Director Richard P. Townsend heard Wendy Evans Joseph, FAIA, at a lecture about her work, which includes The Women’s Museum: An Institute for the Future in Dallas, and the Holocaust Memorial Garden in Salt Lake City. He first approached her about designing a sculpture garden for Price Tower. But when he saw her transformation of an unremarkable 1950s motel on Long Island into the very hip Greenporter Hotel and Spa, his plans changed. He admired her fresh interpretation of the 50s “moderne.”

Joseph has accomplished the same transformation at the inn. The very contemporary design neither intrudes on nor mimics the original, rather idiosyncratic Wright aesthetic. “It’s an architectural approach to interiors,” she explains. “What’s important to me is that it’s been done in a strictly principled way, with the greatest respect for this masterpiece of a building. The biggest challenge was to create a unique new place that carefully preserves the essence of – but distinguishes itself from – the original architecture. There must



“The biggest challenge was to create a unique new place that carefully preserves the essence of – but distinguishes itself from – the original architecture. There must be no confusion between what was there and what's new.” – Wendy Evans Joseph, FAIA



DON WHEELER



Copper restaurant offers sweeping views of the Oklahoma prairie. (left) Guest room interiors and furnishings are generous in scale — and comfortable. (above)

be no confusion between what was there and what's new.”

The only structural alterations were made to accommodate bathrooms, which were carved out of existing office closets. They are, literally, tiny water closets that barely accommodate shower stalls and toilets. But they are bright and sparkling, and many have expansive views.

The motif, palette, and materials are in keeping with what Wright himself favored, but are in no way Wrightian wannabes.

Taking a cue from Wright, every element in the rooms relates to the “tree” metaphor – from the maple-framed furniture, stylized murals of bamboo groves, and copper-mesh window curtains to copper plumbing pipe towel racks and textiles custom-crafted in Tibet and India. Unlike many Wright-designed interiors, the furnishings are generous in scale – and comfortable. “We were making a hotel, not furniture for display,” Joseph says. “We also wanted guests to be aware of where they are.”

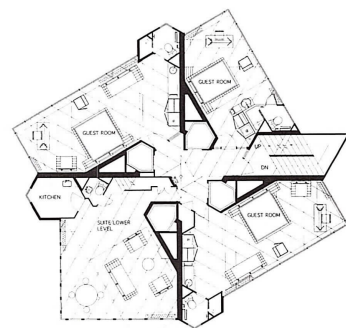
In Copper, the 50-seat bar-restaurant on the 15th and 16th floors, Joseph underscored Wright's own dramatic play on scale and light. The open design and layers of detailing make the space what Joseph calls “sculptural.” A serpentine copper-topped bar wends its way underneath the balcony bar. Copper mesh-and-glass tabletops sit atop spiral bases of copper plumbing pipes and maple. From anywhere within the two-story space one has the sense of being high in a tree

with wonderful views of the Oklahoma prairie.

One of the practical challenges of turning offices into luxury accommodations was getting construction materials and furnishings to the floors. The four core elevators are not much larger than telephone booths. Everything had to be transported in pieces and assembled on the floors.

Joseph also designed the mezzanine-level Frank Lloyd Wright gallery, a graceful, intimate space of platforms and

The motif, palette, and materials are in keeping with what Wright himself favored, but are in no way Wrightian wannabes... elements relate to the “tree” metaphor.



Scale and light are at play in both Copper restaurant (left) and guest rooms. (above)

casework for displaying furniture, lighting fixtures, table settings, and other Wright-designed objects from the Arts Center's permanent collection. These range from his Prairie style at the beginning of the 20th century through his mid-1950s designs for Price Tower and for Hillside, the Price family residence in Bartlesville.

The Price Tower Arts Center has even bigger plans that will certainly bring even more energy to the downtown district. The area already has the makings of

an engaging cultural campus, given the presence of the Price Tower, the nearby Bartlesville Performing Arts Center (a frothy building designed by William Wesley Peters of Taliesin Architects in 1982), and the more contemporary public library designed by Olsen-Coffey Architects and Ambler Architects (then McCrory-Ambler Architects) in 1991. Earlier this year, the PTAC announced that Zaha Hadid is designing a 50,000-square-foot expansion. “We have the enormous privilege and

responsibility of working within a signal building of the past century,” says PTAC's Townsend. “Hadid's dynamic forms, which are cantilevered, acute-angled, and generally low-slung, really speak to Frank Lloyd Wright and the Price Tower, and we expect her museum facility for us will be one of the important buildings of our own time.”

Design Architect: Wendy Evans
Joseph Architecture
Design Team: Wendy Evans
Joseph, FAIA, Robert Furno, AIA,
Farzana Gandhi, Manan Shah,
Thruston Pettus, Liz Burrow,
Liza Beaulier
Architect-of-Record:
Ambler Architects,
Scott K. Ambler, Jim Charles
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Restor

It was enough to sear my memory. Last year, a Sunday afternoon stroll through the as yet unfinished Hudson River Park revealed that somebody had committed the crime of misguidance against the Chinese Consulate, originally designed as a Sheraton Motor Inn by Morris Lapidus and Harle & Liebman in 1962. The Populuxe building's face was refinished in white dryvit, and its windows were redone with a reflective green (think the color of a phosphorescent dollar bill) glazing.

Like so much of Lapidus' work, the hotel was a building for the people. Located at West 42nd Street and the Hudson River, it was originally intended as a temporary stopping place for vacationers bound for nearby ocean liners, and the design intimated their pending travels. The 42nd Street elevation windows cant southwest to better face the river and its magnificent sunsets. To borrow the phrase, Lapidus helped us check in to escapism.

The building pleased passers-by as well: by breaking the grid, the southward-facing volume lends a bit of whimsy to the stressed-out Manhattan landscape. And it is passers-by for whom this renovation does the most harm. While the Consulate's users may not notice a change to the façade and windows, for the rest of us, what was once a rhythmic play of solid and void suggestive of a windswept Miami Beach is now just a solid wall.

With all due respect to architect Lin + Associates, you can argue that the blinding white façade and the new glazing reflects sun and sky in a manner that just as easily reminds one of the snowbird states. But in actuality, the retrofit may lead future strollers to believe that Lapidus, the light-handed man who gave us the floating stair to nowhere, didn't know his massing from his molehills.

The flawed renovation to the Chinese Consulate places a restoration like the Tweed Courthouse in a much friendlier light. That \$86 million project stirred controversy in the autumn of 2002, when Mayor Bloomberg decided that the building would be better suited for use by the Department of Education than the Museum of the City of New York. A fully realized critique of the building would be impossible, therefore, without broaching Bloomberg's decision to reprogram it.

Tweed is a building at the crossroads. Designed by both John Kellum and Leopold Eidlitz (who later designed most of the capital buildings in Albany), it shows the mark of competing individuals, and of two different stylistic eras. Kellum, who was responsible for designing the main bulk of the structure, resounded the Neo-classical tropes still popular immediately following the Civil War. When Eidlitz took over, neo-Gothicism reigned. Tweed's south wing, which is a visually arresting display of stone columns, barrel vaults, and multicolored brickwork, has been attributed to Eidlitz.

