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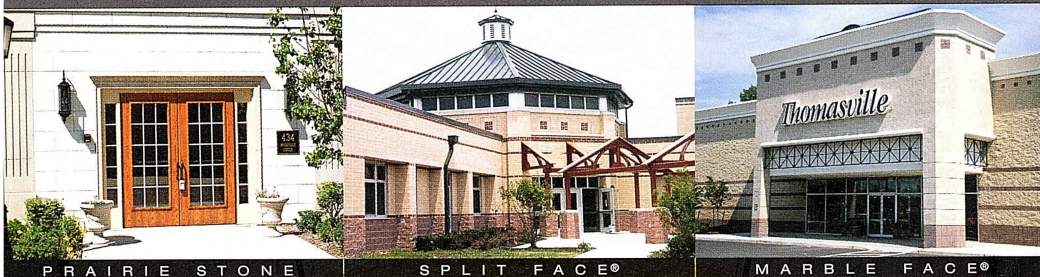
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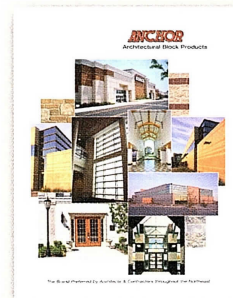
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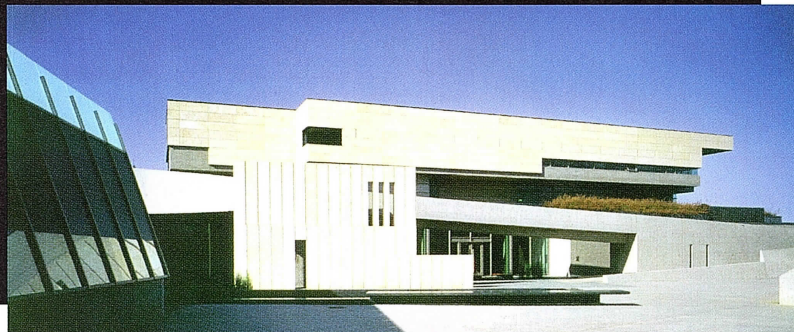
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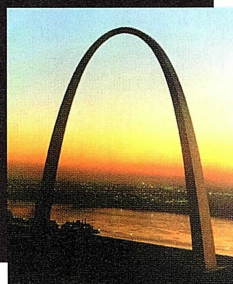
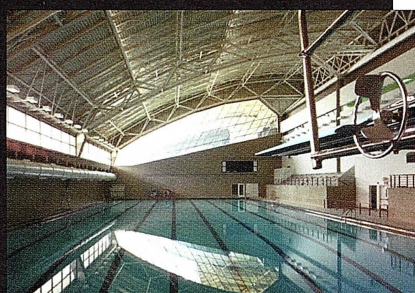
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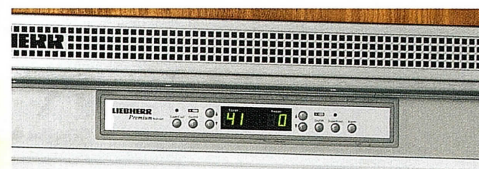
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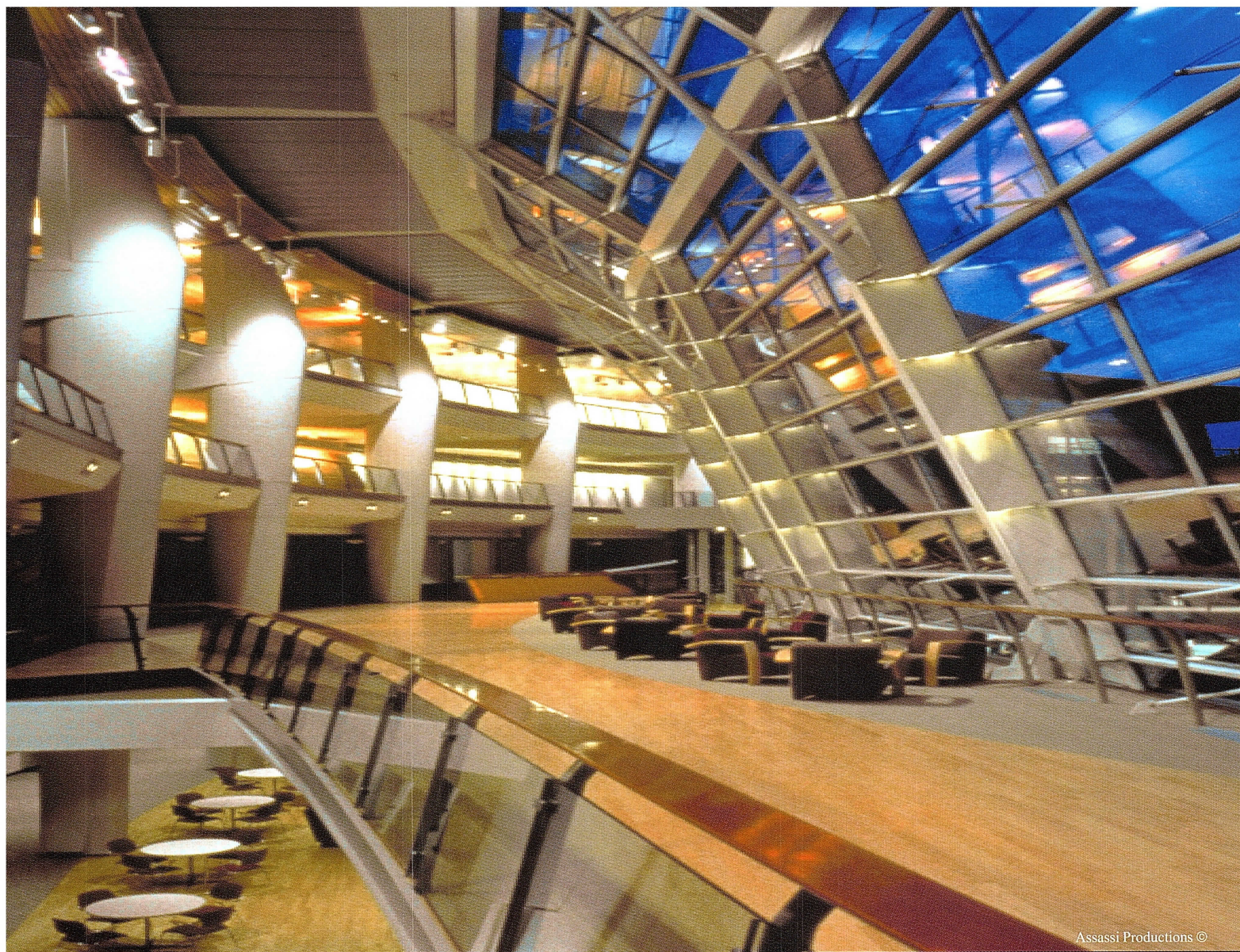
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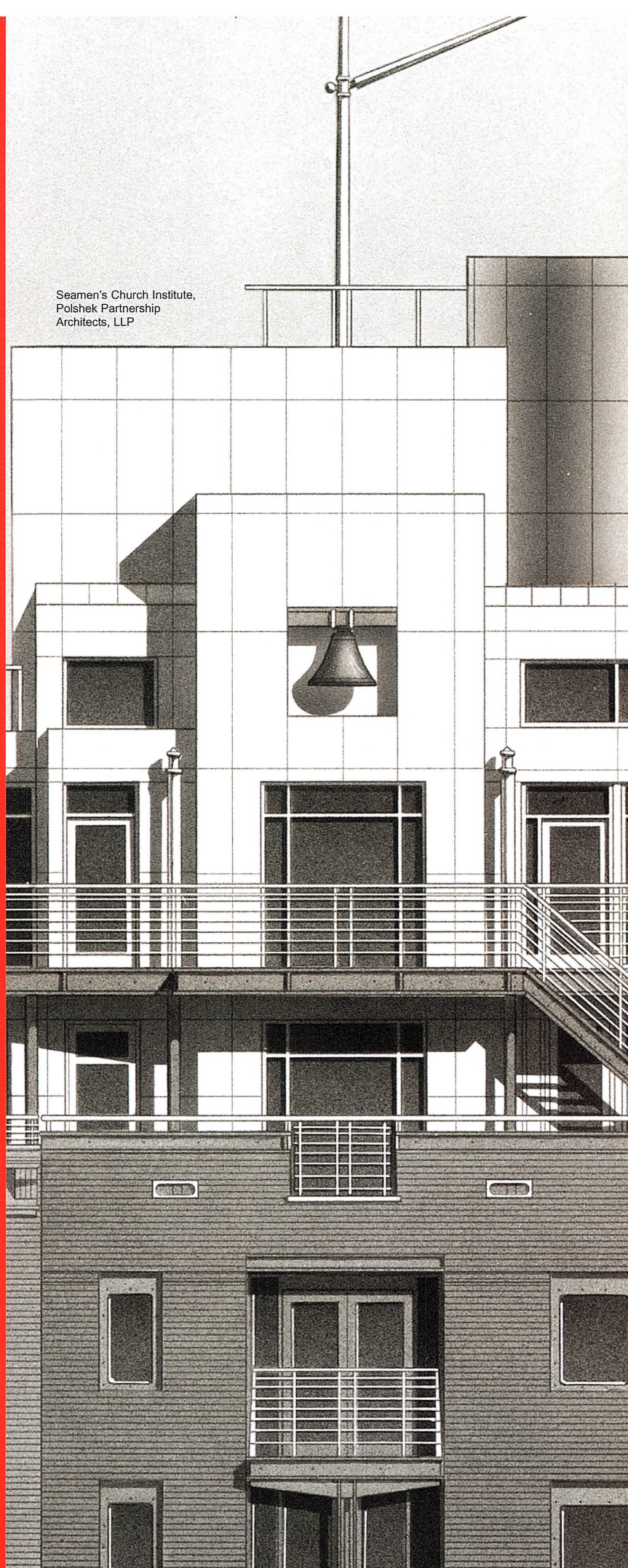
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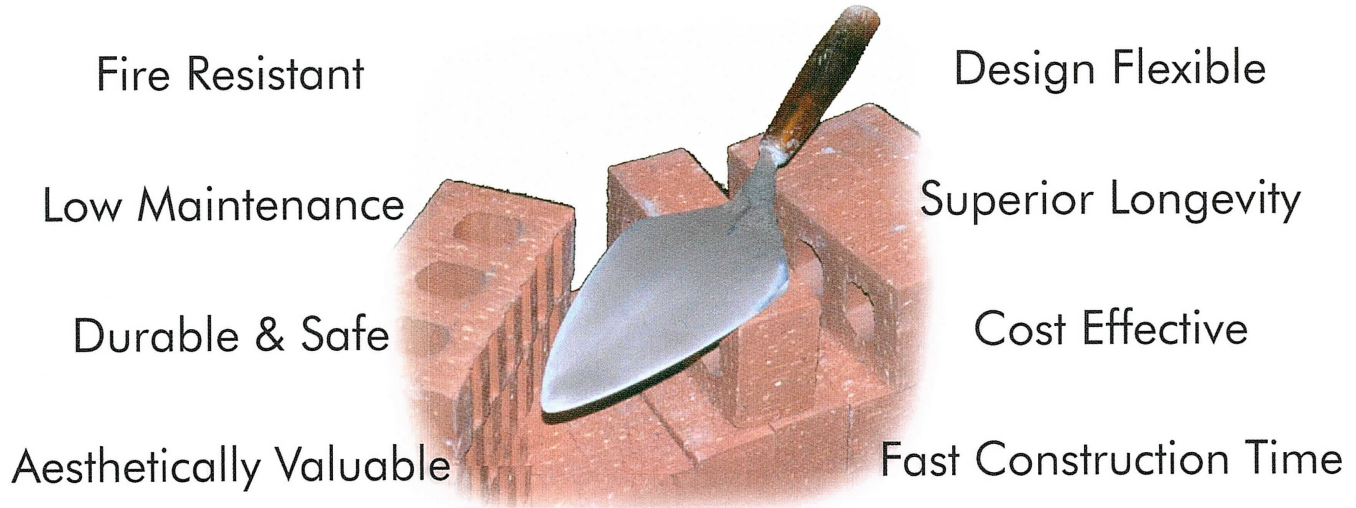
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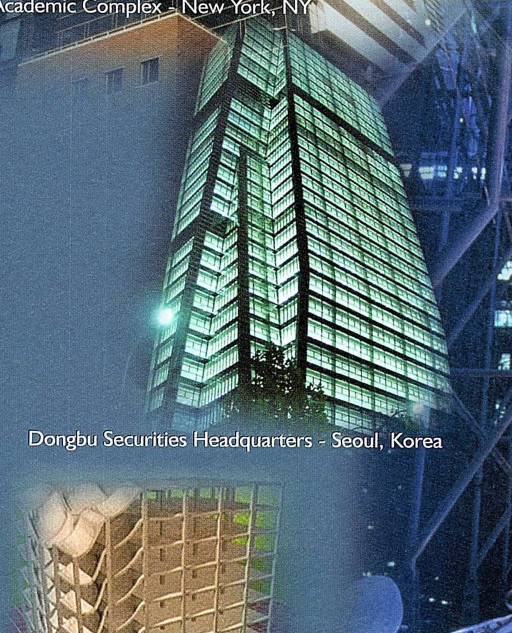
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A Center for the City

First Words

Letter from the President

If you walk by the Center for Architecture on almost any evening you will typically see two or three events being held simultaneously. Chapter committees generate many of them; related professions and organizations sponsor others. The problem many of us have is that we cannot be at more than one event at the same time – as problems go, one of the better ones.

The many people who dreamed of and planned for the Center conceived of it as a Center for the City. Even if many of us are parochial New Yorkers, we never imagined how wide our net would be cast. Recently, two competitions with related exhibitions have come to fruition at the Center. Both are international in scope.

The ENYA (Emerging New York Architects) Groen Hoek: East River Community Boathouse Competition received 370 entries from 34 countries. I represented the Chapter in conferring the awards in February. First prize went to five architects from Montevideo, Uruguay. Second prize went to two architects from London. Third prize went to an architect from Philadelphia. The student prize went to two architectural students from the University of Arizona. Without exception, all the winners came in person to collect their awards. The work and the participation from around the world are amazing. Thanks go to Emily Eastman, Assoc. AIA, Katherine Kline, Suzanne Marhefka, Assoc. AIA, Maria Sutter, and Hans Walter for organizing the competition and exhibition.

The New Housing New York Competition received 160 entries from around the country and the world. Chapter members were well represented in the winners' circle, but winners also came from Texas, Ohio, and Illinois. The competi-

tion was organized with the City Council and CUNY, with support from the Departments of Housing Preservation and Development, and Buildings and City Planning. The projects

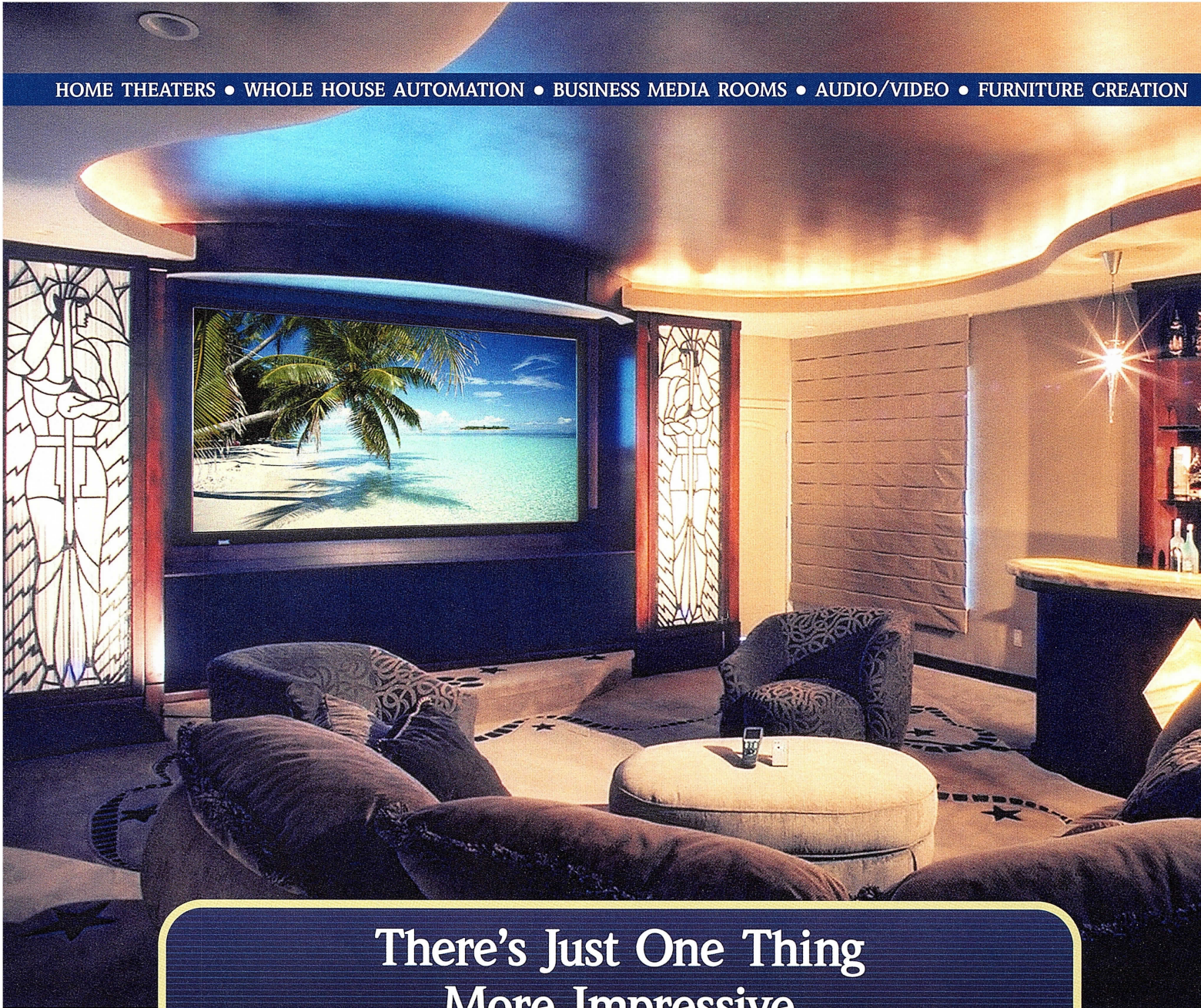
raise many provocative questions about what affordable housing in the city, and beyond, can and should be. Many of the proposed designs could not be built under current regulations, and this competition should generate a positive discussion on how we can make the regulatory environment both allow and encourage design excellence. We are pleased that elected officials look to our Chapter to help study how New York can build better housing. We thank Council Speaker Gifford Miller for his support and leadership. (The winners of both competitions are spotlighted on page 19.)

