

Winter 2007/08

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PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 69 ISSUE 4 \$10

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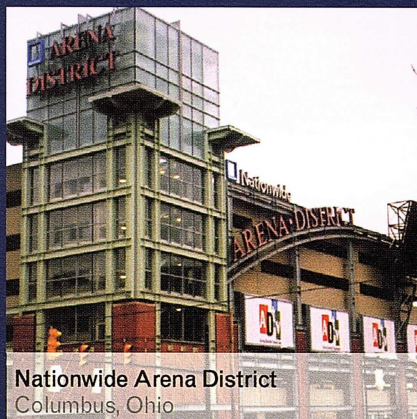
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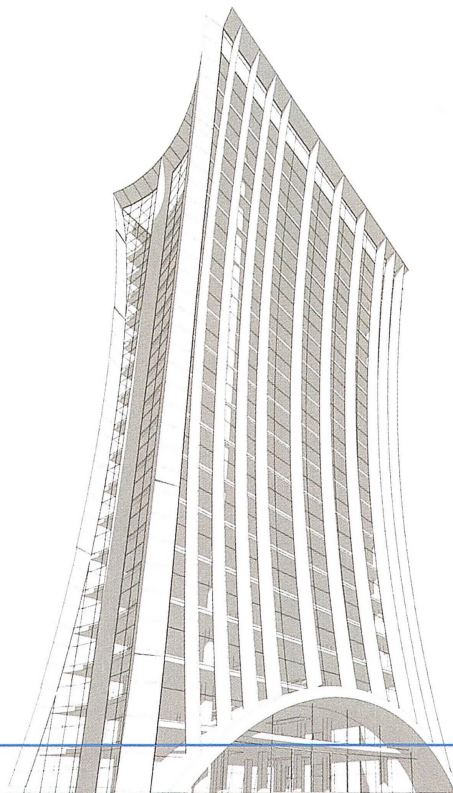
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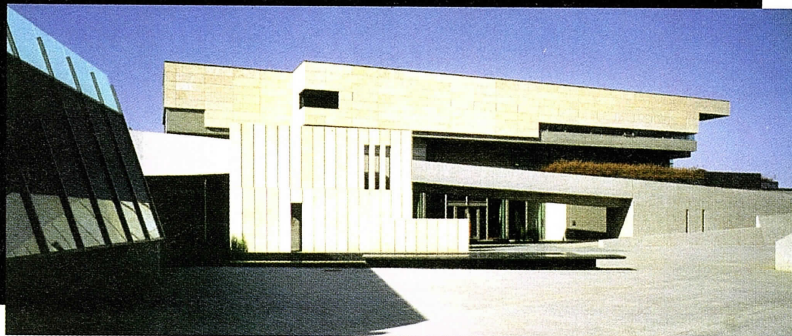
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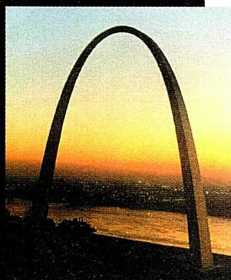
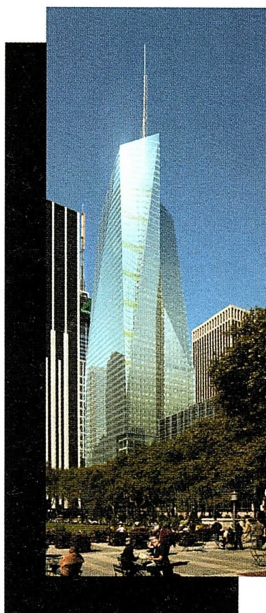
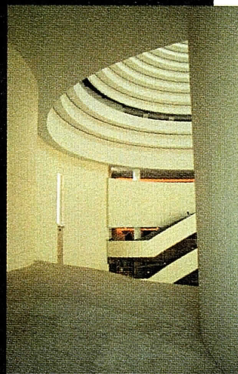


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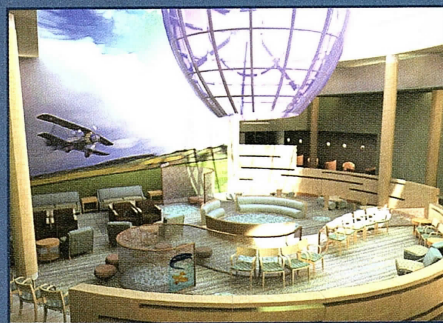
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Vol. 69, No. 4

Oculus: A publication of the AIA New York Chapter

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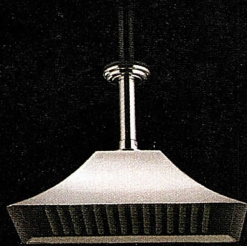
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Contents

Winter 2007/08

Power & Patronage

Departments

9 **First Words: Letter from Two Presidents**

Speaking Truth to Power

By Joan Blumenfeld, FAIA, IIDA, LEED AP, and James McCullar, FAIA

11 **A Word from the Editor**

Patronage: New Players in an Old Game

By Kristen Richards

13 **Center for Architecture**

Center Highlights

16 **AIA150**

What a wonderful time to be an architect!

By RK Stewart, FAIA

18 **So Says...Aby Rosen**

Co-founder of New York City real estate firm RFR offers his take on architectural patronage and the future of development in the city.

Interviewed by Kristen Richards

43 **Outside View**

Chicago, New York, London: Why Fight City Hall

By Lisa Rochon

Globe and Mail, Toronto

Cover Stories

21 **Opener**

The Patron Then and Now: An Introduction

By Stephen A. Kliment, FAIA

24 **Arbiters of Taste**

Who really decides who or what is hot – or not – in architecture?

By Alexander Gorlin, FAIA

26 **The City as Patron: Reviving Civil**

Architecture

"Good enough" is no longer good enough for New York City's public buildings.

By Bill Millard

28 **Prescription for Paterson**

St. Joseph's Healthcare System teams with Paterson, New Jersey, with a master plan by Francis Cauffman Architects that is proving to be the best remedy for a former industrial city.

By James Crispino, AIA

30 **The Public Patron as Champion**

The great patron has vision and the courage to trust in the unseen.

By Frank J. Greene, FAIA

31 **Global Patronage Demands**

"Global/Local" Architecture

How green design serves to resolve conflicts between global patrons and local cultures.

By Angela Capodivacca and Gregory Williams, RA

32 **From Villain to Hero**

Developers are discovering that being patrons of architecture can be a healthy endeavor for their bottom line.

By Richard Staub

34 **It's Priceless**

Who pays for planning and design that the marketplace won't touch – yet New York can't live without? Meet some exceptional non-profit patrons of architecture.

By Roger Yee

36 **The Message is in the Medium**

Newhouse III, designed by Polshek Partnership Architects, completes a trio of buildings for Syracuse University School of Journalism sponsored over five decades by a publishing dynasty.

By Michael J. Crosbie, AIA

38 **Getting Started**

How "archangels" made the difference to six young architectural firms.

By Linda G. Miller

40 **Growing Patrons**

An unusual Center for Architecture Foundation program teaches NYC high school students to be responsible citizens, even future clients and designers.

By Linda Yowell, FAIA, and Erin McCluskey

45 **40-Year Watch**

Ford Foundation HQ, 320 East 43rd Street, by Kevin Roche John Dinkeloo Associates, 1967

By Fred Bernstein

46 **In Print+ The Patron and the Architect: Who's in Charge?**

The Edifice Complex: How the Rich and Powerful – and Their Architects – Shape the World, by Deyan Sudjic;

The Suburbanization of New York: Is the World's Greatest City Becoming Just

Another Town? by Jerilou Hammett and Kingsley Hammett, editors;

Conquering Gotham: A Gilded Age Epic: The Construction of Penn Station and Its Tunnels, by Jill Jonnes

By Stephen A. Kliment, FAIA

47 **Click Here: Whole Building Design Guide / www.wbdg.org**

By Margaret Rietveld, FAIA

49 **Last Words**

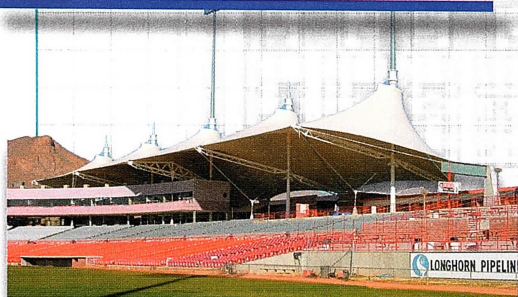
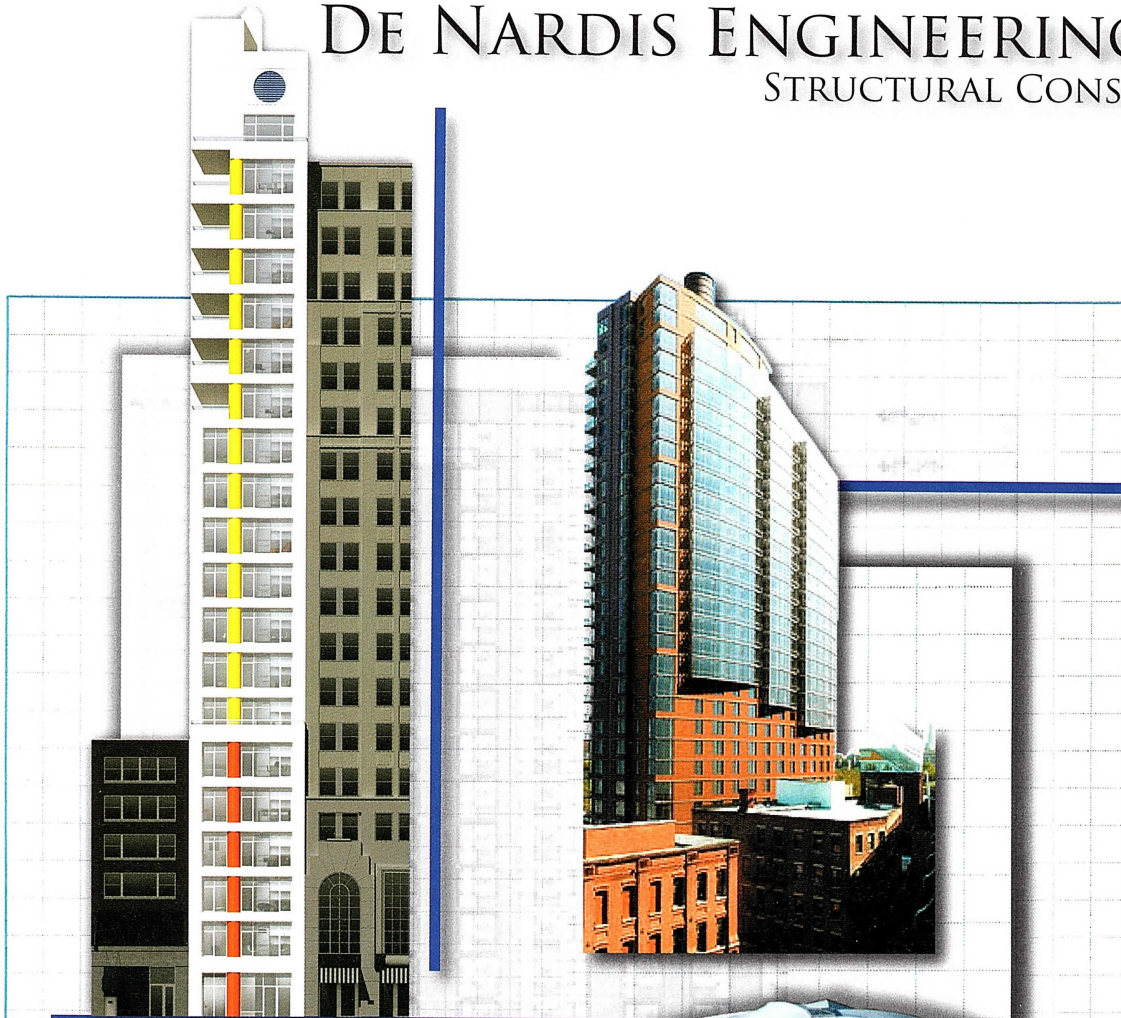
Five (Power) Points

By Rick Bell, FAIA

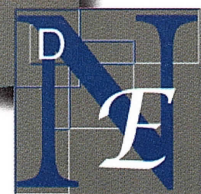
50 **Index to Advertisers**

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Speaking Truth to Power

First Words

Letter from Two Presidents

Over the past few years, the AIA New York Chapter has chosen to take more and more advocacy positions in regard to planning, landmarking, development, and infrastructure. The “clients” for these large-scale projects are both public and private entities that could be termed “patrons”: the city, private developers, institutions. We are frequently requested to provide testimony in favor, particularly by the private sector. The decision to give testimony at all is not the difficult part; we have a vetting process that includes an evaluation of whether the project has sufficient impact on the public realm. But how do we stay impartial in a town that is smaller than it looks when it comes to criticizing work?

For example, who among us hasn't had the city as a past client, and who doesn't consider it a prospective one? How difficult is it for us to honestly assess a planning proposal, a rezoning, or a large-scale parks or building project when we know we may look to those same agencies or individuals to procure work in the future? If we review projects that are under the purview of the city, we must try to create a firewall between present, past, and future experiences. There is a kind of safety in numbers when we respond as a group, the anonymous “Policy Committee,” but we each have to dig deep down into our psyches to be sure that we speak “Truth to Power.”

To a lesser extent, the same situation exists with our private-sector relations. Each of us has had to recuse ourselves from some decision-making over the past year or so, but there is a gray area where offending a possible future client may shadow judgment. The only way we can transcend this dilemma is to keep a firm grip on our understanding that the overarching goal is to maximize the public good. Diplomatic skills can help us achieve this and minimize possible offense in delivering judgments so they are seen as constructive and respectful.

Retaining our integrity in the face of power is a core moral value that must remain central to our profession and our role as advocates for the public good. This issue of *Oculus* examines some of the topics and dilemmas that arise in dealing with these types of projects and clients.

Joan Blumenfeld, FAIA, IIDA, LEED AP, and
James McCullar, FAIA



KRISTEN RICHARDS

In looking back over the events of the past year, I am struck by how much has been achieved. Much of the credit goes to AIANY Executive Director Rick Bell, FAIA, the staff at the Center for Architecture, and AIANY 2008 President Jim McCullar, FAIA. Jim has already played a central role in many of our programs and initiatives, and I know we will have a productive year ahead with him as president. He has boundless energy and ideas, and I look forward to seeing all he will accomplish.

Joan Blumenfeld, FAIA, IIDA, LEED AP

2007 President, AIA New York Chapter

It is a great honor to follow Joan Blumenfeld as AIANY president, as her leadership has been an inspiration for me. With your support and participation, we are planning for another outstanding year. The 2008 theme “Designs for Living” extends Joan's compelling “Architecture Inside/Out.” It will focus on design excellence for the broadest range of building typologies and urban design that make up our communities and cities. As Joan has acknowledged, our success would not be possible without the constant support of Rick Bell and a dedicated staff.

James McCullar, FAIA

2008 President, AIA New York Chapter



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Patronage: New Players in an Old Game

A Word from the Editor

Patronage is at least as old as civilization – and the practice of architecture. “There will never be great architecture without great patrons,” Edwin Lutyens (1869-1944) is often quoted as saying. He had reason to know. His storied career was built on patronage, from mansions for Edwardian glitterati and the Royal Dollhouse for Queen Mary, to the British Embassy in Washington, D.C. and the master plan for New Delhi.

Would there be great architecture without great patrons? Historically, probably not. But the nature of both patronage and architecture – and our attitudes about each – have changed radically. As have the players. Where once it was a Medici, a monarch, or a Pope, now it's more likely to be BMW, the Google guys, or the Guggenheim. We've run the gamut from “royal architect” to “architect of the stars” to simply “starchitect” (now pursued by every kind of “patron” imaginable).

This issue of *Oculus* takes a slightly different angle on the topic of “Power and Patronage.” Instead of dwelling on obvious trophy architecture commissioned by the wealthy and powerful (though we do have a bit of that), we begin with a historical overview of patronage through the ages. Then we focus on the face of patronage in New York City today. That includes the city itself – and its commitment to reviving civil architecture; non-profits that use architecture to enhance the public realm; once vilified developers who are no longer satisfied with throwing up faceless towers; and rising young Turks who are turning clients into patrons (and vice-versa).

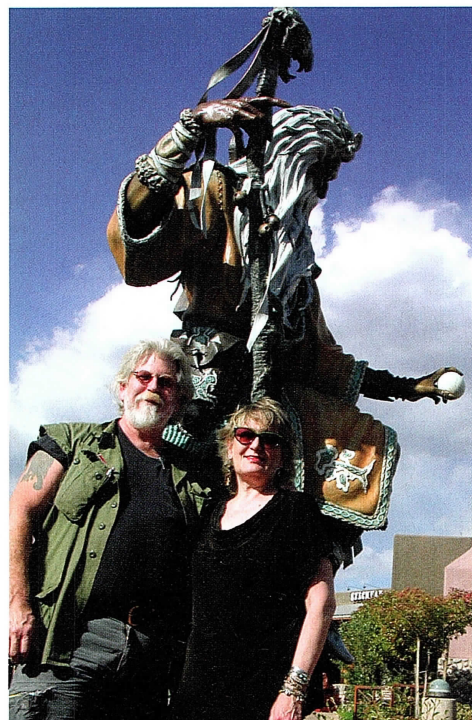
As case studies, we offer the Newhouse publishing dynasty's latest (and third) contribution to Syracuse University School of Journalism, and a New Jersey hospital's master plan proving to be good medicine for a struggling city. Added to the mix: a look at how green design can bridge the gap between global patrons and local cultures; the Center for Architecture Foundation program teaching city high-school students to become clients and patrons of the future; and a no-holds-barred take on who the real taste-makers are.

In our regular departments, 2007 AIA President RK Stewart, FAIA, contributes a national perspective in the fourth and final special report on AIA150. “So Says...” is a candid conversation with developer Aby Rosen about architectural patronage and his penchant for collecting Modernist masterpieces. For “Outside View,” Canada's *Globe and Mail* architecture critic Lisa Rochon offers her view on three city mayors making strides in creating “cities of blood-stirring passion.” Our “40-Year Watch” revisits the Ford Foundation HQ, a landmark of architectural patronage and “New York's most glorious workplace.” Fittingly, “In Print+” reviews the already-classic *The Edifice Complex*, along with an engaging account of the hurdles surmounted in building the magnificent but now-lost Penn Station; a collection of essays examining the suburbanization of New York; and the Whole Building Design Guide – a most informative website.

We could have doubled our pages and still only have scratched the surface of what power and patronage mean to the architectural profession. The *Online Etymology Dictionary* offers several takes on the word “patron,” including one from 1377: “someone ‘who advances the cause’ (of an artist, institution, etc.), usually by the person's wealth and power”; and my favorite (first recorded 1605): “a regular customer.” More power to them both!

As we begin the fifth year of the new *Oculus*, I'd like to thank Stanley Stark, FAIA, for his dedication and counsel (and amusing illustrations) during his two-year tenure as chair of the *Oculus* committee. We all look forward to working with incoming committee chair Kirsten Sibilia, Assoc. AIA, LEED AP. And I'm very pleased that, beginning with this issue, Stephen A. Kliment, FAIA, is editorial director of *Oculus* and *e-Oculus*, focusing on editorial, graphic, and business initiatives for both publications.

Kristen Richards
kristen@ArchNewsNow.com



Editor with sculptor John Soderberg and his “Merlin,” whose power and patronage were legendary

FAY RICHARDS



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Center Highlights

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2007 Heritage Ball: Dinner Chair Douglas C. Mass, PE, LEED AP; Rick Bell, FAIA; Erin McCluskey; award recipient George Miller, FAIA; Linda Yowell, FAIA; James McCullar, FAIA; RK Stewart, FAIA; Joan Blumenfeld, FAIA, IIDA, LEED AP; Architecture for Humanity award recipients Cynthia Barton and Cameron Sinclair.



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"Berlin-New York Dialogues: Building in Context" exhibition installation designed by Oliver Freundlich, Betsy Nordlander, and Brian Papa, principals of MADE.