When placed at the helm of Tweed's completion, Eidlitz's predilections seem to have collided with his predecessor's, even outside that south wing. Paint colors more suited for late nineteenth-century



PHIL DOMENICO

Tweed Courthouse, Kellum (1858) and Eidlitz (1876-78); restoration/adaptive reuse by John G. Waite Architects, 2002

romanticism – muddy earth tones, passionate blues (now lightened so as not to distract office workers) – accompany Kellum's pilasters and balusters. The floors designed by Eidlitz are partially composed of glass block. Walking on them approximates the sense of flight, something more appropriate to the Crystal Palace and the Modernist structures that trace their lineage back to that British feat. Begun in 1858, Tweed was completed 20 years later.

Of course, such an identity crisis would have never come to light were it not for the City's decision to restore the Tweed treasure and commission John G. Waite Architects to execute it. Most recently in use as back offices for City Hall, the interior was veiled in beige paint, its intricate skylight in storage, and its HVAC dreadfully obsolete. In the four years it took to restore it (and with all due respect to platitudes), no detail was overlooked.

With the exception of those blue courtrooms, the color palette mimics Tweed's opening day. The Chambers Street-facing grand stair was rebuilt. So were the entrance doors, whose black walnut differs from the original only on close inspection of the figure; growth rings aren't what they used to be. Where door hardware did not exist, the design team replicated the accoutrements with which Eidlitz outfitted his Albany structures.

What had the potential to most interfere with the historic fabric, updated systems, didn't. In the grand Eidlitz-designed rooms of the south wing, for example, forced-air vent grilles in the floor were

ations

Go Bad

Can perfectly good intentions to save an historic structure backfire? Yes, but not always as badly as one might expect.



PHIL DIDIMENCO

Tweed Courthouse: a new meeting room for the Department of Education

installed within solid-colored fields of tile. Both grille and tile are a chocolate brown. Visual disruption is kept to a minimum.

And where alterations do affect the historic fabric, the modifications celebrate Tweed's ghosts. Take the building's new stairwells. These had to be added in order to bring the building in line with the fire code. To construct them meant incising corridors to two courtrooms, and closing up the doors to which they led. But rather than remove those doors completely, their frames, as well as the adjacent baseboards, remained exposed in order to communicate Tweed's original design.

To my surprise, the Department of Education fitout, completed at a further cost of \$7.5 million, treats the Tweed Courthouse with similarly light feet. Office cubicles within the former courtrooms and back office spaces of the building are placed atop raised platforms, which can be easily broken down and removed. Telecommunications systems run within these platforms, and they branch from fiber optics that pierce interior walls more minimally than a less advanced wiring strategy system might have.

Were the Museum of the City of New York to have taken occupancy as originally planned, there would have been no guarantee of such respect. Office space may have interfered with the courtrooms differently – there was talk of spanning a balustrade across one or more of those rooms in order to create more floor space for museum employees. Further, exhibition displays may have interfered with sight lines across the building's grand rotunda. Potential disruptions such

as these force one to reconsider whether or not the building is fit for playing host to a museum. Would Tweed's tremendous windows and bridge views have distracted visitors from digesting the exhibition material at hand?

The Tweed Courthouse will still play an educational role in the life of the city. The ground floor of the building has been converted into City Hall Academy, a kind of model school for New York's public school students. The academy is envisioned as a two-week-long field trip: during each cycle, students meet every day at their own schools, and then are bussed to the academy. These downstairs rooms have been spruced up with bright colors and contemporary technology, but in one spot, original painted detail is revealed overhead. The ceiling's T8 fluorescents are daintily attached to the ribs between the barrel vaults. Again, here is an example where the introduction of the new does not permanently mask the difficult work of restoration.

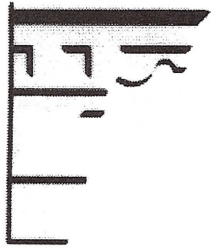
But I do not seek to defend Mayor Bloomberg's decision to reprogram the space. The Tweed Courthouse is one of the more magnificent manifestations of government corruption to dot the New York City landscape. The problem of placing the Department of Education inside such a space is that doing so bars the public from ever fully enjoying the fruits of this handsome restoration. And that's an \$86 million crime only Boss Tweed could appreciate.



KRISTEN RICHARDS

New Chinese Consulate, nee Sheraton Motor Inn by Morris Lapidus/Harle & Liebman, 1962; adaptive reuse by Lin + Associates, 2003

David Sokol [has been a regular contributor to Oculus; he also writes for Architectural Record and Metropolis magazines.](#)



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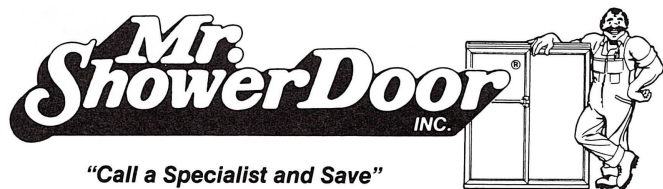
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Outside View

By John King

Architecture critic for the
San Francisco Chronicle

Take heart, New York. Despite all the problems of the moment – budget deficits, job losses, the sad question mark of Lower Manhattan – your greatest asset survives: the capacity to amaze. It's still as seductively daunting as ever, the non-chalant drama of the neighborhoods crushed together and the caffeinated pace of the lives that swirl through them. Newcomers may gape

at the Chrysler Building – savvy ones will also turn around to admire the Chanin Building – but the real joy is the press of the whole.

Certainly that's true for this otherwise skeptical critic who lives and works in the nation's fifth largest metropolitan region. Each visit is startling; I always feel like the country mouse. Manhattan is not simply an extrapolation of San Francisco, it is a crash course in extreme urbanism.

Case in point: on a December visit I finally summoned up the nerve to use the subway shuttle from Grand Central Station to West 42nd Street. The most vivid part of the journey was not the two or three minutes in the train, but the propulsive rush to ground level in a crowd of hundreds – thousands – of second-trimming regulars. I felt that if I paused I'd be trampled – or perhaps be swept along effortlessly, borne aloft by the surging crowd.

What has all this to do with architecture? Plenty. The cityscape reflects the pace within: what intoxicates is the relentless drive, the constant reach, the endless blur of change. Nothing distills this more precisely than the sumptuous renovation of Grand Central Station. It

feels like the place where 10 brisk rivers course into one – but you can scramble to calm in the dining concourse, and flop into an overstuffed leather chair, your own inviolate refuge.

Above ground, it is still Le Corbusier's "beautiful catastrophe" of 1936, where "the skyscraper is not an element in city planning, but a banner in the sky, a fireworks rocket..." And it remains a pyrotechnics show on behalf of commerce: the skyline drama churns up from the business done below. That's why the constant fretting nowadays about the failure of major new buildings to capture "progressive" trends seems to miss the point. Or why the much-reviewed Austrian Cultural Forum by Raimund Abraham leaves me cold. Too much thought went into it, too many calculations. It wants to be provocative – a self-defeating wish.

