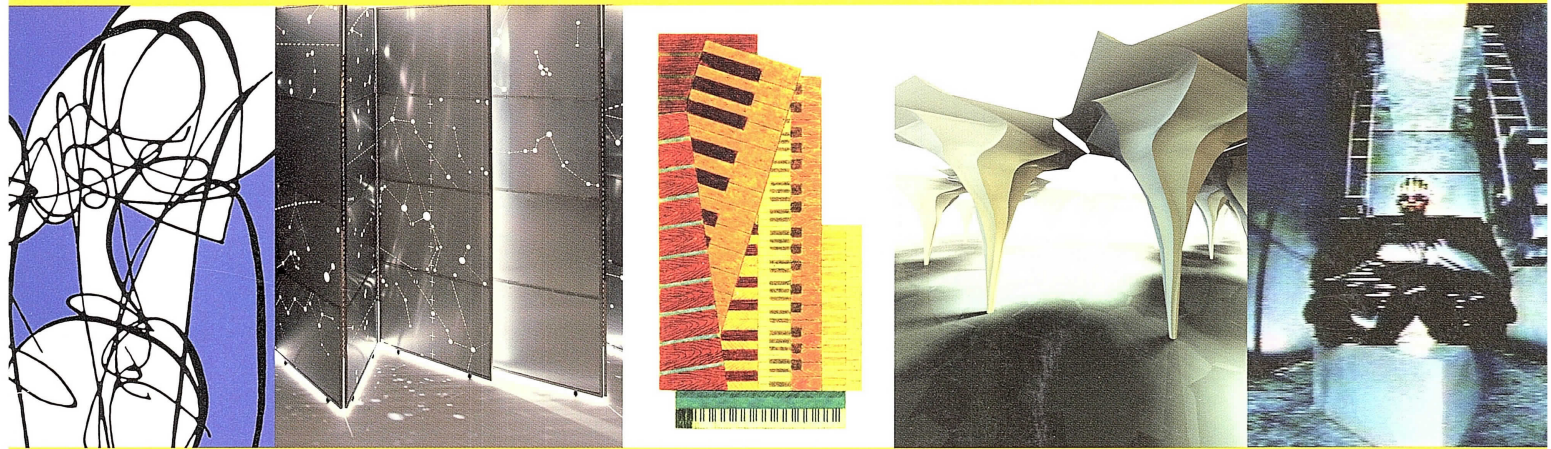


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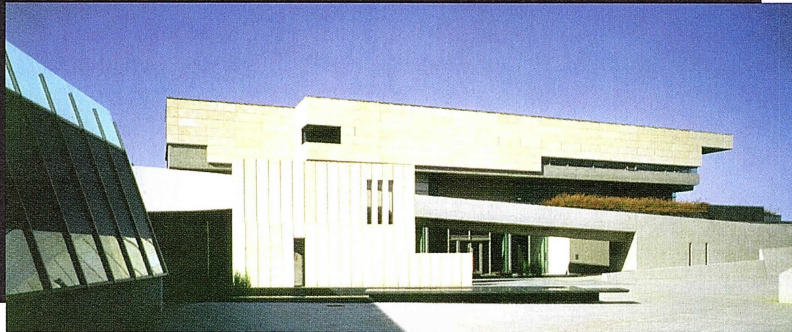
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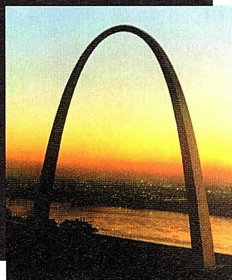
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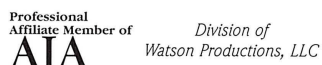
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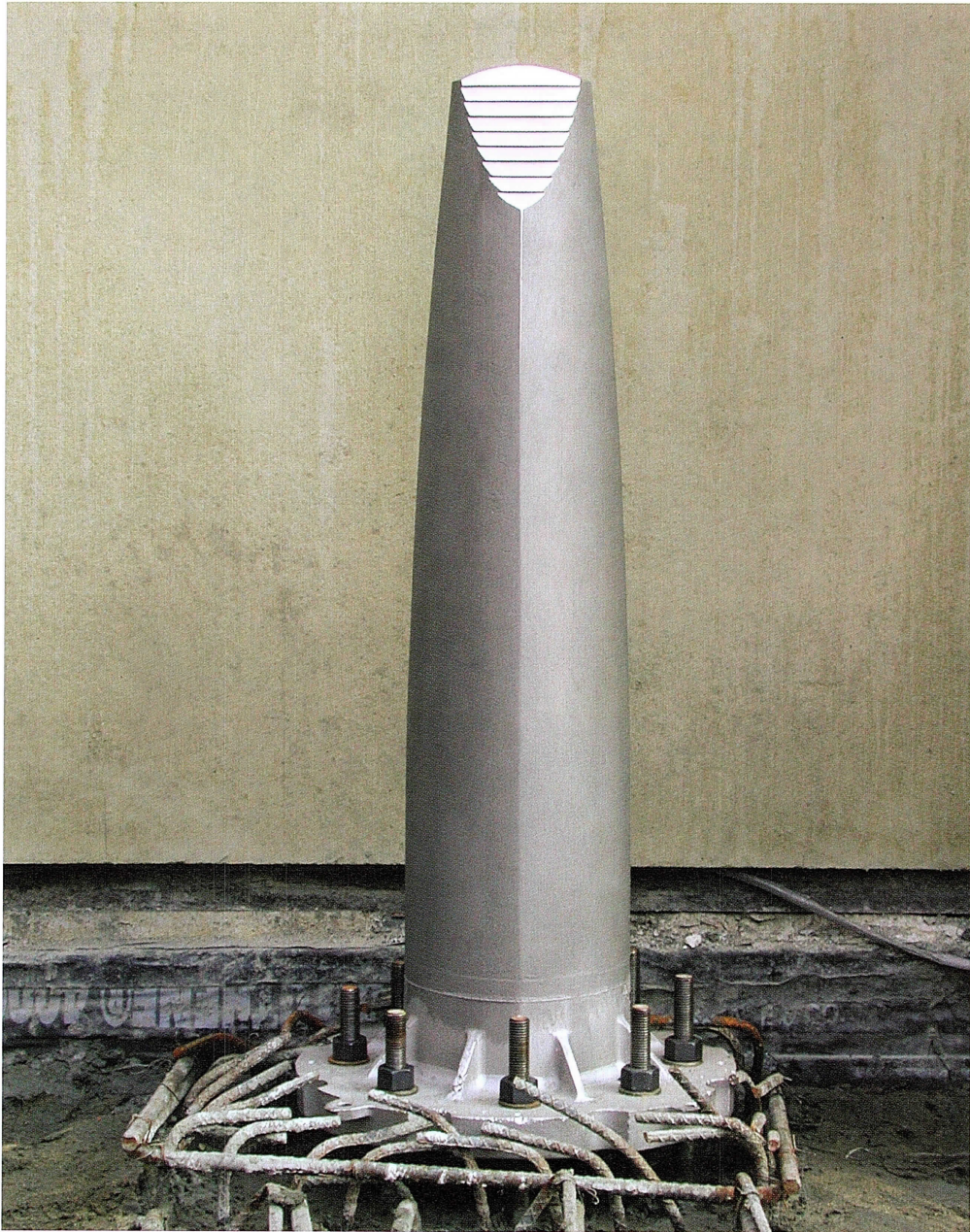
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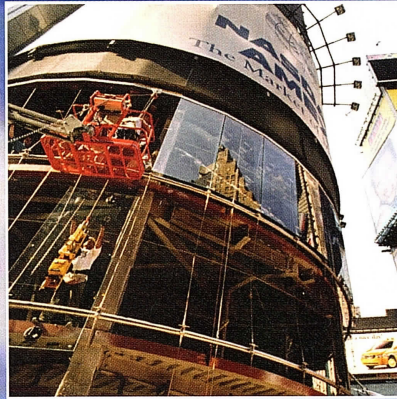
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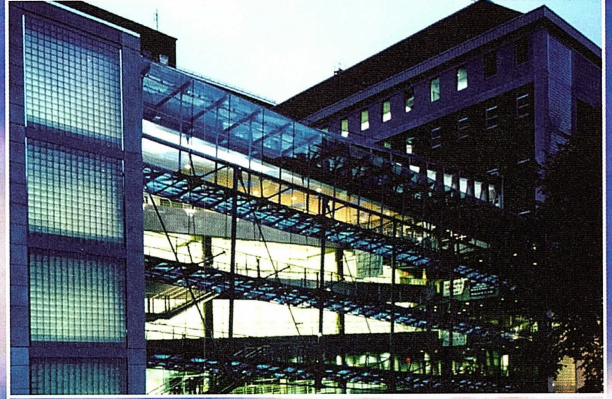
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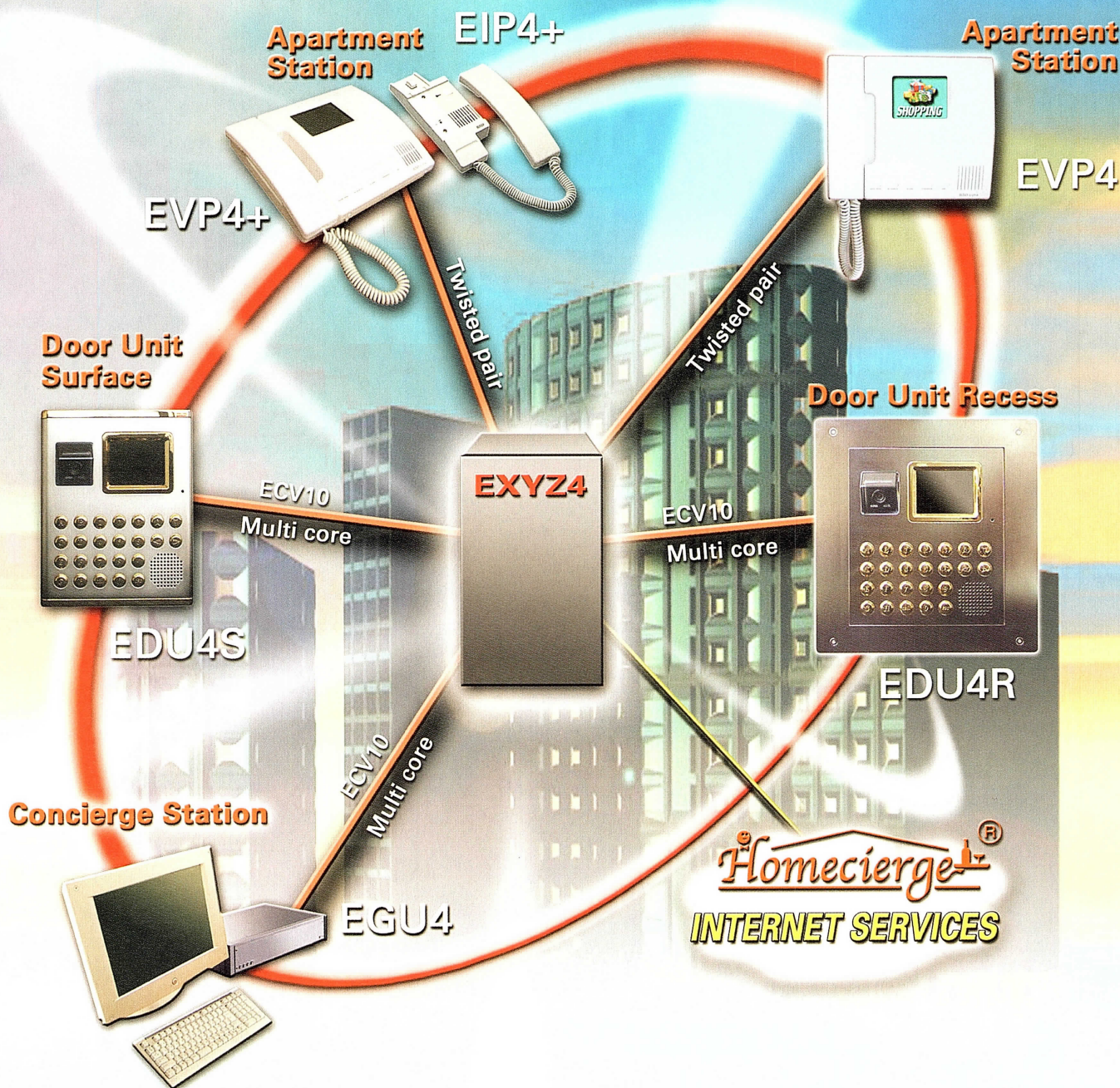
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Volunteer's Reward

First Words

Letter from the President

Volunteerism is the secret (or not so secret) life of architects. The AIA runs on volunteerism, supported by a very hard-working staff. We have an unpaid board of 15, six elective and appointed committees, and 24 program committees. This alone comprises a rotating list of 75 volunteers. We also have many members who volunteer for events, while dues-paying members and non-members alike volunteer to participate in and fund Chapter activities, including the Heritage Ball and the Capital Campaign. That Campaign currently stands at approximately \$5 million in pledges out of a total of \$6 million. Of that money, \$500,000 has come from the City (which is greatly appreciated) and the rest comes from our members, others in the design, engineering, and construction industries, and the general public.

Many of us serve on other boards and volunteer for other organizations, while our firms do *pro bono* work or discount services for organizations that cannot afford to pay full fees. I thought this happened the world over, but two things made me realize that our volunteerism may not be typical in other countries:

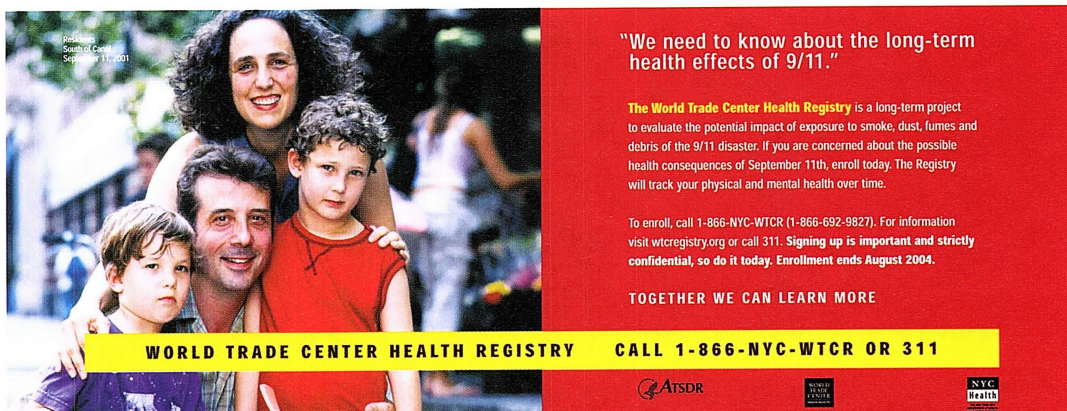
On the first anniversary of 9/11, Mark Strauss, FAIA, was invited to address the 46th International Federation of Housing and Planning (IFHP) World Congress in Tianjin, China, to present to a largely European audience the planning work of New York New Visions, which he co-founded. After the presentation, Mark was asked two questions: "Who asked you to provide these services?" and "Who paid you to do it?" Mark answered: "We, the professional design and planning community, volunteered to do it. No one asked, and we did it *pro bono* with support to the tune of \$100,000 in contributions from AIA components around the country." Most of the participants at the congress were surprised by his reply. Apparently our response to 9/11 was very different from responses to calamity in much of the rest of the world, where governments support professional and charitable organizations and activities, and "volunteers" are paid.

In the July issue of *Architectural Record*, an article by Sam Lubell, "Architecture Centers: Bridging the Divide between Architects and the Public," effusively praises the success of our new Center for Architecture. It describes a number of other centers in the United States and Europe, and one thing stood out:

"Another acute challenge faced by centers is dealing with drains on funding. This problem is particularly keen in the United States,

where architecture centers don't have significant public patronage, as many European centers do (they do have more private funding, but the amount pales in comparison). While the Center for Architecture is one of the elite in the U.S., its operating budget is around \$1 million [actually we are approaching \$2 million], about \$600,000 from dues the rest from private sources. The Netherlands Architecture Institute (NAI), in contrast, receives about \$7.2 million every year from the government, 80 percent of its operating budget."

What is our secret? How can we do so much for so little? The simple answer is volunteerism in all its forms. It is a credit to all of our members and the many non-members who have made the Center and our Chapter such a success. For me, this is one of the best parts of American society: our willingness to help others, often for no apparent gain.



"We need to know about the long-term health effects of 9/11."

The World Trade Center Health Registry is a long-term project to evaluate the potential impact of exposure to smoke, dust, fumes and debris of the 9/11 disaster. If you are concerned about the possible health consequences of September 11th, enroll today. The Registry will track your physical and mental health over time.

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Ginsberg and family: volunteers for World Trade Center Health Registry campaign

Why do we do it? I think there are probably as many answers as volunteers, including: learning from others, networking, feeling more a part of our community, tax deductions, and marketing. For me, it is being part of something bigger than the individual. As an individual practicing architect it is hard, if not impossible, to change policies that affect what we do. But as a member of a professional organization we can change the world!

I want to thank all of you who have helped out the Chapter and the Center. I encourage you to do more – and convince friends and colleagues to join and participate. Let us celebrate these wonderful – not so secret – lives of architects.

Mark Ginsberg, AIA, President
AIA New York Chapter

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P-s-s-s-t...

First Words

Letter from the Editor

We all have secrets – those we have to bite our tongues not to let out, and those we'd rather have our tongues cut out before revealing.

In this issue of Oculus, we don't go to either extreme (no tabloid fodder here). What we have uncovered is a remarkable group of architects who don additional hats as artists, writers, animators, product, theatrical, and music video designers, and so much more.



K&G PANIC GRAPHICS

Editor in her secret garden

In “So Says...” Guy Geier, AIA, tells us why he turned in his hat as a principal at NBBJ to sport the CEO cap for high-design European manufacturer Vitra U.S., and what it's like sitting on the “supply side” of the table opposite his former colleagues. “Around the Corner” saunters in to Nooch, Karim Rashid's quintessential urban noodle shop in Chelsea. Beth Dunlop, author and architecture critic for the Miami Herald, is our “Outside Voice” (from the “sixth borough”). “40-Year Watch” takes a look at Wallace K. Harrison's 1964 “cathedral to science” in Flushing Meadows Park – re-opening in all its glory along with a new, luminous addition designed by Polshek Partnership Architects.

How to balance practice and parenthood seemed a fitting topic for “Good Practices.” “In Print+” offers up reviews of two murder mysteries by an architect-turned-award-winning-mystery-writer, along with a book about skyscrapers, and one about building security (both authored by architects); and the web site INTBAU.org (International Network for Traditional Building, Architecture & Urbanism).

A treat for me in putting together this issue about secret lives was working with a secret guest editor – a true *agent extraordinaire* (who wishes to remain anonymous). I thank him for his insight, wit, professionalism, and dedication.

Kristen Richards
kristen@aiany.org

Correction: Oculus Summer 04, “New Jersey's Waterfront: Doing it Right,” illustration pg. 32: The architect for 10 Exchange Place was Grad Associates, Newark, NJ (not Beyer Blinder Belle Architects, as stated). We regret the error.

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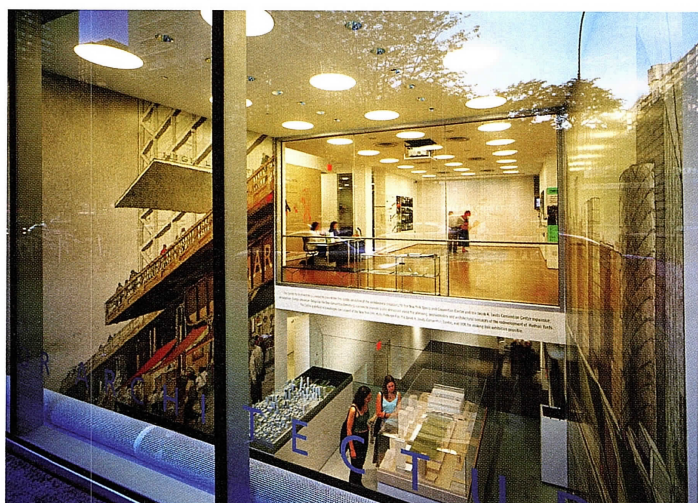
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Comments: New Convention Corridor

Part of the mission of the Center for Architecture is to bring major new structures to public attention, and to relay comments from visitors back to Oculus readers, as well as to elected officials, and others. "Architecture, Energy, Urbanism: Designing the New Convention Corridor" was on exhibit at the Center for Architecture for two months, thanks to the Jets, the Javits Center, KPF, and HOK Architects. The exhibition, designed by Bruce Mau, brought strong reactions to proposals for expanding the existing convention center and building the multi-purpose New York Sports and Convention Center (NYSCC), which would house the New York Jets and serve as Olympic Stadium for the 2012 summer games. A sampling of comments follows, selected by AIA NY Chapter Executive Director Rick Bell, FAIA.



