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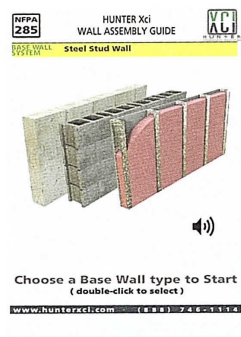
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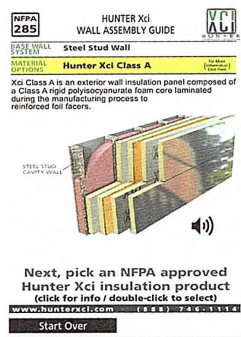
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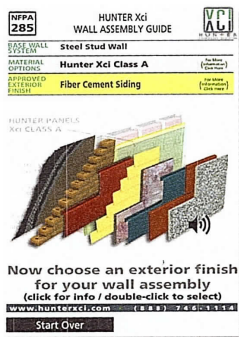
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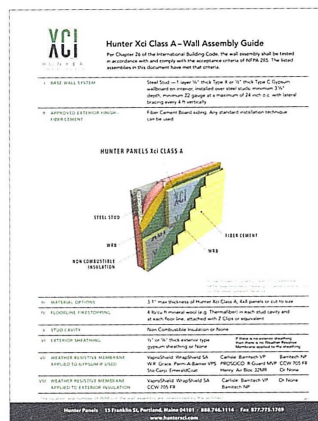
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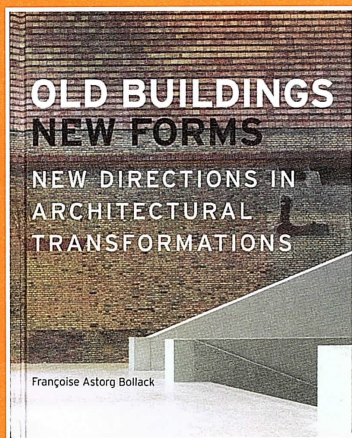
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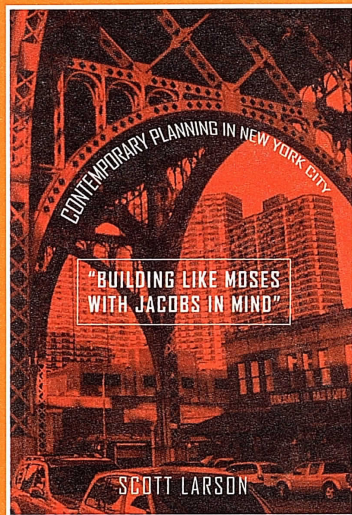
Old Buildings New Forms / Françoise Bollack

Monday, February 10, 6pm

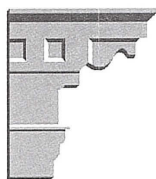


Building Like Moses with Jacobs in Mind / Scott Larson

Monday, March 10, 6pm



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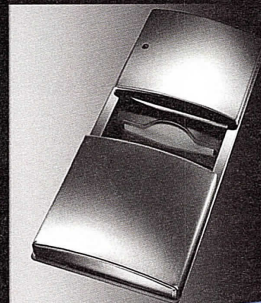
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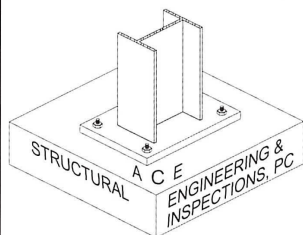


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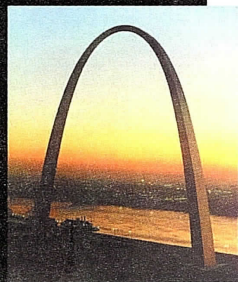
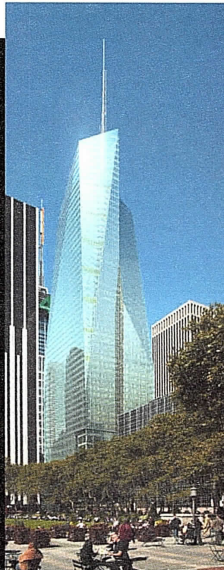
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Tommy Bahama's New York flagship, MNA, pg. 26.

Cover: Wid Chapman Architects, Watermark Bar & Lounge, New York, NY, pg. 30. Photo Credit: ©Paul Johnson

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Architecture and the Urban Experience

What defines our urban health? The experience of the built environment – physically defined and inspired by great buildings – also needs safe and walkable streets, clean air, beautiful parks and plazas, good shopping, enticing meals, and reliable and pleasant transportation. This issue of *Oculus* is devoted to just that – design that enhances the joy of urban living for residents and visitors alike. Focused on hospitality and tourism, it is upbeat and optimistic.

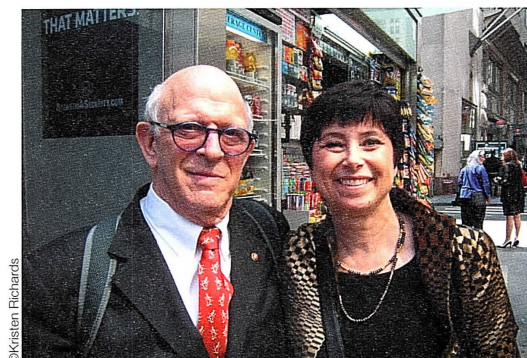
For some (but not all), 2013 has been, economically speaking, a better year than others in recent memory. This was reflected in much-appreciated support for the events that bring our industry together – such as the Heritage Ball and AIANY Design Awards Luncheon – as well as in people's generosity of spirit, enthusiasm for new ventures, and pride in civic achievements over the past decade. It is clear that New Yorkers recognize and value the importance of design.

At AIANY, 2013 was a year for discussion of serious issues of the day. From risk and reconstruction to global competitiveness, from potentially losing the American Folk Art Museum (an urban loss) to Hudson Yards (a civic gain), from Michael Bloomberg to Bill de Blasio, the city is constantly in flux. Throughout the year, we worked to position the architecture and design community as a respected voice on civic issues: in our "A Platform for the Future of the City" and "Post-Sandy Initiative" documents; in highlighting the Hudson Yards mega-project in our Breakthrough Gallery; and in our many vibrant programs and exhibitions, including "Practical Utopias," which brought the experience of 20 international firms working in the major financial centers of Asia to a New York audience.

This October we celebrated the 10th anniversary of the Center for Architecture – a milestone that encouraged us to consider the impact we've had during the decade. "This year we have captured an amazing series of events, discussions, debates, and stories," one of our members recently wrote me, citing record attendance, new committee collaborations, new faces, extensive outreach, and media relationships that have signified a new level of critical dialogue. For all these reasons I applaud AIANY members and thank the leadership team led by Rick Bell, FAIA, and Cynthia Kracauer, AIA, LEED AP, and everyone at AIANY who has dedicated countless hours to making our journey this year absolutely extraordinary. In particular, thanks to all who participated in my effort to look beyond our borders to foster cross-cultural dialogue about common issues of urban life around the globe.

Who knows where we'll be in the next 10 years? Together we'll continue to bring outstanding programs and exhibitions to professional and public audiences, building bridges with an incoming administration of newly elected officials. I look forward to next year's presidency led by Lance Jay Brown, FAIA, whose support and counsel went well beyond the role of president-elect, and whose focus on public space will surely continue to lift our civic spirit in 2014!

Jill N. Lerner, FAIA
2013 President, AIA New York Chapter



Lance Jay Brown, FAIA, DPACSA, and Jill N. Lerner, FAIA

Civic Spirit: Civic Vision

The role of architecture in creating cultural identity and building the civic realm has always been my passion. Resilience has become a primary focus since 9/11, and particularly with increasingly frequent and devastating natural disasters. My 2014 AIANY Presidential Theme, Civic Spirit: Civic Vision, will address these critical issues. We'll examine public space both at home and abroad, learning lessons from each. And we'll look at how architecture and resiliency are inseparable, shaping occupancy and beneficial use.

I would like to thank Jill N. Lerner, FAIA, for her leadership in 2013. She set a high standard. I look forward to working closely with Executive Director Rick Bell, FAIA, Managing Director Cynthia Kracauer, AIA, LEED AP, and the truly outstanding Center for Architecture staff. Together with AIANY members and our professional colleagues, we'll continue to promote our resonant "A Platform for the Future of the City," a detailed 30-point guide for municipal leaders. This first-ever effort on the part of the Chapter was on view at the Center for Architecture through the recent citywide elections. We look forward to supporting and advising Mayor Bill de Blasio and his administration in meeting our shared goals.

As an ACSA Distinguished Professor at the Spitzer School of Architecture and an AIA Fellow, I am constantly aware that we are all students in this world of accelerated change. In this spirit of ongoing engagement, let's work together in 2014!

Lance Jay Brown, FAIA, DPACSA
2014 President, AIA New York Chapter



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A WORD FROM THE EDITOR

The Eternal Tourist

That is me. Since settling into a New York City life when “teen” was still in my age, I have never been not in awe. Never without a camera in tow. Never without an adventure to share. So putting this issue of *Oculus* together was actually – dare I say – fun!

“The Fun Factor” is modeled on a traveler’s first day in the Big Apple. She arrives and freshens up in the oh-so-mod – and welcoming – Virgin Atlantic Upper Class Clubhouse at either JFK or Newark. She then heads to Midtown to check in at either the Waldorf-Astoria, with its soaring façade windows no longer obstructed by a mezzanine in a refreshed, light-filled lobby, or the New York Palace, where its previously *über*-gilded spaces have been tamed with sophistication. Then it’s off to Tommy Bahama’s new Fifth Avenue flagship, where she’ll meet friends to munch lunch and sip rum before buying a tropical wardrobe for her mid-winter island vacation.

It’s a beautiful New York afternoon – what better to do than take in the glories of Gotham on an AIANY Around Manhattan Architecture Boat Tour, led by expert architect/tour guides, aboard an exquisitely-detailed 1920s-style yacht (one can almost imagine Jay Gatsby beckoning, “Welcome aboard!”). Spotted on the tour is the Watermark Bar, a glistening gem of a restaurant perched on a pier just south of the South Street Seaport – a perfect place to dine while watching city lights begin to twinkle in the dusk.

The view inspires plans for the next trip. Across the East River at the north end of Brooklyn Bridge Park, two long-abandoned Civil War-era warehouses are being transformed into lively spaces for offices, dining, retail, and (finally!) a permanent home for the St. Ann’s Warehouse theater. Just north of the Watermark, South Street Seaport’s Pier 17 is being brought back to life as a transparent

and translucent “village” of stores and restaurants and lively outdoor spaces. Likewise, but on the Hudson River, Pier 57 – newly-dubbed SuperPier – promises acres of “Culture, Cargo, Chaos.”

The next trip will also include extra time to shuffle up to Buffalo to see H.H. Richardson’s Buffalo Psychiatric Center reborn as the mixed-use Richardson Olmsted Complex, complete with a boutique hotel and a new Buffalo Architecture Center.

Our traveler’s adventures continue with “One Block Over,” to discover that Lower Manhattan is no longer deserted after dark. “127-Year Watch” offers the intriguing history of what is on every tourist’s must-see list – the Statue of Liberty. And “In Print” finds Moore’s *Why We Build* and Ockman’s *Architecture School: Three Centuries of Educating Architects in North America* to be real page-turners.

As we bring this first decade of the Center for Architecture and *Oculus* (in its current incarnation) to a close, I’d like to thank so many wonderful AIANY and *Oculus* Committee members and committee chairs for making the last 10 years such a joyous journey – unfortunately, I do not have the pages it would take, but you know who you are. In particular, I’d like to thank Guy Geier, FAIA, IIDA, LEED AP, for his leadership as *Oculus* Committee Chair over the last three years, and note that I’m looking forward to working with incoming Chair Barbara Spandorf, AIA, in the new year. We are ending this decade with a small but important technical improvement: the ungainly, blocky-white mailing labels on this and future issues of *Oculus* now peel off, leaving our beautiful covers unbesmirched!

Kristen Richards, Hon. AIA, Hon. ASLA
kristen@ArchNewsNow.com



Editor feeling like a princess at the New York Palace.

Correction: In “Affordable Housing 2013” in our Fall 2013 issue, the caption for the Nehemiah Spring Creek development on pg. 29 should have included DeLaCour & Ferrara Architects as architect-of-record.

Center Highlights



(above) At the annual Heritage Ball at Chelsea Piers' Pier Sixty in Archtober, 1,200 people gathered to honor individuals for their contributions to design excellence in New York City. (l-r): **Cynthia Kracauer, AIA, LEED AP**, AIA NY Managing Director; **Rick Bell, FAIA**, AIA NY Executive Director; **Richard Kahan**, Founder and CEO, Urban Assembly (Center for Architecture Foundation Award); **Stephen M. Ross**,

Founder and Chairman, Related Companies (AIA NY Chapter Award); **Jill N. Lerner, FAIA**, AIA NY 2013 President; **Todd Williams, FAIA**, and **Billie Tsien, AIA**, Co-founders, Todd Williams Billie Tsien Architects (President's Award); **Patricia E. Harris**, First Deputy Mayor, City of New York (Center for Architecture Award); and **Lance Jay Brown, FAIA**, AIA NY 2014 President.



(above) After the Archtober Oculus Book Talk, author **Phyllis Lambert, Hon. FAIA**, founder of the Canadian Centre for Architecture, signed copies of her book *Building Seagram*

for fans, including AIA NY Director of Publications **Guy Geier, FAIA, FIIDA, LEED AP** (left), and AIA NY 2013 President **Jill N. Lerner, FAIA** (center).



(left) After the Ball, there was no standing still at the Party@theCenter.



(above) Archtober included a celebration of the Center's 10th anniversary. (l-r): Center for Architecture Foundation President **Joseph Tortorella**; **Joseph Aliotta, AIA**, AIA NY 2012 President; **Elizabeth Chu Richter, FAIA, AIA**, AIA NY 2015 President; AIA NY 2013 President **Jill N. Lerner, FAIA**; **James McCullar, FAIA**, AIA NY 2008 President; and AIA NY Executive Director **Rick Bell, FAIA**.



(left) The 2013 Archtober Lounge, designed by Pentagram's **Luke Hayman** for the third year running, included a wall calendar composed of 31 yellow pages that were folded up to create scalene triangles – the year's design motif – at the end of each day.

(right) Despite of the government shutdown and gray skies, attendees took in the beautiful views on a boat tour around the Statue of Liberty, an Archtober Building of the Day, led by the chief architect of its restoration, **Richard Seth Hayden, FAIA, RIBA**, of Swanke Hayden Connell Architects.