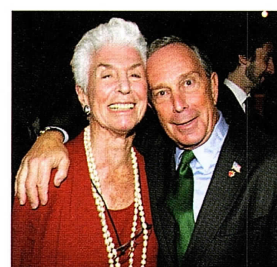
CITY OF NEW YORK

2007 Heritage Ball (l-r): Scholarship recipient Yekaterinna Dubinsky and Dean George Ranalli, AIA, City College of New York; Mayor Michael R. Bloomberg; scholarship recipient Katerina Kourkoula and Associate Dean Elizabeth O'Donnell, Irwin S. Chanin School of Architecture, The Cooper Union School for the Advancement of Art and Science; and Rick Bell, FAIA.



SAM LAHOZ

"Berlin-New York Dialogues" opening: Regula Lüscher, Permanent Secretary for Urban Development, Senate Department for Urban Development, Berlin; Dr. Hans-Jürgen Heimsoeth, Consul General, Federal Republic of Germany, New York City; and Joan Blumenfeld, FAIA, IIDA, LEED AP.



NEELESH JETWA

Dining at the Heritage Ball, Joan K. Davidson, Hon. AIA, and Mayor Michael R. Bloomberg.



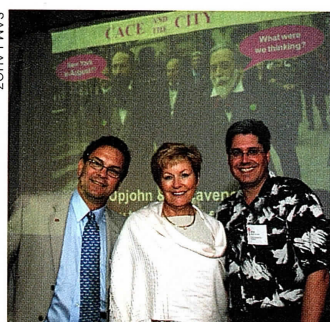
"Architecture Inside/Out" exhibition, curated by Lois Weinthal, Director of Interior Design, Parsons, and designed by Freecell.



"New Practices London" symposium (l-r): Joseph Grima, Director, Storefront for Art and Architecture; David Howarth, drdharchitects; Tom Coward, AOC Architecture Ltd; Stephen Witherford, Witherford Watson Mann Architects; and Brett Steele, Director, AA School of Architecture in London.



"Architecture Inside/Out" opening (l-r): 2007 AIANY President Joan Blumenfeld, FAIA, IIDA, LEED AP; 2008 AIANY President Jim McCullar, FAIA; Oculus Editor-in-Chief Kristen Richards.



Celebrating the annual meeting of the Council of Architecture Component Executives (CACE) (l-r): Rick Bell, FAIA, Executive Director, AIA New York Chapter and CACE 2008 President; Bonnie Staiger, Executive Vice President, AIA North Dakota and CACE 2007 President; David Crawford, Executive Vice President, AIA North Carolina and CACE Past-President.



2008 AIANY President James McCullar, FAIA, presented Chief Judge Judith S. Kaye with an AIANY Certificate of Appreciation at the opening of "New York City Courthouses: A Recent Decade" exhibition, organized by AIANY Architecture for Justice Committee in conjunction with the AIA Academy for Architecture and Justice's 6th International Conference on Courthouse Design.



AIA 2009 President Marvin Malecha, FAIA, Dean, College of Design, North Carolina State University, and AIANY 2007 President Joan Blumenfeld, FAIA, IIDA, LEED AP, at the Deans' Roundtable held during "arch schools r(each)ing out" exhibition.

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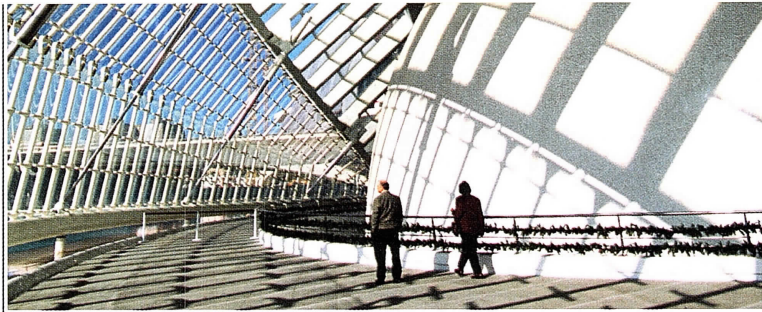
A PS 42 2nd-grader shows off his group's model of the Edward Mooney House in Chinatown, created during a Learning By Design:NY residency sponsored by I.Grace Companies through the Adopt-A-School Initiative.



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The year 2007 was an amazing one as the American Institute of Architects celebrated its 150th anniversary. The profession had the opportunity to look back on its accomplishments in shaping this nation. The AIA New York Chapter (AIANY) played an important role in saluting that legacy, hosting many Architecture Week festivities. Highlights included proclamations from Mayor Michael Bloomberg and the City Council, as well as the reinstallation of a plaque at the Lower Manhattan site where the AIA was founded. Dinner at Delmonico's, with a stirring keynote address delivered by Congressman Earl Blumenauer of Oregon, was a fitting climax to our celebration.

We also engaged the public by launching a national dialogue about America's built environment, as Architecture Week saw the release of the AIA America's Favorite Architecture survey. From the moment we announced the results at a press conference on Capitol Hill, the public couldn't get enough! Articles in the *Wall Street Journal*, *New York Times*, and *Chicago Tribune*, and TV and radio interviews were clear indications of the public's interest in the nation's architecture. When the AIA's website servers nearly crashed as a result of an almost 400% increase in visitors, we knew we had hit our target. And the dialogue continues, thanks to two traveling exhibitions of the survey results now touring the country.

SAM LAHOZ



Presidents celebrating AIA150 in New York City: AIA 2007 President RK Stewart, FAIA, flanked by Richard Morris Hunt, FAIA (AIA President 1888-91), and Richard Upjohn (AIA Founder/President 1867-76)

This milestone in the life of the AIA, however, was not just a matter of celebrating our legacy. Under the leadership of AIA National Vice President George Miller, FAIA, chair of AIA150 Task Group, AIANY Executive Director Rick Bell, FAIA, and 2007 AIANY President Joan Blumenfeld, FAIA, IIDA, LEED AP, the AIA150 campaign has also been an opportunity to carry that legacy into the future through the "Blueprint for America" initiative undertaken by AIA components across the nation. These incredibly innovative ongoing Blueprint projects were intended – and are shaping up to be – the significant legacy of the AIA150 effort, demonstrating the critical role of architects in their communities.

We took our engagement with the public up another notch when we announced the creation of two AIA layers among Google Earth's featured content. The public worldwide now has 24/7 access to the results of the America's Favorite Architecture survey, as well as the Blueprint for America projects.

With an eye on our future as a profession, our more than 80,000 members are looking forward to their communities addressing the greatest challenge of our time: how to reshape the way humans inhabit the planet, substituting an ethic of exploitation with one of enlightened stewardship. In 2005, the AIA Board took highly visible national leadership policy positions on sustainable design that acknowledge the profession's obligation to future generations. One position details what we aspire to achieve in our offices, our projects, and our communities. The other policy defines what the profession desires in the way of standards that guide sustainable design work. Taken together, these positions speak to what today's profession wants our legacy to be for future generations. I encourage you to log on to www.aia.org and read the positions. I hope you will find the inspiration there to commit yourself, if you haven't already done so, to raise the level of your work in response to the challenges we face in making the built environment the solution rather than the largest contributor to climate change.

As Nobel Peace Prize recipient and Oscar winner, former Vice President Al Gore told us at the AIA National Convention last May, this is our time. Architects must step forward, applying our skills, knowledge, and vision to change the way we design our cities, and building a sustainable future for the places we live, work, and play. To support our members in successfully addressing this challenge, the AIA's national component is:

- Developing new tools, such as our "50to50" list of strategies to reduce energy use, that will be available in the near future
- Bringing our message in bold, innovative ways to our clients and the public

- Engaging our peers by speaking at conferences such as Discover Brilliant, West Coast Green, and EE Global

Influencing public policy at all levels of government is a significant part of the AIA's efforts, a strategy that is having real impact. The U.S. Conference of Mayors and the National Association of Counties adopted positions on sustainable design within the past year, citing the AIA's position in their rationale. The investment of member and staff time in government advocacy to advance an agenda important to the profession and public has led to rich collaborations with policy-makers including a toolkit for their use in making their communities more energy efficient.

The AIA has been active on Capitol Hill, delivering Congressional testimony and providing information to elected representatives and agencies to advance legislation and policies that fully engage architects' skills to address what elected officials on both sides of the aisle have identified as a national priority.

The Energy Bills passed by Congress in 2007 included carbon neutral federal buildings (both new construction and renovations) by 2030, extension of the Energy Efficient Commercial Building Tax Deduction to 2013, construction of a demonstration photovoltaic project at the Department of Energy, and creation of the Zero-Energy Commercial Buildings Initiative. These initiatives were advocated by the AIA. The AIA will watch the rest of the current legislative session and look toward the 2008 election to continue promoting reform that would advance sustainable design nationwide.

I am optimistic that 2007 will be seen as the year we moved from arguing over the reality of climate change to taking meaningful actions that address its strategic, economic, and quality-of-life implications. The members of the American Institute of Architects are stepping forward to do our part, applying the power of design to provide solutions for single buildings and entire communities, shaping a more sustainable future for the planet. The choice is not a matter of doing with less, but doing better with what have to meet our obligations to future generations. It is an ethic both sensible and visionary that would have been understood and embraced by the AIA's founders 150 years ago.

[RK Stewart, FAIA](#), is a principal at Gensler. As the 2007 president of the American Institute of Architects, he spearheaded the "Beyond Green" convention in San Antonio and the AIA150 and Blueprint for America initiatives.



So Says... Aby

JESSE DAVID HARRIS



Aby Rosen earned a law degree from the Wolfgang Goethe University in Frankfurt, Germany, and emigrated to the U.S. in 1987. He co-founded the New York City real estate firm RFR in 1991, which now boasts a portfolio of hotels, 19 office properties, including many landmarks, such as Lever House and the Seagram building, and

more than 2,500 apartments. He is a dedicated philanthropist involved with the UJA Federation, the Real Estate Council of Carnegie Hall, the Grand Central Partnership, and the Whitney Museum, among others. He also underwrote the "Berlin-New York Dialogues" exhibition at the Center for Architecture. Oculus caught up with Rosen at his Lever House office (a mini-MoMA) to discuss the past, present, and future of development in New York City and beyond.

Kristen Richards: What was your first project?

Aby Rosen: My first project in America was in 1992, a building at 830 Third Avenue. It was the home of the Girl Scouts of America. I gutted it, put it back together, and turned it into a first-class office building.

KR What lessons did you learn from it?

AB Time is everything in renovation, and materials and craftsmen should come from local sources. I chose materials that were probably too hard to find.

KR How did you get started?

AB I started helping in our family business, a smallish real estate company in Frankfurt, when I was 16. When my father retired in 1978, he gave the business to me. I worked while I went to law school, then came here.

KR Is it easier to do things in Germany?

AB No, it is easier to do things here. Americans are very accepting of great ideas. When you produce, they listen. When you produce again, they start taking notice. When you produce three times, they know you're not going away and start respecting you.

KR Where else do you have projects?

AB I work in Germany, Brussels, Italy, and Israel. It was always said, "Don't work where you play." But there's a definite advantage – you go, you play, you work.

Tel Aviv and Jerusalem are dynamic environments where major developments are going on in surrounding countries like Qatar, Abu Dhabi, Saudi Arabia. We hired John Pawson to do a W Hotel outside of Tel Aviv. It's a beautiful old monastery, and we're going to add residences to it. John did the addition to the Gramercy Hotel in New York for us, and he did a fantastic job. He understands how to add, fill in, link the old and the new.

KR Where do you see the market for New York over the next few years?

AB We haven't seen a wave of new commercial developments in the last five, 10 years. That's changing with the Hudson Yards being potentially developed, and also growth near the U.N. The city needs great-quality "A" space.

A lot of "B" space should have been upgraded in the conversion craze, but with commercial properties so expensive, the conversions turned into residential. With the next wave, some "C" buildings might disappear, I hope, and A buildings will be built – there's about 18 million square feet of downtown inventory coming on line. I hope we can retain enough high-quality corporate users and not lose them to Westchester, Connecticut, New Jersey, or London.

We've lost a lot of financial dominance, and we need good-quality development to retain and even bring that back. We should also embrace the residential boom that we have today because it puts quality living back into New York. We didn't have it for a long, long time. The garbage built in the 1950s, '60s, and '70s is nothing to be proud of. Some of what was built in late 1980s had some architectural quality, and much of what's been built in the last 6 to 8 years is fantastic. It brings people to New York; it's great for business, great for the city.

KR How do you select your architects?

AB I make selections on my own. Maybe I should use more advisors. I have various collaborations with Ian Schrager,

Rosen

and his *modus operandi* is to always try somebody new, somebody hip, somebody that nobody has seen. That's important to do – to give an unknown architect from Europe or Asia a chance to do something here – but I'm focusing more on American architects. Everybody has imported lots of architects. But some developers don't necessarily have the knowledge to control some of those architects because they're simply intrigued by the name and their PR value.

KR Conservation and stewardship of modern landmarks appears to be an active interest of yours. How does this relate to your activities as a patron of modern art and design?

AB When I was young back in Germany, I restored some older buildings – beautiful 1920s, 1930s, and even turn-of-the-century buildings. Next were the 1950s buildings that nobody actually liked or understood. I first put my heart into Lever House, and then Seagram. They were merely functioning; not appreciated. It intrigued me to bring them into the 21st century with technical upgrades, while keeping the integrity of the architecture alive. I'm doing that with other Art Deco and landmark buildings up and down Fifth Avenue.

KR What do you think of the knee-jerk preservationists who would see nothing new built anywhere?

AB The city has lost a lot of great buildings because a city agency didn't do what it was supposed to. But now, preservationists and community boards have so much voting power, creating a lot more pressure than they should have. Those are, luckily, a dying breed, because people understand more today what progress is all about.

That's why the independence of the agencies is important, to fight off what I call obstructionists – someone who complains about a building going up because he doesn't want his view disturbed. Don't use "keeping the skyline and ruining the views" as an argument to preserve. With modernization no views are protected. That's growth.

KR So, what do you think can be built at 980 Madison – the old Parke-Bernet site?

AB I think a tower is the right way to go. It fits into the Upper East Side and complements the base [Walker & Poor, 1949] that I'm preserving and restoring. Now I'm going in with a design that is probably a five- or six-story addition. It will be glass, but more of a bronze-champagne-colored palette to work with the neighboring buildings.

KR And it will be a Foster + Partners?

AB Yes. Foster understands how to add to the architecture of important buildings. What gets built there has to be appropriate. [Foster's design] is respectful of the area. It's the quality of the addition, the revitalization of the Upper East Side, and the vertical expansion that we need in this town to grow.

KR Were you stunned by the response to your first proposal?

AB I was not stunned by the amount of criticism. I was stunned by the type of criticism. It was not constructive. But one thing people couldn't dispute was the quality of the design, the amount of detail and sophistication.

KR If you could take on any project in the city, what would your dream project be?

AB I love Tenth Avenue. I love the High Line. I didn't like it 10 years ago. Now, I'm intrigued by it. I'm working with Ian [Schrager] on two hotels on the High Line – a mini-complex of buildings and gardens. It is the last frontier to be built up. I think it will be spectacular. In 20 years it will be compared to the revitalization of Central Park.

KR As a large-scale developer and a patron of architecture and art, what accomplishments do you want to be most remembered for?

AB I want people to say that I respected architecture and tried to make a difference in new developments. I want to produce quality buildings, not only showcases. If they're not functional, they don't work. Combining great architecture with great landscaping – that's what interests me.

KR What are your favorite places and spaces in the city?

AB Central Park is my favorite place. It pulls the whole city together. I also adore the Gramercy Park; I love squares.

KR Do you hang out at the Center for Architecture?

AB I sometimes go there; I think it's fantastic and should be visited often. Developers need to be brought there and introduced to younger architects who are a little bit more "out-of-the-box." There should be underwriting lunches and brunches, inviting the best new architects to show and talk about their work.

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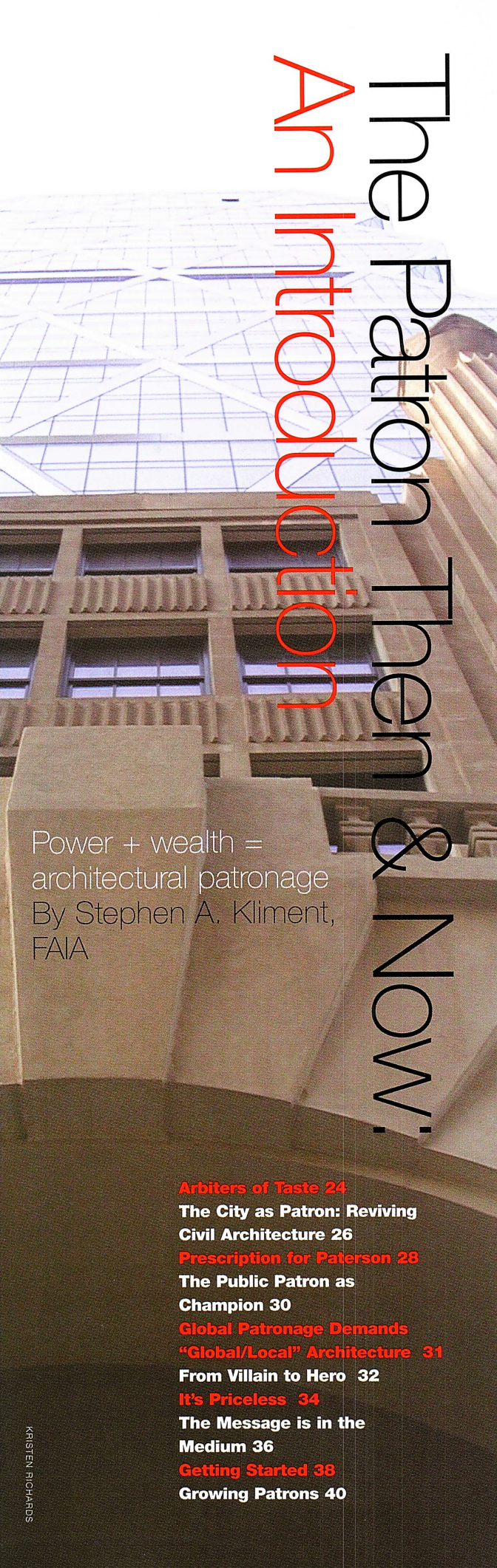
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The Patron Then & Now: An Introduction

Power + wealth =
architectural patronage
By Stephen A. Kliment,
FAIA

Arbiters of Taste 24
The City as Patron: Reviving
Civil Architecture 26
Prescription for Paterson 28
The Public Patron as
Champion 30
Global Patronage Demands
"Global/Local" Architecture 31
From Villain to Hero 32
It's Priceless 34
The Message is in the
Medium 36
Getting Started 38
Growing Patrons 40

KRISTEN RICHARDS

"One reason for Wren's firm backing for the incoming regime [of James II] was his growing involvement in the 1680s with a small group of extremely wealthy men whose loans were critical for the smooth running of an administration otherwise constantly paralyzed by lack of ready funds. As part of the business of ensuring a smooth cash-flow for a series of important building projects, Wren had become close to one of the most important and influential figures among those managing the King's financial affairs – Sir Stephen Fox. Just as his close friendship with Robert Hooke had sustained Wren's early Restoration years, and continued to support his pressured architectural office, so now Wren turned to Fox to learn how to negotiate the unfamiliar higher reaches of commercial finance and investment."

On a Grand Scale: The Outstanding Life of Sir Christopher Wren, by Lisa Jardine

"Ostensibly involved in shaping the world for their thoughts, for [architects] to be mobilized they depend on the provocation of others – clients, individual and institutional."

S, M, L, XL, by Rem Koolhaas, Bruce Mau, Hans Werlemann

Patronage is a story of relationships. Clients are a story of projects. The patron marches to a different drummer, driven by vision, power, perseverance, and devotion to a business, political, personal cause. The client's interest is to procure a building that fulfills business needs, comes in on budget and on schedule, and is reasonable to operate.

What distinguishes today's patron from patrons of the past is financial power vs. absolute power.