The New Convention Corridor on view at the Center for Architecture

PETER BROWN/WOODRUFF BROWN PHOTOGRAPHY

I like the design. I abhor the proposed funding.

John Hamilton (New York, New York)

Awesome – excellent job, a facility fitting the greatest city in the world. We need an elevated walkway (High Line style) between NYSCC and Javits to make a virtual and symbolic connection between the two.

Patrick Centolanzi (New York, New York)

It is an ambitious project that will give NYC a new life and perspective to the Hudson.

Cheri Kim (New York, New York)

I am appalled that the I.M. Pei masterpiece has been so ruthlessly covered. I understand and appreciate the need for expansion, but leave the original alone! The stadium is a masterpiece!

Ashok Dhawan (New Delhi, India)

If the Jets want a stadium, they should pay for it. Private money paid for San Francisco's PacBell/SBC Park. Both the businesses that paid for it and the public at large benefited. New York ought to follow a sim-

ilar model and concentrate its money on education and healthcare. Oh, yeah, and the design is stunning!

Jonathan Steinman (Palo Alto, California)

I think the design is great for the urban stadium.

John Bilas (New York, New York)

It looks very good, however, we should consider using more traditional materials to blend into the fabric. It is as important to keep a sense of continuity as it is to reflect change.

Lou Federico (New York, New York)

Excellent design, excellent use of money, will naturally improve the City's economy and dramatically improve the West Side.

Alex Nathanson (Brooklyn, New York)

There is no good way for someone on 11th Avenue who wants to use the greenway on the Hudson riverfront to get there in this vast stretch of blocks without having to walk very far around. There should be access-ways through the building.

Vaso Mitrou (New York, New York)

One of the nicest stadium designs I've seen. It doesn't look monolithic from the street, and the exposed structure is great. One disappointment though: the stadium should have been sunken. The great thing about the railyards is the view and vista down into them from above on 11th Avenue. Imagine how much more exciting a view of the stadium or a game in action would be.

Samir Shah (Brooklyn, New York)

Why would you not extend the #7 subway line all the way to 23rd Street to give access to the Chelsea neighborhood, the Chelsea Piers sports center, and the waterfront?

Eddie Whitehurst (New York, New York)

I have serious concerns regarding building a 10-block wall separating the City from the river. This will cause problems for the ferry terminal at 39th Street as it restricts bus access.

Gary Roth (New York, New York)

Great model and graphics. I especially like the program for the "edges" around the NYSCC.

Bob Balder (New York, New York)



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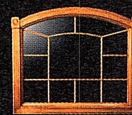


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Comments: Calatrava's Townhouses in the Sky

The residential tower 80 South Street, proposed by architect Santiago Calatrava for builder/developer Frank Sciamè, on show at the Center for Architecture for over two months and drew many positive and passionate responses. Some are quoted below, as selected by AIA NY Chapter Executive Director Rick Bell, FAIA.



LARRY LINK PHOTOGRAPHY

Vertical, vertebral...vicinity, victory.

Charlie Marrow (New York, New York)

An agreeable and breathing, free-floating space that matches the human dimensions or, should it be said, joyful stretches.

Maija-Leena Remes (Helsinki, Finland)

Totally new look for skyscraper design.

Leandro Artigala (New York, New York)

Exciting and breathtaking design. Brings a vision to

the future of this enthralling city. Hope to see it on our next visit.

Fionnuala Cook (Banbridge, Northern Ireland)

Just amazing. After decades of uninspired garbage marring our skyline, it is great that we finally have a masterpiece, almost a work of art, to grace it.

Danny London (Hoboken, New Jersey)

Wonderful design. Hope it gets built. But who will pay for the apartments?

Dave Thom (New York, New York)

Beautiful, elegant structure. New Yorkers would fall in love with this tower the moment it's built.

Charles Yoo (New York, New York)

Fabulous. It makes me believe in the power of modern architecture to redefine the cityscape, without having to conform to it. I look forward to its construction.

Don Baker (New York, New York)

The townhouses in the sky are flawless. This is what the future is all about. It complements the older buildings along the Seaport.

Robert Hoagland (Brooklyn, New York)

Reminds me of some of the ideas (pods) proposed by the Archigram group in London in the 60's and 70's. It would be good to see it built!

Chris Wooden (London, UK)

Would be interesting if somewhere in the exhibit or literature there was an opportunity to hear dissenting voices – e.g., those who feel that this

design is essentially an anti-urban, anti-New York design. Seems like another step towards making NY's skyline alien to New York and indistinguishable from that of any other waterfront city around the world.

Benjamin Hemric (New York, New York)

Beautiful! It seems a little bit "cold" to be a residential tower.

Ellen and Joao Passini (Sao Paulo, Brazil)

Totally phenomenal! So much more graceful than the usual box. I would just like it to be applied to residences people can actually afford!

Chello von Strauss (New York, New York)

It makes the New York skyline soar again with its ethereal energy and unbearable lightness of being.

Todd Larson (Allston, Massachusetts)

How does it exist within the surrounding context? Do you think that people will feel safe? Yes it is contemporary, yes it is provocative, but functional????

Rebecca H. Abitz (Brooklyn, New York)

Truly magnificent. The most sculpturally beautiful demonstration of the new potential for architecture I have seen in this city for some time.

Logan Ray (Brooklyn, New York)

Glad to see a real cutting edge design for that section of Manhattan, but will it be built?

Laura Cordero-Agrait (San Juan, Puerto Rico)

NYC skyline needs at least another 10 buildings like this!

Anna White (Sydney, Australia)

I think the building does not fit in with the neighborhood.

Sarah Bernstein (New York, New York)

I love Calatrava. He understands the bridge and its relationship to these housing units. Living in New York is a state of perpetual shifting and movement, but more importantly it is our collective suspension of disbelief that allows us to hope for more and better from our environment than the clichés that have plagued the city's past and present.

Steven Aldridge (New York, New York)



KRISTEN RICHARDS

Calatrava with Amanda Burden, Chair, City Planning Commission, and Charlie Rose of PBS

So Says... Guy

KRISTEN RICHARDS



Oculus wanted to know why a successful architect in mid-career would switch gears so radically as to become CEO of the U.S. operations of a European-based furniture manufacturer. Before joining Vitra as CEO in January 2004, Guy Geier, AIA, IIDA, spent more than 25 years as an architect, interior designer, and strategic planner. Most recently, he was a principal with NBBJ New York, working with clients such as Silvercup Studios and the United States Tennis Association. Previously, Geier was with Hillier for 20 years, lastly as head of the firm's New York office working on projects including the headquarters for IsBank in Istanbul, and the LVMH Moët Hennessy Louis Vuitton building on 57th Street (with Christian de Portzamparc). We caught up with him on a hot summer day at the cool, Lindy Roy-designed Vitra showroom in Manhattan's Meatpacking District (see *Oculus* Summer 2003).

Kristen Richards: What is the difference between an architect running Vitra as opposed to someone from inside the furniture industry?

Guy Geier: Vitra is a company that is extremely design-oriented, and works directly with architects and designers. Their feeling was that having an architect heading the company who understood what architects deal with on a day-to-day basis would mean that we would communicate better with each.

I've always been interested in furniture, not just because of my work as an architect and doing interiors work, but because my father was in the furniture industry since the 1950s, first as an executive with a residential retail company in New Jersey and later as a freelance residential interior designer. My first summer job was moving furniture around one of his stores. He's 84 years old now, and when I called to tell him that I was talking to Vitra, he thought it was great. He was certainly proud of me becoming an architect, but he was also thrilled that I was moving back into his world.

KR What got you into architecture?

GG My parents were both interested in design. Any time there was a house under construction or just completed, or a new development, we'd go look at it.

In high school – with the space race going on and rockets to the moon in the 1960s – aeronautical engineering intrigued me. So I took a mechanical drawing class. The second half of the year was architectural drawing and one thing led to another.

KR Where did you start your professional career?

GG After I got out of graduate school in 1978, I started working with the Hillier Group in Princeton, New Jersey. By the time I had become a principal in the firm I was involved with a lot of the corporate work and the interiors practice, which led us to establish the firm's Manhattan office around 1993.

In January 2002, NBBJ's New York office offered me a great opportunity to be part of another growing practice in New York. I was very happy working on a number of challenging projects and imagined being at NBBJ for a very long time. The opportunity with Vitra seemed to literally fall out of the sky one day.

KR Were they specifically looking for an architect?

GG They talked to a lot of people in the furniture industry – all the usual suspects – and apparently hadn't found anybody who was the right fit. They started to think outside the box and my name came up.

KR What don't you miss about running an architectural office?

GG For the last fifteen years, my career has been more oriented towards marketing, project management, selling, and client relationships, as opposed to design. I found as I matured in my career that I didn't have the patience to work on solving a design problem on paper. I like a quicker turnover.

What often frustrated me was the time it took to get initial concepts developed, approved, and built. Unfortunately, architects have lost control of the process to a great degree. In architecture, you do everything you can to win the job. Once you're selected you negotiate the fee, write a contract, and then can have two to five years before the project is done. Lots of unforeseen situations can occur between

Geier



those two points in time.

As much as I love it, architecture is a tough profession. So this opportunity to be involved with a business that has to do with selling a tangible product, not purely a service, was extremely intriguing to me. We are selling objects that people can feel, touch, and see, as opposed to a vision of what could be.

KR Describe your typical day.

GG There is no typical day, but that's one of the things I like so much about my work. In general, I am responsible for the overall strategy and direction of Vitra's business in the U.S. This includes working with our sales staff in our New York, Chicago, Los Angeles, and San Francisco showrooms as well as our manufacturing and administrative staff in Allentown, PA. Additionally, I work very closely with our headquarters in Birsfelden, Switzerland (near Basel) to develop and implement our business plan, meet financial objectives, and coordinate marketing efforts and new product development. I also maintain my long-term relationships with many architects, designers, furniture dealers, project managers, and clients.

KR A lot of Vitra designers are also architects. What are some examples?

GG First, we have our classics and Vitra Design Museum pieces, like Eames, Nelson, Noguchi, Panton, Prouvé, etc. Those are the great pieces of modern design that remain very popular.

We have a stable of designers we work with regularly, such as Antonio Citterio, Jasper Morrison, Alberto Meda, and Ronan and Erwan Bouroullec, and they continue to develop new products – including new pieces for the Vitra Home Collection that we'll be introducing in the U.S. by the end of this year. There are also other architects who have done work for Vitra: Zaha Hadid, Nicholas Grimshaw, Frank Gehry, Tadao Ando, among others.

KR Do you get to work on furniture designs with those architects?

GG Not yet – they all predated my arrival at Vitra – but I am becoming involved with the furniture design on many of our current projects. We just finished installing our Joyn tables and .03 chairs in Rem Koolhaas's Seattle Public Library, systems furniture and seating in Rafael Viñoly's School of Business at the University of Chicago, and systems furniture and seating in the administrative offices and café seating in Frank Gehry's Disney Concert Hall in Los Angeles. In addition to these high profile projects, we also work with

a wide range of architects on a variety of projects.

KR Compensation for architects and designers is way below other professions. Now that you're not practicing, do you see how the profession can effect change?

GG I am currently president of the IIDA [International Interior Design Association] in New York, so I remain very involved with the profession. There's no question that architects and interior designers are under-compensated. It's a cyclical profession; when things are going well you can be more selective and raise your fees. When things aren't going so well, everybody is willing to do projects at lower fees just so that they can hang onto staff and cover their overhead.

Architects and interior designers need to do a much better job at convincing the general public of the value they bring to the design, development, and construction process. This goes far beyond the star architects who get a lot of attention – like Frank Gehry, the Bilbao effect, where a single building can be the catalyst for turning a city around. Every architect and interior designer must convince their clients and the public that through their individual strengths, and differences, they contribute to society in many ways. I believe that the post 9/11 world is beginning to recognize this.

KR Regarding the furniture business in the contract industry, is the era of deep discount contract furniture coming to an end?

GG Just as architects are often cutthroat and have created their own problems by reducing their fees to unsustainable levels, the furniture industry has largely done the same thing.

KR You've changed hats a few times. Where do you see yourself 10 years from now?

GG I see staying at Vitra until I decide to retire. There's a long way for the company to go, and I'm looking forward to being part of that. It is a very exciting time for Vitra in the U.S. We are developing new products to appeal to the mainstream home and corporate user. Ten years from now I would be thrilled to see Vitra doing large projects and also designing new products with more American designers.

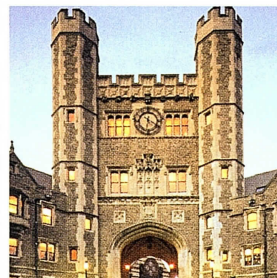
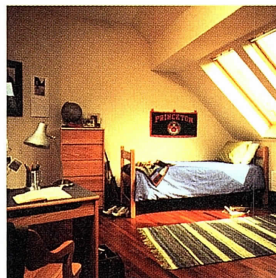
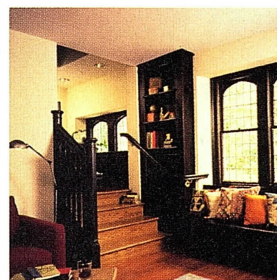
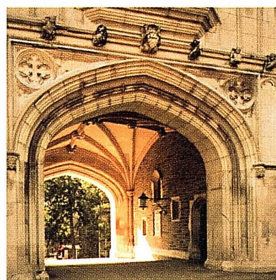
KR Last question: Guilty pleasure?

GG Driving fast in my '91 Alfa Romeo Spider.

Editor's note: At press time Guy Geier notified Oculus that he has left Vitra to pursue other opportunities.



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WAKE: What Would Karim Eat?

Around the Corner
Nooch by Karim Rashid
By David Sokol

You expected to see his face plastered on the walls, too? For Nooch, at Eighth Avenue and 17th Street, the (in)famous Karim Rashid was responsible for the noodle shop's architecture, furniture, glassware, and flatware, even its selection (with Activaire) of music and the text streaming along digital displays. This is a perfect subject for this issue of *Oculus*, which is devoted to our colleagues who don't settle for a single design discipline.

With so much of Karim's signature style at work here, it would be easy to write off Nooch as a self-love fest. This is the man who wants to change the world – the man whose mug graces the windows of Mikasa. But only if Karim's multilayered design existed in a vacuum could we really beat our chests about ego and overexposure. Here, his work is attentive to both Nooch's physical setting and its program.

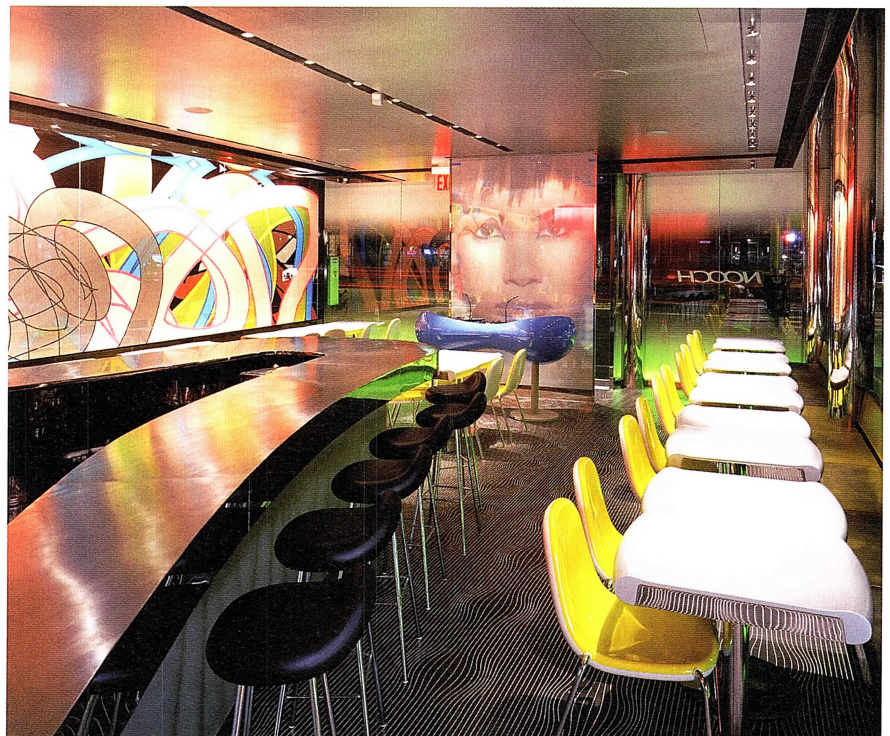
The new Chelsea restaurant, the Singapore-based chain's first outpost in the U.S., is a quintessential New York space: small and rec-

While Karim created precise edges in this corner spot, such as with the minimal banquette that lines the perimeter, he twice as often breaks the boxy boundaries. Custom laminated flooring, patterned in the tradition of Op Art, makes the floor pulse and appears to fly toward your meal. The "real" artwork, a backlit mural created by Karim's wife, digital artist Megan Lang, is a graffiti-like abstraction of a dizzying urban milieu. Swooping, swerving furniture – Karim's Magis Butterfly Chair and the DJ Kreemy Booth, for instance – and the stainless-steel bar serve as counterpoints to strict lines. Other restaurant owners would open up their spaces by getting a license to serve outdoors. Nooch resolves its confinement by looking inward.

Nooch couldn't be a sidewalk café. Too romantic. So would a neo-traditional noodle shop filled with natural woods and shoji screens. For this relatively tiny urban outpost, Karim authentically expresses the colorful, almost dizzying, visual excitement of Asian metropolitan culture.



BRIAN PARK © KARIM RASHID INC. 2004



BRIAN PARK © KARIM RASHID INC. 2004

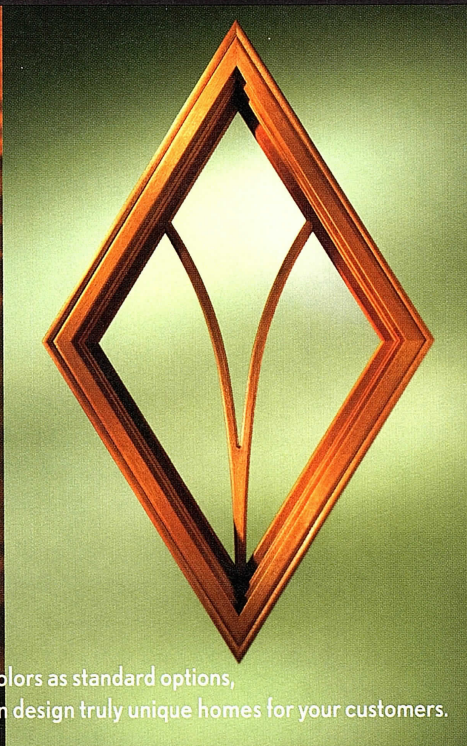
Two views of Nooch

tilinear. Restaurants, however, are New Yorkers' living rooms, and even the consumer of a \$6 noodle lunch doesn't want to be reminded of the city's inherent claustrophobia. Elements of Karim's design seem to enlarge the space. Floor-to-ceiling glass is an obvious starting point. A nice touch: as your eyes move toward the floor, the glass is sandblasted to a white opacity to screen the bags and umbrellas of the urban sherpa, and provides a surface onto which embedded exterior lights can project their colors. Inside, a soffit gives the sense of an infinitely high ceiling, and a glazed stairwell evokes a bottomless basement.

There are definitely old tropes at work in Nooch. The groovy wall treatments, electric colors, biomorphic forms. Karim is a known commodity, and indeed, a *modus operandi* seems apparent here. A pre-scient designer might challenge himself to refine his design vocabulary, or even move beyond it. But only when the circumstances are ripe for it. Nooch was ripe for Karim to do what he already does best.

David Sokol is managing editor of *I.D.* magazine.

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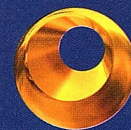
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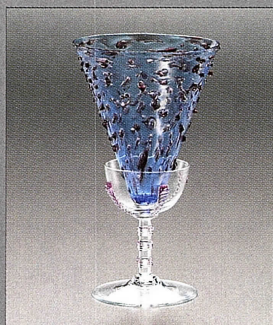
The Secret Lives of Architects

Secret lives. Type those two words into, say, amazon.com and the results are almost too many to count. (Okay, not completely true: 123,080.) The prospect of learning a secret is fascinating, not only for the voyeuristic thrill but also, perhaps, for the opportunity to identify with its owner in a new way.

In New York, it takes only a moment to find out that your waiter is really an actor, your portfolio advisor a Michelin-possessed chef in training. Ours is a city of secondary, quite serious pursuits.