When we closed our first set of exhibitions, I wondered how we could meet or exceed their quality in the future. With the two competitions described above, the exhibit of the winning entries, the 2003 Chapter Design Awards, and the presentation of two models of the new tower for Ground Zero for public discussion, I think we have done so. This issue of *Oculus* highlights some members of the next generation of architects – including a few who graced the Center's walls in the two competition exhibits.



JOSHUA GINSBERG

Mark Ginsberg, AIA, President, AIA New York Chapter



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Emerging Talents

First Words
Letter from the Editor

"Every child is an artist. The problem is how to remain an artist once he grows up."
— Pablo Picasso

Spring is an appropriate season to launch "New York Next: Faces of the Future," a theme we plan to revisit on a regular basis. The focus is on young architectural firms, that is, firms recently founded, though not necessarily by young architects – where they came from, how they got here, where they want to go – in revealing (and sometimes playful) ways.

The theme carries through much of the rest of this issue. Shashi Caan in "So Says..." shares her reasons for leaving the corporate fold at SOM. "Around the Corner" takes us to a new hot spot designed by Philip Johnson and Alan Ritchie – two Young Turks of a different generation. "Good Practices" tackles an important business development issue faced by many young firms, and explains why architects should not fear the word – or the art of – marketing.

In other departments, Torontonians Christopher Hume's "Outside View" celebrates New York's verticality and green growth. "106-Year Watch" gives us a glimpse of the city's only building by Sullivan, exuberantly restored. "In Print+" explores a book about blobs, folds, and boxes, and a virtual cornucopia of contemporary architecture on the Web.

Keep this issue of *Oculus* as a time capsule to look back on in five or ten or twenty-five years. Undoubtedly it will spark a number of where-are-they-now conversations.

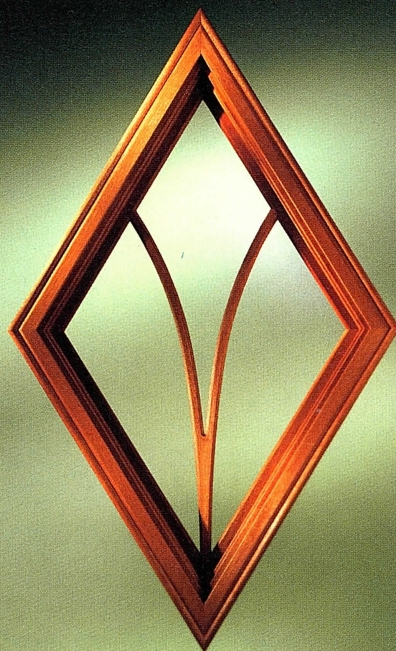
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Editor as young artist

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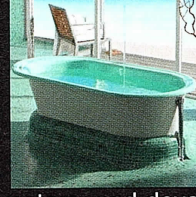
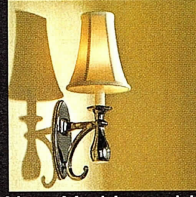
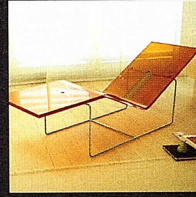
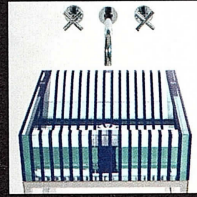
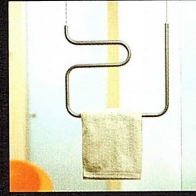
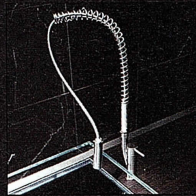
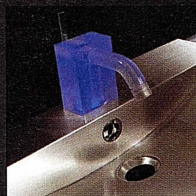
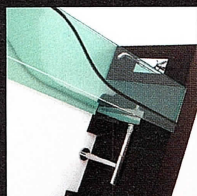
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Frigid winter weather didn't keep the crowds away from two simultaneous competition exhibitions in February and March, as well as the first public display of models and drawings of the new tower for Ground Zero designed by Skidmore, Owings & Merrill.

Community Waterfront Fun

The Groen Hoek: The East River Community Boathouse Competition resulted in proposals by 370 emerging designers from 34 countries for the rejuvenation of an East River waterfront site for the community of Greenpoint, Brooklyn. The AIA New York Chapter Emerging New York Architects (ENYA), in conjunction with the East River Kayak Club and the East River Apprentice Shop, sponsored the competition. All four winners were present for the awards ceremony and exhibition opening in February. — Maria Sutter

1st Prize (\$5,000): Horacio Flora, Andrea Bajuk, Alejandro Recoba, Pedro Calzavara, and Veronica Rossi, Montevideo, Uruguay

2nd Prize (\$2,500): Jonathan Brent and Mark Gorton, London, UK

3rd Prize (\$1,000): Christopher Pfiffner, Philadelphia

Student Prize (\$1,000): Mark Heaviland and Rick McInain, University of Arizona



Groen Hoek (l-r): 1st Prize: Horacio Flora, Andrea Bajuk, Alejandro Recoba, Pedro Calzavara, and Veronica Rossi; Student Prize: Mark Heaviland and Rick McInain

Affordable Housing Solutions

The New Housing New York (NHNY) affordable housing competition solicited proposals for three specific sites around the city. The winners, selected from 160 entries, were announced at City Hall by Council Speaker Gifford Miller, along with competition advisor Lance Jay Brown, FAIA.

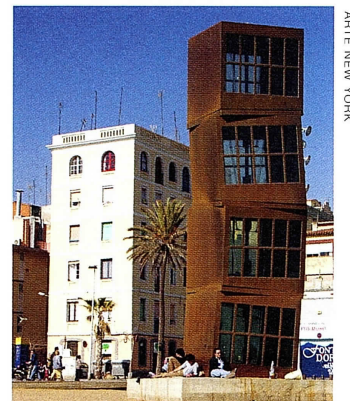
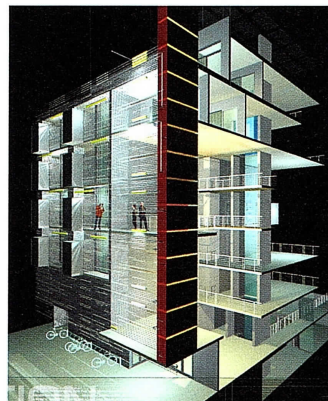
1st Prize (\$10,000/each site): Manhattan site: Choi Law and Clinton W. Brister, Texas; Brooklyn site: Blostein/Overly Architects, Ohio; Queens site: ARTE New York

2nd Prize (\$3,500/each site): Andrew Berman Architect; Judith Kinnard and Noel Murphy

3rd Prize (\$1,500/each site): SYSTEMarchitects; Deborah Berke & Partners

Honorable Mentions: Motonobu Kurokawa; Schroeter and Karen Hock; Mitchell/Giurgola

The competition sponsors, the City Council of New York, City University of New York, and the AIA New York Chapter, joined by co-sponsors NYC Housing Preservation & Development, NYC Department of City Planning, and NYC Department of Buildings, look forward to the further discussion of the potential innovations in housing policy, building code, and zoning resolution presented by the winning projects.



New Housing New York 1st Place winners Top: Blostein/Overly Architects (Brooklyn) Left: Choi Law and Clinton W. Brister (Manhattan) Right: ARTE New York (Queens)

BLOSTEIN/OVERLY ARCHITECTS

ARTE NEW YORK

So Says...

Shashi

KRISTEN RICHARDS



KR Who are your clients?

SC We have a broad range of not-for-profit, corporate, and manufacturing clients, including the Boys' and Girls' Harbor School, DuPont, the Mohawk Group, and several private clients.

KR What led you to found The Shashi Caan Collective?

SC A personal and a cultural assessment. I didn't think I would ever leave Skidmore, Owings & Merrill. Certainly the thought of being in my own practice had never appealed to me. I loved working with groups of people and the work we did – large projects that actually affect thousands of lives. That's a huge responsibility and I love that impact.

"We've got to reinvent ourselves – reinvention is critical. I think we're a profession and an industry in crisis."

One of my tasks, along with designing and day-to-day business development with the partners, was to re-visit Modernism. That's such a huge question for all of us, but especially for a firm like SOM. As much as I'm a believer in Modernism, I interpret it differently. The "ism" that came out of the Bauhaus is not appropriate for us anymore.

After three years at SOM, I had an epiphany in 2002. I realized that in order to move forward, I had to go back to the basics and think about cultural influences. They're economic. They're political. They're technological. We've got to reinvent ourselves – reinvention is critical. I think we're a profession and an industry in crisis.

KR Architecture is in crisis?

SC The design process needs to radically change. For the most part, it is a linear process where we program, conceptualize, design, and develop. This linear approach doesn't work anymore because we don't have the time or the fees and we often end up at the same place with variations and regurgitations of the

Bridging professional practice and academia, Shashi Caan recently founded The Shashi Caan Collective, a new design practice. With considerable work experience with major New York architecture firms such as Swanke Hayden Connell, Gensler, and, most recently, Skidmore, Owings & Merrill, Caan also holds Master's degrees in Architecture and in Industrial Design. In January, *Contract* magazine named her the 2004 Designer of the Year. Currently, she is Director of the newly integrated Interior Design Program in the Department of Architecture, Interior Design and Lighting at Parsons School of Design.

Oculus sat down with Caan for tea and scones to find out about her new business, why she started it, and where it – and the rest of the industry – should (and might be) headed.

Kristen Richards: Can you explain what The Shashi Caan Collective is?

Shashi Caan: We are structured around the film industry model, not as a conventional design practice. Teams come together in the same way that films get produced. You have the producer, the director, a businessperson, and you bring on board creative individuals with specific expertise. We have several architects, photographers, a fashion designer, and musicians trained as architects. The worst word – and thing that most professionals dread – in architecture today is "charrette." It totally kills thoughtful and creative design and also the quality of life and balanced living. So we don't do charrettes. Everyone has a say in his or her schedule. The mandate, once you make the commitment to a project, is to make sure that the client's needs, fees, and schedules are met.

Caan

same old ideas. Without the appropriate time for research and development, we cannot deliver imaginative and creative solutions. We must turn it around. We must allow for creativity to be squarely inserted back into the process, while we address issues like quality of life. We are not just a business, we are a profession, and we have responsibilities beyond making payroll.

We have identified all kinds of global issues that range from the environment to a depletion of resources that go beyond our forests and quality of air. Simultaneously, technology is progressing so rapidly, it is leading us – we're not leading it anymore. The more technological we become, the faster our pace of life becomes, and we – human beings – are left considering who we are...with the need to discover the heart-body-mind-soul stuff.

KR You mentioned earlier that – in the spirit of reinventing – there's a need to create a bridge between academy and practice.

SC Our future explorations have to consist of a three-pronged effort: research and development, education, and practice. It's like an equilateral triangle. They're equal arms that must communicate with each other and work together. By combining these three factors, we can nurture exploration and creativity, and be inspired to reinvent a bridge between the technological and human elements of design.

“Our future explorations have to consist of a three-pronged effort: research and development, education, and practice.”

KR Is that what you hope will happen at Parsons?

SC When I launched The Collective, I envisioned it as a three-pronged entity. Research and development is the most difficult to establish, therefore, I was happy, shortly after starting The Collective, to be invited by Parsons to join the Department of Architecture, Interior Design and Lighting. They were integrating the disciplines, which is exactly what needs to happen.



KRISTEN RICHARDS

At some point, I would like to find the right vehicle in private practice to be more involved with research and development. Currently our industry focuses primarily on new product research. As much as this has led to better products, I am not sure that we have advanced as much with new industry processes or major new directions. More of the initiative and concepts need to come from the design profession.

KR What are the biggest differences between working for a large firm like SOM and being on your own?

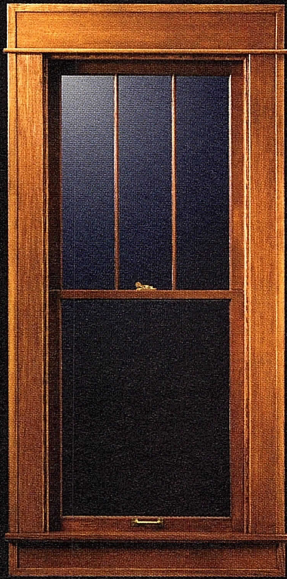
SC I miss the collegiality at times. I miss being able to brainstorm with a larger group, and having access to much bigger resources. On the other hand, I love that I'm not hampered by a rigid structure and its process or the restrictions that any large corporate firm must maintain. I am responsible for my own decisions. I don't have to worry if I say the right thing because my boss is there or if I am representing the right thing for the brand of that office. I just get to worry about whether it's the right thing for this client and whether I represent myself. And that's very liberating.

KR Do you ever enter competitions?

SC I don't believe in competitions or competitiveness simply for its own sake - I have no time for it. It is a cheap way to get a lot of good ideas from many creative individuals. We demean ourselves. So I never enter competitions.

KR Where do you see yourself in five or 10 years?

SC I've never asked that question of myself before. Five years from now I'd like The Shashi Caan Collective to have a body of work that proves my point. Ten years from now, my hope is that a lot of the big world problems, such as global warming, will be solved. We've got an extraordinary effort with sustainable everything going on right now – sustainability almost seems like it has become an industry rather than a solution. We really don't have time – the clock is ticking fast on that. Ten years from now, hopefully this will be a better world.



The window on the left
was built in the 1930s.
The one on the right, last week.

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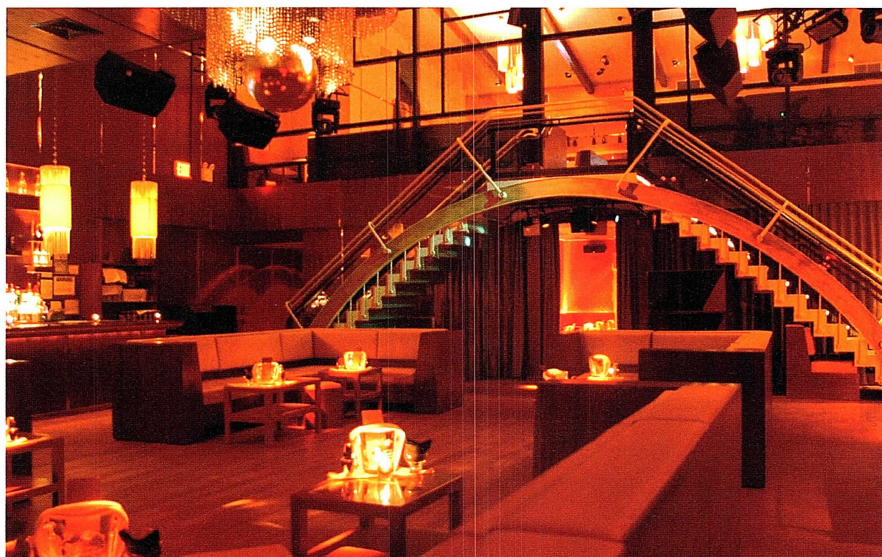
Gregory J. Yee
James K.W. Yee, AIA

What's Design Got to Do With It?

Around the Corner

**Marquee, by Philip Johnson/
Alan Ritchie and Steve Lewis**

By David Sokol



MICHAEL HOLTERMANN



MICHAEL HOLTERMANN

Marquee, the new Philip Johnson/Alan Ritchie and Steve Lewis-designed nightclub on Tenth Avenue between 26th and 27th Streets, is another layer in a one-block-long palimpsest. Squeezing between the remains of the era of industry (note the cluster of low-rise buildings, and the High Line rising behind them) and of Corbuphiles (Elliott Chelsea Houses) is a new era of super-glam, care of Marquee, which opened its unmarked doors in mid-December.