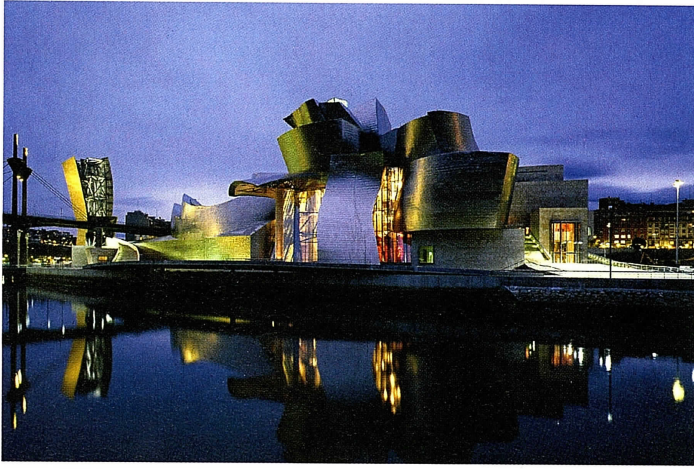
An example of absolute power is the Roman Catholic church during the Counter-Reformation, which charged its architects with the single-minded mission of bringing Protestants back into the fold. The church pulled out every architectural stop to make the baroque church a dazzling, theatrical venue, inside and out. This was patronage on the most lavish scale.

A second example is patronage of the great monarchs who entrusted their work to a few architects: Louis XIII to Jean Mansard, Louis XIV to J.H. Mansart, Philip II to Juan de Herrera, Charles II to Wren, Napoleon III (who died in 1873) to his Paris prefect, the urban planner Baron Haussmann. It then went into suspension but was revived after World War II by the presidents of France who, as patrons of architecture, have felt committed to building a monument to mark their tenure, and wouldn't leave office without it.

From power to riches

With the 19th century, the patron changed from autocrat to practical industrialist, who at first patronized engineers as much as architects – men such as Isambard Kingdom Brunel, the great English civil engineer who designed everything from factories to railroad bridges. This new type of patron used architects strictly to house the company business (factories, warehouses, etc.) and had no preferred architectural tastes, so long as the structure helped make money for the owner. The yardstick was efficiency as much as style and aesthetics.

Once the industrial structures were on line, the robber barons who rose to economic power late in the 19th century hired certain "in" architects, such as James Renwick, Carrère and Hastings, Delano and Aldrich, Richard M. Hunt, and McKim Mead & White, to design fancy townhouses to flaunt their newly acquired wealth. It wasn't until the wealth had passed to their sons and



Guggenheim Museum Bilbao, by Gehry Partners (completed 1997)

daughters that the robber barons turned into patrons. Most illustrious are the Rockefellers, who used urban redevelopment not just as a civic gesture but to make money (Rockefeller Center, Lincoln Center, the United Nations, and Battery Park City), and also for political grandstanding, as in the grand but dismal South Albany Mall built at the behest of Governor Nelson Rockefeller. The architects whose primary workload came from the Rockefellers were Wallace K. Harrison, Max Abramovitz, André Fouilhoux, and Raymond Hood. But the consistent element was Harrison, a relative by marriage of the family, for whom the family became the patrons *par excellence*.

In our day, patrons have branched out into half a dozen models:

The commercial/retail patron: The key to the commercial patron's architecture is to create and flaunt the brand via facilities accessible or visible to the general public. That's why corporations such as Wal-Mart, Home Depot, and Starbucks confide their architecture to one or two firms that know their wants, reducing the volume of decisions in the interest of efficient delivery. Some architects have virtually become their patron's "pocket architect," as in the case of Wal-Mart.

By contrast other corporations, such as IBM, Microsoft, and the makers of deluxe automobiles, play the field, and their patronage extends to star firms that Deyan Sudjic has called "The Thirty." Each is committed to a project designed to outshine the others in originality of form until it ends up overshadowed one year later by the newest "id" on the block.

The art patron: The role of museum trustees and directors as patrons of architects is an extension of their main role as patrons of artists. Museums typically do not build on a big enough scale to warrant retaining a cadre of architects, with the exception of the Guggenheim satellites and multiple ongoing extensions by huge institutions such as MoMA, whose roster includes Goodwin, Johnson, Stone, Pelli, and Taniguchi with Kohn Pedersen Fox.

The Guggenheim is a special case due in large part to the personality and ambition of recently resigned director Thomas Krens. Krens worked with designers such as Gehry and Koolhaas to build a network of satellites across the world, but this came to a halt when he butted heads with Guggenheim patron-in-chief Peter B. Lewis. (Krens is now director of the Guggenheim Foundation.) The Metropolitan Museum of Art, where the late Arthur Rosenblatt, FAIA, was vice pres-

ident for architecture and planning from 1968 to 1986, during which time he oversaw extensions worth \$1 billion, patronized chiefly Kevin Roche, FAIA. Other notable museum patrons are Leonard Riggio and the Dia:Beacon Riggio Galleries in a converted Nabisco factory, and the late Dominique de Menil in Houston.

The entertainer as patron: Operating on a far more massive scale is the super patron of popular entertainment, Michael Eisner and the Disney venues.

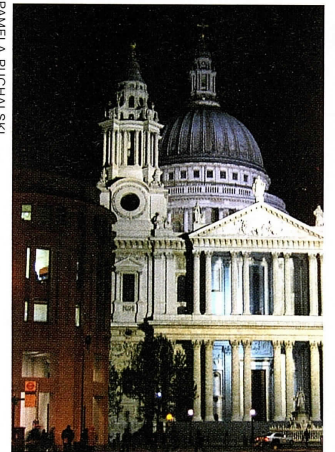
The patron developer: The jury is still out as to whether developers such as Trump, the LeFrak family, and Larry Silverstein are patrons of architecture or simply savvy business people out to earn a nice return on their real-estate investments. From a quality viewpoint the architectural output has been mixed, with Silverstein's zeal in rebuilding Ground Zero certainly indicating good intentions to patronize top architects.

The politician as patron:

The late Robert Moses who, according to architecture critic Paul Goldberger, Hon. AIA, occupied 12 positions at one time, including New York City Parks Commissioner and chairman of the Triborough Bridge and Tunnel Authority, boasts a lineage directly back to Baron Haussmann. Equipped with power, funds, and irrepressible drive, Moses bestowed patronage on architects and engineers alike. This assured that the beach structures, highway overpasses, and other visible infrastructure all benefited from

the best of "WPA PrePostmodern" architecture, which dominated Moses' years in power. It was a benign patronage until he began to sacrifice the lives of neighborhoods to his greater, citywide ambitions. At that point he ran into a buzz saw named Jane Jacobs, a knowledgeable woman of great persistence. The ensuing clash benefited the citizens of New York, avoided most planning excesses, and placed quality design high on the agenda.

The university: patron or tyrant? Town and gown have traditionally existed apart, and so long as they stayed that way all was well. Until recently, the institution conferred its architectural patronage on those who followed the brand, using a single architect: Cram and Ferguson at Princeton; James Gamble Rogers along with John Russell Pope and Carrère and Hastings at Yale; McKim Mead & White at Columbia; H.H. Richardson and later also McKim Mead & White at Harvard; and Welles Bosworth at MIT. But as enrollments and programs mushroomed, trustees began to ask how long they could keep subdividing courtyards to build more dorms and classrooms. They began casting envious looks at adjacent land, resulting in town and gown friction still unresolved at this writing.



St. Paul's Cathedral, London, by Christopher Wren (completed 1708)

Princeton has taken to demolishing mediocre work built in the late 1960s and replaced it by patronizing a highly diverse group of star architects – all of them outside the campus's northwest quadrant, however, which is to remain forever Gothic. Critics have pounced on the recently opened Whitman College, designed by Demetri Porphyrios in High Gothic. This prompted President Shirley Tilghman to write in the *Princeton Alumni Weekly*:

"Some may argue that a cutting edge research university with a distinguished School of Architecture should be promoting modern architectural forms, just as we encourage new kinds of scholarship and research. But from my perspective, the language of collegiate Gothic architecture has endured since the Middle Ages for a reason. Its beauty and solidity evoke quiet contemplation and seriousness of purpose, while its imaginative flourishes and interconnected yet separate spaces reflect the individuality and solidarity to be found within a community of scholars."

Patronage by dictatorships and oligarchs is a separate topic, covered in detail in *The Edifice Complex* reviewed in this issue's "InPrint+"

Interview with Aaron B. Schwarz, FAIA Principal and Director, Perkins Eastman Architects, PC

Oculus What distinguishes today's patron from patrons of the past?

Schwarz Today's patrons have far more access to information. In this global information age, patrons are more easily influenced by the opinions of others, including academics, critics, and the general public.

Oculus Are there drawbacks as well as benefits for a firm tied mostly to a single patron?

Schwarz Working for a single patron will yield a more cohesive and efficient design process. Both parties must evolve together or their relationship becomes rote and the work stagnates. There's also the risk of becoming too dependent on each other, and being left in the lurch should a patron break off the relationship.

Oculus What approach to business development works best?

Schwarz Architects should aim at working for patrons who are a likely match. Will the patron be receptive and fired up by the type, quality, and aesthetics of the architect's past work? The architect must research the patron's background to understand the patron's particular goals, likes, and dislikes.

Oculus What impact does working for a patron have on a firm's project delivery practices?

Schwarz Government agencies or institutions as patrons typically have established processes, protocols, and requirements for the delivery process. For the private sector patron, what begins as a mere linear process can grow into a rich and exciting collaborative process. Phases overlap, and ideas can be explored to allow for new concepts and development. The risk is that shortcuts, decisions taken for granted, or shorthand assumptions may turn out to be faulty, causing real problems should the agreement between patron and architect end prematurely, and if the standard steps were dispensed with or not properly documented.

(page 46). Latter-day dictators such as Hitler, Mussolini, Kim Jong-Il, Stalin, and yes, even Saddam Hussein, spent great sums on architecture to enforce their regimes and perpetuate their image.

In today's Russia, the oligarchs include a progressive patron named Sergey Gordeev, grandson of the Constructivist architect Moisei Ginzburg. Billionaire Gordeev made his fortune in the real-estate market, and has become a leading agent of high-caliber Modernist architecture in Russia. While the current Putin regime is known to seek to control all political activity, it appears to be keeping its hands off state patronage.

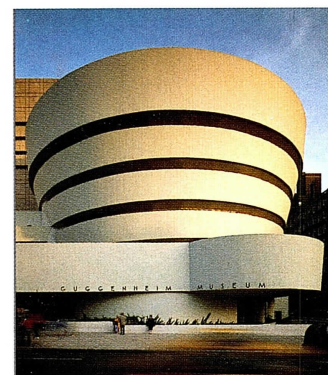
The presidential library:

A high-profile subset of patronage is the American institution of the presidential library. Every president since Franklin Roosevelt has engaged a prominent architect to design a structure to house his papers and serve as a resource to scholars. Latest to join the fold is George W. Bush, who recently tapped Robert A.M. Stern, FAIA, to design his library in Dallas. Asked whether his political feelings coincide with Bush's, Stern says the question was irrelevant since, as he told *Architect* magazine, "I'm an architect, not a political commentator."

Five lessons for today

1. Patronage relationships in the past thousand years have evolved from the single patron to a diversity of patrons, but it's still practiced by a powerful personality or board of trustees with money to spend and a strong vision of how, why, and where to spend it.
2. To develop patronage business, architects need to be in what the late *Ebony* Publisher John P. Johnson called "the area of gossip." They need to network, have a track record of top-caliber work, and demonstrate a high professional profile.
3. Project delivery processes are, if anything, simplified once the architect is on board, because due to ongoing relationships – above all, if the same individuals work together on both sides – many decisions need not be reargued and reinvented.
4. Even so, as Aaron Schwarz cautions (see box), it's vital to record the delivery process meticulously in case the relationship aborts.
5. The effect on firm morale may be both good and bad. It's good because of staff confidence fostered by the relationship, bad as it may trigger complacency and impair initiative.

Stephen A. Kliment, FAIA, an architect, journalist, and teacher, is the founding editor of Wiley's *Building Type Basics* book series, and Adjunct Professor of Architecture at the City College of New York. He is a former editor-in-chief of *Architectural Record*.



Solomon R. Guggenheim Museum, New York, by Frank Lloyd Wright (completed 1959)

DAVID M. HEALD, © SRGF, NEW YORK

Arbiters of Taste

Who really decides who or what is hot
– or not – in architecture?

By Alexander Gorlin, FAIA

Who decides what's "in" and what's "out" in architecture: minimalism or traditionalism, glass or masonry, blobs or boxes? Although the issue appears to be a parlor game, it in fact lies behind who gets commissions and what is built, so architects should definitely take notice. Because there are the Creators and the Selectors and if one wants to build, then Piranesi and Ledoux are certainly not your models. In fashion, colors, fads, and styles are set by a fairly organized procedure; at the top of the food chain is editrix Anna Wintour of *Vogue* who almost single handedly determines who shall succeed or fail in the fickle world of fashion. Immediately below are the fashion forecasters who, through a mysterious methodology, predict the colors and cuts of the next season. Fashion is fast – architecture is slow – but the media is at least monthly – and has a voracious appetite for new images whether built or not.

The direct connection of architecture to power is as old as the Vitruvian story of Dinocrates, a Macedonian architect who appeared naked, except for a lion's skin, to gain Alexander the Great's attention. Over time, royalty from King Friedrich Wilhelm III to Prince Charles have influenced the architectural styles of their time. In the last century, tastemakers and murderous dictators Hitler, Mussolini, and Stalin were purveyors of Fascist architecture, completely quashing the avant-garde explorations of Russian Constructivism. Closer to home, American Brutalism, as well as the career of Wallace K. Harrison, was enormously dependent upon the largesse and friendship of Governor Nelson Rockefeller in the construction of the Albany Mall and other projects. In *The Edifice Complex*, Deyan Sudjic dissects the manner in which power shapes architecture, a trenchant discussion that cuts so close the bone that architects have generally ignored its unpleasant conclusions regarding architects' actual position in the hierarchy of power (see "In Print+", page 46).

Of course, any talk of power and Nazis in particular recall Philip Johnson, FAIA, whose disturbing dispatches from the 1939 invasion of Poland mixed architecture with politics, and whose career is a model of the architect himself as an arbiter of taste. Johnson, through his own personal wealth and position at the helm of the Department of Architecture and Design at the Museum of Modern Art (MoMA), put him in a position to direct taste and style for two generations of architects. His "International Style" exhibition determined a specific genre of modern architecture to the exclusion of others, simplified and understandable to the American public. With his intimate connection to those in power he was in a position to direct commissions to architects as well.

Power structure of tastemakers

One can diagram the power structure of the arbiters of taste: at the top are those who commission architects, making facts on the ground. Gehry might still be doing houses if not for Thomas Krens and the Guggenheim's museum in Bilbao. Ian Schrager is a tastemaker *par excellence*. With impeccable credentials manning the velvet rope at Studio 54, he continues to select the "in" crowd, from Isozaki at the Palladium discotheque and Philippe Starck at the Delano in Miami, to John Pawson at the Gramercy Park Hotel and Herzog & de Meuron at 40 Bond Street. Of course, he does not work in a vacuum: a whole range of sources influence him in his selection, including magazine articles, award programs, books, and recommendations from the rich and famous.

Fashion is fast - architecture is slow - but
the media is at least monthly - and has a
voracious appetite for new images
whether built or not.

A brief survey of current arbiters may be outlined in layers not unlike the circles of heaven (or hell) in Dante. The outer ring comprises the magazines and newspapers, and, despite what architects think, it's more chic to appear in Graydon Carter's *Vanity Fair* than *Architect*. Jim Reginato rules over architecture at *W Magazine*, and to appear in *Vogue* is the *ne plus ultra*; no wonder Deborah Berke, Gehry, and Hadid are glad to appear in the same pages as David Beckham. *Metropolis*, under the aegis of Susan Szenasy and Martin Pedersen, hold court as the most edgy but accessible of the popular design magazines, with *Frame* and *Mark* somewhat more out there and a bit in your face. And *The Architect's Newspaper*, under Diana Darling and Bill Menking, has garnered a large popular following.

Among the consumer magazines, there is only one reigning queen: Editor-in-Chief Paige Rense of *Architectural Digest* rules who is in and out with a firm hand. Eclectic in its selection, *Digest* readers build houses (note that Richard Meier's homes appear almost exclusively in its pages). *Architectural Record*, which, but for its mundane graphics that muddy its content, would be far more influential as a tastemaker. But Robert Ivy, FAIA, is definitely up there, as much for his curatorial position at the Venice Biennale as for being editor. A little-known offshoot of the critics are the marketing consultants who wield great power but are rarely acknowledged: Louise Sunshine and

James Lansill advise clients, especially developers, on everything from architect selection to the colors of interiors and exteriors.

In the next circle are the critics and historians

Until his untimely demise, Herbert Muschamp of the *New York Times* was influential and controversial for his ferocious proselytizing on behalf of a handful of architects who became familiar on a first-name basis to the initiated close reader: Frank, Zaha, Liz, Ric, Gregg, and Peter – Apostles or Beatles, for a “starchitect” it’s all the same. Nicolai Ouroussoff, the current critic of the *Times*, appears to follow his mentor’s preferences, but his writing is more reasonable and therefore less gripping.

The direct connection of architecture to power is as old as the Vitruvian story of Dinocrates, a Macedonian architect who appeared naked, except for a lion's skin, to gain Alexander the Great's attention.

Martin Filler is astute, writing from the intellectual platform of the *New York Review of Books*, and recently published a book of his essays. Fred Bernstein’s wide-ranging topics appear everywhere from the *New York Times* to *Metropolitan Home* (and *Oculus*). Philip Nobel’s irascible opinions are no holds barred, rare among critics who at some point must talk to the objects of their derision or praise. Paul Goldberger, Hon. AIA, at the *New Yorker* is essential to one’s reputation and has deep roots in the architectural community. And then there is *Architectural Record*’s Deputy Editor Suzanne Stephens, whose youth belies her experience, and knows where all the bodies are buried; she must be on your side!

Books constitute the next ring that can confer a higher level of architectural immortality. Here David Morton, senior architecture editor at Rizzoli, is on top: to be knighted with a monograph by Morton is a seal of approval. However, Benedikt Taschen’s books are chic just this side of vulgarity, a two-foot-long book on Renzo Piano is the flip side of Taschen’s extensive pornography title list. And then grand old Gianfranco Monacelli was the first to publish Koolhaas’s *S, M, L, XL*, certainly inaugurating the heavyweight contest of architectural tomes. Kevin Lippert of Princeton Architectural Press also has published new talent before anyone else.

An arbiter who occupies a special position in this cosmology is Robert Stern, FAIA, who not only has become a luxury brand but also is taking no chances by writing the present history of architecture himself (along with a retinue of assistants). His five volumes of New York architecture from 1880 – 2000 amply include the work of Robert A.M. Stern Architects from 1960 onward. As dean of the Yale School of Architecture, Stern has revived Yale and made it a lively eclectic forum with everyone from Zaha Hadid to Demetri Porphyrios. In his architecture, Stern is like Ralph Lauren – a symbol of a mythic American lifestyle that cuts across academia to the popular imagination.

The anti-Stern is Richard Meier, FAIA, whose insistent consistency and tireless promotion of “white (and glass) is right” have earned him a place in the pantheon of the tastemakers. Who can remember the developer of Meier’s glass towers on the Hudson River? It doesn’t matter, because his style set a trend that continues unabated for glass residential apartment buildings. Only Stern’s masonry 15 Central Park

West stands as an alternative.

Institutions such as MoMA hold the second to highest ring. Exhibitions by former curator Terence Riley, AIA, “Light Construction” (1995-96) and “The Un-Private House” (1999) set trends distilling current ideas of the time. Barry Bergdoll will undoubtedly set an equivalent mark. Paola Antonelli’s exhibitions on industrial design touch on architecture; and MoMA alumna Matilda McQuaid, now at The Cooper-Hewitt, is also a contender. Henry Urbach, curator of architecture at the San Francisco Museum of Modern Art, is important if he follows through with ideas that his Chelsea gallery began. The Architectural League of New York, run by Rosalie Genevro and Anne Rieselbach, fulfills this role through its Young

Architects Program, bringing the next generation on its way.