Finally, that's why this outsider holds up Raymond Hood – old news! – as the quintessential Manhattan architect. Restless and intuitive, he crafted one definitive billboard after another, from American Radiator to the Daily News to McGraw Hill, and finally Rockefeller Center. Each nudged the city ahead. Each also, crucially, folded in what came before.

That's what is lacking both in today's overly contextual norm and the overly intellectual attempts to defy it: the thrill of the chase. The fresh plunge forward in search of new explanations for why a "catastrophe" can seduce.

As long as New York still has that spirit – and it does, just not in the big new buildings – no other American city comes close. Nor do Berlin or Rotterdam, for that matter.

**Grand Central Station: "The place where 10 brisk rivers course into one."
(below) Chanin Building (right)**

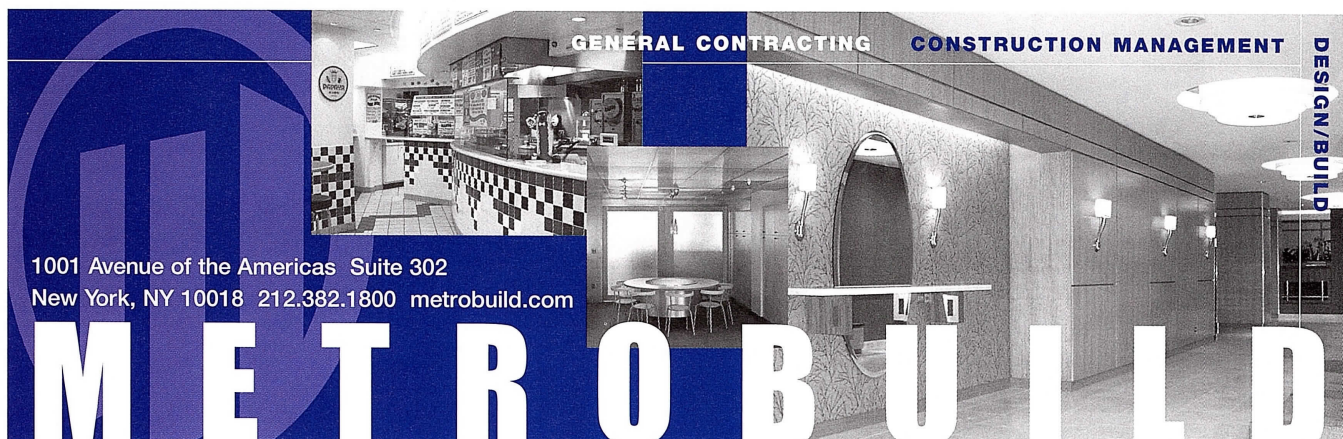
John King was a finalist for the 2002 Pulitzer Prize in Criticism.



PETER AARON/ESTO



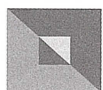
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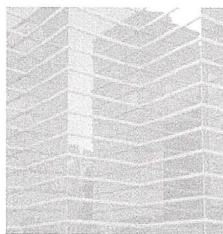
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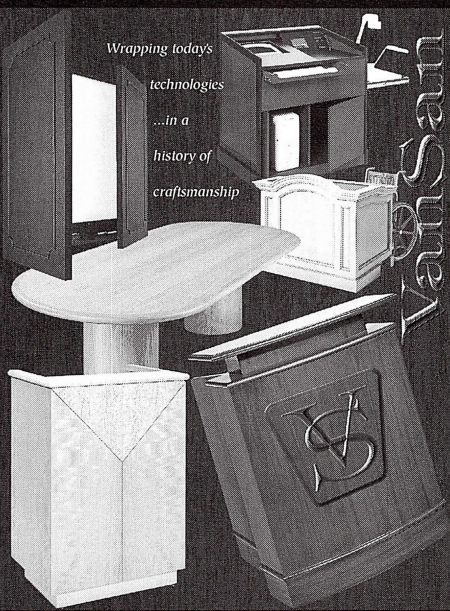


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40-Year Watch

By Fred Bernstein

Is intercity bus travel so *déclassé* that Americans can't take a bus terminal seriously? That is the only explanation for their indifference to the poured concrete masterpiece by Pier Luigi Nervi (1891-1979) that spans Broadway at the Manhattan approach to the George Washington Bridge. The structure – a station and attached parking lot, one of Nervi's few completed projects outside Italy – is a superb example of the poetry he wrought from ferro-concrete, exploring, as he put it, “the mysterious affinity between physical laws and the human senses.”

In 1999, the Port Authority of New York and New Jersey, which owns the building, announced plans to build a 50,000-square-foot multiplex cinema over the parking lot. It was to be just one more example of an architecturally significant Manhattan building becoming a plinth for a more profitable structure. That, of course, was before 9/11; the plan is now on hold. That is good news for fans of the building, which is 40 years old this year. (This event is marked in the building with a tiny exhibition of black-and-white construction photos.)

The Nervi building is essentially a horizontal platform, raised about 30 feet over the street on angled concrete columns. From the western half of the platform (which is linked by bus lanes to the George Washington Bridge), a second series of columns supports 14 triangular projections – bug-eyed clerestories that explore the otherwise neglected middle ground between Corbu and Gaudi. Striking from the outside (approached, as they usually are, from a drab section of Upper Broadway), they are nothing short of thrilling from the inside, where their concrete louvers funnel light to the waiting areas below with a mixture of precision and insouciance – as if painted by Picasso from a sketch by Escher.

The building was inspired by the Hudson River span; Nervi's structure makes explicit references to the bridge's criss-cross trusses, rethinking one idiom – call it “erector set deco” – in another. From above, the roof resembles one of the bridge's towers, pushed and pulled like taffy.

As in his better-known Palazzo dello Sport in Rome, Nervi revels in structural predetermination – the tracery of his vaults is as inevitable as the ribs of a wood canoe – and in the plasticity of ferro-concrete (his movable forms were made of the same material as the finished building).

The Port Authority (which attributes the building to “John M. Kyle, chief engineer, and Pier Luigi Nervi, consulting engineer” on a plaque in front) has, of course, tinkered with the building over the years. Recent changes to the retail/ticketing concourse (below the bus platform) include materials that would have been anathema to Nervi. A Port Authority spokesman said the PA has spent \$14 million on capital improvements to the terminal since 1999, and that it “remains open to development opportunities at the site.” For now, the building retains its power to inspire. The columns supporting the terminal roof are triumphant – their tapering forms and striated surface suggest



PORT AUTHORITY OF NY & NJ / MARA HERBERT - PHOTOGRAPHER

Nervi's 1963 George Washington Bridge Bus Station

sequoias, yet without the slightest hint of kitsch. Above, concrete is rendered nearly weightless. The building is on par with Saarinen's TWA terminal at Kennedy Airport, another reinforced concrete masterpiece that seems on the verge of leaving the ground. But unlike Saarinen's building, which has achieved iconic status, Nervi's is under-appreciated. It has something to do with location, but a lot to do with the fact that taking a bus to New Jersey (rather than, say, a plane to Paris) is something most New Yorkers prefer to do with eyes wide shut.