The nightclub is a collaboration between co-owners Noah Tepperburg and Jason Strauss, party promoters since high school and now at the ripe old of age of somewhere-around-30. Instead of turning to a similarly young-gun architect to make their new space sing, these Page Six darlings turned to Johnson and Ritchie, with Lewis, a well-known nightlife designer, buttoning up the interior. Studying Marquee by the light of (artificial) day, the match is actually quite fitting.

It has to do with demographics. Right now, Tepperburg, Strauss, and their hanger-on peer group are re-living their childhood, as pop culture resurrects a grab bag of 1970s phenomena (think Ashton, vinyl, Atari) and makes them new. Marquee is a fantasyland of up-to-the-minute cool precisely because it is this pastiche's spatial equivalent. Who better to provide pastiche than Johnson, and trendsetter/trendmonger Lewis to fuel it?

To witness the '70s smorgasbord, pass through those unmarked doors and the claustrophobic, fake leather-clad entryway. In the cavernous space just beyond, to the right is a Swarovski-inspired disco ball, and beyond that, punctuation marks of gouged-wood walls that create an effect not unlike the metallic curtain of the Four Seasons. Motif number one: Studio54 meets modern maturity.

The club's three bars introduce Marquee's second and dominant theme: the wood-paneled den. Dark paneling with brass accents clad the walls behind these watering holes, as well as floating shelves holding unopened bottles. The effect is that of a lodge trophy room, and reinforces the "club" of "nightclub." Even if that club is the Boy Scouts. The ground floor "red room," meanwhile, effects the wood-paneled feel of a bowling alley.

Some more obvious references to the time when kids were winning very un-hip merit badges: the profile of the space, a fake-timber-lined saltbox. And suspended from the ceiling, you'll see from the upper-level lounge, is a little stage set sporting fake evergreens and fake rocks. It is kitsch at first sight.

Putting personal taste on hold, Johnson, et al., didn't do a bad job of offering an eclectic vision of the '70s. Sure, the main space, red room, and upstairs lounge don't feel enough like rooms with their own identities. Nor is Johnson's centerpiece staircase or Mondrian-esque windows of much relevance to the total milieu. But the humorous-looking backward-ness of the place must start a few conversations between strangers. And isn't that the function of a nightclub? To see and be seen as blemishes and baggage are rendered invisible by lighting and architecture? This dark, eclectic space, with a perfectly placed (if imperfectly rendered) catwalk of a staircase, taps into the collective nightlife consciousness. And if not, by the looks of the wear and tear inside it will soon need a makeover anyway.

David Sokol is managing editor of *I.D.* magazine. His guest-edited issue of *Architectural Design* was released in the U.S. in March 2004.

Left: Marquee's main lounge Right: Upstairs lounge

STEEL: BUILDING THE NEW TIMES SQUARE



Inspired by the energy and excitement

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New York Next

Faces of the Future

"Budding Artist." "Emerging Talent." "30-Under-30." "40-Under-40." "Faces of the Future." Call it what you will. No matter what the industry – business, music, fashion, art, architecture – we seem to have an unending thirst to amass lists of who we consider to be the "whiz-kids" of each generation, decade, and even year (never mind the "flavor-of-the-month" charts). These "lists" are useful (and sometimes amusing) gauges of where we are and where we think we're going, and later become valuable chronicles of where we've been.

We present here a diverse mix of architects and their firms – some established as long ago (!) as 1995, and others within the last year or so, some emerging from the cocoons of academia, and others from mainstream employment.

Responses to an exploratory survey of young firms are candid and revealing, as are the 10 "snapshots" in the inaugural Faces of the Future yearbook. More seasoned practitioners share their reasons and strategies for striking out on their own instead of continuing on successful professional paths within well-established firms. Others, at the threshold of their careers, relate their determination and expectations. A look at the criteria that have guided 22 years of the Architectural League's Emerging Voices selections, and a glance at the entire roster, is itself a valuable chronicle of our time – something we hope this issue of *Oculus* becomes.

The survey included space for additional comments; a sampling: "Thank you for an excuse to think about these issues. As a young firm, we are still in the process of defining ourselves, and it is good to have the chance to put it down on paper."

"It was fun to think about these things."

"Thank you for asking."

"It was very helpful to take the time to reflect on our practice."

"That was exhausting."

Words used most often: risk, optimism, opportunity, learning, joy, imagination, dreams, talent, and simplicity (which is what this editor suggests some of this talent should apply to their web sites!).

Life is a continual state of emergence.

Kristen Richards



Featured:

- 26 **Crystal Ball: Oculus Survey**
- 30 **Yearbook: Fresh Faces: DOMA Architecture (1995); Front Studio (2001); G TECTS (2000); Lynn Gaffney Architect (1997); David Gauld Architect (1997); Andre Kikoski Architect (2002); Koko Architecture + Design (2000); maa designs (2001); studioMDA (2002); WORK Architecture Company (2003)**
- 36 **Architecture of Our Time: Thomas Phifer and Partners (1997)**
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- 44 **Architectural League: 22 Years of Emerging Voices**

Crystal Ball

In February, *Oculus* sent out 95 surveys to New York-area architects who recently struck out on their own. Why have they gone solo or started their own, smaller offices? What have they learned in their work so far? What kinds of work do they plan to create? What types of workplaces?

The list, compiled through advice from the AIA New York Chapter Emerging New York Architects Committee (ENYA), the Oculus Committee, and the Chapter's firm directory, included industry veterans from mainstream firms and very young practitioners who launched their businesses between 1995 and 2003. We received 37 responses.

1 What were the most significant factors that led you to start your own practice?

Architects cited creative freedom, entrepreneurial desire, the opportunity to combine design with teaching and writing, and flexible scheduling. Success in solo projects and a developed clientele were important factors, too. Frustrations on the part of those working at larger firms included the "glass ceiling" and reaching an impasse after long service at larger practices.

"I had a client base and the experience to run my own firm. I had a very clear direction where I wanted that firm to go. – Pamela Chow, AIA / P. Chow Architect

"After practicing as a principal for the most important architectural firms in the country, I felt that 20 years of continual compromises had, like beach erosion, fundamentally changed my chosen career landscape. It became evident that I had no choice but to make the transition to private practice. – Dennis Belfiore, AIA / Dennis Belfiore Architect

"I was tired of working long hours for other persons who responded with arbitrary decisions and embroiled you in idiotic office politics." – John C. Sweeney, AIA / MJS Design Associates

"After 38 years of leadership positions with major architectural firms, my last employer decided to close down its justice group in NYC. With this being the worst market for architects in 30 years, I had little choice but to start a consulting practice." – Peter Krasnow, FAIA / Peter Krasnow Architect

"Combine research, teaching, theory, and practice." – Euk Kwon, AIA / Euk Kwon Architect

2 Where do you see the biggest difference between working as an employee and as a principal in your own firm?

A common theme in responses:

"The unlimited freedom and responsibility." – Ed Kopel, AIA / SK Architecture

"Good or bad, the buck stops here." – C. Jane Smith / Harris Smith Design

Wrestling with the financial and administrative tasks is a struggle for some:

"Preparing proposals and collecting fees has been far more stressful than we ever would have imagined." – Mishi Hosono, AIA / Koko Architecture + Design

"Working as an employee allows more focus, and as the principal of the firm I have to focus and re-focus on many more issues and concerns. It is a skill that I continue to try to improve every day." – Ralph D. Forst, AIA / Forst Consulting

3 What is the essential thing that independence allows you to do? What are the downsides to independence? In the end, why is it worth it to you?

"I have the opportunity to explore the projects and design solutions that intrigue me." – David Ennis / EPoc Partnership

"To pursue 'half-baked' ideas until they are cooked." – Yolande Daniels / studioSUMO

As for the downside:

"Financial uncertainty and the necessity to be involved in most aspects of the infrastructure of the office." – Ricardo Zurita / Ricardo Zurita Architecture & Planning

"...lacking the support I received in a larger practice. However, I have always prided myself in being resourceful. I like living by the seat of my trousers." – Kevin Kennon, Kevin Kennon Architect
Many cited another major limitation to independence – lack of larger-scale projects.

4 How do you balance the responsibilities of running a small business – and all the hats you have to wear as "the boss" – with your role as architect?

Responses included allotting time for the various aspects of running an office, as well as hiring or outsourcing administrative, bookkeeping, and other tasks.

"Lead, direct, delegate, and then let go." – C. Jane Smith / Harris Smith Design

"We treat the practice itself as a project, which makes it more interesting, and hopefully more profitable." – Dan Wood, AIA / WORK Architecture Company

"We have to aggressively make time for the Big Picture or we'll

Oculus taps the pulse of emerging (and re-emerging) talent

Edited and summarized

by Thomas D. Sullivan

drown in to-do lists." – Robert Young, AIA / Murdock Young Architects

"You become very decisive and you learn how to quickly determine the key issue for every problem." – Stephen Yablon, AIA / Stephen Yablon Architect

5 How do you make time to be creative – to develop original ideas?

Many of the architects responded in two ways: work on projects and submit proposals for competitions.

"We are forced to think on the fly – and this adds energy to the work. It is in the context of the seeming chaos of daily practice – the intensity, distractions, and conversations of the work itself – that solutions emerge." – Lyn Rice / OpenOffice

And for some, this means allocating a scheduled time for design:

"A very practical method: Typically my mornings...are spent designing and drawing, whether that be project conception or construction details." – Michael Haverland / Michael Haverland Architect, P.C.

Others spoke of finding inspiration outside of their projects:

"I go to museums and galleries regularly. ... And I visit every old and new building that grabs my attention if I can spare the time and expense." – David Gauld, AIA / David Gauld Architect

6 How do you get your ideas heard in a place like New York?

Answers here varied widely. Some think it's best to focus on clients, and let word of mouth work over time. Others think that publications, a Web presence and/or competitions are the best ways to showcase ideas. For others, professional organizations and networking is key.

"We focus on hearing our clients. There is just too much noise created from focusing on being heard." – Tobias Lundquist / Miloby Ideasytem

"You talk to people, you think out loud, you go to breakfast, lunch, and dinners to kick ideas around. Someone, somewhere will say, Hey, that's interesting – you should talk to my friend so and so, and it goes from there." – Andre Kikoski, AIA / Andre Kikoski Architect

"Of course, you utilize all the typical channels like magazines, newsletters, AIA, websites, but the most important thing is to have something to say." – John Lee, AIA / Workshop for Architecture

"By doing good work." – Kevin Kennon, Kevin Kennon Architect

7 Where do you see yourself in five, ten years? Do you want to stay small or become the next mega-firm?

No one aspired to build the mega-firm of tomorrow. Most want to be directly involved in all of their firm's projects.

"I want to stay at a level where I am involved with every project and with every client – if you end up losing that, you lose everything." – Markus Dochantschi / studio MDA

"I want to be in a place where what I say and do matters regardless of size." – Galia Solomonoff / OpenOffice

"In five to 10 years, I see myself as an established mid-size firm (12-25 people). Afterwards, I would like to be a sufficient size to provide full services for large projects." – Ricardo Zurita / Ricardo Zurita Architecture & Planning

"We have a 10-year plan which puts us at a 40-person firm." – Dan Wood, AIA / WORK Architecture Company

"Don't say that in about five years we will be a high-end residential design firm, but for now, let's just pay the bills." – David Ennis / EPoc Partnership

"...a staff of 12 maximum. When you get larger than that you end up delegating everything and soon you've become a professional manager." – Terrence O'Neal, AIA / Terrence O'Neal Architect

"Alive and kicking." – Peter Krasnow, FAIA

8 What do you offer your clients that the big New York architecture firms don't?

"Personal attention" and "lower fees" were most often cited.

"I offer 'big New York architecture firm experience' without the hierarchy that makes for huge fees." – Maria Alataris, AIA / maa designs

"I live and breathe this city. To a client, I am a walking encyclopedia of architecture and its pulse. I am hired for my skill and knowledge." – Anonymous

9 What resources do larger, more established firms have that you wish you had?

Money, people, office infrastructure, CNC milling machines, 3-D printers, and libraries.

"The base of knowledge that comes from years and years of experience." – Andre Kikoski, AIA / Andre Kikoski Architect

"Ability to hire great staff, ability to get published, and invest in the technology." – Ayhan Ozan, AIA / Chelsea Atelier Architect

"Those great coffee machines that churn out individual lattes, not to mention the laser cutter." – Claire Weisz, AIA / Weisz+Yoes

10 **How do you reconcile your goals and priorities as an architect with your goals and priorities as a business owner?**

Many contended that these were one and the same.

"The line shifts back and forth all the time." – Juan Carlos Matiz, AIA / Hangar Design Group NY

"Having worked for 'intern slave wages,' we began our office with the ideal that we should pay our staff and ourselves as professionals. While it is not always easy, we try to balance design with the bottom line." – Mishi Hosono, AIA / Koko Architecture + Design

11 **Did architecture school teach you enough about the practice of architecture? How does the reality of being an architect differ from what you imagined when you graduated from school?**

Most of those who responded said that architecture schools didn't teach much about the "real world." But opinion was divided as to whether that's a bad thing. The majority held that schools could not and should not substitute for work experience. A handful suggested that the schools should try harder to help students understand what work in an architecture office demands.

"Education focuses on process, while the working world focuses on results." – Tobias Lundquist / Miloby Ideasytem

"Reality is very different from what we imagined while we were in school, but we don't know if it is because of a shortcoming in professional education or because life is never what you expect it to be." – Pablo Castro, AIA, and Jennifer Lee, Assoc. AIA / OBRA Architects

"Not much was taught about business in school. The self-centered artistic attitude does not work well for the every day business person." – Joseph Pallante, AIA / Pallante Design

"Architecture school doesn't teach you enough about the practice of architecture, but summer intern positions, elective classes, and frank conversations with any talkative architect all give you enough information by the time you finish school...so don't walk into an interview in a state of naïve oblivion." – Lynn Gaffney / Lynn Gaffney Architect

"The reality for us is that the practice of architecture is more fun than represented in graduate school." – Marc Turkel, AIA, and Morgan Hare / Leroy Street Studio Architecture

"I was fortunate enough to have professors who pushed for internship experience. Had 'real world' practice before I graduated, therefore I didn't experience much shock." – Juhee Lee-Hartford, AIA / River Architects

"...there is a big gap between what I do every day and what was portrayed in school." – Stephan W. Jaklitsch / Stephan Jaklitsch Design

"The only thing I would include in a school curriculum is a statistical study of how many architects never achieve success or monetary comfort. This would help a lot of people make decisions earlier rather than later." – John Lee, AIA / Workshop For Architecture

12 **What was your first independent job? How did you get it? How do you develop new business now?**

A pattern emerged – many of the architects did a small project that got attention. Word of mouth led to more commissions – as often did the decision to start an office of one's own.

13 **Do you aspire to do certain types of projects that might be out of your reach as a young architect, such as public architecture? If so, what's your plan for winning those projects someday?**

Most felt their current work would lead to larger-scale projects, but saw it as a less-than-immediate prospect, while a few had actually already designed for public entities.

"We have a three-tier approach to expand our work. Competitions: not very efficient, but good for office morale. Marketing: we are trying to begin an active PR marketing effort. Current projects: You never know where the big project may come from..." – Mishi Hosono, AIA / Koko Architecture + Design

"I aspire just to make a living out of something that was once considered a career." – Anonymous

14 **Have you ever collaborated with another firm to win a project? If so, how did you structure the team? How did it work out?**

Among those who responded, more than half had collaborated on projects with other firms. Most said the collaborations worked out well. One issue that emerged:

"A clear definition of responsibilities from the beginning is essential." – Maria Alataris, AIA / maa designs

15 **What percentage of your time do you spend on marketing? What percentage of your time do you spend on all non-billable work?**

Less than one-third of the architects included percentages of their time spent on marketing. Those numbers ranged from 1 to 40 percent. The rough average is about 15 percent. About three-fifths of the responses included percentages of total time spent in non-billable work. The average is about 35 percent.

16 **Most small firms can't pay their employees as well as the big firms or offer them comprehensive benefits. How do you get qualified people to work for you, and stay?**

Almost everyone stressed responsibility and the quality of the work offered to staff. A minority said that they offered pay and benefits comparable to larger firms.

"We tend to hire fewer architects with more experience. We also try to give each architect autonomy and flexibility that they might not get in a highly structured corporate office." – Mishi Hosono / Koko Architecture + Design

"By offering opportunities for design creativity, help with achieving

their training goals, education, and flexible scheduling and vacation time.” – Domi Enders & Timmy Aziz / DOMA architecture

“I do pay them well and give them great responsibility so they do not get stuck doing only toilet room details.” – Joseph Pallante RA / Pallante Design

“I am always looking for people who want their own office some day.” – Lynn Gaffney / Lynn Gaffney Architect

“We are forced to think on the fly – and this adds energy to the work. It is in the context of the seeming chaos of daily practice – the intensity, distractions, and conversations of the work itself – that solutions emerge.”
– Lyn Rice / OpenOffice

17 What technologies do you use on a daily basis that didn't exist 10 years ago? Which ones are now out of reach (too expensive or not fully developed) that you think will someday have a big effect on the way you work?

Computers, CAD, digital photography, Palm pilots, e-mail, and the Internet were those most frequently cited.

“Digital technology is the critical means for us being able to get work typically considered beyond the scope of a small start-up firm.”
– Tobias Lundquist / Miloby Ideasytem

“Being able to convert 3D directly to physical models will really affect how we work and what risks we can take.” – Claire Weisz, AIA / Weisz+Yoes

18 Do you think open competitions are a good bet as a way to break into the big league?

Opinion was divided, but a majority liked competitions as great (if long-shot) opportunities. Others thought that the uncompensated costs are too high, and the odds too poor to be worth the risk.