The architectural Empyrean of Heaven are the awards programs. At the top of the list is the Pritzker Prize, the Nobel Prize of architecture that appears to be bestowed by God Himself. This prize seeks to confer the final imprimatur of genius on the architect, thus promoting the unsavory “starchitect” moniker as well. For some it is awarded at the twilight of a career, for others it is a jumpstart (consider what it has done for Hadid who had built very little when she won in 1994). The MacArthur Foundation “genius grant” is even more rarified, as it is given to a whole host of other disciplines. The first architects to win were Elizabeth Diller and Ricardo Scofidio, AIA, in 1999; the only other granted architect to date was Samuel Mockbee, FAIA, in 2000.

Other prizes include the international Praemium Imperiale, awarded by the Japan Art Society, the Aga Khan Award for Architecture, and the Stirling Prize for the best building in England. National AIA Awards, including the Gold Medal and Firm awards, are also very helpful, as are AIA New York Chapter awards – but in an increasingly global architectural economy, international recognition trumps more local laurels.

For those not in *Vogue*, abandon not all hope, for it is worthwhile to pursue these various arbiters of taste. Or maybe we should recall that “vanity of vanities, all is vanity” (Ecclesiastes 1:2). Perhaps the best path is from *Hamlet*:

“This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.”

Alexander Gorlin, FAIA, principal of Alexander Gorlin Architects, is an urban planner and author.

Editor’s note: Not to be underestimated are the Center for Architecture exhibitions and programs, such as the Emerging New York Architects (ENYA) international ideas competitions – along with the AIA NY Chapter’s publications *Oculus* and *e-Oculus*. They are gaining attention well beyond our local shores.

While private projects from Chelsea to Dubai flaunt economic vigor, it is usually a city's public buildings that define the urban environment. Infrastructure for water, sewers, transportation, firefighting, police, health, and legal services makes civilization possible. Schools, libraries, museums, and affordable housing extend civilization's benefits to the whole populace; dignified public buildings add meaning to civic life.

"It's necessary in every culture: if you don't have a public realm, what you have is a jungle," says Richard Dattner, FAIA, who has worked on public projects for four decades. "An unfettered private sector cannot produce a city. It can produce an agglomeration of private projects, defended by private guards." Skeptical about "extreme architecture" that's stronger on glitz than societal responsibility, Dattner advocates a "civil architecture" that embodies democratic values. New York, he and many colleagues believe, is this philosophy's natural home.

From some perspectives, city government resembles a different type of jungle. Its organizational alphabet soup, array of stakeholders, and regulatory complexities constitute a practice environment far removed from the get-it-done approach of Robert Moses. Building for the city today takes more patience than building for most private developers. But there are profound rewards in "trying to create great places," as City Planning Director Amanda Burden, Hon. AIA, AIOP, describes her department's mission.

Governments have shaped urban spaces for a range of reasons: to facilitate trade, to convey the majesty of the state, or simply to maximize returns on the taxpayer dollar. New York's history of city-supported construction includes the opulence of the Tweed Courthouse and the symmetries of the Municipal Building; it also includes numerous unloved structures from the latter 20th century, when low bids outweighed design considerations, the dominant style was what

Design + Construction Commissioner David Burney, AIA, terms "watered-down Modernism," and the phrase "good enough for government work" approached self-parody.

Through all these stylistic and philosophical changes, city departments have supported the construction of ordinary yet essential buildings. The best city buildings are designed to sustain a century or more of community life, not a few decades of profit. Observers close to the process find that Mayor Michael Bloomberg's administration, however permissive it may arguably be toward private gigantism, is promoting distinguished civil spaces that enrich urban life.

The nuts and bolts of the TLAs (three-letter agencies)

Most city-supported construction involves the Departments of Design + Construction (DDC), City Planning (DCP), and Housing Preservation and Development (HPD). Other bodies commission or coordinate particular project types: the Metropolitan Transportation Authority (MTA), the Department of Transportation (DoT), the Department of Environmental Protection (DEP), the Department of Education's School Construction Authority (SCA), the Health and Hospitals Corporation (HHC), the Department of Cultural Affairs (DCA) for the Percent for Art Program, the Department of Citywide Administrative Services (DCAS) for office space, or branches of the Economic Development Corporation (EDC), usually for major projects in special districts (e.g., the waterfront, Hudson Yards, or Coney Island). Some three-letter agencies hire architects directly (DDC, SCA); others hire indirectly through developer-led teams or zoning (HPD, DCP). Parks and Recreation (DPR) builds little directly, but is a frequent DDC client; Buildings (DoB) enforces codes. All are bringing more transparency to once-mysterious matchmaking processes.

Arquitectonica: Bronx Museum of the Arts



PHOTO COURTESY OF ARCHITECTONICA/DANORMAN MCGEEATH

The City as Patron: Reviving Civil Architecture

"Good enough" is no longer good enough for New York City's public buildings.

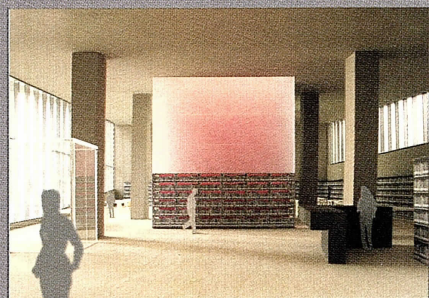
By Bill Millard

The General Services Administration's Design Excellence Program under its former chief architect Edward Feiner, FAIA, hailed for its striking federal courthouses and office buildings, has New York roots. DDC's Burney attributes it to the late Senator Daniel Patrick Moynihan's dismay at the tendency for budgets and schedules to override design distinction. Feiner's program changed expectations about public construction, and the city's new Design + Construction Excellence (D+CE) initiative emulates it explicitly. This multi-agency effort calls for qualification-based selection of architectural and engineering firms for city projects. Peer review, technical expertise and portfolio quality, and predetermined fee curves allowing fair and reasonable charges have replaced sealed-bid fee competition.

Under the pre-D+CE system, emerging firms faced disadvantages getting city work, since larger competitors were better equipped to process paperwork and more financially liquid, thus better able to endure payment delays. This arrangement did not always optimize project-firm match-ups, says DDC Deputy Commissioner David Resnick, AIA, particularly since principals at large offices may be less able to commit time to the relatively small renovation and expansion projects that make up the bulk of DDC's work. The D+CE process specifies firm size as a criterion in RFPs, reserving projects below the \$10-million construction-cost threshold for firms with 10 or

fewer staff; to date, DDC has awarded 24 contracts to such firms. "Historically, [small size] was seen as a strike against you, but we see it as an asset," Resnick says, citing principal involvement, better service, and fresh design thinking as reasons young groups

are often appropriate for uniformed-service buildings such as firehouses. Resnick advises architects interested in city RFPs to prepare portfolios and written backup clearly and concisely, and to cultivate relationships with officials through AIA events. Community boards are another vital information channel, especially before an RFP emerges or the Uniform Land Use Review Process begins.



ANDREW BERMAN ARCHITECT/DDC

New York Public Library Stapleton Branch, Staten Island, renovation and expansion by Andrew Berman Architect

Hearings still arduous, but cranes proliferate

Arquitectonica's Bernardo Fort-Brescia, FAIA, has worked with EDC, DCP, DDC, and Parks on large and small projects during the Bloomberg era. "Our experience has been a very good one," he says. "Generally they don't tamper with architects' concepts; they interact, but they don't impose." Identifying New York as the national leader in public-sector design sensitivity, Fort-Brescia praises officials for valuing local features: "Street walls are what make New York. The city and code encourage preservation of the street wall. When you look at the old and new New York, you see its personality has survived over time." While acknowledging that official hearings can be glacier-paced, he finds New York's processes purposeful, particularly in dri-

ving the adoption of green practices. "Even five years ago, there was resistance from private-sector clients. Today, there isn't. The struggle originally would have never happened if the city didn't push for it."

HPD, too, has become a driver of progressive practice; over several decades of affordable-housing work: Magnus Magnusson, AIA, of Magnusson Architecture and Planning (MAP) has seen scorched-earth, "single-note" urban renewal replaced by sustainable mixed-use rehabs, and his colleague Petr Stand, AIA, describes current appointees as "smart financially, smart when it comes to their understanding of neighborhoods, smart with a sense of architecture and design."

Coordination on a citywide scale will never be simple, but the commitment to sustainability has opened a window of opportunity. PlaNYC 2030, comprising 10 broad goals and 127 coordinated programs, says Burden, stresses the vitality of neighborhoods, including new waterfront districts. A pair of two-mile esplanade segments on either bank of the



RAFAEL VIÑOLY ARCHITECTS/DDC

Above: NYC Police Department 121st Precinct, Staten Island, by Rafael Viñoly Architects

East River reflect DCP/Parks cooperation and detailed community input: the SHoP Architects/Ken Smith Landscape Architects project in Manhattan, and the Greenpoint-Williamsburg project, leveraging Brooklyn waterfront land from private developers to incorporate 10,000 new housing units (3,000 affordable) and a 28-acre park. Burden has reinstituted the position of chief urban designer, appointing Alexandros Washburn, AIA, to lead "an urban-design SWAT team" to come in on every project, from a small traffic island in the Bronx to a major project such as Moynihan Station. DCP is already shaping the greener city of 2030, with 76 rezonings for transit-oriented development adopted to date, a new zoning amendment upgrading privately owned public spaces, and regulations in public review covering street trees, commercial parking lots, and landscaping in low-density neighborhoods.

Geography, finance, and existing density make Mitterand-style *grand projets* unlikely in New York. But managing the effects of megascale projects on public space through zoning and approvals, while elevating standards for the humbler structures that remain the public sector's responsibility, strikes Dattner as wise – particularly as infrastructural decay and ecologic emergency highlight the limits of privatism and short-run thinking. "New York is at the forefront of a decent balance: public spaces in some way funded by the private sector," he observes. "The rest of the country needs to catch up."

Bill Millard is a freelance writer and editor whose work has appeared in *Oculus*, *Icon*, *Content*, and other publications.

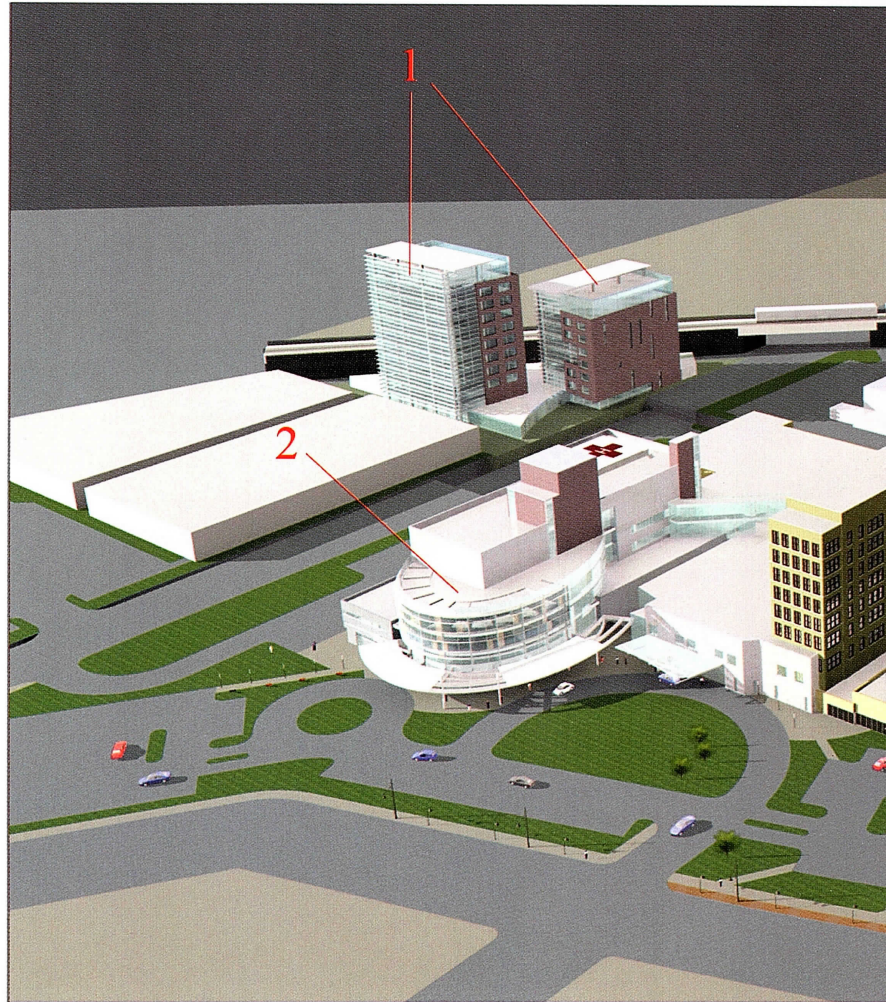
Prescription for Paterson

St. Joseph's Healthcare System teams with Paterson, New Jersey, with a master plan by Francis Cauffman Architects that is proving to be the best remedy for a former industrial city. By James Crispino, AIA

Hospitals help to cure people when they are sick. Less often do health-care institutions administer treatments to improve the economic health of communities – but that's exactly what St. Joseph's Healthcare System (SJHS) is doing for the residents of Paterson, New Jersey. Acting in the role of patron to the local community, the medical center/teaching hospital has partnered with municipal authorities in a hospital-sponsored initiative with two related goals: to improve residents' access to health care and to help Paterson break its cycle of economic depression.

In 1992, Paterson was defined as an "Urban Center" by the state's Office of Smart Growth in a program that supports concentrated growth in various sectors, from commercial to cultural, and investment in infrastructure, from education to health care. Paterson also established an "Urban Enterprise Zone" in 1994 to provide tax relief to businesses that invested in the city's most economically disadvantaged neighborhoods. Concurrent with these programs, the city's Department of Community Development focused on upgrading core areas and attracting viable industries. Local government has been eager to reach out to existing institutions, businesses, and private-sector partners who could share goals and, even more importantly, attract capital, raise funds for infrastructure, and create a more sustainable community by providing public services, such as affordable housing.

In July 2005, William McDonald, then consulting CEO of SJHS, announced that he and his team were undertaking a major development of the medical center. Founded by The Sisters of Charity of Saint Elizabeth in 1867, SJHS has historically operated in the service of Paterson's workforce and the underprivileged (thus its mission: "individual dignity, justice, charity, service, excellence, and care for the poor"). A facility that started with just 12 beds has grown into a health system that is the largest employer in Passaic County and the third largest provider of charity care in the state. Today, the 1,000-bed private hospital includes a regional medical center and a children's hospital in Paterson, as well as a community hospital, a nursing home, visiting nurse services, and a number of off-site clinics.

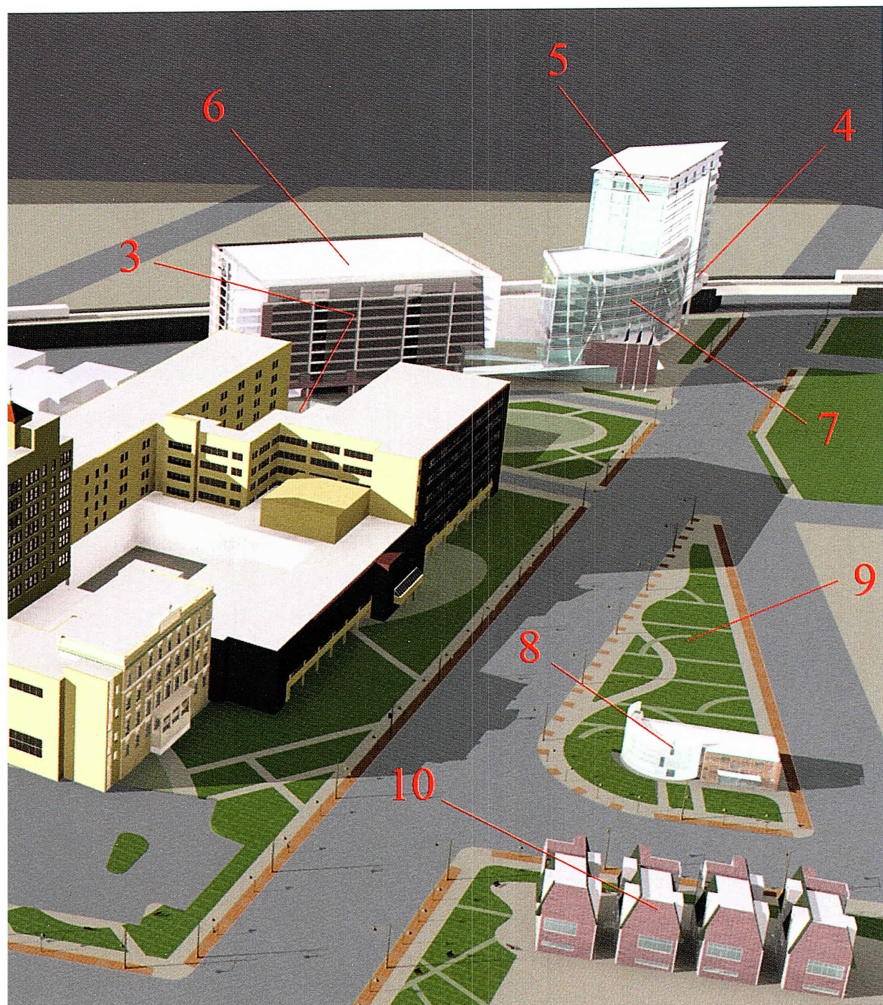


The SJHS campus is located in downtown Paterson where Main Street, a major artery through Paterson, intersects with Barclay Avenue. There, SJHS is reconfiguring its campus by replacing three buildings and a parking garage with 152,000 square feet of new construction and 500,000 square feet of renovated spaces within the existing medical center. The 2005 master plan, designed by

The expansion and renovation “manages the medical center’s development in a way that will help Paterson surmount some of the major financial and economic challenges as the city works to regain its economic prosperity.”

William McDonald

Francis Cauffman Architects and now being implemented, will upgrade the medical center's facilities and, at the same time, create safer streets, opportunities for private development, and affordable housing in one of the most distressed areas of Paterson.



FRANCIS CAUFFMAN ARCHITECTS

cal care building includes an expanded emergency department that will accommodate the large number of patients who may go to the hospital – rather than to a private doctor – for urgent care. Extensive renovations throughout the existing hospital will also increase its quality of services overall.

In addition, the master plan identified a range of new buildings adjacent to the campus that will support SJHS's medical and teaching activities and the city's development goals. These include:

- A public parking garage
- A hotel and an office building
- A transit station
- A series of low-rise, affordable housing structures across from the SJHS campus
- A high-rise apartment building for local residents as well as for medical students from affiliated institutions, Columbia University and the Mount Sinai Health System

The \$240-million expansion and renovation of SJHS “manages the medical center’s development in a way that will help Paterson surmount some of the major financial and economic challenges as the city works to regain its economic prosperity,” says McDonald, CEO of SJHS since 2006.

So far, SJHS has contracted with a private developer to build a city-operated parking structure. Meanwhile, the city has started streetscape improvements along Main Street, which will include a new public park and community center.

Private investors are still needed to develop the office building, hotel, and housing.

“Although we initiated the master plan to upgrade our medical and teaching spaces, as a health system, it’s our mission to help people,” McDonald says. “While the plan will help us build state-of-the-art medical facilities, it is also redefining the delivery of health services to our patients and, we hope, contributing to the well-being of the local population.”

James Crispino, AIA, is president of Francis Cauffman Architects, based in the firm’s New York City office.

Master Planning: Francis Cauffman Architects
Francis Cauffman Team: James Crispino, AIA (Principal-in-Charge), Beth Leslie Glasser, AIA, LEED AP (Lead Planner), Stephen Hegeman, AIA, LEED AP (Project Manager), Amy Lounsberry, Christopher Edwards (Planners), Wolfgang Tsar (Project Architect)
Civil Engineer: LGA Engineering
M/E/P Engineer: Morris, Johnson & Associates

1. Apartments and condos 2. Critical Care Building 3. Lobby 4. New Jersey Transit station (future) 5. Hotel 6. Parking 7. Professional office building 8. Community center 9. Park 10. Affordable housing

To insure that the master plan would respond to the Paterson community, the design team launched independent research on the segments of the population that are directly served by the hospital. The demographic data found that Paterson has many single-parent families and a large number of immigrants. Such information is also helping SJHS (and, it is hoped, public health programs) to provide more comprehensive health care to the residents.

For example, since language continues to be a barrier for many residents (52% speak Spanish at home), SJHS will use bilingual signage and have multilingual greeters on staff to help non-English-speaking patients. The new lobby will include a large waiting area for children, as single-mother households account for 13% of the total households, nearly double the state and national averages.