It's only natural for architects to tap into other creative outlets. Architecture is where art meets science, so shouldn't its makers be as informed by cultural expression as by a specific program? Form follows humanity. This issue of *Oculus* celebrates architecture for its multidisciplinary point of view by reintroducing you to colleagues who are architects only at first blush: These practitioners have crossed disciplines and come back again. Their secret is not simply an interest in art, fashion, or the flying trapeze. Our subjects are pursuing these ends at a higher level, counting themselves among a completely different community of professionals. We see designers of the built landscape; they know it's only a scratch on the surface.

Loose lips, though, shall prevail. Even without this "Secret Lives of Architects" issue you would have been able to spot these talents in a crowd. Architecture informs their other gigs.



© DOMUS/DONATO DI BELLO

The Sophia glass, designed by George Ranalli, consists of a large, clear blue glass cup splattered with amethyst resting within a clear goblet adorned with amethyst-glass windings and ribs.

Take George Ranalli, founder of eponymous firm, architecture dean at City College, with furnishings in the collections of the Metropolitan Museum of Art and the Denver Art Museum – and Murano glass designer. His Sofia glass, which appears in the appropriately titled *Glass Architecture: The Corolle d'Autore Collection*, weds a large, amethyst-studded blue glass bowl with a clear, more traditional-looking goblet. The piece layers tactility upon color upon craft, the elements not competing or intersecting so much as they are nestled one into the other.

The architectural analog is ripe for the picking. Particularly with regard to institutional projects, Ranalli speaks of his work as establishing an association with prior forms and social conventions. When it comes time to expand or append, say, a campus landmark, he strives to "strike a

real relationship between the new thing and the old thing, a more seamless connection." Rendered in a material more fluid than the sheetrock Ranalli typically works with, Sofia expresses a meeting of familiar old and, thanks to its ornamental sensibility, not-so-shocking new.

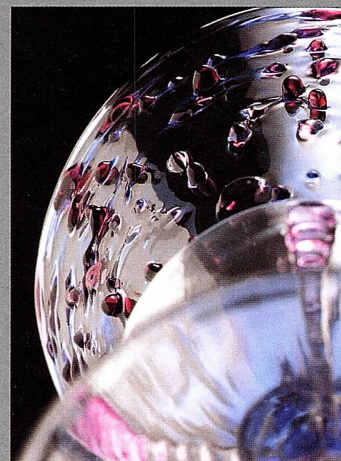
That Ranalli's Sofia took cues from the glass collection housed at the Blumenthal residence, a house addition being built when Murano called, goes to show that architecture exerts its pull within the other disciplines in untold ways.

This issue profiles the activities that happen on the sidelines, such as Ali Tayar's collaboration with the fashion designer Yeohlee, as well as those that are incorporated into everyday business, like Paul Bennett's branding the clothing line Coogi. Format notwithstanding, these extra lines of work (delights, really) undoubtedly influence the architecture, too. Art, furniture design, and the act of writing serve as satisfying counterpoints in a profession's continuing dialogue about seeking relevance with, and transcending, our time.

The Editors

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The Sofia glass was inspired by an image of color embedded in clear molten glass.

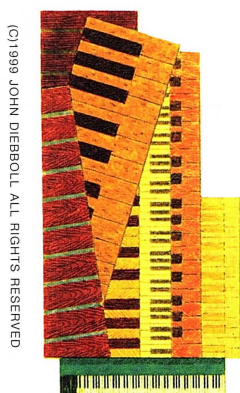
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Mixing P:

Most architects can produce a decent pencil sketch – why else would they schlep sketchbooks from the Parthenon to Quattro Fontane to Chartres? These four architects have elevated their creative passion to professional endeavor

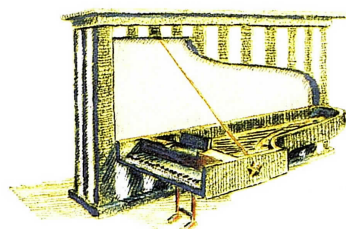
John Diebboll, AIA, designs art-case pianos – lavishly carved, painted keyboards that look like anything from a log cabin to the Guggenheim Museum. You can't exactly tickle these ivories, however: His pianos live as nearly 400 architectonic colored-pencil drawings that have been exhibited at Lincoln Center, published in *Vanity Fair*, and collected in the book *The Art of the Piano*.

Diebboll heads Michael Graves's New York office – he has worked on such projects as the Denver Central Library and the Taiwan National Museum of Prehistory – and he is the first to draw comparisons between his professional practice and his drawing. "My architectural work and piano designs share a humanistic quality," he says. "Both the buildings and the art have personalities conveyed through materials, color, and structure."

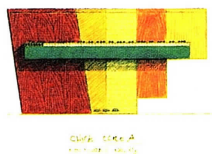


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John Diebboll: Etude No. 30 Murphy (above) Homage to Chick Corea Nocturne No. 36 (left)



Pianos in his "Etudes" series were inspired by buildings (like the concentric-ringed Guggenheim) and architectural furniture (cast-iron counterweights inside the *Etude No. 30 Murphy* piano allow it to fold up against the wall).

While they're only two-dimensional, Diebboll designs these pianos to work. "Several patrons have expressed an interest in building my designs, which are all intended to be fully functional. I would love to build one myself."

When Baxt Ingui Architects partner **Michael Ingui, AIA**, isn't working on plans for the Gowanus Canal in Brooklyn, you might find him trading his drafting table for an easel. Ingui began painting when he was a teenager, but he ultimately chose a more pragmatic career path: "I decided on architecture because I knew I could be an architect and still do art on the side, but not vice versa. And so far, it's worked out." His enamel-on-canvas paintings, abstract *pas de deux* of black lines and bright color, have been exhibited widely. His third solo show, "Rhythm, Movement, Space," opened this fall at the No. 4 Gallery in San Diego.

Ingui, who specializes in residential and commercial renovations, finds plenty in his professional life to, well, draw from. His references can be literal or more indirect, from windows to unusual spatial relationships. The painting *House #2*, a loosely rendered building façade against a blue ground, is based on a townhouse Ingui restored. "I was drawn to the geometry and proportions of the openings, and the linear nature of the detailing of the sills and lintels," he says.

A musical instrument-based series demonstrates extracurricular influences. In *Soulful* you can just make out the form of a horn before it dissolves into a swirl of black lines and white space. In a fluid sweep, foreground melts into background and again into foreground – just as Ingui slips between architect and artist.

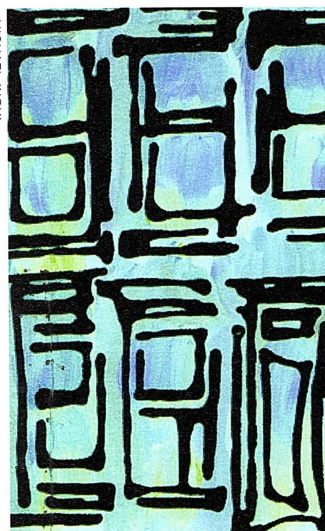
"I've seen my performance change when I am painting versus not painting," says Ingui of the effect art has on his architecture practice. "It's the artistic energy that keeps me on that creative edge."

MICHAEL INGUI



Michael Ingui: Soulful, 2002, enamel on canvas, 36x60 in.

MICHAEL INGUI



Michael Ingui: House #2, 2002, enamel on canvas, 9x12 in.

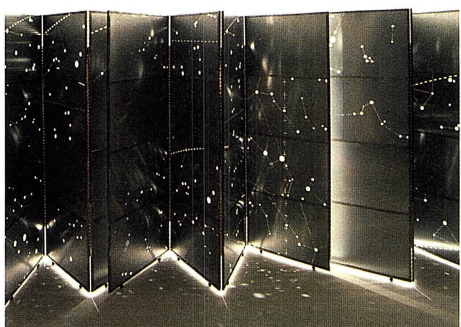
alettes

Four architects by day –
painters, animators, and
multimedia artists by night
By Ruth Altchek

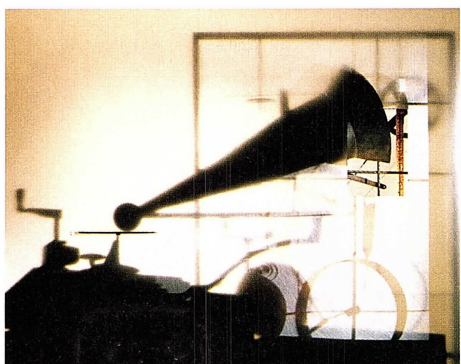
Architecture and astronomy may seem remote – the former concerned with a finite built environment, the latter with infinity. But for **Karen Bausman, AIA**, principal of Karen Bausman Architects, the connection is real. “Both are rooted in mathematical systems and demand a mastery of the physics of space,” she observes. “The starscape is the backdrop to the earth and the screen is the backdrop to an earth-bound space.”

These ideas take form in *Constellation Screen in Three Sections*, a 30-foot-long folding screen with 10 hinged aluminum-laminate panels perforated by star-like openings. And in *Edison's Apparition*, which resides in the Warner Bros. Records headquarters Bausman designed in 1992, a steel-and-glass shadow box merges sound and memory, not to mention pictorial and planar space.

Bausman relishes the opportunity to “circumvent the conventions of architectural form-making.” *Seed Money*, for example, is a graphic narrative of America's economic history. A commission by the *New York Times* to redesign U.S. currency, the piece is based on the adage “that true wealth springs from the soil.” Images of cash crops overlap with layers of white and amber paper that represent geological strata. On the back of this 10-dollar note, a highway ramp evokes America's extensive distribution systems and serves as a metaphor for the Internet.



ELLIOTT KAUFMAN



DAVID SUNDERG/ESTO

Karen Bausman: Constellation Screen in Three Sections, 1990 (top)
Edison's Apparition, 1992 (above) Seed Money, 1994 (below)

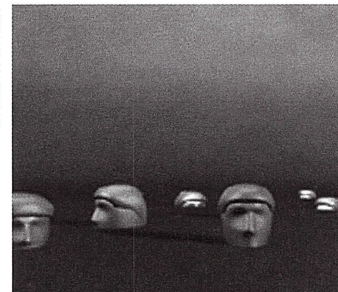


THE NEW YORK TIMES

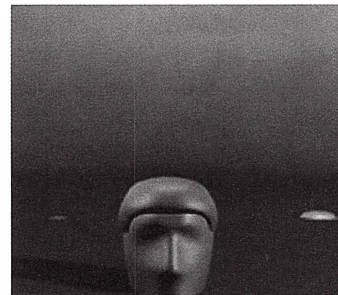
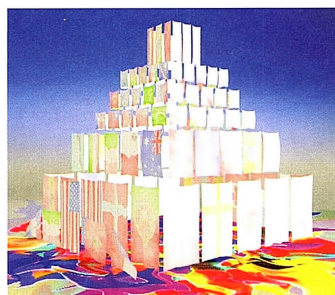
Nishan Kazazian, AIA, wishes that art and architecture were not thought of as distinct disciplines. “Look at all the mosques in Iran, the temples in Greece. When did art stop being part of architecture and vice versa?” he wonders. “Art, architecture, politics, commerce mixing together – you have to be able to talk about all of it. If you are not able to do that, your work becomes limited.”



NISHAN KAZAZIAN



NISHAN KAZAZIAN



Nishan Kazazian: Bleached Blood, 2003 (left) Endless Cycle?, 2001 (right)

Kazazian holds master's degrees in art and architecture, both from Columbia University. Since 1985, he has worked to re-wed the two disciplines as principal of the Chelsea-based A&A Design Group (the A's stand for art and architecture), which focuses on residential and commercial projects in the New York metropolitan area. His wood constructions from the 1990s are single planes of material that unfold to generate forms, blurring sculpture, furniture, and architecture. More recently, animation has been Kazazian's chosen medium. With his assistant Peter Mathias, Kazazian conceives and directs politically themed, architecturally influenced animations

For example, *Endless Cycle?* suggests parallels between September 11 and the Armenian genocide, for example. In the haunting two-minute-long animation, zombie-like figures emerge and sink back into a murky abyss, just as, Kazazian points out, “we raise our heads only briefly before going back to our daily routines.” In *Bleached Blood*, a ziggurat of contemporary world flags collapses, its colors dissolving into a muddy pool. Set to a score of national anthems, the piece calls into question themes of national identity, warfare, and shared humanity. Kazazian's animations have been shown at Art Resources Transfer in New York and several international film festivals.

Ruth Altchek is associate editor of *I.D.* magazine.

Night Writers

For a group of young architect-editors, practice makes Praxis

By Eric P. Nash

Young architects may seem never to leave the office, but in fact they lead double and even triple lives: there is also what they dream of building, and what they build on paper.

Praxis: The Journal of Writing and Building is one such creative outlet, founded four years ago by Columbia architecture school grads Amanda Reeser and Ashley Schafer. What distinguishes *Praxis* is that nearly every contributor is or has been a practicing architect.

"It's another outlet to work through a series of ideas," says Schafer. "Sometimes you do that with your hands, when you're making and designing, and sometimes you do that with writing. Ideally these two things influence and affect each other."

The editors relish the *samizdat* qualities of their publication – they don't have a publisher or a distributor and no advertisers, instead relying on grants from the NEA and others. *Praxis* is available through amazon.com, its website praxisjournal.net, and in select bookstores. "I kind of like that cult aspect—that it's difficult to find," says Schafer, an associate professor of architecture at the Harvard Design School, with a sly smile.

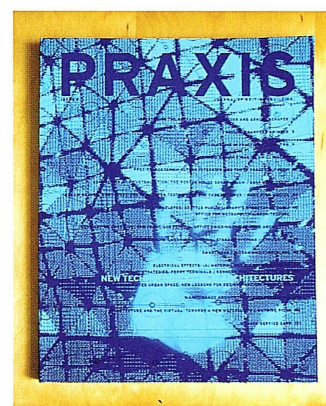
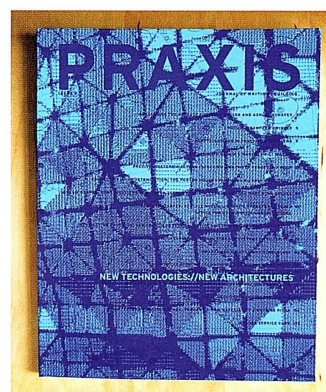
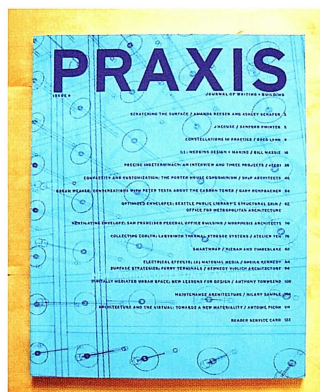
The journal's approach is explained in the title itself: "It's about the practice, but it's also about the theoretical dimension," says Eric Howeler, AIA, a project editor and an architect with Diller Scofidio + Renfro. He notes that the publication schedule of three times a year with an all-volunteer staff affords the luxury of distance of an academic approach, but with a focus on projects that are actually built and will be tested in the real world.

The readership of 4,000 ranges from professors to practicing architects. Schafer says she was delighted to find that their earliest subscribers included contractors, because it showed they were engaging actual builders on a theoretical level.

Reeser, who has returned to academia to write a thesis on architectural history, likens the act of producing the magazine to construction. "Our work on *Praxis* is a form of practice, just like designing a building," she says. "We've come to see that act of scholarship, of writing and theorization, as a kind of project, because there's also the very tactile, concrete reality of the production."

Like everything at the journal, each stage is a collaborative process. Each editor also lives a double life as art director of their piece, working with the writer and the graphic design firm Omnivore, which consists of Alice Chung and Karen Hsu. Reeser says the conception and layout of each story directly reflects the subject matter. As an example, she points to the issue on architectural detail in which the flow of images across the page is like looking at architecture close-up. *Praxis* is laid out in the typeface Interstate, the same font used on highway signs, symbolizing the journal's focus on projects built by American architects or in the Americas.

Well into their eighth issue, the editors retain their underground origins. Their editorial meetings are still a moveable feast, held at



Praxis 6: New Technologies/New Architectures: cover is printed with thermochromic ink, making it responsive to the warmth of a reader's hands.

whatever venue is available, complete with takeout pizza or sushi. "Our very first meetings were in my little fifth floor walkup in the West Village," Reeser recalls with a laugh. "Ever since then, we just kind of found places to meet."

Schafer adds, "One thing I remember about those first meetings was that it was just so hot and we had the fans going. Somehow it added to the whole experience. Other times, we met at editors' conference rooms after hours, and it just wasn't the same."

Eric P. Nash is the author of *Manhattan Skyscrapers* (Princeton Architectural Press, 1999), and co-author with Randall C. Robinson, Jr., of *MiMo: Miami Modernism Revealed*, to be published this fall by Chronicle Books.

Filial Pursuits

Open Mic

An architect – daughter of an architect, married to an architect – remembers a lifetime of extracurricular activities.

By Kriti Siderakis

Over a period of 30 years, my dad, Dimitri Siderakis, worked as an urban designer in the New York City Department of City Planning, designed 13 churches and half a dozen restaurants and villas, fought two lawsuits, had two strokes, wrote letters to editors, and read Asimov before going to sleep.

In addition to the more predictable love of art and music, the fields of chemistry, physics, botany, and minerals were his lifeline. Our home was a sensory riot: warehouse, greenhouse, library, office, Byzantine museum, and zoo. Icons, tile samples, drawings, records, books on topics ranging from British wildlife to Ethiopian sacred art, and 70s Sweets' catalogues were crammed from floor to ceiling in no order whatever. There was little room left for us.

Family trips were photo ops. My mother and I would pose in front of every picturesque Amish doorway while my father lay on the pavement, shooting diagonally to get that perfect roof angle. The time we did the Grand Tour, there we were, distant specks under the looming shadow of Hagia Sophia.

Did dad give me Attention Deficit Disorder? Oh, yes! I couldn't decide whether to be a journalist, entomologist, graphic designer, or anthropologist. When I finally succumbed to architecture, it was less out of an Electra complex than because it is an art nourished by all the others.

I spent several years working on the design of a major cultural institution in the south of France. One evening, as our mismatched team sat around discussing the merits of Costières wine, one of the new arrivals pulled out his thesis. What seemed like the entire history of the built and unbuilt world was sprinkled with sketches of medieval archways and the flight diagrams of birds. I asked him about his fam-

ily. His father was an architect/urbanist. I asked him what his family vacations were like. He said "churches." It took a while, but eventually I married him.

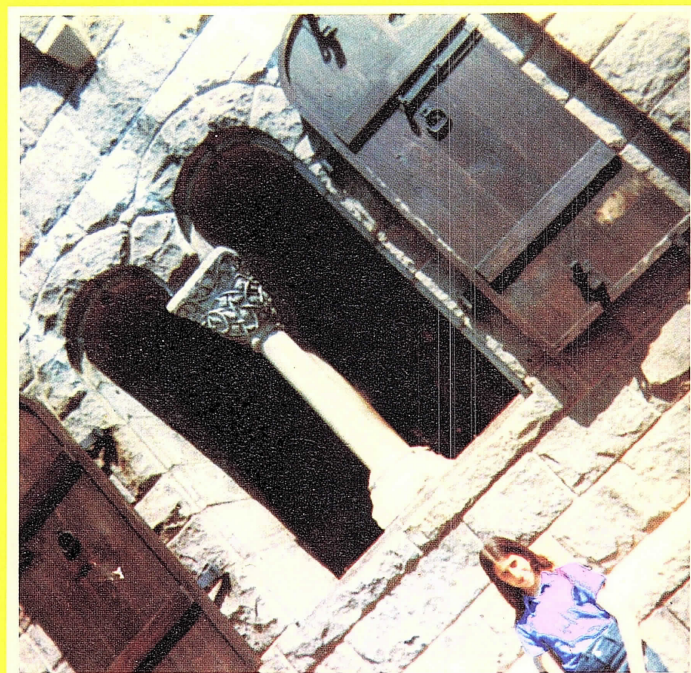
History repeats itself, and our trips include many a Cistercian abbey. Our idea of fun has been to rent a room overlooking the construction site of the Erasmus Bridge in Rotterdam. In the dead of winter.

I asked friends (those not paternally challenged) about their pursuits beyond architecture. Some sought out serious catharsis involving skill, concentration, and a significant distance from the practice, like Norman Foster and his gliders. One periodically disappeared into the wilds to camp with his tree-hugger friends or attend Burning Man. Henrik, the Berliner airport planner, had taken up boxing but was really an incurable romantic who, I suspected, secretly wished this were Paris in the 1940s. He would only live in Harlem, and found happiness as a regular at small jazz clubs uptown.