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(above) At a reception in celebration of Hong Kong's architecture and urbanization organized by the Hong Kong Economic and Trade Office, New York, Financial Secretary **John C. Tsang** received a private tour of the exhibition "Practical Utopias: Global Urbanism in Hong Kong, Seoul, Shanghai, Singapore, and Tokyo" from AIANY 2013 President **Jill N. Lerner, FAIA**.



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(above) The winning team of the FAR ROC: For a Resilient Rockaway Competition, the Swedish firm White Arkitekter with Gensler and Arup, were honored at the Heritage Ball. (l-r): AIANY Executive Director **Rick Bell, FAIA**; **Bomee Jung**, Enterprise Community Partners (organizer); **Jessica Sheridan, AIA, LEED AP**, Gensler; **Sander Schuur, Int'l. Assoc. AIA**, White Arkitekter; **Madeline Burke-Vigeland, AIA**, Gensler; **Sam Keshavarz**, White Arkitekter; **Oliver Schaper**, Gensler; **Monica von Schmalensee**, CEO, White Arkitekter; and **Steve Bluestone**, The Bluestone Organization (organizer).



©Joan Caparín

(above) *Oculus* editors past and present gathered to celebrate the magazine's long trajectory at the exhibition opening of "Coverage: Seventy-Five Years

of *Oculus*." (l-r): **Jayne Merkel**, **John Morris Dixon, FAIA**; **Kristen Richards, Hon. AIA**, **Hon. ASLA**; and **David P. Helpern, FAIA**.



©Emma Pattiz

(above) In November, AIANY Design for Risk and Reconstruction Committee Co-chairs **Lance Jay Brown, FAIA** (left), and **Illya Azaroff, AIA** (right), joined **Daniel Zarrilli**, Director of Resiliency at the Mayor's Office of Long-Term Planning and Sustainability, for a conversation on New York City's resiliency trends past, present, and future.

Center for Architecture Foundation

(right) **Tim Hayduk**, CFAF Lead Design Educator, led an Archtober Exhibition Open House tour of the Center's exhibition "Practical Utopias: Global Urbanism in Hong Kong, Seoul, Singapore, Shanghai, and Tokyo."

(far right) The Foundation hosted the openhouse^{newyork} 2013 Family Festival weekend, which brought more than 300 families to the Center for various activities, including creating architectural "lanterns" that served as centerpieces for this year's Heritage Ball.



©Catherine Tiegart, courtesy Center for Architecture Foundation



©Carolyn Hart, courtesy Center for Architecture Foundation

Financial District Turns Touristy

After hours, it's not deserted anymore

BY CLAIRE WILSON

Used to be that weekdays after 4:30, New York's Financial District was a no-man's land. Wander down there on a weekend, and you had the place to yourself. Nothing was open, but the deserted narrow streets and grand buildings were a joy to explore.

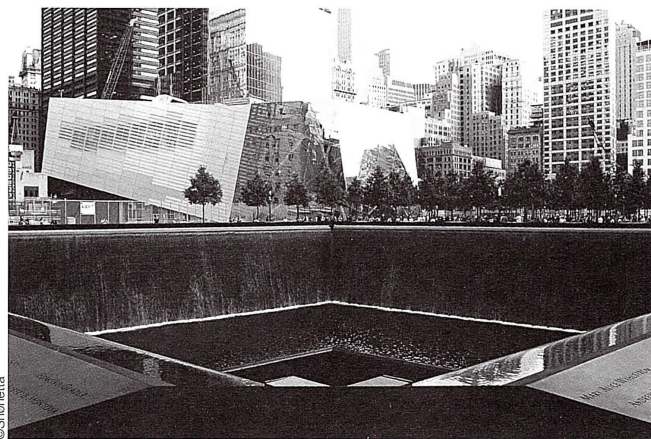
Since 9/11, however, millions of tourists converge daily on Lower Manhattan, which has morphed into a bustling place to live and play. Many banks and financial institutions that once dominated the area have decamped for more modern Class A office space midtown, while downtown has become a mecca for countless other businesses whose service needs also cater to tourists.

"Creative industries, technology, fashion, publishing – these are the people migrating down here," says Nicole LaRusso, senior vice president for economic development and planning for the Downtown Alliance, the area's business improvement organization. "Post-9/11, \$30 billion in public and private investment has been pumped into transportation, open space, apartment buildings, and culture. The more investment being made, the more it draws."

It is estimated that 2,500 more apartments will be added downtown (below Chambers Street) over the next few years, including both office conversions and new residential towers like the 76-story New York by Gehry at 8 Spruce Street.

New hotel rooms, however, will outpace residential development. According to the Downtown Alliance, 2,660 hotel rooms are currently in the pipeline, with 1,994 of those under construction. They include Silverstein Properties' 82-story Four Seasons Hotel and Residences at 30 Park Place designed by Robert A.M. Stern Architects and SLCE Architects, Hidrock Realty's 28-story Courtyard Marriott designed by Danny Forster Design Studio, and others bearing the brands Hilton, Sheraton, and Marriott. Conversions of historic buildings into hotels include Temple Court at 5 Beekman Street, with 285 hotel rooms and 85 condo units to be designed by Gerner Kronick + Valcarcel, Architects, and the Dermot Company's mixed-use development of the Battery Maritime Building (home to the Governors Island Ferry). Dermot is also in partnership with Downtown restaurateur Peter Poulakakos to convert Pier A, just south of the Ritz Hotel, into an event space slated to open in Spring 2014.

There may be more as tourism grows. The biggest draw right now is the 9/11 Memorial site, which has attracted some 10 million visitors since opening in 2011, according to Michael Arad, AIA, designer of the memorial and partner in Handel Architects. Adding much more tourist appeal – even beyond the visitors who come only for the architecture – will be the 9/11



©Snøhetta



©Davis Brody Bond/SquareDesign Lab

(clockwise from top) The 9/11 Memorial Museum Pavilion by Snøhetta.

Rendering of Memorial Hall with Last Column in the National September 11 Museum, designed by Davis Brody Bond.

The 82-story Four Seasons Hotel and Private Residences New York, Downtown, designed by Robert A.M. Stern Architects and SLCE Architects, is scheduled to open in 2016.

Memorial Pavilion by Snøhetta and Museum by Davis Brody Bond; the World Trade Center towers by Skidmore, Owings & Merrill, Foster + Partners, Rogers Stirk Harbour + Partners, and Maki and Associates, with Westfield Group's 365,000-square-foot shopping mecca; the Santiago Calatrava-designed PATH station; and SHoP Architects' Pier 17 (see pg. 35).

Danny Forster, documentarian and host of a popular TV show about design, and principal in Danny Forster Design Studio, lives downtown and sees it becoming a hub where people will want to gather. "It has an interesting mix of transportation infrastructure, businesses, new restaurants, recreation, and the memorial," he says. "That cross-section will give this neighborhood a kind of dynamic it never had."

Claire Wilson writes for the *New York Times*.



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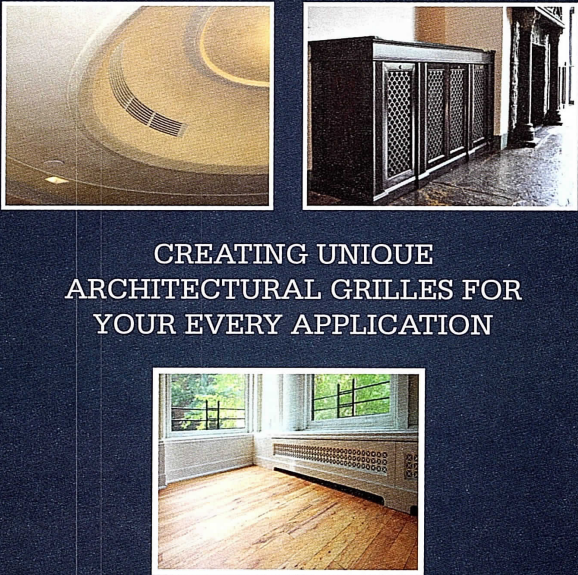
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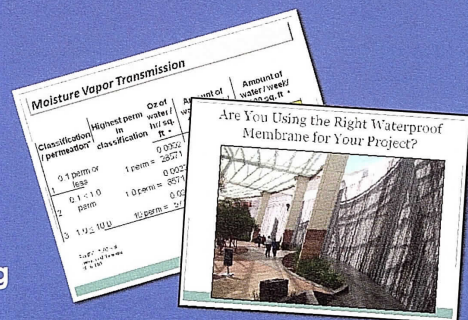
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Designing – and Defining – a Moment in Time

There is perhaps no better reflection of the architectural zeitgeist than hospitality design. The spaces in which grownups socialize and relax – bars, restaurants, hotels, spas, and the like – can capture the visual character of a cultural or temporal moment more succinctly than institutional buildings designed to stand the test of time. Residential projects can be bound up with the vagaries of architectural fashions (like Manhattan's ubiquitous white-brick apartment block), though they, too, are built with a long-term horizon. But restaurants, bars, and clubs? They succeed exactly to the degree that they snapshot the moment. The architecture of hospitality can be fleeting, but therein lies its freedom to tap into the here and now. Built to last these places are not.

Sometimes, design defines an era. Philippe Starck and Andrée Putman's interiors for the genre-defining boutique hotels created by Ian Schrager are as synonymous with 1980s New York as junk-bond kings and *Bonfire of the Vanities*. Revisiting the original Nobu, designed by David Rockwell, AIA, with the narrative theatricality that would become his stock-in-trade, takes you back to 1994 and the era of the restaurant as themed multisensory playground. For sophisticated urbanites, the retro-inspired restaurants and hotels by design firms Roman and Williams and AvroKO defined entertainment in the 2000s with an esthetic heavy on historical details (and Edison bulbs). All of these architects crafted imaginative environments in which to flee reality, parallel worlds detached from the day-to-day. Hospitality isn't just about welcoming; it's about escape.

Sometimes, bistros and boîtes interpret design trends outside the realm of hospitality, especially those from the worlds of art and fashion. The Chelsea nightclub Lot 61, designed by Rafael and Diana Viñoly, captured the craze for austere minimalism swirling about in late 1990s New York, as did John Pawson's Calvin Klein flagship on Madison Avenue, the downtown art galleries and luxury fashion boutiques designed by Gluckman Mayner Architects, and the work by Young British Artists of the "Sensation" era. The fastidious attention to vintage detailing in today's popular gathering places – the see-and-be-seen lobbies at the Standard, Ace, and revamped Royalton

hotels by Roman and Williams – dovetails nicely with the earnest "heritage/artisanal" movements overrunning fashion, food, even grooming. (The old-fashioned cut-and-shave barbershop is in full revival mode. Even 7-11 is getting in on the act, appealing to the farm-to-table demographic with a graphic rebranding and redesigned stores with stone floors, slatted wood walls, and fruit-filled wood crates.) But it's not all coziness and nostalgia. One of the city's most stunning new dining venues is the futuristically sleek Lincoln, designed by Diller Scofidio + Renfro as part of its masterful reimagining of the Lincoln Center campus.

Tourism and hospitality are big business in New York City: 50.9 million visitors spent \$34.5 billion here in 2011, according to NYC & Company (the city's promotional agency), and much of that spending takes place in the city's 40,000-plus restaurants and bars. And the outlook for these industries is rosy: 48 hotels are in various stages of development in Manhattan, Brooklyn, and the Bronx, some designed by such high-caliber practices as Christian de Portzamparc, Marvel Architects, and Robert A.M. Stern Architects. Will any of these projects usher in a new stylistic era? One possible new design direction is evidenced by the restaurant at the NoMad Hotel in the Flatiron District, one of the hottest tables in town. The florid, Gallic-Victorian interiors of the restored 1903 Beaux-Arts structure are by celebrated French architect Jacques Garcia, known for designing the perennially fashionable Hôtel Costes in Paris, a favorite of global trendsetters and tastemakers.

Whether the NoMad or some other hotel or restaurant emerges to define the spirit and style of New York in the coming years remains to be seen. But the city's hotbeds of hospitality will always be on the front lines of its architectural evolution. ■

Raul Barreneche, a New York-based writer and architectural designer, is a contributing editor to *Travel + Leisure* and *Interior Design*. He writes for numerous national publications, including *Architectural Digest* and *Cultured*, and has authored 10 books on architecture and design, most recently *The Tropical Modern House* (Rizzoli, 2011).



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(above) Virgin Atlantic Clubhouse, JFK International Terminal 4, Slade Architecture, pg. 22



Midtown vibes at JFK

Partners Hayes Slade, AIA, and James Slade, AIA, LEED AP, had four days to come up with the winning JFK pitch. Its theme was New York City, specifically the glam parts of Manhattan heading north from Midtown. The space was divided into sections whose vibes refer loosely to NYC neighborhoods but cater to different passenger needs: the “park” at the center for relaxing in pebble chairs or playing billiards, areas for social conversation like the residential neighborhoods, and the bars and restaurants for livelier interactions, perhaps representing Midtown or the Theater District. Each section unfolds into the other and has views of the Jetway, now visible from the Virgin lounge after a reconfiguration of the terminal interior.

According to Hayes Slade, the design is meant to reveal the “city” slowly and reward its users for investigating it. “It is a way to manipulate how they perceive and engage the space,” she says. The vast, fluid space designed for about 270 people was defined with smooth curves and serpentine lines in features like the snack bar, with organic and amoebic shapes visible on the ceiling and in the furniture. Partitions like vertical rods evoke the verticality and rhythms of the city without obscuring views of the Jetway or other areas. A variety of flooring material further differentiates each section beyond the separations, from low-pile carpet in some to a lush shag in another. The full-service dining area has walnut plank; the hair salon and spa have terrazzo.

End-grain hemlock flooring in the center seating area and snack bar is a reference to what was used in New York factories, according to James Slade. It is one of the design’s many subtle references to the city, some of them tongue in check, like a wallpaper printed with hot dog carts. On another wallcovering, what looks like heart monitor printouts are actually images of the Empire State Building and the Chrysler Building. Both were designed in-house by a Slade graphics team.

Lounging Around

Virgin Atlantic’s new Upper Class Clubhouses at JFK and Newark are designed in a New York state of mind

BY CLAIRE WILSON

Travelers who think “airline style” is an oxymoron haven’t flown Virgin Atlantic recently, and the New York-based business travelers among them probably haven’t spent any time in one of the carrier’s new Upper Class Clubhouses.

In an effort to raise its profile with high-end travelers, Virgin lounges at JFK and Newark Liberty Airport have been given dramatic makeovers, both by Slade Architecture. This is an unusual move for the Virgin Group, which, per company policy, hires different firms to design each of 11 lounges worldwide. Slade first did the 10,000-square-foot clubhouse at JFK, then was awarded the commission for the 5,000-square-foot clubhouse at Newark. Both opened in 2012, coincident with the addition of new Airbus A330s to the fleet.