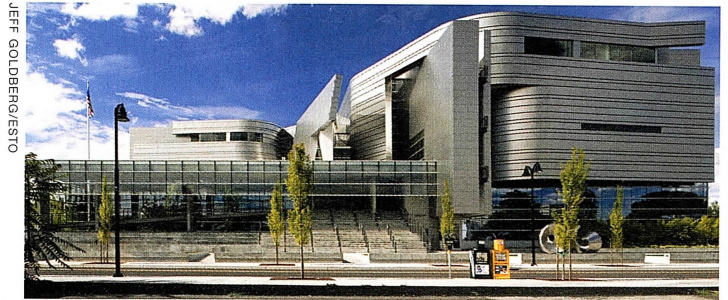
Paterson families are generally larger (3.8 people per family in Paterson, as compared to 3.3 in New Jersey and 3.2 in the U.S.), yet median family income is only about 50% of the state average and about 60% of the national average. Since many of the poorer residents are not insured, the new criti-

The Public Patron as Champion

The great patron has vision and the courage to trust in the unseen.

By Frank J. Greene, FAIA

In the design of the new federal courthouse in Eugene, Oregon, Thom Mayne, FAIA, of Morphosis found his champion – a conservative federal judge, Michael Hogan, whose initial thought was that a Neoclassical new courthouse would be just fine. The process of building a partnership between an architect who once claimed he'd "never had a repeat client" and a client ready for experimental architecture was complex and facilitated by the GSA Design Excellence program. Mayne was committed to articulating his ideas in a way that helped Judge Hogan appreciate the journey to a new expression. The relationship between the two highlights the notion that the best work requires a dialogue that elevates the designer's inspiration and informs the client's aspiration.



Above: Morphosis: Wayne Lyman Morse United States Courthouse, Eugene, Oregon Left: Rafael Viñoly Architects: Bronx County Hall of Justice

Bow ties vs. black T-shirts

This is not to say that the historic languages of architecture are dead or irrelevant. At a recent Design Summit in Washington, D.C., Thomas Gordon Smith, FAIA, and others of the "bow tie" persuasion argued with the "black T-shirt" proponents of more contemporary approaches that the authority and refinement of the classical language is understood more clearly by the public than uneven results of more experimental work.

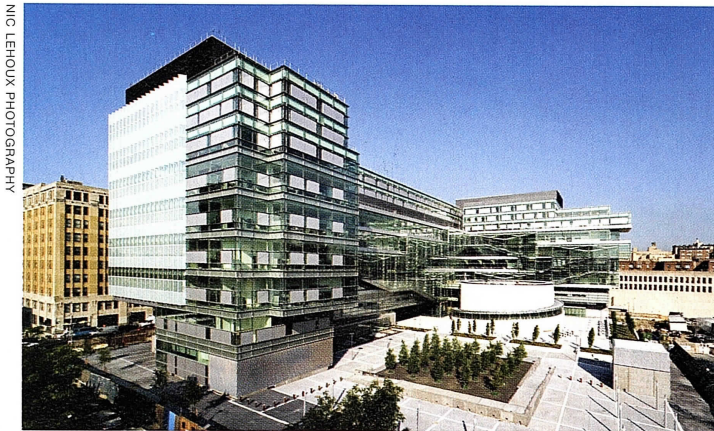
The opposing viewpoint is that looking backward to the 2,000-year-old products of republics overthrown by tyrants is hardly an appropriate expression for a democracy in an enlightened era. A building vocabulary of openness, accessibility, and user friendliness in a transparent expression of democracy requires clients confident enough in the legitimacy of their power to trust the public to share in their legacy.

A dramatic new example of this expression of democracy is the about-to-open Bronx County Hall of Justice designed by Rafael Viñoly Architects. An all-glass building, it invites the public into its core with a major public space, and asserts a level of openness to a community that had much to do with the shaping of the building. A project that has survived several mayoral administrations, and withstood the fortifying impulse in the aftermath of both the Oklahoma City and the World Trade Center attacks, it has had many champions within a city government and court system determined to change its face to the community it serves.

Where Mayne's buildings shock and Gehry's buildings dazzle, new public buildings designed for fearful, public-opinion-conscious clients can only induce boredom. Place-making requires not only the reinforcement of the characteristics of a community, but also a departure from these patterns to make landmarks.

While the architect yearns to provide boldness and vision, without a courageous patron to champion that vision, success is unlikely.

Frank J. Greene, FAIA, is principal and lead courts designer at Ricci Greene Associates.



Creating an architectural expression that honors the architectural traditions of a community, as well as connecting to the global dialogue about the spirit of the times, is the great challenge of the public building designer.

In less enlightened circumstances, public agencies fearful of public criticism will often resist anything that smacks of risk, such as innovations in technology or imagery, and the result is familiar and banal. Modern buildings with pasted-on precast porticos and fiberglass cupolas dot the landscape and mar many communities. In the name of "traditional values," many policymakers seeking a path of least resistance insist on familiar motifs, not realizing the ironies of juxtaposing chandeliers and crown moldings with lay-in ceiling tiles. Creating an architectural expression that honors the architectural traditions of a community, as well as connecting to the global dialogue about the spirit of the times, is the great challenge of the public building designer.

Global Patronage demands "Global/Local" Architecture

How green serves to resolve conflicts between global patrons and local cultures.

By Angela Capodivacca and Gregory Williams, RA

As global patrons become increasingly aware of the necessity to align local and civic interests, sustainable design has emerged as an essential ingredient in the management of global accounts; for while global patronage has changed in its scope, the nature of its relationship to architecture has not.

Recent changes in the structure of patronage have created a demand for an architecture capable of dealing with global clients, but the basic relationship between patron and architect has not changed significantly. If we recall the role that architecture plays in the patronage relationship, it is clearly up to the architect to provide a global/local integrated solution to global clients. The answer is found through sustainable design.

As society moved from a system of local to global patronage, architects needed to address this change and improve their understanding of their patrons' evolving interests. The prevailing mode of managing global patronage has been through the creation of a global architecture, which fostered the introduction of the International Style. However, as author Jim Taggart points out in *Busby: Learning Sustainable Design*, the International Style "promoted a homogenous global aesthetic, often prejudiced against the use of natural and indigenous materials." Thus, architecture misunderstood its role in the patronage relationship, assuming that global clients implied global architecture and hence the International Style.

The downfall of the International Style was that it neglected to address the diversity and needs of local societies; it heightened rather than alleviated tension by ignoring geographical and cultural contexts. By contrast, sustainable architecture integrates multiple vernaculars, providing an effective and mutually beneficial connection between people and the built environment. In this sense, sustainable architecture is



ABIGAIL CARLEN

inherently a "global/local" architecture capable of addressing the needs of global patronage precisely because it interweaves the specifics of place and mediates between global patrons and local societies.

Indeed, as the call for global solutions has increased exponentially in recent years, the need for sustainable practices within built environments has similarly begun to receive strong support among patrons. For instance, Yale University President Richard Levin has declared it his goal to make Yale the "greenest university in the USA" and has publicly discussed Yale's environmental stewardship with world leaders who visit the campus. Corporate patrons have seized sustainability as both a representation of their commitment to social responsibility and a branding opportunity that promotes attributes central to their success. In turn, the role of a "green" patron has become highly visible, and several corporations have stepped to the forefront with initiatives to curb carbon emissions, reduce energy consumption, purchase local foods, and award architectural commissions to leading practitioners of sustainable design. These include IBM, Sun Microsystems, Microsoft, British Petroleum, and Bank of America.

Thus, sustainability has the power to attract progressively minded patrons due to its ability to make a difference locally.

Angela Matilde Capodivacca is an assistant professor of Italian at Yale University.

Gregory Williams, RA, is the market sector leader for Corporate, Civic and Commercial Architecture and Interiors in the New York office of Perkins+Will.

From Villain to Hero

If there had been a developer's handbook in the 1970s and 80s, one central rule would have been: "Don't hire signature architects. Their fees are higher, the buildings are more expensive, egos are tougher, and the bottom line will suffer." But in New York City, there's now a long list of high-design architects with office towers, multi-family residential buildings, and hotels under way or completed, all hired by developers.

The list includes such foreign design stars as Foster + Partners, Maki and Associates, Herzog & de Meuron, Shigeru Ban Architects, Ateliers Jean Nouvel, Richard Rogers of Rogers Stirk Harbour & Partners, Bernard Tschumi Architects, and Enrique Norten of TEN Arquitectos. As for the U.S. list, it ranges from the young, edgy Asymptote to the venerable, still edgy Gehry Partners, and from such Modernists as Richard

Meier & Partners, Gluckman Mayner, and Gwathmey Siegel to stalwart reliables such as Skidmore, Owings & Merrill (SOM), Kohn Pedersen Fox (KPF), and Robert A.M. Stern Architects.

It isn't the idea that's new so much as the volume and acceptability of the trend, according to Peter Slatin, founder of the late, lamented *Grid Magazine* and the current online *Slatin Report*. Slatin says attitudes started changing when LVMH commissioned Christian de Portzamparc to design its East 57th Street headquarters. Then The Related Companies hired Stern for The Chatham, an Upper East Side residential tower that opened in 2001.

Certainly, the presence of so many luminaries stands in stark contrast to the 1990s. Then, architecture critics such as the late Herbert

Muschamp of the *New York Times* were clamoring for buildings that represented the best of international design talent. That frustration hit a critical mass after 9/11, when it came to selecting the master plan for the World Trade Center site. The pressure was on to elevate the quality of design over the original complex. As Slatin says, "It was a lightning rod that made people think about architecture."

Design as brand

While today's developers don't cite 9/11 or the critical environment as a factor, they do note that the appetite for high design plays a part in selecting architects for their projects. Among the most adventuresome is B&D Hotels and its partners Richard Born and Ira Druckier. Its first foray into the high-design sweepstakes was hiring Richard Meier, FAIA, to design the near-twin Perry Street condo buildings. B&D is now working with Asymptote on 166 Perry Street.

Says Born, "It wasn't a big leap for us to hire high-design architects. We're primarily in the hotel business and understand the premium on design. We hit it off with Richard Meier and liked his approach. The banks thought we were crazy to hire him, but after we pre-sold a few apartments, they were willing to lend us the money.

"My partner Ira came across Asymptote's work and liked it, although they haven't built that much. From the beginning of the project, we've found them easy to work with. We enjoy doing distinctive projects, and it's a switch from our ongoing hotel work, where we do a lot of the design in-house."



166 Perry Street developer: Perry Development Corporation; architect: Asymptote

Developers are discovering that being patrons of architecture can be a healthy endeavor for their bottom line.

By Richard Staub



DBOX

Superior Ink Condominiums; developer: The Related Companies; architect: Robert A.M. Stern Architects

The Related Companies stands at the other end of the development spectrum, responsible for mega projects across the country, including New York's Time Warner Center by SOM, as well as individual luxury residential towers designed by Gwathmey Siegel, Stern, and others. "The design element is very important," notes Related's Vice Chairman David Wine. "It's impossible to quantify in a luxury project, but design is an important part of the package, which includes amenities, materials, and location. The selection of an architect depends a lot on our vision for the project. Of course, once they've designed the building, we have to follow through in how we market it. We build a brand with every project."

The Related Companies is currently doing a series of projects with Stern, who is creating historicist residential towers for New York and contemporary structures for Boston and Los Angeles. But Stern is designing only the exteriors, public spaces, and kitchens and baths. For its unit layouts, Related turns to Ismael Leyva Architects. Firms like Leyva's and SLCE, known for the efficiency of their plans, provide the security blanket that assures the developer will realize the highest profit from the investment.

The rising tide

While Born and Wine speak with authority about whom they work with and why, it is clear that for some developers, brokers have a

make-or-break say in who designs their buildings. Luxury brokers such as Louise Sunshine and Michael Shvo have been known to convince a developer to switch architects to better brand the building for its target demographic. As Peter Slatin puts it, "Developers are trying to figure out how to be patrons of architecture without the risk."

What surprises Slatin is that residential rather than commercial developers are taking the lead in hiring major design talent. But he views it in the larger context of a general appetite for design that resulted in Ian Schrager working with Philippe Starck, the Hearst Corporation hiring Foster + Partners for its Midtown tower, and IAC's Barry Diller commissioning Gehry Partners for its Chelsea headquarters. He anticipates that the recently opened New Museum for Contemporary Art, designed by SANAA, will provide another jolt.

It is the appetite for – and marketability of – design that appears to be architecture's rising tide that raises all boats. And that includes Larry Silverstein, who, at the suggestion of SOM's David Childs, FAIA, has gone international to hire Foster, Maki, and Rogers to design companions for SOM's Freedom Tower and 7 World Trade Center at the World Trade Center site.

Silverstein, like many other developers, has extended his patronage into other areas. Close to home, he commissioned artist Jenny Holzer to design a large-scale LED piece for 7WTC and installed a Jeff Koons sculpture on its plaza. Wine points out that all of Related's execs serve on numerous boards that range from hospitals to museums, and Richard Born focuses his philanthropy on his children's school, overseeing the construction of new buildings for the Ramaz School.

Developers are hardly the disinterested patron encouraging the artist's genius. However they are responsible for important buildings by architects New Yorkers had despaired of ever seeing in the city. We're the richer for it.

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



ARCHPARTNERS

Soho Mews developer: United American Land; architect: Gwathmey Siegel & Associates Architects

Who pays for planning and design that the marketplace won't touch – yet New York cannot live without?

Meet some exceptional non-profit patrons of architecture.
By Roger Yee



RENZO PIANO BUILDING WORKSHOP/SKIDMORE, OWINGS & MERRILL (RENDERING FOR ILLUSTRATIVE PURPOSES ONLY; NOT INDICATIVE OF FINAL ARCHITECTURE)

Above: Columbia University expansion plans would include a reanimated 12th Avenue with more light and space for sidewalks and new shopping and dining beside the historic Riverside Drive Viaduct; Renzo Piano Building Workshop, Architect/Skidmore, Owings & Merrill, Urban Design Opposite page: Museum of Modern Art, designed by Yoshio Taniguchi with Kohn Pedersen Fox; view of Abby Aldrich Rockefeller Sculpture Garden and David and Peggy Rockefeller Building

It's Priceless

What's your figure? As Philip Johnson sardonically reminded his colleagues, everything and everyone has a price, including architects. But the marketplace doesn't have the last word on every transaction in planning and architecture. Operating outside of the Big Apple's high-octane world of commercial development isn't for the poor or faint-hearted. Non-profit patrons often find themselves confronting well-entrenched ways of doing business, as well as indifferent or even hostile organizations and communities. In conversations with *Oculus*, some of New York's most distinguished non-profit patrons of architecture give pragmatic and compelling reasons why they are motivated to do what commercial real estate ignores.

Triumph of the commons

The J.M. Kaplan Fund's support for change in the built environment could easily be seen as a vigorous challenge to the economic axiom about the tragedy of the commons. If the axiom were valid – that people will selfishly help themselves to a public resource (graze their sheep on the vil-

lage commons) until the resource (grass) is depleted – investing in public space would be pointless, because people would eventually destroy it.

When Joan K. Davidson, Hon. AIA, president emeritus of the Kaplan Fund, surveys the years she devoted to leading her family's foundation (1977–1993), she can take pride in having launched numerous initiatives: The resurgence of Central Park as Olmsted's masterpiece, the evolution of Storm King Mountain as an extraordinary setting for sculpture and recreation, the flowering of Greenmarkets, and the rebirth of historic districts such as South Street Seaport are just a few examples of how the fund has successfully turned public spaces into social assets that people value and protect rather than despoil.

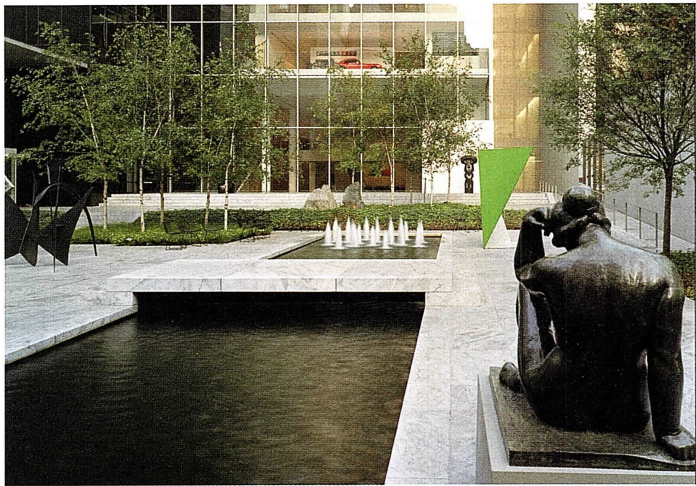
"My proudest achievement is seeing the public adopt our civic goals of historic preservation and land trusts for open space," Davidson says. "It shows that we can have different ways of pricing things in our society beyond the marketplace." Her non-profit approach has incisively developed some of those ways.

Expanding a historic institution

Not everyone dreams of occupying a historic building designed by a famous architect, where everyday use continually poses the question: What would the Master do? For non-profit organizations located in such quarters, stewardship is as important as remodeling and expansion. Consider the Museum of Modern Art, which is diligently monitored by its leadership, membership, city officials, neighbors, the art world, and the media.

With over 150,000 works of art, architecture, and design, approximately 22,000 films and four million film stills, and more than 300,000 books and periodicals, MoMA keeps growing. As the recent Yoshio Taniguchi/Kohn Pedersen Fox expansion made obvious, however, any physical change invokes non-operational issues. "We needed more space for our growing collections and audience," recalls Glenn Lowry, director of MoMA. "In addition, we wanted a fundamentally different type of space to articulate our collections – less structured, more open, less monolithic, and more nuanced. We also wanted more gracious public accommodations to sustain a day's visit rather than an hour's."

Taniguchi's design resolved numerous conflicts pitting old versus new in a 1939 structure that straddles a commercially zoned area to its south and a residentially zoned one to its north. "On the south side, the 53rd Street façades by Philip Goodwin, Edward Durrell Stone, and Philip Johnson have been restored," Lowry explains. "On the north side, we have a seamless, quiet new façade that reflects the domestic nature of 54th Street."



© 2007 TIMOTHY HURSELEY

The revitalized museum has a versatile architectural platform and advanced engineering infrastructure for displaying its collection to its 2.2 million yearly visitors. MoMA has its critics, nonetheless. "People are possessive about us," Lowry admits. "We're their MoMA, and they evaluate everything we do."

Creative use of the urban environment

Urban life has not been the same since urban scholar and activist Jane Jacobs wrote *The Death and Life of Great American Cities* (1961), a stinging evaluation of U.S. urban renewal policies in the 1950s that favored uniform land use and shunned economic and cultural diversity. Canadian design critic Robert Fulford once noted that Jacobs was "an unlikely intellectual warrior, a theorist who opposed most theories, a teacher with no teaching job and no university degree." But the Rockefeller Foundation saw merit in her unorthodox thinking and awarded her a grant to write her book.

Nearly 50 years later, the foundation has created the Jane Jacobs Medal to mark a more diverse, dynamic, and equitable New York through creative use of the urban environment. The medal and a \$200,000 cash award are given annually to two recipients who promote preservation and development, recognizing one individual for leadership and lifetime contribution, and the other for new ideas and activism. The inaugural 2007 medals went to Barry Benepe, co-founder of Greenmarket, America's largest farmer's market program, and Omar Freilla, founder of Green Worker Cooperatives, an organization seeking to turn some 10,000 tons of construction waste produced in the Bronx each year into "green-collar" jobs for local residents.



ROCKEFELLER FOUNDATION

Rockefeller Foundation's
Jane Jacobs Medal

Why does Jacobs' work remain so relevant? "An important part of our historic mission is to see that the city's poor and disadvantaged get to enjoy the fruits of society," states Darren Walker, the foundation's vice president. Walker hopes the medal will help focus more attention on such environmental issues as affordability, life-enhancing conditions, and policy interventions.