Most of them, however, sought less transformative experiences. Eat, drink, do laundry, moonlighting to make ends meet. Between the extreme makeover and the resigned-yet-hopeful pragmatism of others, is there a happy medium? Or have many of us lost some of the humanism, with our sense of wonder somehow numbed by value engineering, too many spatial theories but little daily physical space, delusions of grandeur (or own or others'), or simply battling inkjets that don't work?

I thought about Calatrava, his enthusiasm for the anatomy of nature and his sketches of plants and torsos. I thought about the Eameses' *Powers of Ten*. I thought of my dad too, and his cabinet of curiosities, his collection of minerals and marrowbones that, after years of spinning in the dishwasher, looked like miniature Henry Moores. And I realized there's magic to be had, even within the confined margins of our daily lives.

Native New Yorker and Princeton graduate Kriti Siderakis is a designer, teacher, and writer. With her husband Joel Rutten, she is building a competition-winning bio-climatic house in Tenerife, Canary Islands.



DIMITRI SIDERAKIS



DIMITRI SIDERAKIS

Above: Siderakis in front of Le Corbusier's Unité d'Habitation, Marseilles, captured in a photo by her father Dimitri Siderakis, 1993 Left: Siderakis in an image taken by her father at The Cloisters, New York City, 1973

Brand New

How the secret knowledge of retail architecture rebuilt the Coogi brand, and expanded BennettWright's business

By Patrick McNair

Paul Bennett, AIA, is the beneficiary of intellectual osmosis. "Like every architect," he says, "if you design a dentist's office, you become an expert in dental equipment. If you design stores, the expertise is in retail business and the factors that drive decision-making." He is principal of BennettWright International, a Varick Street firm that specializes in retail architecture for the likes of Anne Klein, DKNY, and Calvin Klein.

When long-time client FUBU approached Bennett and partner Lisa Wright with big ambitions to re-launch its clothing line Coogi but with few concrete plans, he began asking the questions – what is the brand about? who is the target customer? how will the company expand? – that soon landed the firm the job of architect-in-charge of an entire brand.

Once a thriving Australian sweater company whose multicolored, randomly woven wool is in the Cooper-Hewitt's collection, Coogi had

revitalizing the bankrupt brand to the tune of \$1 billion in revenue within five years. Designing a powerhouse brand starts with the written word. BennettWright scrambled to define core values, like respect for the urban-consumer base and the desire to capitalize on the identifiable, wavy Coogi pattern. They also recommended growth by looking beyond sweaters, the wave pattern, and high price points. The resulting brand book even identifies Coogi's direct competitors and the stores best suited for distribution.

The BennettWright team isn't designing Coogi fashions, but Bennett explains that the "culture of ideas" his firm created as a basis for Coogi's product is the same that will "generate advertising, packaging, and all other elements." Next came spearheading those creative processes. Collaborating with the graphic design firm CoDe.New York, BennettWright used a sans serif font to transform the Coogi logo

into an abstracted series of four circles and a line. Those circles are the calling card that, Bennett promises, will outlive even the signature sweater. You'll find it on boxes, clothing labels, and, in Coogi's first free-standing store in Philadelphia, a long, white-lacquered ceiling element with circular cutouts for ambient lighting. A color palette of soothing blues with red and white accents repeats across two-dimensional (printed) collateral and three-dimensional space.

That first store (there's another waiting in the wings on Mercer Street) seems like an afterthought, which it was in some respects: A retailer had practically begged FUBU to open a store for him to operate, and the architects had five weeks to complete it. But design features were ready to be drawn from a Coogi kit of both principles and parts. In addition to the circular motif, Bennett and Wright washed the space in Carolina blue, and cerused white oak fixtures abstractly represent waves.

"We're trying to comprehensively design the entire experience, all the elements you find in the environment and all the elements that led you to it," Bennett explains. "In essence that's called marketing. But when we were taught about architecture, what resonated with me was the idea of designing for the user." Not unlike communicating a consistent message across showroom, trade booth, and boutique fixtures, coherence among labels, signage, and shopping bags are additional design features architects would like to (and perhaps should) control.

Such control has also provided the opportunity to expand an architectural practice. "With CoDe's work alongside ours, this is the most complete version of what we can do," Bennett says. "This was the first time we're really marketing ourselves this way."

Patrick McNair is a New York-based writer.



Coogi's Philadelphia store

gone into bankruptcy by the time FUBU purchased its intellectual property. Indeed, intellectual property is all that remained: Coogi had stopped producing and employed no designers.

But it did have an incredible legacy from which the phoenix could rise. Bedecked in \$400 sweaters one episode after another, Bill Cosby's TV family patriarch Dr. Cliff Huxtable introduced Coogi to new markets throughout the late 1980s. Above all, the sweater of champions (particularly of the white, middle-aged, and affluent golfing variety) became the Prada of 125th Street. Bennett explains the cross-cultural jump: "The urban market is about representing how much you spend, that you could recognize that. The beautiful thing with Coogi is you could spot it as a \$400 sweater – and from two blocks away."

FUBU wanted to wring money from this priceless birthright by

The Body Architect

Fashion designer Yeohlee hobnobs with some of architecture's luminaries

By Ruth Altchek

If fashion can be likened to architecture – the shared emphasis on form, construction, and material – then clothing designer Yeohlee Teng is its poster child. Indeed, she was just recently named winner of the Cooper-Hewitt's 2004 Fashion Design Award. Museum of Modern Art design and architecture curator Paola Antonelli has likened Yeohlee's diagrammatic patterns to architectural blueprints, and Yeohlee herself thinks of her geometric, functionalist work as "intimate architecture" that addresses the relationship between body and garment.

For her Fall 2004 line, called "Chemistry," the Malaysian-born, Parsons-trained, Manhattan-based designer cemented the connection by inviting 33 architects, designers, and other creative professionals to get in on her act. Each collaborator worked with Yeohlee to create one piece for the collection, altering a signature piece or co-developing a new design from scratch. A month of conversations and fittings yielded a closet of customized getups. Aptly, the Chemistry collection made its fashion-week debut far from the madding runway, at the Chemists' Club. When not pausing to strike a pose for the camera, Yeohlee's "muses" in their customized outfits mingled with admiring guests.

For architect Joerg Schwartz, who worked with Yeohlee to create a Gorilla coat with black wool crepe mantle, the collaboration was an opportunity for self-reinvention – and play. "Joerg picked



SARA JAYE WEISS

something fun, but out of character to himself. He was interested in altering public perspective of what architects should look like," says Yeohlee.

Most of Yeohlee's architecture- and design-related collaborators favored more sleek and understated looks. Industrial designer Ayse Birsel modeled an elegant evening gown made from two rectangles of black and white silk-satin organdy. Architect and designer Ali Tayar (founder of Parallel Design Partnership) showed off a black nylon zip-front knockabout – "When I saw it, I thought, that's exactly what I would wear," he says – while interior designer Jiri Sanderson spun around in a black viscose/nylon velvet check twin set. One of several participating design curators,



SARA JAYE WEISS

Left: MoMA's Paola Antonelli in a shimmering Yeohlee creation Middle: Zoë Ryan of the Van Alen Institute in Yeohlee's white Lycra cotton shirt with gray double-face cotton/wool jumper Right: Architect Joerg Schwartz, who worked with Yeohlee to create a Gorilla coat with black wool crepe mantle

Antonelli shimmered in an orange cotton diamond trench coat. She was joined by FIT's Valerie Steele (in a black silk tunic with a leather collar), the Met's Harold Koda (in a postmodern black wool, bonded-fleece Mao coat), and Zoë Ryan of the Van Alen Institute (in a white Lycra cotton shirt with gray double-face cotton/wool jumper).

Yeohlee admits to finding a special kinship with her new brothers- and sisters-in-sleeves. "There was a quicker meeting of the minds," she says, "an immediate communication and an easier sharing of the ideas." Tayar, who often begins with two-dimensional cutting patterns, could relate to Yeohlee's work process. "I start with cutting sheet metal and then folding it as opposed to free forming

in 3-D, so I deal with similar constraints," he explains. "I could relate to what she does. I want to get the maximum effect using fairly simple interventions; she clearly does that, too. They are very luxurious outfits, but ultimately very simple."

Indeed, Yeohlee's design ethos is much like a Modernist architect's. "I plan the things that are most useful, efficient, and alluring; I am against ownership of too many objects. That's the core of my philosophy: bare essentials."

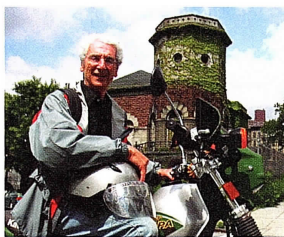


SARA JAYE WEISS

Heard on the grapevine

A sampling of architects' secret pursuits

JOHN G. VETT IV



I find it liberating to travel everywhere around the city on my Kawasaki Sherpa motorcycle. I can appear at job sites at the drop of a hat – whether in Harlem at Aaron Davis Hall, or at DDC in Long Island City – zooming in and

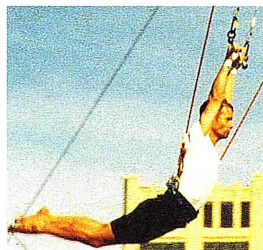
out of traffic on the bike, faster than a speeding subway.

Rolf Ohlhausen, FAIA, Ohlhausen DuBois Architects

I've been studying trapeze for four years, and it has certainly taught me to control fear. Teaching trapeze has taught me to better recognize those same issues in other people. It has helped me learn to trust other people, and to recognize the value of each individual contribution to a team effort. Plus, now I'm designing trapeze rigs!

Danny Colvin, AIA, ColvinDesign

ISABEL KIM



In the course of a long and mis-spent youth, I acquired two rather disparate skills that I continue to practice. I play the traditional Irish drum, called a *bodhran*, which I perform in public every Tuesday night at the pub Swift. And I practice the art of *iaido*, which roughly translates to "the art of drawing the sword." Samurai sword, that is. As an adjunct to that most beautiful "kinetic meditation," I hold the rank of black belt in the United States Kendo Federation.

Lawrence Marek, AIA, Lawrence Marek Architect

I have been a semi-professional racecar driver for 30 years. It is extremely useful when I'm late for meetings.

Paul Marchese, AIA, Paul Stephan Marchese & Associates

I can't imagine life as an architect without music. I'm a pianist and opera-lover, and I marvel at the ways architecture and music speak to one another. Formal and mathematical links are commonly cited, but there are plenty of



other connections useful to the practicing architect: composition, rehearsal, and performance are powerful metaphors for design, management, and construction.

James Vincent Czajka, AIA,

James Vincent Czajka, Architect

In a world of rules and codes it is hard enough to get your project built let alone express yourself creatively. I have found a venue where my creative juices flow free: fashion – like a jacket I made out of 250 peacock feathers for the opening party of the W Hotel Union Square (it was a show-stopper). As a little boy, I dreamed about being an architect; now I am, but my passion is fashion.

MICHAEL FLAHERTY



Michael Flaherty, Ferguson & Shamamian Architects

I am a painter. I'm also an accomplished sailor, braving the winds and tides of Jamaica Bay in my sailboat, the Swiss Cheese Three. Remember that physics question about moving backward when traveling upstream at three mph against a five-mph current? Well, it actually happens.

Michael Murno, AIA, Skidmore, Owings & Merrill

In 1995, my son and I embarked on a journey to find people who knew my father, who died in 1958. Over the course of our project, we met the inhabitants of a small village in Ireland, learned of governmental malfeasance during plutonium testing, connected to a web of aging World War II veterans, and more. Four years later, the Discovery Channel aired our documentary, and a film-length feature is now in pre-production.

Allen Swerdlowe, AIA, Design Seven Associates

With my wife, Ruth Benjamin, I am the co-author of *Movie Song Catalog* (McFarland, 1993), which chronicles the performers and supporting crew for the songs sung in 1,460 musical and non-musical films between 1928 and 1988. Our newest title is *Who Sang What on Broadway*, featuring all the songs, musicals, performers, composers and lyricists, theaters, etc. from 1867 to the present. Each book is the only of its kind.

Arthur Rosenblatt, FAIA, RKK&G

Aside from being an architect, I am also a musician/sound artist. Currently, I am trying to merge one pursuit with the other, working with field recordings of the built environment composing electro-acoustic music in the *musique concrète* tradition.

Jeffrey Dugan, AIA, Richard Dattner & Partners Architects

Border Patrol

Architect Dennis Wedlick is a secret gardener, and landscape architect Thomas Balsley proves to be a spirited sculptor
By Shonquis Moreno

Landscape design isn't the primary practice for architect Dennis Wedlick, AIA, but when he does design the land around his buildings, there is a sense of harmony between the natural and the manmade. For Thomas Balsley, FASLA, on the other hand, landscape takes center stage and architecture – in the form of monumental sculpture – informs his work by cultivating dissonance among forms and compositions.



THOMAS BALSLEY ASSOCIATES



THOMAS BALSLEY ASSOCIATES

Left: “Carex” is one of three botanical-inspired sculpture follies in Balsley’s design for the main entry plaza of Gate City Osaki, a mixed-use development in Tokyo. Right: Perforated stainless-steel cones set in a mist pool on the south plaza of Osaka’s World Trade Center Building glow at night – and hide below-grade slabs and ventilators.

“In architecture we’re always reconciling things, that’s part of the design process,” says Balsley. “Some people struggle constantly to reconcile sculpture and landscape, but I’m more interested in conflict. I like the energy that comes from it.” Since founding Thomas Balsley Associates more than 30 years ago, Balsley has worked on projects as diverse as the landscape design for an expressway interchange, a transit hub, and waterfront parks. Many projects incorporate his own sculpture. A plaza in Tokyo’s Gate City Osaki – home to five steel “Garden Follies” – boldly expresses the designer’s cross-disciplinary approach. These mega-abstractions of flora help organize and animate the space. One folly rings a low, round step with seven charreusse metal blades that resemble grass and shoot 30 feet into the air. Its four counterparts, also vivid abstractions of plants, enliven the neutral cement plaza with contending lines and dynamic licks of color while defining social areas.

In his work, Balsley uses sculpture as an architectural tool – a means to link built environment and landscape, to provide a hierarchy of spaces and a variety of experiences, and to manipulate the scale at which users experience their surroundings. Sculpture offers a way to combine contemplation and social activity, intimacy with spaciousness, flatness with height, and one material palette with another. “To an extent, our profession is seen as the one that the public can count on to create nice, soft, easy designs,” says Balsley. “But I believe there should be spaces that create moments of drama.”

Dennis Wedlick, a residential architect who founded his epony-

mous firm in 1992, also sees the junction of landscape and building as one of the most active areas of his work, but in his designs worlds blend rather than collide. “Landscape, if you push it to be too architectural, loses its quality of being a landscape,” he says. “To understand and think creatively about where land ends and building begins influences the architecture enormously.”

Wedlick’s landscapes, always paired with his houses, only appear straightforward. Examining the border between land and building for the Forestburg house (1996), Wedlick made the most of a rocky, wooded, 1,000-square-foot lot by perching a tower-house on the site in a way that disturbed the site only minimally. At ground level, Wedlick then inserted a screened porch, a translucent volume that is a kind of transitional visual step between house and untouched landscape. For his own house, Wedlick designed a symmetrical, gable-roofed building in the middle of a wild field. The balance between the domesticated and the untamed is more rigid here than in the



JEFF GOLDBERG/ESTO

For his own home in Kinderhook, NY, Wedlick created a strict border between construction (house and garden) and nature.

Forestburg project: a low, dry-laid stone wall surrounds the house’s square forecourt lawn. Perfectly manicured sod grows within, and just beyond, the tousled field gives way to forest.

Balsley’s churning experiences versus Wedlick’s careful intersections. Although they are both graduates of Syracuse University, the two haven’t crossed paths until recently: in the same Tribeca apartment building, Wedlick was commissioned to design the two top floors while Balsley will design a roof garden.

Shonquis Moreno is a contributing editor at *Frame* and writes for magazines such as *Dwell* and *Metropolis*.

MorphoGenomics

Haresh Lalvani is changing architectural design by using algorithms

By Sara Moss

Haresh Lalvani, a professor of architecture at Pratt Institute, has been exploring the idea of “morphogenomics” — mathematically figuring the “genetic” code that produces a material’s form to eventually produce complex and unique surfaces — by studying how different materials naturally bend. Lalvani’s work is a kind of biomimicry, and it integrates skin, structure, and pattern.

Lalvani’s research promises a future in which structures are made of stronger, and perhaps more beautiful, versions of their current counterparts. He is examining the stuff of architecture — materials and their inherent forms. It may, quite literally, redefine the foundation of architecture and the possibilities of design.

Along with fellow Pratt professor John Lobell, Lalvani has consulted for the Brooklyn-based architectural metal fabricator Milgo/Bufkin to develop AlgoRhythms, a line of architectural elements

— walls, ceilings, and column systems — made of sheet metal folded according to lines derived from this mathematical research. Traditional forming and molding techniques weaken metal because they stretch it, Lalvani claims; his folds act in accordance with a material’s natural “behavior” while providing structural integrity.

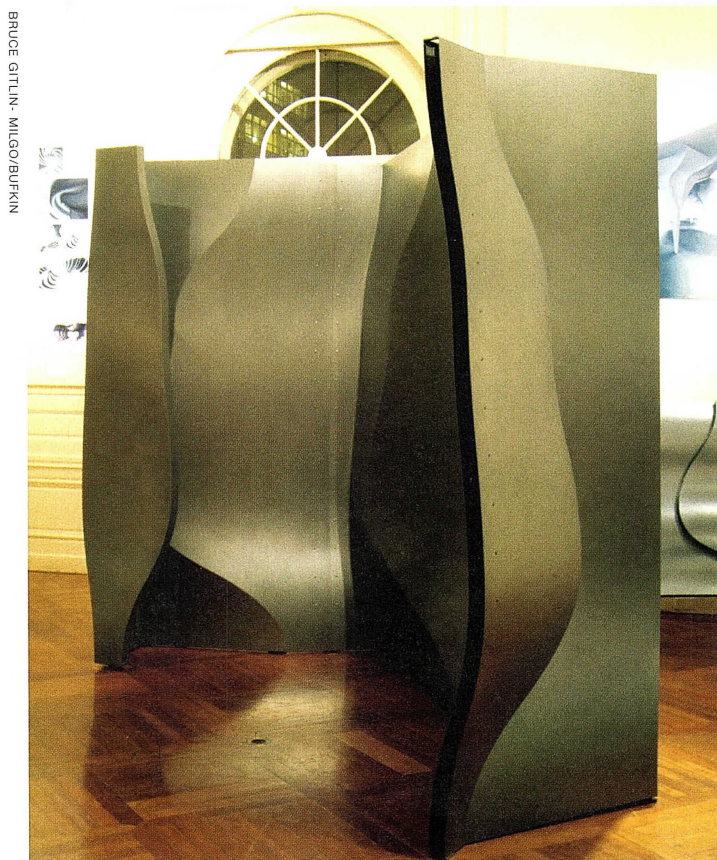
Although the subject matter has consumed its maker for several decades, only recently have the newest technological innovations made it easier to visualize and construct Lalvani’s complex curved surfaces. The sheet metal is prepared by laser cutters and then folded along precise lines. While Lalvani and Lobell are hesitant to reveal details of their process, it is apparent that their research (and implementation) occupies an area perhaps less explored by the avant-garde. Gehry, for instance, uses software to determine the construction of forms generated first by handmade models; Lalvani uses software to determine the form itself through the use of algorithms.

For Lalvani, there is no material without structure: “What interests me about a surface is its tectonic possibilities,” he says. AlgoRhythms shifts the focus, he adds, “from ‘strength of materials’ (if you need something stronger, use a stronger material or simply beef it up) to ‘strength of form’ (if you need something stronger, change its form).” His efforts have been noticed: AlgoRhythm Technologies won a NYS-TAR (New York State Office of Science, Technology and Academic Research) grant in affiliation with Pratt Institute in 2002.

Lalvani’s students at Pratt’s Center for Experimental Structures spend some of their time at Milgo/Bufkin, an arrangement that began as a condition of a research grant; at this time, his students are examining the work of Antonio Gaudí. Lalvani finds himself frustrated by a lack of support for the kinds of broadbased research that, in other fields, is the norm. But, he says, “I am fortunate in having an industry partner willing to take the long-term view and open to student presence on the factory floor [as a teaching option].”

The collaboration with Milgo/Bufkin is unique, even among architects who count materials and fabrication research as part of their practices. Indeed, it’s too early to tell the extent to which AlgoRhythms can be applied to buildings; integration of these systems would most likely require a longer-than-usual period of design development. But Lobell reports that his colleague is now discussing the possibility of expanding the approach to include whole structures. For Lalvani, pushing the limits of how a single sheet of metal can bend could lead to an architecture that integrates skin, structure, and form in a new manner. And for the architecture world, his process may provide a different understanding of digital technology’s role in design research.

