

Fall 2010

Oculus

PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 72 ISSUE 3 \$10

THINKING BACK LOOKING FORWARD: Understanding the Shift

Urban Megaprojects: Some Rise, Some Stall
Redevelopment Refined NYC's State of the Arts
Park it Here! New Faces, New York



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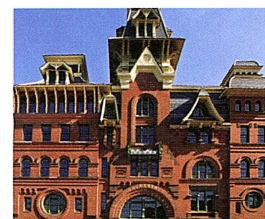
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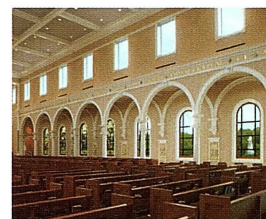
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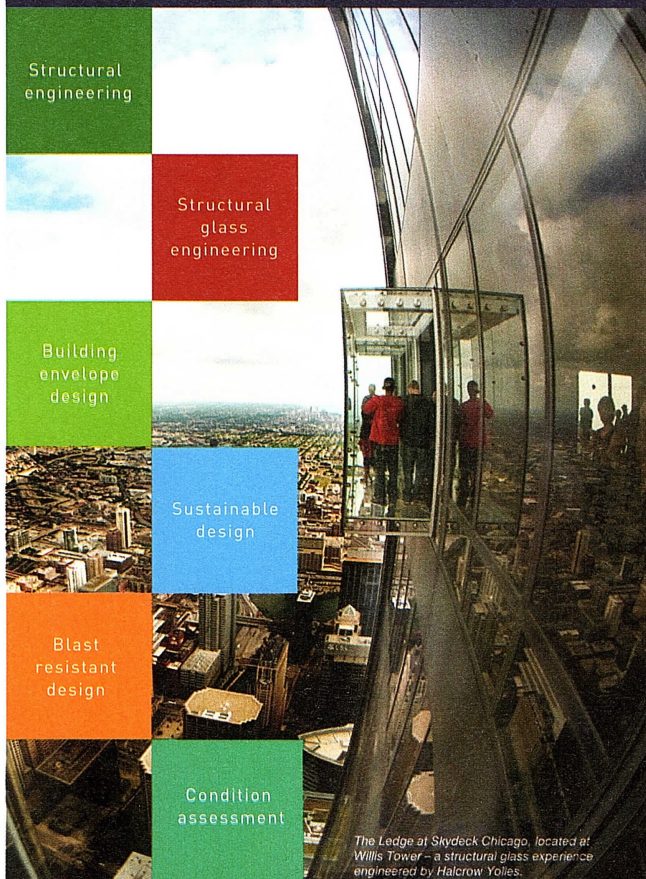
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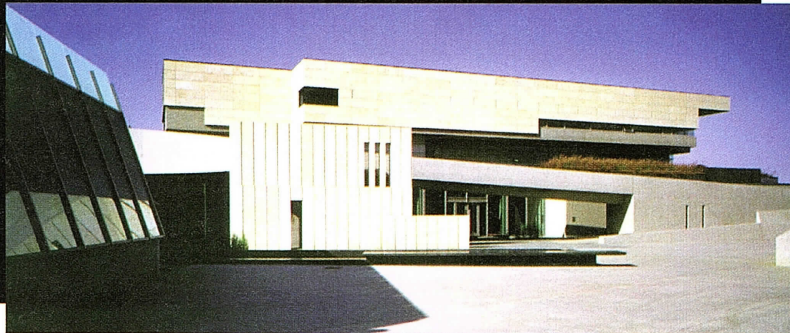


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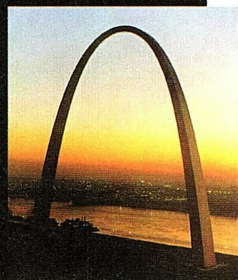
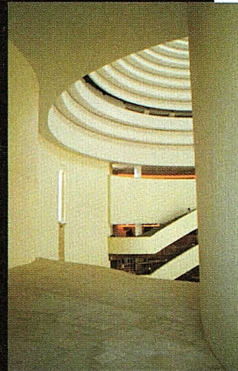
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To Move Faster in the Future

First Words

Letter from the President

A New York minute goes by in a flash, but ask any architect in New York, and he or she will tell you it takes a long time to get things built in the city. It's not that New York architects are impatient – it's that having an efficient process for agency review of building projects is essential to our livelihood. Especially since business has slowed, seeing each project through in a timely manner is critical. As leaders for the industry, the AIA New York Chapter decided to take up the issue and see what we could do to make things better.

AIANY organized a task force to look closely at the agency review process for the design and construction of buildings in New York City. What is the process by which projects are approved? How do multiple city agencies coordinate as they relate to policy on design and construction? We knew we weren't happy with New York's process, but we wanted to assess our system in context. We contacted sister AIA chapters and asked them to share how development, land use, zoning, and buildings agencies operate in their cities. San Francisco, Los Angeles, Seattle, and Atlanta weighed in on how they handle approvals, inspections, enforcement, and peer review. Then we set to work.

The formation of our task force coincided with the creation of a New York City Charter Revision Commission (the charter functions as the city's constitution), whose task it is to recommend revisions to be put before voters in the next city election. The AIANY task force prepared a document that investigates how, in the context of the City Charter, architects and the government interact, and how that interaction could be better. There was much room for improvement, as we observed a lack of policy consistency and coordination within and across agencies. This affects a project's viability, inhibits innovation, and can mean that years of agency review are needed to begin construction of even the smallest project.

What is the process by which projects are approved? How do multiple city agencies coordinate as they relate to policy on design and construction?

We testified at hearings of the New York City Charter Revision Commission. We spoke of the importance of creating an entity to coordinate citywide policy for design and construction, and to set up a coordinated review process for projects that require the approval of multiple agencies. The proposed "Buildings Commission" would be comprised of city agency commissioners, reporting to a deputy mayor and supported by executive staff. Its mandate would be to establish citywide design, construction, and project coordination policies that would lead to a more efficient, effective, and time-sensitive review and permitting process. Our proposed Building Commission would not only resolve inter- and intra-agency procedural and policy conflicts for our architect



BOB WALLACE PHOTOGRAPHY

constituents, but would ensure that, as New York grows in the 21st century, it will retain its position as a world-class city.

After delivering our testimony, we were invited to meet with executive staff of the Charter Revision Commission. Executive Director Lorna Goodman was very receptive to our input and said she would help us move our proposal forward by circulating it to the members of the commission. She also offered to introduce us to the new Deputy Mayor of Operations, Stephen Goldsmith, who oversees the Departments of Buildings, Transportation, and the Mayor's Office of Long-Term Planning & Sustainability (responsible for PlaNYC). The relationship we build with him will surely be an important one.

As I write this, the Charter Revision Commission has decided to recommend that only the term limits issue be put on the ballot before voters in November. It has also recommended in its final report that our proposal be looked into further. We will use this victory to continue this discussion with the city commissioners, deputy mayors, elected officials, and whomever will listen, to make sure the future will move faster for New York's architects and their clients.

Anthony P. Schirripa, FAIA, IIDA

2010 President, AIA New York Chapter

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Been There, Going..Where?

A Word from the Editor

Two adventures this past summer gave me pause as I began writing this letter: visiting Louis Kahn's 1955 Trenton Bath House and Day Camp (newly restored by Farewell Mills Gatsch), and trekking through Venice during the 12th Architecture Biennale. One harks back to an era not too long ago, the other a bit further in the past than that. On a micro- and macro-scale, each made me think long and hard about New York City's mix of past and future grand plans and small gestures that have added – and will add – layers of culture, commerce, and vitality intended to improve our quality of life, along with layers of mixed results and a fair share of controversy.

This has also been a year of a rich (and odd) mix of nostalgia and anticipation in the city. Mayor John Lindsay's administration (1966–1973) and his Urban Design Group were given the royal treatment, with exhibitions and panel discussions all around town, including at the Center for Architecture. Public spaces took center stage with the completion of several parks and swaths of streetscapes given over to lounging pedestrians. Battles over landmarks and new developments continue to rage – think Atlantic Yards and Moynihan Station, both representing years of hopes raised and dashed, then rising again. Have we taken lessons learned from the past to inform our future, or are we doomed to wishful thinking and theoretical exercises in imagining what might have been or could be? Ever the optimist, I firmly believe in the former (even if we do hit a few snags and wrong notes along the way).

This issue of *Oculus* is filled with reasons that encourage my optimism. First up is The Big Picture, an in-depth look at how and why urban megaprojects – past, present, and future – languish in limbo or, at best, seem to creep along. Meanwhile, a profile of the New Domino project on Brooklyn's waterfront is a case study that could serve as a prototype for forward-thinking redevelopments all around the city. With affordable and supportive housing always a clear and present challenge, Common Ground has grown from rescuing almost lost spaces to save the almost-lost, to working with New York architects and developers to build beautiful and sustainable housing for those most in need.

Culturally, the city, despite a tough economy, has stepped up to the plate for a number of projects that promise to bring new vitality to their neighborhoods. Parks, both new and refurbished, are also raising the quality of life for those who live and work nearby, while sparking revitalization efforts in their surroundings. As for the future, it is sure to be adventurous, design-wise, judging by the work – and attitudes – of this year's New Practices New York winners, and the two young designers who built (with help from countless volunteers) their competition-winning City of Dreams Pavilion on Governors Island this summer. And Parsons' new Transdisciplinary Design program promises a new generation of designers who will be able to think well outside of the box in tackling complex, real-world challenges. Technology is also moving forward at break-neck speeds, to great advantage for architects who consider BIM's usefulness beyond the design and construction, and who take social media seriously.

In our regular departments, "So Says..." sits down with Vishaan Chakrabarti, AIA, an urban designer who has seen large-scale projects from all sides. "Good Practices" offers Episode 7 in the Chronicles of Life in the Profession. "40-Year Watch" revisits Richard Meier & Partners' pioneering adaptive reuse of the Bell Labs complex in the far West Village, transforming it into the Westbeth artists' housing. "One Block Over" looks at the new Brooklyn Bridge Park, a waterfront oasis offering something for everyone. "In Print+" reviews tomes tackling historic preservation and urbanism, the importance of well-done portfolios, and the nuts and bolts of key 20th-century buildings. "Click Here" clicks on TheCityFix.com, a new global network dedicated to advocating, promoting, and sharing urban transportation solutions.

Back to looking back: what lessons can we take from Kahn's lowly bath house and the ancient magnificence of Venice? Be it neglect or rising tides, neither they nor our city can – or will – exist without contemplating and appreciating triumphs and pitfalls of the past or looking forward.

Kristen Richards, Hon. ASLA
kristen@ArchNewsNow.com



Editor as sun worshipper in Louis Kahn's
1955 Trenton Bath House

MICHAEL J. CROSBIE, FAIA

Center Highlights

Center for Architecture

EMILY NIEMENS



Friends of LaGuardia Place Board Members (l-r) Lawrence Goldberg, Barbara Devaney, and Judy Magida, with City Council Member Margaret Chin and Board Member and AIANY Executive Director Rick Bell, FAIA, at a sit-down in the park across from the Center; the groundbreaking for a new playground called Adrienne's Garden was September 15.

Annual Meeting

SAM LAHOZ



Joseph Aliotta, AIA, 2012 AIANY President, Anthony Schirripa, FAIA, 2010 AIANY President, and Margaret Castillo, AIA, 2011 AIANY President, at the 143rd Annual Meeting in June.

SAM LAHOZ



David Childs, FAIA, accepts the Chapter's Medal of Honor from Anthony Schirripa, FAIA, AIANY President, at the Annual Meeting.

BJORN WALLANDER



"New Practices New York 2010," designed by Leven Betts Studio and on view through October 23, is the third juried portfolio competition and exhibition in a new biennial tradition sponsored by the AIANY New Practices Committee (see pg. 28).

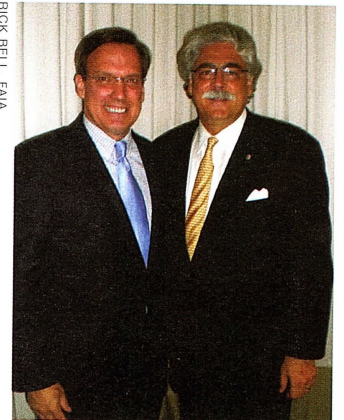
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Sergei Tchoban, Partner, NPS Tchoban Voss, and Publisher, SPEECH, spoke at the Center about his work on the Russian Pavilion at the 2010 Venice Biennale.

AIA 2010 Convention, Miami

RICK BELL, FAIA



Architect of the Capitol Stephen Ayers, AIA, and George Miller, FAIA, President, AIA National, at the AIA convention.

MEGAN OHUSID



e-Oculus Editor Jessica Sheridan, Assoc. AIA, LEED AP and Oculus Editor Kristen Richards, Hon. ASLA, in Herzog & de Meuron's new Lincoln Road Garage in Miami Beach.



EMILY NIEMENS

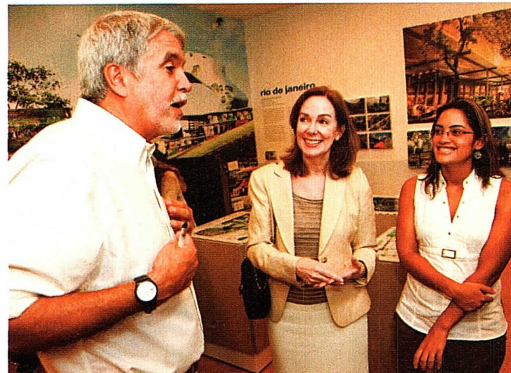
The AIANY Committee on the Environment and ASHRAE NY's Sustainability Committee collaborated to develop the five-part series, Integration 101: Bridging the Roles of Architect and Engineer. Steven Baumgartner, PE, HBDP, of Buro Happold, introduced the first session in May.

Our Cities Ourselves



EMILY NIEMENS

Institute for Transportation and Development Policy (ITDP) Executive Director Walter Hook walked visitors through "Our Cities Ourselves: The Future of Transportation in Urban Life," an exhibition curated by Maura Lout and designed by Pure + Applied, which began its worldwide tour in June at the Center.



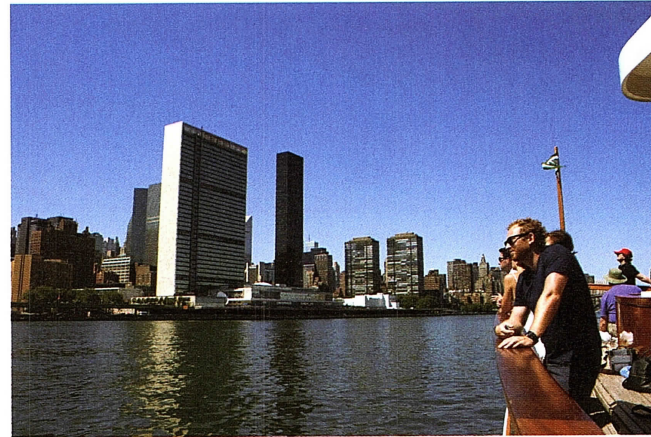
EMILY NIEMENS

Enrique Peñalosa, President of ITDP, speaks with Margaret Castillo, AIA, First Vice President, and Venesa Alicea, Assoc. AIA, at the "Our Cities Ourselves" opening.

In conjunction with MoMA's "Rising Currents: Projects for New York's Waterfront" exhibition, which was inspired by the AIA Latrobe Prize-winning research of Guy Nordenson, AIANY and MoMA organized architect-led tours of New York Harbor and the five featured sites. MoMA architecture curator Barry Bergdoll, Hon. AIANY, introduced Paul Lewis, AIA, and Marc Tsurumaki, AIA, of LTL Architects and their site in New York Harbor.



EMILY NIEMENS



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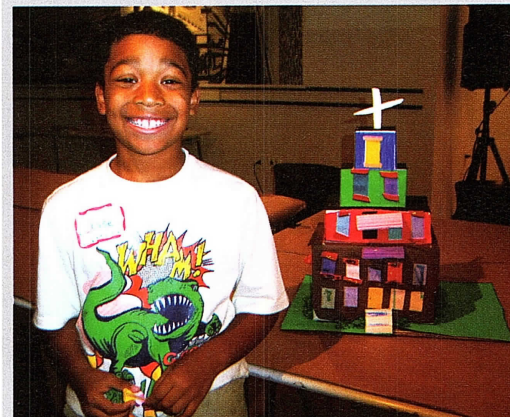
AIANY, cultureNOW, and Classic Harbor Lines have teamed up to present architectural boat tours. The cruise, which circumnavigates Manhattan, began in June and will continue until December.



SAM LAHOZ

In June, (l-r) former NYC City Planning Chair Donald Elliot, Urban Design Group's Alex Cooper, Carl Weisbrod, NYC City Planning Chair Amanda Burden, Hon. AIANY, FAICP, and architecture critic Paul Goldberger, Hon. AIA, participated in "The Physical City: Planning, Design and Development, Then and Now," organized by the Center and the Museum of the City of New York.

Center for Architecture Foundation



MAGGIE YOLEN

A student in the "Model Magic" summer studio at the Center proudly displays his finished building model.



CATHERINE TEEGARDEN

During "A Room of One's Own" summer studio, students measured spaces at the Center to get a sense of real square footage before designing their own scale models of a dream apartment.

So Says... Vishaan

YOKO INOUE



We can look back – and lament how difficult it is to build large-scale projects in New York City. Think Ground Zero, Moynihan Station, Hudson Yards, Atlantic Yards. Whatever anyone's feelings about those individual projects, New York needs to figure out how to build at a scale that meets the extraordinary challenges of the future – especially in improving mobility. So let's look forward, and ask

how we can build big *better*. *Oculus* turned to Vishaan Chakrabarti, AIA, who directs the Real Estate Development Program at Columbia University. He's seen large-scale projects from all sides, as an associate partner at Skidmore, Owings & Merrill; director of the Manhattan Office of New York's Department of City Planning; executive vice president for the developer Related Companies; and founding principal of VCDC, an urban-design firm.

James S. Russell: I'm going to focus first on Moynihan Station because you have a unique perspective on a project that seems desperately needed, yet has failed to move ahead for so long. At Related, you tried to put together a four-block project that would have moved Amtrak to the Farley Post Office and given the existing Penn Station the overhaul it deserves. But much of the cash for this grand vision was supposed to be supplied by very large-scale development around the station. Could such an enormously complex project ever have worked?

Vishaan Chakrabarti: It's important to say that Senator Daniel Patrick Moynihan [the station's long-time champion] never saw Farley as a replacement for Penn Station. Of the 550,000 passengers that Penn processes each day, only about 25,000 are Amtrak passengers. I didn't think you could spend a lot of money doing a tremendous amount of work to create a great new station in the Farley building and leave commuters with the same miserable lot they endure today. We could have gotten two great stations, a brand new arena, and a district of new development that was very transit-oriented and walkable by freeing up development rights above the Farley building and Madison Square Garden sites. We pursued this over four years with three governors. Everyone involved saw the tremendous benefits. It had a lot of

traction, and if not for the demise of Governor Eliot Spitzer's administration, I think we would have gotten there.

JR Could the real-estate development ever have spun off enough money?

VC In the short term, there was no way to do it without a significant public contribution. One of the foremost responsibilities of our government is to help fund reasonable infrastructure, and Penn Station is a very critical piece. Over the long term, the public would see a very solid return on investment from the tax revenue that the new development would generate.

I don't think money was the issue, though. This was a complex, controversial undertaking, with concern over the Garden's presence in the Farley building and the amount of retail in the new station.