“Open competitions are important, though they seldom lead to large commissions that help architects break into the ‘big league.’” – Maria Alataris, AIA / maa designs

“It's a great way to break into the big league, but it sets a very bad precedent about the value of our time, and should not be encouraged within the profession.” – Ed Kopel, AIA / SK Architecture

“They are the only way. We need more competitions with better organization and visionary jurors. The American competition culture is

at an absolute low. Younger firms have no chance to win. In Europe, the competition culture has produced incredible results. The standards are higher, and the stakes are lower.” – Markus Dochantschi / studio MDA

“Yes, definitely. Unfortunately in the U.S., clients do not trust open competitions. They are generally ‘ideas only’ (which means nothing gets built) or limited (which means that most can't apply).” – Yolande Daniels / studioSUMO

“For us, the time and resources devoted to competitions – that carry very low odds of success – are generally better-spent (donated) to community service (not-for-profit work) and further commitment to – and experimentation on – the projects in our office.” – Marc Turkel, AIA, and Morgan Hare / Leroy Street Studio Architecture

19 Have you ever been short-listed for invited competitions? If so, how did you get invited?

Most respondents said that they had never been short-listed for invited competitions. About 30 percent said that they had been short-listed – in a mixture of public and invited competitions. Of those, three had been short-listed for invited competitions through professional connections.

20 What do you tell someone at a party who asks the inevitable question: “So, what kind of architecture do you do?”

“I usually say, ‘a little bit of everything’.” – Juan Carlos Matiz, AIA / Hangar Design Group NY

“You name it, I have done it!” – Kevin Kennon, Kevin Kennon Architect

“We explain that words are treacherous and invite them to our office.” – Pablo Castro, AIA, and Jennifer Lee, Assoc. AIA / OBRA Architects

“Go to my web site.” – John Lee, AIA / Workshop for Architecture

“I used to say ‘Tudor’ and leave it at that. (I also had to explain that that was a joke!)” – Dan Wood, AIA / WORK Architecture Company

Additional comments:

“Why am I forced to choose professional liability insurance over my health insurance?” – Anonymous

There were two stand-out issues raised by the survey: the need for significant changes in the U.S. to promote more open – and fairly compensated – competitions; and the difficulty young firms face in striking a balance between billable and non-billable work. We hope to see these and other issues raised in this survey seriously addressed and explored in future editions of *Oculus* and through roundtables/forums/seminars at the Center for Architecture.

Thomas D. Sullivan is an architecture and design writer in New York. He was formerly the architecture critic of *The Washington Times*.

Yearbook:



Timmy Aziz and Domi Enders

Firm: DOMA architecture

Principals: Domitilla (Domi)

Enders and Timmy Aziz

Year established: 1995

Web site: www.domaarch.com

Verbatim: "Established in 1995 by two 1980s-era graduates of The Cooper Union with previous degrees in physics, photography, and history; most of

Education: Domi: Yale College; The Cooper Union; Parsons School of Design

Timmy: Oxford University; Virginia Tech; Architectural Association; The Cooper Union

Previous experience:

Pei Cobb Freed & Partners; Edward Mills & Assoc.

Current projects: Lofts, commercial offices, restaurants, acoustic spaces

Mentors/Heroes: John Hejduk; Tolkien; Ellen McArthur; Beethoven

Guilty pleasure: Playing hooky on a weekday to go to a movie matinee

Favorite city outside New York: Rome

Favorite car:

Giulia Sprint GT (Alfa Romeo)

Architecture that recently left you breathless:

Bangladesh Parliament, Dhaka

Proudest achievement:

Sailing across the ocean on a 39-foot boat

If you could do one thing over again, what would it be?

Sail across the ocean on a 39-foot boat

Hidden talent:

Merengue dancing

A perfect moment:

Not wanting to be anywhere other than where I am in that moment

Design aesthetic:

Evocation of phenomena: light, color, material, movement, tactility, sound

Motto: The moment is now



Ostap Rudakevych and Yen Ha

Firm: Front Studio

Principals: Yen Ha and Ostap

Rudakevych

Year established: 2001

Web site: www.frontstudio.com

Verbatim: "Front Studio strives to engage the city by generating distinctive proposals when the occasion arises. The firm is dedicated to enhancing the urban experience through high-profile public projects as well as secluded private residences. We believe that every opportunity must be approached with innovation and imagination."

Education:

Carnegie Mellon University; Architectural Association; L'Ecole Speciale d'Architecture de Paris

Previous experience:

Lee H. Skolnick Architecture + Design Partnership; Cicognani Kalla Architects

Current projects:

Developments, refurbishments, theoretical musings

Mentors/Heroes:

Louis Kahn; Bjork

Guilty pleasure:

Balthazar coconut cake

Favorite city outside New York:

Kaymakli, Turkey; Lisbon

Favorite movie:

Anything by Jim Jarmusch

Page-turner:

Anything by William Faulkner

Favorite car: Citroen 1964 2CV

Architecture that recently left you breathless: Renwick ruins on Roosevelt Island

Architecture that recently made you say "that is so [too] over the top":

American Folk Art Museum

Favorite word: Unbridled

Least favorite word: Appreciate



Plantain Films conference room

our projects are located south of 14th Street in Manhattan. Have also built abroad, in Europe and Bangladesh; love what we do and have a lot of fun doing it."



Manhattan Residence: oversize walnut doors on exposed stainless steel industrial hardware

A perfect moment:

Banking airplane during take-off from JFK over sunset skyline

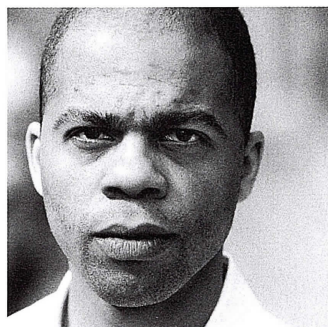
Design aesthetic:

Funky modern

Motto: The 7 P's (proper planning prevents piss poor performance)

Fresh Faces

Ten young firms to keep an eye on



Robert Walker

Gordon Kipping

Firm: G TECTS LLC

Principal: Gordon Kipping, AIA, PEng (ON)

Year established: 2000

Web site: www.gtects.com

Verbatim: "G TECTS pursues both conceptual projects and built work with a particular interest in exploring the integration of electronic information technologies and architecture. This commitment is mirrored in the infrastructure of our office, both in the development of projects and in the production of documents."

Education: University of Toronto; Southern California Institute of Architecture

Previous experience: Philip Johnson, Ritchie & Fiore; Pei Cobb Freed & Partners; Davis Brody Bond

Clients: Lincoln Center; Issey Miyake; Equinox Fitness

Brush Day Spa, West Village, 2003



toey hendoussa

Mentors/Heroes:

Frank Gehry (because he knows what he's doing)

Favorite weekend/downtime diversion/Guilty pleasure/Worst habit: Dive bars

Favorite city outside New York: Istanbul

Favorite movie: 1984

Pet peeves: Large firms that under-bid me

Favorite car: Humvee: epitome of functional, too bad about the function

Architecture that recently left you breathless/Made you say "that is so [too] over the top": Issey Miyake Tribeca

Least favorite word: "Theoretically" when used by large-firm principals

If you could do one thing over again, what would it be? Save my last project's fees

A perfect moment: Getting fired from a project that I would have lost money on and settling out of court with the developer for the profit I should have made

Design aesthetic: Only what it needs to be

Motto: You've got to enjoy the ride (advice from Frank Gehry)



LGA

Lynn Gaffney

Firm: Lynn Gaffney Architect

Principal: Lynn Gaffney, AIA

Year established: 1997

Web site: www.lynncaffney.com

Verbatim: "Lynn Gaffney Architect (LGA) is a group of three to four individuals who lead the collaborative efforts of the client, consultant, contractor, and craftsman through all phases of the design and construction process. We pursue a range of work diverse in scale, program, spatial qualities, and aesthetic styles, all while remaining true to the firm's creative ideals."

Education: Pennsylvania State University; Columbia University

Previous experience: Darius Toraby Architects; Daniel Goldner Architects

Current projects: Commercial building; apartment combination; lobby interior; new house (a study in Victorian cottage); zoning and schematics for self-generated projects; teaching third-year design studio at NYIT

Favorite city outside New York: Paris

Worst habit: Typical New York impatience

Favorite movie set: *Moulin Rouge*; *Minority Report*

Pet peeves: Laziness

Favorite car:

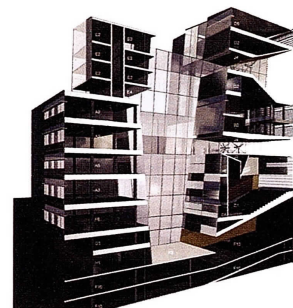
1977 450SL (silver-blue)

Architecture that recently left you breathless:

James Turrell architectural installation in Chelsea

Favorite word: Nonchalant (for its aural quality not necessarily for its implication)

Least favorite word: Unfeasible (for its implication)



LGA

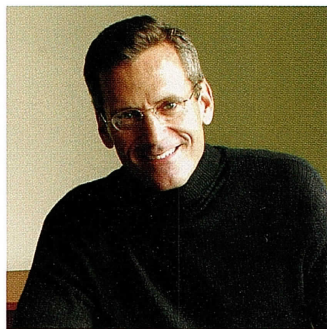
Burnham Prize Finalist 2002: Spertus Institute. **Team:** Lynn Gaffney, Eduardo Villagomez, Ioanna Karagiannakou; **Consultant:** Kinetix

What profession other than yours do you wish you'd attempted or may still attempt? Novelist

What experience taught you the most (not necessarily school): As an architect: Construction sites and manufacturers' factories; As a business person: learning when a potential client exploits your services prior to making a commitment will always under-value your time – cut them loose.

Design aesthetic: Intentional spaces (no stylistic constraints)

Motto: Research, decide, and implement



Robert Cole

David Gauld

Firm: David Gauld Architect

Principal: David Gauld, AIA

Year established: 1997

Web site:

www.DavidGauldArchitect.com

Verbatim: "Gauld opened his own office after running Arata Isozaki's New York office for 10 years. He continues to work on Isozaki's projects in the U.S., such as the competition for the new Avery Fisher Hall at Lincoln Center. His independent work

Mentors/Heroes: Arata Isozaki
Guilty pleasure: Cuban cigars
Favorite city outside New York: Havana

Favorite movie set:
 Restaurant scene in *The Cook, the Thief, His Wife, Her Lover*

Page-turner:
Many Masks: A Life of Frank Lloyd Wright, by Brendan Gill

Pet peeves: Short tempers, especially builders'

Favorite car: Jaguar

Architecture that recently left you breathless:

Havana School of Art
Architecture that recently made you say "that is so [too] over the top": Disney Concert Hall

Favorite word: Summer

Least favorite: Good-bye

If you could do one thing over again, what would it be?

Construction site experience, more and sooner



Robert Cole

Gauld Residence: Sugar Hill House, Fire Island, NY

includes residential and public projects around the country."

Education: Harvard College; Harvard Graduate School of Design

Previous experience:

Arata Isozaki & Associates; Skidmore, Owings & Merrill

Current projects: Residences in Big Maggie Lake, Michigan, and Sarasota; Bais Medrash Synagogue, Cedarhurst, NY

Proudest achievement:
 Designing and realizing my own house

What experience taught you the most (not necessarily school):

Working with Arata Isozaki

Design aesthetic:

Modern with warmth



Kristen Richards

Andre Kikoski

Firm: Andre Kikoski Architect

Principal: Andre Kikoski, AIA

Year established: Incorporated 2001, opened 2002

Web site: www.akarchitect.com

Verbatim: "Andre Kikoski Architect is known for our ability to respond to client's challenges with innovative, award-winning design. The firm's work includes a diverse group of investment buildings as well as high-end commercial and residential interior architecture. Our projects have been widely published in architecture, business, design, and lifestyle media in the US, Germany, Italy, Spain, Australia, and Japan."

Education: Harvard Graduate School Of Design; Wesleyan University

Previous experience:

Pei Cobb Freed & Partners; Costas Kondylis & Partners; Richard Meier & Partners; Peter Eisenman Architects

Current projects: Hedge fund office, residential building conversion, 18,000-square-foot restaurant, uptown duplex, and downtown loft

Mentors/Heroes: Frank Lloyd Wright; Charles and Ray Eames

Favorite city outside New York: Rome

Worst habit: 1. Dinner at midnight; 2. Aspiring to minimalism at home with an eight-month-old baby

Movie favorites:

La Dolce Vita; *Casablanca*

Pet peeves: Incompetence

Favorite car: 1972 Citroen DS

Architecture that recently left you breathless:

Grand Central Station

Favorite word: Palimpsest

Proudest achievement:

My son Lars

What profession other than yours do you wish you'd attempted or may still attempt?

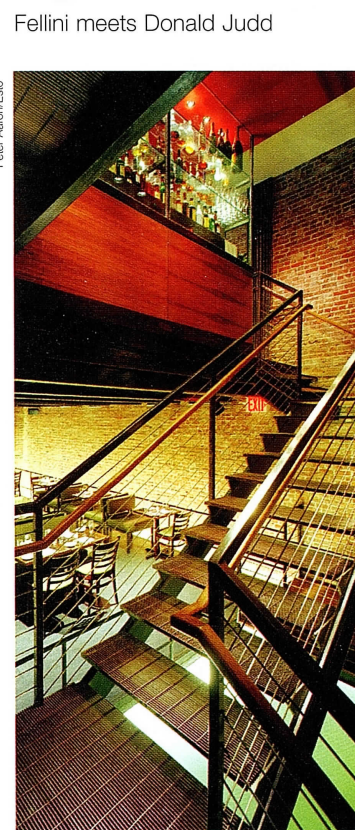
Film-making

What experience taught you the most (not necessarily school): Fifty-two weekly meetings, at 9 a.m. sharp, with Larry Silverstein

A perfect moment: 7 a.m. anywhere

Design aesthetic:

Fellini meets Donald Judd



Peter Aaron/Esto

Suba Restaurant, New York City



Mishi Hosono and Adam Weintraub

Firm: Koko Architecture + Design

Principals: Mishi Hosono, AIA, Adam Weintraub, AIA

Year established: 2000

Web site: www.kokoarch.com

Verbatim: "Koko Architecture + Design is a recently established

Koko Architecture + Design

Current projects: Han Feng Boutique; West Village Townhouse renovation; Tribeca rooftop addition

Mentors/Heroes: Charles and Ray Eames; Gio Ponti

Guilty pleasure: Japanese television dramas

Favorite city outside New York: Tokyo...or maybe Milan

Worst habit: Too much Japanese tea

Favorite movie: *The English Patient*

Page-turner: *Norwegian Wood* by Haruki Murakami

Pet peeves: I like to sit down when I eat...pizza is not a meal

Favorite car: Honda Element



Bin 36 Restaurant and Market, Lincolnshire, Illinois

Doug Fogelson

partnership by the husband and wife team of Adam Weintraub and Mishi Hosono. The studio is dedicated to the ideal that design has the ability to improve our lives in the widest possible sense: from the construction of a column to the curve of a wine glass."

Education: University of Pennsylvania

Previous experience: Edward Suzuki, Tokyo; Team Zoo, Tokyo; Peter Marino Architects; Tsao McKown Architects

Architecture that recently left you breathless:

Kimbell Art Museum

Proudest achievement: Daughter Rei

A perfect moment: Our engagement in Campo dei Fiori, Rome

Design aesthetic: Old Tokyo crossed with 1950s Modernism...with colors that you cannot name



Maria Alataris

Firm: maa designs

Principal: Maria Alataris, AIA

Year established: 2001

Web site: www.maadesigns.com

Verbatim: "maa designs is a burgeoning firm specializing in architecture and interior and graphic design. An architect registered in New York State, Alataris brings to her firm 12 years of global experience working with some of the world's most prestigious architects. Projects include new construction as well as renovations on the east and west coasts of the U.S."