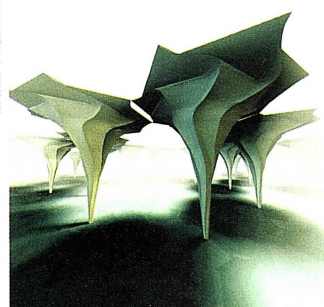
Sara Moss works for the Fulton Street Transit Center project and moonlights as a singer for Drew Walker and His Lonesome Playboys.



BRUCE GITLIN- MILGO/BUFKIN

Above: “Hyperwall,” designed by Haresh Lalvani, from exhibit “MorphoGenomics: The Milgo Experiment in Shaping Surfaces” at Municipal Arts Society, 2004; computer modeling: Neil Katz; fabrication: Milgo/Bufkin Right “Umbrellas” designed by Haresh Lalvani; computer modeling: Neil Katz; computer rendering: Che-Wei Wang

HARESH LALVANI



Space Exploration

Open Mic

Designing an unforgettable space has a lot in common with designing the memorable pieces that furnish it

By Barbara Zieve

Architects and designers deal with such issues as perceptual space, orientation, hierarchy, and technology, which we then translate into a language specific to the individual designer and to the project at hand. The design devices that I use focus on dimensionality and meaning. Interiors my firm recently completed for the law firm Pillsbury Winthrop, for example, have layered, folded, and carved planes to expand the sense of openness, while asymmetry communicates locations and levels of importance.

The approaches to interiors and furniture have much in common. The smaller scale of furniture, and the more intimate relationship with the user that follows, are differentiating factors. But overall, a furniture designer distills and refines the fundamental issues and dimensions that are considered in interior design: personal versus public space, individual expression, tactile experience, ergonomics, and craft.

I took these dimensions into account this past year when I had the opportunity to design two furniture collections for Halcon, The Stria Casegoods Collection and The Obi Chair Collection. Both were inspired by the traditional Japanese sense of form, which dictates that whether the object is a tea whisk, a sword, a comb, or a screen, the design always expresses an understanding of balance among functions, the potential of materials, the context within which an object is used, and beauty.

The gestures that effect personal meaning in the interiors I design also appear in these collections. In the Stria Casegoods Collection, an extended desktop is meant to welcome guests, overhead cabinets project from the wall to emphasize active storage use, a surface is edged in a different material to define a boundary, and a tray-like display expresses the importance of the work it holds. (Stria Casegoods won 2004 Best of NeoCon Silver Award for desks.)

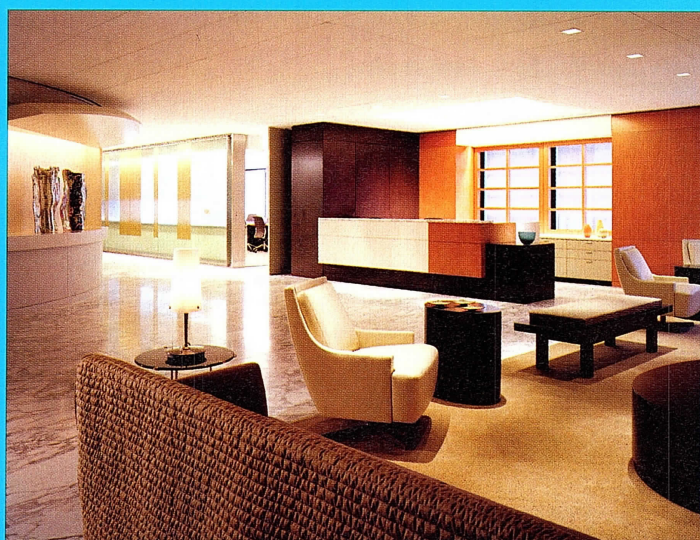
The literal and figurative center of balance for any chair is the lower lumbar area, and for the Obi chairs, this focal point is inspired by the *obi* sash of a traditional kimono. The overlapping of light wood fins as they come to rest in front of the dark wood waistband reinforces the effect. While Obi is a modern interpretation of a classic chair, the art of joinery demonstrates, writ small, the rich materiality I try to impart to my spatial designs.

The design principles as well as the methodology for creating architectural interiors or furniture are essentially the same. Each practice can inform, expand upon, and refine the other, keeping our skills sharp and our vision fresh.

Barbara Zieve, a 20-year veteran of the industry, is the Interior Design Studio Leader at Butler Rogers Baskett Architects. Her recent and current projects include Cadwalader Wickersham & Taft and Pillsbury Winthrop, as well as LVMH, and Türkiye İş Bankası (Zieve designed the latter two projects while she was Interior Design Director at Hillier).



HALCON



PAUL MARC HOL

Top: Halcon Obi chair: overlapping light wood fins come to rest in front of the dark wood waistband Above: Layering, asymmetry, and materiality are key features of the design for Pillsbury Winthrop's main reception area

Production

Architects continue the tradition of designing across disciplines, creating furniture, fabrics, flatware, and more. Their work shows how the mind, eye, and hand work together in different forms of design.

Emanuela Frattini Magnusson, AIA, principal of EFM Design, has a genetic link to design – her father, famed Italian designer and architect Gianfranco Frattini, was her first teacher of architecture. She learned to see design broadly, helping her father in Milan, where he would simultaneously work on a restaurant interior, jewelry, and a crash helmet.

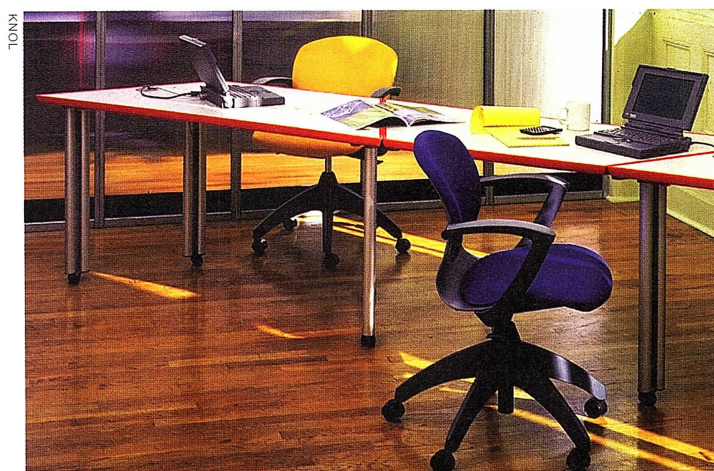
Magnusson's designs range from the witty Askew fabric collection for HBF, leather rugs and accessories for Spinneybeck, and clear crystal tumblers with a drop of color for Salvati, to the Cecilia chair for Knoll (a Chicago Athenaeum 2004 GOOD DESIGN award winner), and the flexible Lightbox photo studio in New York City.

Designing with the witty Tibor Kalman “was my introduction to American culture,” Magnusson says. She describes Kalman as “one of the most brilliant, genial persons” she’s met. They created the Sky Umbrella for MoMA, whose underside cheekily provides a view of blue skies. In her collaboration with Kalman, Magnusson says she learned the value of humor in design – something that’s different from simply being silly.

Working in one type of design nourishes skills in other forms as well, she says. She relishes the faster turnaround in non-architectural forms of design. “Compared with architecture, it’s instantaneous,” she says.



MICHAEL O'NEILL



KNOLL



PAUL WARCHOL



CATHERINE TIGHE

Left: Deborah Berke & Partners Architects: Battery Park City Parks Conservancy Right: deborah berke architect furniture: wood dresser

Deborah Berke, AIA, likes to see things get used. That attitude shaped Deborah Berke & Partners Architects' design for the Battery Park City Parks Conservancy facility – a utilitarian building used for offices, workshops, and conference spaces, along with storage and groundskeeping equipment – the type of place that can be “used and beat up.” Her clean-lined furniture line, deborah berke architect furniture, launched two years ago, is likewise unfussy and elegantly useful. Like her buildings, it isn't fragile.

Creating furniture and buildings – as well as designing web sites and graphics – are part of a “continuum” of design, Berke says, noting that architecture and other types of design are similar in demanding the balance of form and function.

Christian Mitman runs the New York office of Panelite, which produces an eponymous lightweight, translucent, honeycomb material that, he says, allows architects “to design, build, and think in different



PANELITE

Panelite IGU: McCormick Tribune Campus Center, Illinois Institute of Technology, Chicago, designed by Office for Metropolitan Architecture

EFM Design: Lightbox Studios, NYC (top) Propeller tables and desks for Knoll (bottom)

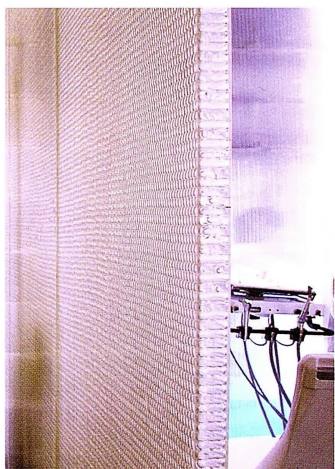
Run

Six New York architects reach wider audiences by designing the objects – furniture, lighting, and more – that exist within buildings

By Thomas D. Sullivan

ways.” Indeed, the product is becoming increasingly popular with a growing number of architects for walls, ceilings, and furniture. Rem Koolhaas made extensive use of a wide palette of Panelite materials for interiors and exteriors at the new IIT McCormick Tribune Campus Center in Chicago.

Mitman was developing the product while working as an architect at Moneo Brock Studio; the firm became his first client, using it for a series of moveable partitions in a 1998 SoHo loft. Later that year, he joined Stephen Siegel Architects, but found a growing market for Panelite – which led him to leave the firm in 1999 to build a business around the product. In developing and refining Panelite, Mitman compares his work to what he did as an architect; he sees a product through from raw material to final execution, a process that requires “careful selection of materials, careful implementation, and quality control.” He invented Panelite with two other architects, Emmanuelle Bourlier, now the principal of the company's Los Angeles office, and Andreas Froech, the director of material development for the firm. It's “nabbed all of us,” Mitman says, noting that he and his colleagues would have become registered architects if Panelite hadn't taken off the way it has.



PANELITE

Panelite PE/RC: Quickbleach dental clinic, NYC, designed by Frank + Marco Tullio

Jennifer Carpenter, who designs for TRUCK, started out creating handbags, then went on to work in the office of Rogers Marvel Architects to design shops for Kate Spade. Ironically, her handbag experience was, she says, more useful in preparing her for her current work in product architecture.

Carpenter started working full-time for Rogers Marvel in 1999, and founded TRUCK with principals Robert



DAVID JOSEPH PHOTOGRAPHY

M. Rogers, AIA, and Jonathan Jova Marvel, AIA, in 2000. Over time, Carpenter has come to work almost exclusively on product design, while Rogers and Marvel focus on architectural design – though they do offer input on product design.

Carpenter's designs for TRUCK include the Built-By-Me children's furniture for Offi, as well as a tableware collection, Studio Nova by TRUCK, that Mikasa is introducing this fall. Carpenter's Rock-it Chair, part of the Built-By-Me collection, is modern in sensibility and sturdy in execution. It's cute but not cloying.

Like Mitman, Carpenter's focus is now on product design. She says that a growing number of people are “becoming more savvy about design” (hence, increasing the market for well-designed products). She has found that being something of an outsider gives her work an advantage. TRUCK's tableware for Mikasa made a big impression at the Chicago Housewares Show. Carpenter said that attendees and industry pros at the show walked up to her and praised her work, and would typically add a comment like, “You're not from this industry, are you?” While there are advantages to having a fresh perspective, she adds that one needs to “learn as much as you can” to be credible and effective working in product design.



TRUCK

Above: TRUCK: Rock-it Chair, part of the Built-By-Me children's furniture line for Offi Left: Rogers Marvel Architects: kate spade boutique, San Francisco

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

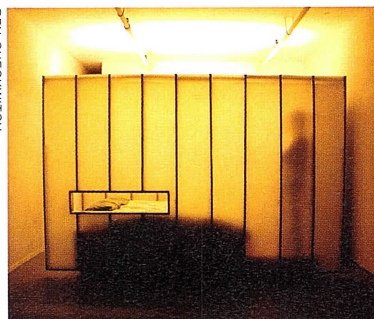
Young architects learn from building

Ben Checkwitch, an architect who designs furniture as well as doing industrial design, has learned a lot from doing construction work. If you're "actually physically involved in construction, it makes you a better architect," he says. This physical connection to making things extends to other forms of design. "Hands have a knowledge," he says, and he finds that designing furniture and things other than buildings are "not as strictly cerebral."

ABBY WEISMAN



BEN CHECKWITCH



Top: Ben Checkwitch Design and Innerspace: Venus/Maria Tash Jewelry, NYC Above: Ben Checkwitch Design: The Pod, mobile bed and storage unit

Working with Abby Weisman of Innerspace, Checkwitch designed the Maria Tash jewelry shop on Broadway in SoHo, an austere and elegant space. In 2003, *I.D.* magazine gave Checkwitch a design distinction award for "The Pod," a moving bed and storage unit with fluorescent-lit, translucent polypropylene screens. At the time, Checkwitch was living in a large loft, and The Pod was his response to the need to build out the space – which he shared – without constructing walls. Having worked with Rafael Viñoly from 1999 to 2001, and then with Gluckman Mayner Architects from 2001 to January 2004, Checkwitch is forming an architectural practice with Weisman. He works on furniture design with

Peter Cunningham under the name Mink Design.

Over the history of the architectural profession, Checkwitch says, architecture, engineering, and construction have become excessively divided. While there are advantages in this division of labor, he thinks that architects can lose out by not understanding more about structure and how buildings are put together. Architects benefit from being involved "in all aspects of a project," he says. He considers himself fortunate for having had the opportunity to work in construction before he earned his architecture degree.

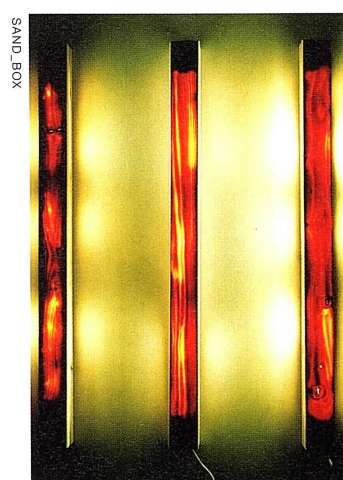
The three young New York architects of sand_box – Bruce Engel, Damen Hamilton, and Sam Keller (this architectural design collaborative includes two other members based in Chicago) – share Checkwitch's deep respect for the people who actually put buildings together. They all prefer to get involved in actually fabricating their projects, to the degree that it's possible.

A 3,000-square-foot vacation home in Montauk gave sand_box a chance to investigate technologies. They installed a hydronic radiant heat system under new bamboo floors, back-painted glass countertops with phosphorescent resin, and designed and built robotic privacy doors for the house.

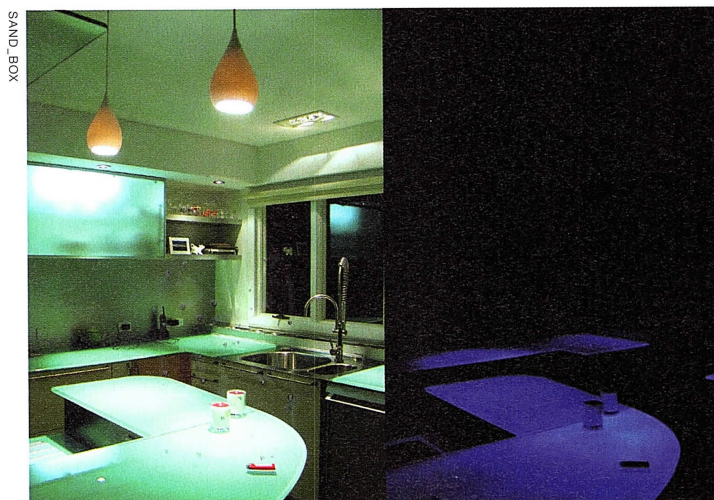
Similarly, Engel found a chance to do some exploring in design on a smaller scale. His 2 x 4 lamp is a hollowed-out board, lit by four incandescent bulbs, which gives off a warm, intriguing glow. The lamp design has also been a method of learning – Engel refines his technique with each lamp he creates.

As his sand_box colleague Keller says about design and building, "You never know it until you see it and do it."

By Thomas D. Sullivan



Above: sand_box/Bruce Engel: 2x4 lamp Below: sand_box: Montauk, NY, vacation home; glass countertops back-painted with phosphorescent resin (they glow at night)



Opening Doors for Architecture

Open Mic

By Scott Lauer
Executive Director
openhousenewyork

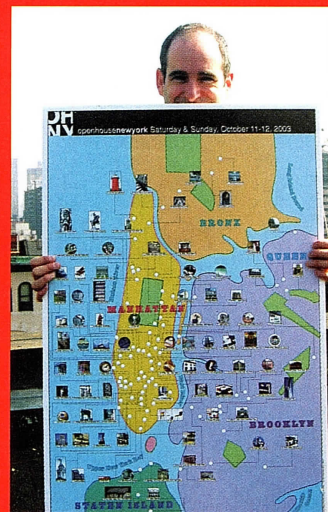
For months now, each morning I wake up wondering which hat I'll wear that day. For half of each week, as the executive director of openhousenewyork (OHNY), I was in the throes of planning the second annual OHNY Weekend – held October 9-10. This year, we opened 100 sites to the public for free – and the logistics were challenging. The other half of my week I was on the boards at Munkenbeck + Marshall Architects working on the design of the new Grand Rapids Art Museum in Michigan.

My double life began while I was working as an architect in London. In 1992, I attended the first London Open House. It was electrifying to have access to

exciting new buildings and landmarks I had studied in architecture school at Cornell, and to share the experience with thousands who also felt passionately about architecture and design. I began volunteering for the organization and kept thinking how wonderful it would be if New York had its own event. When I returned to New York in 1998, I felt certain that someone would mount an Open House here. After three years of hearing me talk about it, friends convinced me to get the ball rolling myself.

At the time, I was working at Andersen Architects as project manager for the new headquarters campus for Abercrombie and Fitch, and I dedicated

evenings and weekends to OHNY. When the A&F project was completed, it was clear that in order to get OHNY off the ground I would have to relinquish my architect's hat for a year or two. I had no idea where the experience would lead me – but knew it would be a worthy and interesting adventure. I convinced myself that starting OHNY would be like going to graduate school without the tuition. Sure enough, my learning curve in arts management, fundraising, marketing, lobbying, grant writing, and sales continues. Wearing two hats can give me a headache, but at this point in my life, I wouldn't have it any other way.



Scott Lauer

SONJA LEE

In Stitches

Jason Friedman, Iain Campbell Design

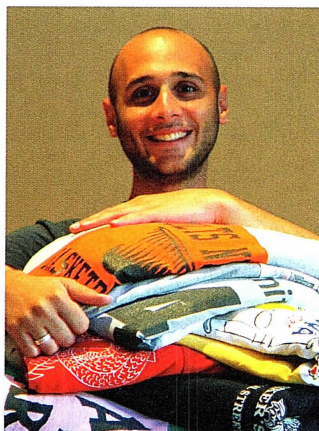
Jason Friedman is the quintessential dumpster diver – he can also be spotted at flea markets, tag sales, and thrift shops. He started amassing all things vintage while studying architecture at Syracuse University and turned mountains of T-shirts into one-of-a-kind patchwork throws. Now 25, Friedman is founder and chief designer of the 15-month-old company stitch'T. Friedman prefers his line of residential architecture to becoming a full-time fashionista: "I've already made my mother a duvet cover," he says, "now I want to build her a house."

Taavo Somer, Office of Pluralistic Design

Sew slogans such as "Emotionally Unavailable," "Talentless But Connected," and "Paris Hilton Slept Here" onto vintage T-shirts and you have fodder for conversation at your next party. If you're Taavo Somer, you also have an \$88-per-purchase entrée to Barneys, Bloomingdales, Selfridges, and Fred Segal. A graduate of the University of Minnesota, the 30-year-old architect has done stints at Vincent James Associates Architects, Steven Holl Architects, and Can Resources. He recently founded his own firm, Office of Pluralistic Design, which is designing a

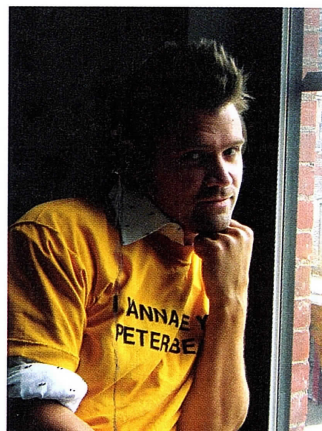
10,000-square-foot compound near Woodstock. He continues to seek out new outlets, most recently by establishing, designing, and operating the 58-seat Freeman Café on the Lower East Side.