JR Could the controversies be overcome?

VC All of it was surmountable with the right public leadership. The lesson I drew is that the public sector has to want a project like this or it won't happen. The public has to take ownership.

JR Moynihan Station has seemed on the verge of happening for something like a decade and a half. Is there something pathological about New York that keeps us from committing at this scale?

VC I think there's something pathological in the United States that we don't sufficiently care about our infrastructure – especially our rail infrastructure.

JR Is there too much public process in New York?

VC I do think there's too much public process in New York, but I'm not giving a blanket "yes" to that question. The city's ULURP process – its Uniform Land Use Review Procedure – works. It takes about seven months, but the clock ticks [fixing decision dates for agencies, the city council, and the mayor], which is invaluable.

A bigger problem is environmental-impact review. Moynihan, by my count, has had three-and-a-half environmental impact statements done – about \$12 million worth – for what is ultimately a green, transit-oriented project. It makes no sense. No one reads these reports; they simply become grounds for litigation.

Chakrabarti, AIA

JR What cities are doing large-scale projects right?

VC In most of the world, infrastructure means rail. These countries understand the economic link between development tied to an infrastructure system that works. We don't. People from Brooklyn want to drive into Manhattan every day and pay \$30 to park, but they regard a toll on the East River bridges as a tax, even though it would have paid for infrastructure. So as long as we have that kind of mentality, we're going to fall further and further behind. The difficulty of building Moynihan is indicative of that mindset.

To create the Olympics site, London condemned about 400 acres fairly close to the city center in a remarkably short time, in a way that's inconceivable in New York. I admire Hong Kong in terms of its ability to plan for density around transportation. Lists of the top 10 developers in Hong Kong always include the MRT, the Hong Kong equivalent of the MTA [Metropolitan Transportation Authority]. It would be unimaginable to consider the MTA one of New York's top 10 developers. The Fulton Street transit hub downtown is not conceived of as transportation married to density – it's an empty glass box. Though people talk a lot about land use and infrastructure being planned together, we rarely do it in any meaningful way.

By contrast, we planned a great deal of density along the extension of the 7 subway line. Compared to infrastructure moves in London, with the St. Pancras station, I think we're far behind, and that will ultimately impact corporate location decisions. It will affect our carbon footprint and ultimately our attractiveness as a city.

JR Does America lack the capacity to conceive, manage, and operate projects on the scale of Moynihan or Ground Zero?

VC That's probably true. There is an anti-authoritarian streak in the country that pervades both the political left and the political right. Urban planning has a lot of embedded dilemmas about whether you need to centralize authority to a certain extent to get large pieces of infrastructure done. Community-based planning has been the rage since Jane Jacobs, but that kind of planning can't build infrastructure.

At a national level, we have a kind of psychological hurdle to overcome: the ability to trust some central entity to build things like high-speed rail. Locally, the Port Authority is now extremely well led and could manage a project like Moynihan. So sometimes it's simply about leadership – about individuals who can charge ahead and make things happen.

JR How can architects play a more constructive role?

VC Referring to Moynihan, Eliot Spitzer asked me, "Vishaan, is this just about building a Taj Mahal?" As an Indian, I find a certain joy and interest in that question. But many do view the project as an architectural conceit.

As an architect and planner working in a development context, I often had to argue for the project in terms of safety, pedestrian flows, and other empirically countable aspects. Arguing that it is important for New York City to have a great gateway had less resonance with leadership, especially in Washington. You have to find the right language and nuance to persuade people that architectural aspects are important.

JR How can architects better speak the language of politics?

VC It's not just about politics – it's about being able to speak in development terms, in community terms. A lot of different language gets used in the larger context of building a city, and if architects see building cities as their central engagement, we have to be able to address different audiences.

JR Do architects focus on the right things, like how much better a new facility will work?

VC Part of what has bedeviled the Moynihan project is an insufficient focus on budget. Years ago, when the proposal that combined Moynihan Station and Farley made the front page of the *New York Times*, it was \$300 million or \$400 million over budget. It was never going to get built the way it appeared. It's our responsibility to be realistic about what we can achieve, especially in a world of constrained resources. So let's make great, uplifting spaces, but at the same time let's figure out how to create a great air-rights transfer mechanism that allows us to build lots of development that can help pay for a great architectural statement.

There are so many assets associated with Moynihan. You have a huge pedestrian population, and pedestrian populations generate retail revenue, and retail revenue can in turn generate public good. But if we don't think creatively about that – and that's what architects and planners need to be doing – we'll never change the status quo there.

James S. Russell, FAIA, is the editorial advisor to the *Oculus* Committee and the architecture critic at Bloomberg News.

Brooklyn Bridge Park: A Magical Oasis

One Block Over
By Claire Wilson

The Ringling Brothers and Barnum & Bailey Circus calls itself “the greatest show on earth,” but to New Yorkers that distinction is reserved for the Manhattan skyline. And the best seats ringside are on the shores of the East River in the new Brooklyn Bridge Park. Designed by Michael Van Valkenburgh Associates (MVVA), the park stretches 1.3 miles from Atlantic Avenue in Brooklyn Heights to just north of the Brooklyn Bridge and Empire-Fulton Ferry Park (formerly Empire State Park).

Currently only Piers 1 and 6 are open to the public, with the remaining piers in the 85-acre riverfront swath scheduled for completion by 2013. Empire-Fulton Ferry Park, closed for refurbishment, will reopen in 2011 as part of Brooklyn Bridge Park.

Pier 1 seems designed to expose visitors to the river that commerce and crime had historically kept out of their reach. According to MVVA Principal Matthew Urbanski, views from its grassy central hill are meant to reveal the river as if for the first time in the context of its views of the Brooklyn Bridge, Lower Manhattan, and Lower New York Bay. Leafy paths lead visitors around what Urbanski calls “metaphorical connections” to the river: a water garden, a salt marsh, and the Granite Prospect, a poetic seating area with water views. Stone used to build it was recycled from the Roosevelt Island Bridge – like other stones, bedrock, and old growth lumber that make up what one official calls “the first real recycled park.”

The bulkhead on which the promenade sits changes in more complex ways as amblers head south. Planted areas are carved out from the edge, creating a tidal pool. Beyond it are a ghostly field of derelict piles and a ramp for kayaking. Future piers will be a series of fixed and floating structures that alter the form of the edge and the way people interact with the water, according to Urbanski.

In addition to offering ferry service to Governors Island and eventually a restaurant, Pier 6 is a lively haven for children with state-of-the-art playground equipment and interactive water features that teach hydrodynamics. Designers located it at the foot of Atlantic Avenue, a main thoroughfare, to ease access to the seven-acre pier, which is removed from the bustle of downtown Brooklyn. “It has to function as a destination instead of a neighborhood park,” Urbanski says.



View of Brooklyn Bridge from Pier 1 Vale

So far the park – which on completion will have multi-use athletic fields, restaurants, housing, and a hotel – is getting rave reviews for the beauty of its design and variety of activities. “It creates a wealth of experiences in a small space,” says Laura Starr, ASLA, partner, Starr Whitehouse Landscape Architects and Planners, whose public projects include the Battery Bosque and a Jersey City waterfront park; she is also the former chief of design for Central Park.

Starr applauds the design of Brooklyn Bridge Park as a whole and wishes the Hudson River Park in her neighborhood had this level of richness. The West Side parks “feel more urban than Brooklyn Bridge Park – they don’t have as much topography,” she says, comparing the two. “You can’t get lost in them or get a sense of meandering, and that is a very important part of the park experience.”

While the design of the new urban oasis is almost magical, there have been a few bumps along the way. Detractors criticized the inclusion of housing, a hotel, and other commercial interests, but most of the approved plan went ahead because revenues were necessary for maintenance. Children’s climbing domes on Pier 1 were removed because they got too hot in the sun. And Judy Stanton, executive director of the Brooklyn Heights Association, continues to field complaints from members who feel that noise from park events has compromised their quality of life. “We are the park’s biggest boosters and we don’t want to be critical,” she says, “but we need to come to a greater understanding of the noise and activities that are going to take place there.”

It took a generation for the community to realize the park, the concept for which dates back to the mid-1980s. Brooklyn Bridge Park President Regina Myer, who oversaw the project, believes its design exceeds all expectations. “It is so respectful of the location, with views of the bridge, shoreline, and Brooklyn waterfront,” she says. “And it will continue to unfold. I am really pleased with the result.”

Claire Wilson writes for the *New York Times*.



Pier 6 Water Lab

By Lance Jay Brown, FAIA

Back to the Future

**Urban Megaprojects:
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New York builds. "It'll be a great place if they ever finish it," O. Henry wrote. But it is a great place *because* it will never be finished. How it gets built is what we debate. Leaving it better than we found it is the challenge.

New York City reached its 20th-century population peak at 7.89 million in 1950, declined to 7.07 million in 1980, and is projected to exceed 9 million by 2030. In keeping with our legacy, we continue to remake and improve our city while confronting enormous obstacles. Information and digital technology may be the only things growing faster than our global population, changing the way we make decisions, who participates in decision-making, and how we build.

The Lindsay Administration's 1969 Plan for the City of New York was considered the most dramatic proposal since the Commissioners Plan of 1811. The post-WW II abandonment of and disinvestment in cities, racial and economic tensions, "white flight," and the continued automotive suburbanization of the American landscape seemed quite irreversible. We fought air and noise pollution, but energy was cheap and plentiful, and green was just a color. Not since Lindsay has there been so bold, so ambitious, and so inspiring a plan as the Bloomberg Administration's 2007 *planNYC: A Greener, Greater New York*. With hope for a re-energized urban America, New York has been leading the way in architecture, preservation, and infrastructure, and reimagining public space, urban parks, and landscapes.

In the second decade of the new millennium, the world faces serious problems: growing cities, shrinking cities, climate change, sea-level rise, the accelerating economic divide. In many ways, New York is poised and ready to meet these challenges. And yet there are issues. Some seem petty: Must taxis always cruise? Others are major: New York manufactures opportunities for wealth; can we manufacture opportunities for the middle class and the poor? Will neighborhoods survive mega 'hoods? Will there ever be real airport access? Bus Rapid Transit (BRT) on the Brooklyn waterfront and the Far West Side?

We've experienced a decade of profound debate over how we might grow and change. Many of the megaproject issues that were confronted at Battery Park City and Riverside South are being revisited in Greenpoint/Williamsburg, Atlantic Yards, Willets Point, the Far West Side, Manhattanville, the East and West Villages, and Ground Zero. We now have Hudson River Park, Brooklyn Bridge Park, Governors Island, the High Line, and, miraculously, the fountain-rimmed circular plaza at Columbus Circle! We also have the greenest high-rise office building in America. We do *not* have Moynihan Station!

Are we staying ahead of the game? With the groundbreaking for Via Verde, the result of the AIA/ACSA-sponsored international competition for green, beautiful, and affordable housing, the 222-unit complex was started – a step towards the mayor's goal of 165,000 affordable units. The project combined the talents of a London-based architect (Grimshaw Architects) with a home-grown firm (Dattner Architects), another step in the debate over who should design our city. Are we finally moving from the "I" world to the "WE" world?

Are our schools doing all they can to prepare students for the future? NJIT has a Master's Degree in Infrastructure. Parsons offers a Master's of Fine Arts in Transdisciplinary Design (see pg. 34). CCNY has inaugurated a collaborative, interdisciplinary Master of Sustainability program. New degrees for new challenges – but have we figured out subways vs. BRTs?

Cities are the future – locally, nationally, and globally. New York remains a glorious and exciting laboratory for investigating how cities of the past become cities of the future.

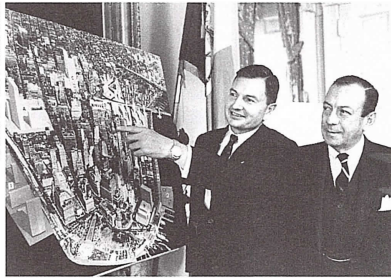
Lance Jay Brown, FAIA, is an architect, urban designer, and ACSA Distinguished Professor at the City College of New York/CUNY. In 2007 he was awarded the AIA/ACSA Topaz Medallion, the highest honor given for an architectural educator in the U.S. He is co-author of the book *Urban Design for an Urban Century* (2009).

Left: Leeser Architecture: The revamped Museum of the Moving Image (see pg. 24)

Urban Megaprojects: Some Rise, Some Stall

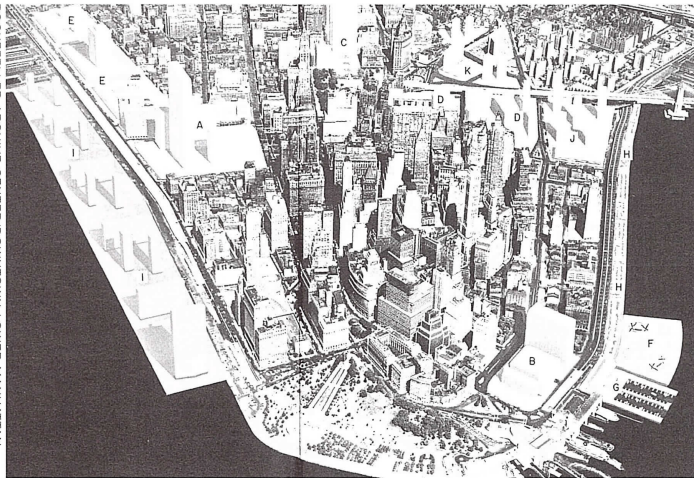
With several efforts currently in limbo or moving slowly, what determines which ones reach the finish line? [By Bill Millard](#)

ROCKEFELLER ARCHIVE
CENTER/DOWNTOWN-LOWER
MANHATTAN ASSOCIATION ARCHIVE



David Rockefeller, chairman of the Downtown-Lower Manhattan Association (left), shows NYC Mayor Robert Wagner, Jr. the DLMA's recommended improvements for Lower Manhattan in November 1963

ROCKEFELLER ARCHIVE
CENTER/DOWNTOWN-LOWER
MANHATTAN ASSOCIATION ARCHIVE



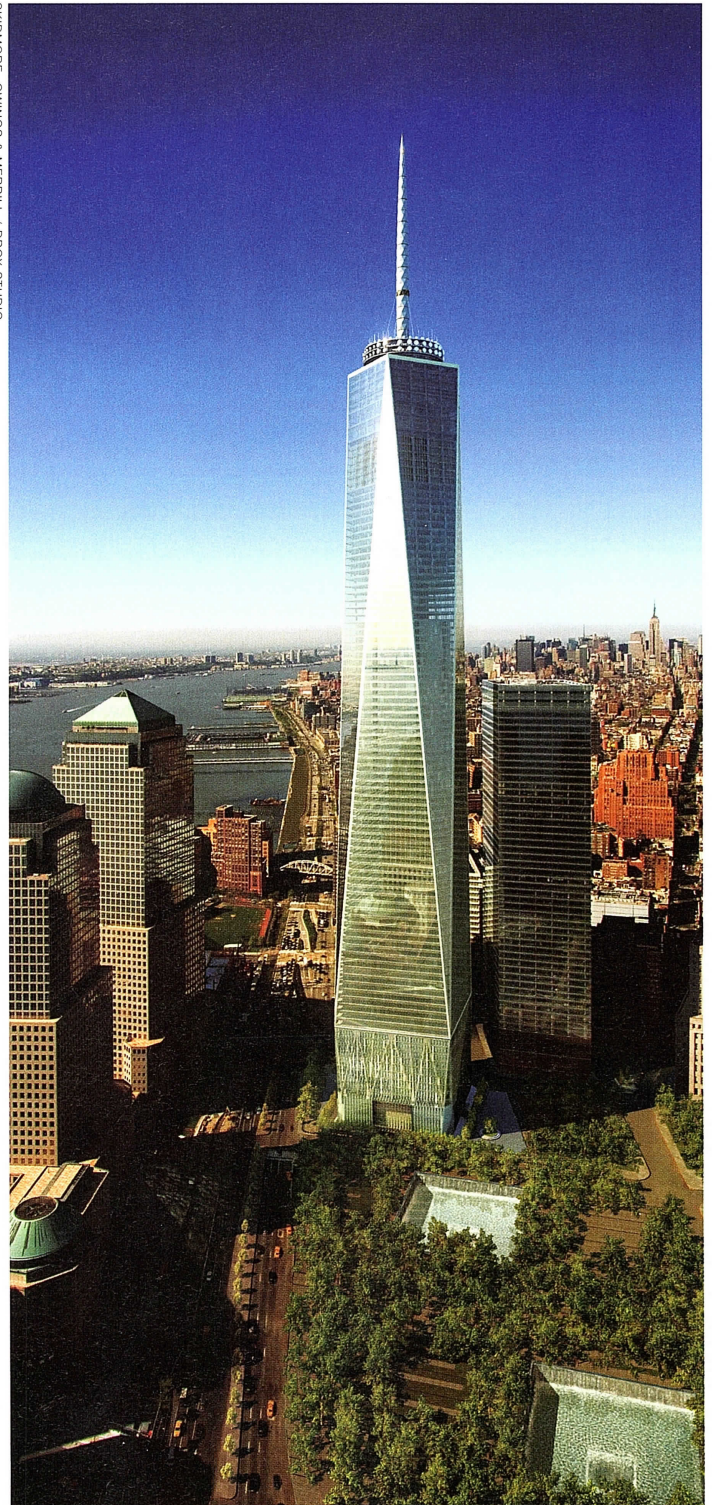
Above: The Downtown-Lower Manhattan Association endorsed 11 "Major Improvements" for Lower Manhattan in its second report in November 1963. East Side projects included the New York Stock Exchange (B), a Heliport (F), a Marina and Boatel (G), and an East River Esplanade (H)

Every metropolis evolves by accretion, but a great city like New York also expands through the leaps and bounds of large-scale construction. Yet pulling off a Rockefeller Center, Lincoln Center, or Battery Park City requires a rare alignment of economic interests, political clout, community support, and architectural vision – not to mention luck.

New York is hardly short on large ideas. Moynihan Station, Atlantic Yards, Hudson Yards, Riverside South, and the World Trade Center (WTC) reconstruction all promise to transfigure important segments of the city. They also inspire skeptics to ask: What beyond promises will be delivered? What takes us so long? Why, after each batch of renderings gives way to compromises, renegotiations, and mid-game substitutions (Paterson in for Spitzer! Pasquarelli in for Gehry!) does the public so seldom see hopes realized?

There are myriad ways for big ideas to collapse. Investors lack the stamina to weather market fluctuations; interests prove irreconcilable; leadership wavers, absent the commanding presence of a Robert

SKIDMORE, OWINGS & MERRILL / DBOX STUDIO



One World Trade Center, designed by Skidmore, Owings & Merrill, with the 9/11 Memorial by Michael Arad, AIA, and Peter Walker in the foreground

Moses. During Mayor Michael Bloomberg's first two terms, some saw a latter-day Moses in Deputy Mayor Dan Doctoroff, reshaping Hell's Kitchen and Chelsea around transportation upgrades and a stadium. But the 2012 Olympics went to London, and the Jets failed to garner adequate state or community support.

Projects often advance for reasons unrelated to social value, says Michael Sorkin, director of the graduate urban design program at City College. A completed megaproject requires "a consensus and a critical mass and good timing," he says. "Projects get done because there's a collusion of interests, rather than because they are necessarily outstanding service to the commonweal." Sorkin has some skin in the game: his office has rethought Lower Manhattan for "Our Cities Ourselves: The Future of Transportation in Urban Life," the Institute for Transportation & Development Policy's year-long initiative and travelling exhibition that started at the Center for Architecture this summer. This internal-com-

ers. Between dreamers and hardened realists, one would expect to find Gottesdiener among the latter. Nevertheless, he says of plans like Sorkin's, "I'm of two minds on this. There's the practical architect: 'I want to build a building; I want to see it done.' But if you take one step back, those blue-sky ideas are the lifeblood of making any project work."