Education: Virginia Tech

Previous experience: Richard Meier & Partners; Skidmore, Owings & Merrill, New York and London

Current projects: Johnson Selby Residence, Saratoga; Orlando Renovation, Queens

Mentors/Heroes: Mies van der Rohe; Le Corbusier

Guilty pleasure: Rich food

Favorite city outside New York: Paris

Worst habit: Eating rich food

maa designs

Favorite movie:

Hal Hartley films

Page-turner: David Sedaris

Pet peeves: Messiness

Favorite car: VW Bug

Architecture that recently left you breathless: Taj Mahal

Architecture that recently made you say "that is so [too] over the top": Time Warner Center

If you could do one thing over again, what would it be? I would have learned how to type in high school

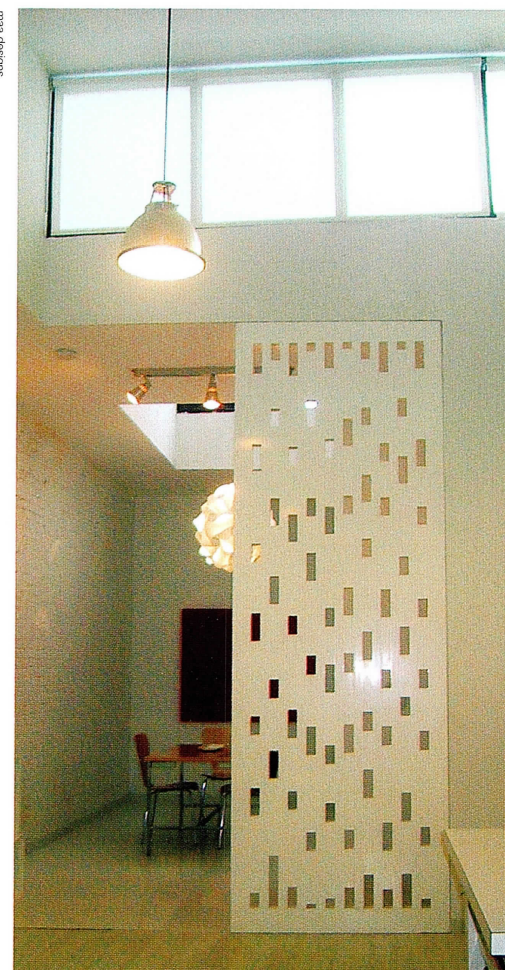
Hidden talent: Graphic design

What experience taught you the most (not necessarily school):

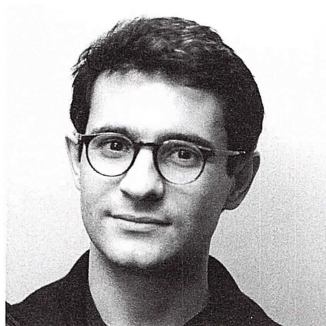
Working and living in Japan

Design aesthetic: Modern

maa designs



Graham & Wayman Office, Harlem; in collaboration with <HOLT and D'Alessandro & Associates



Markus Dochantschi

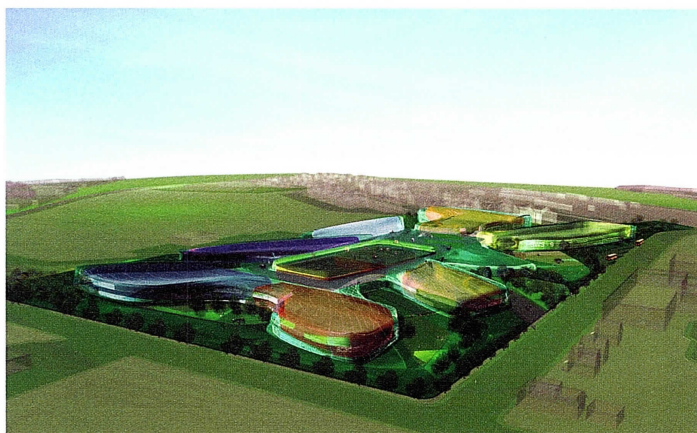
Firm: studioMDA

Principal: Markus Dochantschi

Year established: 2002

Web site: www.studiomda.com

Verbatim: "studioMDA was founded with the mission of challenging the boundaries of design in architecture. Our collaboration with a broad range of professionals inspires an architectural syntax that is devel-



Perth Amboy High School Competition

oped at every layer of the project, from the smallest detail to the topographical/urban fabric."

Previous experience:

Arata Isozaki; Fumihiko Maki; Zaha Hadid Architects

Current projects: Residences in New Jersey, San Diego, and Chile; William Forsythe Ballet Studio, Vermont; with Zaha Hadid: Olympic Village 2012, NYC; Price Tower Art Center, Bartlesville, Oklahoma; Smargon Viterbi Residence, San Diego

Mentors/Heroes: Zaha Hadid; Oscar Niemeyer; Jack Nicholson

Favorite weekend/downtime diversion: Driving up and down FDR Drive on a Sunday

Guilty pleasure:

Extensive showers

Favorite city outside New York: Istanbul

Favorite movie: *Blade Runner*

Pet peeves:

Chewing gum and people who cut their nails on the subway

Favorite car: DeLorean

Architecture that recently left you breathless:

The Great Wall, China

Architecture that recently made you say "that is so [too] over the top": The Great Wall, China

Hidden talent: Comedian

Proudest achievement:

Meeting my wife and moving to New York

What profession other than yours do you wish you'd attempted or may still attempt?

Acting and cooking

What experience taught you the most (not necessarily school): Six months as a construction worker

A perfect moment: Watching the world from the sky

Design aesthetic:

Minimalist Dynamism

Motto: If you can work all night, you should be able to dance all night



Jens Holm, Amale Andraos,

Dan Wood

Firm: Work Architecture Company (WORKac)

Principals: Dan Wood, AIA,

Amale Andraos, Jens Holm

Year established: 2003

Web site: www.work.ac

Verbatim: "Our varied backgrounds, spanning North and South America, the Middle East, and Europe – combined with our shared tenure with Rem Koolhaas/Office for Metropolitan Architecture – gives us a unique range of references and experience in the design and construction of contemporary architecture."

Education: Dan Wood:

Columbia University School of Architecture, Planning Preservation; Amale Andraos: Harvard University Graduate School of Design; Jens Holm: Århus School of Architecture, Denmark

Previous experience:

Rem Koolhaas/Office for Metropolitan Architecture (Wood was Koolhaas' partner and ran the New York office of OMA)

Current projects: Jardine Del Mar Condominium, Bocas Del Toro, Panama; Moonstone House, Rhode Island; Creative Time Media Lounge, Times Square; McSweeney's store and tutoring center, Brooklyn, NY

Mentors/Heroes: Marcel Breuer; Stanley Kubrick; Rem Koolhaas

Favorite weekend/downtime diversion: Sleeping

Guilty pleasure:

John Portman's Marriott Marquis, Times Square

Favorite city outside New York: Montreal

Worst habit:

Designing for deadlines

Favorite movie:

The Big Lebowski

Page-turner:

Graphic Standards

Pet peeves: "Architect-speak"

Favorite car: Citroen 2CV

Architecture that recently left you breathless: Enchanted Rock, Fredericksburg, Texas

Architecture that recently made you say "that is so [too] over the top": Current project for a developer's office in midtown

Favorite/least favorite words: Work

If you could do one thing over again, what would it be?

The Target store hang bar supports, people tore them off the wall

Hidden talent: Dan: a very high-level Scrabble player;

Amale: champion channel-zapper; Jens: can do nothing...for hours

What profession other than yours do you wish you'd attempted or may still attempt?

Rock star

What experience taught you the most (not necessarily school):

Sixteen combined years with OMA (112 human years)

Design aesthetic:

International Cool

Motto: Plug and Play

Isaac Mizrahi for Target Boutique, Rockefeller Center, 2003



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feel of great country
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of the cost of natural
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or e-mail us at
stone@totalsupplygroup.com



CULTURED STONE®

Architecture of Our Time:

Thomas Phifer and Partners is currently working on a broad range of projects including: a new building and sculpture park for the North Carolina Museum of Art, the restoration and addition of the federally landmarked Castle Clinton, a headquarters building for the Sara Lee Corporation, a museum and residence for contemporary art in Houston, and a new line of furniture for Knoll. The firm received two AIA National Honor Awards in 2004: for the Taghkanic House in upstate New York and for the Steelcase Workstage building in Grand Rapids, Michigan.

Why architecture?

Tom Phifer My father was a developer in the south after World War II. He got me involved in architecture and taught me a keen appreciation for how buildings are made. As a freshman at Clemson University in the spring of 1972, I arrived on a very hot day in the outdoor courtyard and discovered a man with white hair drawing big overlapping circles on a blackboard. It was Louis Kahn. He spoke for three hours – with a sense of wonder in his eyes – about things that I had never dreamed of, things that I certainly did not understand but wanted to learn. He spoke about light, about servant and served spaces, and about tectonic clarity in a heroic and magical way.

You came to New York in 1980 and spent five years at Gwathmey Siegel and then a decade at Richard Meier and Partners. What inspired you to hang out your own shingle?

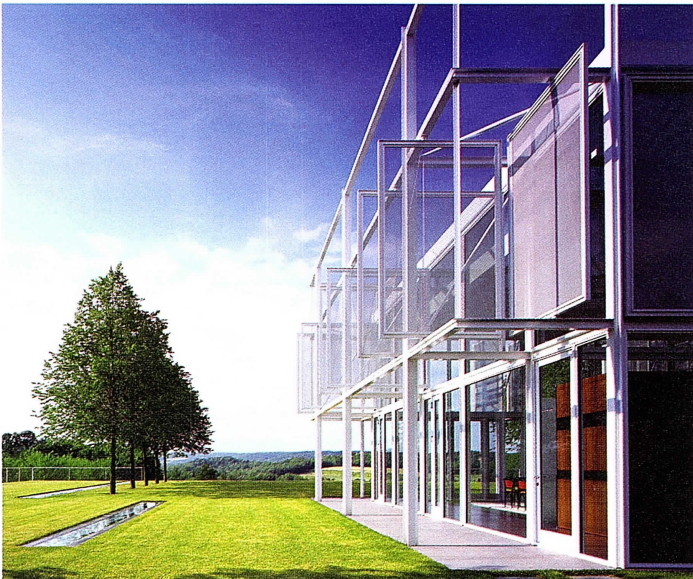
TP I had an extraordinary experience at Richard Meier's office. There were remarkable lessons to learn about the way Richard makes architecture. Certainly the most important is his understanding of natural light and how light defines the change of seasons and marks the passage of time. Ten years in Richard's office and my time at Gwathmey Siegel were an exceptional foundation for me.

Then, in 1996, I went to the American Academy in Rome to pursue two things. First, I wanted to further understand the collaborative spirit in architecture – it is not made alone. Secondly, I was interested in environmental and low-energy architecture; specifically how buildings could open themselves up again to breathe and to accept natural light without the penalty of heat. Not knowing what I wanted to do before I left, I came back after eight months in Rome with a lot of energy, wanting to start a practice.

How did you start building the business?

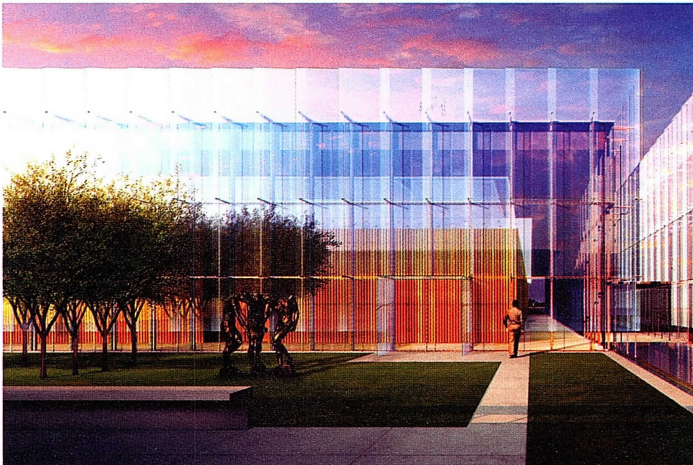
TP I worked out of my living room for six months and then worked alone in this office for another six months. While I was pursuing work, the University of Pennsylvania was gracious enough to offer me a teaching position. Meanwhile, Richard Meier and others were a great inspiration and provided a good deal of help in locating opportunities. In all of my years with other firms, I'd probably been to two job interviews. I had absolutely no idea how work came to an architect. That was the most mysterious and frightening thing about starting a practice; you never know where the work is coming from or what triggers a client to hire you to make a building. Looking back it was great fun – but I suppose it was only fun because we have some great projects now.

Scott Frances



Above: Taghkanic Residence, Hudson River Valley, NY Below: North Carolina Museum of Art, Raleigh, NC

DB&C STUDIO



Thomas Phifer and Partners (1997)

Interview by
Kristen Richards

How large is your firm today?

TP We have 16 people now, and are beginning negotiations to expand our space. The way our office is organized is very important to me – and central to the way we work: one big room around large tables. It is an open, collaborative, and egalitarian arrangement because everyone in the office is aware of the daily workings of all of the active projects. I have four partners here: Don Cox, Steve Dayton, Greg Reaves, and John Reed, all of whom are active in the daily management of the office.

Do you have a favorite project?

TP The project that was important to me was one of my first commissions: the Taghkanic House in the Hudson River Valley. I worked very closely with [the late landscape architect] Dan Kiley, who was one of my mentors. He taught me, among other things, how buildings should respond and integrate into the landscape. I had never worked in the open landscape before and the lessons on this project have had a profound affect on our practice. We are working on the North Carolina Museum of Art with a similar discipline applied to a series of pavilions for art integrated into the landscape.

Warrie Price of The Battery Conservancy, the National Park Service, and the NYC Economic Development Corporation. Their mission is to rebuild Castle Clinton, a National Monument, into a cultural destination – as it was during the Castle Garden era in the 1850s and its many other previous lives. It is a building that has always responded to the needs of New Yorkers and has become probably the most adaptively reused building in America. With Fred Bland of Beyer Blinder Belle, we are making an educational center to tell the wonderful story of the Castle, a light-filled ticketing hall for ferries in the harbor and the adjoining rivers, and an outdoor performance space on the roof for seasonal performances. It is moving forward with its landmarks approvals and will be announced to the public soon.



Kristen Richards



HYPERTEXTURE

Houston Residence

What is an example of a building that takes your breath away?

TP The framed space between the two buildings at Louis Kahn's Salk Institute in La Jolla, and the Farnsworth House. When I visited the house I felt like I was floating within this crisp framed view of the landscape. Those two buildings have become very important to me.

Can you give us an update about what is going on at Castle Clinton in Battery Park?

TP Castle Clinton is a well-conceived project, principally driven by



DECK STUDIO



Scott Frances

Left: North Carolina Museum of Art, Raleigh, NC Right: Spencertown Residence, Columbia County, NY

Do you enter competitions?

TP We like very much to enter competitions, usually one or two a year. One that was very important to me just as I was opening my practice was a competition to design the United States Courthouse in Salt Lake City. We certainly were the youngest, smallest firm on the shortlist, and up against five other nationally known firms. They would have never, in my mind, given us the project if the selection process were limited to an interview, but we were able to submit a convincing competition entry and in the end were given the commission.

Competitions allow younger architects to explore projects that they wouldn't ordinarily be exposed to. But they can cost a lot of money and time, and you have to pick them very carefully. It's really helpful to gather together a collaborative team so that you don't do them alone.

Describe the kind of architecture you do.

TP I like the phrase "contemporary architecture." It means for us architecture of our time, with our technology, and with our values, particularly environmental. We try to make an architecture that looks forward and is optimistic and celebratory about our moment in time.

www.tphifer.com

Building Crec

In 1978, I came to New York City to attend Columbia University Graduate School of Architecture. As soon as I arrived, I was immediately drawn to New York's intense urbanism and the energy and diversity of its people. I knew that I had found the place where I wanted to live and pursue my career in architecture

I worked for three large firms before establishing my own practice. I was a designer for The Gruzen Partnership and later I.M. Pei, where I was involved primarily with the design of commercial and institutional buildings. Subsequently, during eight years with Gwathmey Siegel and Associates, I was responsible for the headquarters of Sony Music

Entertainment, Morgan Stanley's Executive Headquarters, and a Theatre, Arts and Student Center for City University of New York, as well as other commercial, educational, and residential projects. My responsibilities there also included major portions of the expansion and renovation of the Solomon R. Guggenheim Museum.

In 1995, I established my own firm, Stephen Yablon Architect, to fulfill my desire to develop my own architectural ideas and become involved in all aspects of running an architectural practice. More pragmatically, self-employment seemed to offer more flexibility while raising a family. After leaving Gwathmey Siegel, I worked out of my home for several months, focusing on developing my portfolio and firm identity, and establishing a referral network. After securing some initial work, I subleased five desks from another firm in Manhattan and hired my first staff. We remained in that space until we moved into our current loft space on 38th Street in the Garment District six years ago. Two of our first projects, office interiors for Sony and The Lawyers Committee for Human Rights, were published and I was subsequently invited to give a lecture at Parsons School of Design on new directions in the workplace. At the same time, we began to do master plans for small to mid-sized non-profit institutions.

With no experience in marketing, and no work of my own to show, I had to do a great deal of research on prospective clients and base my presentations on an in-depth understanding of their needs. I learned that it is critically important to articulate a design approach at

Stephen Yablon Architect



Betances Community Center: adaptive reuse in the South Bronx

the outset to ensure the right fit with a prospective client. Other challenges included learning how to set fees, maintaining a constant marketing effort, and establishing a balanced client base that produces stable revenue. None of my prior training had prepared me for dealing with those issues.

However, my experience at larger firms was a tremendous asset in the formation of my office. Particularly as a newcomer to New York City, the corporate, institutional, and real estate connections that I established while at those firms resulted in some of our first projects and served as the springboard for further networking. In addition, my experience designing larger commercial and institutional projects and coordinating large teams of consultants gave me credentials with prospective clients.

We are now a 10-person office and have assembled a strong group of designers who work well together in a collaborative atmosphere. The practice has established a broad range of corporate, public, non-profit, and residential clients, including Sony Music, Columbia University, the New York City Housing Authority, and several financial services companies. For most of these clients we are providing a full range of services including programming, site analysis, planning, architectural design, interior design, and furniture selection and design.