(above left) At JFK, the serpentine lines of the snack bar match the organic shapes of the furniture and amoebic form of a ceiling fixture made from bronze-colored spun-aluminum cylinders.

(above right) The clubhouse entrance at the end of a hallway introduces the way the designers want the space to be “discovered” one area at a time.

The vibe at JFK is also informed by the 1950s and the age of glamorous white-glove air travel, says James Slade. Furniture is Mid-century Modern, with barrel chairs of all descriptions and marble tables with sleek chrome bases. The lighting ranges from white globe pendants to a series of spun-aluminum cylinders powder-coated in bronze, combining into a network of downlights, uplights, and sprinklers arranged in rounded, bean-like patterns on the ceiling. The overall color palette is an urban mélange of jewel tones mixed with black, gray, and bright red thrown in for good measure.

Downtown funk in Newark

For the Newark outpost, “Virgin was explicit,” recalls James Slade. “They wanted something different.” What they got was the same city, different neighborhood. Newark’s clubhouse is all about downtown – Greenwich Village, SoHo, Tribeca – and scale. Where the JFK lounge is about skyscrapers and the high life, Newark is about low-rise buildings, early 20th-century shop fronts, narrow streets, fewer travel amenities, and a funkier, slightly more relaxed feel – in half the space.

Where JFK is partitioned off and has the Jetway and horizon as a focus, Newark is wide open with a bar at the center as the focal point. “All areas pinwheel around the bar,” Hayes Slade says. The bar sits under a skylight that was the sole opening to the outdoors in an otherwise windowless room. Slade added two more skylights, but used the first

(below) The Newark clubhouse is informed by Downtown Manhattan, reminiscent of low-scale buildings, turn-of-the-century storefronts, and gritty textures in one open space anchored by a skylit bar at the center.

PROJECT: Virgin Atlantic Clubhouses at JFK International Terminal 4 and Newark Liberty International Airport Terminal B
CLIENT: Virgin Atlantic Airways Ltd.
ARCHITECT/INTERIOR DESIGNER: Slade Architecture
DESIGN TEAM: JFK DESIGN
TEAM: Hayes Slade, AIA, James Slade, AIA, LEED AP, Tian Gao, David Iseri, Magda Stoenescu, Goizeder Arteche, Frances Calosso, Yuko Okuma, Allesandro Perinelli, Will Choi, Marco Juliani, Lauren Lochry, Santi Slade, Garrett Pruter; Virgin Atlantic In-House Design
NEWARK DESIGN TEAM: Hayes Slade, AIA, James Slade, AIA, LEED AP, Tian Gao, Kristina Kesler, Magda Stoenescu, David Iseri, Rasmus Kristensen, Ana Lopis, Allesandro Perinelli, Garrett Pruter; Virgin Atlantic In-House Design
MEP ENGINEER: ADS Engineers/Ambrosino, Depinto & Schmieder
STRUCTURAL ENGINEERS: Gilsanz Murray Steficek
QUANTITY SURVEYOR: PT Projects/Peter Turvey
LIGHTING DESIGN: L’Observatoire International (JFK); Focus Lighting (Newark)
MILLWORK: Allegheny Millwork (Newark)
ACOUSTIC ENGINEER: Cerami & Associates (JFK)
KITCHEN CONSULTANT: Next Step Design
CONTRACTOR: Holt Construction (JFK); Shawmut Design and Construction (Newark)

to its greatest advantage – to cast light over a central, multifaceted mirrored sculpture that doubles as bottle storage for the bar and a *trompe l’oeil* of sorts, commanding attention from every corner.

The bar area is designed with light wood, as is the gallery-like, brasserie-style restaurant, to offset the lack of natural light. Slight inclines in some floors and walkways, as well as in the entrance from the terminal, help define the different seating areas, where built-ins have been maximized to comfortably accommodate the most people. Bar patrons are partially hidden from other areas, like the “passion pit” and the quiet “origami” lounge. The “passion pit” features three upholstered seating pods carved from a wall. Its pale gray cement cladding is in sharp contrast to the magenta interior. Seatbacks in the “origami” lounge, in two shades of gray and red, are of different heights that evoke a downtown skyline, with clear globe fixtures that seem like street lamps.

More city references are decorative pillows covered with grainy aerial photos of a dark New York, and graffiti-patterned wallcovering. Statue of Liberty cutouts, one female and one male, each with a glowing torch, identify the ladies’ and gents’ bathrooms.

What better way to say, “Welcome to New York!” ■

Claire Wilson writes for the *New York Times*.





(left) The new, sleek, glass-topped canopy now allows views of the soaring façade.

saturated colors. The originally spacious entrance lobby had been compromised by the addition of a mezzanine.

The Waldorf's current transformation starts at the main Park Avenue entrance, with a new marquee replacing a generic one from the 1980s, on a façade originally designed to sweep upward with no marquee at all. The new canopy is topped largely with clear glass, admitting daylight and reopening a view of the soaring façade. Other principal materials include frosted glass and nickel silver, materials long prominent around the entrance and inside the building.

Upon entering, the visitor now has a full view of the lofty, light-filled entrance lobby, no longer blocked by the inserted mezzanine. From this space there is an unobstructed view of the tall façade windows with their intricate grilles. The colors of the main surfaces are largely shades of ivory and cream, with accents of nickel silver and gilding. A massive chandelier inserted over the space has been removed, and the ceiling now displays a pattern of recessed and translucent panel light sources, updated versions of the originals.

A key accomplishment is the complete redesign of the hotel's motor court. A functional asset of the 1931 design, this through-block passage had never offered more than a utilitarian drop-off point, and ad hoc intrusions had reduced its original four lanes to two. Restored to its original width,

Warmer Welcomes

Two of Manhattan's most prestigious hotels now greet visitors with renovations that make them more gracious, both visually and functionally

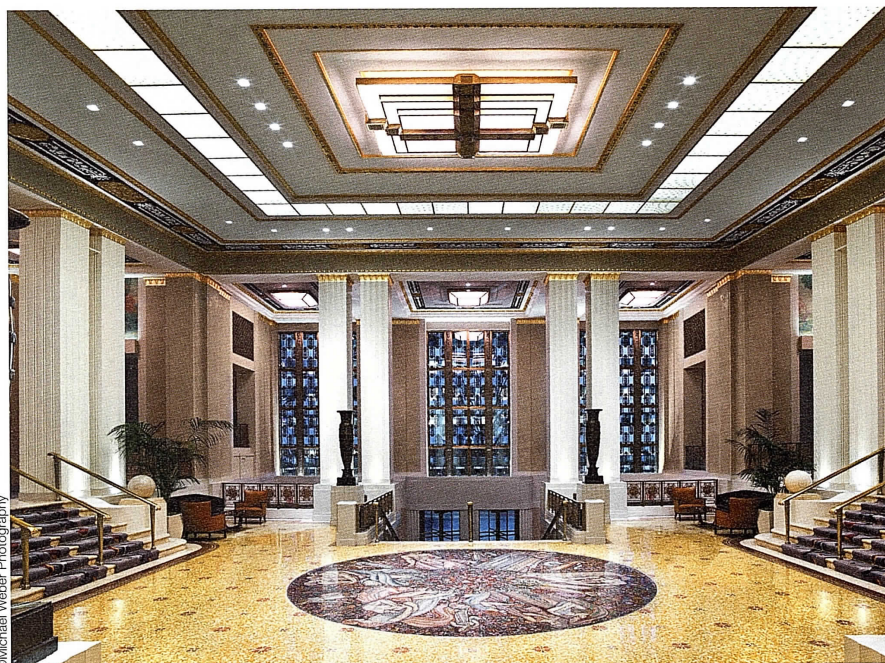
BY JOHN MORRIS DIXON, FAIA

A nickel-silver gleam again dominates one's first impressions of the Waldorf-Astoria. The Neo-Baroque exuberance of the entry sequence at the New York Palace has been sensitively tamed. For both hotels, architects and designers at BBG-BBGM have distilled the distinctive qualities of iconic New York buildings – the Waldorf's entire 1931 structure, and the 1885 Villard Houses from which the Palace evolved.

For the indoor areas completed to date, the office has collaborated with interior design firms Champalimaud Design at the Waldorf, and Champalimaud Design, BAMO, and Jeffrey Beers International for the diverse spaces at the Palace.

Waldorf-Astoria

The style of the full-city-block Waldorf – inside and out – is a hybrid of restrained Art Deco and stripped Classicism. From mid-century on, successive operators have swathed its elegantly chaste interiors with more opulent elements suggesting the 1890s – voluminous drapery and carpets in deep,



(above) The removal of a mezzanine opened views of the tall façade windows in the Waldorf-Astoria's main lobby.

the passage has surface material, details, and colors correlated with the main lobby, accented with new grillwork similar to examples found throughout the hotel. The necessarily low headroom is mitigated by an array of ceiling lighting that creates the illusion of a marquee at the main motor-entry doors.

New York Palace

While the Waldorf-Astoria started out consistent in design, the New York Palace originated as an inherently awkward hybrid. It is composed of two radically different linked structures: the 1885 Villard Houses by McKim Mead & White, a treasured six-residence complex, surmounted by a 51-story tower completed in 1980 by Emery Roth & Sons. The combined structures capitalized on the earlier buildings' distinguished exterior, entry court, and unused air rights. The hotel has retained and repurposed some of the city's grandest residential interiors, taking design cues from them for its new public spaces.

BBG-BBGM's work at the Palace begins at its main guest entrance on East 50th Street, with a recladding of the tower's entrance-level façade in rusticated brownstone like that of the Villard Houses' lower story. A tiered, glassy marquee has been succeeded by an elegantly simple one.

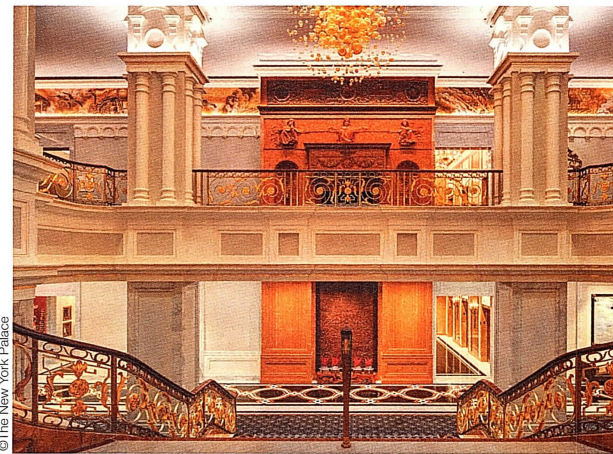
Inside this entry, the registration areas have been redesigned, with a clearer separation between reception for most guests and special facilities for the exclusive Palace Towers floors. In the lobby beyond, the architects have retained the elaborate grand stair from the 1980s, its ostentation somewhat muted by time. Otherwise the space has become more restrained. Many of its gold-veined red marble wall panels have been tamed by simply covering them with warm gray surfaces. A new lounge extending beyond the lobby, with subdued color and lighting, has freed the main space of the seating previously crowded into it.

A different kind of design move was the creation of Trouble's Trust (named for Leona Helmsley's dog, her \$12 million heir), an intimate new lounge in previously unused space beneath those main stairs. Its intentionally cave-like quality enhances the otherworldly glow of indirect lighting on its sculptured metal bar.

A suite of grandly-scaled rooms preserved from the houses continues to serve as an elegant restaurant, totally redesigned for the new Villard Michel Richard. Their opulent decor remains protected, not by landmark designation but by a long-standing deed restriction. In re-adapting these rooms, designer Jeffrey Beers hasn't altered any historic surface. A prominent bar and a glass-walled walk-in wine cellar rest on the floor, framed mirrors and photographs sit on existing moldings, indirect lighting emanates from the tops of cornices, and glowing tabletops compensate for the impossibility of installing most other light sources.

Every few decades, a hotel typically perceives a need to update its facilities – considering wear and tear, evolving guest expectations, and current competition. The St. Regis and Gotham were renovated a few years back by BBG-BBGM. The venerable Plaza has been reconfigured to include condos, a boutique hotel, and a food hall. At the Waldorf and the Palace, renovation has not simply imposed the style of the day, but expanded upon each hotel's distinctive history and character. ■

John Morris Dixon, FAIA, left the drafting board for journalism in 1960 and was editor of *Progressive Architecture* from 1972 to 1996. He continues to write for a number of publications, and he received AIA's 2011 Stephen A. Kliment Oculus Award for Excellence in Journalism.



©The New York Palace



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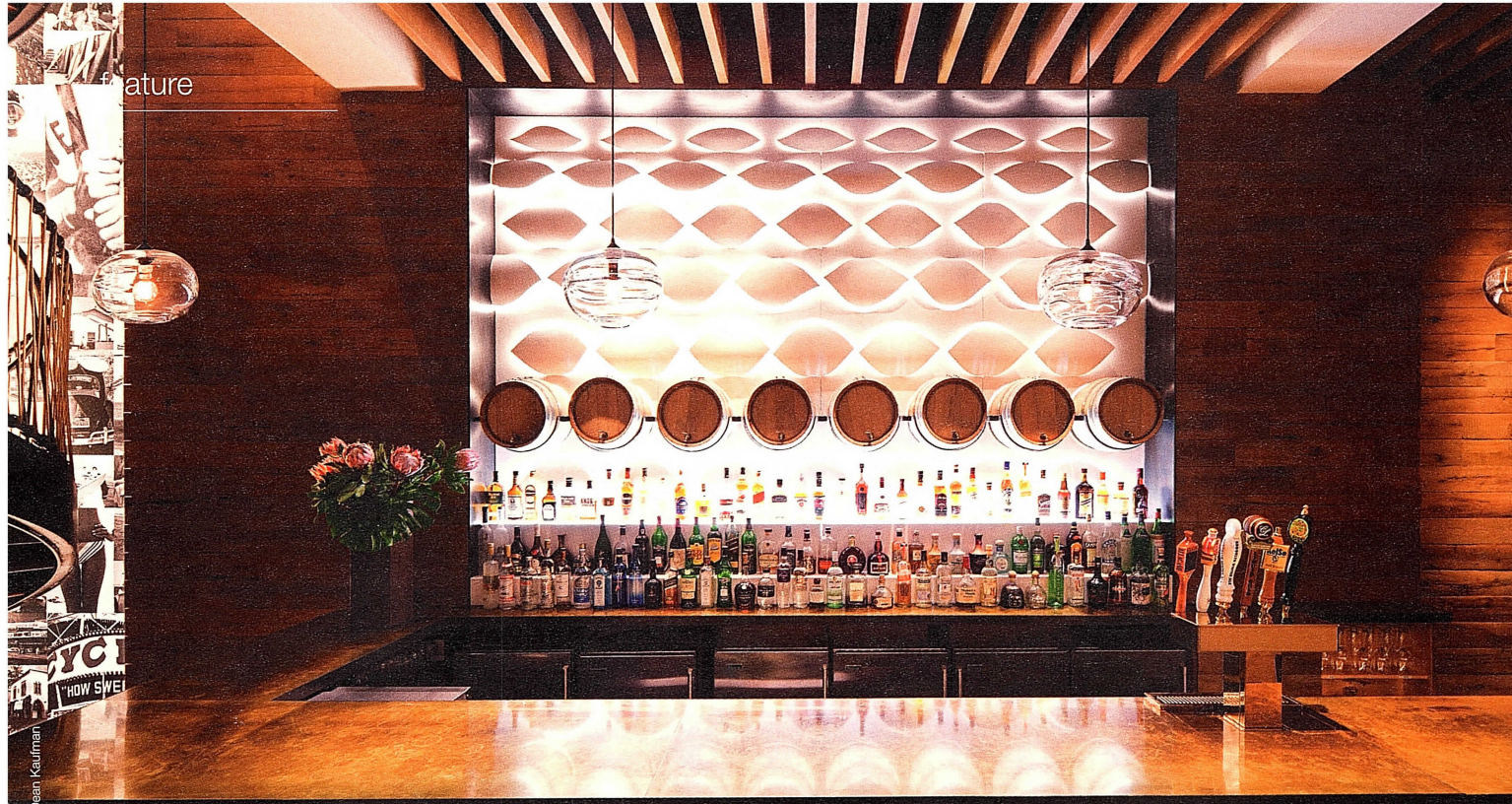
(top) In the New York Palace lobby, a more restrained color palette lets the magnificent Augustus Saint-Gaudens-designed fireplace and the grand stairway stand out.