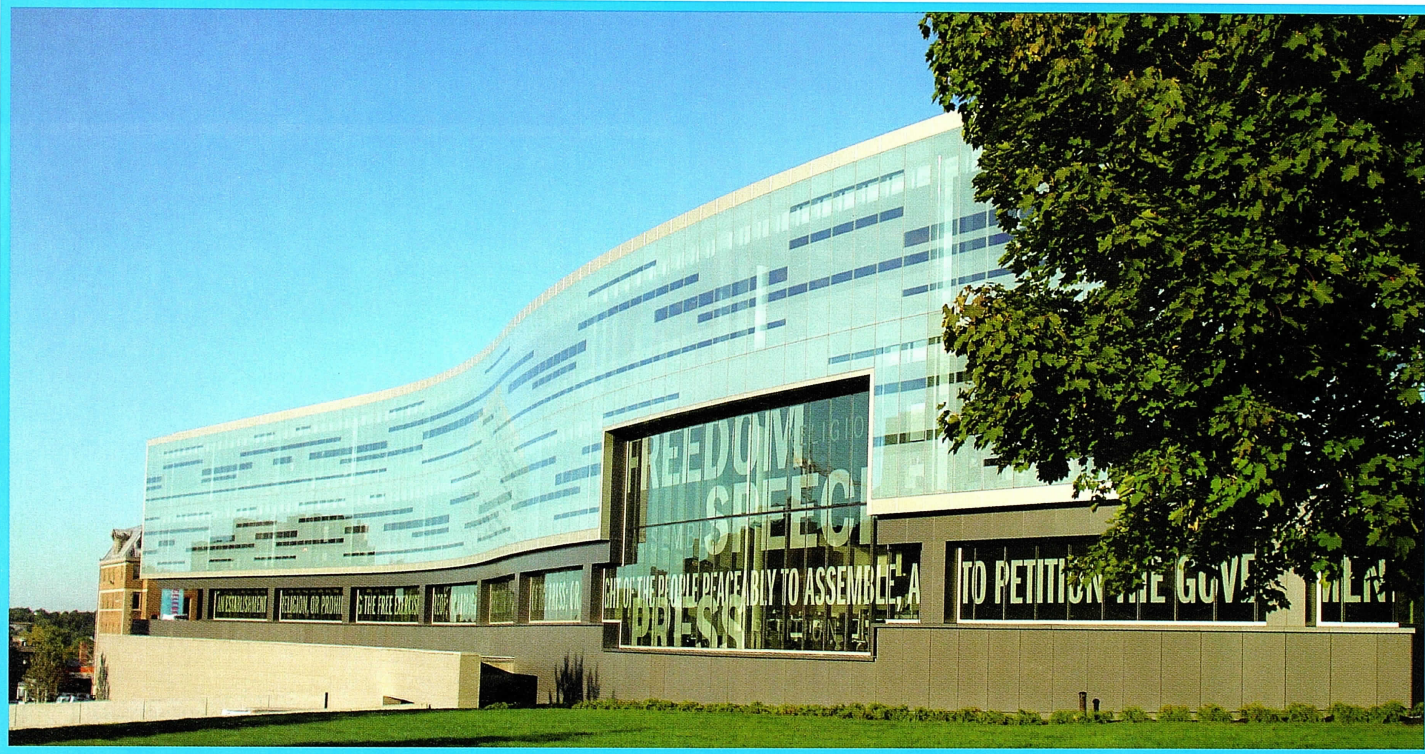
Expanding in a community

For decades, residents of Manhattan's Morningside Heights neighborhood on the Upper West Side have maintained a love-hate relationship with Columbia University. Not surprisingly, building projects expanding Columbia's presence have often triggered intense community reactions. That has certainly been the case with Columbia's recently announced plan to develop a 17-acre site in Manhattanville, just north of its campus, to produce over 6.8 million square feet of space for the university, as well as new facilities for civic, cultural, recreational, and commercial activity, and parks and other open spaces.

Whatever the outcome of this planned 25-year build-out, Columbia is determined to create a new kind of urban academic environment that is woven into the fabric of the surrounding community. Will it succeed? A key member of the development team assembled to carry out Columbia's plans, Marilyn Jordan Taylor, FAIA, chairman and partner of Skidmore, Owings & Merrill, acknowledges the difficulties faced by a non-profit patron such as Columbia, but is confident that the university's long-term outlook, commitment to its home, and desire to live in a vibrant and diverse urban environment will benefit the community as well as itself. By boldly undertaking a broad transformation rather than a building-by-building approach to expansion, Taylor notes, the university is obligating itself to "contribute to city life as well as academic life."

Non-profit patrons who plan, build, and support critical endeavors are proof that the business world doesn't have all the answers for what should or shouldn't be built. Non-profit patrons have the vision, determination, and means to fill what would otherwise be a glaring void.

Roger Yee is senior editor of architecture and design for Visual Reference Publications and a consultant to organizations in the design community.



Visible only from the exterior, the First Amendment forms a ribbon of words along the base of the curved façade

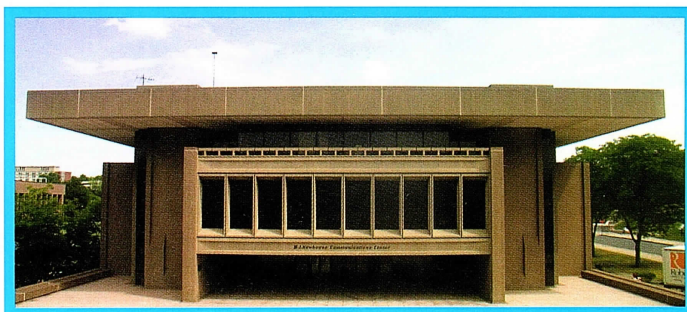
The Message is in the Medium

Newhouse III, designed by Polshek Partnership Architects, completes a trio of buildings for Syracuse University School of Journalism sponsored over five decades by a publishing dynasty.

By Michael J. Crosbie, AIA

The Newhouse family's publishing dynasty is one of the world's most powerful. But the Newhouse family has also exerted its influence through architecture, and not just architectural publishing. More than 40 years ago, Samuel I. Newhouse supported the founding of the Newhouse Communications Complex at Syracuse University with the completion of the School of Journalism's new home, "Newhouse I," designed by I.M. Pei (who also did the master plan for the complex). At its dedication in 1964, President Lyndon B. Johnson, standing on Newhouse Plaza, delivered his "Gulf of Tonkin" speech. The following decade saw the institution of the S.I. Newhouse School of Public Communications and the completion of "Newhouse II" by Skidmore, Owings & Merrill (SOM) in 1974.

KRISTEN RICHARDS



I.M. Pei's 1964 Newhouse I viewed from Newhouse III

The latest piece of the Newhouse complex opened last September, and it contains the power and excitement of multimedia communications today. Designed by Polshek Partnership Architects, the 74,000-square-foot "Newhouse III" is a sinuous curved bar of glass, metal, and concrete that honors Pei by completing the third side of the plaza and creating an academic commons for the three Newhouse structures. The new building also offers an indoor street

running north-south, connecting the lower campus entry with the upper campus regions, and invites all at the university, not just communications majors, to experience the school.

"The school needed a bold, iconic statement at the front door of the university," explains Polshek design partner Tomas Rossant, AIA. The curved façade and its faceted glass surface are just part of the boldness. As if text-messaging passing students and faculty, the building presents a ribbon of words, those of the First Amendment to the U.S. Constitution, starting on the north elevation and telegraphing around it counterclockwise: "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances." The words are six feet tall, inscribed on a PVC interlayer in the curtain wall that makes them visible only from the exterior. On the west façade, the glass ribbon opens into a two-story media room, and here the words "Freedom," "Speech," and "Assembly" are enlarged, floating and overlapping each other. The "First Amendment Building" is now a moniker for Newhouse III.



POLSHEK PARTNERSHIP LLP

Above: Sited at one of the main campus entrances, Newhouse III creates a bold, new face for Syracuse University Right: Site plan

The boldness, if unintended, goes even further. According to Rossant, when the amendment's 45 words were laid out to fit onto the façade, there was no way to avoid having the last three words, "redress of grievances," emblazoned on the south façade, overlooking a new plaza near the university entrance. The designers' fears that the words would incite student activism were quelled when Dean David Rubin said he loved the idea. In fact, Rubin has dubbed the plaza "Grievance Corner," akin to Speakers' Corner in London's Hyde Park. He points out that the plaza is clearly visible from the university's administration building, so it is a perfect forum for airing grievances against the entire institution, not just the communications school. (To date there have been no reported assemblies, peaceable or otherwise.)

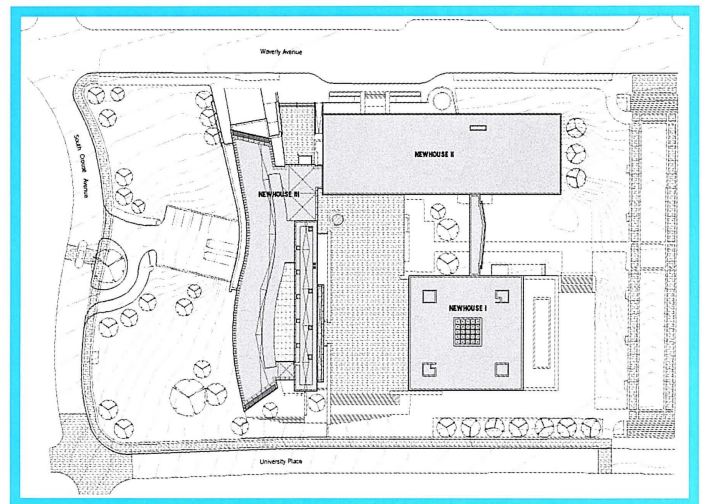
Compared to the expressive, expansive west façade, the building's east side behaves exactly as it should, in deference to Pei's pristine, gem-like building. On this side, the Polshek building straightens up and is properly subdued, without the risk of upstaging Pei. "The Pei building is worthy of reverence," notes Rossant, and so the new

building takes all of its cues from the existing context, content to be a background player to Pei's leading role on Newhouse Plaza.

The earlier buildings, however, were subdued in their own way – cool media in a Marshall McLuhan-inspired architectural period (Pei's building was completed the year McLuhan's landmark *Understanding Media: The Extensions of Man* was published). As a result, the School of Public Communications seemed anything but public. The Polshek building takes a completely different tack, reaching out to engage the university community. The west façade's ribbon of text and its gauzy texture are just part of the allure. Inside is a three-story atrium that Rossant describes as a "living room," a place that anyone in the university should feel welcome to come in and explore. Opening onto this nearly 300-foot-long spine are lounges, meeting rooms, classrooms, offices, and a large media room whose transparency helps foster the theme of open communication.

Dean Rubin is delighted with this space, which has attracted students in droves, finding their favorite spots and nestling in with their laptops. While the earlier Newhouse buildings had little social space for students and faculty, the new building invites them to linger, and is even embraced by students outside the communications school. A new dining center that unites all three Newhouse buildings is populated by students of every stripe, who flock there for good food and a quiet place to study.

Newhouse III has become a conduit for north/south circulation on campus. There are places for ad hoc collaboration, chance meetings, and informal exchanges, all housed within a home that seems to capture the diaphanous, porous, and mutable quality of contemporary communications.



POLSHEK PARTNERSHIP LLP

Rossant notes that even though the Newhouse family donated about half of the \$31.6 million cost, they did not exert substantial influence over the design of the new building. "They were respectfully involved, but very trusting with us," he says. "The one thing they were quite clear on was that the project had to be on time and on budget, and we did that!"

Michael J. Crosbie, AIA, writes extensively about architecture and design, and is chairman of the Department of Architecture at the University of Hartford.

Getting Started

How “archangels” made the difference to six young architectural firms.

By Linda G. Miller

Some 50 young firms, all founded less than seven years ago, submitted mini-portfolios to be showcased in “New Practices New York: Six Young Firms Set Themselves Apart,” an exhibition at the Center for Architecture to complement the AIANY New Practices Roundtables program. The six firms selected were all established after January 2000. Here they assess patronage in the 21st century.

WORKac

Dan Wood, AIA, a partner at WORKac, established an international presence as Rem Koolhaas’s partner and a principal designer at Office for Metropolitan Architecture (OMA). He and current partner (and wife) Amale Andraos, also a former principal designer at OMA, both worked many high-profile projects, including the Prada Epicenter Stores. One would think their architectural pedigree led to winning the Diane von Furstenberg account, but notes Wood, “Clients don’t count what work you did with someone else. Diane liked the rag-tag sketch we showed her.” With the prevailing attitude that “we’re in this together,” the famed fashion designer and the new architectural firm worked jointly on the design of the company’s Meatpacking District headquarters. The six-story building houses a showroom, design and administrative offices, and an executive suite – all unified through a signature gesture WORKac calls a “stairdelier,” a cross between a stair and a chandelier. Subsequently, the firm completed 14 more DVF stores in 11 countries, with four more on the boards.

ELIZABETH FELDIELLA

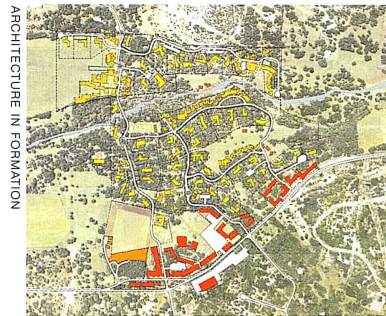


WORKac: Penthouse atop Diane von Furstenberg’s DVF Studio headquarters

Wood also credits two other “archangels.” Dallas art patron Deedie Rose, the partners’ client during their OMA days working on the initial design phase for the Dallas Theater Center, recommended them to her daughter, fashion designer Lela Rose, who commissioned WORKac to design her Manhattan apartment. Anne Pasternak, president of Creative Time, an organization that commissions, produces, and presents public artworks, met Wood and Andraos when they responded to an RFP in 2003 for a public art project in Times Square. They stayed in touch, helped as technical advisors on a number of public art projects, and recently completed the design of Creative Time’s new East Village offices.

Architecture in Formation

Many notable architects hone their talent designing homes for their parents, but Mathew Bremer, AIA, principal of Architecture in Formation, is one-upping them: he’s developing a master plan for his



Architecture in Formation: The Ranch Commons sustainable community master plan

family’s Texas cattle ranch. Subsumed by gated, cookie-cutter communities, the Bremer family was not willing to see their 150 acres of rolling hills along the San Antonio-Austin corridor turned into tract housing or a field of McMansions. Instead, the family is developing The Ranch Commons, a mixed-use, sustainable community consisting of single family homes, attached and semi-cluster units, and commercial property. Bremer plans to design some of the residences and hire several design-build firms. “When you become your own client and have control over both the design and financial aspects of a project,” says Bremer, “it can be very empowering, liberating, and, of course, riskier for the architect/developer.”

The architect can thank Steven Harris, AIA, his professor at Yale, for introducing him to Kent and Susan Seelig, who took a leap of faith in hiring Bremer to design their Long Island dream house. For that, they win Bremer’s praise as the “consummate client patrons.” And, being one of the New Practice showcase winners also has its rewards. AiF was invited by FXFowle Principal Mark Strauss, FAIA, AICP, former president of the AIANY Chapter, and one of the founders of the New Practices program, to collaborate with FXFowle and Curtis + Ginsberg for what resulted in the winning submission for the redesign of the former Brig site at the Brooklyn Navy Yard.

Zakrzewski + Hyde Architects

Mark Mancinelli, a developer of boutique projects in Tribeca, Greenwich Village, and SoHo, has given Zakrzewski + Hyde Architects what he considers to be a “career building project” in the form of a recently completed 11-story residential building at 304 Spring Street. The developer and the firm began this win/win relationship when Marianne Hyde, RA, and her former partner Claudia Kianoury

ZAKRZEWSKI + HYDE ARCHITECTS

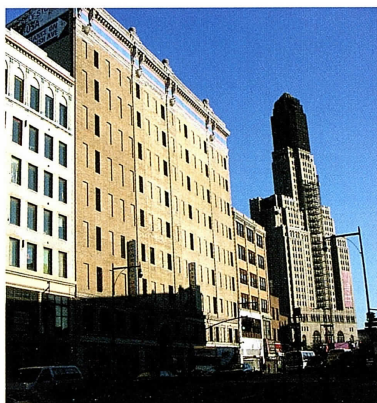


Zakrzewski + Hyde Architects: 304 Spring Street

won a mini-competition sponsored by Mancinelli to renovate a 3,000-square-foot penthouse. Ultimately, Hyde and her new business partner, husband Stas Zakrzewski, AIA, completed the project. By presenting strong design ideas and a sense of responsibility, they gained the developer's confidence that they could tackle a \$20-million condo project. The building put the firm on the map. "Mark trusted us enough to let us go through the learning process – he invested in us," says Hyde. The firm was even given the opportunity to participate in the project as equity investors. Now comfortably ensconced in the building they designed, the firm, in association with Starr Whitehouse Landscape Architects and Planners, is participating in "Envisioning Hudson Square" stakeholder-sponsored charrettes to reimagine and plan their neighborhood in transition. "It gives us great satisfaction," says Hyde, "to be able to experience what it's like to be on the giving end of patronage."

Interboro Architects

"Dream or fantasy?" ponders Al Attara, owner of a circa 1920 building in downtown Brooklyn. The 45,000-square-foot former bank building escaped the urban renewal wrecking ball in the 1970s and, if Interboro Architects and Attara have their way, it could soon be the nucleus of a new design district. Several years ago, the firm's partners, Tobias Armbrorst, Daniel D'Oca, and Georgeen Theodor, armed



INTERBORO ARCHITECTS

Interboro Architects: Metropolitan Exchange (MEx), a new design cooperative in Downtown Brooklyn

with masters degrees from Harvard Design School (and their winning entry to the LA Forum for Architecture's "Dead Malls" competition), came knocking on Attara's door to rent space. He agreed to do so with the provision that they sublet their space to other emerging design firms. "He liked our energy and the way we built out the space," says D'Oca. This was the start of a collaboration to transform

the building into the Metropolitan Exchange, or MEx, an architecture, urban planning, and research cooperative. Potentially, another 20,000 square feet can be added on top of the building, creating a space for more than 200 designers, developers, and academics to partner on architecture and planning projects. In the interim, the firm is working on ongoing feasibility studies for the Follieri Group, a Manhattan-based real estate investment and development company. From that association, Interboro might have found an independent angel to help them with the creation of the design district.

G TECTS

"I feel guilty since every break in my career was somebody's gift," says Toronto native Gordon Kipping, AIA, of G TECTS. His first break came when Sylvia Lavin, then his thesis advisor at SCI-Arc, introduced him to Frank Gehry, FAIA. Gehry invited Kipping to teach three studios at

Yale and has given the young architect referrals and the opportunity to collaborate on projects. The first was for Issey Miyake's Tribeca store, featuring a Gehry-designed titanium sculpture as the centerpiece for the interior renovation, and exterior restoration designed and managed by G TECTS. On the 38th floor of the New York Times Building, the firm is designing a showroom and marketing center for Nets Basketball, Barclays Bank, and Forest City Ratner, complete with interactive displays of the Atlantic Yards' Barclays Center Arena, currently on the boards at Gehry Partners. Kipping gratefully acknowledges being the beneficiary of Gehry's patronage but says, "In a sense, every client becomes a patron."



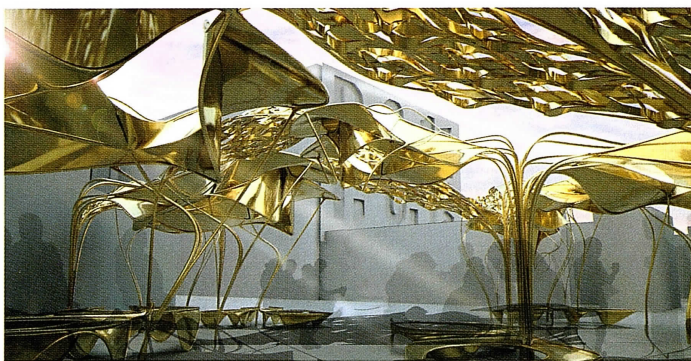
G TECTS LLC / GORDON KIPPING ARCHITECTS

G TECTS: Barclays Center Arena Showroom

Gage/Clemenceau Architects

"Mentorship is more important for a young firm than patronage," argues Robert A.M. Stern, FAIA. Mark Foster Gage, a partner at Gage/Clemenceau Architects, who received his masters in architecture from Yale, worked at Robert A.M. Stern Architects, and is currently an assistant professor at the Yale School of Architecture, credits Stern with teaching him invaluable skills such as how to multi-task: managing his own practice, teaching, and publishing.