A growing segment of our firm's practice is in community centers, performing arts and athletic facilities, and university work. Two of our

entials:

Stephen Yablon Architect (1995)

By Stephen Yablon, AIA

community center projects are about to go into construction. Betances Community Center, in a NYCHA housing complex in the South Bronx, is an adaptive reuse and re-cladding of two existing buildings that will be linked to house a community center and gymnasium for an award-winning youth boxing program. The gut renovation

...learning how to set fees, maintaining a constant marketing effort, and establishing a balanced client base that produces stable revenue. None of my prior training had prepared me for dealing with those issues.

tion and additions to the Hudson Guild, a 108-year-old settlement house that has been located in an elderly housing tower complex in Chelsea since the 1960s, is also about to begin construction. For Columbia University, we are involved with a number of projects, including an adaptive reuse of a neo-Gothic building, a dormitory renovation, and administrative office interiors.

Our office has just completed the new offices for Angelo Gordon, LLP, an investment management firm. The company wanted a refined but spirited environment for their offices on Park Avenue. The project included 10,000 square feet of new space, selectively renovating their adjacent existing space, incorporating a significant contemporary art collection, and tying the entire office together through the use of custom wood and glass office fronts, a neutral color palette with strong accents, and classic modern furniture.

We also recently finished additions and renovations to a 1940s modern house in New Jersey that was designed by a Bell Labs engineer while he was in the Pacific during World War II. We designed a new second floor master suite addition, renovated most of the existing interior spaces, and enlarged part of the first floor. The exterior was completely re-clad in white stucco to unify the house and create a more compelling composition of volumes and planes. The rear of the house was given a much-needed garden orientation through the use of trellises, balconies, large amounts of glass, and a patio.

The last two years of my practice have been particularly exciting. After the initial years of setting up the practice, we have developed a network of clients that are generating diverse, larger, and more complex projects. We want to continue to design projects that vary in scale while developing new relationships. To achieve these goals, we recently completed a strategic plan and made substantial new investments in enhanced marketing and project management. I am also evaluating my own role in the firm and determining how to organize the practice to enable me to spend more time developing the design direction and cultivating client relationships.

One of my primary architectural interests is creating buildings and spaces that convey a strong sense of place and organizational or community identity. I look forward to building on the firm's past growth and developing even more innovative design solutions that enable people to feel proud of their surroundings. www.syarch.com



Brad Farwell



Paul Marchel

Angelo Gordon conference room, New York City



Albert Vecerka/ESTO

Allen Residence, New Jersey: renovation/expansion of 1940s house



Michael Moran



Michael Moran

As architects, we work alone through the night at our drafting tables, geniuses creating great buildings through skill, talent, and sheer willpower. In return, we are rewarded with glory, wealth, and most importantly, total control over our projects.

Pure fantasy, right? By all rights, this clichéd image of the architect as lone-hero should be dismissed out of hand, not only as wrong, but also as a danger to our profession. To begin with, architects can't function as a team of one, and the fantasy that we can just lure more ego-maniacs into the fold. But what does it mean to be an architect?

When I was a kid, I wanted to be an architect the way other kids wanted to be firemen. I saw things in idealistic and heroic terms. After practicing architecture for a few years, the fantasy has unraveled a bit, but there still seems to be something worthwhile there. I may have been duped by the image of the lone ranger with a T-square, but maybe that's not such a bad thing.

I brought my naive conception of the profession to architecture school, where it was welcomed and reinforced. Sure, we talked about the "Death of the Author" and snickered at Ayn Rand's depiction of Howard Roark, Architect, in theory class,

but it was in studio that I learned to pull all-nighters and win praise from a jury for designs that I had conceived and refined to a slick perfection all alone. After graduating from architecture school, I had no reason to think being an architect wouldn't reflect the simplistic vision I had formed as a kid and found confirmed as a student.

As an intern fresh out of the Tulane School of Architecture, I never had a problem with doing the drudgework all interns must do, but I was confused by the ambiguity of my role in the larger process of making buildings. The first thing I learned was that my own performance was not the only factor in success or failure of a building, and that my contribution could not be isolated and evaluated the way it could in academia.

In the small design firms where I worked, I sought more and more responsibility and

control over the jobs I worked on. When I became a Project Architect, I thrived on seeing each project through from start to finish. Increasing my contribution to a project reduced the ambiguity, and brought me closer to my conception of the architect as the center-of-the-universe.

There was no cathartic moment when I woke up and declared: "This is a crock!" But my day-to-day experience was proving my idea of an architect to be flawed. Working with clients, contractors, my bosses, and others to get a building built turned out to be a dynamic process of give and take that bore little resemblance to what I had imagined and even less to the simple exercises in design studio. After five years of architecture school, and three years of internship, my "education" had barely started. I had graduated from kindergarten.

One reason I enjoyed work-

Life

Four

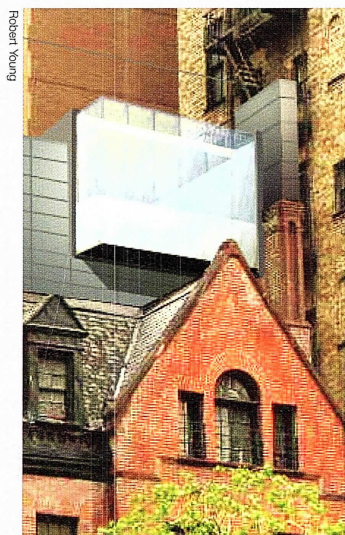
ing in small design firms was that most of the action takes place in a single room, so I was learning not just about my projects, but all those around me. At the same time, I wondered: How does the work I am doing as a designer and project architect relate to the “business” of being an architect?

When I was in my mid-twenties, I faced a choice: continue to work in a firm (paycheck and apprenticeship), go back to graduate school (debt and abstraction), or start my own firm (trial by fire).

I decided to hang out my shingle because I figured that the experience of starting a firm would teach me more than my elders in a firm or school could. Plus, I wanted to be “the boss” and find out for myself how a firm really works. My first discovery was that despite owning the business, I wasn’t the boss – at least not in the way I had anticipated. The boss, I quickly discovered, is a multi-headed hydra beast: each head is a boss, and there are as many bosses as there are clients, employees, consultants, contractors, accountants, and attorneys. My job was not to “boss”; it was to steer this unruly pack toward a common goal.

Another cliché is that architects are hopeless when it comes to business, but there is a parallel between managing an architectural project and managing a business. In both cases,

our contribution is not necessarily to control and master every facet of the process, but to bring the far-flung and often conflicting aspects of the enterprise into a cohesive vision. For me, it took being a principal of a newly minted architecture firm to really get that – I was suddenly an architect and a businessman. No longer was I the project architect whose sole responsibility was the success of the project. I now had the success of the firm to strive for, which meant we had to stay in business.



Robert Young

At first, I worked out of my apartment and set the goal of paying my rent with only real commissions – no freelancing for other architects. Then, when I found a small studio space for rent, my goal was to pay two rents. Later, when I hired my first employee, it became three rents I had to support, and so on. Perhaps the mortal blow to my

conception of the lone architect was when I realized that I could not do it all alone and invited my longtime friend and colleague Shea Murdock, AIA, to join me in a partnership of equals, forming Murdock Young Architects in 1999. The partnership is based on the idea that we could do more together than the sum of what either of us could do alone.

The cliché image of the solo-architect was part of my motivation to go out on my own, but it was the experience of running a firm that showed me first-



Murdock Young Architects

As architects, we put in the late nights, dream up new buildings, fret over details, balance the books, and stick our necks out for the greater vision of each project because we love architecture and because we will



Michael Moran

hand that architecture is not a solo endeavor.

So what is an architect, if the cliché is a fantasy? Truth and fantasy are raveled so tightly together, I’m not sure they can be separated. The heroic aspect of our self-image is more than our inflated egos; it is also our idealism inspiring us to invest ourselves in a way that is not justified by the tangible rewards.

always see ourselves to some extent as heroes fighting for a cause greater than ourselves.

Murdock Young Architects, formed by Robert Young, AIA, and Shea Murdock, AIA, in 1999, is a studio of six architects based in Manhattan and Montauk, New York.

By Robert Young, AIA

tainthead

Splurging on Details: Stephan Jaklitsch Design (1998)

By Sara Moss

In practice on his own for fewer than six years, architect Stephan Jaklitsch has been inundated with work – much of it designing stores for clothing designer Marc Jacobs. “Fashion cycles every six months, while the architecture has to have a more enduring aesthetic,” says Jaklitsch. “I love that contradiction, but it’s a challenge.” The constant, however, is his unwavering focus on details. But, even then, he is always thinking about the larger context of each project and how it will contribute to the overall brand of his client.

After graduating from Princeton with a Master’s in Architecture in 1992, Jaklitsch worked for Steven Harris and B Five Studio. He started his own practice in 1998, when he landed the commission to design a 10,000-square-foot office for an investment banking firm. Subsequently, he began working for Jacobs’ business partner, Robert Duffy, through a recommendation to design his Manhattan apartment, and has been busy ever since designing stores throughout the U.S. and Asia. Four stores in Los Angeles, one in Boston, and one in Shanghai will open this August. The practice, Stephan

Jaklitsch Design Inc., has grown to nine employees, and Jaklitsch has just expanded his West 27th Street office space.

His earlier retail experience on smaller, more modest projects taught him how to splurge on select details. Resources are spent on surfaces at eye-level, as well as those that will be



Don Freeman

Stephan Jaklitsch

touched. As an example, he points out the optical clear glass used for the countertops in all of the Marc Jacobs stores. “We also typically use a mitered corner,” he says. “These are expensive and difficult details to achieve, but we feel they are important because the countertops are what customers will see up close.” Working abroad means less control on-site, so provisions for that are built into the design. “In the Asian stores,” Jaklitsch explains, “where we can’t have the same type of construction oversight that we do in the States, we might use a butted-joint detail throughout.”

The different types of stores – the Collection, the Marc by Marc Jacobs, men’s, women’s, and accessories – present different design challenges, and are often set adjacent to or across from each other, giving Jaklitsch the opportunity to engage with the street. This is especially evident in the series of three glass-fronted stores sited in 19th-century buildings on far west Bleecker Street, an area not traditionally associated with upscale retail. Jaklitsch’s designs have been credited with bringing new life to that end of Bleecker Street.

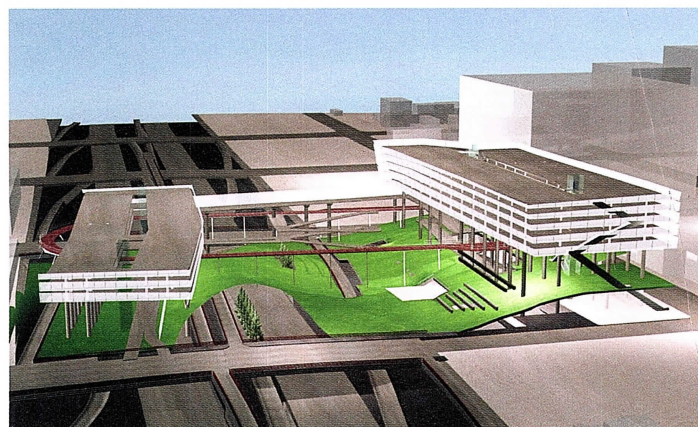
Jaklitsch hopes to play out this interest in the urban aspects of architecture through other project types in the near future. His firm was selected as a finalist in the 2003 Chicago Prize Competition for its design of The Interchange, a transportation gateway building that would be part of the new master plan for the Loop. It includes 1,200 parking spaces, open spaces, and retail intended to make the daily grind of commuting more pleasant for thousands of people. “I imagine doing increasingly larger projects – freestanding buildings and projects with a cultural component,” says Jaklitsch. But no matter what the size, he argues, always remember that every project is connected to a larger context. www.sjaklitsch.com



Paul Marchal

Above: Marc Jacobs Accessories store, 385 Bleecker Street

Below: Chicago Prize Competition entry: The Interchange transportation gateway



Stephan Jaklitsch Design

Sara Moss, a former assistant editor at *Architecture* magazine, studied at Columbia University, where she earned a Master’s degree in Architecture. She lives in New York and works on the Fulton Street Transit Center.

Office as Calling Card: Leroy Street Studio (1995)

By Eric P. Nash

Something is in the air on Hester Street, where hand-painted signs in Chinese and Yiddish merge imperceptibly. At the base of the curved aris of Sun Yat-sen Middle School, which resembles a cross between the Guggenheim and a penitentiary, bright spring plantings trace a rippling landscape dotted with colorful mosaic “wishing wells,” and metallic “dream-catchers” glisten and chime in the spring breeze.

It's the work of two Yale architecture school grads, Morgan Hare and Marc Turkel, AIA, who formed the Leroy Street Studio in 1995, and more than 100 Chinese-American sixth through eighth graders—part of an innovative non-profit project to introduce architectural concepts into public schools.

“The undulating ground plan came out of the idea of having water,” says Turkel, with almost paternal pride in his pupils. “We challenged them and said, ‘We’re not going to be able to put water on the site, so how do you represent those ideas?’ To see what they came up with really does challenge you to think outside the box.”

An architect's office is a kind of calling card. The Leroy Street Studio, a former tenement at 113 Hester Street directly across from the school, has been opened up into an airy, sky-lit, triple-tiered space with a central steel staircase suspended on steel cables, no-nonsense in its construction, yet refined in its detailing. The walls are covered with blow-ups of recent work, including a granite, glass, and



Morgan Hare and Marc Turkel, AIA

ironwood residential compound on Long Island, and a private retreat west of London, where they converted a centuries-old stable into a stunning pool lined in stacked slate.

At first glance, all of their work looks atypical, ranging from practically no-budget community projects by their newly accredited non-profit, Hester Street Collaborative, to what they somewhat abashedly refer to as “stealth architecture” – high end residential work for clients who until recently did not want their homes to be published.

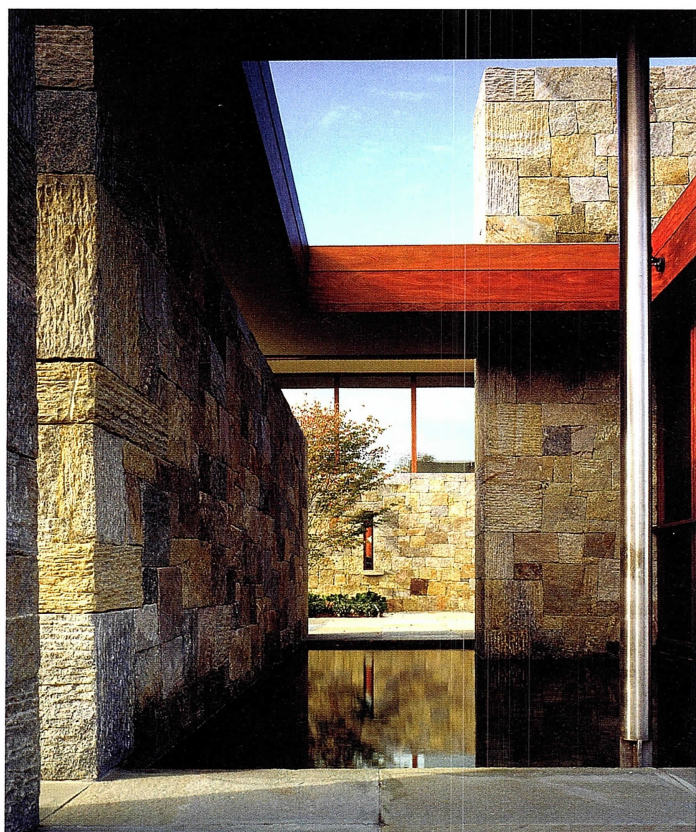
A common thread is their attention to construction, materials, and detailing, and how they work with clients. Both architects came of age before CAD-CAM ruled the drafting board, so they draw inspiration from how things are actually built, rather than what can be created on a computer screen. Their work process is a dialogue to draw out and express in abstract terms what the client desires, even if it means being challenging.

For one residence, Hare says, “the client said he wanted a barn, and we said, ‘no, you can’t have a barn. If you want us to make architecture for you, what is it about a barn that you like?’” The result was a Platonic essence of a barn, with a louvered skin that blends inside and out, high-style trussworks, and spaces that combine the qualities of interior and exterior.

“We’re the generation of people who came out of school during the recession,” notes Turkel, “so we take nothing for granted. If the opportunity for innovation lands on our heads, we are very grateful.” www.leroystreetstudio.com



Indoor pool building, Berkshire Estate, U.K.



Long Island Residence entry court

Eric P. Nash is the co-author with Randall C. Robinson, Jr., of *MiMo: Miami Modernism Revealed*, to be published this fall by Chronicle Books.

Leroy Street Studio

Helen Bond

22 Years of Emerging Voices

The Architectural League of New York

By Anne Rieselbach

Each year for 22 years the Architectural League of New York has grappled with just what the term “emerging voice” means. What sets apart “emerging” firms or individuals from the array of very good work that the League’s committee reviews each year? What or where are they emerging from – a place, a style, physical or theoretical explorations – that makes their work stand out in a talented field?

Although through the years some of the particulars of theory and practice have shifted, the criteria for selecting speakers for the League series have stayed the same – a compelling body of work, preferably built, that speaks to an identifiable, consistent, and distinctive design vision. This may mean pushing the vernacular to create personal language that responds to place in a new way; transforming a standard building type to address fresh circumstances; or exploring new materials and construction methods. More important than innovation is an ability to reinvent – to look at a design, material, or theory with new eyes and to create work that breaks new ground.

No single approach prevails. That’s why the League staff polls as many sources as possible, gathers material from publications, and trolls the Internet to find significant work. They also check in with a number of firms previously considered for the series as well as with architects who have taken part in other League programs, particularly winners of the League’s Young Architects competition and design study participants.