(above) The intimate Trouble's Trust lounge was carved out of unused space under the grand stairway.

PROJECT: Waldorf-Astoria
ARCHITECT: BBG-BBGM (entrance and motor court restoration, new marquis, mezzanine removal)
DESIGN TEAM: Marie-Paule Petitjean, AIA, Greg Cranford, AIA, Louis Hedgecock, AIA, Jean McGinty, Eric Ohr, AIA, Rene Ruiz, Jimmy Pinzon, Byounggi Lee
INTERIOR DESIGN (LOBBY): Champalimaud Design

PROJECT: New York Palace
CLIENT: Northwood Hospitality
ARCHITECT: BBG-BBGM
DESIGN TEAM: Louis Hedgecock, AIA, LEED AP, NCARB, Greg Cranford, AIA, Scott Wells, AIA, LEED AP, John Lawrence, Rene Ruiz, Min Li, Jean McGinty, Jimmy Pinzon, Amy Jakubowski, IIDA, ISHC, LEED AP

INTERIOR DESIGN: BBG-BBGM; Champalimaud Design, BAMO, Jeffrey Beers International
LIGHTING DESIGN: C.M. Kling Associates; Bouyea & Associates; Brian Orter Lighting Design; Horton Lees Brogden Lighting Design
PROJECT MANAGERS: The John Hardy Group; Jones Lang LaSalle
MEP ENGINEERS: WSP Flack+Kurtz; Southport Engineering Associates
STRUCTURAL ENGINEER: The Office of James Ruderman
PURCHASING AGENT: The Cardy Group
GENERAL CONTRACTORS: Structure Tone; Shawmut Design and Construction



Eat, Drink, and Wear the Brand

The latest craze in retail: model beachwear, eat seafood, drink rum at Tommy Bahama's new Fifth Avenue flagship store

BY RICHARD STAUB



Restaurants have been a fixture within department stores since the beginning of the last century – the better to keep customers nourished and energized for a few more hours of shopping. Previously they were an add-on and not an important statement of a store's image. But that is changing. The trend towards shopping as an immersive experience has led some upscale retailers to include full-blown restaurants as part of their brand. “Stop and shop” has changed to “shop and dine.” A successful example of that trend is the Tommy Bahama store, bar, and restaurant, designed by MNA (Michael Neumann Architecture), on the first and second floors of the landmarked Fred F. French Building at Fifth Avenue and 45th Street.

Tommy Bahama started 20 years ago as a purveyor of upscale clothes for those who fantasize about spending a very long weekend on a tropical island. With its clothing line a success, the Seattle-based company expanded to include indoor and outdoor furnishings, personal items such as eyewear, luggage, and fragrances, and, most recently, its own brand of rum. Its outlets are found in major department stores like Saks, Macy's, and Neiman Marcus and in resort locations around the world. The Fifth Avenue store is its first stand-alone location in New York and its first global flagship store. “Tommy Bahama has many loyal customers in New York, and we wanted to give them a brand experience that went beyond shopping,” says the company's senior vice president for marketing, Rob Goldberg. He reports that stores with restaurants experience a 20%–25% increase in sales.

Like most upscale brands, Tommy Bahama has its own carefully crafted look, one suggestive of island plantations, sun-bleached beaches, and explorations off the beaten path. It was

(opposite top) In the Marlin Bar, an abstract white metal relief evocative of palm bark and a school of fish adds a glow to the bar area.

(opposite bottom) A spiral staircase with a metal rail of wrapped brass "roping" ascends from the Marlin Bar to the restaurant upstairs.

up to MNA to condense that image into a leisurely shopping and dining experience in relatively little space. The size of each component demonstrates the significant part the bar and restaurant play. The 5,000-square-foot store occupies a little more than half the building's ground floor, with the Marlin Bar on the other side of the building lobby. A large spiral staircase connects the bar with the second-floor restaurant, and the two spaces together constitute 8,000 square feet.

Visitors enter the store through tall doors into a double-height atrium to get a long view of live palm trees, ceiling fans, brass hanging lanterns, and window louvers made of wood salvaged from the Coney Island boardwalk. Throughout are custom-designed merchandise display fixtures that combine weathered surfaces and a neutral palette. "To give the store and restaurant the feeling of an urban resort, we added elements that give the space a bit of grit," says Michael Neumann, AIA, founder of MNA. Blackened steel is used to create tall column-embracing, open display shelves. It's also present as the tubular supports for display tables, the structure for the spiral stair, and trim for the bar, adding a bit of streetwise no-nonsense to the otherwise relaxed environment.

The center of the atrium opens to the restaurant above so shoppers can hear the murmur of diners' conversations, which "adds a sense of activity to the sales floor," says Goldberg. Likewise, views down from above "remind diners of the shopping that's waiting for them below." In this way, "the atrium unifies the brand experience."

The women's department is imagined as a white-washed cabana, draped in pale linen with a brass chandelier overhead. "We added refined accents such as the chandelier to offset the casual environment with some formality," says Barbara Laskey Weinrich, an MNA principal.

Shoppers can see the Marlin Bar from within the store, but must use a separate Fifth Avenue entrance to reach it. The double-height space has a slightly darker, more animated feeling, with the large spiral staircase in the front featuring a metal rail of wrapped brass "roping" ascending to the restaurant. At the opposite end, the intimate lounge area has a vibrant mural of a tropical jungle suggestive of the Parisian primitive painter Henri Rousseau. Behind the bar is an abstract white metal relief evocative of palm bark and a school of fish. And the bar's specialty is rum drinks.



(above) The restaurant has a relaxed, urban resort atmosphere with potted palms, weathered rafters, and wood louver-covered windows.

(left) An intimate lounge in the Marlin Bar sports a Rousseau-inspired jungle mural.

If the store is dense with displays of merchandise, the restaurant offers a calm, expansive contrast. Across the front of the building, the space features wide plank Ipe board floors, weathered rafters with a linen-paneled ceiling, and perimeter banquettes with distressed leather cushions below wood louver-covered windows. Adding a sense of mass are the solid, almost chunky, pale oak tables and teak chairs. Among the subtle accents are vintage French linen pillows, brass and cut-glass Deco wall sconces, and potted palms.

Demonstrating how on trend Tommy Bahama is, just a block away Brooks Brothers plans to open a steakhouse next to its own flagship store next summer. It will be the "turf" to Tommy Bahama's "surf." ■

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

PROJECT: Tommy Bahama New York Flagship
ARCHITECT: MNA
DESIGN TEAM: Michael Neumann, AIA, Barbara Laskey Weinrich, Jairo "Jay" Camelo, RA, Kevin Eliseo, Min Lee, Nicole Kim
MEP ENGINEER: Rosini Engineering
STRUCTURAL ENGINEER: Blue Sky Design
KITCHEN CONSULTANT: Post & Grossbard
LIGHTING CONSULTANT: Schwinghammer Lighting
VISUAL MERCHANDISING/INTERIOR DECORATION: Worktable NYC
AUDIO/VISUAL: DMX Music
FIXTURES: Daniel DeMarco & Associates; Amuneal Manufacturing Corp.
KITCHEN: Baring Industries
LIGHTING: Celadon Group (custom fixtures)
MILLWORK: Daniel DeMarco & Associates; Jeff Soderbergh, Custom Sustainable Furnishings
SECURITY/CCTV: Stanley Convergent Security
SIGNAGE/GRAPHICS: Infinite Manufacturing Group; Color Edge
STAIR FABRICATION: Custom Metal Fabricating
GENERAL CONTRACTOR: EW Howell

Architecture Tourism: New York City's Waterfront – and Beyond

Guided architectural boat cruises around Manhattan are providing stunning perspectives on the city's architecture

BY ARTHUR PLATT, AIA, JULIE ANN ENGH, ASSOC. AIA, LEED AP, AND KYLE JOHNSON, AIA

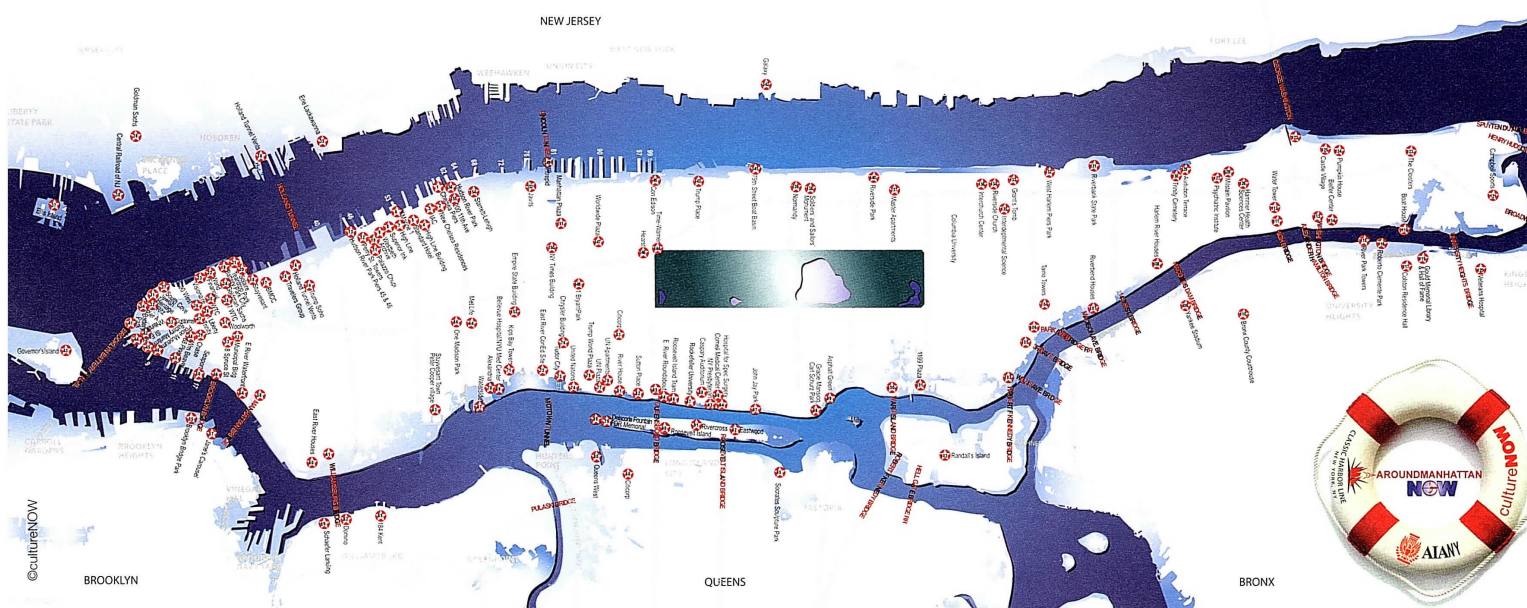
New Yorkers and visitors alike have always admired the city's architectural landmarks. But when they view these structures from a tour boat – while learning about the history and challenges of the NYC waterfront – their admiration turns to awe.

The AIANY Around Manhattan Architecture Boat Tour is a collaboration between AIANY's Architecture Tour Committee (ATC) and Classic Harbor Line (CHL). Currently in its fourth season, the boat tour program has welcomed more than 15,000 attendees aboard CHL's custom-designed, 1920s-style yachts, *Manhattan* and *Kingston*. Whether circumnavigating Manhattan Island aboard the intimate *Kingston* or the teak-decked *Manhattan*, each tour guide passionately reveals the architecture of the city's waterfront – its “sixth borough.” For many longtime New Yorkers, it's a Rip Van Winkle experience: after 20 years, they awaken to witness a waterfront of towering glass condos and parks with restored wetlands – places once occupied by industrial piers and “off-limits” sites such as Governors Island.

The city's transformation from an industrial working waterfront to one of residential and recreational uses is brought to

life as knowledgeable AIANY guides discuss landmarks in the context of New York's distinct development eras, including City Beautiful Beaux-Arts monuments, spires of the grand Art Deco age, Urban Renewal-era superblocks, and more recent “starchitecture” towers. Occasionally someone will ask, “How did *that* ever get approved and built?” Typically, the guides shed light on a little-known or forgotten design debate. While listening to the narration during the three-hour excursion, guests are treated to complimentary beverages and snacks.

In the context of devastating climate events, tour guides address how architects consider public welfare when planning and constructing buildings. The impact of climate change is brought home with the example of the Brooklyn Bridge, built partly because the East River would freeze, limiting vital commerce. A mere 150 years later, melting polar ice caps and rising sea levels are foremost issues of urban infrastructure. Boat tour passengers receive a copy of the map *Around Manhattan: NYC Architecture*



(above) The Around Manhattan: NYC Architecture Boat Tour 2013 map, created by cultureNOW's Abby Suckle, FAIA, LEED AP, illustrates the extent of Sandy's flooding and highlights resilient waterfront design as a key tour theme.