Gottesdiener sees a recurrent pattern in which patience is rewarded, and the 10-year delay at Ground Zero is far from unusual. "Master plans need to have fluidity," he comments. He recalls the WTC's early-1960s origins as David and Nelson Rockefeller's idea for the East Side, later appearing at its eventual site as Minoru Yamasaki's superblock, in turn giving rise to Battery Park City on landfill and thoroughly reprogramming Lower Manhattan into "a 24-hour live/work/shop/fun district." Time Warner Center likewise went through a Safdie Architects incarnation and long delay before the Related Companies and SOM realized the current residential/musical/commercial complex. The projected Riverside South,

MICHAEL SORKIN STUDIO/TERREFORM



For the Institute for Transportation & Development Policy's recent "Our Cities Ourselves" exhibition, Michael Sorkin Studio and Terreform rethought Lower Manhattan as an internal-combustion-free eco-zone, restoring waterfront access by removing the FDR Drive and other automotive infrastructure near the Brooklyn Bridge

bustion-free eco-zone, restoring waterfront access by removing the FDR Drive and other automotive infrastructure near the Brooklyn Bridge, foregrounds the question of megaprojects' feasibility. Some call the plan utopian; then again, the same was said of the High Line a decade ago.

Experience counsels patience

Skidmore, Owings & Merrill (SOM), unsurprisingly, has long held the lion's share of major projects worldwide. When *Crain's New York Business* recently named the city's top nine projects over the past 25 years, five were by SOM's New York office. Managing Partner T. J. Gottesdiener, FAIA, has worked on the Time Warner Center, the planned Moynihan Station, and several components of the WTC site, among oth-

he says, was envisioned as being mega-television studios, then big-box retail, before the Extell/Christian de Portzamparc mixed-use proposal, Riverside Center, took shape. ("The one thing that is still missing" in order to "knit [Riverside South] back into the fabric of the city," Gottesdiener says, "is literally depressing Route 9A and finishing that park.")

"You don't build cities in a short time," Gottesdiener concludes – particularly not the WTC site, where political, historical, emotional, financial, and security issues overlaid on complex below-grade infrastructure make it "probably the most atypical project you could ever imagine." Working at this site, he says, has taken a toll on everyone at SOM. "I had no idea," he explains, "how much of the architecture was out of the architects' control, how much of planning was probably out of the plan-

ners' control, and how much getting things done was out of almost anybody's control." Lacking a local Moses or a Daniel Patrick Moynihan who could make civic construction a unifying political issue, the city must rely on slow checks-and-balances structures. Still, considering Port Authority Executive Director Christopher Ward's recognition of the pivotal role of transportation projects, Gottesdiener is optimistic that Moynihan Station, Ground Zero, and others will advance.

Picking the right battles

Vishaan Chakrabarti, AIA, former executive vice president at Related Companies and now director of the Real Estate Development Program at Columbia's Graduate School of Architecture, Planning and Preservation, attributes many exaggerated delays to "the out-of-control nature of the environmental-impact process." For Moynihan Station, he says, multiple statements have already run up over \$12 million (see "So Says," pg. 12). "It's well-meaning legislation," he allows, but the environmental-impact reports are "a huge hindrance to getting projects done because, in addition to their expense, they take so long to do that projects end up losing their moment in the economic cycle."

Because construction with strong transit components aids both development and environmental efficiency, Chakrabarti proposes impact-statement reform to measure broader benefits and move such projects along. "I'm all for green buildings, but green buildings barely

move the dial in terms of environmental consequence when compared to good urban mobility," he says. "Mass transit, high-speed rail: that's what you really need to lower a city's carbon footprint." Chakrabarti cites Beijing and Hong Kong's new airports, London's St. Pancras Station, Berlin's Hauptbahnhof, and New Delhi's "spotless, exquisite subway system" for setting performance and aesthetic standards that leapfrog their American counterparts. Along with several facilities planned at JFK, he believes, the Port Authority could enhance air/rail synergies by upgrading rail terminals, perhaps running them more like airports. "Critical to that is getting the right mix of retail," he says, "so you have some revenue stream that offsets the tremendous maintenance costs of running these facilities."

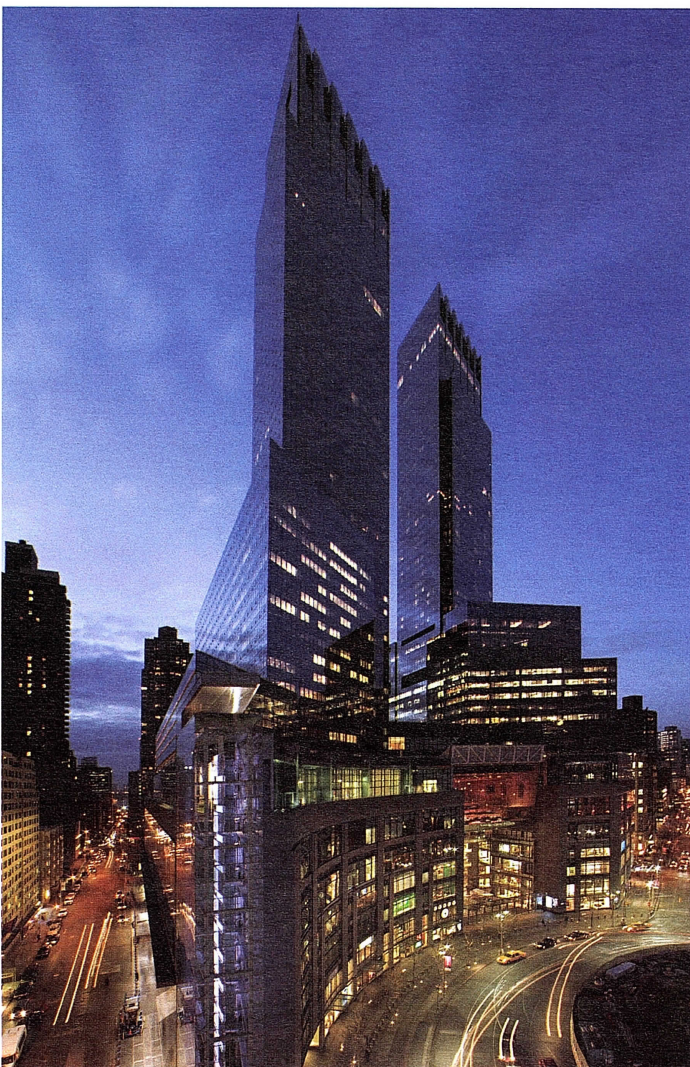
Recent steps, Chakrabarti suggests, answer the question of whether only a neo-Moses can drive major projects home. Attending an Architectural League event last July, Paul Goldberger, Hon. AIA, asked former Deputy Mayor Doctoroff about the Moses-Jane Jacobs dialectic, Goldberger says, "Dan's response was very interesting. He felt that during his tenure they proved you could do very large things like plan the West Side, build the High Line, get the 7 line under construction, without the kind of residential displacement you saw in the Moses era." Inevitably, however, certain mega-omelets call for egg-breaking via eminent domain. The *Kelo v. New London* decision defining economic development as a "public use" that justifies takings, he believes, is a precedent the Supreme Court is unlikely to reverse; municipalities bear the burden of defining blight. "Eminent domain is an extremely serious thing," he cautions. "You have to have a very high standard for what constitutes public purpose to take someone's home or business. But there are times when it's necessary in a surgical way."

The case for large-scale transit-centered projects is not only environmental, Chakrabarti says, but also "a pocketbook issue" and a patriotic one. "I don't think the average American, the average New Yorker, is very happy when they hear that China's got the fastest passenger train in the world," he notes. "I think that makes the average person quite mad about why the wealthiest, most openly democratic society in the world can't get these things done. And I think it's just a question of framing the problem."

Density and dissent on Atlantic Avenue

The combination of transportation and scale strengthens the economic arguments for the controversial Atlantic Yards, says MaryAnne Gilmartin, executive vice president of Forest City Ratner Companies (FCRC). Through community opposition, rising costs, and market cycles, this 22-acre project has endured scalebacks from the 17-building master plan by Frank Gehry, FAIA, and his 620-foot "Miss Brooklyn" tower to today's plan: first, Barclays Center in its SHoP/Ellebe Becket iteration; next, the first segment of a 6,430-unit residential plan; eventually, the full mixed-use project, including the 511-foot office tower replacing Miss Brooklyn. Even as rescaled, the project drastically densifies Fort Greene and Prospect Heights. Considering the importance of transit-oriented development and the rich transit resources nearby (10 subway lines plus the Long Island Rail Road), Gilmartin says, this is precisely the point: "contextual, necessary, and, we think, appropriate."

DAVID SUNDBERG/ESTO



Skidmore, Owings & Merrill's Time Warner Center on Columbus Circle



The first segment of Forest City Ratner Companies' plans for the 22-acre Atlantic Yards mixed-use project (with 6,430 residential units) is the Barclays Center, designed by SHoP Architects and Ellerbe Becket

"Atlantic Yards is certainly not something I would regard as the sort of project progressive New Yorkers would support," Sorkin counters. "It lacks key components, particularly as regards public infrastructure, and it's overscaled. The view of many people that it's essentially a sellout to private capital is not way off the mark." Appeals by Develop Don't Destroy Brooklyn, Brooklyn Speaks, and others are still pending at this writing; opponents fear that interim surface parking will become a long-term use. The city's Independent Budget Office projected that the Yards would yield a net loss for the city over 30 years, though a net gain for the state. Gilmartin, citing "serious flaws and errors" in this estimate's assumptions, claims employment and tax revenues will justify public costs. The only certainty about Atlantic Yards may be its polarizing effects.

Yet construction is under way, Gilmartin reports, after "a master closing on the entire project" (including arena bonds and vacant possession) in late 2009. The arena, transit entrance, and open space should be complete in mid-2012, giving the Nets a home for the 2012-13 season and a venue for some 200 annual events. Bypassing the Uniform Land Use Review Procedure because local regulations do not cover the Metropolitan Transit Authority, FCRC instead struck a community benefit agreement providing 30% affordable housing, and Gilmartin says the first residential building will be an integrated 50/30/20, half market-rate and half observing the Department of Housing Preservation and Development's affordability bands based on area median income. She describes Atlantic Yards as a classic case where public-sector investment primes the pump, looking

beyond the jittery cycles of commercial markets to help a project unfold over the long term. Completion, she notes, is an illusory concept on this scale: "Even when a project has reached its full buildout, the work is not yet done."

The strategy of pursuing public benefits indirectly through incentives for private ventures, however, strikes Sorkin as inefficient and bordering on counterproductive. "If we want housing for people of modest means, we should build it," he says, instead of "essentially bribing" developers through tax or zoning breaks "to do the right thing that they're not inclined to do." Along with Atlantic Yards and similar efforts, he identifies "stealth megaprojects," including "the upzoning of the East River from DUMBO to Long Island City...a tremendous project being done in various tranches," replacing New York's traditional direct commitment to public housing with a transfer to interests that hardly need it. "The subsidy is what's constant; what migrates is the location of the subsidy," he says, and "the planning process is structured such that grass-roots input is mainly sanctioned in the form of resistance."

"What's missing in the Atlantic Yards project," Sorkin concludes, "is the plan that's larger than the plan" – a vision of neighborhood needs that considers a project's effects all the way to the societal level and can devise the appropriate instruments accordingly. Thinking on that scale might be the most ambitious project of all.

[Bill Millard](#) is a freelance writer and editor whose work has appeared in *Oculus*, *Icon*, *Content*, *The Architect's Newspaper*, *LEAF Review*, and other publications.



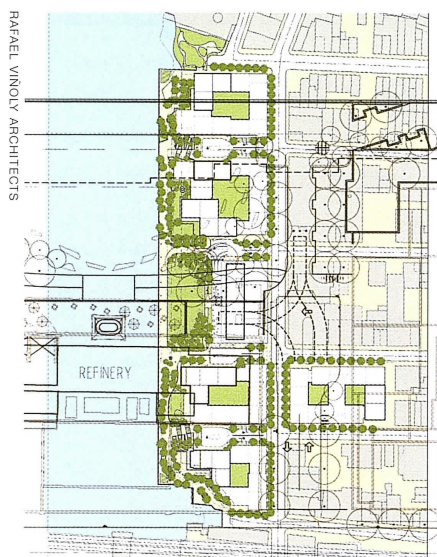
Rendering of what the New Domino project will look like from the Manhattan side of the East River

Redevelopment Refined

A historic sugar refinery and its familiar “Domino” sign are the centerpieces of a forward-looking redevelopment

By John Morris Dixon, FAIA

As shipping and manufacturing withdraw from urban waterfronts all over the world, their vacated sites have been the subject of visionary proposals and persistent controversy. The New Domino project, master-planned by Rafael Viñoly Architects, is a notably ambitious waterfront project both in size and aspirations. And its virtues have won it official approval.



Located on 11 acres of East River frontage in Williamsburg, Brooklyn, and projected to house 2.8 million square feet of residential, commercial, and community-use space at an estimated \$1.4 billion, the proposal offers considerable assets to the neighborhood. Almost 40% of the site will be open space, vs. 20% required in the city's zoning for other East River frontage. Its park areas, with their 1,300-foot esplanade, will be clearly accessible to the project's neighbors along extensions of existing streets. An exceptional 30% of the development's apart-

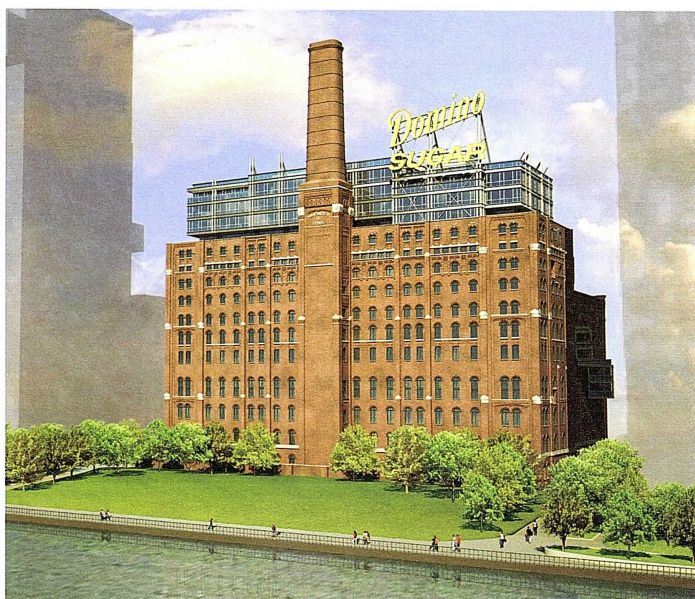
ments – 660 out of 2,200 – will be set aside as affordable housing. Other public amenities will include 146,000 square feet of community space. And a landmark industrial structure at its core will be sensitively reused.

The client for this project is no ordinary developer, but an offspring of a longstanding effort to provide affordable housing. The

Community Preservation Corporation (CPC) was founded decades ago, originally to finance the restoration of abandoned housing. A for-profit (hence taxable) development arm, CPC Resources, is now committed to providing new affordable housing, with its profits – if any – reverting to CPC itself. For the New Domino project, CPC Resources acts as managing partner and is joined by another developer, the Katan Group.

Rafael Viñoly Architects has been working on the New Domino master plan since 2005. It was apparent from the start that the scheme could provide the desired public spaces only by going high-rise. In any case, observes Rafael Viñoly, FAIA, low-rise development can't exploit the unique amenities of waterfront sites.

The plan envisions construction in six phases at two-year intervals, but this schedule could be extended. “What we've proposed,”



The original refinery will sport a new four-story, glass-walled rooftop addition and the familiar Domino sign

says Viñoly, “is a sort of a hybrid between a zoning envelope and an architectural project.” His master plan will prevent bulky structures without imposing rigid design guidelines. While he hopes to design the actual buildings, he has avoided imposing a straitjacket on what he – or others – may design here. Buildings are required to define streets and planned open spaces, and they must exhibit articulation at a moderate scale – achieved in part by setting varied height limits for its cubic volumes.

The sugar-refining complex, founded here in the 1850s, was the largest of several such plants on the Brooklyn waterfront, employing thousands of workers and producing up to 3 million pounds of sugar per day. The complex of three joined buildings that formed the factory’s nucleus was built in the 1880s, with massive brick walls reaching up to 155 feet, pierced by ranks of round-arched openings. In 2006 it was designated a city landmark.



RAFAEL VIÑOLY ARCHITECTS

Public waterfront spaces include a 1,300-foot esplanade

Reactions to the proposal have departed from the familiar NIMBY scenario. Instead, community response has been split between endorsement and opposition, both quite vocal. One faction, joined by City Council member Diana Reyna, supported the project as promising much-needed affordable housing, community facilities, and open space. But the local community board and the area’s councilman, Steve Levin, raised objections to the project’s density, the congestion it could generate, and its likely acceleration of the gentrification that has been radically transforming once-gritty Williamsburg. Opponents questioned locating such dense development 10 blocks from the nearest, already overtaxed subway, while developers cite a bus route directly to Manhattan that borders the site. Water transportation is a further option, once sufficient density is achieved. But the project’s mix of uses – including space intended for professional offices and small businesses – could make walk-to-work an option for area residents.

(Earlier this year, the Center for Architecture presented “The New Domino” exhibition, which described the project objectively to opponents and proponents alike. The AIA New York Chapter later expressed its support of the New Domino master plan. See aiany.org/Advocacy for the Position Statement.)

To gain the approval of the Planning Commission and the City Council, achieved in June, some master-plan modifications were required. The maximum height of the towers was lowered from 40 stories to 34, with the lost floor area to be made up elsewhere in the project. Parking within the site had to be reduced from 1,694 to 1,428 spaces. In its support of the project, the Bloomberg Administration

promised to undertake transportation studies to deal with the impact of the New Domino and other construction in the area. The developers agreed to institute shuttle bus service to the subway once a certain on-site population is reached.

Not least among the developer’s commitments to the city is the reuse of the landmarked refinery being led by Beyer Blinder Belle Architects & Planners (BBB), adding an estimated \$50 million to the cost. Adapting this structure is an unusual challenge, reports Michael Wetstone, AIA, LEED AP, associate partner at BBB, since it has no internal floors but is simply a masonry shell built around a huge refining mechanism. A whole new structural frame will have to be inserted. And the 140-foot-by-250-foot footprint of the refinery has to be hollo-owed out by a proposed 50-foot-by-100-foot central court to provide the exterior exposure needed for apartments. The lost square footage has been recouped with a four-story, glass-walled rooftop addition, which won Landmarks approval in part because the complex originally had an ornate attic of similar height. This addition will support the familiar Domino sign, preserved at the Landmarks Commission’s request, which was previously mounted on an expendable structure nearby. For the structure’s stretches of blank wall, approval was granted for 48 new windows, detailed like the original ones, but not arched.



RAFAEL VIÑOLY ARCHITECTS

The waterfront and park areas will be easily accessible to the project’s neighbors along extensions of existing streets

The first floor of the reused refinery will include retail space, facing the community, with existing masonry arches framing entrances. Floors two through four will provide about 100,000 square feet of the development’s community facilities, which may include a public school.