The selection committee also weighs varying building typologies and a range of kinds and scales of practice. Quality counts most of all. No single type of firm, building type, style, or region is “privileged.” The amount of built work is considered, as are participation in the design community and experimental and theoretical pursuits. This inclusiveness has assured the wide-ranging influence of series “graduates.”

What’s the status of the list of “emerged” architects practicing today? A 20-year series survey published by *Metropolis* in 2001 revealed that at least 10 Emerging Voices “graduates” had subsequently been or were currently serving as architecture school deans. Many others are full-time or visiting faculty members. Most balance academic commitments with building their practices. Some specialize in a building type or technology. Successful design competition entries have catapulted a few practices to international fame. Other

firms have chosen to work locally or regionally, building up a substantial body of work within their communities.

And, despite the series’ focus on built work, a few of the firms have continued to explore theoretical aspects of architecture by means of installations, exhibition designs, or through writing and research. A great many “voices” successfully meld these facets of practice – creating offices that are informed and enlivened by this exchange. But perhaps what continues to set their work apart is an ongoing sense of inquiry, and the ability to look at design anew.

Anne Rieselbach is program director of the Architectural League, and has directed the Emerging Voices program for 17 years.

Emerging Voices 1982 - 2004

1982

Stuart Cohen and Anders Nereim Architects
Roger Ferri
Steven Holl
Franklin D. Israel
George Ranalli
Jon Michael Schwarting
Paul Segal & Michael Pribyl
David Slovic
Laurinda Spear/Arquitectonica
Taft Architects
Susana Torre
Lauretta Vinciarelli
Tod Williams
Guiseppe Zambonini

1983

Anthony Ames
Andres Duany & Elizabeth Plater-Zyberk
Ronald Adrian Krueck
Richard Oliver
Martin & Jones, Architects
Morphosis
Peter Waldman
Peter Wilson

1984

Bentley LaRosa Salasky Design
Theodore M. Ceraldi
R. James Coote
Frederick Fisher
Eric Owen Moss
Stanley Saitowitz
Henry Smith-Miller
Joseph Valerio

1985

Wayne Berg
Cass & Pinnell Architects
Fernau & Hartman Architects
Himmel/Bonner Architects
Diane Legge Lohan
McDonough, Nouri, Rainey & Associates
Rob Wellington Quigley
Lawrence W. Speck

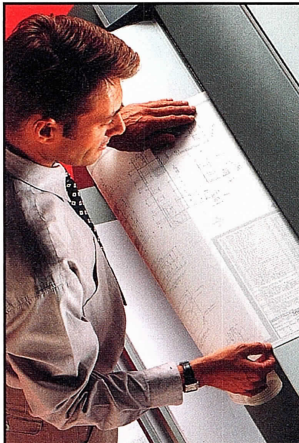
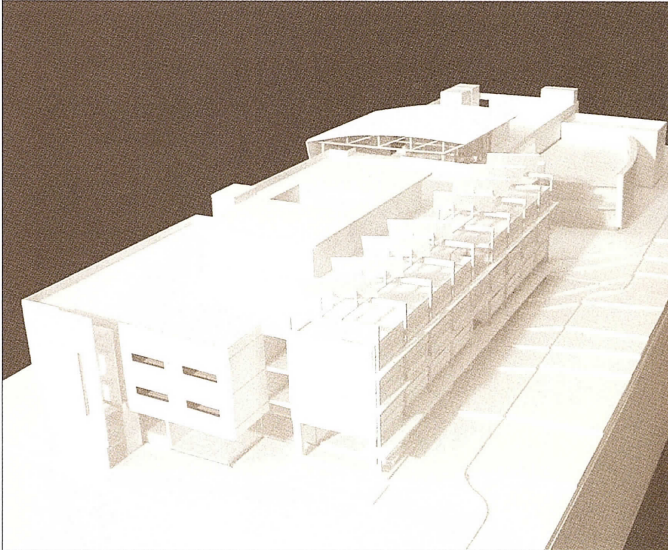
1986

Turner Brooks
de Bretteville & Polyzoides
Paul Haigh
Koetter, Kim & Associates
Peter Papademetriou
Bart Prince

- Mark Simon
Ted Smith
1987
Robert Adam
Norman Day
Espie Dods
Eva Jiricna
Adolf Krischanitz, Missing Link
Wolf Prix, Coop Himme(l)blau
1988
Ross Anderson & Frederic
Schwartz
W. G. Clark
Peter Forbes
Ralph Lerner
Brian Murphy
Patricia Sapinsley
Mack Scogin & Merrill Elam
Harry Teague
1989
Steven Harris
Lars Lerup
Mark Mack
William Rawn
Warren Schwartz & Robert
Silver
Calvin Tsao & Zack McKown
1990
Walter Chatham
Ralph Johnson, Perkins & Will
Wes Jones, Holt Hinshaw Pfau
Jones
John Keenen & Terry Riley
Hank Koning & Julie Eizenberg
Samuel Mockbee & L.
Coleman Coker
1992
Karen Bausman & Leslie Gill
Sulan Kolatan & William
MacDonald
Ted Flato, Lake/Flato Architects
Adrian Luchini, Schwetye
Luchini Maritz Architects
Toshiko Mori
Russell Thomsen, Central
Office of Architecture
1993
Stan Allen
Deborah Berke
Peggy Deamer & Scott Phillips
Thomas Hanrahan & Victoria
Meyers
Thomas Leaser
- Laszlo Kiss & Todd Zwigard
David Piscuskas & Juergen
Riehm, 1100 Architect
Joel Sanders
1994
Gary Cunningham
James Cutler
Nicholas Goldsmith, FTL
Sarah Graham, Angelil/Graham
Architecture
Carlos Jimenez
Sheila Kennedy & Frano Violich
Enrique Norton, TEN
Arquitectos
James Tanner, William Leddy,
Marsha Maytum & Richard
Stacy
1995
Neil Denari
Homa Fardjadi,
Fardjadi/Mostafavi Associates
Mojgan Hariri & Gisue Hariri
Chuck Hoberman
Paul Lubowicki & Susan Lanier
Mark Rakatansky
Wellington Reiter
Brigitte Shim & Howard
Suttcliffe
1996
Mojdeh Baratloo & Cliff Balch
Louise Braverman
Brad Cloepfil
Craig Konyk
Audrey Matlock
Craig Newick & Linda Lindroth
Jesse Reiser & Nanako
Umemoto
Carlos Zapata
1997
Kathryn Dean & Charles Wolf
Danelle Guthrie & Tom Buresh
Anne Perl de Pal
Michele Sae
Maryann Thompson & Charles
Rose
Marion Weiss & Michael
Manfredi
1998
Marlon Blackwell
Sarah Caples & Everardo
Jefferson
Karen Fairbanks & Scott
Marble
- Michael Gabellini
Vincent James
Michael Maltzan
François de Menil
Julie Snow
1999
Michael Bell
Wendell Burnette
Raveevarn Choksombatchai &
Ralph Nelson, Loom Studio
Lise Anne Couture & Hani
Rashid, Asymptote
Kevin Daley & Chris Genik
Evan Douglass
Brian Healy
Ada Tolla & Giuseppe Lignano,
LOT/EK
2000
Julie Bargmann, D.I.R.T. Studio
David Heymann
Robert Hull, Miller/Hull
Partnership
Rick Joy
Brian MacKay-Lyons
Lisa Rapoport, PLANT
Architectural Workshop
2001
James Corner
Winka Dubbeldam
Doug Garofalo
Ray Huff & Mario Gooden
Stephen Cassell & Adam
Yarinsky, Architecture
Research Office
Jim Richard & Kelly Bauer
Rob Rogers & Jonathan Marvel
Gilles Saucier, Saucier +
Perrotte
Christopher Sharples, Coren
Sharples, William Sharples,
Kimberly Holden, Gregg
Pasquarelli/SHoP
Mehrdad Yazdani
2002
Marwan Al-Sayed
Thom Faulders, Beige Design
Alan Koch, Lyn Rice, Galia
Solomonoff, & Linda Taalman
/OpenOffice Architects
Byron Kuth & Elizabeth
Ranieri
Paul Lewis, Marc Tsurumaki,
David Lewis
- Scott Specht & Louise
Harpman
Ali Tayar, Parallel Design
Partnership
Andrew Zago
2003
Brad Lynch, Brininstool &
Lynch
Frank Harmon
Peter Lynch
Monica Ponce de Leon &
Nader Tehrani /Office dA
Margie Ruddick
Jennifer Siegel /Office of Mobile
Design
2004
Preston Scott Cohen
Rand Elliott
John Friedman & Alice Kimm
Tom Kundig, Olsen Sundberg
Kundig Allen Architects
Lorcan O'Herlihy
Larry Scarpa, Pugh + Scarpa
Ken Smith
Pierre Thibault

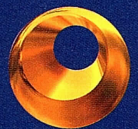


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When Height Makes Right

Outside View

By Christopher Hume,
The Toronto Star

We inhabit the city imaginatively as much as physically. The space it occupies exists in the mind as well as in the landscape. That's why the idea of the city is as important as the reality behind it. This isn't to say that the two can be disentangled entirely, but in the case of New York, the notion of the city is at least as powerful as the facts behind it. That's why the Big Apple has been the subject of popular songs and a character in any number of movies and books.

But when it comes to New York, the facts bear out the fantasy. To begin with, New York is one of a tiny handful of American cities that revels in its own urbanity. Its densities, pedestrian-friendliness, legendary love affair with the skyscraper, and high-rise life distinguish it from the majority of American communities where the prevailing values are car-based and strictly suburban. While most of the U.S. has been handed over to horizontal sprawl, New York celebrates verticality. That has been true from the early 20th century when the race to build higher got going in earnest. Even now, long after New York has dealt with its edifice complex and the fallout of 9/11, the city remains committed to the idea that height makes right.

However, in the 21st century, the Holy Grail of architecture will be sustainability. That won't diminish the skyline. Indeed, it might enhance, even validate it. Though people often don't realize it, New

York and other equally dense cities (Hong Kong comes to mind) rank among the most sustainable in the world. Cities where people walk, where they travel by subway, train, and bus will be those best able to survive the coming environmental catastrophe.

Now Manhattan has the Conde Nast Tower (Fox & Fowle) on Times Square and the Solaire (Rafael Pelli of Cesar Pelli and Associates) in Battery Park. With these two high-rises – and new projects on the boards such as the Hearst Tower by Foster & Partners and the New York Times Building by Renzo Piano Building Workshop/Fox & Fowle – the greening of New York has begun.

There's still a long way to go, of course, but New York's as good a place to start as any.

Christopher Hume is architecture critic and urban affairs columnist for *The Toronto Star*.

Left: Fox & Fowle: Conde Nast, 4 Times Square Center: Cesar Pelli & Associates: Solaire, Battery Park City Right: Foster & Partners: Hearst Tower



JEFF GOLDBERG/ESTO



JEFF GOLDBERG/ESTO



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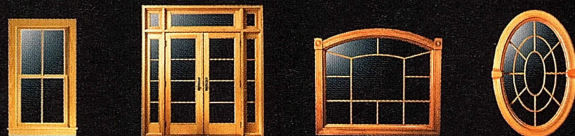
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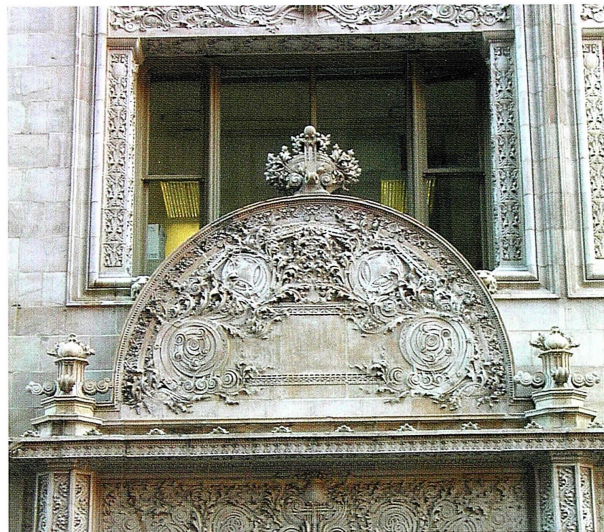
**Bayard-Condict Building, by
Louis Henri Sullivan
By Fred Bernstein**



GREGORY SALOIA



KRISTEN RICHARDS



KRISTEN RICHARDS

To see the extravagant work of Louis Henri Sullivan, New Yorkers can visit the Metropolitan Museum of Art (home to a pair of stairways from his 1893 Chicago Stock Exchange building) or – for a suggested contribution of zero – stand outside the 1898 Bayard-Condict building, a Bleeker Street masterpiece that has recently undergone what architect Stephen Gottlieb, AIA, of Wank Adams Slavin Associates modestly calls “a repair.”

The building's astonishing façade comprises 7,000 pieces of terra cotta, each one sporting intricate designs derived from nature. The *pièce-de-resistance* is the cornice, which is so exuberant it nearly overpowers narrow Bleeker Street.

Over the years, the terra cotta had cracked and deteriorated, and the storefront – like those of so many Manhattan buildings – was altered beyond recognition. Octagonal columns by Sullivan, culminating in bulbous protuberances exploding with art nouveau detailing, were hidden behind the exigencies of commerce. (Some of the original capitals are in the Brooklyn Museum.)

Marvin Shulsky, whose family has owned the building since the 1940s, committed nearly \$1 million to the building's exterior restoration. Luckily, says Gottlieb, Shulsky didn't insist that the façade look new. That would have meant replacing many of the terra cotta pieces with facsimiles; instead, they were removed one at a time and patched, with only a small number of replacement pieces fabricated anew. “Nobody would go to Washington to see a copy of the Declaration of Independence,” says Gottlieb, explaining his preference for the real thing, even if imperfect.

Shulsky took minor liberties with the façade, installing uplights to make the angels visible at night, and reworking the glass store windows (which are now cut around the capitals – a tricky maneuver that has already resulted in cracked panes). Because the building was

designated a New York City landmark in 1975, he had no obligation to restore the storefront (much less the stunning column capitals in the ground floor retail space) to their pre-1975 appearance, but he did.

Less satisfying than the sublime façade is a lobby renovation by architects Sawicki Tarella. The new lobby is paneled in a plaster-and-fiberglass material that resembles pressboard – with one long wall sporting panes of translucent, blue-green glass suspended from high-tech chrome hardware. To be fair, it's hard to know what Shulsky should have done with the lobby, since only a few tiny elements are original to Sullivan (they include the balustrade of the stairway visible in the back of the building, a modest crown molding, and two cast iron panels rescued from the building's basement and now installed on either side of the front door). Complicating matters, Frank Lloyd Wright disciple Edgar Tafel completed a 1980s renovation that added ersatz skylights of stained glass and wall panels replicating the underside of Sullivan's cornice.

Shulsky would have been wise to tear out Tafel's elaborations, and to keep the lobby's materials timeless and unassuming. The lobby isn't a disaster – but it is also no match for Louis Sullivan's masterpiece outside.

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*.

**Left: Louis Sullivan's Bayard-Condict Building (1898) on Bleeker Street
Center: Restored details Right: Door detail**

Architects

Most architects would agree that marketing is an essential component of their business, and most firms have a marketing program in some form. But even a cursory glance at sample web sites, brochures, and proposals suggests that in many ways architects don't understand the essentials of how to market effectively and build the business they need.

Why is marketing such a challenge for architects? For starters, marketing is rarely taught in architecture school, and when it is, students are given only a perfunctory introduction. Schools often send an explicit or implicit message that design is an exalted profession that is sullied by participating in the market place, or, put another way, that selling and design don't mix. It's not unusual to find architects who believe that simply offering good design brings in clients, only to be frustrated by a competitive marketplace with many firms vying for work. Further, there is a deep resistance to putting aside the formal language of design and aesthetics when communicating with those who aren't designers – i.e. most clients and the general public.

Any design business is built through one-on-one relationships. The people who lead an architecture firm are usually the primary relationship builders, and it's their personality, passion, and direction that form client connections and give the firm its identity, brand, and vitality. Clients usually decide to hire a firm if they feel there's good personal chemistry, the firm has the appropriate experience, and the designers will listen and respond to their needs.

But an awareness of these factors is often not evident in a firm's marketing materials and programs. It's as if all of the ingredients for beginning and nurturing client relationships – firm differentiation, demonstrating value, offering an understanding of client needs – have been banished from the materials that should communicate a firm's important messages and experience. A homogeneity in firm profiles and web site designs, a lack of client-focused project information, and little discussion of client issues are just a few of the ways in which architects undermine their ability to get the work they deserve.

There's a fundamental disconnect between a firm and its audience when it creates marketing materials and programs. Brandt Resources' Ros Brandt, who co-teaches marketing with Gene Kohn at Harvard's Graduate School of Design, has commented that architecture firms often produce very attractive proposals that say little about the client's needs. Says Brandt, "they are usually graphically attractive and you can learn a lot about their projects, but there's very little about their understanding of the client's needs and goals. Firms expect prospective clients to intuit how they would help them based on their project experience, and it's too big a leap."