©Classic Harbor Line

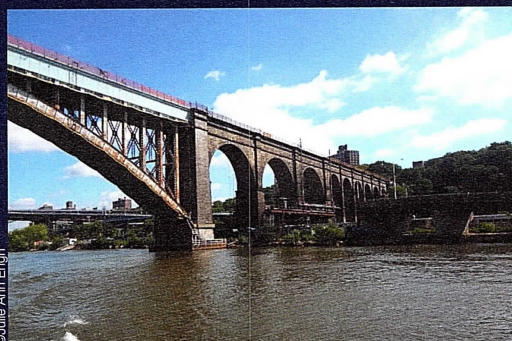


©Classic Harbor Line

(clockwise from top) Classic Harbor Line's custom-designed 1920s-style Manhattan.

Architectural historian John Kriskiewicz, Assoc. AIA, is one of several knowledgeable tour guides.

One of the many remarkable landmarks explored on the cruise is the 1848 High Bridge (Croton Aqueduct) that soars across the Harlem River.



©Julie Ann Engh

LEED AP, which illustrates the extent of Sandy's flooding and highlights resilient waterfront design as a key tour theme.

AIANY guides also discuss the engineering masterpieces along northern Manhattan's waterways. The 1848 High Bridge (Croton Aqueduct) spanning the Harlem River brought potable water to a burgeoning city at severe risk of infectious contagion and fire. The rotating swing and rising vertical-lift bridges of the Harlem River facilitated the shipping route created by the U.S. Army Corps of Engineers' 1895 Harlem River Ship Canal. Othmar Ammann's 1931 George Washington Bridge, originally meant to receive Cass Gilbert-designed stone cladding, carries 102 million cars over its decks per year, making it the busiest bridge in the world. The massive 1980–1996 North River Wastewater Treatment Plant, constructed atop 2,300 caissons pinned into bedrock, returns contaminant-free water into the estuary – enabling kayakers, paddle borders, and swimmers to enjoy the harbor today.

To further explore the waterfront's historic marvels and future developments, the Around Manhattan: Featured Guide Series invites waterfront experts aboard to share firsthand perspectives. Roland Lewis and Courtney Worrall of the Metropolitan Waterfront Alliance highlighted the waterway as the workplace for thousands in shipping, public transportation, and environmental remediation. NYC Department of City Planning Director of Waterfront and Open Space Planning Michael Marrella introduced the terms "oyster spats," "gabions," and "constructed pocket marshes" to help attendees understand what they will undoubtedly see more of in the future.

One of the great challenges facing the architecture profession is how to effectively communicate to the public the value of good architecture. Innu-

merable architecture organizations, the ATC, other AIANY committees, and Archtober programs offer walking tours of city neighborhoods for a closer look at recent additions and changes to the cityscape. By communicating what it takes to plan, design, and approve urban buildings, parks, and infrastructure, these tours help the general public understand and appreciate the cityscape and strengthen participation at public hearings.

Like the Modernist fans who take the Neutra-Schindler trail in L.A., and the Sullivan and Wright seekers in Chicago, New York has an endless stream of tourists and natives who are looking for insight into architecture and urban design. For those in the design community, it's heartening to know there is a growing public demand for deeper knowledge of the city's buildings, development, and planning. ■

Arthur Platt, AIA, partner, Fink & Platt Architects, and Julie Ann Engh, Assoc. AIA, LEED AP, intern architect, Highland Associates and AIA NYS Associate Director, are co-chairs of the AIANY Architecture Tour Committee (ATC). Kyle Johnson, AIA, is the Walking Tour Coordinator of the AIANY ATC and an independent curator.



Waterside Oasis

With its alluring design and spectacular views, the Watermark Bar on redeveloped Pier 15 is attracting locals and tourists alike

BY LISA DELGADO

New Yorkers famously like to move fast, but some of our most beloved public spaces offer opportunities to slow down instead – think of the High Line, for example. Pier 15 near South Street Seaport is another such place, an oasis of serenity and natural beauty away from the hustle-bustle of the city streets. Since SHoP Architects and Ken Smith Landscape Architect redeveloped the pier a couple of years ago, locals and tourists alike have explored its two levels and relaxed in its lounge chairs, taking in the sweeping views of the East River and the Brooklyn, Manhattan, and Williamsburg Bridges. With the addition of the Watermark Bar & Lounge, a new, privately-operated restaurant at the end of the pier, featuring architecture by SHoP and interior design by Wid Chapman Architects (WCA), visitors have one more reason to venture down the pier: to soak up the views with a drink in hand.

Along with a small ice cream parlor called Cones Café, the Watermark Bar inhabits a 1,350-square-foot boxy, modern pavilion enclosed with a glass-and-steel curtain wall system. The transparency showcases the water views. SHoP chose reflective glass to give the structure an ethereal quality and add an air of lightness to its green roof, explains Cathy Jones, senior design associate at SHoP. The glass is “very transparent when you’re on the inside,” she says, “but when you’re on the outside, it reflects the city and the water.”

It’s one of various SHoP-designed pavilions in the area that are designated for commercial businesses to offer amenities to the public, as part of the East River Waterfront Esplanade project. The NYC Economic Development Corporation (EDC) is spearheading the ongoing project, which involves revitalizing and improving a two-mile stretch of East River waterfront from the Battery Maritime Building up to Montgomery Street.



©Paul Johnson

SHoP designed the pavilion before its exact use had been chosen, but “we wanted to have some kind of activity at the end of the pier where people could sit and enjoy that kind of proximity and view,” Jones says. In the EDC’s eyes, a restaurant like the Watermark was a natural choice, in terms of fueling the pier’s popularity. “It is a draw – seeing people gather in a space makes more people want to sit and gather in a space,” remarks Kate Blumm, the EDC’s assistant vice president of public affairs. Another benefit for the EDC is the revenue from leasing the space, which helps fund park maintenance.

To conduct food operations in the pavilion, the EDC chose Merchants Hospitality, which teamed up with another restaurant company, the Lure Group. Merchants Hospitality enlisted longtime collaborator WCA to design the interior as well as a larger 2,250-square-foot outdoor seating area. WCA’s brief was to create a design that would feel welcoming and not too upscale, with “a neighborhoody feeling, inviting to tourists, but also local families and Wall Street people at happy hour,” says Wid Chapman, AIA, principal of the firm.

WCA’s design also had to pass muster with a panoply of city agencies: the EDC, the Public



(opposite) The outdoor seating offers fresh-air views of the East River and city skyline.

(above) The horseshoe-shaped bar gives customers water views from all sides.

PROJECT:
Watermark Bar & Lounge
CLIENT: Merchants Hospitality;
Lure Group
PAVILION ARCHITECT:
SHoP Architects
INTERIOR ARCHITECT:
Wid Chapman Architects
DESIGN TEAM: Wid Chapman,
AIA, Aaron Lee, Michael
Robeson, Carmen Santaella
A/v: Homedia Design
METAL FABRICATION:
YS and Associates
MEP ENGINEER:
Tan Engineering
KITCHEN/BAR CONSULTANT:
E. Friedman Associates
GENERAL CONTRACTOR:
MG & Co.

Design Commission, and the City Planning Commission. SHoP and Arup reviewed the design as well, as the pier's architect and structural engineer. "The agencies wanted to know that we weren't proposing anything too commercial or garish," Chapman says. "All the signage and interior elements like light fixtures visible through the window were carefully calibrated to minimize the clash with the serenity of the rest of the pier."

The restaurant's outdoor seating area received especially close scrutiny. The design needed to allow clear sight lines to the pier's edge, and the seats and tables had to be aesthetically harmonious with the pier's existing SHoP-designed furnishings: FSC-certified Ipe lounge chairs, benches, and table seating with simple designs befitting park furniture. WCA designed Ipe picnic-style tables and seating, which went well with the park furnishings and also fit the Watermark's goals for a casual and inviting ambience.

To step inside the bar/restaurant's interior is to hardly feel any sense of separation from the surroundings, thanks to the curtain wall's expanses of glass. WCA enhanced the focus on the river views by designing a horseshoe-shaped bar that gives customers the opportunity to observe the water from various angles. Above the bar, a custom-designed bottle-and-glass storage unit includes a mirror to reflect even more water views; it allows patrons to see each other, too, enhancing social interaction. The storage unit also incorporates lighting that glows through the bottles at night like a lantern. "Perhaps it's a nod to the nautical," Chapman says.

WCA's interior design reflects the industrial quality of SHoP's architecture, but adds warmth and texture through surfaces such as reclaimed-fir planks along the top of the bar and handmade black glazed tiles along the bar's front. Bright-red barstools by Tolex inject a playful note and tie in with the color SHoP used for the pavilion's slatted roof. On the other side of the pavilion, WCA gave Cones Café a simpler design and a lighter palette, featuring blue laminate millwork, white subway tiles, spherical pendant lights, and neon signage.

The project took longer than many restaurant-design projects to come to fruition, due to the extensive design-review process. Further delays came when, a week before the restaurant was originally scheduled to open, Superstorm Sandy floodwaters soaked the space up to around 30 inches above floor level. Repairs took about six months.

Since the Watermark opened last May, it has attracted the kind of mixed crowd the client had hoped for. Forty percent of the clientele are tourists, while the rest are New Yorkers, according to Abraham Merchant, a principal of Merchants Hospitality. Such a mix casts doubt on the popular conception that New Yorkers shun tourist spots. The Watermark – and the whole pier – is successfully drawing both crowds, thanks to the combination of an alluring design and unusual vantage points of the beautiful surroundings.

"It raises the question: what is local?" Chapman says. "Some of the charming streets near here, where they used to have the fish market, that's a particular kind of local, with a real strong historical flavor, texture, and ambience. This pier is developing a new, cutting-edge idea of local while accommodating these other tourist markets as well." ■

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

Development Does DUMBO

Two projects will revive derelict, long-abandoned Civil War-era warehouses, and reconnect a neighborhood to its waterfront — and Brooklyn Bridge Park

BY CLAIRE WILSON

Brooklyn's Empire Stores coffee warehouse dates to the late 19th century, but has been empty for about the last 60 years. Plans for redevelopment went off the rails more than once since the 1970s, but now a new future for the building is finally moving forward. Regina Meyer, president of Brooklyn Bridge Park, told the *New York Times* the plan is "the best project it could have been."

That's high praise considering the enormous popularity of Brooklyn Bridge Park and the expectations associated with the derelict, roofless brick structure and adjacent tobacco warehouse, slated to become the new permanent home of the St. Ann's Warehouse theater. When finished in 2015, they will be a humming, seven-days-a-week mixed bag of offices, dining, theater, retail, private and community event spaces, and an outpost of the Brooklyn Historical Society — all with the magnificent Brooklyn Bridge Park as their front yard.

The new home for the 34-year-old St. Ann's is being designed by Marvel Architects. Empire Stores, spearheaded by developer Midtown Equities, is being designed by STUDIO V Architecture. Both structures are owned by the Brooklyn Bridge Park Corporation.

Empire Stores

According to Jay Valgora, AIA, founding principal of STUDIO V, Empire Stores is actually seven adjoining brick buildings, each four stories high. These will be reconfigured into 300,000 square feet of office space, 3,000 square feet of exhibition space, and 80,000 square feet for retail, dining, and events.

Valgora plans to preserve the original brick, iron shutters, some of the painted advertising on the exterior, and partitions made of rough-hewn

(left) The landscaped central courtyard of Empire Stores will reconnect the Brooklyn waterfront to the DUMBO neighborhood.





Brooklyn schist, whose mica particles give it an alluring shimmer. The original brick and stone, plus columns and first-growth timber, will provide a textured backdrop to the glass that will be used in a landscaped, two-story, 60,000-square-foot roof addition and in a central courtyard. Views through the courtyard will tie the river to the neighborhood. "I love the way the bridges cut through the fabric of the grid to create the surprising views that reconnect Water Street to the waterfront, and the community to the park," he says.

The glass curtain will bring in light, showcase how the building was made, and "contrast with the beautiful, natural materials," Valgora says. More light will circulate through judicious cuts in the schist walls designed to make the dark, cool warehouse more hospitable to human occupants. The landscaped roof of the addition will be open to the public.

St. Ann's Warehouse theater

St. Ann's new home is little more than a 24-foot-high rectangular brick shell with window openings, great views, and a lot of potential. Marvel Architects plans to configure that shell into a theater with the kind of flexible, warehouse aesthetic St. Ann's is known for. It will include a 1,000-square-foot community room that accommodates 100 sitting, or 140 standing, to be used for special events, school programs, and other activities.

A 5,000-square-foot lobby will open onto the waterfront side of the building and run lengthwise

PROJECT: Empire Stores
OWNER: Brooklyn Bridge Park Corporation
DEVELOPERS: Midtown Equities; HK Organization
ARCHITECT: STUDIO V Architecture
DESIGN TEAM: Jay Valgora, AIA, AICP, LEED AP, John MacCallum, Guido Furlanello, Gianfranco Cerini, Andy Wu, Zongye Lee, Assoc. AIA, Yvonne Chang, Michael Caton
HISTORIC CONSULTANT: Higgins Quasebarth & Partners
STRUCTURAL ENGINEER: Robert Silman Associates
MEP ENGINEER: Mottola Rini Engineers
GEOTECHNICAL ENGINEER: RA Consultants
SUSTAINABILITY/LEED CONSULTANT: Spiezle Architectural Group
BUILDER'S PAVEMENT PLAN: Sullivan Group
EXPEDITOR: SRA Architecture + Engineering
CODE CONSULTANT: Code Consultants Professional Engineers
PROJECT SCHEDULING: Lovett Silverman Construction Consultants
BUILDING SURVEYOR: The Building Survey Corp.
CM/CONTRACTOR: H&H Builders

(above) An aerial view of the Empire Stores complex with its landscaped roof is beautifully framed by the Brooklyn and Manhattan Bridges. Adjacent, at right, is St. Ann's Warehouse theater.