The New Domino’s public benefits have won it city approval over the understandable reservations of its neighbors (including transportation needs), and it promises to add a truly forward-looking, mixed-use environment to the city’s assets. Its influence could extend far beyond Williamsburg, raising expectations for the quality of redevelopment everywhere.

[See page 42 for project credits]

John Morris Dixon, FAIA, left the drafting board for journalism in 1960 and was editor of *Progressive Architecture* from 1972 to 1996. He wrote the Midtown Manhattan portion of the original 1967 *AIA Guide to New York City*. In recent years he has written for *Architectural Record*, *Architecture*, *Architect*, and other publications.

Common Sense

New York architects and developers make common cause with Common Ground's goal to end homelessness – using sustainable good design as part of the solution

By Richard Staub



MICHAEL MORAN

Alexander Gorlin Architects: The Brook, South Bronx: Red-paneled terraces and the roof garden give residents a privileged view of street life

The solution seems obvious. To end homelessness, provide the homeless with apartments and support services to help them stay on their feet. And that's just what the non-profit Common Ground is doing. The 20-year-old organization, founded and directed by Rosanne Haggerty, develops "supportive" housing in which each building includes spaces for social services and other programs. And it isn't just stock housing.

"Good design doesn't have to cost more than bad design, and it benefits the whole neighborhood," said Haggerty in a *Wall Street Journal* article. Common Ground's recent projects are proof of this. If anything, the challenges of the projects – very low budgets and often difficult sites – have inspired a group of design firms with a commitment to contemporary design, low-cost housing, and sustainability.

For example, The Brook is a 90,000-square-foot, 190-unit supportive housing project in the South Bronx that brings a vibrant presence to the neighborhood. Alexander Gorlin Architects divided the L-shaped building into three parts, with social services occupying the light-gray aluminum-paneled corner of the six-story building, and two wings of darker gray brick housing the studio-sized residences. What gives the LEED Gold building its punch are the cherry-red panels that clad the large terraces on the service corner's floors.

All of Common Ground's projects rely on a mix of public and private funding. One third of the funding for The Domenech, a seniors-only

JONATHAN KIRSCHENFELD ARCHITECT



Jonathan Kirschenfeld Architect: The Domenech, Brownsville, Brooklyn: A colorfully-framed library concludes the interior courtyard

supportive housing complex opening this fall in Brownsville, Brooklyn, comes from HUD. Professionals at HUD were initially surprised at the U-shaped plan Jonathan Kirschenfeld Architect had devised for the narrow, 80-foot-wide by 150-foot-long site. While single-loaded corridors aren't the most efficient, Kirschenfeld demonstrated it was the only way to get 72 primarily one-bedroom units on the site. Indeed, the resulting interior courtyard ended up being a design bonus. Kirschenfeld clad the walls of the building facing the courtyard in translucent Kalwall panels, giving the apartment interiors a quiet glow by day. "The light cast through the apartment walls in the evening," says Jonathan Kirschenfeld, AIA, "will give the courtyard a quiet luminosity."

A very different challenge came with the site for Schermerhorn House, in downtown Brooklyn, part of a larger mixed-use development initiative. Subway tunnels cross directly under the block, so Ennead Architects (formerly Polshek Partnership) and Robert Silman Engineers developed a structural system that cantilevers the 97,000-square-foot, 11-story building over the tunnels, isolates the building, and supports a flat-plate concrete structural system. The panelized glass-and-aluminum façade minimizes the load on the trusses while bringing daylight into the building.

Developed by Common Ground Community in cooperation with co-sponsor The Actors' Fund, the building provides supportive housing for single adults transitioning out of homelessness, persons living with HIV/AIDS, and low-income community residents with a preference accorded to those employed in the performing arts and entertainment industry. In addition, each of the nine residential floors offers 20 studio units and a suite containing four single-room-occupancy units with two shared bathrooms and a common kitchen. "This project represents the firm's commitment to sustainability, affordable housing, and design innovation," says Ennead Principal Susan Rodriguez, FAIA. It was a sentiment shared by all of the firms doing work for Common Ground.

Founder Haggerty's career has been remarkably focused. After college she volunteered at Covenant House, the charity for homeless teens, leading to a job at Catholic Charities, where she worked on a housing project in Brooklyn's Bedford-Stuyvesant. Haggerty started

Common Ground in 1990, and with it the renovation of the Times Square Hotel as 652 units for formerly homeless and low-income residents. The project, which opened in 1993, had the same combination of residential units, support services, and amenities – in this case a garden roof deck, computer lab, library, and art studio – that continue to this day. Haggerty's commitment to sustainability is part of her social vision, but since most public housing money doesn't cover green initiatives, she has to find private funds to cover it.

While all of Common Ground's recent projects are sustainable, Hegeman Residence is among the first in its Green Design Campaign. It is now under construction in Brownsville, Brooklyn, one of New York City's most distressed areas and a particular focus of Common Ground. Cook + Fox Architects' six-story building emphasizes views to green space and natural daylight. The first floor starts five feet above grade to allow daylight into below-grade support service offices. Its subtly articulated brick façade makes it contextually a good neighbor, while large-scale lobby windows give passersby a view to the interior courtyard, which has room for urban gardening. Richard Cook, AIA, sees the garden as a restorative reconnection to nature for the building's 163 residents. A 7,000-square-foot green roof is one of many features that will help the building earn its anticipated LEED Silver certification.



Ennead Architects: Schermerhorn House, Boerum Hill, Brooklyn: The panelized glass-and-aluminum façade creates a distinctive identity for supportive housing in the urban fabric

©DAVID SUNDBERG / ESTO FOR ENNEAD ARCHITECTS



Cook + Fox Architects: Hegeman Residence, Brownsville, Brooklyn: Large ground-floor windows connect passersby with building activities and services

COOK + FOX ARCHITECTS

For Kiss + Cathcart, Architects, the 100,000-square-foot Pitt Street Residence on Manhattan's Lower East Side was an opportunity to demonstrate how supportive housing can perform sustainably. The 12-story building, which is under construction, has three distinct sections, with the ground floor for social services, a gym, a computer room, and a multipurpose room that opens onto a courtyard garden. On the second and third floors are three- and four-bedroom suites for young adults, with a double-height open stairway connecting the three floors. Each tenant of the 208 studio apartments gets a key card that allows him or her to turn off the unit's heat, air-conditioning, lighting, and bathroom exhaust system when leaving the apartment.



Kiss + Cathcart, Architects: Pitt Street Residence, Lower East Side: The two-story gray brick volume houses residential suits for young adults

KISS + CATHCART ARCHITECTS

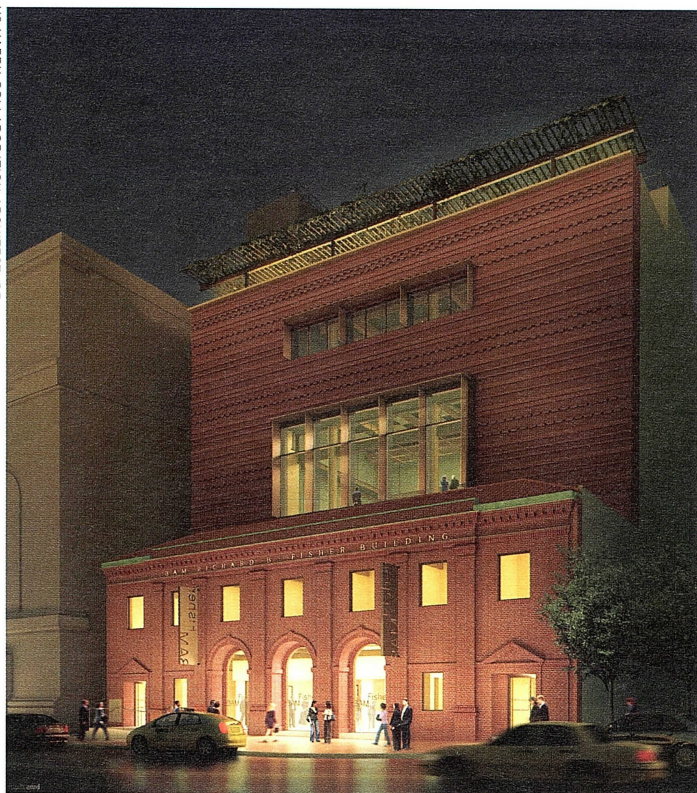
What sets Common Ground apart is Haggerty's success in finding the right mix when it comes to funding, development partners, design, and building services, and making the response specific to each community. Her vision takes her where the need is greatest, so Common Ground projects become testaments to what both individuals and neighborhoods can become.

Now running parallel with the organization's housing program is the Brownsville Partnership, its dauntingly ambitious endeavor to prevent homelessness. The program provides support services for Brownsville families most at risk of becoming homeless, and is upgrading four large housing projects that have suffered severe neglect. Common Ground also has a national component, partnering with 19 other U.S. cities to house 100,000 homeless people over the next three years.

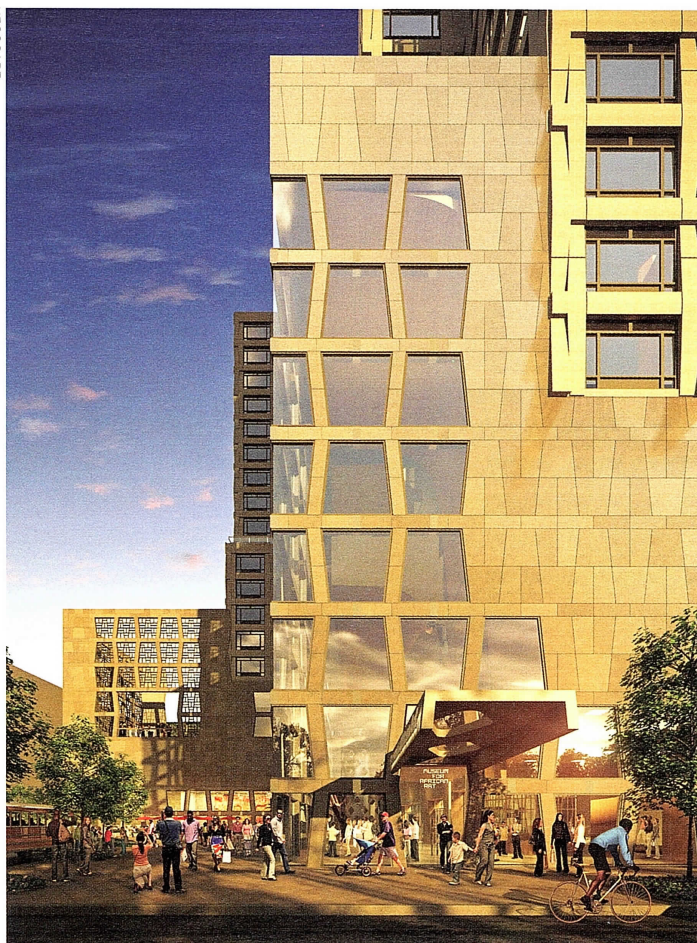
It seems that Common Ground's common sense is working, big time.

[See page 42 for project credits]

Richard Staub is a marketing consultant and writer who focuses on



H3 Hardy Collaboration Architecture: The Richard B. Fisher Building will include the façade of an existing building and a taller six-story addition behind it, which will house a new theater and a rehearsal space



Robert A.M. Stern Architects: A weavinglike pattern of mullions helps define the visual identity of the Museum for African Art, at the base of a new residential tower

NYC's State of the Arts

In the midst of the recession, the city is supporting a wave of cultural building projects designed by New York architects and destined to bring new vitality to their neighborhoods **By Lisa Delgado**

In the world of New York's cultural architecture, there's a lot of behind-the-scenes activity as the curtain prepares to rise on a host of new building projects. The development of the long-awaited BAM Cultural District is gaining momentum, Lincoln Center's transformation continues, and myriad smaller projects feature innovations equally worthy of ovations.

"There's been a tremendous boom in cultural buildings supported by the city," observes Geoffrey Lynch, AIA, LEED AP, partner at H3 Hardy Collaboration Architecture, known for its cultural projects. "Theaters, museums, dance centers, and so on – they're a huge tourism draw," he adds. "The city is very wise to invest in these things, because it brings a lot of dollars back to the city."

Kate Levin, commissioner of the Department of Cultural Affairs (DCA), agrees. "These buildings are major generators for neighborhood enhancement and revitalization, drawing visitors and stimulating local business," she says. Furthermore, "cultural projects are major engines of employment, from architectural services through construction, moving ahead even during economic downturns."

New Hubs of Culture

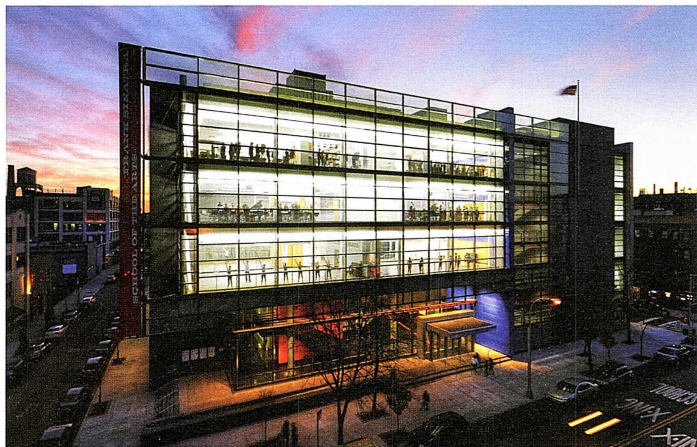
Fort Greene is poised to see an influx of new cultural venues as the pace finally picks up on developing the BAM Cultural District, which will transform underutilized locales near the Brooklyn Academy of Music (BAM) into affordable performing arts and rehearsal spaces. The area is also envisioned as a center for restaurants and retail, with new open spaces designed by Ken Smith Landscape Architect. One appeal of the district is the way it weaves cultural spaces into the surrounding streetscape of shops and other parts of urban life, according to Joseph Haberl, project manager at Leeser Architecture. "What's great about the district is that it's completely integrated with all the grittiness and excitement of Brooklyn," he says.

His firm's renovation of the Strand Theatre on Fulton Street will emphasize that sense of connection. It features "urban lobbies" (expanded sidewalks around the entrances) and a transparent, recessed façade yielding views of a television studio and an art gallery within the city-owned building, which houses the non-profit BRIC

Arts | Media | Bklyn and UrbanGlass. Funded by the city, the \$27-million renovation is slated to begin construction next year.

H3 has two nearby projects in the works, including an expansion and renovation of the Richard B. Fisher Building at 321 Ashland Place, which will provide BAM with an intimate venue for small-scale productions. The project, targeting LEED Silver, will include a flexible 250-seat black-box theater, a 100-seat rehearsal space, and a green roof, says H3 partner Daria Pizzetta, AIA. The city is funding about 60% of the \$50-million building project. Scheduled for groundbreaking in December is a new building for Theatre for a New Audience, originally designed by H3 and Gehry Partners, though Gehry is no longer involved. The venue will offer a 299-seat performance space, a 50-seat studio, and book and refreshment kiosks. The \$46.5-million building cost will be funded through private donations and significant support from the city.

Extending Manhattan's Museum Mile a few blocks north, a new home for the Museum for African Art will open in April 2011 at Fifth Avenue and 110th Street. The museum occupies four floors at the base of a new building designed by Robert A.M. Stern Architects, which also includes a residential tower. The museum space cost \$95 million, including \$16 million provided by the city. The façade features distinctive zigzagging bronze-finished mullions that form a pattern inspired by the woven arts of Africa. In the lobby, West African etimoe wood gracefully curves to form a wall and ceiling, and the 45-foot-high glass façade welcomes the surrounding communities. By contrast, the galleries provide an intimate, enclosed setting for viewing art, says Daniel Lobitz, AIA, a partner at the firm.

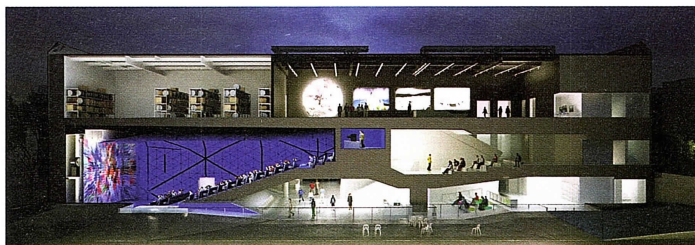


JEFF GOLDBERG/ESTO

Ennead Architects: The transparency of the Frank Sinatra School of the Arts' north-facing curtain wall with low-e glazing brings a sense of cultural energy to the street outside

Meanwhile, in Queens, a cultural hotspot in Astoria is starting to come into its own. Last year, Ennead Architects (formerly Polshek Partnership Architects) completed a new home for the Frank Sinatra School of the Arts, a high school for the performing and visual arts on 35th Avenue. The building features an 800-seat concert hall and a glass façade that gives passersby views of the cultural activities within. With the Leeser Architecture-designed expansion and renovation of the Museum of the Moving Image and the Kaufman Astoria Studios nearby, the area has become a little "hub of culture," says Ennead Partner Susan Rodriguez, FAIA, whose firm is currently working on renovations of the New York City Center theater and the Museum of the City of New York in Manhattan.

Since the school's arrival, Rodriguez has noticed the Queens neighborhood has already become more vibrant, with new restaurants and cafes appearing. No doubt the energy will only increase after the January 2011 completion of the city-owned Museum of the Moving Image, which at 97,700 square feet will be nearly twice its previous size. A new main entry with prominent signage and silvery glass boosts the museum's street presence. "As you enter, you step through a thin, translucent mirror, a reference to the silver screen," explains Principal Thomas Leeser. The \$67-million project, aiming for LEED Silver, was funded through city, state, and federal money, as well as private donations.



MOIMA

Leeser Architecture: The revamped Museum of the Moving Image includes a new 264-seat theater lined in blue felt and a video amphitheater on a staircase landing

Soul and Substance

The city's history of partnering with cultural institutions on building projects dates back to 1869, with the American Museum of Natural History, says Susan Chin, FAIA, assistant commissioner of Capital Projects at the DCA. City government used to fund only city-owned buildings, however, as a way of protecting its infrastructure. But starting in the 1990s, when Yoshio Taniguchi's renovation and expansion of MoMA was funded, the city began working with cultural organizations in non-city-owned property, too, recognizing that those organizations also provide valuable services to local citizens, Chin says. For fiscal year 2011, DCA's capital budget is about \$550 million for 190 cultural organizations, with most of the money going to museums and theaters.

For architects looking to embark on cultural projects, Chin has a word of advice: patience. These projects often take a long time to come to fruition, and sometimes involve multiple agencies. On the positive side, cultural projects can be intensely rewarding because they have "soul and substance," as a colleague of hers put it.

For local architects, the projects have special significance, as a chance to enhance the vibrant cultural scene of their own hometown. The potential to serve a wide public and make a lasting contribution to local communities drew Toshiko Mori, FAIA, to some of her firm's recent projects, such as the Poe House Visitor Center in the Bronx and a pavilion on the roof of the Brooklyn Children's Museum. "For architects practicing in New York City," she says, "it's probably the greatest opportunity to contribute to improving the quality of life."

[See page 42 for project credits]

Lisa Delgado is a freelance journalist who has written for e-Oculus, *The Architect's Newspaper*, *I.D.*, *Blueprint*, and *Wired*, among other publications.

Park it Here!