Fred Bernstein, an [Oculus](#) contributing editor, studied architecture at Princeton University, and has written about design for more than 15 years; he also contributes to [The New York Times](#), [Metropolitan Home](#), and [Blueprint](#).

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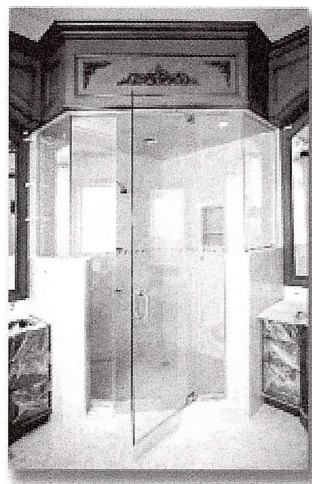
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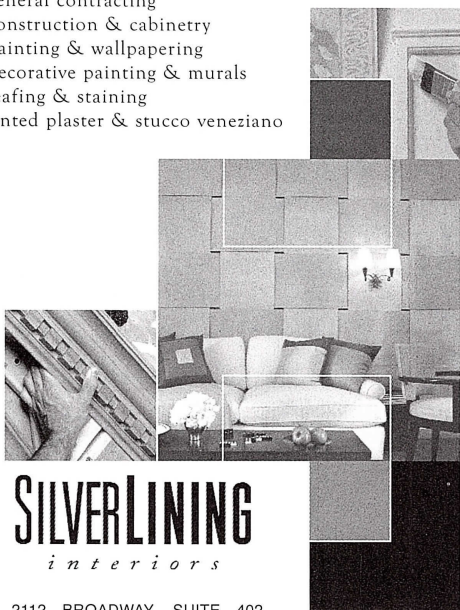
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Choose the clients you want to work for

Good Practices

The economy may be flat, but that's no reason to go after every project that comes down the pike.

The temptation to pursue every lead and respond to every RFP is a mistake that can lead to money-losing projects, unnecessary risk exposure, and a tarnished reputation. You may be better off turning some projects down. Pointers to guide marketers in evaluating clients before they pursue projects emerged from a workshop sponsored by the New York Chapter of the Society for Marketing Professional Services and led by John Jolls, a principal and senior vice president of Weston & Sampson Engineers, Inc. Here is a checklist of 21 recommended criteria for choosing clients and projects. Contributing to the list were John Jolls, the audience, and this reporter.

No two firms are alike, so the list is a useful test to apply when checking out a client or project. Review the 21 items, then rate each item on a scale from 1 to 5, with 5 being "most desirable in a client or project." The maximum possible total is 105. Any score of 85 or above suggests a definite "go" signal. Any score below 40 should alert you to use caution in pursuing or accepting the commission.

There are exceptions. There are clearly times when you pursue or accept a job despite all the caveats, because the arguments for accepting far outweigh the drawbacks. For example: To this reporter's knowledge, at least one architect turned down the \$40,000 commission the Lower Manhattan Development Corporation offered each of seven firms to develop and present a scheme for the former World Trade Center site. Reason: acceptance yielded exposure to a large assemblage of powerful types in the Winter Garden, a huge press contingent, and a massive television audience. It made each team into a household name overnight, even though the meager fee probably only compensated each firm for a few days of labor and overhead.

So screen your leads with care and be cautious about choosing which to pursue. Whether the client's selection route is via proposal or a live presentation interview, or even a one-source procurement, focus your resources on the projects you have the best chance of delivering on schedule, on budget, with quality, and for which you will be paid on time.

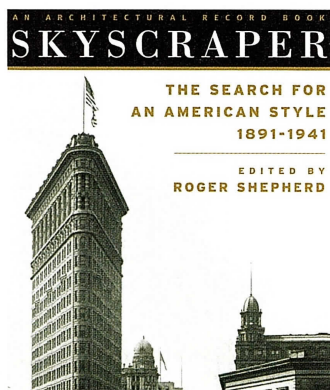
Stephen A. Kliment, FAIA

Wish List: 21 Criteria for Choosing Clients and Projects

1. **Client has clear idea of needs and wants.**
2. **Client has experience, having built before.**
3. **Client has real project, with financing in place or reliably pending, and is not merely inviting free sketches.**
4. **Client has reputation as a good communicator.**
5. **Client is open to new ideas.**
6. **Client is responsible (insists on following regulations and paying for quality product and workmanship).**
7. **Client observes Qualification-Based Selection (QBS) guide.**
8. **Client declines to select architect based solely on price.**
9. **Client's decision making is prompt and reliable, not capricious.**
10. **Client's financial standing checks out.**
11. **There's evidence the client's budget is reasonably related to project scope of work.**
12. **There's no indication the fee is unlikely to cover your labor, overhead, and profit.**
13. **There's opportunity for repeat work and long relationship with a new client.**
14. **Project pays well, for example, client has record of agreeing to a multiplier of over 3.2.**
15. **Pays a low multiplier, but in a flat economy this is a way for you to avoid firing staff and realizing some or all of your overhead, despite no profit.**
16. **Peers who have worked with client give a good report.**
17. **Odds are high of being paid on time (certain client categories are known to pay bills late).**
18. **Project and client are a new market your firm wants to enter.**
19. **Project is a likely money-loser but its publicity value and breadth of exposure justify possible loss on the project.**
20. **Project is not wired – i.e. another firm has the inside track and the odds of you winning are flimsy.**
21. **Project type is within your area of expertise.**

Sources: SMPS/New York Area (212-867-1948; www.smpsny.org). John Jolls (Weston & Sampson Engineers, Inc., Glastonbury, CT; 860 659-8668; e-mail: jolls@wseinc.com). Adapted with permission from Design Firm Management & Administration Report New York, NY; 212-244-0360; www.ioma.com

In Print +



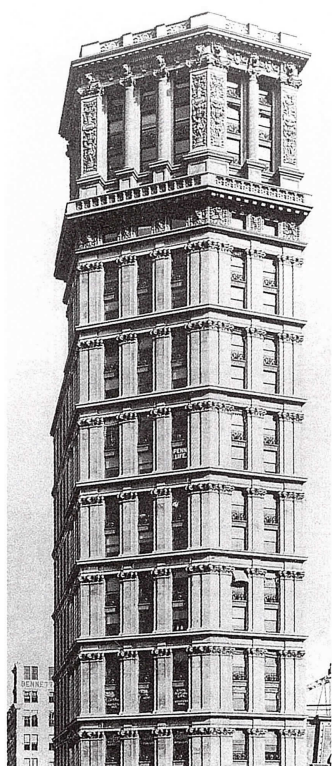
Skyscraper, The Search for an American Style 1891-1941, edited by Roger Shepherd.
New York: McGraw-Hill, an Architectural Record Book, 2003. 297 pages. \$45.

When reading the title of this fascinating new book, one wonders at first why the period of study begins with 1891, when

several iconic skyscrapers, such as Chicago's Monadnock Block, had already been built, and why it ends in 1941, when nothing much was being built, least of all skyscrapers. But in fact 1941 was the 50th anniversary of the founding of Architectural Record (known until 1917 as The Architectural Record). And most of the content of this highly unconventional work is drawn from articles published in that first half century in Record (Record's 100th anniversary in 1991 was marked by a special commemorative issue—more about this later).