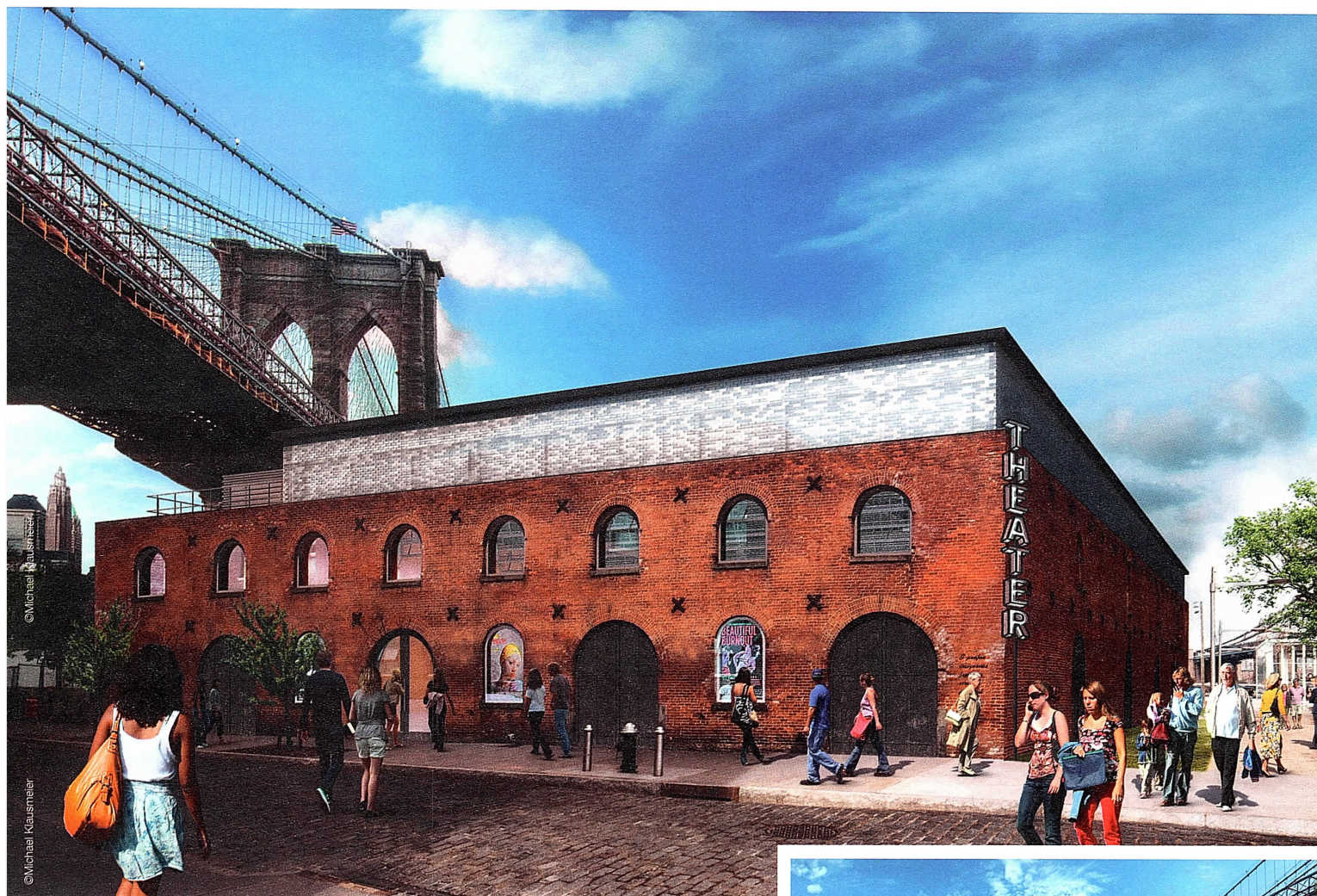
between the theater and the area used for dressing rooms, restrooms, administrative offices, and the community room. An entrance at the end of the corridor leading from the triangular park under the Brooklyn Bridge gives direct access to the back of the house.

The auditorium will be a long, 9,000-square-foot rectangle that usually will be configured to hold about 300 seats, but the seats can be arranged to accommodate as many as 700, according to St. Ann's tradition. The stage is at the Water Street side of the building. London-based Charcoalblue Theatre and Acoustics Consultants is lending its expertise to the design.

According to Lissa So, AIA, a partner in Marvel Architects, a concrete roof will be mounted above



(above) The St. Ann's Warehouse theater lobby will retain the original 19th-century "bones" of the building.

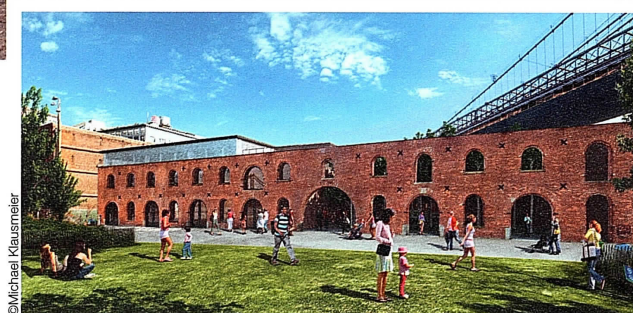


the existing walls to bring the interior height in most parts to about three stories. Glass brick will fill in above the original masonry and let light flow into the interior. A black-out panel will adjust to let in light when warranted, and allow the glass brick panel to be illuminated from behind at night. Steel framing inside the existing walls will hold up the new roof and suspend a 22-inch-wide catwalk, from which lighting and mechanical systems will be hung. To preserve the integrity of the original brick interior, Marvel Architects minimized the finish palette to concrete on the floors and discreet plywood lining some walls.

Planners involved in the DUMBO (Down Under the Manhattan Bridge Overpass) neighborhood hope the new Empire Stores will become an extension of the burgeoning Brooklyn Tech Triangle, an incubator of sorts for digital startups in Downtown Brooklyn. The hope is that the retail landscape will cater to the young, hip clientele and not go the way of the failed but soon-to-be-revived Pier 17 (see pg. 35) or turn into a suburban-style mall.

Home furnishings retailer West Elm has already signed on for 150,000 square feet of office and retail. Indeed, demand for space right now is so high that planners and Midtown Equities will have their pick of tenants. Says Valgora, "We will run out of building before we run out of tenants."

Claire Wilson writes for the *New York Times*.



PROJECT: St. Ann's Warehouse Theater; Susan Feldman, Creative Director
ARCHITECT: Marvel Architects
DESIGN TEAM: Jonathan Marvel, FAIA, Lissa So, AIA, Scott Demel, AIA, Zachary Griffin
THEATER CONSULTANT: Charcoalblue
Michael Van Valkenburgh Associates
STRUCTURAL ENGINEER: Robert Silman Associates
MEP ENGINEER: Buro Happold
OWNER'S REP: DBI
HISTORIC PRESERVATION: Higgins Quasebarth & Partners
LANDSCAPE ARCHITECT: EXPEDITOR: JM Zoning
CONTRACTOR: Yorke Construction

(top) At St. Ann's Warehouse, glass brick between the original masonry walls and a new roof will let daylight flow into the interior and be illuminated from behind at night; black-out panels will adjust to let in light when warranted.

(above) To the right of the theater, Brooklyn Bridge Park- and theater-goers can enter a landscaped triangular-shaped courtyard formed by a roofless section of the warehouse and designed by Michael Van Valkenburgh Associates.

A Tale of Two Piers

Two NYC piers in very different settings pose similar challenges for the design teams redeveloping them

BY JONATHAN LERNER

Until now, New York City's late-life love affair with the waterfront has found mainly residential and recreational expression. But the romance is extending to retail and entertainment uses on a large scale with the redevelopment of Piers 17 and 57.

Something similar was tried before: the 1985 South Street Seaport festival marketplace on the East River's Pier 17 – perhaps fresh at first, but a long-term flop. “It was a very different city back then; the whole thing was designed as a safe haven,” says SHoP Architects Principal Gregg Pasquarelli, AIA, whose firm is designing its replacement. It “hid the dirtiness of the adjacent Fulton Fish Market with the cleanliness of suburban chain stores.” The building's inward focus failed to recognize the growing appreciation of the “grittiness, the waterfront industrial tectonics that are kind of interesting and fun to connect to,” Pasquarelli says.

Both redesigns – by SHoP of Pier 17 for developer The Howard Hughes Corporation and by LOT-EK of Pier 57 on the Hudson River for Youngwoo & Associates – intend the opposite: integration with the city, openness to the rivers, an *au courant* program. Though the two sites are distinct, the projects have much in common: the tensions between public and quasi-public space, the challenge of engaging New Yorkers as well as tourists, and the problem of integrating huge buildings, now cut off by highways, with their nearby streetscapes.

(below) SuperPier will include 430 stacked and staggered shipping containers, dubbed “Incuboxes,” that can be divided and combined into spaces from 40 to 3,000 square feet for a variety of tenants.

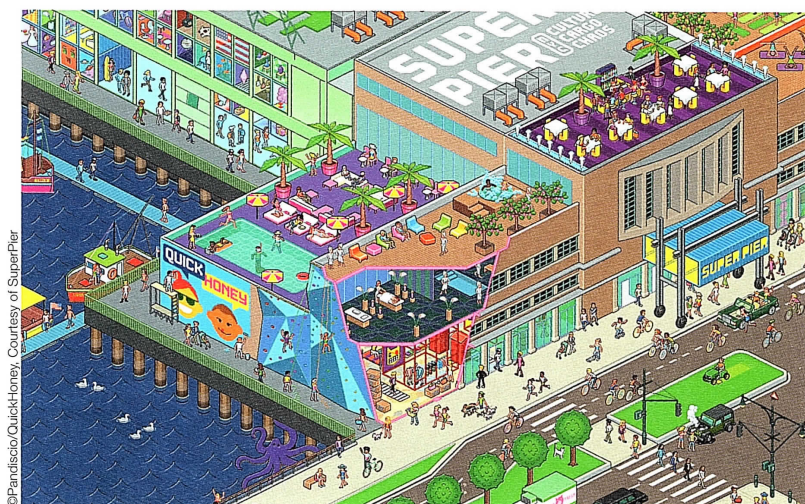
“Culture, Cargo, Chaos”

Pier 57, completed in 1954 at the foot of West 15th Street, has a unique history. It is supported not by the usual wood pilings, but by three enormous hollow concrete caissons, each measuring roughly 360 by 85 feet and about 30 feet high. The caissons were fabricated 40 miles upriver, then floated down the Hudson and sunk into place. (Intriguing factoid: The structure's designer, civil engineer Emil Praeger, who did the Tappan Zee Bridge with a similar foundation, had earlier conceived floating concrete breakwaters used in the 1944 Normandy invasion.) Pier 57 functioned as a freight and passenger terminal through the 1960s, then as an MTA bus shed until 2003. Another curiosity: Some 1,800 protesters arrested at the 2004 Republican National Convention were interned on Pier 57 for several days, dubbing it “Guantanamo on the Hudson.” It is currently being reinvented as “SuperPier” – tagline: “Culture, Cargo, Chaos” – a festival marketplace tuned to the zeitgeist of now.

The pier shed's two cavernous levels measure 750 by 150 feet with 25-foot ceilings. Their dominant interior motif will be the shipping container – 430 of them, stacked and staggered, christened “Incuboxes.” Combinable or divisible into spaces from 40 to 3,000 square feet – with monthly rents starting at \$600 – they are meant for several cat-



The Fun Factor: Visitors + Vistas



©Pandiscio/QuickHoney, Courtesy of SuperPier

egories of tenant: small food, fashion, and design studios; concept shops of major brands; offline stores for online retailers; and toehold spaces for international merchandisers, whose U.S. market break-in can be eased by choosing from a menu of ready-made interior systems designed by the Rockwell Group. The target is 250 to 300 distinct tenants; 30% will have leases of a year or less, to capture that ephemeral start-up, pop-up energy. The pier will also house restaurants, galleries, function rooms, and a rooftop spa and “beach” club. A rock-climbing facility will locate in one of the caissons.

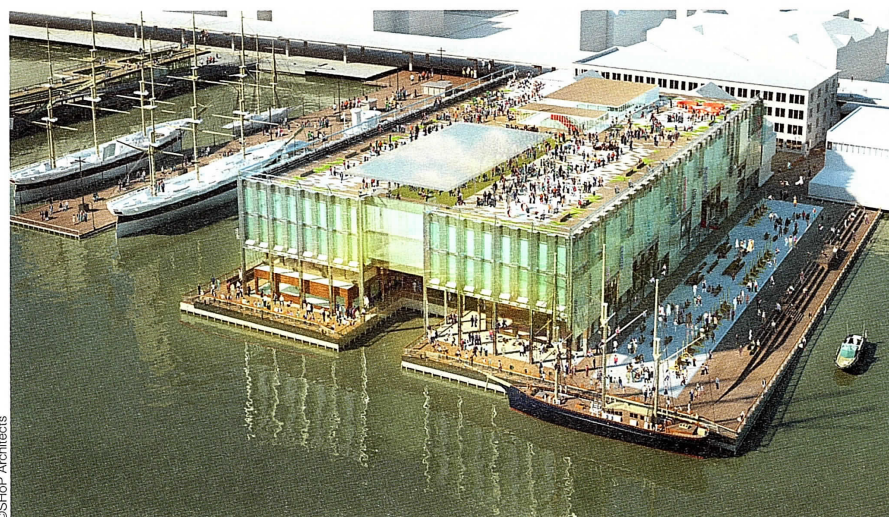
The pier’s perimeter promenade will seamlessly connect to Hudson River Park’s pathways. About two acres on the roof will be a public “Skypark” of undulating lawns and hardscape play and event areas that will include a permanent outdoor screening venue for the Tribeca Film Festival. A grand ramp leading up from level to level within the building will continue to the roof, where its own sloping rooftop becomes bleacher seating. Taking advantage of historic-preservation tax credits, the redevelopment must conform to U.S. Interior Department standards for five years from the project’s completion. Those standards do not countenance major vegetation atop an industrial building. “But a park is not a park without a canopy,” says landscape architect Jerry van Eyck, ASLA, of !melk. In place of trees, his team devised a system of cranes on rails for the roof, adjustable both laterally and vertically, on which to hang “shade structures, art installations, and theatrical elements,” says van Eyck. “We are going to develop inflatable clouds that look like flying pigs!” After five years, the cranes might support vegetation, too.

The pier shed’s metal exterior has 32 bays on each side, each with vertical-lift doors on both levels; these will remain in place and mostly be kept open. The goal is “not to think of it as a completely climate-controlled space, but more as an extension of 15th Street,” and the pedestrian-friendly

(above) A concept rendering of SuperPier shows a dynamic mix of culture, entertainment, dining, and retail.

PROJECT: SuperPier/Pier 57
DEVELOPER: Youngwoo & Associates
DESIGN ARCHITECT: LOT-EK
DESIGN TEAM: Ada Tolla, Int’l. Assoc. AIA, Giuseppe Lignano, Int’l. Assoc. AIA
EXECUTIVE ARCHITECT: Handel Architects
LANDSCAPE ARCHITECT: !melk
CREATIVE CONSULTANT/RETAIL AND PROGRAMMING: Rockwell Group
HISTORIC PRESERVATION: Higgins & Quasebarth
BRANDING: Pandiscio Co.