Linda G. Miller is a freelance writer. She formerly served as director of communications at the Municipal Art Society.



Jason Friedman

ARIELA SCHULMAN



Taavo Somer

ELEANOR LEMBO

Ephemeral

Ron Norsworthy has made a career of doing museum exhibits, convention floors, and department stores – venues that are constantly transformed to hold our attention – an architecture designed for the moment. Norsworthy, who is noted as set designer of more than 300 music videos, and more recently of live-music performance environments, manipulates the transient qualities of performance to challenge the boundary between reality and illusion.

After graduating with an architectural degree from Princeton in 1988, Norsworthy began his career working under Michael Graves. But, fascinated by architecture's role in the entertainment industry, he set off on a less traditional design track. Set design for low-budget independent student films led him, ultimately, to the likes of Madonna and Britney Spears (he designed the set for that infamous award-show kiss), Beyoncé, and P. Diddy.

Norsworthy calls his work “temporary environments,” noting, “I am able to create my own brand of architecture that is exuberantly free of the traditional precepts of functionality and physics.” Norsworthy's use of swinging pendulums and eccentric backdrops lends Missy Elliott's video *The Rain* a quality that is in equal parts dreamlike and audacious. He even goes so far as to use the camera as an architectural tool and to choreograph characters to underscore a set's visual impact: unusual camera angles can emphasize a certain shape in the architecture, or placement of actors can exaggerate extreme changes in scale.

In the end, Norsworthy hopes his environments will lead to mass appreciation for architecture, above all by audiences more attuned to television screens than to art and design. “Let's make architecture more accessible by allowing it to be disposed of or modified when one is ready for a change. Changeability and whimsy are not new in the decorative arts, but when applied to architecture, these ideas have the potential to be liberating.”

In a further effort to broaden architecture's audience, Norsworthy's *Reparation Tower*, a recent installation at the Studio Museum in Harlem, expressed the gentrification of Harlem through a luxury high-rise in the shape of a raised, clenched fist. He recently converted a

former parking garage into a *pied-à-terre* in Paris, and is producer/production designer for the mini-series *Miracle's Boys*, produced by Tonya Lewis Lee and directed by Spike Lee.

RON NORSWORTHY

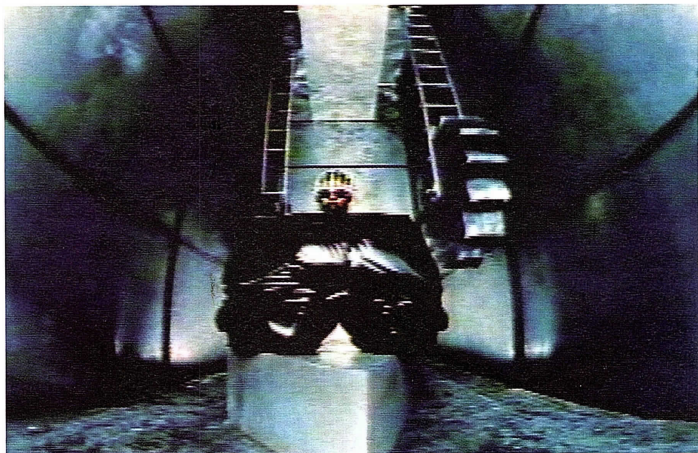


RON NORSWORTHY



Left: For this 16x32x18-foot Missy Elliott set (shot here on screen), walls were made of galvanized aluminum distressed to look like raw steel. Manually operated pendulums, sculpted from hard foam, evoked giant sawblades; each pendulum blade was eight feet tall **Top:** To commemorate the 20th anniversary of Madonna's performance of “Like a Virgin” on the MTV Video Music Awards, Norsworthy designed a 24-tool wood-frame wedding cake, draped in 200 yards of silver lamé **Above:** For the “Harlemworld” exhibit at The Studio Museum in Harlem, Norsworthy designed and rendered *Reparation Tower*, a 40-story black-glass tower in the shape of a clenched fist

RON NORSWORTHY



Forever

Ron Norsworthy and Illya Azaroff design fleeting spaces that leave lasting impressions

By Marieka Safina

When Illya Azaroff, Assoc. AIA, suffered a sports injury in college, his doctor recommended dance therapy. He was mesmerized. Just as Norsworthy is inspired by the ability of performance and showmanship to realize fantasy visions, Azaroff's more pared-down approach underscores its evanescence.

At Wilke und Partner and Manfred Pechtold BDA, two Berlin architectural firms, the freshly minted graduate was an architect by day and dancer by night, sometimes focusing more on one than the other, as he did during a six-month stint with the Amsterdam-based troupe Karen Stephanie Danse. Azaroff retired from dancing professionally in 1998, but the art form kept inspiring his architectural vision.

Indeed, Azaroff's work includes designing theatrical sets. He expresses the fluidity of dance through the use of overlapping fields of space – moveable walls, folding panels, and layers of translucency. "All of these spatial conditions can be exaggerated, modulated, or overlapped to suit the needs of the user," explains Azaroff. In *auto.public*, for example, a static installation of objects and columns not only obscures the audience's notion of solid and void, but also appears to rearrange itself around its dancers, although in fact they move around it. "As the dance progresses the objects become visual anchors or references that elude to plazas, open streets, cityscapes, rooms, hallways, other people, intimate places," says Azaroff.

Azaroff also stresses the role of lighting in his work: "With proper lighting the space is constantly being redefined, giving the installation an aspect of time."

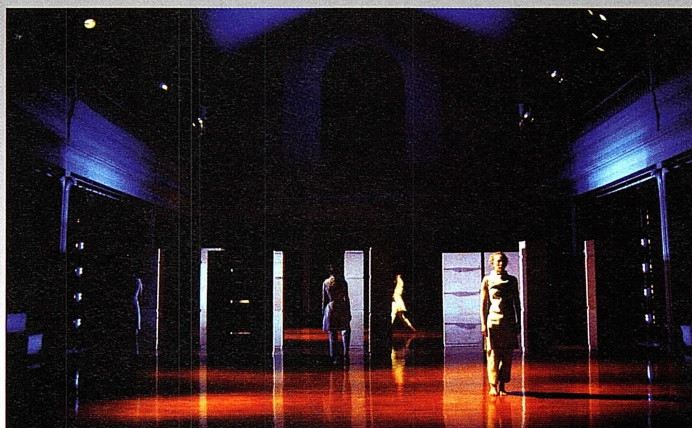
Today, Azaroff is the director of design and co-founder of the Design Collective Studio in downtown Manhattan. In addition to furniture design, museum installations, and interior design, he works on installations for choreographer Guta Hedewig, visual artist Joan Sherman, and the Freefall Dance Company. "Designing the installation satisfies the urge to dance again," he says. "To be a part of that group is invaluable and priceless."

Freed from the constraints of conventional architecture, Azaroff and Norsworthy carefully control media and perception to build experiences through emotion rather than physical access. These two practitioners remind us that architecture can be made up both of bricks and mortar as well as smoke, mirrors, and dreams.

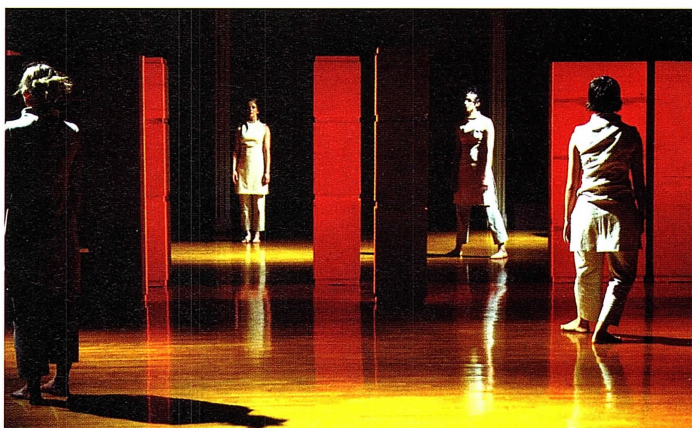
Marieka Safina is a New York-based freelance writer.

Top two images: "auto.public" (2000), performed at Danspace Project. The New York Times critic Jack Anderson wrote of Azaroff's design, "From one vantage point the blocks resembled barriers, from another they formed plazas or monumental avenues opening outward"

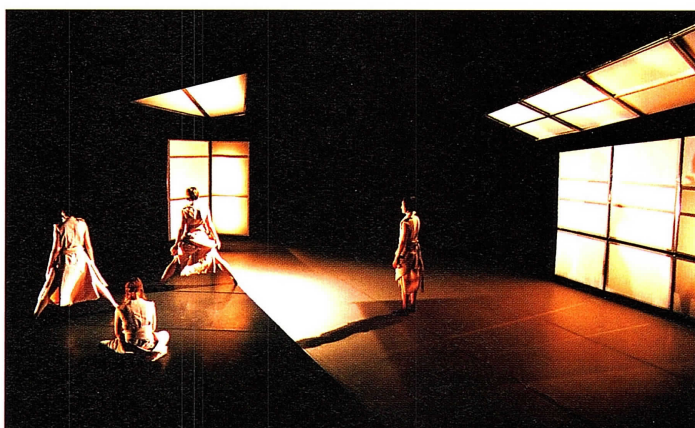
Bottom two images: "endo" (2003), performed at The Duke Theater. An assemblage of surfaces is arranged to define space: horizontal and vertical panels are suspended from the ceiling, implying containment; shadows also establish the sense of surfaces, although these geometries shift during the performance



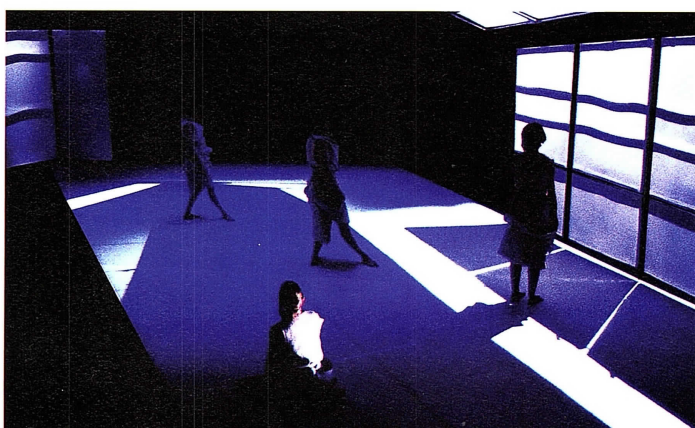
MICHAEL GOTTLEB



ILLYA AZAROFF



MICHAEL GOTTLEB



MICHAEL GOTTLEB

House Crc

Who but an architect knows how to respond to the demands of New York living? We take a break from cross-disciplinary secrets to explore another classified file: what lies behind architects' closed doors. Here are seven homes in New York and its outskirts that shed light on the more domestic corners of their designers' minds. Full transcripts available at www.aiany.org.

Belmont Freeman, AIA, Principal, Belmont Freeman Architects, Upper West Side

Oculus: Talk to me about furniture.

Belmont Freeman: I really don't like furniture very much (don't tell my clients), and here I try to get away with as little as absolutely necessary – it makes the place feel large. I can sit in only one place at a time. If I'm entertaining, I do have a batch of folding chairs in storage. The table I designed to work for both dining and as a desk. My bed I designed with pullout side drawers so that I don't need night tables. The only serious piece of furniture here is the vintage 1949 George Nelson daybed.

O And besides, the real stars of show are the beautiful terrazzo floor and the 300-degree view.

BF You're right. The truth is that I could have done nothing at all inside and the terraces and the view would still make the place fabulous. When I bought this apartment I wasn't even in the market. I was doing a job on a lower floor of the building and my client told me about this derelict penthouse that was in a bank foreclosure. I came up to check it out and I thought, "What a dump." Then I stepped out on the terrace and I thought, "I have to live here."



Belmont Freeman

O So, not too much furniture. The same goes for art. And tchotchkes are a non-issue. You're your perfect client.

BF The truth is, I couldn't live this way if I didn't have a big office in midtown. That's where I keep all my books, papers, and stuff. When I come home, I'm glad to leave it there.

Brian Messana, AIA, Principal, Messana O'Rourke Architects Upstate New York

Oculus: Ten Broek is a classic resurrection story. How did you first exorcise this 270-year-old Dutch-style house?

Brian Messana: The interior of the cottage was stripped back to the frame and very little of any historic value was discovered in the process – windows, chimneys, doorways, and stairs had all moved to meet various occupants' needs, and some of the interior partitions were literally cardboard! The cottage cellar is the artifact of the house – dry stone walls, beaten-earth floors, huge hand-hewn beams, and fantastic wattle-and-daub walls that still have some of the original plaster finish. In a state of demolition it was possible to perceive the functional and very simple aesthetic of the original house.



Brian Messana

O Tell me about the addition.

BM Originally we developed several proposals that reflected the original vocabulary of the cottage, but it never felt right. We then cleaned the slate and developed the idea of a container, which was inspired by the many trailer homes that dot our area. It's clad in Cor-Ten steel. At ground level with the cottage, the addition contains the kitchen, shower room, and guest bedroom. And because of a slight slope on the site we were able to introduce a lower level that opens onto the garden; this space contains an exercise room with adjacent steam room and sauna.

O A bigger and better house, indeed, but old and new, visually speaking, never meet.

BM The container and the cottage are separated by 12 inches of space – vertically by a 12-inch-wide window and horizontally by a 12-inch skylight. So they exist as two separate elements, a simple rectilinear metal box attached to the quintessential wooden house. On the west side of the addition, we introduced floor-to-ceiling glass to expose the internal workings of the house. The exposed elements – the kitchen, pantry, and closet – were perceived as containers within the container. These have rich walnut exteriors conceived to reflect the cedar siding of the cottage, but not suffer the same effects of weathering.

O The addition tucks into the original structure, and slices into the ground below. So while I see a mobile home and even an early-American lean-to kitchen – the design goes beyond both those references.

BM Throughout the design process we wanted to respect the scale of the original building, so while the addition is almost antithetical in form, its scale is completely sympathetic.

**Michael Haverland, AIA,
Principal, Michael Haverland
Architect
Greenwich Village**

Oculus: How did your design for the stairway evolve?

Michael Haverland: Jean Prouvé provided inspiration for the stair, which is appropriate for a late-1920s building. The design balances the need for an open tread stair to allow light in the kitchen, and the warmth of the prewar apartment – with a minimal amount of structure.

O Now that your East Hampton home is complete, how would you say these two spaces differ?

MH Curiously, I never really understood the desire for loft living in the city (although I respect, of course, choice and diversity). Here, we

looked for a traditional configuration of discreet rooms, a cozy and comfortable retreat from the chaos outside. In the country, we prefer loft living that embraces light and landscape.

O Which one is closer to your own architectural identity (if it's even fair to categorize)?

MH I'm not sure how much I endorse the idea of architectural identity based on image. I prefer one based on attention to site, program, and detail, with form and image evolving from them. The similarities of the New York apartment and East Hampton house are quite strong: modernity and warmth, patina and texture, anachronistic style rather than datable fashion. However, the character of each differs radically.

O How do these projects differ from your community and public work, like the Dwight School and ArtSpace Gallery projects, both in New Haven?

MH They are similar more than they are different. Both types involve inventive use of economical materials, pushing convention just enough to be interesting but not too far to be useless, attention to detail, and most importantly, fixed budgets. Both types also involve intense client collaboration, even though the clients differ radically. Public projects benefit from experiments in the private work and the private work benefits from the rigor and economy of the public work.

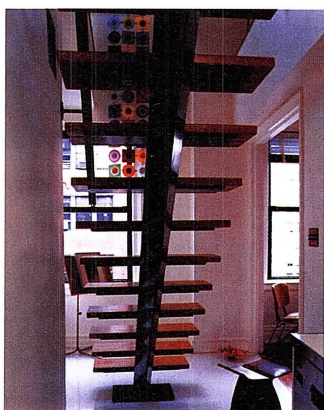
**Lyn Rice, Principal, OpenOffice
Chinatown**

Oculus: Okay, what's with the gurney?

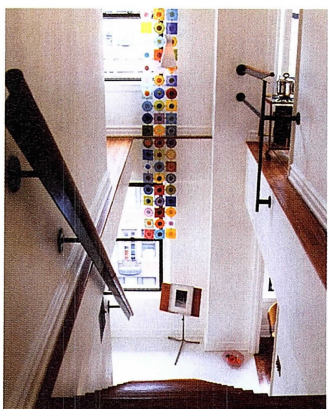
Lyn Rice: The gurney is quite handy. It works as a soft counter for my laptop, cell phone, palm, etc. – a quasi-electronic docking bed. I salvaged it from Bellevue's birthing suite prior to a renovation project, part of my compensation for designing my sister's office. It is surprisingly adjustable and useful.

O Come to think of it, the whole apartment is white. Not unlike a hospital.

LR We have the fourth floor of a Chinatown walk-up, over a variety shop (pots, pans, cell phones...), a multi-media bridal boutique, and a very smoky Cuban-Chinese Benevolent Association (read: gambling hall). The building has an eventful history (rival Chinese gangs once resided and fought here) and traces of that history remain in the stairway, along with patrons grappling with hygiene issues, so for me the white creates a spare personal oasis...a clean spot within a rather dirty context.



ANTOINETTE BOOTZ



ANTOINETTE BOOTZ

Michael Haverland

O From Dia:Beacon to NHEW to the fashion exhibition you designed for the Bellevue (not the hospital), I really don't think of OpenOffice as having a *modus operandi*. Does this space reflect that?

LR For each project, we do try to respond critically to the conditions and challenges given to us, so I suppose my space reflects that. We do not approach a project with a singular solution in mind; each problem is explored in multiple ways and we challenge our own ways of thinking by collaborating with those outside the discipline of architecture. The moment we produce a string of formally similar projects, I know we'll be in trouble.



Lyn Rice

**Anthony Lee, Design Director, Gensler
Greenwich Village**

Oculus: This is your moment to wax rhapsodic about Ikea.

Anthony Lee: I believe the key to using Ikea wisely is to not have too much of it so that it overwhelms the design. Most of the pieces I have are customized/re-invented. Bathroom medicine cabinets are used en masse to provide additional cupboard space in the kitchen, high-gloss marine paint and precision-crafted German handles are applied to cabinet doors of stock storage units to create a higher-end look,



Anthony Lee

modular units are configured in unconventional ways. In today's market, designers should take advantage of utilizing well made, mass produced goods.

O And mixed in with mid-century pieces, it all sounds like throwing a Prada sweater on top of what's otherwise Target.

AL Is there anything wrong with mixing Prada and Target? I think it is great that we live in a time where there are less rules and absolutes about style. Most of the good design work that is being done today is not that easily categorized. It is part of being creative to rethink and recombine things to make something new and interesting – adherence to distinct styles is a lot less important than being just good design

O Kind of like your collections: the common object wedded to the modern multiple. What's with the squirreling impulse?

AL I get into phases of fascination with objects. I think we all have a little of that tendency. I'm more attracted to things that are under-appreciated, but from a design perspective. I also collect when there is a sense of discovery to an everyday object. I started collecting patterns from the insides of envelopes not just because they are pretty, but because they are the insides of envelopes

O The 64-dollar question: How did you resolve the storage problem?

AL This one is not so hard for me. I am not a believer in the design philosophy of putting away everything; it just has to be organized and neat. I think supermarkets are beautiful that way.

Daniela Bertol, Assoc. AIA, Vollmer Associates

**David Foell, AIA, NYC Transit
Upstate New York**

Oculus: You two were very careful to incorporate the sun into the design. Shadows at noon line up with your grout lines.

Daniela Bertol: The sun is a prominent part of our design: Sun as light, shadow patterns, interaction with materials, and mainly as energy. We both strongly believe that sustainability is a big issue in contemporary architecture, and passive solar design is the most feasible and cost-effective approach to sustainable architecture.

David Foell: From day one, energy conservation was a major driver of the house layout. The original design incorporated both passive and photovoltaic solar energy concepts. Fortunately, the southern orientation of the main living space provides not only solar absorption, but also a great view to the landscape. The high trellis along the south facade is designed to both provide shade to the window wall and to carry a series of photovoltaic panels which could pivot, like awnings, to seasonally adjust to the sun's height. The landscape forms and the house are oriented to solar alignments. The orientation of the living spaces follows the sun's daily path. Kitchen and eating are oriented to the east, to begin the day with the morning light, and sleeping areas are oriented to the north and the west, to end the day with the setting sun. The house plan is divided in two sections: a "solid" section com-



BERTOL/FOELL

Bertol/Foell

prised of bedrooms, bathrooms, and closets, and an “open” section with the living and dining areas and kitchen. The structure of the house reinforces the two sections, with platform frame construction in the “solid” section, and a post-and-beam structure in the “open” area.