Within the 50-year period, it is astonishing that Roger Shepherd, who compiled and annotated the book, was able to uncover such a wealth of skyscraper material. There are articles on specific buildings, on groups of buildings, on a competition (for the Chicago Tribune tower), essays by critics, including the great Montgomery Schuyler and Record's first chief editor Herbert Croly; there are mini-bios and other vignettes in the margins, along with quotes ranging from St. Augustine and John Milton to Wright, Saarinen the Elder, and Robert A. M. Stern. And the text itself is a marvelous stew of facts and factlets which, once you overcome a slight fear of being embroiled in a mass of material set in all manner of type faces, column widths, and copy flow, ends up as an endearing compendium or anthology—Shepherd uses the ideal word scrapbook—that is difficult to put down once you've started reading.

State Capitol, Lincoln, Nebraska, Bertram Goodhue, architect, 1921-32. (top right) St. Paul Building, New York City, George B. Post, architect, 1889-90. (right)



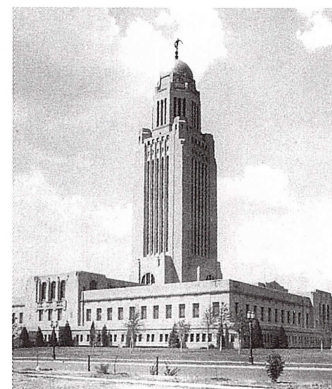
There are no particular divisions—chronological, stylistic, or philosophical. The book's nine chapters have such headings as New Conditions/New Forms: The Promise of Function; The Commercial Problem: an Image of the People; and Lessons Soon Forgotten: the Passing of a Prophet (in reference to Louis Sullivan). The

book's fascinating odds and ends include an examination of trends in design and construction, critical analyses of major buildings, and technological predictions—some right, some wrong, such as architect George Hill's 1904 prediction of the demise of the elevator for use in office buildings, and his assertion that "it is probable that the future will see a decreasing amount of structural steel used in floor framing."

Ultimately, the book focuses on style and form rather than function and technology. The period spanned by the book covers essentially five styles (my nomenclature, not the author's): the Chicago School; neo-Classical; neo-Gothic; Art Deco; and Modern (though not necessarily Modernist). I would add a sixth style, Eclectic, as a way to label the work of Louis Sullivan, which borrows elements from so many sources.

It is amazing, as one sees the examples, how some historical styles lend themselves easily to skyscraper function and form and some only after a very painstaking, and often unsuccessful, study of scale, mass, texture, color, and ornament. Thus, neo-Gothic takes to the skyscraper as a duck to water—witness the Chicago Tribune Tower scheme that won the 1922 competition or the University of Pittsburgh Cathedral of Learning (1927). Or take Art Deco and Hood & Foulhoux's 1924 American Radiator Building or the Rockefeller Center architecture of the mid-1930s. The Reliance Building, an early D H Burnham building done in the style of the Chicago School, made for an elegant solution (it is now a vaguely chic hotel), as did Sullivan's 1899 Carson Pirie Scott & Company Building.

Neo-classical, on the other hand, had a harder time of it. Influenced by the pernicious impact of the World's Columbian Exposition at Chicago (1893), which spawned a legion of little classical banks and libraries in every hamlet in America, the attempt to make the style fit the skyscraper was forced. Classical is at heart a horizontal style. You can stack the Five Orders only to a certain degree before the whole thing looks like a wedding cake. See, for example, the St. Paul Building in New York, a cute 1890 confection by George Post, since demolished.

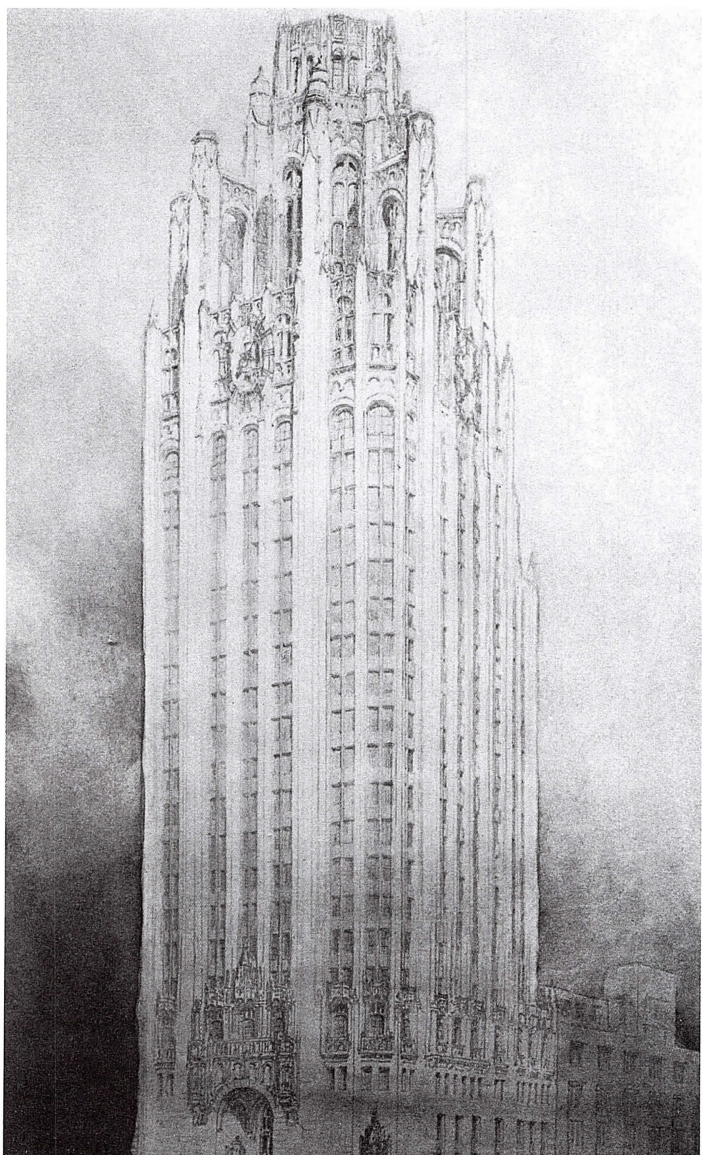


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But it was the eclectic skyscraper style as practiced by Sullivan that created many of the masterpieces featured in this book. Sullivan's 1892 Wainwright Building in St. Louis ranked 11th in the top 100 buildings of all types built worldwide between 1891 and 1991 in a poll conducted by Architectural Record to commemorate its centennial. Two other Sullivan skyscrapers, the Guaranty Building in Buffalo (1896) and the Bayard Building in New York City (1898), strike a powerful balance between form and ornament.

Other high-rises from that period stand out because of their unique responses to the program. Chief among them are Bertram Goodhue's Nebraska State Capitol (1932), Frank Lloyd Wright's Johnson Wax Administration Building (1939), and his Larkin Building (built 1904, demolished 1950), with its great five-story atrium-as-workplace that anticipated Richard Rogers' Lloyd's of London tower by 75 years.



