



OCULUS

4

Terry Riley on the
MoMA Expansion

6

Architects Comment
on Columbus Circle

16

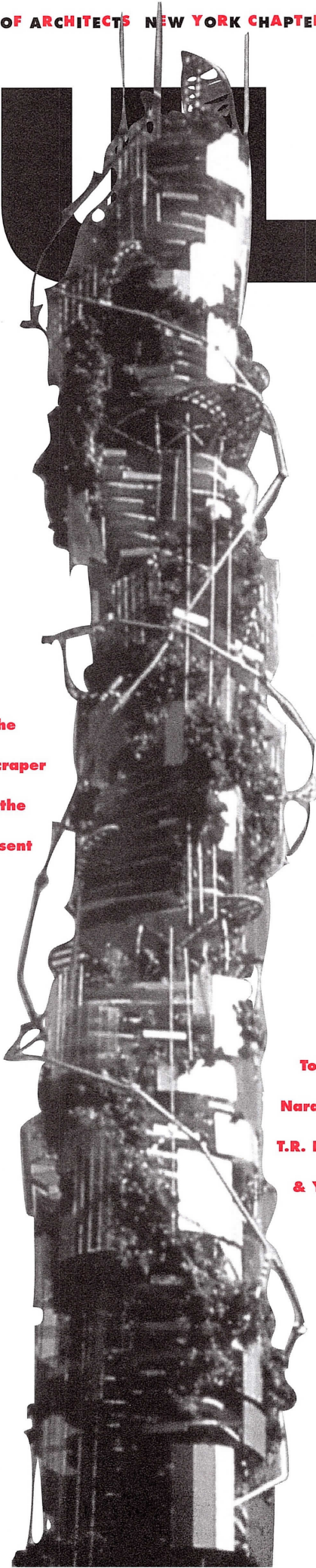
Audrey Matlock
Storefront Architecture

8

A Harlem
Renaissance Revival

The
Skyscraper
of the
Present

Tokyo-
Nara Tower
T.R. Hamzah
& Yeang



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News

from the 1997 president, Robert Geddes,
 FAIA. Civic engagement is my theme for
 1997 – building and rebuilding the land-

scape and the city, from room to region. I would like to build upon the legacy of this great
 city and the contributions of architects and architecture to its civic life. New York has
 often been at the cutting edge of civic design. Three very different examples come to
 mind. The first is the work of architects on the first Regional Plan of 1929, in the volume
 called *Building the City*, which explored the civic design of a group of buildings later
 known as Rockefeller Center. The second is the work of architects who created a civic
 spatial ideal, a city of plazas and streets, in individual buildings such as the Seagram
 Building and Lever House. The third is the work of our keenest observers, Jane Jacobs
 and Holly Whyte, which changed forever our sense of everyday civic life on the street and
 sidewalk. New York is a design lab for civic design.

If civic life is what we want, and civic design is what we would like to achieve, then
 civic engagement must be our way of working as architects. There are great opportuni-
 ties. First, to actually demonstrate civic design, the AIA New York Chapter will create a
 new connection between the professional and academic architectural communities. A
 HUD University Partnership grant to the Chapter will allow us to work with local com-
 munities in teams of professional architects, faculty, and students. In 1997, the CCNY
 school of architecture and environmental studies will be our partner. We will be working
 in Harlem and the Upper Manhattan Empowerment Zone. The theme is "From Istanbul to
 Harlem: Bringing Habitat II Home." Our intention is to follow through on the U.N.
 Istanbul declaration on human settlements, working as architects in communities.

We will also be creating an AIA New York Chapter design partnership to develop the
 spatial, architectural components of the *Third Regional Plan*. And, third, we will be creat-
 ing an AIA New York Chapter/New York Building Congress research partnership to
 study the city's long-term capital needs.

So, thank you, Richard Morris Hunt and your colleagues, for creating this, the found-
 ing chapter of the American Institute of Architects. I wish you could see us now: the
 largest and greatest architects' society in America, increasingly composed of women and
 men of all ethnic, religious, and racial backgrounds, forever devoted to the civic design of
 New York.