New York blooms with new green space; established parks get smart redesigns

By Claire Wilson



New York Restoration Project: Swindler Cove Park (before and after), designed by Billie Cohen, includes the Peter Jay Sharp Boathouse, a floating oasis on the Harlem River designed by Robert A.M. Stern Architects

New York City responded to unprecedented growth in the 19th century by setting aside large swaths of green space and turning them into public parks. It mandated the creation of Central Park, Prospect Park, Van Cortlandt Park, Pelham Bay Park, Riverside Park, and Union Square, to name a few, all within decades of each other, to serve the growing population and patterns of urban sprawl.

The city is experiencing another such boom. Not since the original parks were opened has New York seen so much new public space, much of it on the waterfront, or such intelligent refurbishment of established parks that welcome new amenities and serve a shifting population in new ways.

New projects include the High Line (James Corner Field Operations and Diller Scofidio + Renfro); Hudson River Park (multiple firms); Brooklyn Bridge Park (Michael Van Valkenburgh and Associates – see pg. 13; Governors Island (West 8/Rogers Marvel Architects/Diller Scofidio+Renfro/Mathews Nielsen Landscape Architects/Urban Design+); Swindler Cove Park (Billie Cohen); and a pedestrian zone in Times Square (Snøhetta with WXY architecture + urban design and Mathews Nielsen Landscape Architects, among others). Ferry Point Park and Ferry Point Waterfront Park (Thomas Balsley Associates) are taking shape in the Bronx, and on Staten Island, Freshkills Park (James Corner Field Operations), at 2,200 acres, will be the largest park to open in the city in more than a century. Its refurbishment now complete, Union Square will no doubt take a page from the playbook of the successfully revitalized Bryant Park or even Central Park, which was

the first green space to lead the charge out of the rampant decay that ravaged so many city parks for decades.

If the notion of improved public space is now the darling of government, city planners, and the people who use it, observers say it is because sweeping changes in the social landscape over the past two decades have demanded it. According to Guy Nordenson of Guy Nordenson and Associates, New York has become a family town again. “A lot of people are staying here who might have otherwise moved to the suburbs,” he says. “The demands on schools and parks are a consequence of that demographic.” For example, Brooklyn Bridge Park “is part of Brooklyn’s emergence over the last 20-odd years as an alternative cultural center,” Nordenson says.



James Corner Field Operations and Diller Scofidio + Renfro: Aerial view of the High Line's Washington Grasslands over Little West 12th Street

The East River Waterfront Esplanade, designed by SHoP Architects (with Ken Smith Landscape Architects, a joint venture of HDR and Arup, and Tillotson Design) and currently under construction, is the Financial District's way of serving more tourists and workers in what is the fourth largest central business district in the nation, and a huge swell in the residential population below Chambers Street. According to Nicole LoRusso, senior vice president for planning and economic development for the Alliance for Downtown New York, 23,000 people lived in the area on September 10, 2001; nine years later they number 50,000.

Two other public spaces downtown, Water Street and Greenwich South, are being considered for sprucing up in the hopes of attracting more street life. For Water Street, a study done in conjunction with Starr Whitehouse Landscape Architects and Planners and FXFOWLE Architects proposes trees, medians, and reconfigured retail along a stretch that currently lacks any dynamism despite the 70,000 people who work there. For Greenwich South, a small area near the Brooklyn Battery Tunnel at the foot of Trinity Place, plans include better seating and shade. "People want vitality; they want to be someplace that makes them think something exciting is going on," says LoRusso. "It's a challenge down here because of the way the spaces are configured."

If many of the exciting new public parks are on the water, it's likely because New York City already owned the property and could develop it as it saw fit. The city did not have to raze any occupied structures or resort to eminent domain. Being unsuited for residential development during the real-estate boom was perhaps further impetus to earmark waterside parcels for public use.

Besides beautification and public demand, quality-of-life concerns are having a major impact on new public spaces. These areas are a habitat for trees, and more trees mean cleaner air and a healthier population. According to Amy Gavaris, executive vice president of the New York Restoration Project (NYRP), founded 15 years ago by entertainer Bette Midler, studies have shown there is a direct correlation between fewer trees in a neighborhood and a higher incidence of diabetes, asthma, and obesity among residents.

NYRP works with the Department of Parks on the MillionTreesNYC program, on which Billie Cohen collaborates. NYRP and Cohen are involved in the creation of the Sherman Creek Campus on the Harlem River in Washington Heights; Swindler Cove Park, also a Cohen design, is part of this. This area has grown from five to 15 acres since 2003, and will eventually stretch from 201st to 163rd Street. The organization also owns more than 50 community gardens around the city, having saved them from being auctioned off by the city for development.



Starr Whitehouse Landscape Architects and Planners and FXFOWLE Architects: A proposal for a portion of Water Street includes trees, seating, medians, and reconfigured retail

Things like community gardens, the Greenstreets program (designed to place landscaping in small pockets around the city), and miles of new dedicated bicycle lanes by the Department of Transportation all come together in a big way to help improve quality of life. "These eventually add up in terms of air quality and safety," says Adam Yarinsky, FAIA, principal in Architecture Research Office (ARO), which restored the Neoclassical pavilion at the north side of Union Square and designed the new comfort station.

Many people credit the Bloomberg Administration for getting behind the improvement of public space and greening initiatives. According to Nordenson, nothing happens without popular pressure to advance it, but nothing will happen without a framework of support, either. "This administration is more in touch with that than previous administrations, which have worked mostly from the bottom up," he says.

Along with ARO and Catherine Seavitt Studio, Nordenson co-authored the study, "On the Water: Palisade Bay," which examined how rising sea levels will impact the city, and was the subject of the recent exhibition "Rising Currents: Projects for New York's Waterfront" at the Museum of Modern Art. Nordenson was delighted by the positive reaction his ideas have been getting from people in the administration. "I'm surprised there is so much support from the Department of City Planning, which is trying to find ways of talking about the study with different agencies," he says.



Guy Nordenson and Associates/Catherine Seavitt Studio/Architecture Research Office: Proposed wetlands along the Staten Island coastline in Palisade Bay, part of "On the Water: Palisade Bay" – a study examining how rising sea levels will impact the city

Gregg Pasquarelli, AIA, principal in SHoP Architects, which is redesigning the East River Esplanade, also credits the Bloomberg Administration with allowing so much to flower in public spaces. "It's a smart thing for cities to invest in their public spaces to increase the quality of life for the people who live and work here," he says, "and to encourage private investment around those public spaces."

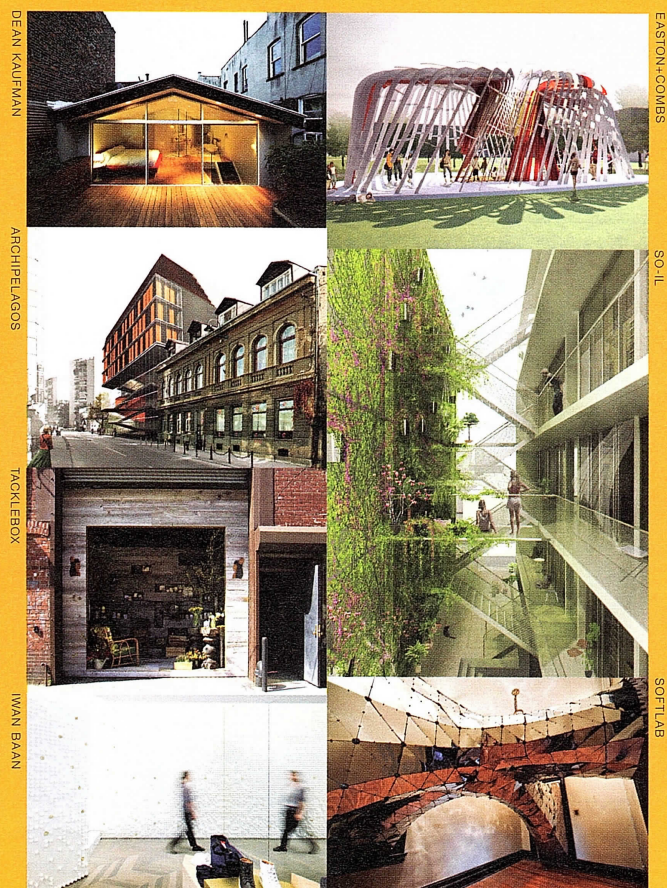
For NYRP's Gavaris, successful efforts to contain sprawl and minimize climate change have an effect that go far beyond the city limits. "We need to take a new look at what livability means," she says, "and make cities more livable so we can conserve more of our exurban spaces, wilderness, and farmland."

Claire Wilson writes for the *New York Times*.

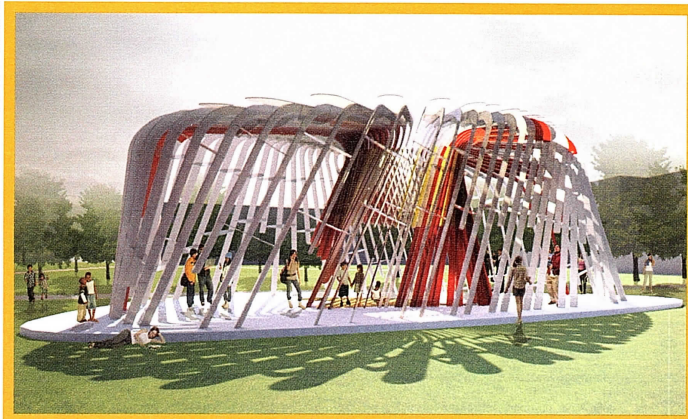
ON THE WATER | PALISADE BAY TEAM

New Faces, New York

The seven winners of the 2010 New Practices New York competition have what it takes to stand out from the crowd By Linda G. Miller



EASTON+COMBS



EASTON+COMBS: "Kaleidoscope," a finalist in the City of Dreams Pavilion Competition designed to host events on Governors Island last summer, is a 100% recyclable polycarbonate building system

EASTON+COMBS

www.eastoncombs.com

Established 2004

Inspired by the Gothic stained-glass windows in the Abbey of Saint Denis in Paris, Rona Easton, AIA, and her husband and business partner, Lonn Combs, designed LUX NOVA, a polycarbonate installation that made the short list in this year's MoMA/P.S.1 Young Architects competition, and garnered a 2010 AIA NY Merit Award for an unbuilt project.

LUX NOVA has also been the genesis of similar projects using lightweight, high-strength materials. Kaleidoscope, a pavilion/sand pit, was a finalist in the FIGMENT/ENYA/SEAoNY City of Dreams Pavilion Competition (see pg. 34). And Luminous Mood Cloud, a candelabra-like fixture that incorporates LEDs and motion sensors, is in design phase for an exhibition in Chicago.

What began as an after-hours project for Combs turned into the formation of SOFTHOUSEgroup – a separate design agency composed of like-minded New York-based architects that addresses the need for transitional housing in Haiti. The structures are hurricane- and earthquake-resistant and can be installed (as some already are near Port-au-Prince) in less than a day. "It is important for young practices to find ways of working together that give us access to expertise in areas we could not tackle alone," says Combs. Independent of the group, the firm is also developing permanent housing proposals for economically efficient, sustainable, and forces-of-nature-resistant solutions for Haiti. The team finds working for the disadvantaged truly rewarding.

Motto: "Keep calm and carry on."

If I weren't an architect, I'd be...

"Working for the United Nations Human Settlements Programme" (Combs),

"An actor" (Easton)

Even in the best of economic times, it takes a special breed of young architects to branch out on their own. At the third biennial New Practices New York competition last spring, seven new firms were selected as winners out of 65 entrants. To qualify, the firms had to have been founded since 2004 and be located in New York City. The winners demonstrate the ability to create an identity for themselves by virtue of their fresh ideas, attitudes, and innovative approaches. EASTON+COMBS earned the highest honor in the competition.

The distinguished panel of jurors were Toshiko Mori, FAIA, Lead Juror, Toshiko Mori Architect; Joe MacDonald, Assoc. AIA, Urban A&O; William Menking, *The Architect's Newspaper*; Guy Nordenson, Guy Nordenson and Associates; and Galia Solomonoff, AIA, Solomonoff Architecture Studio.



ARCHIPELAGOS

ARCHIPELAGOS: The competition-winning design for the Academy of Performing Arts in Sarajevo, an important post-Bosnian War project

ARCHIPELAGOS

www.archipelagos.org

Established 2006

Jonus Ademovic came to New York in 1995 as a refugee from Bosnia to continue his architecture studies. He formed ARCHIPELAGOS four years ago, bringing in Christos Athanasiou as a partner and executive director of the firm, with Ademovic acting as creative director. "The name of the company came from our many different interests, which resemble a cluster of islands," says Ademovic. "They seem singular and disconnected on the surface, but are essentially part of one topography in a vertical section."

Competitions have been an essential component of ARCHIPELAGOS's business. When Ademovic realized that public architecture in the U.S. seemed to be out of reach, the firm began to enter global competitions. The firm set its sights on a competition for Velika Plaza/Long Beach, a large urban planning project. ARCHIPELAGOS e-mailed 10 large firms requesting collaboration, and the Hong Kong office of AEDAS responded favorably. The joint venture produced one of the five winning entries and, if not for the global recession, the project would now be under way.

Currently Ademovic is making round-trips to his homeland to realize his competition-winning design for the Academy of Performing Arts in Sarajevo, one of the most important post-Bosnian War cultural buildings. Collaborating with a local architecture firm, ARCHIPELAGOS also won the competition to design the Cultural and Administrative Center in Miren, Slovenia.

Closer to home, "Entertainment Venue" is a rooftop addition to an existing garage and office in Long Island City, used as a concert setting, nightclub, and restaurant.

"I'm more ambitious as a business owner than as a designer," says Ademovic. "While I may look at projects from purely a creative perspective without regard to their size, I take on large-scale projects primarily to provide for the financial security of the people working for me."

Motto: "Life is a slow race, but I don't have the patience of a turtle."

If I weren't an architect, I'd be...

"A fisherman on the open sea" (Ademovic)

"Sports medicine" (Athanasiou)



IVAN BAAN

LEONG LEONG: 3.1 Phillip Lim flagship, Seoul, South Korea

LEONG LEONG

www.LEONG-LEONG.com

Established 2009

The Leong brothers have achieved two ambitions: to follow in their father's footsteps and to become partners in their own design firm. "It seemed like perfect timing to start our office in the middle of an economic crisis," says Dominic Leong, the younger brother. "If we can survive this, we can do anything."

The firm has already made its mark in the retail sector both here and abroad. In 2010, two high-profile projects were realized – the Opening Ceremony store in New York's Ace Hotel, and the Seoul flagship 3.1 Phillip Lim store, located in the city's fashion district. The firm is currently planning three more Phillip Lim stores in Singapore, Toronto, and another location in Seoul, and working on the redesign of Lim's New York flagship store in SoHo (originally designed by Tacklebox).

The self-proclaimed "expert generalists" created a site-specific installation for an exhibition this past spring at the W/— project space in Chinatown. All materials used in the installation were recycled in the construction of an artist's residence/studio they are building on a dairy farm in rural New Jersey. And, like a family dream come true, the brothers are collaborating with their father on a villa in Napa Valley.

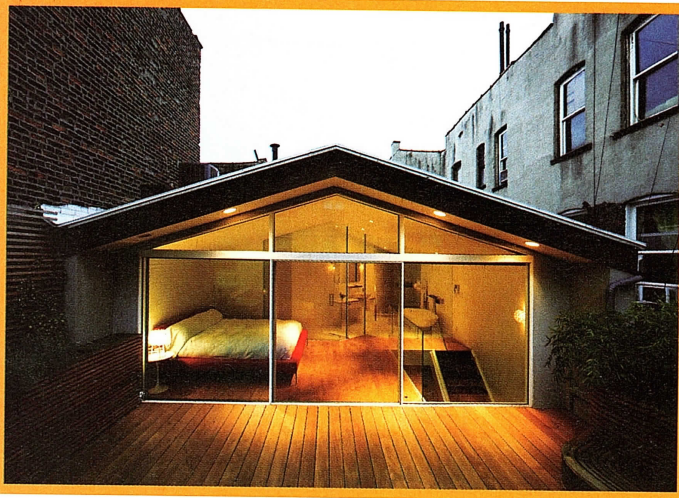
With limited resources, the practice is efficient and innovative. "It's more productive," says Chris, "to focus on what resources you have, rather than wishing for the ones you don't."

Motto: "All life is an experiment. The more experiments you make, the better."

If I weren't an architect, I'd be...

"A restaurant mogul" (Chris)

"A professional surfer" (Dominic)



Manifold: Hirschkron/Camacho apartment, New York, NY: the terraced penthouse bedroom of a triplex atop a landmarked former synagogue in the East Village

Manifold Architecture Studio

www.mani-fold.com

Established 2004

"Independence," says Philipp von Dalwig, LEED AP, "allows us to restructure our vision of architecture by reaching out and tapping into a variety of resources, seeking out potential collaborations, following speculative interests, and developing an in-depth knowledge base."

The firm's name implies an open process or design method that enables work on a wide range of projects. Even though the portfolio of the husband/wife team is expansive and diverse for a young company, "given that no two projects are alike, we feel we are still fresh and challenged by the typologies of New York," says Kit von Dalwig. A project that has received a lot of favorable media attention is a triplex atop a landmarked former synagogue in the East Village. The project's crowning glory is the penthouse master bedroom and bathroom surrounded by a terrace.

The company is a member of Hometta, an online resource used by consumers to purchase and download plans for small, sustainable custom homes. Manifold's M01 House is a contemporary home that offers a family of four "more living in less house."

Philipp was born in Germany, so Manifold can enter European competitions – which can greatly benefit a young, emerging firm. "We intend to encourage cities such as New York to involve young firms in RFPs," says Kit, "or to collaborate with larger firms looking to integrate fresh design perspectives into projects."

Motto: "Stay small with a major impact, or grow medium with a major impact."

If I weren't an architect, I'd be...

"A photographer" (Philipp)

"An art critic" (Kit)



SOFTlab: "pAlice" was a site-specific installation for the group show system:system in Greenpoint, Brooklyn

SOFTlab

www.softlabnyc.com

Established 2005

"We were born geeks, but live for design," says Michael Szivos. It was "a thirst to do the work we want on our own terms," he explains, that compelled him and partner Jose Gonzalez to form their own company. "pAlice," a temporary site-specific installation displayed at a group exhibition in Greenpoint, Brooklyn, allowed them to do just that. With its references to Lewis Carroll's *Through the Looking-Glass*, the piece approximates a highly precise piece of geometry. "It was a defining project that proved we could design and produce something large and complex," says Gonzalez, "and it has led to more projects."

One example of SOFTlab's use of color, high-tech fabrication, geometry, materials, and space is CHROMAethesiae, a bright pink, site-specific ceiling installation for Devotion Gallery in Williamsburg, Brooklyn.

Much of the firm's work is in digital animations, and its website is a virtual gallery of completed projects. One of these is a video produced in CG in collaboration with MIT that shows how people can interact with Chroma, a translucent, low-energy, programmable panel that can be used in multiple scales.