(below) The shimmering Pier 17 on the East River will include a roof abuzz with activity.



©ShoP Architects

meatpacking district with its of-the-moment shops and eateries, says LOT-EK’s Ada Tolla, Int’l. Assoc. AIA. She also references “European streets where the portico is the idea, so you’re protected from the elements but you’re not in an interior space.” The east façade, facing the city, is handsome in a restrained mid-century way, but doesn’t have much “wow” factor and cannot be significantly altered. “We’re trying to think of some sort of piece that is independent from the façade, but at the same time brings some of what’s happening on the inside out,” Tolla says, suggesting perhaps a container on a crane structure as sign and canopy.

Neighborhood anchor

The SuperPier has been largely welcomed by its neighbors, although pedestrian advocates criticize the driveways, leading to a parking area inside the first caisson, which will cross the park’s pathway at grade. By contrast the Pier 17 redevelopment, at the eastern end of Fulton Street, has been met with distrust – possibly resulting from, or causing, the scant details forthcoming about the retail plan. “The ideal mix is tenants that will stimulate all your senses,” says The Howard Hughes Corporation Senior Executive Vice President of Development Chris Curry. “We’ve committed ourselves to creating the best food experience in the city.” The company also controls properties in the “upland” (off-pier) part of the South Street Seaport historic district.

Movement between the two areas requires crossing South Street and passing beneath the FDR Drive, but “it will all interconnect because there will be a clear compatibility of uses,” Curry says. “The pier acts as an anchor, but we’ll be careful to have uses inland that will be as compelling.” Most landside shopfronts have been shuttered since Superstorm Sandy; this is one of neighborhood



activists' several complaints. Abercrombie & Fitch, Guess, and Superdry are currently doing business there, though it's unclear whether they will remain.

Hardly vague, however, is the architects' concept for Pier 17. The 1985 structure will be razed and replaced, freeing SHoP's designers from the constraints of a renovation. Still, their plan is not dissimilar to LOT-EK's for Pier 57, both in spirit and in gesture. "It's a lot about porosity," says project architect Angelica Baccon, meaning openness to the views and to the East River Esplanade of which the pier is effectively the centerpiece, and which the firm master planned. The upper stories will be sheathed in what Pasquarelli describes as "highly articulated, backlit" channel glass. He says this lends "texture and reflectivity to the water and sky, and at night becomes a kind of lantern."

The long sides of the two lower levels consist of glass panels that can be raised or lowered during bad weather. Within them will be a "village" of freestanding boxes housing retail, arranged to create meandering pathways, suggestive of a historic streetscape. Two broad view corridors through the building will focus on the two massive pillars of the Brooklyn Bridge. The retail boxes will be clad variously in zinc, wood, and galvanized metal, "which will patinate and age beautifully and recall the maritime heritage," says Pasquarelli. The smallest will be 500 square feet. "Our goal is not to have a whole bunch of little tenants," says Curry. "If a tenant wants 20,000 or 30,000 feet, we may be able to do it on multiple levels, with a small space on the ground level and a larger footprint above."

The open spaces are being designed by James Corner Field Operations. On the promenade surrounding the pier, shallow steps will lead down toward the water. Maritime infrastructure there like

cleats and bollards will allow, for example, historic ships to dock. Part of the roof will be reserved for private events, but about 10,000 square feet will be publicly accessible whenever the building is open.

At both developments, the views will surely exert an irresistible pull. They are equally seductive though quite different, with the Hudson River from Pier 57 showing off its magnificent power and scale, and the East River from Pier 17 more intimate, crisscrossed and rendered kinetic by its many bridges and ferries.

Aren't shipping containers so last decade? These projects signal otherwise. LOT-EK has used them previously, on a smaller scale. Though SHoP is not actually using containers at Pier 17, Pasquarelli says that in conceiving the village of retail boxes, the team did have in mind "containers, cargo, warehouses. When you look at those great 19th-century engravings of South Street, it's the cacophonous ballet of objects – the stacking, the whole world coming to New York, and New York going to the world."

People have embraced the East River Esplanade and Hudson River Park with passion, demonstrating that insalubrious road crossings don't obstruct enjoyment of the waterfront. Tourists will come to the piers for the shopping, entertainment, and iconic views, and locals will love and use their new park spaces. But whether reinterpreting city streets inside pier buildings can tie these spaces into the real urban fabric remains to be seen. ■

Jonathan Lerner's articles have appeared in *Landscape Architecture*, *Metropolis*, *Pacific Standard*, *Modern*, and many other design and mainstream magazines. He also heads the consultancy Urbanist Communications.

(above) The upper stories of Pier 17 will be sheathed in highly articulated channel glass that, when backlit at night, will be a "lantern" on the river.

PROJECT: South Street Seaport: Pier 17
CLIENT/OWNER/DEVELOPER: The Howard Hughes Corporation
ARCHITECT: SHoP Architects
DESIGN TEAM: Christopher R. Sharples, AIA, William W. Sharples, AIA, Coren D. Sharples, AIA, Kimberly J. Holden, AIA, Gregg A. Pasquarelli, AIA, Jonathan Mallie, AIA, Vishaan Chakrabarti, Gabrielle E. Brainard, Starling Keene, Angelica T. Baccon, Sean Bailey, Clinton Miller, Anneli Rice, Sam Pepper, Elliot Mistur, Annie Kwon
STRUCTURAL ENGINEER: Buro Happold
MEP ENGINEER: Schnackel Engineers
CIVIL ENGINEER: Langan
LANDSCAPE ARCHITECT: James Corner Field Operations
LIGHTING CONSULTANT: L'Observatoire International
FAÇADE CONSULTANT: Heintges



(left) A new glass pavilion on the North Entry will retain three Richardson arches that a 1920s addition had obscured.

(above) The Frederick Law Olmsted landscape is being reinterpreted by Philadelphia-based Andropogon Associates.

Healing Buildings to Heal a City Once Again

In Buffalo, the enviable task of restoring and repurposing the Buffalo Psychiatric Center, a pivotal project in H.H. Richardson's career, is helping a proud city recover its cultural mojo

BY BILL MILLARD

Buffalonians have long marveled at the massive towers, gables, and pavilions of the Buffalo Psychiatric Center (originally the Buffalo State Asylum for the Insane). The facility implemented the theories of psychiatrist Thomas Story Kirkbride, who sought to cure mental illness by moving patients from stressful environments to sites of nature, exercise, sunlight, and serenity. Designed by Henry Hobson Richardson, with landscaping by Frederick Law Olmsted, it marked a turning point both in mental-health treatment and in the career of one of the nation's great architects. Its steeply pitched towers dominate the neighborhood and provide a navigational landmark; the entire complex was listed on the National Register of Historic Places in 1973 and designated a National Historic Landmark in 1986.

Richardson, a prodigy at 32, secured his first major commission here in 1870. The contrast between Richardson's two surviving Buffalo buildings is dramatic: though the mansard-roofed Dorsheimer House lacks distinctively Richardsonian features, the asylum established the robust massing and

detailing that would later be called Richardson Romanesque. Under construction from 1871 to 1899, throughout his life and beyond, the asylum established Richardson as a first-call civic designer. It does not display his mature period's signatures – its Medina sandstone blocks are not mammoth-scaled, and its arches are modest – yet it evokes a sense of awe. It shows Richardson becoming Richardson.

The complex served nearly a century's worth of patients but eventually became overcrowded and fell into disuse in the 1970s, the deinstitutionalization era. After surviving break-ins, arson, and what Richardson Center Corporation Executive Director Monica Pellegrino Faix, AICP, calls "30 years of water and ice," an adaptive-reuse effort involving Buffalo's preservation community, Deborah Berke Partners, Andropogon (landscape architects), Goody Clancy (preservation architect), the Urban Land Institute, and others is transforming these buildings into the mixed-use Richardson Olmsted Complex (ROC), leveraging \$76 million in New York State funding to stabilize the buildings and attract private investment.

Initial repurposing includes a boutique hotel (opening in 2016), event/conference spaces, a visitors' center, and a new Buffalo Architecture Center. Eventually expected to add cultural and academic uses (Buffalo State College is a likely partner), the ROC will restore the historic link to Buffalo's network of Olmsted parks as it energizes its adjoining neighborhoods.

Gothic exterior, sunny interiors

Visitors today find a spectacular set of buildings that may yet conjure preconceptions about mental-health institutions akin to *One Flew Over the Cuckoo's Nest*. Frequent inquiries have come

from filmmakers with dark imaginations, Faix reports. However, Richardson Center policy refuses all “requests for horror films or ghost hunts,” she says, honoring its history as a place of science and healing, not the paranormal.

The wards flank the central administration building in a “flock of geese” V-pattern of pavilions attached in stepback formation by curved connectors. Any hospital constructed according to Kirkbride’s principles is bright and spacious, with high ceilings, ample fenestration, and enormous corridors (these are 210 feet long, 15 feet wide) encouraging patients to roam and socialize. With vast south-facing windows and southeastern orientation to maximize winter light, the hallways are brighter than the renovated rooms in the administration building; ceiling heights are 16 feet. Whatever sorrows these walls once harbored, they are potentially cheerful spaces.

Their dimensions offer both advantages and challenges. “Whether you’re making office space for creative types, loft living, or cultural institutions, those wide-open floor plates and big windows in old industrial buildings all fit together,” says Deborah Berke, FAIA, LEED AP. “Old hospitals, not so much. What made it such a humane layout in its day is what makes it difficult to turn into anything else.” The individual rooms are particularly tricky to adapt to modern expectations. The redesign by Berke and principal Stephen Brockman, LEED AP, removes internal walls to aggregate three patient rooms into one hotel room.

The complex requires extensive restoration, particularly in the wards. Of the original five pavilions on either side of the administration building, the outermost three were built of economical brick rather than sandstone. The three eastern pavilions were demolished in the 1960s to clear space for a contemporary facility (breaking the Kirkbride plan’s symmetry), and their western counterparts show more decay than the central buildings, as well as more 20th-century appendages. A clashing 1920s-vintage brickwork graft on the administration building’s north side will be replaced; Berke and Brockman have designed a glass entry that establishes a clear demarcation from the original building, reveals three Richardson arches that the 1920s addition obscured, and greets visitors arriving at a new parking area.

Welcome back, citizens

Andropogon has transformed another later alteration, a parking lot disfiguring Olmsted’s neglected landscape, into the 10-acre South Lawn. Faix describes its well-attended September opening as a signal to the community that the long-inaccessible facility is ready and welcoming. This was a milestone in a long process, including the formation of a multidisciplinary board, a pair of 2008 reports on Historic Structures (by Goody Clancy) and Cultural Landscapes (Goody Clancy/Heritage Landscapes), a new master plan, and extensive public meetings. Residents’ ties to the complex, Brockman comments, are strong: “They have relatives who have been there as a patient or a worker, or they have lived across the street from it for 25 years – so there’s a sense of ownership that is really quite compelling.”

Whether approached from the south or north, Berke says, the administrative center is “a high-drama building.” Pedestrians can now directly approach the southern entrance, which Brockman describes as “a front porch, but in a muscular Richardson way. It’s not a dainty additive thing; it’s a recessed, carved-out experience divided into thirds. This tripartite composition with those beautiful arches is a lovely way to move through and feel the heaviness of the building.”

Buffalo is one of America’s better-kept urbanist secrets. Its radial parkways and street grid allow dramatic views; its built legacy represents Burnham,



(left) Detail of the new North Entry.

Sullivan, and Wright as well as Richardson and Olmsted. Once a boomtown, it endured late-20th-century contraction, but 1960s urban renewal did not damage it as badly as Detroit or Newark. “Our economic decline left us unable to demolish buildings,” Faix notes. “In a way we were fortunate, because it left them ready for redevelopment.” The city’s cultural gems include academic and medical institutions, making an eds-and-meds economy plausible. And in 2012, Buffalo joined Miami, Denver, and others in adopting a form-based building code.

Civic leadership here is evidently looking forward. When AIA Buffalo/Western New York moves into the ROC’s Buffalo Architecture Center, it will have much in its history to contemplate, much to celebrate, and, through visionary programming like that of New York’s Center for Architecture, much progress to catalyze. ■

Bill Millard is a freelance writer and editor whose work has appeared in *Oculus*, *Architect*, *Icon*, *Content*, *The Architect’s Newspaper*, *LEAF Review*, and other publications.

CLIENT: Richardson Center Corporation

DESIGN ARCHITECT:

Deborah Berke Partners

DESIGN TEAM: Deborah Berke, FAIA, LEED AP, Stephen Brockman, LEED AP

ARCHITECT-OF-RECORD: Flynn Battaglia Architects

PRESERVATION ARCHITECT: Goody Clancy

LANDSCAPE ARCHITECT: Andropogon Associates

MEP/FP ENGINEERS:

R.P. Morrow Associates; Buffalo Engineering

STRUCTURAL ENGINEER:

Simpson Gumpertz & Heger


CIVIL & ENVIRONMENTAL ENGINEER: Watts Architecture & Engineering

LIGHTING DESIGNER:

Kugler Nin Lighting Design

CONSTRUCTION MANAGER:

LPCiminelli



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Raves + Reviews

REVIEWS BY STANLEY STARK, FAIA

Why We Build: Power and Desire in Architecture

By Rowan Moore

London-based Rowan Moore, architecture critic for *The Observer* and former director of the Architecture Foundation, examines the motives and preoccupations that drive modern and historic design. Power and desire are prominent factors, but just part of the equation. His exploration is wide, encompassing spectacle, ambition, ideology and belief, aspiration and hope, sensuality, authenticity vs. something less, the realities of finance, the look vs. the reality of life, and the slippery nature of architecture in that it functions as both symbol and instrument – it can say one thing and do another.

The author shows how these elements manifest themselves through examples, such as the spectacle that is Dubai and the increasing reliance on the market rather than the government to deliver public projects. He also recounts the dispiriting saga of the redevelopment of Ground Zero, contrasted with the doughty example of James Corner Field Operations/Diller Scofidio + Renfro's High Line, Herzog & de Meuron's Beijing Stadium, and OMA's CCTV Tower as first drafts of an architecture that works on global, citywide, and neighborhood levels simultaneously.

Moore's fundamental belief is that the powers of a building's appearance and form are usually exaggerated. Form is just one property or effect among several; buildings require interaction and habitation with sense, use, and time to be complete.

This is a useful and rewarding book, thanks to the writer's wide-ranging intelligence and disciplined – yet discursive – style.