Saving Energy with Technology and Recycling

by Nina Rappaport

Sustainable design was the key element in John M. Y. Lee/Michael Timchula Architects' winning proposal for the gigantic Shenzhen City Center Urban Design International Consultation. The master plan is for a project larger than the World Trade and World Financial centers combined, with a land area equivalent to 100 city blocks. It includes buildings for hotels, stores, cultural activities, sports, a convention and exhibition center, a civic center, and public parks integrated with the infrastructure of the 30-million-square-foot project. Shenzhen, across the river from Hong Kong, is a Special Economic Zone for planned growth with a population of 15 million.

The civic center roof, shaped like the traditional southern Chinese manner and resembling an eagle in flight (after the city's name, "The Eagle City"), dissipates heat gain and uses photovoltaic panels for energy conservation. The exhibition center, Crystal Island, features sculptural, translucent roofs and an underground thoroughfare. The architects are currently negotiating the first phase of the project to be completed by 1999.

A dramatic two-story glass entrance will be added to the twelve-story facade of the American Bible Society's headquarters at 1865 Broadway in the redesign by Fox & Fowle Architects. The interior will be re-rehabilitated with new state-of-the-art communications, mechanical, and electrical systems. The architects are also designing the distribution center in Wayne, New Jersey.

□ The renovation of the Jersey City YMCA for the Community Builders, a not-for-profit developer, designed by Ethelind Coblin with Oppenheimer & Vogelstein, will begin construction in the fall. Numerous disjointed additions to the original 1922 Beaux Arts building will be coordinated in a \$6.5 million transformation. Four floors of efficiency units, two residential floors with dining and social services, a fitness center, and a day-care center will all be included.

□ After a number of studies, competitions, and discussions, an official land-use planning study to determine the future use of Governors Island has been contracted to the Beyer Blinder Belle Consortium. The group includes Sasaki Associates, Vollmer Associates, and Arthur Anderson. Other team members are Rosenman & Colin, Howard-Stein Hudson Associates, and Paul Milligan.

Just Rewards

□ Leo Modrcin, based in New York and Croatia, was awarded first prize in the eleventh Membrane Design ideas competition in Japan for his proposal to rebuild the destroyed Mostar Bridge in Bosnia and Herzegovina. The project uses a double membrane woven out of optic fibers to create large, flexible projection surfaces on both sides of the bridge. An image of the historic 1566 bridge is displayed on the membrane screen.

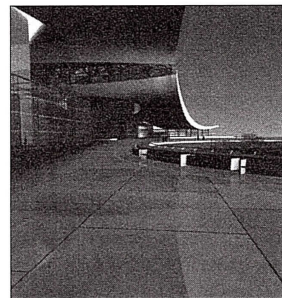
□ The Parks Council's 1996 Philip N. Winslow Landscape Design Awards went to two waterfront projects commissioned by the Battery Park City Authority and a public garden in Queens. Pier A Plaza was designed by landscape architect Ken Smith, architect Claire Weisz of Weisz and Warchol Studio, and graphic designer Abbott Miller, for the

Conservancy for Historic Battery Park and the EDC. The plaza center, which is open for special events, has bands of black and brown paving separated by concrete bands inscribed with Melville's descriptions of the Battery from *Moby Dick* (*Oculus*, June 1996, p. 3). The nearby Robert F. Wagner Jr. Park, designed by the Olin Partnership, Machado and Silvetti Associates, and Lynden Miller, features a broad, brick-edged lawn terrace and two brick pavilions that frame a view of the Statue of Liberty. It is a successful urban park that maintains open vistas and a variety of textures (*Oculus*, November 1996, p. 9). The third winner was the Veteran's Memorial Garden at Borough Hall in Queens, a richly planted perennial garden in an axial design by landscape architects Andre Platovsky and Nancy Owens of DGS.