O Remarkable attention to detail, and am I right that you constructed most of this yourself?

DF Ever since high school, I have been interested in the process of “making.” Though I have two decades of architectural experience, most of it has been office experience, sitting behind the drafting board/CAD screen or administering a project. A setting far removed from the actual physical construction process. For the house project, we completed the interior partitions and finishes with our own hands

DB My contribution was limited to the painting of interior walls and construction of the warped polycarbonate lighting fixtures. I also did a lot of the landscaping construction. Instead of forcing the natural shape of the land into the geometry of a design, the dichotomy between the perfection of the CAD drawing and the irregularity of nature resulted in an unexpected but rewarding outcome.



ALEX GORLIN

Alex Gorlin



BERTOL/FOELL

Bertol/Foell

Alex Gorlin, AIA, Principal, Alexander Gorlin Architect Tribeca

Oculus: Where do Daniel and Nina live? Do they have the same footprint?

Alex Gorlin: Daniel and Nina who? They live upstairs and yes, the plan of the building is the same from top to bottom. We live in a mini Flatiron building, but they have more windows since their apartment clears the building next door.

O Tell me about your own recent renovation.

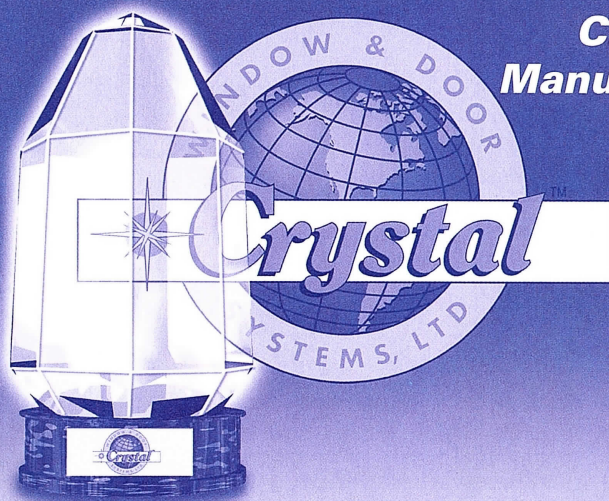
AG The plan of our apartment always annoyed me. There was only one bathroom at the entry with an old claw-foot tub in a tile enclosure that was built for giants. To take a shower, you needed to step up almost four feet! A small project to lower the tub resulted in a complete renovation, moving this bath to the bedroom area, adding another, renovating the kitchen, central A/C, etc. And we decided to live through it camping out in one room after another as the contractors followed us around – it was actually fun and we miss the excitement.

O Are there aspects of the redesign that you used to challenge yourself – that go above and beyond a client's residence? Or is there no challenge in a place you've lived in for seven years?

AG It's always a battle between life and art. What does it mean to design a “critical kitchen” or a bathroom that Duchamp would admire? Does one put the toilet on the ceiling?

O How did your design for the Libeskind's apartment affect your own renovation?

AG The plan and detailing in their apartment is more extreme and intense; in our apartment, it's more relaxed and forgiving. In each case, it reflects the intention of the plan and the nature of client because, as you know, a house is a psychic diagram of the family.



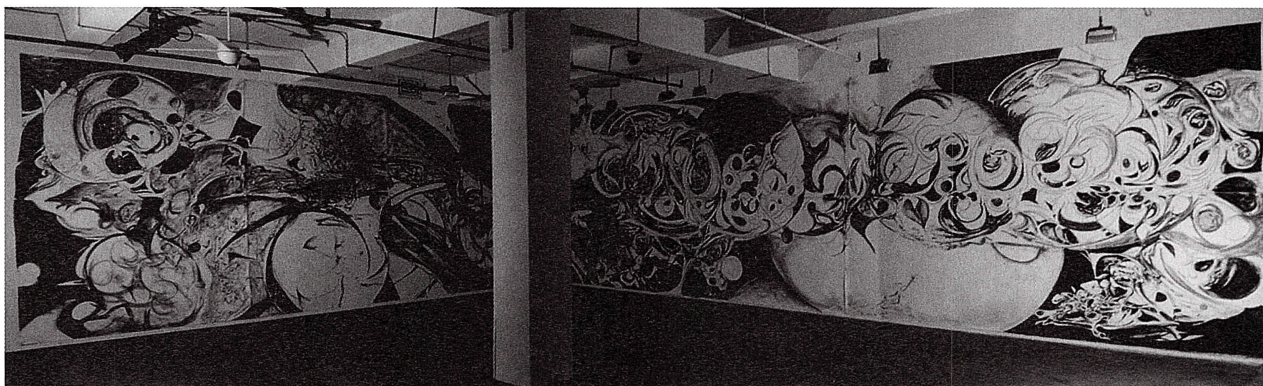
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The Sixth Borough

Outside View

By Beth Dunlop

Miami Herald

I live in the sixth borough, the one where they never have to salt the streets. Miami Beach really doesn't have much at all in common with New York. Of course, it's easy to get here, and indeed by Manhattan standards at least, real estate is comparatively cheap. But is there really an affinity that goes beyond the regular JetBlue flight schedule?

My New York friends come here to bask in the sun, of course. They marvel (rightly) at the oh-so-cool hotels, the good food, and the wonderful architecture, but in the end, we don't have the day-to-day urbanism that makes New York, well...New York.

Like other architecture critics, I come to New York to see the architecture – additions to museums, Prada stores, hotels. But I'd like to note that the city has no claim on the best new buildings in this country (some yes, but not all), or in the world, despite the fuss that is often made over them. But I don't consider that a flaw; there are times and places for masterworks, and I count any number in New York, starting with Central Park, the Chrysler Building, the Empire State Building.



Upper West Side market

When I visit New York, I no longer stay in hotels. One summer, a magazine put me up in the trendiest new establishment in SoHo, and I was miserable from arrival to check out. Everyone was "too cool" to, for example, deliver my luggage to my room in under 45 minutes or call me a cab. (Later, a young friend said, "oh that's one of New York's new 'South Beach' styled hotels.")

No, I stay with friends. We're all mostly of an age, and have college-age children and spare beds. My two main homes-away-from-home are on the Upper West Side, one on 72nd Street and the other on 111th Street. It is from these haunts that the New York I crave emerges – in walks in the park, walks along the river, walks down Broadway or Columbus or Amsterdam or up Central Park West. I love the park (it is the city's greatest achievement), but more than that, I



Central Park from the Rainbow Room

relish the daily life of New York – the greengrocers, delis, bakeries, cafes. I love poking into historic churches and synagogues and peering into the pocket-sized community gardens that Bette Midler saved from ever-more concrete some years back.

I love the nuances of New York, the fact that every block of the city is different. Many New Yorkers love and cherish their city for the two centuries of architecture in it, not just because the next new thing has sprung from the ground.

I see architecture as part of a continuum, a social contract between the designers of places and the dwellers therein. And more: I do not, for example, think that New York has been well served by most of its architecture critics and their obsession with the deconstruction of the known world.

Ultimately, deconstructing deconstruction is only a part of what I think a critic's job is. A critic must also look at the city (or the suburbs, or the countryside) with the eyes of an artist, historian, anthropologist, sociologist, and, yes, writer, in the most literary sense. It is incumbent on a critic to embrace history, preservation, urbanism, landscape, and to be the advocate for the city as a whole, not the advocate of a few architects or projects or ideas. Architectural criticism must be visual, visceral, philosophical, pragmatic, poetic, and much more. To limit it to a few of these is a disservice; there is no single path to the truth. Exclusivity is about being cool and that's not what architecture criticism should be about. Leave that to hotels. The "South Beach" styled hotels.

Beth Dunlop is the architecture critic of *The Miami Herald* and a regular contributor to *House & Garden* magazine and *Metropolitan Home* magazine. The author of several books, she recently published a monograph on *Arquitectura* (Rizzoli), and is currently completing a book on the American obsession with building too big and its impact.

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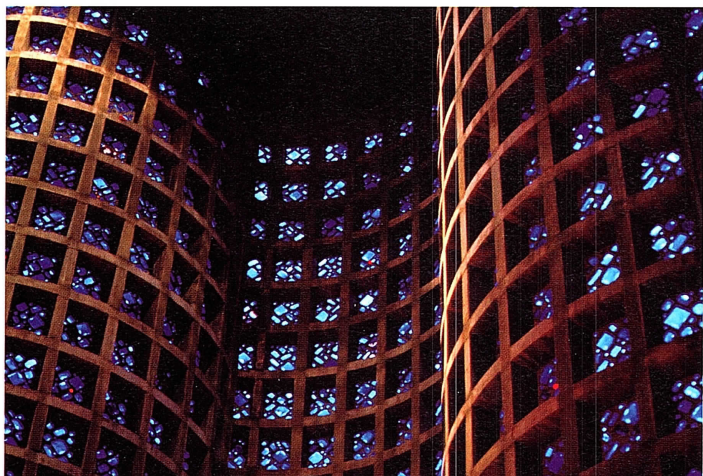
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40-Year Watch

**New York Hall of Science by
Wallace K. Harrison/Harrison
and Abramovitz, 1964; Polshek
Partnership Architects, 2004
By Fred Bernstein**

If science was, for many, the 20th century's great religion, why shouldn't a building dedicated to scientific knowledge resemble a cathedral? For the 1964-65 World's Fair in Flushing Meadows Park, Wallace K. Harrison created a science pavilion in the form of a soaring, 80-foot-high room, bathed in light filtered through panels of cobalt blue glass. The building is often compared to the 13th-century Saint-Chapelle, and yet it is at least as futuristic as it is medieval. Curvy and cornerless, it seems to have no fixed dimensions. "Harrison wanted to express the limitless quality of space," says Alan Friedman, director of what is now called the New York Hall of Science. "People walk in and their jaws drop."



Above: Hall of Science: 5,400 rectangular coffers studded with shards of blue glass form the walls of the Great Hall. Right: Exterior of Hall of Science with detail of Polshek Partnership's addition in foreground

And yet the Hall of Science is one of the least known remnants of the World's Fair (perhaps because, unlike the Unisphere and Philip Johnson's New York State Pavilion, it is not visible from the Long Island Expressway). It is also far less prominent than several of Harrison's other buildings, including the United Nations headquarters and the Metropolitan Opera House at Lincoln Center.

But now the room, its power undiminished after 40 years, is about to be rediscovered. On November 23, the city-funded Hall of Science will unveil a 55,000-square-foot addition by Polshek Partnership Architects. The addition (part of a \$68 million capital project) will not only improve access to Harrison's original room, sometimes called the Great Hall, but will allow the museum to remove amusement park-type installations incompatible with Harrison's sublime architecture. The museum will use the room for special events, and even rent it out for private functions. "If you're looking for a secular cathedral, this is it," says Todd H. Schliemann, FAIA, Polshek Partnership Design Principal.

Though he worked in partnership with Max Abramovitz, the Hall of Science was, by all accounts, Harrison's pet project. You can see Harrison's detailing, says Schliemann, by which he means, "There are no

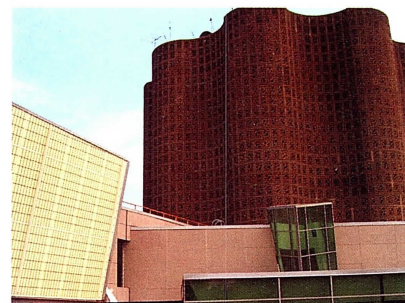
details. It looks like it went directly from a sketch on a napkin to a building." The concrete wall, just over a foot thick, is formed into 5,400 rectangular coffers of about 28 by 48 inches; inside each rectangle is a thin panel of concrete studded with shards of blue glass. The structure and the membrane are one and the same, which Harrison reportedly thought was important for a building that, in plan, appears to represent a cell.

Adding to the drama: Harrison didn't interrupt the wall for an entrance; instead, he unfurled the membrane just enough to allow visitors (who congregated on a large, hexagonal plaza) to slip into the building. Inside, the other-worldly space was used to symbolize the heavens. During the World's Fair, a film about space exploration (directed by Frank Capra and narrated by Danny Thomas) was projected onto a suspended screen; when the film ended, two space modules performed a docking maneuver overhead. A stairway led down to a series of underground galleries containing exhibits with such titles as "Atoms for Children."

The building has been modified a number of times since the fair ended. A 1990s addition by Beyer Blinder Belle added a needed entry rotunda and auditorium, but inevitably detracted from the simplicity of Harrison's scheme. But the Great Hall itself was left virtually intact, and has had very few maintenance problems. According to Friedman, the building was one of the first uses of silicone caulk and "every once in a while people from DuPont come and take pictures of it." Still, the wall is now in the first stage of a two-year refurbishment; the Willet Stained Glass Studios of Philadelphia, which created the originals, is also making about 25 replacement panels.

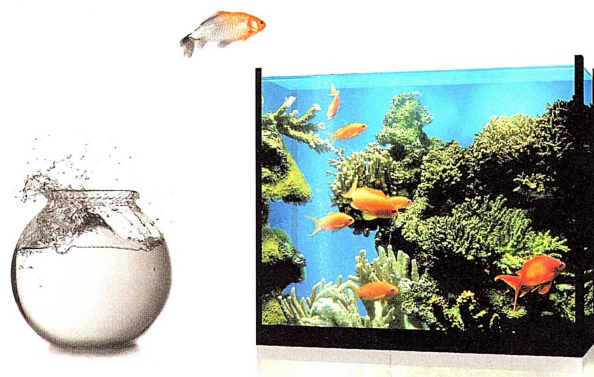
Schliemann has given the Hall of Science another luminous space, but his new gallery is white, angular, and decidedly horizontal – a riff on the Great Hall that doesn't try to compete with it. The addition should give the Polshek firm, designers of the New York Times printing plant and the Flushing Branch library (both in Queens), and the Brooklyn Museum expansion, another notch in their Belt Parkway. But Schliemann is equally proud that his scheme will make the Great Hall more accessible to the public. "It's a religious experience," he says, "It's not just the light, but even the smell makes you feel like you're in a cathedral."

Fred Bernstein, an *Oculus* contributing editor, studied architecture at Princeton University, and has written about design for more than 15 years. He also contributes to the *New York Times*, *Metropolitan Home*, and *Blueprint*.



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Balancing Practice and Parenthood

Good Practices
Achieving Work/Life
Balance: Four stories
By Ralph Steinglass, FAIA

Achieving a reasonable balance of work and family life is a challenge in any career. Earlier this year, four young architects who have succeeded in balancing their responsibilities as professionals and parents took part in a panel on the challenges facing architects who are raising families. The Professional Practice Committee of the AIA New York Chapter sponsored the event.

Susan Doban, AIA, Principal, Susan Doban Architect

After spending the first 10 years of her professional life working in larger offices, Susan Doban found that her career could not accommodate her new responsibilities as a parent of young children. The flexibility she needed, in terms of scheduling and role definition, was just not in the cards.

In 1996, Doban established her own firm. To devote time both to her growing practice and her growing young family, she soon moved from a midtown Manhattan office to a street-level office in the Brooklyn brownstone she and her architect husband own and live in. Doban, who at press time has five employees, credits much of her young firm's success to the links she has kept up with colleagues at larger offices, benefiting from references for work and sub-contracting with larger firms.

Rachel Frankel, AIA, Principal, Rachel Frankel, AIA, Architecture

When Rachel Frankel founded her own firm in Manhattan in 1996, she resolved to seek a wide variety of project types. She has kept the firm small, and uses consultants as much as possible (for computer technology, marketing, expediting, etc.).

In 1999, Frankel and her structural engineer husband moved to Long Island to raise their two young children while both maintaining their Manhattan firms. Using a day-care facility to provide weekday childcare, Frankel shortened her in-office workday to six hours, but often puts in additional time at her home office once the children are asleep.

Steve Mitchell, AIA, Associate, Goshow Associates, Architects

Steve Mitchell also commutes from Long Island to Manhattan. He and his wife (a physical therapist) use a combination of part-time day-care, supplemented by each parent. Mitchell negotiated a flextime schedule with his employer. Two days a week, he starts at 7 a.m. and leaves by mid-afternoon. One day a week, he works from home.

Mitchell and his wife adapt when work requires it. This can mean longer hours for a sitter, or time off for his wife. Judging by Mitchell's promotion to associate and the major projects he's been assigned to, his unconventional schedule has not interfered with professional success.

Robin Komita, AIA, Associate, Becker & Winston Architects, Philadelphia

When Robin Komita and her management consultant husband moved to Philadelphia 10 years ago, she looked for work at a firm that would accommodate her desire to raise a family. When she accepted Becker & Winston's job offer, she knew that with both name partners active as parents, she would find a sympathetic ear when time came for her to seek a more flexible schedule.

Komita negotiated a flex-schedule (she works three long days a week in the office and part of the other two days out of her home) to spend enough time with her three young children to supplement a daytime nanny. Living near her office also helps.

Overcoming obstacles

Whenever she feels her image as a young "architect/mom" with a "brownstone-based" firm could be a concern to a client, Susan Doban assigns her senior staff member, a 35-year veteran of the profession with extensive large office experience, to the team.

By maintaining a midtown office, Rachel Frankel avoids the interruptions of a "home office." She sacrifices lunch most days to make her six-hour day work.

Robin Komita clearly defines her role on projects, and makes a point of meeting all her responsibilities with her teammates, thereby maintaining their respect.

"Early warning" systems for alerting team members to potential job interviews help off-set flextime scheduling problems for Steve Mitchell triggered by last-minute marketing schedules.

How firms can help

According to Mary Jane Murray, Human Resource Director for Beyer Blinder Belle, by providing for part-time and/or at-home work to bridge the gap between maternity leave and a return to full-time status, in addition to paid maternity leave, her firm has been better able to retain talented staff at all levels. Lesson: firms should agree to flexible working schedules without sacrificing opportunities for advancement.

A role for AIA

A critical role for the AIA is to raise members' awareness through the sharing of success stories. By demonstrating how achieving work/life balance in some firms has turned into a good business strategy, and by promoting staff development and career advancement opportunities, others may follow the same path. It is also a superb way of attracting – and retaining – the most talented young people in the profession.

Ralph Steinglass, FAIA, [the panel moderator](#), is co-chair of the AIA/NY's Professional Practice Committee. His firm, [Teambuilders, Inc.](#), helps firms manage change and develop productive working relationships.

Murder, sh

No architect's life has been more secret than that of the novelist who writes under the name of S.J. Rozan – in real life the architect Shira Rosan. Rozan's wry style is not unlike that of the better known Sue Grafton; her plots, like Agatha Christie's, evolve slowly over a wide range of possible culprits until the least likely one emerges in the last dozen pages.

Rozan herself (we'll keep the fictional spelling) was for 23 years an associate at the Manhattan firm of Stein White Nelligan. She retired this year to write full-time. As a kid, she had wanted to grow up to be a writer, but felt she needed a "real career," and earned a degree in architecture from SUNY Buffalo. Yet all the time she worked at the Stein office, she longed to write. In 1990 she took the plunge. After her first book came out in 1994 she reduced her workload to four days a week so she could write more.

Rozan has written nine novels and has a tenth in the works. Oddly enough, only **No Colder Place (New York: St. Martin's Press, 1997. 288 pp. \$6.99 paper)** and her next novel, which involves a real estate developer and a project on "the last remaining site in Harlem," have architectural or construction themes. Most feature the private eyes Bill Smith and Lydia Chin, and are set in locales ranging from New York City to China and Hong Kong.

No Colder Place traces the fate of a private eye (and former bricklayer) hired by a general contractor to investigate some deadly shenanigans on an Upper West Side construction site. The P.I. is taken on as a bricklayer, and soon uncovers scams galore – cheap material substitutions, shoddy workmanship, kickbacks to vendors, and organized crime payoffs – amidst an array of deaths and disappearances.

Rozan has a true feel for a job site, its speech and etiquette. The outcome of *No Colder Place*, despite all the deaths and injuries, is decidedly upbeat, and the culprit in every way as startling as a Hercule Poirot bombshell.

Rozan's latest novel, **Absent Friends (New York: Bantam Delacorte, 2004. 366 pp. \$24)**, is set in the immediate aftermath of the September 11, 2001, attacks. It reads a bit like

Chaucer's *Canterbury Tales*, with brief chapters narrated by key characters (Marian's Story, Phil's Story, Laura's Story). These "stories" are interspersed with 20-year flashback accounts (at times irrelevant) of seven of the protagonists as young boys and girls.