Stern and *Metropolis* Editorial Director Paul Makovsky nominated the firm to compete in the Museum of Modern Art/P.S.1's 2007 Young Architects Program. "Aurum," consisting of billowing carbon steel canopies, was one of five finalists exhibited at MoMA. This caught the eye of an editor at *New York* magazine, who booked Gage to model for the 2007 Fall Fashion issue, prompting the Discovery Channel to



GAGE/CLEMENCEAU ARCHITECTS

Gage/Clemenceau Architects: "Aurum," finalist in MoMA/ P.S.1 2007 Young Architects Program

interview Gage and partner Marc Clemenceau Bailly, AIA, for a series about the firm. About patronage? "We're always looking for our Medici, or our own Peter Lewis," says Gage. Perhaps that won't be too far away – the gut renovation of Gage/Clemenceau's 550-square-foot Chelsea co-op bachelor pad was recently featured in the "House and Home" section of the *New York Times*.

Linda G. Miller is a New York City-based freelance writer.

Growing Patrons

An unusual Center for Architecture Foundation program teaches NYC high school students to be responsible citizens, even future clients and designers.

By Linda Yowell, FAIA, and Erin McCluskey

"In the new global economy, the countries who flourish will be those which have the most people doing and designing the most things we can't even imagine today," argued Thomas Friedman recently in a column in the *New York Times*. And, indeed, for the last 15 years, the Center for Architecture Foundation (CFAF), in alliance with the AIA New York Chapter, has spearheaded a movement to teach design to teachers and students as a critical supplement to the city's standard educational fare. As the NYC Department of Education was eliminating the arts from the schools, architects and others stepped up to the plate to fill this vital need; by press time the CFAF had reached thousands of students.

Under CFAF guidance, students work in teams to solve design problems, present their solutions to their classmates, acquire a framework to understand the built world around them, and go into the "field" (typically their neighborhood) to record their own observations. The programs have a two-fold appeal: First, students are eager to know how their neighborhoods and city came to be, and to participate in their design. Second, because architecture includes a plethora of disciplines related to the world outside the classroom, the program has the potential to make any subject exciting, above all

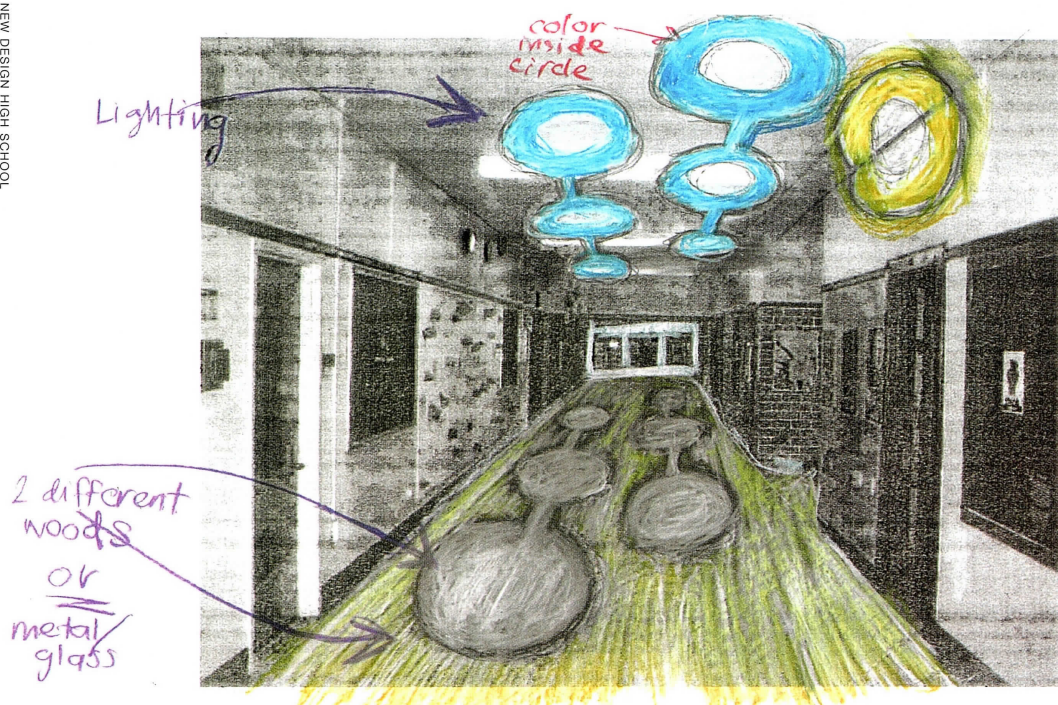
in an era in which students are far more engaged by visual and experiential learning than by textbook learning.

Thus, being able to "read" history in the streets and learning that people from different times and places designed the world around them helps anchor the students to their communities. Indeed, experience has shown that for many New York City elementary school children, locating their school and neighborhood on a city map is the starting point to discovering their neighborhoods' special features; it also breeds a sense of pride and ownership.

Concepts that architects take for granted – such as setting out to solve a design problem without knowing in advance what the outcome will look like – is a crucial lesson for the students and teachers to experience firsthand. In summer 2007, working with the New York Transit Museum, the CFAF took 10 teenagers through the design process for the museum's own entrance. Students were asked to think critically about visual identity, accessibility, and improvements to current designs, then make a scale model and create a 3D computer rendering using SketchUp. It was a memorable first experience for students in the program.

The Foundation has a second role. It serves as a direct resource for the increasing number of small, specialized public high schools in New York City, many of which have a specific architecture, engineering, or urban planning focus. CFAF provides design studios, classes in AutoCAD, access to design mentors, and professional experience.

NEW DESIGN HIGH SCHOOL



At a StudentDay@theCenter, New Design High School students worked with architects from Sage and Coombe to animate floors, walls, and ceilings to create a "design school" identity

Students from the Academy of Urban Planning in Bushwick, for example, completed a five-week program in which they created their own proposals for actual blocks and lots in the changing Williamsburg-Greenpoint waterfront area. Participants felt empowered seeing the profession from the inside-out as architects shared stages and details of the project delivery process through teams of designers, planners, builders, bankers, and political leaders.



ERIC RATKOWSKI, CFAF DESIGN EDUCATOR

Students from High School for Art and Design study plans and the site for waterfront development in Queens West



ERIC RATKOWSKI, CFAF DESIGN EDUCATOR

New Design High School, a new small, specialized public school with the design process at the heart of its academic programs, has asked the Foundation to help engage students in the redesign of spaces in the school, from public hallways to restrooms. The Foundation is also investigating simple changes that can be made by adding lighting and graphic elements, to create a strong design school identity. Located on two floors of a 1920s school building on the Lower East Side, New Design HS shares the building with five other small, specialized schools but with different missions and stu-

dent populations. Visual branding of the physical space will help create *esprit de corps* for this group of students.

Other schools have asked the CFAF to generate programs for the design of green roofs, gardens, cafeterias, and common rooms.

Finally, the Foundation has planned a youth advisory council linked to members of the American Institute of Architecture Students. The council will serve as a link between high-school students with an interest in the built environment and local architecture schools. Sessions will help students develop portfolios for their college applications.

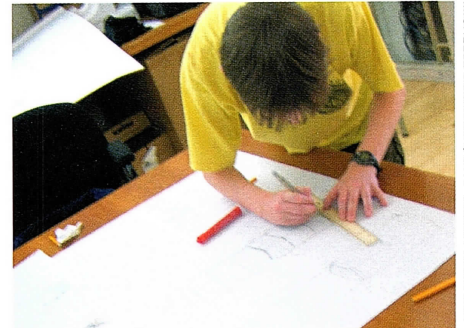
More about the Center

The Center for Architecture is a base from which to teach the public and make them architecture insiders. For each exhibit at the Center, such as "School Buildings: The State of Affairs," "Powerhouse: New Housing New York," and "Architecture Inside/Out," the CFAF holds Family Days, offers workshops to public school students, and hosts open houses for teachers and museum educators. It teaches studio courses about waterfront redevelopment and sustainability, for example, inviting the actual architects, preservationists, and planners to take part in real-world solutions, working hand in hand with students and critiquing their work. CFAF incorporates concepts from PlaNYC into the programs, including family workshops that translate the LEED certification process into a kid-friendly checklist, plus a school-based curriculum that challenges teachers and students to think about affordable housing, urban growth, and even greening their own school buildings.

The Foundation's annual exhibit of student work offers Chapter members and the public the chance to see the range of projects first-hand, and to talk to students and their teachers and parents about the significance of teaching design at a young age. After all, these students are set to be future patrons of design and designers of things "we can't even imagine today."

Linda Yowell, FAIA, principal of Linda Yowell Architects, is the 2007 president of the Center for Architecture Foundation and one of the founders of Learning By Design:NY, the Foundation's K-12 residency program.

Erin McCluskey, director of the Center for Architecture Foundation, oversees the Learning By Design:NY residency program, research and scholarship programs, and the exhibition and youth programs at the Center for Architecture.



MICHELLE DEZEMBER, CFAF DESIGN EDUCATOR

Students create plans for green buildings in preparation for model building as part of a Sustaining the City four-part workshop in collaboration with The Cloud Institute, openhousenewyork, the Skyscraper Museum, and the Center for Architecture Foundation

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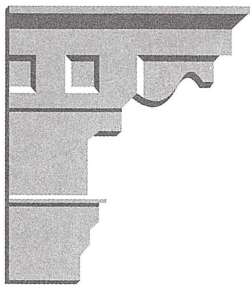
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Chicago, New York, London: No Need to Fight City Hall

Outside View
By Lisa Rochon

“Make no little plans; they have no magic to stir men’s blood.”

Daniel H. Burnham, Director of Works, World’s Columbian Exposition, 1893

The world’s most remarkable mayors are masters at stirring the blood. Much of their workday might be spent dealing with drive-by shootings or sanitation problems, but the smartest mayors come out strong on design. Maintaining their fiefdom depends on the regular output of spectacular architecture and exhilarating public spaces.

CITY OF CHICAGO/MARK FARINA



Above: Chicago City Hall’s green roof in full bloom Right: New York City’s Hudson River Park Below: London’s Millennium Bridge

JESSICA SHERIDAN, ASSOC. AIA, LEED AP



STEPHEN A. KLIMENT, FAIA



Design sells the city. “Barcelona is a city that sells design,” wrote Pasqual Maragall, the visionary mayor of Barcelona from 1982-1997, who worked closely with urban designer Oriol Bohigas and legions of architects to reinvent the capital of Cataluña from a European backwater to become the envy of the world. By now, the Barcelona Effect has become legendary. The cleanup of the city – its back alleys, boulevards, and derelict courtyards – began long before the 1992 Summer Olympics, when teams of public artists, architects, and landscape architects worked together to produce literally hundreds of new public spaces.

It was the tour guide’s enthusiasm for Mayor Richard M. Daley that struck me during a recent boat tour of the Chicago’s architecture. At first, her sentiment for Daley sounded sycophantic, but then she went on to heap acclaim on Daley’s willingness to do for the city. The waiter in the hotel, unprompted, said the same thing. So do many of the city’s planners and urban designers.

Among Chicagoans, Mayor Daley has achieved the status of folk hero. Since being elected in 1989, he has led the charge to green Chicago, beginning with the addition of a 21,000-square-foot living roof on top of City Hall in 2001. Daley “warmed to the urgent issue of preservation,” says David Bahlman, president of the Landmarks Preservation Council of Illinois. For Tree Studio, a project involving an entire block and an apartment building dating from the 1890s, the mayor effectively

stopped demolition of the historic site and its replacement with a high-rise tower. Instead, he made sure the right developer was found for a sensitive restoration and redevelopment with support via a newly designated Tax Increment Financing district. And Daley’s administration requires any city-funded project to meet LEED certification.

Chicago has always ranked as a second-place metropolis – well behind New York – but Daley has provided serious competition. Construction has begun on the Chicago Spire, a 140-story spiraling extravaganza by the brilliant Santiago Calatrava, FAIA, which will be the tallest residential tower in the United States. Millennium Park is a staggering triumph of public space. The Jay Pritzker Pavilion by Frank Gehry, FAIA, unfurls a dazzling presence of tectonic stainless steel while the trellis of overhead steel pipes stretches a sound system across a great lawn. Around the corner, it’s possible to rent a bicycle and travel for miles along the shores of Lake Michigan.

Not to be outdone, New York City Mayor Michael Bloomberg recently released PlaNYC 2030. This targets reduction of greenhouse gas emissions by 30% by 2030. As part of that effort, the city has pledged to plant one million trees over the next decade – the largest tree-planting program ever undertaken by an American city. Moreover, a necklace of green space – boardwalks, bike paths, and parks – is being carved along the water’s edge all around the city.

In London, Mayor Ken Livingstone has fully endorsed the power of design to seduce tourists and convince citizens and corporations to come and stay. In 2001, Livingstone appointed Richard Rogers as his chief adviser on design issues; his advice helped shape the mayor’s plan to transform 100 public spaces throughout the capital.

Like all of the world’s dynamic cities, London is expected to grow by 23% by 2016, and Livingstone wants to ensure growth is contained within the 33 boroughs – not outside of the city. But how to increase density while maintaining a sense of elegance and civility? By privileging the pedestrian over the car. Livingstone has imposed road tolls on commuters – an unpopular choice, but one that has helped cut both pollution and circulation downtown. The riverwalk along the South Bank has returned the pleasure of walking along London’s riverside, and pedestrian bridges are creating a network of public spaces. Where superhighways once rammed through historic downtowns, walkways are preferred.

Much ink has been spilled over the phenomenon of starchitects. But as people continue to flood into cities, the glory – or shame – of a metropolis falls to the big-city bosses. The successes of Mayors Bloomberg, Daley, and Livingstone depend on much, but above all on their ability to create cities of blood-stirring passion.

Lisa Rochon is an author and architecture critic for *The Globe and Mail* in Toronto.

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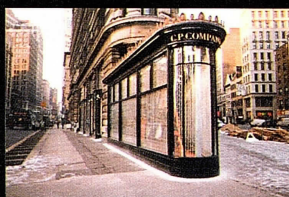
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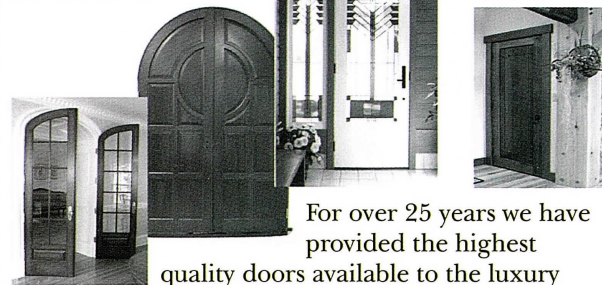


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40-Year Watch

**Ford Foundation HQ,
320 East 43rd Street,
by Kevin Roche John
Dinkeloo Associates, 1967
By Fred Bernstein**

The Ford Foundation's goal, according to its charter, is to "advance human welfare," and it seems to have started with its own building, on 42nd Street between First and Second Avenues. The building was designed by Kevin Roche John Dinkeloo Associates and completed in 1967; in 1998, it became one of the city's few official Post-War landmarks. The building's central feature is its 12-story-high courtyard, which houses an astonishingly lush garden at its base. Offices overlook the garden through windows that slide wide open, allowing workers to breathe foliage-scented air without getting up from their desks. Visitors (to whom the courtyard is open from 10am to 4pm on weekdays) are similarly transported from city to forest.

The building isn't perfect. When it opened, architect and critic Kenneth Frampton noted that the garden, with its narrow walkways, offered little room for socializing. He accused the landscape architect, Dan Kiley, of providing the public with an "anti-agora, invaded by the vegetative processes of nature." And Frampton was largely correct. But even a great building can't do everything, and the shortage of pavement allows the garden to achieve a lushness that is show-stopping when viewed by passersby through the 42nd Street façade, or by Foundation employees from their windows. The "vegetative processes of nature" have rarely been employed to such brilliant effect.

If the garden is the building's *raison d'être*, however, it is far from its only strength. With most of the offices on the west and north sides of the atrium, the building presents itself as a glass wall framed by masonry piers and supported by Cor-Ten steel girders. But on the 11th and 12th floors, narrow wings (containing executive suites) extend along the south and east sides of the building. Those spaces were arranged by Roche into a two-story-high cornice, giving the building a satisfying crown that feels organic rather than ornamental. In addition, the cornice hides most of the building's glass roof, making the light hitting the garden below seem to appear from out of

nowhere. The building is at once transparent and substantial.

Overall, Roche's building puts to rest the notion that modern buildings lack the gravitas of Classicism. It is a point proven elsewhere by I.M. Pei with the East Wing of the National Gallery (completed in 1978); by Eero Saarinen with Black Rock, the CBS Headquarters (1965); and by Roche himself, with his Center for the Arts at Wesleyan University (1973). More recently, Tod Williams Billie Tsien Architects has taken up the mantle.



The 12-story Ford Foundation atrium Below: The Ford Foundation's 42nd Street façade

Their shared idol is Louis Kahn, who used Modernist elements to create powerful, classically proportioned compositions. At Ford, Roche made at least one explicit reference to the master: the triangular brick towers at the corners of the buildings contain stairways and, at each landing, it's possible to look up or down into a triangular void that recalls the triangular stairway of Kahn's Yale Art Gallery.

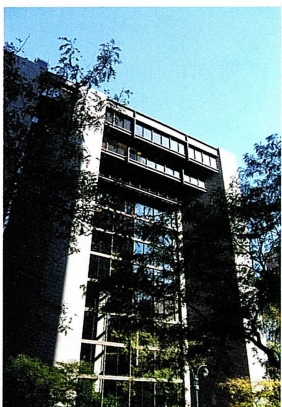
True, the Ford Foundation building is a bit glitzier than anything by Kahn, but this is Manhattan – specifically, the street that links the United Nations building, the Chrysler Building, and Times Square. By the standards of those neighbors, Roche's creation is restrained. When the building opened, Ada Louise Huxtable, in the *New York Times*, called the building "12 stories of subtle splendor."

To produce that much splendor, Roche needed a wealthy client – in this case, a foundation with an endowment now valued at \$11 billion. No expense was spared to

create New York's most glorious workplace. The office floors are classics of 1960s corporate modernism, with bronze door frames that reach the ceilings, and lots of richly stained wood cabinets. The basement auditorium is a particularly fine period piece, with ashtrays that swivel out from the arms of the leather recliners.

The garden has been replanted since Kiley first installed it 40 years ago, but little else has changed inside the building. On a recent visit, I was sure I'd find something that had been altered infelicitously – but no such (bad) luck. Let's hope that, on this stretch of 42nd Street, the next four decades are equally uneventful.

Fred Bernstein, an *Oculus* contributing editor, studied architecture at Princeton and law at NYU, and writes about both subjects. His work appears regularly in the *New York Times*, *Metropolitan Home*, and *Architectural Record*, and on his own website, www.twinpiers.com.



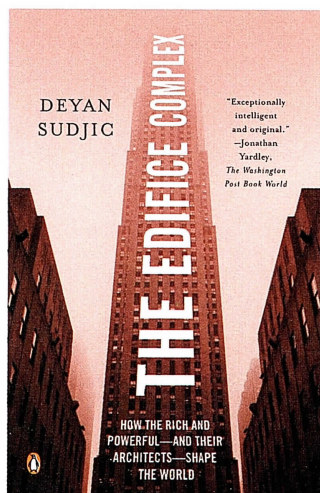
The Patron and the Architect: Who's in Charge?

In Print +

The Edifice Complex: How the Rich and Powerful – and Their Architects – Shape the World, by Deyan Sudjic. New York: The Penguin Press, 2005. 403 pages. \$16.

“Despite a certain amount of pious rhetoric about architecture’s duty to serve the community, to work at all in any culture the architect has to establish a relationship with the rich and the powerful. There is nobody else with the resources to build.”

Deyan Sudjic



Sudjic depicts the architect's patrons mostly as power-hungry titans who manipulate architecture to serve their political, commercial, religious, and egocentric ends. To him, the epitome of the Edifice Complex is Thomas Krens, who at the book's writing was director of the Guggenheim Museum and who, with his architects Gehry and Koolhaas, sought to build a vast array of satellite Guggenheims around the world until brought to heel by a skeptical board.