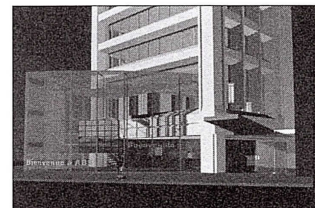
□ The U.S. Institute for Theater Technology (USITT) Architecture Awards program honored three theaters this year: The North Carolina Museum of Art's amphitheater and outdoor cinema by Smith-Miller + Hawkinson in Raleigh; the New Victory Theater by Hardy Holzman Pfeiffer Associates in New York; and the Aronoff Center for the Arts by Cesar Pelli & Associates in association with GBBN Architects in Cincinnati.

□ La Casa de Esperanza on the Lower East Side by John Ellis & Associates Architects received an honorable mention in the 1996 Easy Access Awards program from AIA Research, the National Easter Seal Society, and Century 21 Real Estate Corporation.

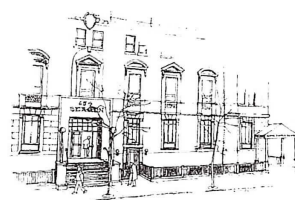
□ Seven groups of New York architects were honored by *Architecture* magazine in a continuation of the P/A awards program. Steven Holl Architects



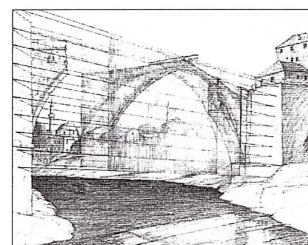
City Hall, Shenzhen, China,
John M. Y. Lee/Michael Timchula
Architects



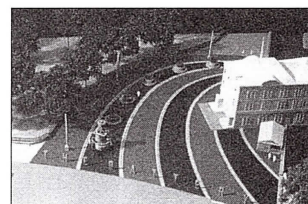
American Bible Society,
Fox & Fowle Architects



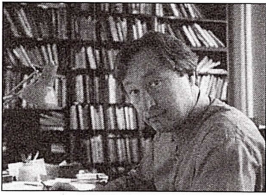
Jersey City YMCA,
Ethelind Coblin Architect with
Oppenheimer & Vogelstein Architects



Mostar Bridge,
Leo Modrcin Architect



Pier A Plaza, Ken Smith,
Claire Weisz, and Abbott Miller



Steven Holl, AIA



Bernard Tschumi, AIA



Rafael Viñoly, FAIA

Tod Williams, FAIA,
and Billie Tsien, AIA

Toyo Ito



Dominique Perrault

received an award for the Knut Hamsun Museum in Hamarøy, Norway. Citations went to **Bade/Stageberg Architects** for a private library in Lake Pepin, Wisconsin; to **Richard Gluckman Architects** for the Matchbox House in Orient, New York; to **Steven Holl Architects** for the Museum of the City in Cassino, Italy; to **Kohn Pedersen Fox Associates** for the Rodin Pavilion in Seoul, Korea; to the **Kolatan/Mac Donald Studio** for O/K Apartments in New York City; to **Gregg Lynn FORM** (with **Garafalo Architects** of Chicago and **Michael McInturf Architects** of Cincinnati) for the Korean Presbyterian Church of New York; and to **Bernard Tschumi Architects** for the Le Fresnoy Center for Art and Media in Tourcoing, France. A team of researchers from Columbia University (**Steven K. Feiner**, **William Massie**, **Blair MacIntyre**, **Rod Freeman**, and **Jenny Wu**) won an honorable mention in the research category for "Augmented Reality in Architectural Construction."

MoMA Finalists

□ In the most closely-watched selection process in recent memory, the Museum of Modern Art has invited architects from ten firms and three continents to compete for the commission to design the addition to its buildings on West 53rd Street. All the Americans on the list are New Yorkers — **Steven Holl**, **Bernard Tschumi**, **Rafael Viñoly**, and the office of **Tod Williams and Billie Tsien**. The others are **Wiel Arets** and **Rem Koolhaas** of the Netherlands, **Toyo Ito** and **Yoshio Taniguchi** of Japan, **Dominique Perrault** of France, and the team of **Jacques Herzog and Pierre de Meuron** of Switzerland.