Architecture School: Three Centuries of Educating Architects in North America

Edited by Joan Ockman, with Rebecca Williamson, Research Editor

Architecture School, a principal element of the Association of Collegiate Schools of Architecture's centennial celebration, is the first comprehensive history of architectural education in North America. Edited by Joan Ockman with 35 contributors, the book traces the evolution of architectural education from the colonial period to 2012. It reflects how education and schools

have mirrored trends in the economy, science and technology, the worldviews espoused by the arts and aesthetics, and the structures within society at large and in social demography. Throughout each stage, tension has characterized the relationship between the academy and practice.

Six long essays provide a chronological overview of each era. These are followed by 29 short essays on themes and topics that have emerged throughout the history of architectural education in North America, such as studio practice and culture, books, drawing, travel abroad, professional practice, race, and diversity. It's a rich stew.

Extremely well written, edited, and illustrated, this book should be of interest and value to architects and anyone who hopes to understand them.

Noted but Not Reviewed

How Architecture Works: A Humanist's Toolkit

By Witold Rybczynski

A compact tour through the elements, concerns, and preoccupations of architectural design, this is a refreshing return trip for many of us.

Irony; or, The Self-Critical Opacity of Postmodern Architecture

By Emmanuel Petit

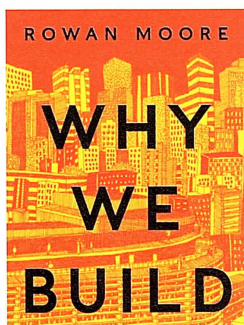
Petit presents an examination of five leading Postmodernists (Eisenman, Isozaki, Koolhaas, Tigerman, Venturi), and their use of irony as both a rhetorical and design strategy and a design objective in the evolution of late 20th-century design.

James Stirling: Revisionary Modernist

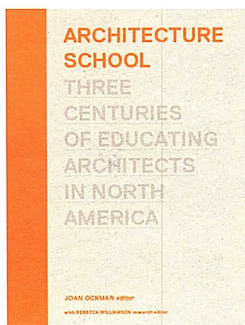
By Amanda Reeser Lawrence

This is a critical monograph on the work of the influential Pritzker Prize-winning architect.

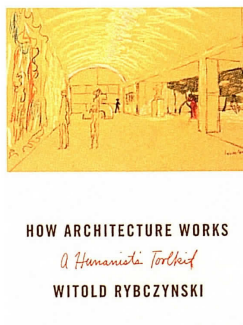
Stanley Stark, FAIA, served as chair of the Oculus Committee from 2005 to 2007.



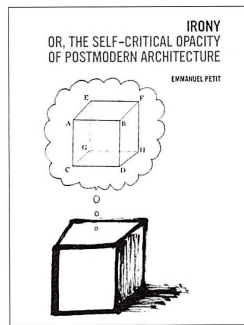
New York: Harper Design, 2013, 400 pp. \$30.00



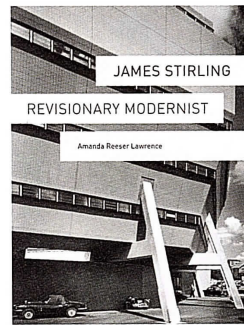
Washington, DC: Association of Collegiate Schools of Architecture; Cambridge, MA: The MIT Press, 2012, 400 pp. \$52.95



New York: Farrar, Straus and Giroux, 2013, 368 pp. \$27



New Haven: Yale University Press, 2013, 272 pp. \$50



New Haven: Yale University Press, 2012, 248 pp. \$45



For well over a century, the Statue of Liberty

has graced the must-see lists of visitors to New York

BY JOHN MORRIS DIXON, FAIA

Eternal as she may seem today – even when closed to the public – Lady Liberty underwent a prolonged and precarious birth process. As early as 1865, influential Frenchmen began promoting the statue, not just as a symbol of friendship with America, but as a veiled plea for a return to democracy in Second Empire France. By 1870 the sculptor Auguste Bartholdi had sketched a colossal sculpture, which supporters hoped to erect for the U.S. Centennial in 1876. They missed that date by a decade.

In 1871 Bartholdi traveled to the U.S., promoting the concept to dignitaries. Immediately on arrival, he identified Bedloe's Island as the ideal site – already federally owned, with an old stone-walled fortification perfectly suited as a plinth for the project.

The sculptor modeled the proposed statue after Libertas, the Roman goddess of freed slaves. The addition of the raised torch led to the sculpture's title: Liberty Enlightening the World. Traditionally, Libertas was shown with a *pileus*, a pointed cap worn in ancient Rome by freed slaves, but this reference was considered too divisive only a few years after our Civil War, so Bartholdi invented the now-familiar spiky crown.

To boost enthusiasm for the project, parts of the statue were fabricated full size. The torch was exhibited at the Centennial Exposition in Philadelphia in 1876, and for several years after in New York; the head was erected in a Paris park in 1878.

For the structural support of the whole statue, Bartholdi first consulted the revered architect Eugène Viollet-le-Duc, who proposed a masonry core. After Viollet-le-Duc's death in 1879, the sculptor turned to the engineer Gustave

Eiffel (later to erect his eponymous tower), who designed the statue's actual cast-iron frame.

In 1881 architect Richard Morris Hunt was commissioned for the pedestal, the general form of which had appeared in Bartholdi's sketches. Hunt's design is notable for its severe granite-clad walls, adorned subtly by one recessed colonnade on each face. His pedestal remains a highly effective component of the image we all carry of the statue.

The completed statue arrived in America in 1885 – in 350 pieces. It was reassembled on its completed pedestal in four months and dedicated with a huge celebration on October 28, 1886.

The statue's copper surface was originally brown, and wasn't fully coated in its familiar green patina until 1902. There was a movement to strip the patina and paint the copper, but wiser heads prevailed.

The statue has been the object of two restoration projects in recent decades. A 1984–1986 effort, led by Swanke Hayden Connell Architects, included improving visitor circulation, correcting the inadequate support of the torch arm, and replacing the deteriorated connections of the copper skin to the frame. The most recent renovation, completed in 2012, was directed by Mills + Schnoering Architects. It enabled wheelchair access, for the first time, to the observation platform at the top of the pedestal, while improving interior air temperature, alarms, sprinklers, and emergency exit routes.

After that latest renovation, the statue was reopened to the public only one day before Superstorm Sandy destroyed its ferry pier and other support facilities, though only minimally damaging the sculpture itself. Reopened yet again on July 4, 2013, the landmark was closed for 12 days in October because of the Congressional standoff. We should all plan to revisit Lady Liberty – while we can.

John Morris Dixon, FAIA, left the drafting board for journalism in 1960 and was editor of *Progressive Architecture* from 1972 to 1996. He continues to write for a number of publications, and he received AIANY's 2011 Stephen A. Kliment Oculus Award for Excellence in Journalism.



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LETTER FROM THE EXECUTIVE DIRECTOR

Winging It

Round round get
around
I get around
Yeah
Get around round
round I get around
I get around
Get around round
round I get around
From town to town
Get around round
round I get around
—from “I Get Around,”
by Brian Wilson and Mike
Love, 1964

Volare, oh oh
Cantare, oh oh oh
oh....
Let us leave the
confusion and all
disillusion behind
Just like birds of a
feather, a rainbow
together we'll find.
—from “Volare,”
by Mitchell Parish,
Domenico Modugno, and
Franco Migliacci, 1958

The only thing that we
know is that we know
nothing – and that is
the highest flight of
human wisdom.
—from *War and Peace*,
by Leo Tolstoy, 1869

At his last words, a bird
flew past on the right,
An eagle clutching a
huge white goose in its
talons...
All looked up,
overjoyed – people's
spirits lifted.
—from *The Odyssey, Book
15: The Prince Sets Sail for
Home*, by Homer

Tolstoy supposedly said that all great literature is one of two stories: a man goes on a journey or a stranger comes to town. Traveling for business or pleasure is hardwired into our genetic makeup as a species of hunter-gatherers. Domesticity and urban settlement may be a product of sustainable agriculture or the taming of this or that tasty species. But still we get around, carbon footprint guilt trailing in the airstream or riding down the rails.

What do we see when we get there? Well, architecture, yes, and the monuments, museums, and landmarks that give cultural identity to places known by name only. But, as importantly, what do we feel? If lucky, we experience a sense of welcome, wonder, and hospitality. That word itself, from the Latin *hospitalitus*, suggests an architecture of well-being, reception, and entertainment. We are welcomed by walls, wells, and a roof over our heads – not to mention empathetic attention to our tired feet and jet-lagged psyches.

It has only been since Wilbur and Orville Wright used observations of birds changing wing angle and bicyclists leaning into a turn that aeronautical controls took form and human flight became possible. The brothers had run a bike shop before trekking to Kitty Hawk to find propitious winds. Others, from Leonardo da Vinci to Alberto Santos-Dumont, had connected human flights to avian example. Parisian papers had dubbed the latter's tail-first device a “*canard*” because of its duck-like characteristics.

Birds have been there before. But why do they travel seasonally, and what do they see and feel when they get where they are going? Too often it is a killer pane of glass beckoning along the way like a lustrous siren of doom. The New York Audubon Society has taken the lead in combating the risk to birds from some of our glazed skyscrapers by publishing “Bird-Safe Building Guidelines” (www.nycadubon.org/pdf/BirdSafeBuildingGuidelines.pdf). Design can make a difference in reducing the risks of bird kill, as FFXOWLE's Bruce Fowle, FAIA, has demonstrated in his projects.

There are also problems outside of urban centers. Sprawl has led to loss of habitat in many locations where birds – and bees – travel. Gertrude Stein said, “There is no there there.” Do architects



Bell among a medley of Norwegian birdhouses in Oslo.

have a responsibility to think outside the species? Should elected officials have a higher calling? Birds vote with their wings – early and often. They flock together in blocs that fly in formation, some threatening aircraft and terrestrial domination. Yet they live at ease in the natural environment and in incredibly small spaces.

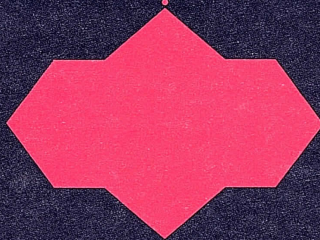
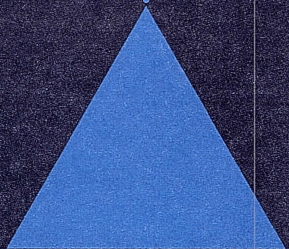
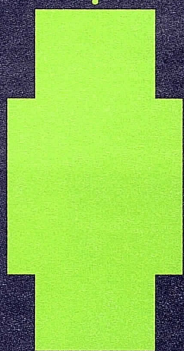
A recent installation by Huus og Heim Arkitektur at the Oslo Nasjonalmuseet created a community for a “medley of Norwegian birds.” The birdhouses were different in volume, fenestration, elevation, and section, but their basic typology and material, Norwegian wood, were the same. The sounds coming from the birdhouses in the museum's Ulltveit-Moe wing, designed by Pritzker Prize-winner Sverre Fehn, were extraordinary: happy tweets from birds with melodic names such as *kattugle* (tawny owl), *kaie* (western jackdaw), and *kvinand* (common goldeneye). In the exhibition, which addressed “how we relate to nature and space sensually, physically, and emotionally,” these birds lived together in perfect harmony.

Similarly, in the children's room of the Elizabeth Stewart Gardner Museum's new wing by Renzo Piano in Boston, kids of different backgrounds gathered around a birdcage to listen to the warbling of a few bewildered parakeets. Birds can bring people together if they don't fly the coop. That's where housing comes in.

Bill de Blasio, New York's new mayor, has promised that affordable housing will be of increasing priority as the city prepares for another decade of growth. People fly to JFK, Newark, and LaGuardia, and many stay if they find homes. Dwellings need not be large. Microunits of 300 square feet can be just the right size for a newcomer living alone, or a tight family without a nest egg.

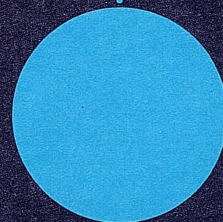
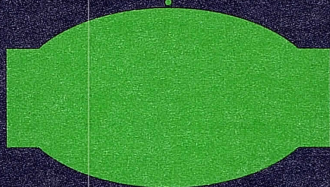
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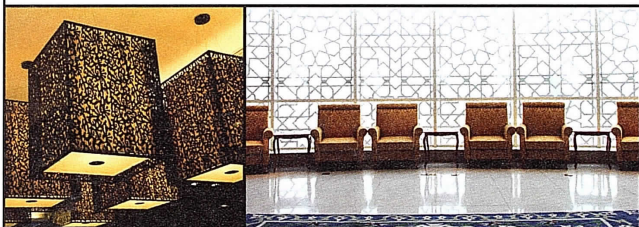
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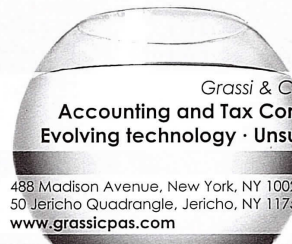
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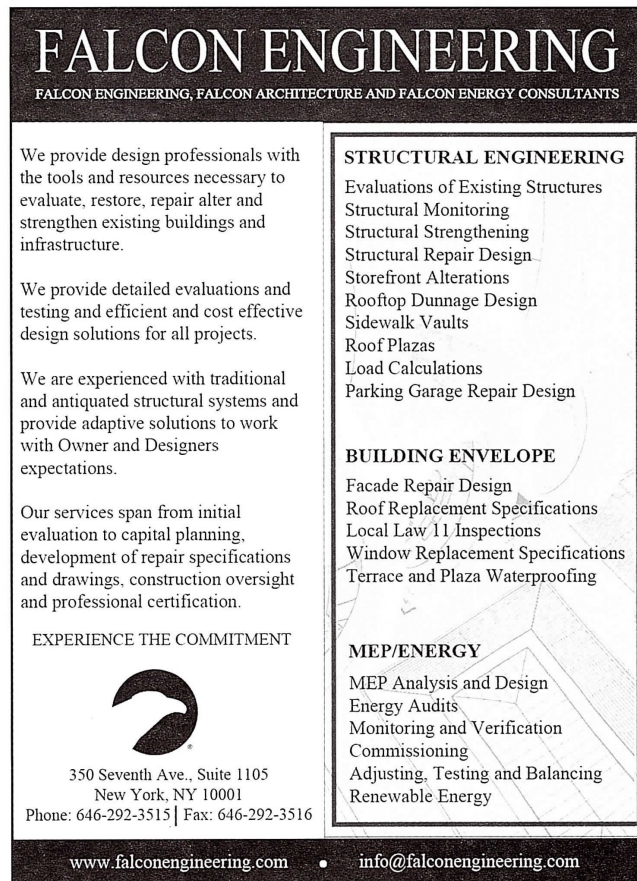
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