The book's arrangement is by patron-individuals, most of them from the 20th century. Long chapters are devoted to modern dictators and their architects: Adolf Hitler and Albert Speer, Benito Mussolini and Marcello Piacentini, Josef Stalin and Boris Iofan, Mao Zedong and Zhang Kaiji. Hitler, for example, used his 1930s Chancellery with its grandiose, stripped-down classical forms, motifs, and heroic sculptures to intimidate his victims. Not least among them is the sad figure of Czech president Emil Hácha, who in March 1938 flew to Berlin to beg Hitler to hold off sending his Panzers into Prague, and was forced, like other supplicants, to take “the long march to the leader's desk” (the chapter title) before caving in to nervous exhaustion.

“The point of being a dictator,” argues Sudjic, “is to have the power and authority to be able to say that the architecture of the regime is whatever the leader says it is.” Speer “imbued [the Chancellery] with an unmistakable sense of menace.”

Style was not always in the minds of patrons beset by the Edifice Complex, except to the degree that it advanced their aims. Napoleon III and his planner, Baron Haussmann, cared more about carving boulevards through Paris's high-density slums than about making any sort of aesthetic statement. On the other hand, Louis XIV, aided by his favorite architect, Jacques Hardouin Mansart, used a refined

classical style at Versailles to impress on his subjects and royal guests a sense of order, symmetry, and harmony.

The French presidency is not immune to Sudjic's attention. After a century-long hiatus following the death of Napoleon III in 1871, the line of powerful, architecture-obsessed French heads of state picks up again, with De Gaulle, Pompidou, Mitterand, Chirac, and now Sarkozy, each of whom wants to be remembered by a grand monument.

Finally, Sudjic confronts the role of the patron in a democracy, where power rests either with a powerful political appointee (such as Robert Moses, whom Sudjic virtually ignores) or the wielders of private fortunes, such as the Rockefellers, on whom, along with the Rockefeller architect Wallace K. Harrison, he lavishes a long chapter. His take is mixed on the quality of the Rockefeller legacy: He applauds the architectural marvel of Rockefeller Center, but is less sold on other Rockefeller-begotten mega-projects such as the United Nations HQ, Lincoln Center, and the World Trade Center, which would have stood empty had then Governor Nelson Rockefeller not filled it with state employees. The nadir of Nelson's impact in Sudjic's view, and in the opinion of most architects, is the Albany Mall, meant to glorify state government but ending up as a cold, windswept plain relieved only by H.H. Richardson's 100-year-old legislature.

The tribulations of Daniel Libeskind

The author takes a brutally realistic look at the WTC and its aftermath, zeroing in on the tribulations of Daniel Libeskind. Architecture, he contends, “can never insulate itself from the pursuit of politics. It is a game that can be played with more or less sophistication, but sitting the game out is not an option. What is in question is the extent to which an architectural vision can survive intact once it has been subjected to the demands of a political strategy.”

The Edifice Complex bears all the marks of exhaustive research. The level of detail boggles the mind. Did you know that while Mao Zedong was destroying wholesale China's architectural heritage and replacing it with crude mammoths such as Tiananmen Square, he still chose Confucian texts for his bedside reading? The strength of *The Edifice Complex* is the buildup of patronage examples through individual patrons. If the work suffers, it is because it's often hard to see the wood for the trees. It ends up as a series of strong impressions, overburdened with detail; one longs for the gestalt that ties it all together.

Stephen A. Kliment, FAIA

The Suburbanization of New York: Is the World's Greatest City Becoming Just Another Town? by Jerilou Hammett and Kingsley Hammett, editors. Photographs by Martha Cooper. New York: Princeton Architectural Press, 2007. 192 pages. \$24.95

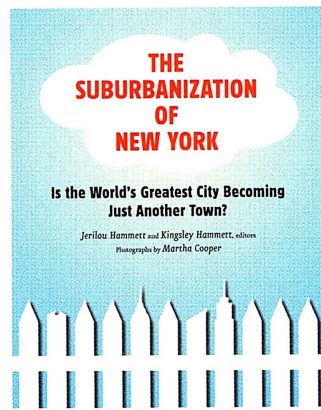
To a New Yorker, suburbanization is a bad word that, like certain other words, you don't want your kids to use. It means homogeneity, intolerance, a Philistine retroculture, and exorbitant energy consumption. Your archetypical urbanites will fight to keep it out of their backyard, if they're lucky enough to have one. The struggle may get a lot tougher, the Hammetts point out, as alarming signs of suburbanization begin to show up in the Big Apple.

Michael Sorkin, who heads Michael Sorkin Studio and the Graduate Urban Design Program at City College, gets to the crux of the issue, asking: "Is the city growing suburban? Perhaps. But searching for the evidence requires some sense of what it means to *be* [Sorkin's italics] suburban and clearly demands proof beyond the odd McMansion in Queens or shopping mall in Manhattan – the city has always thrived on anomaly."

And the evidence, after reading Sorkin's essay and those by the other 13 distinguished urbanists, art critics, and historians, is that something along those lines is happening. This reviewer a few years ago knocked the "New" Times Square for having eliminated the sense of menace, especially at night, in favor of a sanitized place where the nice family from Dubuque could roam safely and buy a proper souvenir to take home to Grandma.

So, farewell, Mom-and-Pop stores. Check out your local Staples, Home Depot, Starbucks, Rite Aid, Burger King, Dunkin' Donuts, and McDonald's. And stay tuned.

Stephen A. Kliment, FAIA



allotted a half dozen pages. Does this herald a sequel, perhaps called Gotham Conquers Pennsylvania Station? The book is illustrated with grainy black-and-white photos of grimy workers, muddy work sites, and fashionably garbed PRR executives.

Stephen A. Kliment, FAIA

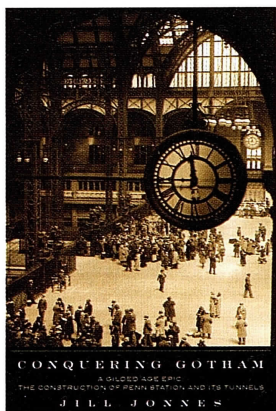
Click Here: [Whole Building Design Guide / www.wbdg.org](http://www.wbdg.org)

The warm and fuzzy name of the Whole Building Design Guide (WBDG) belies a sharply focused site on the complexity of high performance in building design. The National Institute of Building Sciences created this nexus of high-performance building-related information at www.wbdg.org to facilitate teamwork between designers and specialists. The site is a resource for architects who want to integrate design over a building's entire life cycle, and who will preside over the ensuing complex project structure. In a design organization, architects tend to be generalists in charge of the big picture; specialists who work in isolation tend to erode the power of the designer to control the outcome. The WBDG provides architects with information to initiate teamwork early on in the evolution of a high-performance building, helping architects maintain a hold on the many elusive qualitative aspects of a complex design.

The "Whole Building Design Approach" makes a cogent case for a new way of working. The essay includes links to key players and organizations emphasizing integrated design approach and integrated team process. For example, new methods such as Building Information Modeling (BIM) can inform a holistic design process from conceptual design onward. A team organization involving all project participants helps the architect navigate this age of Executive Orders and Mandates, even the certified Building Security Council experts. More importantly, the site identifies new products and systems that integrate these forces.

According to the site, buildings account for nearly half of all annual greenhouse gas emissions, consume three-quarters of the electricity generated, and directly impact the health of end users. The breadth of involvement in high-performance design is apparent in the Construction Criteria Base, an electronic library of construction guide specifications linked to 11 government agencies. Information on the site is organized around Design Guidance (including Building Types), Project Management, Operations and Maintenance, Mandates/References, and Tools. Architects can use the WBDG to help bring government and private sector organizations together in preserving the architect's central role in a future-forward building design.

Margaret Rietveld, FAIA



Conquering Gotham: A Gilded Age Epic: The Construction of Penn Station and Its Tunnels, by Jill Jonnes. New York: Viking, 2007. 369 pages. \$27.95.

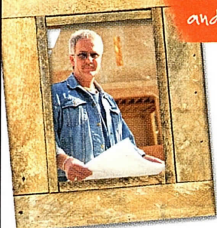
This is an engaging account of the hurdles faced by the Pennsylvania Railroad (PRR) as it strove to erect the now tragically lost Pennsylvania Station. The struggles between the railroad executives and city politicians

were heroic and are revealed in great detail. The story has been told before, as has the tale of destruction in 1963, to which this book has

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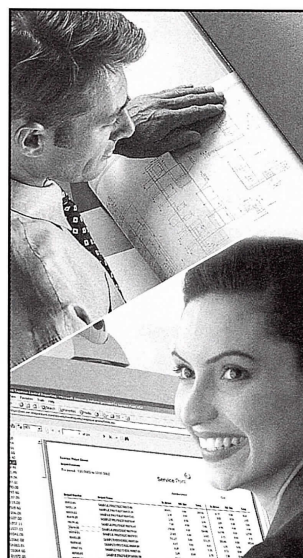
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AIA New York Chapter

"I did not sell myself for money. I bought success at a great price."

(from *The Ideal Husband* by Oscar Wilde)

"Politics is a risky business. Hence it has ever been the affair of speculators with the nerve to gamble and an impulse to boldness."

(from *Beyond the Melting Pot* by Nathan Glazer and Daniel P. Moynihan)

In 1856, New York City Mayor Fernando Wood gave a long oration in Richmond, Virginia, called "An Address on the Genius, Public Life, and Opinions of Alexander Hamilton." While Hamilton was not his political forbear, the Philadelphia-born Wood described how the force of the ideas of an outsider such as Hamilton can make a significant difference in his adopted city. Hamilton and Wood can both be found in the graveyard of Trinity Church, where Wall Street meets Broadway.

When the AIA was founded in 1857, Broadway was brash and Wall Street muddy. Mayor Wood had been elected at a time when the rapid expansion of the city's population, particularly through waves of immigration from Germany and Ireland, threatened to overwhelm municipal services and self-government. New York's slums, including the notorious Five Points, north of City Hall, harbored gangs like the Dead Rabbits and hid a warren of social dysfunction, visited by the likes of Dickens and Lincoln. Fernando Wood, who served six years (1855-58 and 1861-62) as mayor and 20 years in Congress, dying in 1881 while chair of the Committee on Ways and Means, has been described by political biographer Jerome Mushkat as New York City's "first true professional politician, a man who constructed a firm political coalition among the city's underclass of workers and immigrants through personal magnetism, gritty determination, and a Jacksonian commitment to be a tribune of the people."

An early public patron of urban development, Wood was a mayor who met with all petitioners in City Hall, kept a book of public suggestions for civic improvement, and pushed for more public expenditures on Central Park, water piping for newly developing neighborhoods, and other public works. During the Financial Panic of 1857, he anticipated aspects of the New Deal and its Works Progress Administration, hiring unemployed laborers and artisans to build civic projects and initiate new city parks, including Hamilton Park and Central Park.

While clearly concerned about the plight of those most in need, Wood was also described by his contemporaries and most recent historians as corrupt, conniving, inconstant, and untrustworthy. His mayoral elections were helped by favorable interpretations of the vote count. In the 1857 election, for example, he reportedly received 6,000

more votes than there were registered voters in the Irish-dominated Sixth Ward. He was censured by the House of Representatives on January 15, 1868, for an anti-Reconstruction speech that called proposed legislation "a monstrosity, a measure the most infamous of the many infamous acts of this infamous Congress." Wood didn't get to complete the

oration before being asked for an apology, which he refused to give. His "Copperback" speeches as mayor during the 1850s strongly supported Southern cotton growers, major trading partners of New York City. Subsequently in Congress he was a "Peace Democrat," attempting to broker a negotiated end to the Civil War, and perhaps thereby a vice-presidential nomination that never came.

Sociology professor Richard Sennett wrote in *The Fall of Public Man* that public figures of the 19th century were like actors, and that their power came only from their credibility: "Politicians began to be judged as believable by whether or not they aroused the same belief in their personalities which actors did when on stage." Wood survived through many roles, and what might be seen as multiple personalities. Public officials clearly change as they accrue power or as the events of the day create different circumstances. Comparisons could be made to the careers of New Yorkers as different as Robert Moses and Daniel Patrick Moynihan, both of whom changed in recognizable ways as they grew older politically. The larger stage can transform progressive social values into something more pragmatic.

Lord Acton's famous axiom about "power corrupts" – written by the English historian about the 19th-century doctrine of papal infallibility – to my mind speaks more about the greed of Tweed rather than Wood. William Marcy Tweed, while also a Tammany Hall Democrat, was a major rival of Fernando Wood. As architects and legislators currently debate the potential for corruption in self-certification, the driving issues are density and context. The battles over growth and change started in Wood's New York of the 1850s. Then, heads were bashed over race and ethnicity, about new people coming from afar. Now the gangs are resurgent in Newark, not far from where Hamilton was fatally shot.

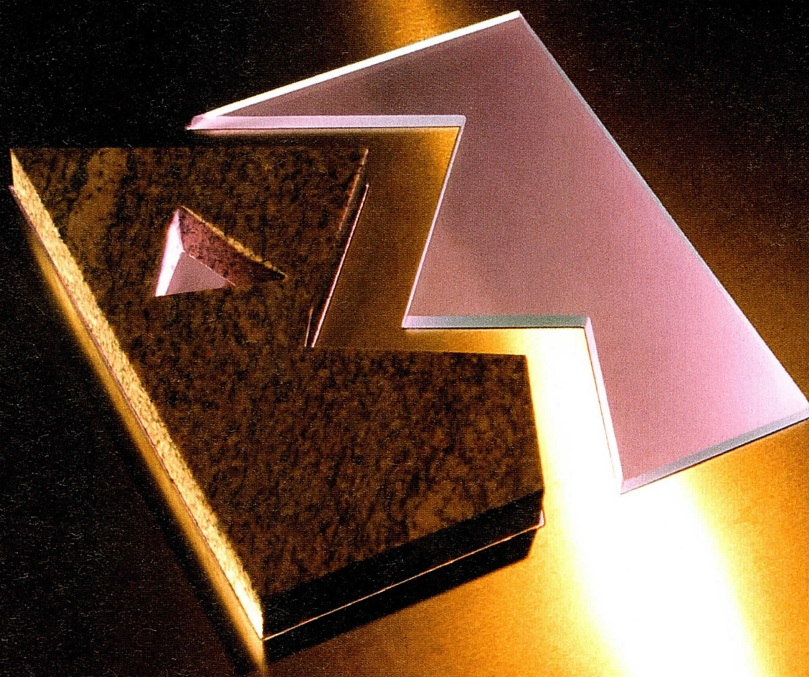


Bell with Mayor Fernando Wood at the Art Commission of the City of New York (painting by Charles Loring Elliott, 1857)

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Handi-Lift Inc.	48
Acoustical Consultants	
Shen Milson & Wilke, Inc.	52
AIA Continuing Education	
Pratt Manhattan	44
Architects	
Michael Zenreich Architects	53
Architectural Doors	
Select Door	44
Architectural Illustration	
New York Society of Renderers Inc.	54
Architectural Law	
Schwartzman Garelik Walker & Troy	54
Architectural Model Makers	
Gemmiti Model Art	55
Architecture	
Francis Cauffman	3
Granary Associates	53
Attorneys	
Law Offices C. Jaye Berger	48
Schwartzman Garelik Walker & Troy	54
Zetlin & Dechiara LLP	15
Audio Visual Consultants	
Shen Milson & Wilke, Inc.	52
Bath Collection	
Brizo	5
Bollards	
Architectural Iron	44
Built in Appliances	
The Westye Group	20
CADD	
Microsol Resources	1
CADD Products & Services	
Microsol Resources	1
CADD Solutions Providers	
Microsol Resources	1
CADD Training	
Microsol Resources	1
Castings - Standard & Custom	
Architectural Iron	44
Civil Engineers	
Thornton Tomasetti Inc.	IBC
Claims & Dispute Resolution	
Zetlin & Dechiara LLP	15
College/Schools	
Institute of Design Construction	52
Construction Law	
Schwartzman Garelik Walker & Troy	54
Construction Management	
F.J. Sciame Construction, Inc.	OBC
Greg D'Angelo Construction	51
IBEX Construction	6
Master Builders Contracting Corporation	42
Construction Services	
Greg D'Angelo Construction	51
Consultants - Rendering	
New York Society of Renderers Inc.	54
Consulting Engineers	
DeNardis Engineering, LLC	8
Desimone Consulting Engineers, PLLC	15
Langan Engineering & Environmental Services ..	20
Severud Associates	2
Weidlinger Associates, Inc.	10

Continuing Education	
Institute of Design Construction	.52
Cork Flooring	
Amcork	.48
Cork Wall Coverings	
Amcork	.48
Corrosion Protection	
Voigt & Schweitzer, Inc.	.IFC
Custom Shutters	
Back Bay Shutter Company	.53
Design Support	
Gemmiti Model Art	.55
Design/Build	
Master Builders Contracting Corporation	.42
Document Management	
Service Point	.52
Doors	
Select Door	.44
Engineering - Structural	
DeNardis Engineering, LLC	.8
Desimone Consulting Engineers, PLLC	.15
Severud Associates	.2
Engineers	
Cosentini Associates	.4
Equipment Sales & Leasing	
National Reprographics	.52
Faucets	
Brizo	.5
Fencing Components	
Architectural Iron	.44
Flooring	
Amcork	.48
Waterjets Unlimited	.50
Galvanizing	
Voigt & Schweitzer, Inc.	.IFC
General Contractors	
Greg D'Angelo Construction	.51
IBEX Construction	.6
Master Builders Contracting Corporation	.42
Graphic Designer	
Design & Co., Inc.	.53
Heating & Cooling	
Conservation Services Group	.48
Home Elevators	
Handi-Lift Inc.	.48
Insurance	
Design Insurance Agency, Inc.	.42
Insurance Professional Liability	
Prosurance/Redeker Group	.54
Interior Design	
Francis Cauffman	.3
IT	
Cosentini Associates	.4
Kitchen Appliances	
The Westye Group	.20
Kitchen Collection	
Brizo	.5
Law Firms	
Schwartzman Garelik Walker & Troy	.54
Zetlin & Dechiara LLP	.15
Legal Services	
Law Offices C. Jaye Berger	.48
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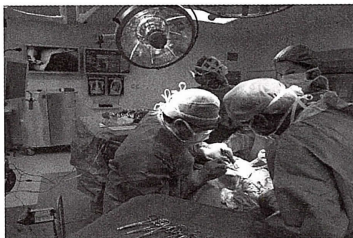
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Service Point48

Professional Liability

Design Insurance Agency, Inc.42

Prosurance/Redeker Group54

Project Management

Granary Associates53

Protective/ Blast Design

Weidlinger Associates, Inc.10

Real Estate Services

Granary Associates53

Renderings

New York Society of Renderers Inc.54

Renewable Energy

Conservation Services Group48

Reprographics

National Reprographics52

Service Point48

Security

Shen Milsom & Wilke, Inc.52

Shades/Blinds

Back Bay Shutter Company53

Shoji Panels

Back Bay Shutter Company53

Specialty Hardware/Finishes

Brizo5

Structural Engineers

DeNardis Engineering, LLC8

Desimone Consulting Engineers, PLLC15

Severud Associates2

Thornton Tomasetti Inc.IBC

Weidlinger Associates, Inc.10

Telecommunication Consultants

Shen Milsom & Wilke, Inc.48

Web Design

Design & Co., Inc.53

Dyad Communications44



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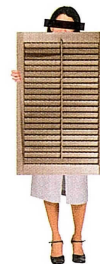
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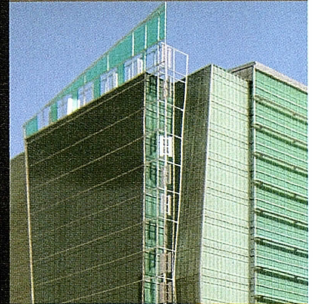
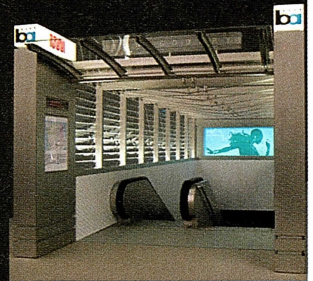
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