This list raised some eyebrows when it was released in early

January, not because of who was on it but because of who was not. It represents something of a changing of the guard, since all the architects are in their forties and fifties. They have all designed major buildings, and they have all won numerous awards. The least known architect may be Yoshio Taniguchi, since all of his work is in Japan and he does not lecture abroad, though he has several museums to his credit. Wiel Arets, who designed the Academy of Arts and Architecture in Maastricht, the AZL Pension Fund Headquarters, and a police station in Vaals, all in the Netherlands, is better known in New York because he taught at Columbia in the early 1990s. Dominique Perrault designed the Bibliothèque Nationale in Paris. Toyo Ito, Rem Koolhaas, and Herzog + de Meuron all had work in the MoMA's "Light Construction" show last year, as did Bernard Tschumi. Holl and Viñoly had solo exhibitions there earlier.

The architects will develop sketches of ideas for preliminary design proposals during the next two months. "We hope to do some kind of exhibition. It's hard to say at this point since we don't know exactly what they will submit, but we intend to publish [the schemes] in our next journal issue," said Terrence Riley, chief curator of the department of architecture and design. He has been working with other museum staff members and trustees for months, interviewing architects and visiting their buildings all over the world. Riley insisted that the visits take place without the architects present so that the museum people could decide for themselves what they

thought of the buildings.

After the ten architects' preliminary proposals are submitted in early April, the museum will select two, three or four finalists to prepare more detailed schemes when the draft program is ready in June.

Riley on MoMA's Soul-Searching

by Jayne Merkel

When our discussion turned to the best use of the Coliseum site on Columbus Circle, my husband suggested putting the Museum of Modern Art there, so the major cultural institutions would surround park and the museum could get rid of its collection of additions and start over. The idea of abandoning what is left of the grand old Modern — and the garden! — struck me as heresy. But the museum's own trustees considered it, as Terrence Riley revealed in a lecture on the planning process for the addition.

"Philip Johnson was one of the people most open to the idea of picking up and investigating a thoroughly unfettered site, and he was the one with the most to lose," having designed the garden and the first two additions to the original building of 1939 by Philip Goodwin and Edward Durrell Stone, said Riley, who heads the department where Johnson began his career.

Thoroughly renovating the historic structures was another option considered" that Riley discussed in a lecture entitled "Rethinking the Modern" on December 12. "Both of these approaches represent a distinct discom-

fort with history" that is "typically American," he said, despite Le Corbusier's endorsement of this approach.

Le Corbusier wasn't the only one. Sweeping away history was an essential part of the modern agenda. Therein lies the MoMA's dilemma. As an institution devoted to the modern, it has to be ever ready to ride the cusp of change. But as the guardian of the world's most important collection of modern treasures and the historical bastion of modernism in America, it has a conservative role to play that favors maintaining that foothold on 53rd Street.

Riley took an audience of museum trustees and young architects through his own process of "soul-searching" that accompanied "the compilation of a detailed architectural program," showing buildings he thought about along the way.

The primary purpose of the addition, according to Riley, will be to provide "the best possible environment for viewing works of art" — and to increase the percentage of the museum devoted the gallery space, which is only 30 percent now. But the new design has to provide for "the coexistence in one building of different kinds of spaces," because "people come to the museum for other reasons than looking at art. Some come to read about art, to study..., to be alone. Eight hundred people come here to work," he said, though the audience surely knew that, as a good many had accosted them on the way in, demonstrating for higher wages and job security.

The first slides he showed were of the original MoMA building, which Riley said he believes managed to provide different kinds of places "in ways not possible now." Why not?