Nancy Egan, a charter member of the Society for Marketing

Professional Services who heads New Voodoo, a marketing consulting firm, asks her design clients to write a firm profile in 55 words that expresses what's essential about their firm. The goal is to convey their passion and driving beliefs as directly as possible. Architects who fall back on saying the expected things ignore the vision, energy, and inspiration that will help them stand apart and let clients connect with them. Says Egan, "Each firm is different because the people who direct it are different. They have different passions and priorities and they bring unique experiences. This is what clients connect with."

Firms need to consider communicating effectively with clients as a creative step in demonstrating the value of design.

When *Oculus* editors viewed the web sites of young firms for this issue, two things stood out. The "archispeak" of firm profiles suggested the firms were still writing their theses, and contact information was often difficult to find. The implication is that connecting with prospective clients was a secondary consideration. Judy Schriener, the Editor-in-Chief of Construction.com and a judge of SMPS's annual web site design competition, admonished an audience of architects at an AIA Marketing Committee panel on web site design that "architects' web sites are graphically luscious but too similar and too boring; there's no juice. And if you want to contact someone at the firm, you're reduced to e-mail to 'info@.' So much for the personal touch."

There's a fascinating irony at play here. With each project, an architecture firm enters the client's world, works to understand their needs, solve problems, and add value with fresh insights and a unique point of view. In fundamental ways, they get to know what the client is about. But they don't stay in the client's world when they create their marketing materials. They pull back into old formulas for describing their firms, illustrate projects with floor plans that many clients can't read, and often take for granted the crucial problem solving and design innovations that a prospective client should know about.

It takes courage, persistence, and imagination to make the shift – to drop the lingo, delve into one's personal vision and motives, and take a step outside of the standard formulas that typify most firm materials. Firms need to consider communicating effectively with clients as a creative step in demonstrating the value of design. Clients are much more likely to hire the firms and people they've had a chance to get to know. Don't stand in the way of that opportunity.

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

and the Fear of Marketing

Good Practices

By Richard Staub

Expanding Your Business Development Comfort Zone

One consistent theme in responses to Oculus's survey of young and emerging firms was discomfort with marketing in general and business development in particular. To be sure, for many the word "marketing" connotes the hard sell, telemarketing, and commercialism, a style of building business that doesn't fit professional design firms. And many senior architects and principals would like to avoid making cold calls at all costs.

But let's approach business development in a different way. If good relationships are deal-makers, perhaps we should substitute the phrase "relationship building" for "marketing" when we think about winning new clients. And you build relationships by creating and cultivating person-to-person contacts.

Every architect has a network of colleagues, consultants, past and current clients, and business and personal friends who are interested in his or her professional well being, either out of genuine friendship or self interest. These relationships are the core of

the network that brings in new clients. But you have to let them know what your firm is about and that you would like their help.

First, build on the comfort level by contacting people you already know. In your conversation, tell them about your firm and make clear that you hope they might be able to provide insights on current building trends or some other aspect of the market you're interested in. Remember that marketing your firm through "relationship building" within an existing network should be mutually beneficial. For example, when talking to a consultant, ask about other projects they have underway, the challenges they are encountering, and what help you might be able to provide. Ask if there's anyone that might be useful for you to talk to, and see if you can use his or her name as a reference when calling that new contact. By building upon an existing comfort level and then taking the next step, you solidify your existing network as you expand it.



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You Can Design It, But Can Y

Next Generation Architecture: Folds, Blobs and Boxes, by Joseph Rosa. New York: Rizzoli, 2003. \$65 (cloth), \$45 (paper).

Few of the 30-odd architects whose work appears in the book are past the reportedly magic age of 40. Maybe it's not so much a matter of age as of education. As Mark Robbins, former director of design at the National Endowment for the Arts, argues in his foreword, "the projects do reflect changes in pedagogy and architectural software, as well as an absorption of manufacturing and production technology from other fields, such as animation and aerospace." This reviewer's class at City College continually submits designs in forms that would have been rejected even 10 years ago as virtually unbuildable.

Not that a lot of the folds, blobs, and boxes in the book are built. But enough of them, such as SHoP's Dunescape in Long Island City, exist to demonstrate that when equipped with inspiration, a sense of adventure, the right software program, such as CATIA or Objectile, and (down the delivery line) CNC, a computer numerically-controlled milling machine that makes components to any configuration, any design can be built.

Curvilinear forms and spatial acrobatics are not of course a monopoly of the digi-generation. The Baroque style (anathema to any practitioner reared under the Cartesian dictatorship of Modernism) with its theatrical forms and oversized art, used architecture as a weapon to advance the cause of the Counter Reformation and lure the legions of separated brethren back to the Roman fold. More

recently, architects and designers such as Buckminster Fuller, Frederick Kiesler, and John Lautner took to curvilinear forms to add an industrial twist to Modernism by exploiting the possibilities of industrial technology used to build cars and airplanes.

But, until Frank Gehry popularized the software program CATIA through the Experience Music Project in Seattle in 2000, any architect who wanted to try folds and blobs still had to navigate the quicksand of painstakingly produced working drawings that contractors and suppliers then had to convert to shop drawings, a laborious process that largely stifled any curvilinear initiative. It wasn't until highly complex geometric components could be laser-cut directly from digital files that the blobs/folds/boxes movement started to make headway.

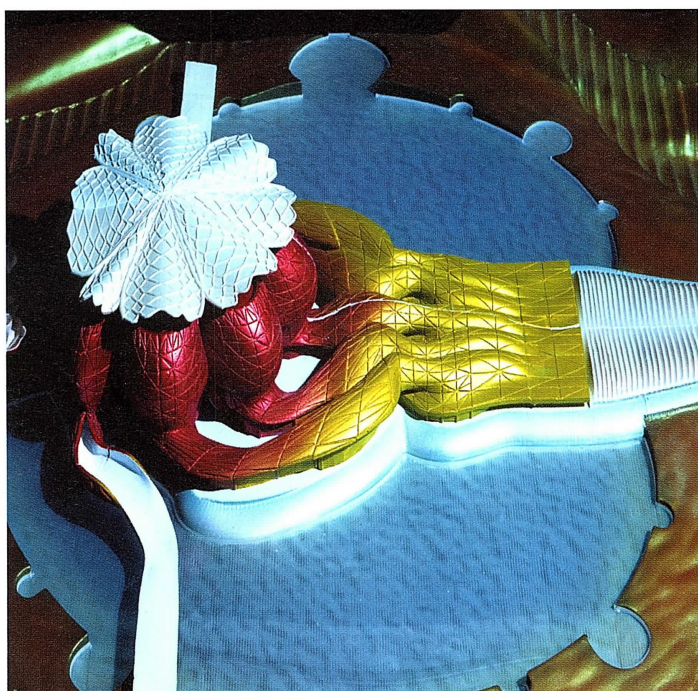
A few definitions. A fold is a form that looks like a continuous surface that wraps around a building, an airplane, or an automobile. A box in its digital sense takes a traditional rectangular enclosure and through a digital process of bending and distortion adapts it to its specific program and site. A blob in Rosa's definition is an "unsymmetrical sculptural mass with no pure geometric qualities."

Now next generation architecture can no longer be judged using the old formal criteria of geometry, scale, texture, and proportion. Instead, a new descriptive vocabulary is emerging that resorts to such terms as "smooth" and "morphed" to rate projects.

Not to be overlooked in the next generation are the potential shifts in how architects run their practices. Today, says Rosa, curator of architecture at San Francisco's Museum of Modern Art, "an office can exist in the space between the computer and the CNC milling machine producing the framework for the building." The result may be a nomadic studio where all the information about a building is contained in the hard drive. Many small firms can come together and collaborate on a project only to separate again at the end. That's what happened to Greg Lynn, Douglas Garofalo, and Michael McInturf – all of them devotees of digital design and technology – working out of separate offices in different cities while designing the high-spirited Korean Presbyterian Church in Queens.

Lynn later joined United Architects, a collaborative of seven firms, many of whose members' work appears in *Next Generation Architecture*. UA had planned to gather before 9/11, then came together to submit a joint design that ranked as one of the seven finalists in the World Trade Center competition – the youngest band of submitters by far (see interview in the Fall 2003 issue of *Oculus*, page 26).

Last but not least, given the arcane nature of the material, both Robbins and Rosa were able to maintain a lucid discussion, with little of the designerbabble that so often attends pronouncements of the avant-garde. Still, one place where the author clearly slipped was



GREG LYNN/FORM

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If an architect is visiting you in the city and wants to know what's cooking, you can direct them to ArcSpace.com, where founder/editor-in-chief Kirsten Kiser's letter, "Wrapping Up New York Trip..." shows them around. More importantly, you will introduce your visitor to a remarkable site where even the letters from the editor are well worth a click. ArcSpace.com is like a well-curated exhibit of contemporary architectural work. This is evident in the Features section, where architects are listed alphabetically and their selected work is headlined. Each feature offers consistently savvy images, excellent text, a project fact sheet, and related links.

Significantly, you will find work in the not-the-usual-suspects category, for example Zvi Hecker's Spiral Apartment House in Israel. Two site folders recognize the artwork that many architects engage in and the art of photographers who use architecture as their subject. Richard Meier's collages and Alvaro Siza's sketches are accessible in The Architect's Studio; the photographs of Kerun Ip and Kim Zwarts are a pleasure to view in The Camera.

A small quarterly fee will give you unlimited access – for non-commercial use – to the Image Library, an impressive goody bag of close to 50 buildings with 30-40 images of each (and the list keeps growing). It is a valuable peek into something like the image trove of a fellow architect who travels all over the world and is endowed with unfailing good judgment. (Kiser is an architect and curator currently organizing "Santiago Calatrava: The Architect's Studio," an exhibition scheduled to open at Seattle's Henry Art Gallery in July.) The Bookcase, Catalogs, Exhibits, and Links round out the site. Those architects who as virtual travelers do not live for research alone will find a periodic visit here is essential to sustain a certain glow to their architectural health.

in defining the concept of co-citation – a form of spatial organization: "Co-citation maps consist of thematically or categorically organized clusters with cross-thematic or cross-categorical connections where co-citation occurs." Z-z-z.

Next Generation Architecture, and the Pittsburgh exhibition that preceded it, have erected a milestone by zeroing in on the new formal and technical structures made possible through computer-aided design and production of highly complex geometries.

Stephen A. Kliment, FAIA

Margaret Rietveld, AIA

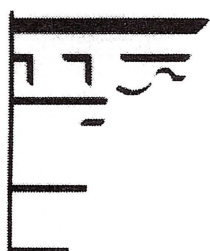
Opposite: Greg Lynn/Form: Ark of the World Museum Above: SHoP Architects: "Dunescape" interior of cabanas, MoMA/RS. 1 Contemporary Art Center, 2000



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Fountain of Youth

Last Words

**Rick Bell, FAIA,
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"You're not a kid anymore." Sue Thompson

"Here's looking at you kid." Humphrey Bogart

"Young hearts, be free tonight. Time is on your side."

Rod Stewart

When he met his death in Florida, Juan Ponce de León was either searching for the Fountain of Youth or a heart of gold. Jill Masterson, the golden girl who perishes at the lapidarian Fontainebleau of *Goldfinger*, teaches us that "gilded youth" may be an oxymoron. How do young architects emerge from obscurity, insecurity, and despair without winning an international competition, the lottery, or a commission from Donald Trump?

Survival of the Apprentice

Wright learned from Sullivan that height matters, and that low ceilings have the power to move our minds. The silken route followed by architects from, at least, the Renaissance, has been to try to surpass the mentor. The problem is escaping from the shadow. Gene Wilder cries out as the Young Frankenstein: "Yes, yes, yes, we all know what he did. But I'd rather be remembered for my own small contributions to science and not because of my accidental relationship to a famous cuckoo."

Learning from Los Lobos

So how young is young? Is David Childs the new kid on the superblock? Emerging architects can sometimes look long in the tooth, since some architects leave the nest, and gain recognition, relatively late in life. In his rollicking essay, *The Second Greatest Generation*, Michael Sorkin asks, "Never trust anyone over...?" and continues, "Youth of course, is a strictly cultural matter. My generation is by self-definition – the only one that counted for us – young. Architecture, the 'old man's profession,' has never been congenial to us."

By 30 – or is it 40 or 50? – the commissions somehow start coming in, as friends take over the client world, or at least some of its pecuniary peninsulas. Frank Sinatra, the Mick Jagger of the first greatest generation, sang, "You can go to extremes with impossible schemes, you can laugh when your schemes fall apart at the seams...when you're young at heart." But why wait if the future is now?

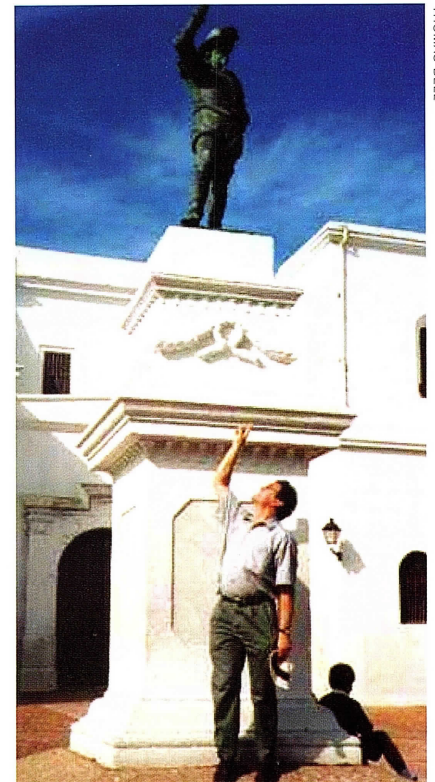
You Say You Want What?

Invention is the daughter of necessity. Every now and again the critics are surprised, the public is astounded, and the architectural presses are stopped when something truly different takes place. Writing *Towards a New Architecture* in 1927, LeCorbusier said, "In the last fifty years steel and concrete have brought new conquests, which are the index of a greater capacity for construction, and of an architecture in which the old codes have been overturned...and there has been a revolution."

Jean Nouvel's design for a novel hotel over the East River would certainly not have recalled the Pont Neuf. Frank Gehry netted a Brooklyn arena commission because of aviation technology rather than Campanella nostalgia. Kevin Kennon and friends, forging the United Architects team, took interconnectivity and long-distance collaboration to the next level. And those are just the white guys jumping.

The global practice of architecture is opening up to new voices and new ways of designing and building. To name but two, far from New York, Dorte Mandrup-Poulsen constructs community centers in Copenhagen using inexpensive materials with exquisite elegance. Miró Rivera built an award-winning boathouse on Lake Austin that may lead all my gen x-es to live in Texas. And the results of the two competitions exhibited simultaneously at the Center for Architecture show this frugal expressiveness by previously unheralded young architects from such diverse locales as Montevideo, London, Philadelphia, Dallas, Columbus, and Manhattan, with designs for waterfront access in Greenpoint, Brooklyn, and affordable housing throughout New York City.

So perhaps the answer is to win a local AIA competition?



Bell with Ponce de Leon in San Juan

THOMAS BELL



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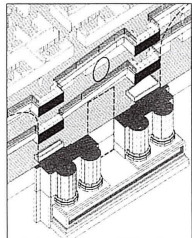
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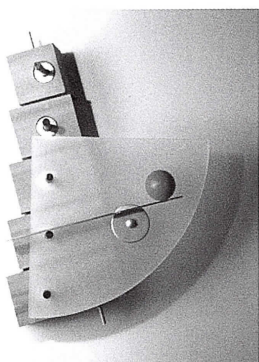
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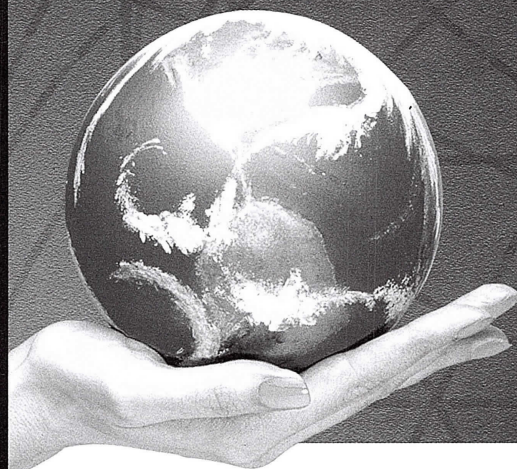
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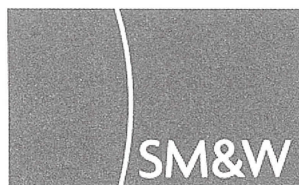
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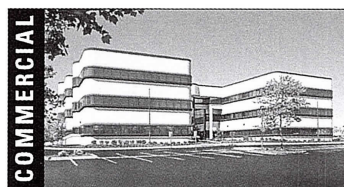
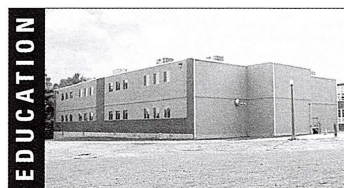
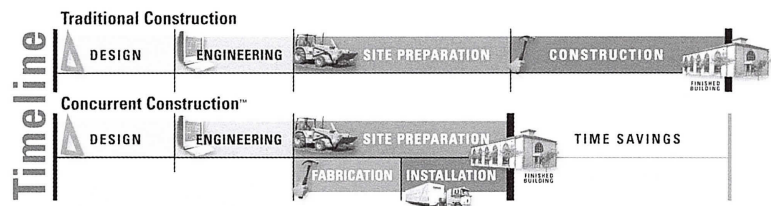
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