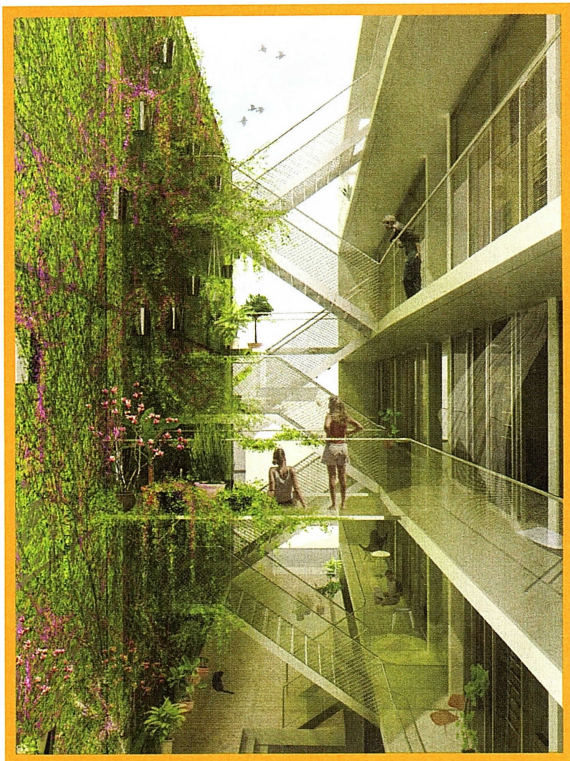
"We are most creative and produce the best design when we're having fun and believe in what we're doing," says Szivos. "Being independent allows us to decide where and how to take a risk, but on the flip side, we have to deal with the consequence of that risk. We wouldn't have it any other way."

Motto: "ChangelCustomizelDesign"

If I weren't an architect, I'd be...

"A juggler" (Gonzalez)

"A crawfish farmer" (Szivos)



SO-IL

SO-IL: "Party Wall," a student housing project in the historic center of Athens, Greece, now in design phase; the building mass is aligned along the "party wall," creating a garden for students to socialize

SO-IL (Solid Objectives Idenburg Liu)

www.so-il.org

Established 2008

Timing is everything, and after finishing projects for previous offices, Jing Liu and Florian Idenburg, Intl. Assoc. AIA, partners in life and in business, decided to take ownership of their creative process and start their own firm.

Since the firm defines itself as a "proactive agency" that develops ideas in the realms of art, architecture, and the city, winning first place in the MoMA/P.S.1 Young Architects Program presented an invaluable opportunity. This past summer, thousands of people experienced SO-IL's installation "Pole Dance," an interactive environment in P.S.1's courtyard in Long Island City. "This is the first realized physical structure of our architectural exploration that reached a wider audience," says Liu.

Recent projects include a designed but unbuilt house for designer Ivan Chermayeff in New York's Hudson Valley, a shell-shaped lake-side wedding chapel in Nanjing, China, and a project space for Kukje Gallery in Seoul. And even though they did not win a competition to design affordable student housing in Athens, Greece, they were commissioned by the same client to build this same project nearby.

"To grow into a medium-sized firm would be realistic," says Idenburg. "Staying small, yet large enough to accommodate different types of individuals, with a support structure that allows designers to concentrate on what they do best, is where we want to be. We want to offer our clients the eagerness to invent, and the naïveté to actually do it."

Motto: "Keep trying."

If I weren't an architect, I'd be...

"Activists – for many things" (Liu and Idenburg)



TACKLEBOX

Tacklebox: Saipua, a 700-square-foot handmade soap and flower-design shop in Red Hook, Brooklyn, is clad in 1,800 square feet of reclaimed barn siding from an 1890s Shaker barn in Michigan

Tacklebox

www.tacklebox-ny.com

Established 2006

Tacklebox is located in an industrial warehouse in Brooklyn, near artists and manufacturers – and remnant materials that might otherwise end up in landfills. "These remnants," says Jeremy Barbour, AIA, "are a catalyst in our design process and often the genesis for a project."

Barbour's favorite project, using weathered wood, is Saipua, a cozy flower-design and soap shop in Brooklyn's Red Hook section. "We sought to create a freestanding, inhabitable box that provides a timeless place that is only 'complete' when occupied and filled with the life and beauty that results from the ongoing act of making," says Barbour.

Tacklebox designed the original 3.1 Philip Lim New York flagship store, which used found materials in surprising ways. The store's main wall is composed of the short ends of oak flooring, and antique claw-feet adorn the custom-designed Plexiglas display cases.

During a downtime, Barbour teamed with silkscreen artist Andrew Woodrum of Fleaheart to form Box & Flea, a company that designs and manufactures a small line of clothing accessories. "Being the principal has meant longer hours and harder work," says Barbour, "with the difference being loving every minute of it."

Motto: "Do not hurry. Do not rest." (Goethe)

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



BEHRANG BEHIN

Built on the Parade Ground on Governors Island, the Living Pavilion's planted milk crates were supported by an armature of CNC-milled arches

Emerging Architects Build Their Own Future

A competition to design a gathering space on Governors Island focuses on collaboration and repurposing

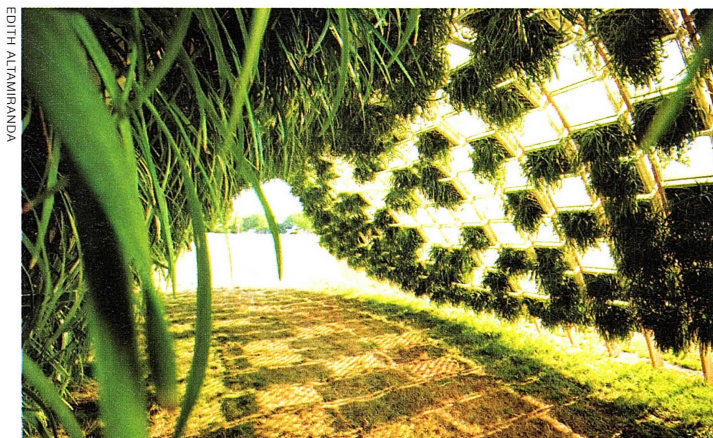
By Jessica Sheridan, Assoc. AIA, LEED AP

When the economy hit its recent low, architects who survived previous recessions feared that another “lost generation” of young designers would be on its way. Emerging architects, however, are not leaving the profession. Even though work may not have picked up for many firms in the city, there are opportunities for designers to build. And emerging architects are taking full advantage.

One of these opportunities was entering the FIGMENT/ENYA/SEAoNY City of Dreams Pavilion Competition. Hosted by an arts collective (FIGMENT), the AIANY Emerging New York Architects Committee (ENYA), and the Structural Engineering Association of New York (SEAoNY), this international competition asked entrants to design a temporary gathering space for performances and impromptu events on Governors Island for the 2010 summer season. It also required entrants to consider the cradle-to-cradle impact their designs would have on the environment with a goal to create a net-zero impact.

The jurors for the competition were Illya Azaroff, AIA, Director of Design, The Design Collective Studio; Matthew Bremer, AIA, Principal, Architecture In Formation; Will Laufs, Ph.D., Vice President, Thornton Tomasetti; Aleksey Lukyanov-Cherny, Principal, Situ Studio; Martin Pedersen, Executive Editor, *Metropolis* magazine; Rob Rogers, FAIA, Principal, Rogers Marvel Architects; and Marc Tsurumaki, AIA, Principal, LTL Architects.

Out of 80 entries, jurors chose four finalists and then selected as winner The Living Pavilion by Ann Ha, Assoc. AIA, and Behrang Behin, Assoc. AIA. The designers are two years out of architecture graduate school and intern architects working for Workshop for Architecture and Ennead Architects (formerly Polshek Partnership Architects), respectively.



EDITH ALTAMIRANDA

Light filtered through the pavilion while the hanging liriopse grass cooled the interior



BEHRANG BEHIN

The pavilion provided a platform for performances throughout the summer. Here, a belly dancer performs in the rain while audience members take shelter

Their design was a barrel-vaulted structure made from 437 milk crates and CNC-milled plywood. Liriope grass was planted inside the milk crates, creating an inverted green wall that provided a cool environment within due to evapotranspiration. At the end of the season, the structure was disassembled, and the crates and their contents recycled or repurposed.

"The Living Pavilion's image was so fundamentally routed in how it was going to be made, and it is so easy to repurpose," says juror Marc Tsurumaki, AIA. "The designers had a very convincing argument – environmentally, spatially, and architecturally – and a comprehensive pragmatism that made it successful."

Collaboration was another fundamental aspect of the project. Because Ha and Behin are relatively new to architecture, they reached out to consultants early in the design process for advice. Mingo Design helped with the green wall technology and plant selection. Yunlu Shen, of Buro Happold and SEAoNY, completed a structural analysis. Daniela Morell, a FIGMENT volunteer and recent graduate of Rensselaer Polytechnic Institute Center for Architecture Science and Ecology, acted as pavilion foreperson to help coordinate the transportation and installation on Governors Island. "The thing that architects bring to the table is the ability to pull people from radically different backgrounds into a team and work together somehow," says Behin.

In fact, collaboration was integral to the competition from the start. "I don't think any one of the organizations could have pulled it off by themselves," reflects Morell. "FIGMENT provided a place and context and a theoretical point of view about participatory art. ENYA did an



JESSICA SHERIDAN

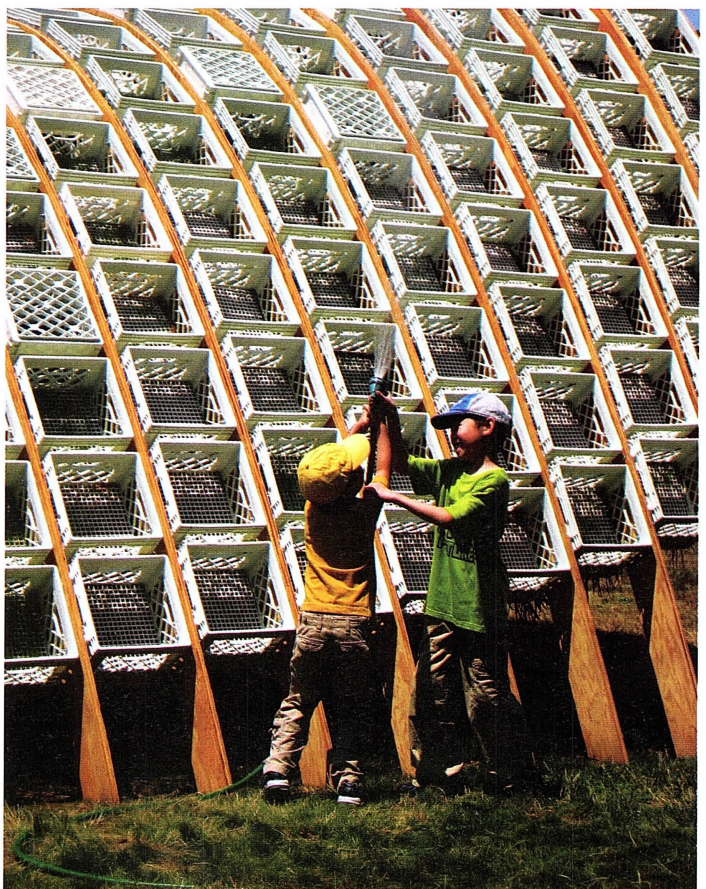
More than 70 volunteers helped the designers construct the pavilion

amazing job at pushing architecture and design, and getting people excited and involved. SEAoNY made the pavilion structurally possible." According to juror Ilya Azaroff, AIA, "There was a clear collaborative effort. They were doing something incredible together."

Morell also managed the volunteers – all 70 of them. In addition to various employed and unemployed design professionals, students, and engineers, volunteers included artists, a lawyer, a culinary student, and even a member from another finalist entry, Berardo Matalucci of echomaterico. "When I heard about the project, I had to get involved," says Misael Rojas, Assoc. AIA, an ENYA member and architectural designer at Mitchell Giurgola Architects. "Emerging architects don't often have the opportunity to see construction firsthand, much less participate in hands-on building."

Perhaps both the competition and the Living Pavilion itself are emblematic of the future of the profession. Young architects aren't leaving; they are embracing collaboration in order to design – and build – new projects. "Looking at my contemporaries," says Tsurumaki, "I see a shift from the notion of a single author to one of interactive, multiple authors." Azaroff takes it a step further. "It is questionable how far designers who only look to themselves for answers will go," he says. "They have to be open to collaboration to be successful." It is conceivable that, by relieving themselves of the pressure to know everything about design and construction, emerging designers are winning commissions.

Jessica Sheridan, Assoc. AIA, LEED AP, is a job captain at Gensler, the editor-in-chief of e-Oculus, and the co-chair of the AIANY Emerging New York Architects Committee.



JESSICA SHERIDAN

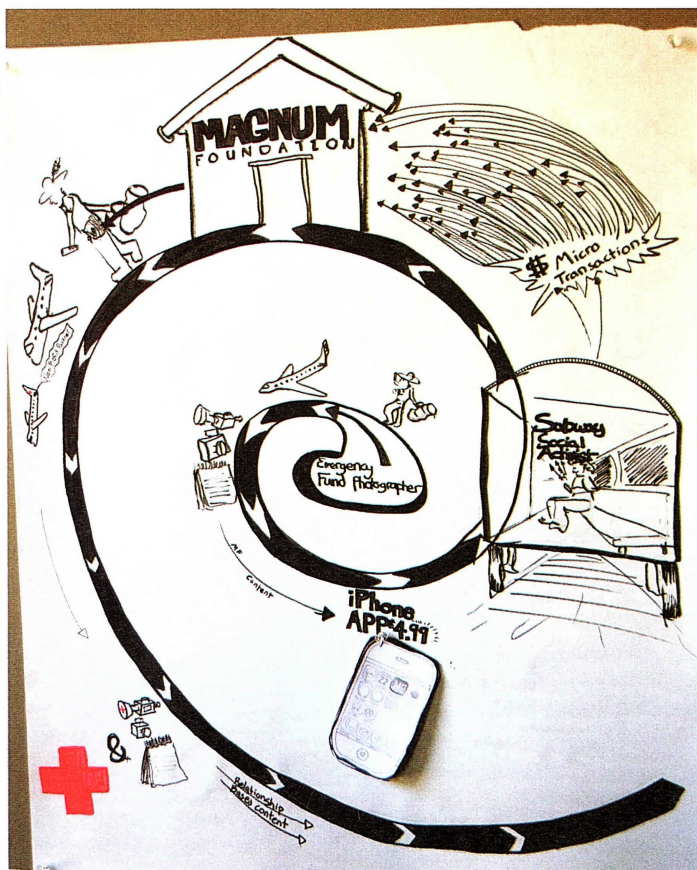
Throughout the summer, people of all sizes engaged with the Living Pavilion

The Mash-Up MFA

Parsons' new Transdisciplinary Design program integrates fields seemingly unrelated to design to tackle today's complex, real-world challenges

By David Sokol

JAMER HUNT



In a project collaboration with the Magnum Photos, Maria Angeles Cortesi, Amy Findeiss, and Bland Hoke developed a mobile phone app to connect microtransactions to support emergency funds and photographers to aid and document emergency situations around the world

JAMER HUNT



If you were attending the symposium *Headspace: On Scent as Design*, held at Parsons The New School for Design in late March, you would not have been surprised to find that speakers included Majora Carter, Sylvia Lavin, and Toshiko Mori, FAIA – familiar names in architecture circles. But olfaction researcher Dr. Rachel Herz? Or Celine Barel, Loc Dong, and Clément Gavarry, respective creators of the fragrances Jo Malone Vanilla & Absinthe, Marc Jacobs for Women, and Sarah Jessica Parker Lovely?

Headspace convened polyglot speakers to argue that scent is a design medium – a sensory stimulus that architects can exploit for its potential to, say, earmark an interior in a uniquely Proustian way. Conversely, the symposium legitimized the art of perfumery as a design approach.

Parsons continued making odd matches throughout the semester. It staged conversations between an entrepreneurial law professor and the head of the Sweden's Umeå Institute of Design, for example, and between Walker Art Center Design Director/Curator Andrew Blauvelt and so-called “eating designer” Marije Vogelzang, principal of the Amsterdam-based design studio Proef. The school's new blog, transdesign.parsons.edu, contemplates design's role in healthcare, infrastructure, and other fields seemingly unrelated to design, remaking all of them thanks to the practice's inclusion.

The efforts marked Parsons' new MFA in Transdisciplinary Design, which launched in September 2010 with 20 students. Like the participants of spring's teaser events, the Transdisciplinary Design program's first class is diverse to the extreme, comprising designers from multiple disciplines as well as young adults with backgrounds in management, literature, photography, even dance.

Although transdisciplinary methods characterize other ivory towers, such as the d.school at Stanford, Parsons is offering the first degree of its type. And in doing so it has to spell out exactly what matriculants are getting themselves into. More familiar cross-disciplinary or interdisciplinary design programs “bring together an architect and a statistician, and each deploys that skill set to create something interesting,” says Jamér Hunt, chair of Urban and Transdisciplinary Design at Parsons and director of the forthcoming track. “But in the end they maintain their skill sets as architect and statistician. In a transdisciplinary program, we try to consider the hybrid skills that belong to neither, and which are unique to the collaboration. If we do this well, we can find new things to prototype.”

Sustainability exemplifies why academia must embrace this hybrid approach, says Hunt. A transdisciplinary design approach would not necessarily aim to invent a building-integrated energy technology or find

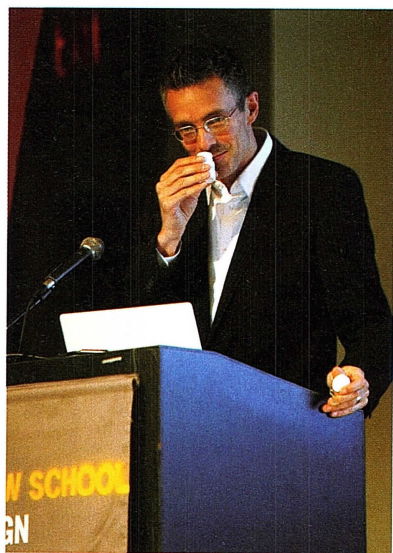
new ways to recycle product packaging. Rather, the focus would be on “new social behaviors that get people to make different choices,” he explains. Take choosing between paper and plastic: the decision requires working knowledge of trees’ ability to sequester carbon, oil and fuel consumption in at least four manufacturing processes, transportation criteria, and bags’ end-of-cycle applications. One decision – paper versus plastic – is really a gateway to a system of interdependent and shifting causes and effects, and design must insert itself within this conditional reality. Arguably, the phenomenon of sustainability awakens people to transdisciplinary design as a viable approach.

Parsons Dean Joel Towers says these and other so-called “wicked” problems are “the death of master planning. The master plan is atemporal; it’s static,” he explains. “A master plan shows the world 10 or 20 years from now, but by the time you’ve built that building or roadway, everything around it has changed. Wicked problems bring to the fore that you don’t make static solutions to spatially heterogeneous, complex problems. You need to figure out how to engage problems and respond to them in an ongoing way. You need to be strategic, not linear.”

The Transdisciplinary Design program’s first class is diverse to the extreme, comprising designers from multiple disciplines as well as young adults with backgrounds in management, literature, photography, even dance.

“If you said, ‘I want to rethink New York City to account for climate change,’ people will ask you what that looks like,” Towers continues. “But that’s just a picture. We have to accept that we are continually building the world, and the uncertainty of that, and instead we have to commit to core values of longevity.”

While the sustainability movement may be the cause and the *cause célèbre* of transdisciplinary design, Transdisciplinary Design’s MFA candidates will explore any number of multivalent systems through equally numerous gateways. For example, Hunt says, students will conclude their first fall semester with a project dedicated to gift-giving. “Gifts are not just expressions of generosity, but also expressions of power and status,” he explains. “Design has to speculate what it means to give gifts in the 21st century.” More



Jamer Hunt, director of the MFA in Transdisciplinary Design, introduced and illustrated the breadth and depth of his new program with Headspace, a daylong symposium last spring that explored use of scent in design

generally, students will explore traditional networks-cum-wicked-problems like healthcare and technological infrastructure through one of four pathways of their choosing. “The faculty will frame a cultural, environmental, contextual, or emergent situation,” he says, “and students will identify their own projects within that.”