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Yet there's one puzzling omission—van Alen's 1930 Chrysler Building. It certainly falls within the 50-year time frame, and is now once more New York City's second tallest skyscraper. It contains many breakthroughs in form, engineering, and materiality. Along with the Empire State Building and the RCA building in Rockefeller Center, it is the last of the great prewar tall buildings. It surely deserved a place in the book.

Browsing through Skyscraper is an edifying and agreeable experience. Perhaps Shepherd will do a follow-up in the year 2016 to mark Architectural Record's 125th Anniversary.

Stephen A. Kliment, FAIA

Click Here: www.ArchiNed.nl

For those interested, Aaron Betsky is the co-curator with K. Michael Hays of the Diller + Scofidio exhibit at the Whitney. He is also the director of the Netherlands Architecture Institute (NAI). The architecture site of the Netherlands at www.ArchiNed.nl is a well-organized pit stop for anyone who needs to fuel up on architecture news worldwide. Be sure to "switch to English" and peruse, for example, Brussels and Ground Euro, Archery International 2003, and Tate at the NAI. The English version of the site is moving to a new server and promises even better English-language content beginning later this year. It has a list of and links to Dutch and International competitions, and to many practicing Dutch architects doing interesting work. The site also features sustainable architecture, from the vaguely Bolshevik sounding "Sustainable Building is our Duty" to the succinct "Smart Architecture." Don't miss the documentary of Vision Machine, an installation by Lars Spuybroek in Nantes (France), and the "archinets" category in Sites when the English server is up.

Margaret Rietveld, AIA

Wainwright Building, St. Louis, Adler and Sullivan, architects, 1890–92 .
(above) Perspective study of competition entry for the Chicago Tribune Tower, Raymond Hood, of Howells & Hood, 1922. (left)

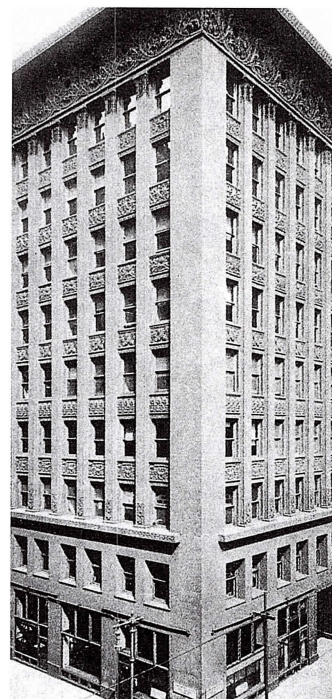


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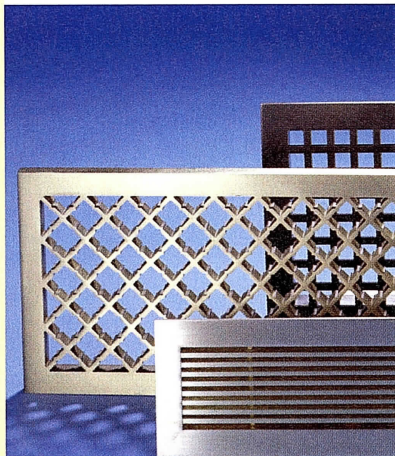
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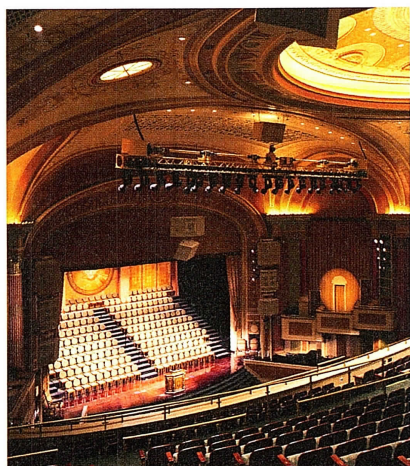
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Gallery who's doing what where

By David Sokol

Talk about reincarnation. In a past life, the Loew's Metropolitan Theater in Brooklyn was a department store. Carved from that space by Thomas W. Lamb in 1918, this 4,000-seater became a movie theater in 1948 and a quadruplex 30 years later. The Brooklyn Tabernacle purchased the decaying structure, plus three adjacent buildings, in 1997, and the following year commissioned Kostow Greenwood Architects to transform the space into the congregation's new home. In addition to abiding by stringent acoustical and seating standards, the theater and Fulton Street lobby were restored, and new lobbies and other accessory spaces added – with, of course, all the necessary technical upgrades. Work began in 2000, and the church sanctuary is now open with final completions expected by the end of this year.



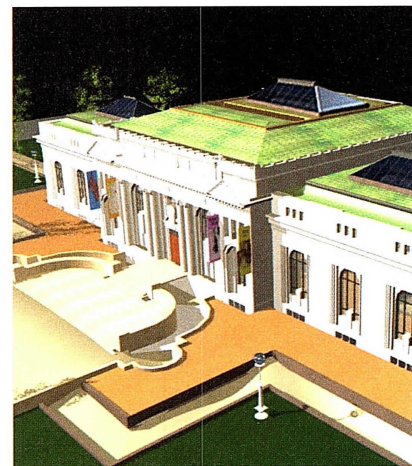
KOSTOW GREENWOOD ARCHITECTS

Can you believe that the 28-story, 1.1 million-square-foot AT&T Long Distance Building routed every North American overseas telephone call both incoming and outgoing when it was completed in 1932? Now, Fox & Fowle Architects has given the Ralph Walker-designed Art Deco building new telecommunications life as the New York Global Connectivity Center, 32 Avenue of the Americas. (AT&T's 400,000-square-foot headquarters will remain in the building for at least another 10 years.) The electrical, mechanical, and communications infrastructures were overhauled to accommodate telco, dot.com, and media uses – and because the tower is landmarked as a communications center, the firm was able to design new structural additions without camouflaging them. Most visible are the two 120-foot-tall communications masts on the rooftop designed as a celebration of the building's mechanistic history and character.



ANDREW GORDON

The museum explosion continues. Mark off fall 2003 on your calendars for the opening of the City Museum of Washington, D.C. A conversion of a former Carnegie Library, built in the Beaux Arts style and completed in 1902, the building comprises 65,000 square feet on three levels. Among the challenges facing New York-based RKK&G Museum & Cultural Facilities Consultants and Devroux & Purnell Architects are the creation of a multimedia theater, as well as an interactive timeline exhibit. But the design firms have their hands full in more ways than one. The soon-to-be museum, a project of the Historical Society of Washington, DC, sits adjacent to the capital city's behemoth new convention center. The museum, located at one of L'Enfant's radial points, will surely do an excellent job of announcing its presence in the shadow of its looming neighbor.



RKK&G

Well, it's about time for an almost centenarian. The Webster Branch of the New York Public Library just reopened after its first complete redesign since first opening in 1906. Platt Byard Dovell White did with this Babb, Cook and Willard-designed building what it does so well: modernizing the interior layout and systems while retaining integral historical elements, such as the central iron and marble stairway and an original collection of quarter-sawn white oak bookshelves. This York Avenue building was built with funds donated by Andrew Carnegie. To think that this gem was on the verge of being closed for good during the city's mid-1970s fiscal crisis.