A firehouse commander, Captain James McCaffery, dies a hero on 9/11, but soon questions begin to arise about Jimmy. Rozan opens up a world of intrigue, graft, and payoffs, in which two organized crime families, one Irish-led (the Molloyes), one Italian (the Spanos), hold sway in a township on Staten Island. A key character is Laura Stone, an unwavering newspaper reporter investigating the death of a fellow reporter who had been delving into the violent activities of the Molloyes and the Spanos. Was he killed? Did he commit suicide? What did he know?

Rozan has a fine ear for New York working class slang. Born and raised in the Bronx and now a resident of Greenwich Village, she describes with familiar detail neighborhoods, eateries, and transit routes that attend the plot.

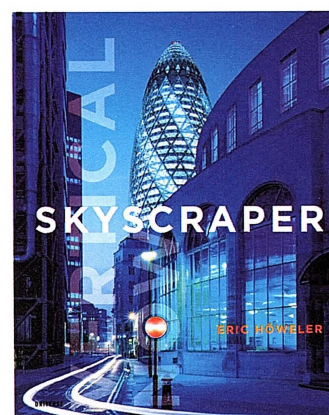
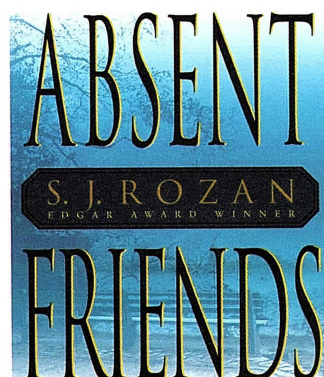
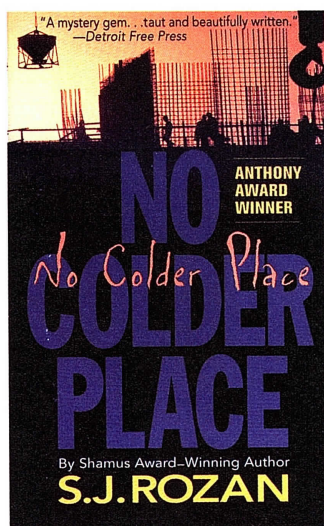
The plot unravels neatly, as you would expect from a seasoned mystery writer. And the title is a poignant reminder of the tragic main event.

The skyscraper romanticized

Skyscraper: Vertical Now, by Eric Howeler. New York: Universe Publishing, 2003. 239 pp. \$29.95. Introduction by William Pedersen.

Skyscrapers as a typology do not, by and large, evoke a romantic image. A century ago Cass Gilbert called it "a machine which makes the land pay." A new handsomely illustrated book by Eric Howeler, AIA (an architect currently with Diller Scofidio + Renfro), seeks to change that perception by sorting skyscrapers into seven classes – global/local (Petronas Towers), high-tech (Bank of China), monolithic (London's "gherkin"), kinetic (Posteel Tower), scenographic (Plaza 66), mediatic (Vuiton Tower), and ecological (Conde Nast Building). Each category comes with an introduction and description, and half a dozen examples.

KPF's William Pedersen sets the new tone in his introduction: "[Howeler's book] comes at a time when the tall building is evolving from its almost universal perception as an instrument of financial speculation into the more mature realization that it alone will enable us to achieve the



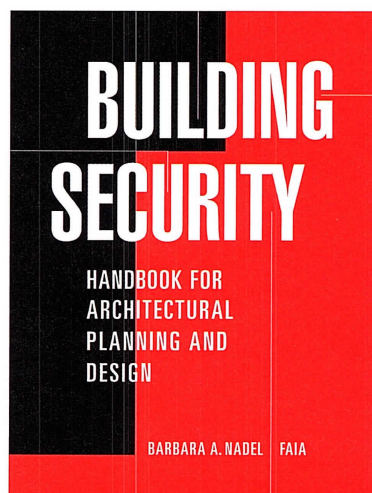
e wrote

urban densities necessary to live sustainably on this planet.”

The book opens the reader's eyes to the skyscraper as much more than a layer cake of human workplaces. The allocation of buildings to one category rather than another seems arbitrary at times, and one wonders why, out of the 60 skyscrapers featured, only one, the Jin Mao Tower in Shanghai, is by Skidmore, Owings & Merrill.

Building security, by the numbers

Building Security, Handbook for Architectural Planning and Design, by Barbara A. Nadel. New York: McGraw-Hill, 2004. 672 pp./600 illus. \$89.95.



One test of a large reference book (this one weighs in at just a few ounces under the Manhattan White Pages) is navigation: how long it takes to track down a particular query. From that standpoint, *Building Security* ranks high. The 39-page index steers you swiftly wherever you need to go. Moreover, each of the 31 chapters is organized under logical headings, not necessarily consistent

across the various chapters, but geared specifically to the demands of each building type or topic. One quibble is the surplus of freestanding quotes, ranging from FDR (on fear), Churchill (on the shaping quality of buildings), and Edmund Burke (on security), to Henry Ford (on self-confidence) and John Kennedy (on the price of liberty).

The book is a solid compendium of information from its 50 contributors, edited and skillfully assembled by Barbara Nadel, FAIA, who herself wrote several chapters. One chapter, on museum security, is by New York AIA member and former chapter president Arthur Rosenblatt, FAIA. With the threat of terrorism likely to be with us for decades, this book is a timely and authoritative resource fit not only for the architect, engineer, and specialty consultant, but also the building owner, facility manager, public official, builder, and educator.

Stephen A. Kliment, FAIA

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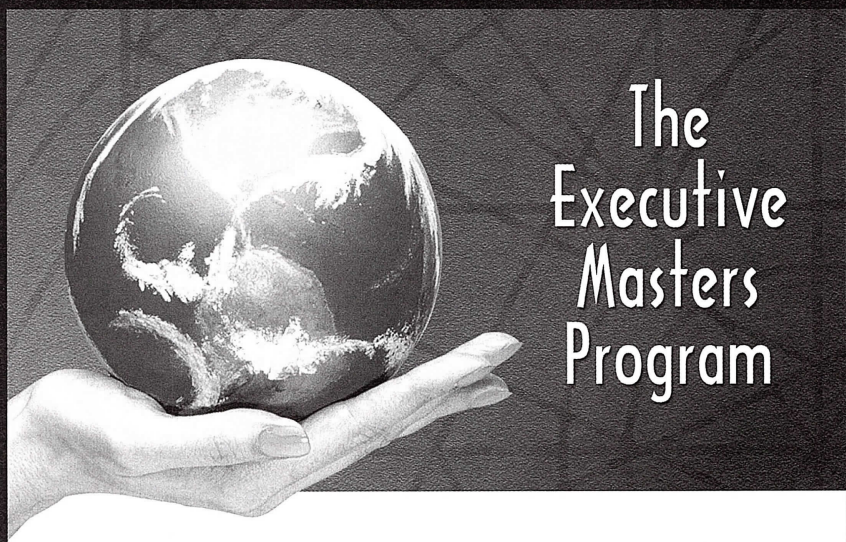
New Urbanism and tradition are synonymous to the architects and practitioners in related fields who are members of The International Network for Traditional Building, Architecture & Urbanism (www.INTBAU.org). Their seriousness is demonstrated by the creation of the affiliated INTBAU College of Traditional Practitioners, an entity of peer review membership with an entry exam.

INTBAU, administered by Australian architect and architectural historian Matthew Hardy, is in fact a British charity launched in January 2001. It is affiliated with The Prince of Wales's Institute of Architecture. Even if you are a dyed-in-the wool Modernist with a carbuncle or two to your name, it is hard to fault INTBAU's charter to promote humane and harmonious buildings. To paraphrase the charter's call to arms against globalization, it urges the practitioner to fend off alienation, to sustain traditions, individuality, and identity within globalization, and to maintain a balance with nature and society. Its academic guide cites courses in "New Urbanism or traditional architecture amid the mass of conventional design courses around the globe."

INTBAU is primarily a network to promote traditional work. Its membership suspects much design has been underrepresented since the heyday of the other Bau, the Bauhaus. Unfortunately, INTBAU's emphasis on "change that does not upset the balance" sounds to this American ear like the rather imprecise preferences of the Prince of Wales. Is he compensating for the days of Rule Britannia when England imposed change in the form of colonial architecture?

It will be interesting to see how INTBAU handles the limited potential of the Modernist-traditionalist dichotomy. What relevance will INTBAU have for contemporary practices in the arts, where the issue is primarily translation and transmission, not the promotion of tradition? The expanding trend is to network talent and expertise from different traditions to form an international team tailor-made for a particular project. Perhaps INTBAU will eventually embrace traditional and modern work and become the International Network for Today's Building, Architecture & Urbanism.

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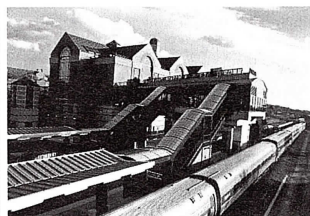
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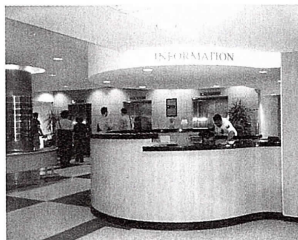
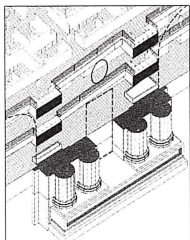
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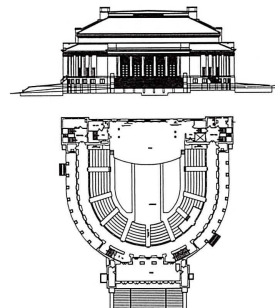
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Rick Bell, FAIA

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I'm a tourist, become a bodyguard. I'm studying architecture.

Maria Schneider (Maria Gélín) in Antonioni's *The Passenger*

For as he was being led either to prison or to punishment, a certain architect met them, who had the chief charge of the public buildings.

Saint Augustine (Aurelius Augustinus), *Confessions*

Limestone non-descript building; gray-shaded parking below; whiskered portraits on the paneled walls; senior government official cloaked in bootless deniability; quick glance to assure no one noted the folded page, the scribbled message, the secret mission: architects have a “catalytic role as leaders, provocateurs.”

Architects are spies in the house of HUD, secret agents with a social agenda. Top professionals and talented amateurs, designers are “agents extraordinary” working for the people and the state in the gritty and glamorous cause of design excellence.

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Films hint at these secrets. In Antonioni's 1975 architectural travelogue, *The Passenger*, Maria Schneider and Jack Nicholson meet neat at the Casa Güell in Barcelona. Nicholson's character, David Locke, has less-or-more accidentally taken on someone else's life, that of a gunrunner supporting third world insurgency. The architecture student played by Schneider tells Locke that buildings by Gaudí are “all good for hiding in,” cautioning “people disappear everyday.” Nicholson replies: “every time they leave the room.”

Joseph Conrad (Józef Korzeniowski, born in the Ukraine in 1857 – the year the AIA was founded in New York) had run guns in real life before settling down to write *The Secret Agent* and *The Secret Sharer* in 1907. The protagonist of the latter conceals a seemingly fictive look-alike murderer, perhaps the narrator's subconsciously wilder past. He says, “I was extremely tired, in a peculiarly intimate way, by the strain of stealthiness, by the effort of whispering and the general secrecy of this excitement.”

Secrecy and stealth can also be brash. Richard Gere, taking on the gangster role in the 1985 remake of Godard's *Breathless*, is transformed when he meets “Monica,” a French architectural student at



UCLA played by Valérie Kaprisky (Valérie Cheres). Like Belmondo in the original, Gere steals a car or two. Unlike Belmondo, he crashes a crit, trashes a maquette, and learns dirty dancing from Las Vegas. With Jerry Lee Lewis thumping the end-game soundtrack, the protagonist is left pulsating on the clean streets of pre-Getty L.A.

So what do architectural students, and architects, do with this freedom of movement, this affinity for artifice? In his 1922 classic, *Mazes & Labyrinths: Their History & Development*, W.H. Matthews describes Daedalus as “an exceedingly clever and renowned artificer or engineer” who devises “an ingenious structure, the ‘Labyrinth’” which confuses Athenian youth and Victorian archaeologists. Must the secret yearnings and diversions of architects lead to buildings that mystify, to mock-Piranesian interiors and convoluted volumes fighting urban street walls?

Eugenio Montale in *I Limoni* looks for the Ariadne-like “thread to disentangle” that might unveil the “ultimate secret.” Palladio (Andrea di Pietro della Gondola), Le Corbusier (Charles Edouard Jeanneret), Frank Gehry (Frank Goldberg), and other architects before and since have, like 17th-century social activist John Locke (David Locke's namesake?) “moved from town to town, lived under an assumed name and visited friends by stealth.”

In a 1998 interview for *Architecture* magazine, Peter Eisenman candidly discusses the results of twenty years of analysis: “Instead of fighting yourself, let yourself become. Don't change; don't think that you are perfect; don't try to correct yourself.” Is this then the secret of architectural success, of successful architecture? Is it engaged denial and Zen-like acceptance, practice and theory? At the “NEXT” exhibition opening, an architect clad in the New York nighted color was overheard meditatively asking the Center's resident hot dog stand vendor to “make me one with everything.”

ANNE KURTIN

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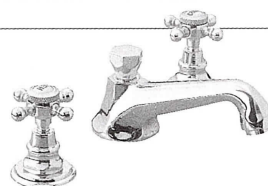
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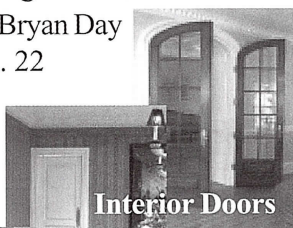
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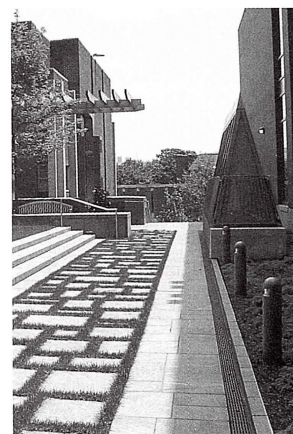
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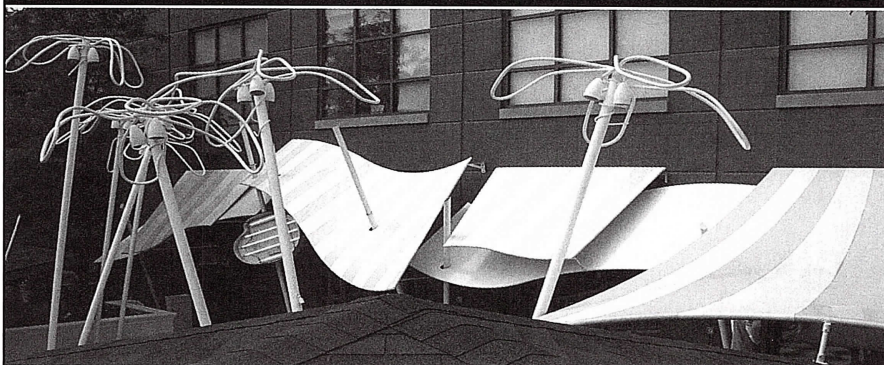


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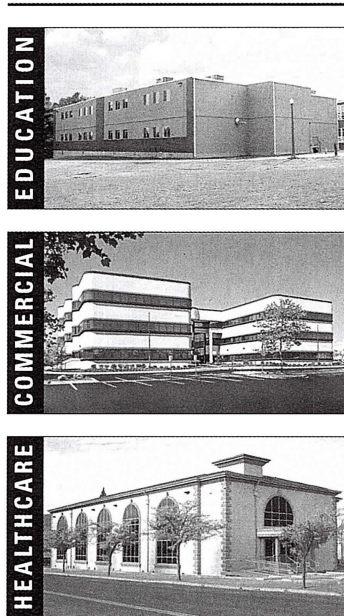
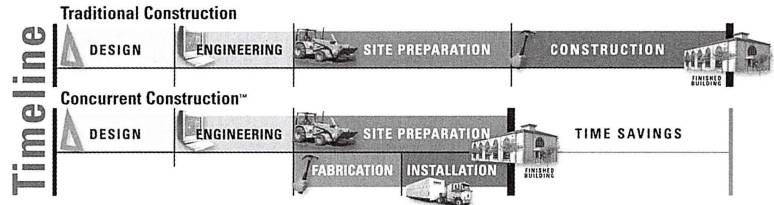
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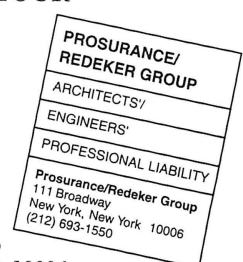
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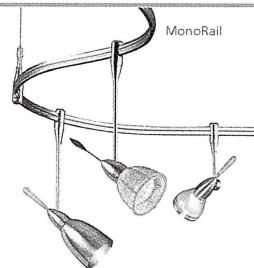
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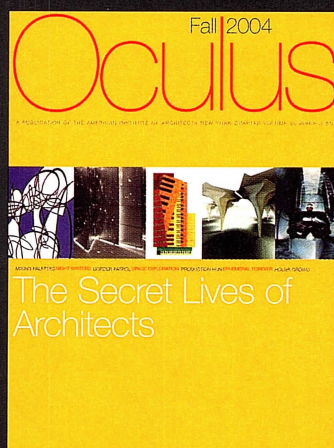
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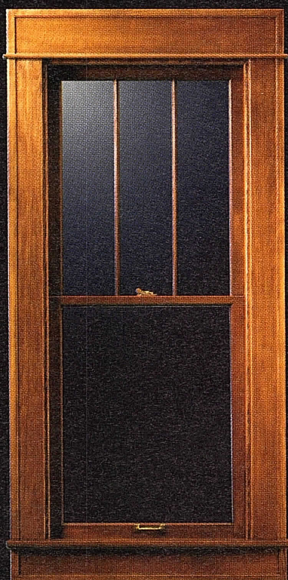
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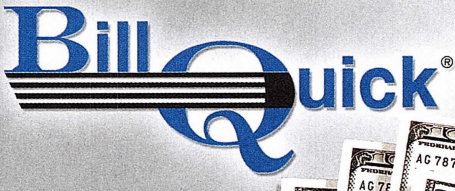
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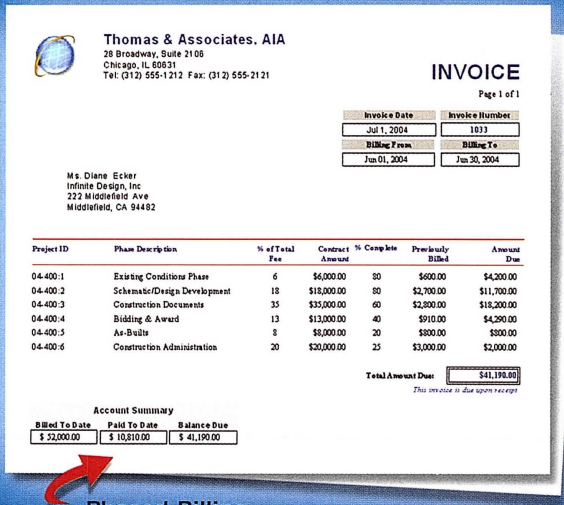
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Invoice Date: Jul 1, 2004
Invoice Number: 1033
Billing From: Jan 01, 2004
Billing To: Jan 30, 2004

Ms. Diane Ecker
Infinte Design, Inc.
222 Midland Ave
Middlefield, CA 94082


Project ID	Phase Description	% of Total Fee	Contract Amount	% Complete	Previously Billed	Amount Due
04-400-1	Existing Conditions Phase	6	\$6,000.00	80	\$600.00	\$4,200.00
04-400-2	Schematic/Design Development	18	\$18,000.00	80	\$2,700.00	\$11,700.00
04-400-3	Construction Documents	35	\$35,000.00	60	\$2,800.00	\$18,200.00
04-400-4	Bidding & Award	13	\$13,000.00	40	\$910.00	\$4,290.00
04-400-5	As-Built	8	\$8,000.00	20	\$800.00	\$300.00
04-400-6	Construction Administration	20	\$20,000.00	25	\$1,000.00	\$2,000.00
Total Amount Due:						\$41,190.00

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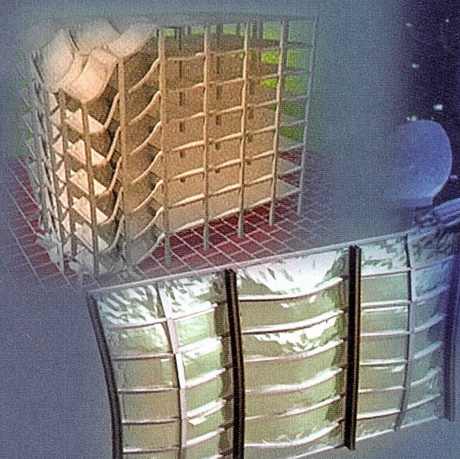
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