Project-based learning, and specifically external partnerships, will underlie this approach. And just as grappling with grocery bags may not require redesigning paper-pulping factories, a young architect may not necessarily practice his or her craft while conducting these exercises under the Transdisciplinary Design MFA banner. “Rather, it’s a translation of a sensibility,” Hunt explains, “and it will help inform the part of a solution in which space is a medium.”



Headspace symposium panelists Sissel Tolaas (left), a Norwegian “odor artist” who runs the fragrance research lab RE_searchLab Berlin, and architect Toshiko Mori, FAIA, discussed how scent as a design element interacts with space and time

The newly minted director is energized by the prospect, but also slightly fretful about it. Does the skill that belongs to neither discipline, being strategic, the translation of sensibility, not make for a transdisciplinary architect but rather an expert in nothing? “We are clearly aware of the issue,” Hunt says of this focus on “lateral connections,” and he notes that, in response, the curriculum places a strong emphasis on reflective practice. “Essentially we need to reflect on what we’re doing, to articulate skill sets, because the worst-case scenario is simply hemorrhaging across a range of different disciplines with no sense of building up competencies or knowledge.”

And that points to a more existential concern: If transdisciplinary design entwines the capacities of the architect with those of the statistician, et al., then every discipline could very well be called design – and transdisciplinary design could swallow all other professional labels. “I don’t want to go too far down that path,” Hunt says. “I do think there’s something visual and material to design that I would like to keep separate, something that has a level of craft and visual production.” Or, as Towers puts it, “There is no single disciplinary practice capable of dealing with climate change or complex urbanity, but that doesn’t mean you don’t need individual disciplines.”

To be sure, breaking boundaries requires defining them, too.

David Sokol is a writer based in New York and Washington, DC, where he recently joined the GSA Design Excellence Program as its head of publications.

CHRIS CHOI

CONNOR LIAO

The Hidden Value of BIM

Its usefulness goes far beyond the design and construction stages – for architects and their clients

By Michael Schley, IFMA Fellow



Building Information Modeling (BIM) is transforming architecture, engineering, and construction. However, the greater potential of BIM is to provide accurate, timely, and relevant information not just during design and construction, but also throughout the lifecycle of a building. The use of BIM technology in the occupancy stage of a building's lifecycle is just beginning to be explored.

There are at least three good reasons for architects to share BIM information with clients. First, by managing clients' BIM models, architects move from being occasional providers of professional services to being trusted advisors, thus creating stronger and more enduring business relationships. Second, sharing knowledge about BIM provides a way to open discussion with new prospective clients. Third, managing BIM models can constitute a valid and profitable professional service in its own right.

To take advantage of this potential for enhanced services, architects must understand more about facility management and building operations and how BIM can benefit this stage of a building's life:

Preventive Maintenance: Information about building mechanical equipment stored in BIM models can be valuable in creating the database needed for ongoing preventative maintenance. Of particular significance to facility managers is information about equipment that requires regular inspection and upkeep, such as HVAC equipment and life-safety systems, and data about air and electrical distribution systems that undergo periodic modification. It is critical to update the BIM model at the end of construction to reflect field changes and specific selections of building products.

Space Management: BIM models provide a useful starting point for space and occupancy management, especially beneficial to companies that occupy large office spaces. By integrating building and human resources data, these organizations can reduce vacancy and achieve major reductions in real-estate expenses.

Energy Efficiency Initiatives: With commercial and industrial buildings responsible for almost 20% of the energy consumption in the U.S., businesses have a responsibility to analyze options to improve energy performance. BIM plays a significant role by facilitating the analysis and comparisons of various alternatives.

Base of Ongoing Changes: Managing accurate record drawings has long been a challenge for building owners and facility managers. Although it does not obviate the effort required to maintain accurate building data, BIM does offer two advantages over traditional CAD technology: It provides an easier way to show three-dimensional aspects of the building (particularly important for representing mechanical systems), and it can carry extensive data about assemblies, finishes, and equipment items.

Lifecycle Management: Recent emphasis on sustainability has raised the profile of building lifecycle management. Responsible owners are realizing this makes sense both economically and ecologically. BIM helps manage relevant data about current building conditions and facilitates the analysis of alternatives. Some building design professionals are embedding data on life expectancy and replacement costs in BIM models. This helps owners understand the benefits of investing in materials and systems that may cost more initially, but have a better payback over the life of the building.

Retaining Relevance: Industry professionals often discuss the "BIM handover," implying that useful information will be exported to standardized formats for import into other systems. While there is value in this approach, the one-way migration of data all too often results in the BIM model dying a premature death. A better approach is to use technology that works bi-directionally between the BIM system and other building management systems, enabling the BIM model to retain usefulness throughout the building's lifecycle.

The ultimate application of BIM technology to building management is still being examined, but already there are ample benefits to justify its use. Architects, engineers, contractors, building owners, and facility managers who begin the exploration today will reap the greatest benefits.

Michael Schley, IFMA Fellow, is CEO and founder of FM:Systems, a provider of integrated workplace management systems and computer-aided facility management software. He has a Master of Architecture degree from North Carolina State University School of Design and a Bachelor of Arts degree from Case Western Reserve University.

Good Connections

How social media are changing the way we do business.

By Jacqueline Pezzillo, Assoc. AIA, LEED AP

Remember when the Internet made its debut in the business world and faced criticism for being a potential distraction for employees? It took awhile for the Web to be appreciated as an indispensable resource. Similarly, businesses have been hesitant to recognize the benefits of social media. The buzz can no longer be ignored, however, as the professional services industry continues to hold seminars on social media marketing and practices. The AIA New York Chapter's Marketing and Public Relations Committee has conducted panel discussions on the subject, and "people are eager to learn more about social media and how to use them," says Tami Hausman, head of the public relations subcommittee. "Firms are also very interested in incorporating social media programs into their marketing and outreach efforts, but many need help."

Understandably daunting, social media can leave marketing professionals and firm leaders scratching their heads, wondering where to start. With options including Facebook, LinkedIn, Twitter, blogs, and industry-specific outlets such as Architizer.com, where should a firm direct its efforts? Hausman, president of Hausman LLC, a public relations firm specializing in the A/E/C industry, advises a strategic approach. "It is important to understand what your goals are," she says. "That will determine which tools to use, what type of content to produce, and what messages to convey."

Ultimately, the tools selected for a firm's social media plan should be chosen based on their marketing potential. FXFOWLE Architects, which launched its blog last June, spent a year planning and researching, according to Brien McDaniel, director of public relations. "We formed a small task force and spoke with a few firms with expertise in branding, communications, and information technology," he explains. McDaniel and his colleagues decided that in six months they would review their established social media plan – which included a firm blog and Twitter, LinkedIn, and Architizer accounts – to assess if an additional online presence was warranted.

Placing Power in the Hands of Your People

Featuring more than 40 bloggers from nearly 15 offices, HOK's blog, "Life at HOK," publicizes the culture and diverse personalities of the firm. When the blog was launched in late 2008, HOK's human resources department identified individuals in each office who were already active bloggers or could contribute a unique point of view. "Our bloggers post directly to 'Life at HOK' with no filter," says former Communications Manager Mike Plotnick. "The authenticity of the blog hinges on it not sounding like a corporate mouthpiece. It should be raw and organic, and represent many perspectives and writing styles."



Alison Rivlin, a human resource specialist for Bedoya Business Strategies, advises establishing a social media policy that addresses proprietary information, confidentiality, professional conduct, and prudent judgment when posting. Trusting your employees to engage freely in social media on the firm's behalf, she says, results in a vested company interest and can boost employee retention.

Design firms that retain open-door policies have had a positive impact on employee initiative. Kimberly Dowdell is an active blogger for HOK who started as an architectural technician and later transitioned to a communications role. "My enthusiasm and commitment to the firm have increased considerably since I became involved," she says. "It was a transformational experience that allowed me to find my voice at HOK, which eventually led to a new career path in the firm." James Way, editor of the FXFOWLE blog, estimates he spends 7 to 14 hours per week on blogging responsibilities. He always prioritizes his professional tasks as marketing coordinator, however. "The blog is a forum for sharing our work," he says. "Therefore our work must come first."

Embracing social media has paid off in a big way. FXFOWLE has seen increased traffic on its website, which contains a link to its blog and a growing number of followers on Facebook, Twitter, and LinkedIn. Plotnick reports numerous inquiries from potential HOK employees, media, peers, and competitors. Recently, a client discovered a YouTube video featuring an HOK blogger and invited the firm to explore a global relationship with a major hospitality brand. "That," says Plotnick, "is the kind of bottom line results that really turns heads."

Jacqueline Pezzillo, Assoc. AIA, LEED AP, is the communications manager at Davis Brody Bond Aedas, and a regular contributor to e-Oculus.

Chronicles of Life in the Profession

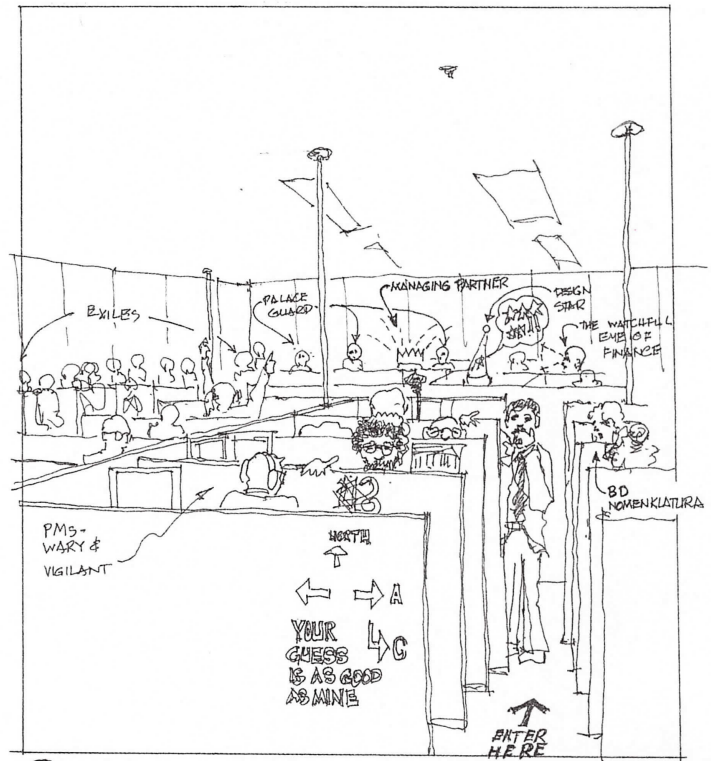
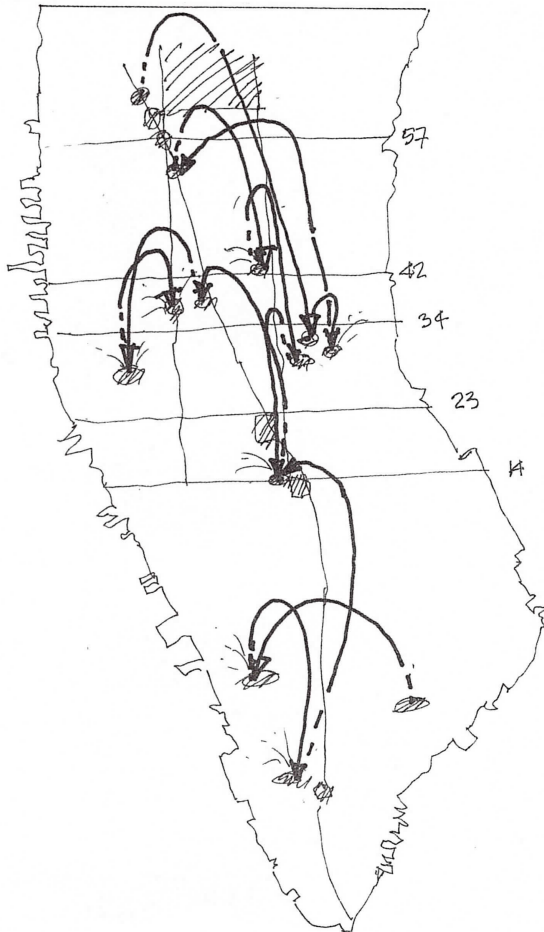
Episode 7: Career Path Charting (Part 2)

Good Practices

By Stanley Stark, FAIA

More advice on navigation but, sadly, no definitive maps.

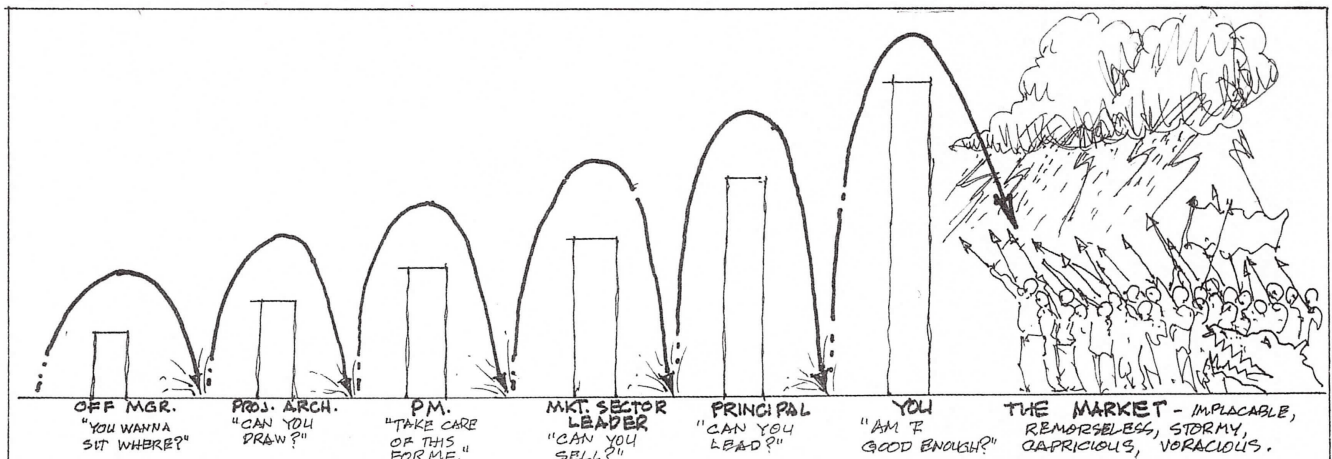
STANLEY STARK



② VOYAGING THROUGH THE OFFICE CULTURE WITHOUT A COMPASS: IT MAY LOOK OPEN AND TRANSPARENT BUT EVERY OFFICE HAS ITS OWN SECRET BYWAYS TO NAVIGATE THROUGH THE HEIRARCHY.

① THE MANHATTAN CAREER PATH: AMBITION MEETS THE REAL ESTATE MARKET:

- YOU ARE UNLIKELY TO STAY IN THE SAME JOB FOREVER
- YOUR EMPLOYER/FIRM IS UNLIKELY TO STAY IN THE SAME LOCATION FOREVER.



③ HURTLES: THE CAREER HURTLES NEVER CEASE. THEY JUST RECYCLE.

40-Year Watch

Richard Meier & Partners' 1970 conversion of the Bell Labs complex into the Westbeth artists' housing was a pioneering adaptive reuse effort

By John Morris Dixon, FAIA

When you read the 1970 press coverage of Westbeth, you're reminded that a strong federal role in the provision of housing was then considered normal. What was innovative about Westbeth was its creative application of that support for an adaptive reuse project – and one intended for residents with special qualifications.

According to the October 1970 *Architectural Forum*, the full-city-block project in the far West Village offered “383 apartment-studios that let artists work where they live.” It was hailed as the “first effort by the federal government to provide housing exclusively for artists – moderate-income artists at that.” This was also “the first time Federal Housing Administration [had] waived its usual requirements and given tenants a ‘loft space’ to divide up as they wish.”

Support of the federal housing agencies kicked in only following some unusually enlightened private and public initiatives. When the Bell Laboratories, site of many breakthroughs in technology for almost 100 years, relocated to New Jersey in 1966, philanthropists saw an opportunity to help struggling artists who contributed so much to New York's cultural preeminence. The J.M. Kaplan Foundation and the National Endowment for the Arts jointly anted up \$2.5 million to purchase the site, and the city offered generous tax abatements. Bankers Trust provided a loan after many banks had turned the project down. From the outset, supporters of Westbeth had to overcome concerns that its neighborhood was then an industrial district, blocks from other residential areas and known for dubious after-dark activities.

Westbeth's mix of uses required a then-innovative type of rezoning. According to *Forum*, the unusual zoning needs of this one city block triggered enabling legislation under which the city was able to establish special zoning for other areas, such as the Theater District and South Street Seaport.

For Richard Meier, FAIA, whose relevant experience included only some private artists' lofts, this was his largest commission to date. He could refer to no precedents for this assignment, and he “ran a round-the-clock operation,” said *Forum*, to meet its demanding schedule.

Westbeth's open-plan live-work units reflected – in an officially regulated project – what was then happening spontaneously (and sometimes illegally) in SoHo lofts. The only interior doors were those on the bathrooms. Most room designations were just dotted lines on



Westbeth was added to the National Register of Historic Places in 2009, and is now being considered for designation by the city's Landmarks Preservation Commission

the plans, and tenants were allotted movable wardrobes to subdivide their spaces informally. Ceiling heights up to 15 feet – one of the dividends of reused industrial space – made sleeping platforms possible in many units. Ninety-six of the units were duplexes that included floor-through spaces.

The 13-building, 13-story complex included substantial common facilities for the visual, literary, and performing arts, plus street-level spaces for stores and restaurants (largely vacant early on, given the location). It was entered via a modest public plaza, and many units faced a rather constricted interior court, made visually distinctive by crisp arcs of Meier's egress balconies.

While Westbeth was established for aspiring artists who were expected to move on, so many of them stayed that it has become a de facto senior-citizen community – its residents still making substantial contributions to the city's arts.

John Morris Dixon, FAIA, left the drafting board for journalism in 1960 and was editor of *Progressive Architecture* magazine from 1972 to 1996. He wrote the Midtown Manhattan portion of the original 1967 *AIA Guide to New York City*. In recent years he has written for *Architectural Record*, *Architecture*, *Architect*, and other publications.

CHRISTINA VINATORIU

Raves & Reviews

In Print +

The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation, by Steven W. Semes. New York: W.W. Norton, 2009. 272 pp. \$60

There has been a surge in interest in urban design, sustainability, resource conservation, and preservation, and how together they can help create and maintain livable cities. This book contributes to the debate.

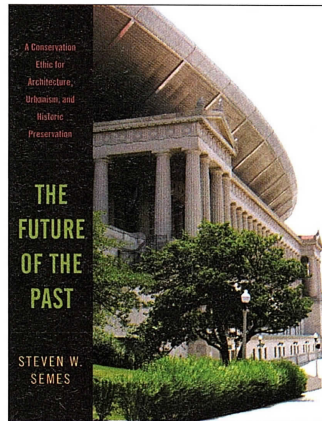
Semes, an architect and associate professor at the University of Notre Dame School of Architecture, proposes a conservation ethic posited on the idea that the wholeness and continuity of historic urban settings is paramount, whether they are individual buildings, neighborhoods, or districts. He seeks to end what he regards as the “stylistically dissonant interventions”—meaning the intrusion of modern architecture—in historically sensitive settings. His view is that the Modernist aesthetic, with its embrace of asymmetry, dissonance, transparency, and new materials, is irreconcilable with traditional architecture.