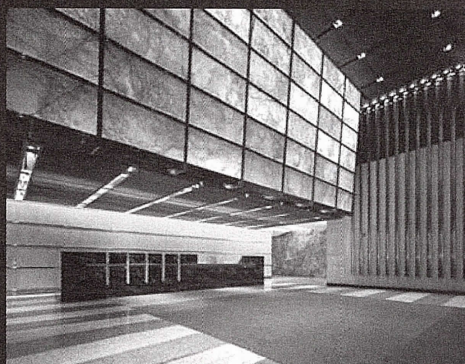


ELLIOTT KAUFMAN

Kostow Greenwood Architects: Brooklyn Tabernacle, 2003; formerly Loew's Metropolitan Theater, Thomas W. Lamb, 1918. (above left) Fox & Fowle Architects: New York Global Connectivity Center, 2002; formerly AT&T Long Distance Building, Ralph Walker, 1932. (below left) RKK&G Museum & Cultural Facilities Consultants and Devroux & Purnell Architects: City Museum of Washington, D.C., 2003; formerly Carnegie Library, Ackerman and Ross, 1902. (above right) Platt Byard Dovell White Architects: New York Public Library Webster Branch, 2003; Babb, Cook and Willard, 1906. (below right)

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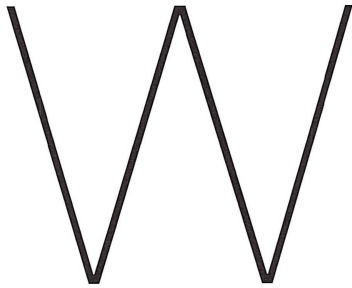
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Last Words

**Rick Bell, FAIA, Executive Director,
AIA New York Chapter**

"What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from." T.S. Eliot



What can we learn from reading architectural history, from the correspondence of significant architects of past days? Are there parallels between the planning process of the Chicago World's Fair in 1893 and the rebuilding of the World Trade Center site?

The symposium "History as Prelude: Modern Intervention in the Historic Context" did a riff on this theme. The event was held at the Morgan Library, which is described in E.L. Doctorow's *Ragtime* as "the nest of a culture." The building plays a pivotal role in Doctorow's novel, which examines the linked political history of music and racism in New York City in the decade before World War I. After protagonist Coalhouse Walker threatens to blow up the library, the McKim Mead and White drawings are sent for. In its discussion of changes to be made at three landmarks, the Morgan Library, the Hearst Building, and Castle Clinton, "History as Prelude" examined similarly explosive interventions in historical content. Since the publication of *Ragtime* in 1975, several other books have noted architects characterized as the anti-heroes of American cities in turmoil.

City of Light, by Lauren Belfer, examines Buffalo and the 1901 Pan-American Exposition, mentioning key participants Louis Sullivan, Stanford White, and "architect Daniel Burnham," who "invited himself for sherry." *City of Light* talks about the impetus to the exposition, the economic travails of its organizers, and the political affairs of J. P. Morgan, former President Grover Cleveland (previously the mayor of Buffalo), and President William McKinley, assassinated at the fair. Belfer also discusses the single surviving pavilion of the Pan-American Exposition, which recently housed an exhibit of the 40-year career of still wonderfully vibrant, Buffalo architect Robert Traynham Coles, FAIA.

The Devil in the White City, a non-fiction work by Erik Larson, intertwines the story of the creation of the Chicago World's Fair of 1893 with the depravity of a world gone wild from economic uncertainty and changed sexual values. The World's Columbian Exposition was harbinger of the City Beautiful movement that would subsequently transform Chicago and New York, along with every other American metropolis.

"The Eastern architects wore dark suits and crisp white collars. All had mustaches, some dark, some gray. Post was huge, the largest man in the room. Hunt was fierce, a frown in a suit.... But he also had built the base for the Statue of Liberty and was a founder of the American Institute of Architects...For Burnham, with his failed attempts at getting into Harvard and Yale and his lack of formal archi-



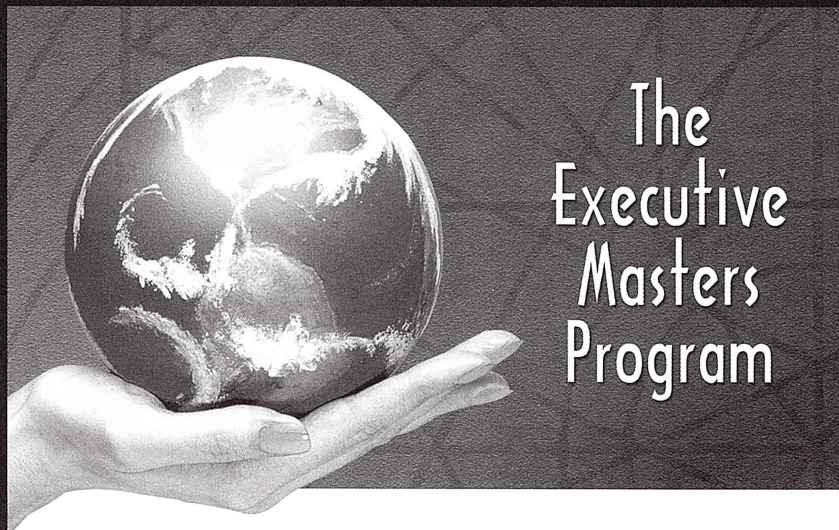
P. THOMAS

tectural training, sitting down to dinner with these men was like being a stranger at someone else's Thanksgiving...He argued that Chicago's fair, unlike any other before it, would be primarily a monument to architecture. It would awaken the nation to the power of architecture to conjure beauty from stone and steel." (from *Devil in the White City*)

The end is where we start from

At no other time since 1893 have the eyes of the nation been turned to the redemptive power of architecture to create not only form, but also meaning. Think Teilhard de Chardin's doctrine of salvation by bricks; think of the insistence on design excellence by the Lower Manhattan Development Corporation (LMDC). Speaking about the current planning of the World Trade Center site, Alexander Garvin (Hon. AIA), Vice President of Design and Planning of the LMDC, noted that there has not been an equivalent public expression of interest in architecture and design since the 1893 Chicago Fair. Qualitative expectations of the highest order have been raised by popular attention and by the unprecedented participation of the architectural community through New York New Visions. In his dedication speech opening the 1893 Chicago Fair, President Cleveland uttered words that may be just as relevant today: "Let our hopes and aspirations awaken forces which in all time to come shall influence the welfare, the dignity, and the freedom of mankind."

The rebuilding and design process taking place in New York City recalls Daniel Burnham's words in *The Devil in the White City*: as Burnham stands on the roof of the Reliance Building, looking out over Chicago, he comments: "You'll see it lovely. I never will. But it will be lovely."