Semes intends to offer a balanced presentation on the aesthetic challenges of coping with traditional design in urban settings. But these discussions wrap around a strong polemic against the role of Modernism and what he sees as the Modernist stance of landmark preservation agencies in attempting to control development in historically sensitive settings. He is critical of “the architecture of our time” criteria that these agencies employ to justify architecture of contrast. He believes it is not our time that demands contrast between old and new, but an aesthetic theory which he regards as a wrong-headed ideology. Numerous practitioners and theorists over the past century would probably disagree, but this is his rhetorical stance.

In an amply illustrated book rich with case studies, Semes discusses differences between traditional design and Modernism, interventions in historically sensitive neighborhoods, and recent preservation efforts. While he clearly focuses on aesthetics, he is mute on other dynamics of the urban environment that create pressures to which design must respond. His articulation of a conservation ethic tries to be broadly embracing—it favors wholeness and continuity, and does not predicate a style—but it conflicts with his challenges to Modernism.

This useful book tries to confront the issues of modern buildings in historic settings, but it is an *argument*.

Reviewed by Stanley Stark, FAIA



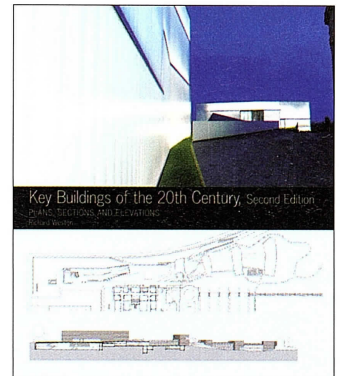
Key Buildings of the 20th Century: Plans, Sections and Elevations, 2nd Edition, by Richard Weston. New York: W.W. Norton, July 2010. 256 pp. \$45

This is a well-done installment from the “Key Building” series of books, which are intended as general surveys, grouped by building type or historical time frame. In this volume, Richard Weston, an architecture professor at Cardiff University in Wales, has collected documentation on more than 100 buildings spanning the 20th century, from Mackintosh’s Glasgow Art School, to the Office for Metropolitan Architecture’s barely completed Casa de Música.

The projects are treated evenhandedly: two facing pages, laid out in catalogue fashion, with concise informative and analytical descriptions, photographs, and drawings occupying similar places and layouts. The drawings are at different scales, owing to the different sizes of the buildings, but they show roughly comparable levels of detail in an objective, legible style. An innovative inclusion is a CD of the projects in Autocad and PDF format, specifically commissioned for this publication. Weston’s purpose is to place each project within the context of Modernism’s transformation between its arts-and-crafts origins to the globalized, mediatized, and digitally derived work of today.

The author focuses exclusively on built work, which forces the elimination of several seminal projects. Similarly, for reasons of space, site plans are rarely included, which is unfortunate in several cases. Even so, this information-packed book avoids the generalities of the historical survey genre, particularly for architects who want to get into the buildings and understand the ordering of their spaces. The CD with Autocad plans is a unique feature—and perhaps a taste of things to come.

Reviewed by Daniel Heuberger, AIA, LEED AP



Design Matters: Portfolios 01: An Essential Primer for Today's Competitive Market, by Maura Keller. Minneapolis: Rockport Publishers, May 2010. 192 pp. \$24.99

In the noisy, crowded environment in which designers compete, capturing attention is a major challenge and survival skill. This book’s premise is

that portfolios are a major determinant in persuading a client or prospective employer to hire you; its objective is to show you how to create a winning portfolio.

Portfolios are highly influential. One survey cited by the author indicates that 63% of executives regard portfolios as the most important element in a hiring decision. Besides getting you noticed, portfolios can give your work a level of respect, build your self-confidence, and generate credibility by portraying accomplished work.

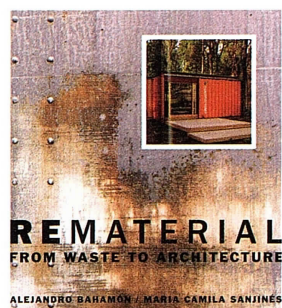
While this book focuses primarily on graphic designers, its observations and suggestions apply to all design and engineering professionals. Perhaps its most important insight is that a portfolio is not a collection, but rather a story with a set of messages. The portfolio should reflect the types of work you are good at and like to do. Your style – personal, corporate, or collective – should also be evident in design, format, and language.

The author cautions the reader not to show too much, however. Provide a handful of compelling projects, and avoid the mediocre. Display your thought processes and analytic skills. Utilize thumbnails, diagrams, sketches, and storyboards to tell the story of how you arrived at a solution, or reveal the backstory of a problem.

Keller's book employs a casebook format to cover a wide range of examples and topics (layouts, carrying cases, binding, etc.), some more relevant than others. But the collection is visually rich and stimulating and should provoke ideas.

Reviewed by Stanley Stark, FAIA

Noted But Not Reviewed

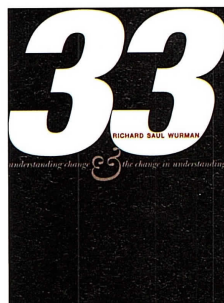
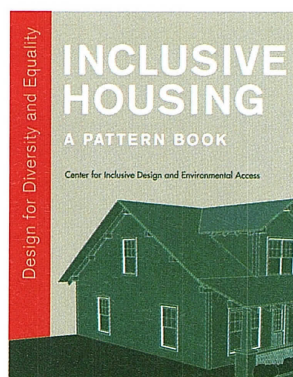


ReMaterial: From Waste to Architecture, by Alejandro Bahamón and Maria Camila Sanjinés. New York: W.W. Norton, June 2010. 340 pp. \$49.95

An argument for, and case studies about, the use of recycled materials as a stimulus for design.

Inclusive Housing: A Pattern Book: Design for Diversity and Equality, by Center for Inclusive Design and Environmental Access with contributions from Edward Steinfeld and Jonathan Whit. New York: W.W. Norton, May 2010. 144 pp. \$39.95

A resource about accessible housing design in an urban context for people with disabilities.

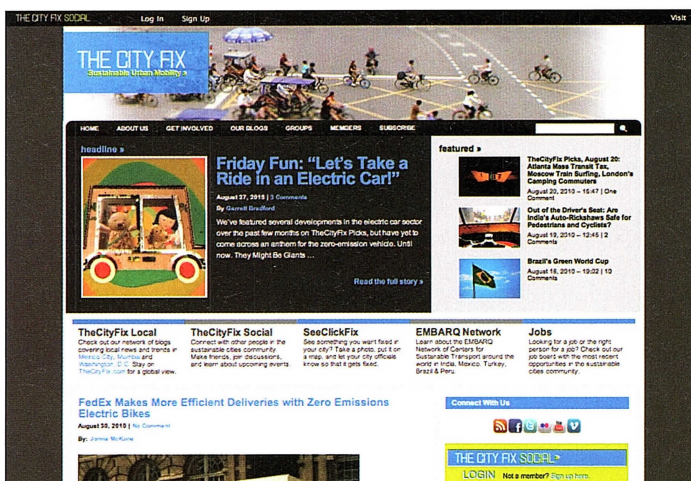


33: Understanding Change & the Change in Understanding, by Richard Saul Wurman. Atlanta: Greenway Communications, October 2009. \$22

Wurman's musings on change and the information landscape.

Click Here: TheCityFix.com

It can be difficult to learn what steps other cities are taking to improve urban infrastructure. But thanks to a new website, TheCityFix.com, sustainable transportation is bridging the gap and becoming a global network – online. Produced by EMBARQ: The World Resources Institute Center for Sustainable Transport, a non-profit organization that works “to catalyze and help implement sustainable solutions to problems of urban mobility,” TheCityFix pools news, advocacy efforts, and proposed solutions from cities around the world to promote multimodal development.



Contributors include architects, engineers, urban planners, and researchers who work in the field to build on environmentally- and socially-conscious urban practices. The online community takes advantage of the Internet's various media, with a social network; an interactive mapping tool; a job board; and blogs that report on transportation-related news internationally and locally in Washington, DC, Mexico City, and Mumbai. Research includes architecture, geography, sustainability, sociology, and more.

TheCityFix provides the potential for transcontinental collaboration and discovery of new urban strategies. It has taken the first step by engaging a few cities but, like many websites, its success will be determined by those who participate. It is hoped more cities will follow to help create a truly interconnected world.

Reviewed by Jessica Sheridan, Assoc. AIA, LEED AP

Credits for projects featured in this issue

Page 20: Redevelopment Refined

Client: Refinery LLC (consisting of CPC Resources, managing partner, and the Katan Group)
Master Planner/Architect: Rafael Viñoly Architects: Rafael Viñoly, FAIA, IntFRIBA, JIA, SCA, Martin Hopp, RIBA, Daisy Houang, Qinwen Cai, Denny Whitten
Historic Preservation Architect: Beyer Blinder Belle Architects & Planners: John H. Beyer, FAIA, AICP, Michael Wetstone, AIA, LEED AP
Landscape Architect: Quennell Rothschild & Partners

Page 22: Common Sense

Project: The Brook
Alexander Gorlin Architects Team: Alexander Gorlin, FAIA, Coren Missiorek Bombback, LEED AP, Vincent Linarello, AIA, LEED AP, Scott Benedict, Anat Soudry, AIA
Structural Engineer: Ysrael A Seinuk
MEP: Paul Denis Associates
Civil Engineer: Philip Habib & Associates
Geo-tech/Environmental Engineer: Langan Engineering
Energy/LEED Consultant: Community Environmental Center

Project: The Domenech
Jonathan Kirschenfeld Architect Team: Jonathan Kirschenfeld, Jason Gibbs, Adrian Vasile, Pedro Pulido, Curtis Wayne
MEP Engineer: Reynaldo C. Prego Consulting Engineers
Structural Engineer: Robert Silman Associates
General Contractor: Glenman Construction

Project: Schermerhorn House
Ennead Architects (formerly Polshek Partnership) Team: Susan Rodriguez FAIA, Timothy Hartung FAIA, Damyanti Radheshwar AIA, Todd Walbourn, AIA
Structural Engineer: Robert Silman Associates
MEP Engineer: WSP Flack + Kurtz
Civil/Geo Engineer: Langan Engineering and Environmental Services

Lighting Design: Brandston Partnership
Acoustics: Shen Milsom & Wilke
Graphics: H Plus
Theater: Harvey Marshall Berling Associates
General Contractor: Marson Contracting Company

Project: Hegeman Residence
Cook + Fox Team: Richard Cook, AIA, Peter Aaron, AIA, Darin Reynolds, AIA, Kelly Ardoin, Tobias Holler, Simon Rearte, Guido Elgueta
MEP Consultant: Goldman Copeland
Structural Consultant: Murray Engineering
Landscape: Terrain NYC
LEED Consultant: YRG
Energy Modeling: Steven Winter Associates

Project: Pitt Street Residence
Kiss+Cathcart Team: Colin Cathcart, AIA, Clare Mifflin, RA, LEED AP, Sayaka Akiyama, Maria Teresa Facchinetti, Silvia Steude, Uros Novakovic
Structural Engineer: Robert Silman Associates
MEP: Goldman Copeland Associates
Landscape Architect: EDAW
AECOM (formerly Donna Walcavage Landscape Architecture+Urban Design)
Lighting Consultant: AWA
Architectural Lighting Designers

Page 24: NYC's State of the Arts

Project: Richard B. Fisher Building
Client: Brooklyn Academy of Music
H3 Hardy Collaboration
Architecture: Hugh Hardy, FAIA; Daria Pizzetta, AIA; Margaret Sullivan, LEED AP; Jon Fukutomi, LEED AP; Harriet Andronikides, LEED AP; Monika Sarac, LEED AP; Lauren Davino, LEED AP
Structural Engineer: Robert Silman Associates
MEP/FP: Icor Associates
Lighting: Cline Bettridge Berstein
Graphics: Pentagram

Site/Civil Engineer: Langan Engineering & Environmental Services
Acoustics: Akustiks
Theater Consultant: Auerbach Pollack Friedlander

Project: Frank Sinatra School of the Arts
Client: New York City School Construction Authority
Ennead Architects (formerly Polshek Partnership) Team: Susan Rodriguez FAIA, Joseph Fleischer FAIA, Kalavati Somvanshi AIA, Chris Halloran AIA, John Zimmer AIA, Brian Masuda AIA, Kevin Krudwig, James Sinks AIA, Charmian Place, Mary-Elizabeth Liggio, Joerg Kiesow
Structural Engineer: Robert Silman and Associates
MEP, Security, A/V, Telecom, Lighting: Cosentini Associates Consulting Engineers
Theater/Acoustics: Harvey, Marshall Berling Associates
Graphics: Pentagram Design
Civil/Geotechnical: Langan Engineering & Environmental Services

Project: Museum of the Moving Image
Leeser Architecture Team: Thomas Leeser, RA, David Linehan, AIA, LEED AP, Simon Arnold, Kate Burke, Sofia Castricone, Henry Grosman, Joseph Haberl
Owner's Representative: Levien & Company
Construction Manager: F.J. Sciame Construction Co.
Audio/Visual: Scharff/Weisberg
Acoustician: Jaffe Holden Acoustics
Lighting: L'Observatoire International
Graphics: karlssonwilker
Sustainable Design: Atelier Ten
Exterior Wall: R.A. Heintges & Associates
MEP Engineer: Ambrosino, DePinto & Schmieder
Structural Engineer: Anastos Engineering Associates
Civil/Geo-Technical: Stantec

Project: Museum for African Art
Robert A.M. Stern Architects Team: Robert A.M. Stern, FAIA, Dan Lobitz, AIA, Paul Whalen, AIA, Gaylin Bowie, Chenhuan Liao, AIA, Mike Soriano, Wing Yee Fortugno, Gemma Kim, Aileen Park
Architects-of-Record (Core and Shell): SLCE Architects
Architect-of-Record: G TECTS Architecture
Museum Education Space Architect: Studio SUMO
Design Architect, Residential Interiors: Andre Kikoski, Architect
Structural Engineer: Rosenwasser / Grossman Consulting Engineers
Mechanical Engineer: Edwards & Zuck
Acoustics/AV/Telecommunication: Shen Milsom & Wilke
Lighting: Lightfield
Site Civil Engineering: Philip Habib & Associates
Environmental Consulting: e4
Curtain Wall Consultant: Israel Berger & Associates
Theater Consultant: Fisher Dachs Associates
Museum Consultant: SRA Consultancy
Construction Manager: Bovis Lend Lease

Time's Up

"But for a few moments I stood beside the little park looking across it at City Hall and at the Court House behind it, marveling at how very much they looked as I remember them. As well as I could recall, the entire park looked just as it did in my own time."

Jack Finney in *Time and Again* (1970)

"I wish I could go back / Go back in time / But no one ever really can / Go back in time."

from "Evil" by The Flaming Lips (2010)

"It is impossible to see one's own period in perspective...in going through the records and memoirs of the earlier period, one has the sense of following our own history, told in a slightly foreign language."

Louis Mumford in *The Brown Decades* (1931)

New York's City Hall Park has its history cast in stone. A large circular tablet at the south end of the park tells the story of its use as a commons for grazing, a paupers' burial ground, and a public gathering place. Jack Finney's novels *Time and Again* and *Time After Time* are time-travel guides to NYC architecture that use City Hall Park as a gateway between past and present. In these books, the park is a place where characters from one century can go – using old clothes, mind games, and Einstein's theory of relativity – to try to observe or reverse the mistakes of another era. Buildings that lined City Hall Park – from the Victorian-era Post Office at its south end to Horace Greeley's World Building on its east side – have disappeared, as has the original home of the *New York Times*, also on Newspaper Row.

Other significant structures remain, including Cass Gilbert's Woolworth Building, tallest in the world when completed in 1913, and the Municipal Building, by McKim Mead & White, finished at almost the same time. Photos of each being built show the construction technologies of the day as well as the city's infatuation with skyscrapers and the Bessemer steel and Otis elevators that made them possible. A salute to nascent middle-class consumerism, the Woolworth "Cathedral of Commerce" celebrated new and integrated technology, with President Woodrow Wilson throwing the switch in D.C. that made the tower the first fully electrified office building in the world. (Other towers in Lower Manhattan had been internally illuminated by gaslight.) The Municipal Building's "wedding cake" tower was topped by Adolph A. Weinman's statue "Civic Fame." Linked aspirations of sales and civility were manifest, as was the bracketing of tall buildings across the park.

Fast-forward 100 years, and two new towers also gesture to each other from either side of City Hall Park. The project known as 200 West Street houses the Goldman Sachs commitment to jobs in Lower

Manhattan. The elegant, geometrically contextual 44-story building was designed by Harry Cobb, FAIA, of Pei Cobb Freed & Partners, working with a project team of 26 design and construction firms.

Across the park to the west is Gehry & Partners' Beekman Tower for Forest City Ratner. At the topping-off ceremony in November 2009, real-estate developer Bruce Ratner spoke of the jobs created by the project

and the extraordinary façade, faceted by computer technology previously unimaginable. At its base is a new school occasioned by the growing residential population of Lower Manhattan. Designed by Swanke Hayden Connell Architects, it supplies the dance floor plinth atop which Beekman's "Astaire" courts Goldman Sachs's "Ginger."

In between is the park, redesigned by landscape architect George Valonikas, ASLA, after decades of neglect. When rededicated on October 7, 1999, by Mayor Rudolph Giuliani, the park's design was faulted for its hit-and-miss historic flourishes, including the always-on gaslights surrounding the fountain, the base of which was designed by Jacob Wrey Mould in 1871. You don't see much gaslight these days, with the cost of natural gas hovering around \$5/MMBtu (million British Thermal Units) nationwide – and 10% higher here in New York.

Lost in the criticism of the gas lamps were all the wonderful design features of the restored park, done at a cost of \$34.6 million, and its increasing use as a place to showcase contemporary public art. But why not also use City Hall Park to demonstrate the leading LED fixtures of the future, such as the City Light competition-winning scheme by Thomas Phifer and Partners? LED-based street lamps would use much less energy than conventional 20th-century or retro 19th-century fixtures. In fact, there is an enormous potential for saving energy, citywide, by using more efficient street lighting and paying more attention to the lighting selected for sidewalk sheds, now covering a million linear feet of NYC walkways.

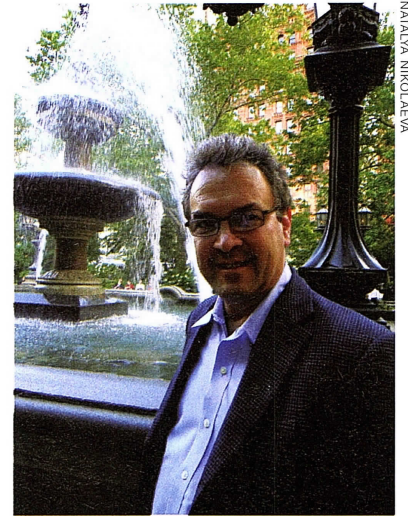
New York City is helping create a new lighting center, called Green Light, to reduce energy consumption. The city is a place where design matters, and lighting design is seen as integral to a building's attractiveness and efficiency. If there are any lessons from the past, present, and future in the blocks around City Hall Park, they start with the integration of innovative building technology, the intercourse between communications and politics, and the showcasing of the best and the brightest – or at least the best lit.

Last Words

Rick Bell, FAIA

Executive Director

AIA New York Chapter



Bell in City Hall Park

NATALYA NIKOLAIEVA

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