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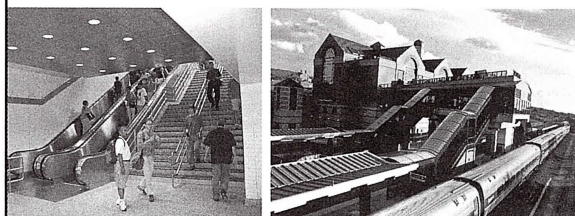
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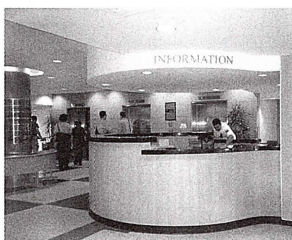
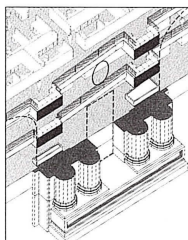
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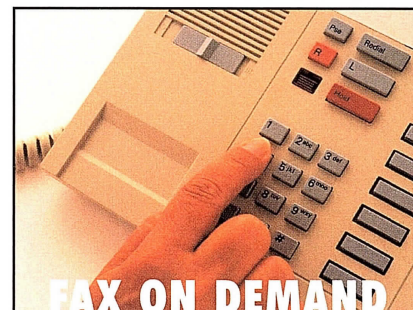


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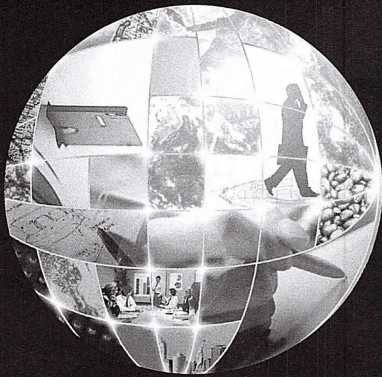
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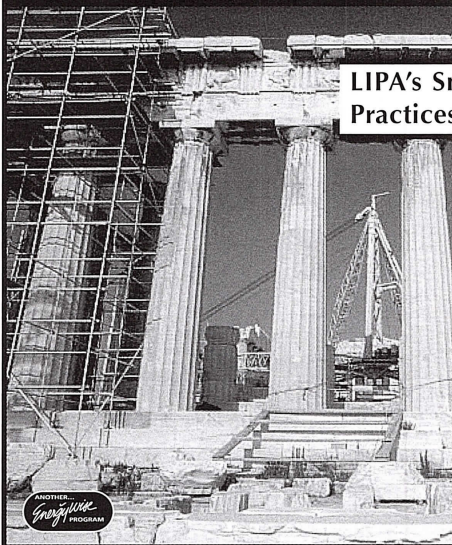
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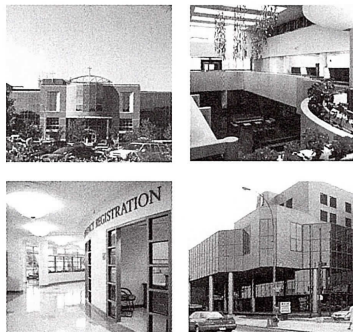


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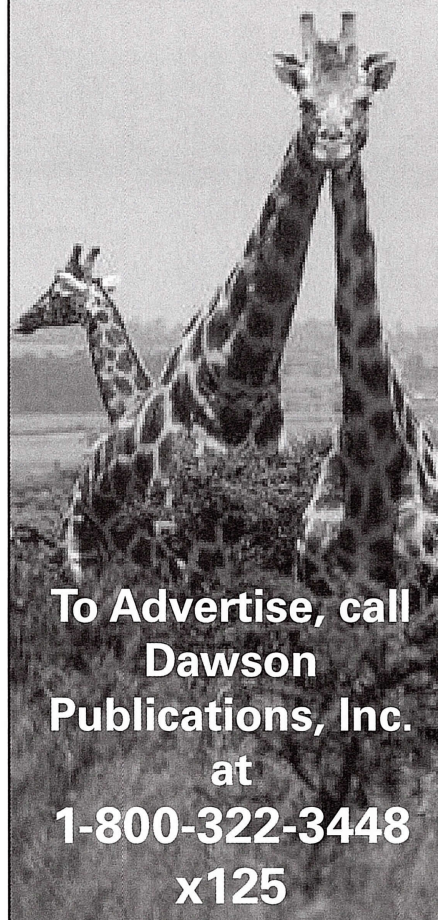
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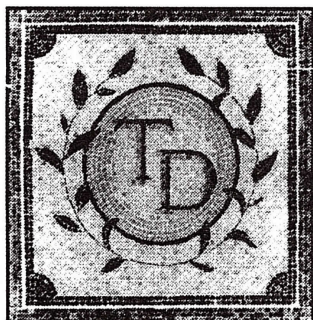
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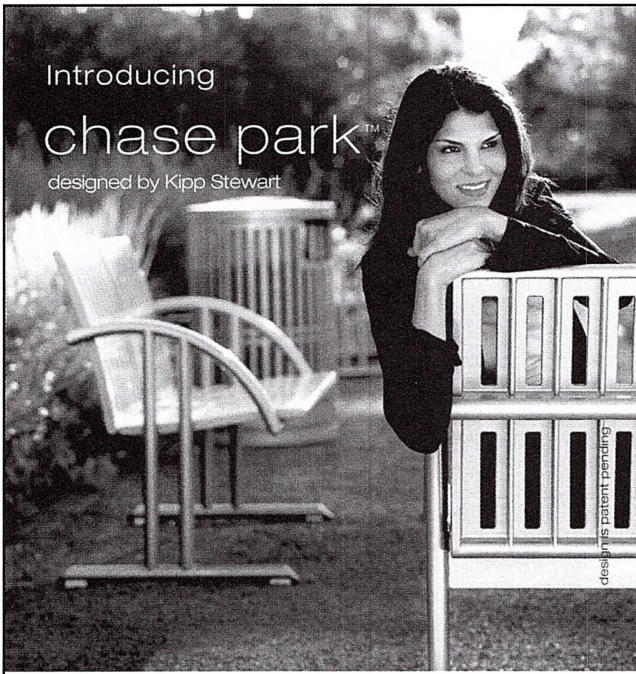
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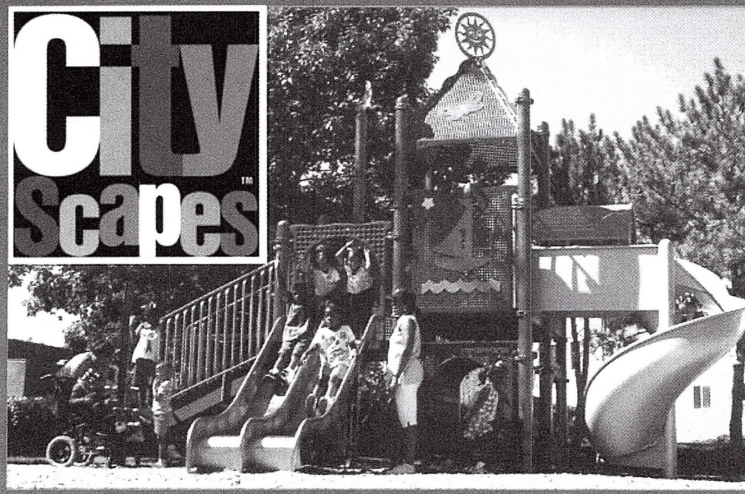
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