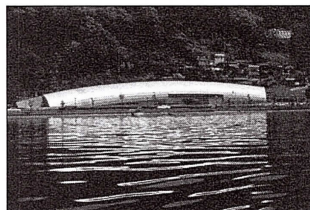
Riley dismissed the ideas of a tabula rasa and "complete preservation which embalms" the institution. Then he showed Carlo Scarpa's Castelvecchio in Verona, "where the architect bulldozed part and redid the medieval fabric in another part," emphasizing the contrast and tying the new and old together at the same time, an approach Riley said stems from "a profound comfort with history."

He talked about "the ideal of critical space that hinges on relative scales and a perceptible difference between monumental and celebratory space, both of which go beyond the merely functional." Riley said he prefers celebratory space because "museums should celebrate the coming together of people." And in monumental space, the skepticism that is crucial to a museum of modern art is "not allowed." He showed different kinds of celebratory space, among them Labrouste's Bibliothèque St. Severin, where "the vaults unify and dignify the activity inside," and Louis Kahn's Exeter Library, where the celebratory space is vertical, the center is the focus of communal activity, and solitude is possible on the periphery.

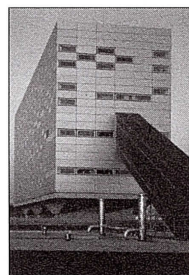
He discussed "interiority," since the MoMA is, by virtue of its site, a collection of interior spaces, like many places in New York. "You can't get away to view the building," quite unlike the pyramids in Egypt, which are "all form, no space," and even unlike

Hagia Sophia, where "the interior space inflates the volume of the balloon-like exterior, and exterior and interior are equivalent." The museum is more like Michelangelo's Laurentian Library, where "the interior is much more important than the outside. I don't even know what it looks like," Riley said. He showed other buildings he had thought about along the way, from Borromini's St. Ivo to Pierre Chareau's Maison de Verre, and from Frank Lloyd Wright's Johnson Wax Headquarters to Paul Nelson's Maison Suspensé and Schinkel's Altes Museum, calling "Schinkel's attitude toward the urban scene nonchalant."

After the talk, the museum's director, Glenn Lowry, curator-at-large John Elderfield, and curator of film and video, Mary Lea Bandy, joined in the discussion. "This space is about as interior as you can find. It was one of the triumphs of the 1929 museum. Few museums have a space dedicated to film," she said, noting that the first director, Alfred Barr, was visionary in making cinema a part of the museum's program. "But even Barr did not conceive of a medium that has become very important in our time — video — which will be one of the most interesting challenges for the architect of the new museum." Clearly, planning for art that has not even been imagined yet is as much a part of the program as providing for a number of things at once, tying together and keeping separate the existing facilities, and working within a confined urban site.

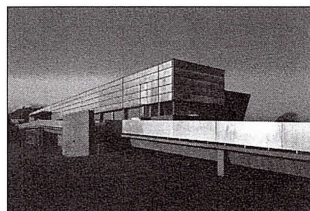


*Shimosuwa Municipal Museum,
Toyo Ito Associates Architects*



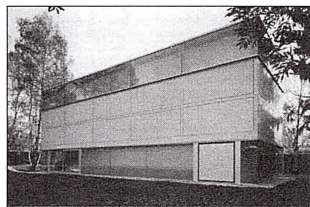
Michel Denance

*Water Treatment Plant SAGEP,
Dominique Perrault*



Kim Zwarts

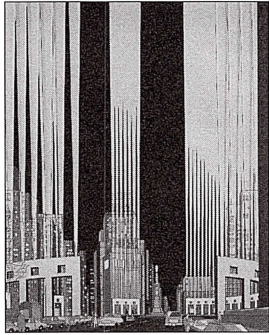
*Police Station in Vaals,
Wiel Arets*



*Goetz Collection,
Jacques Herzog and Pierre de Meuron*

What Strikes You As Remarkable About the Proposals for Columbus Circle?

Oculus decided to ask some architects what they thought of the proposals for Columbus Circle after Ada Louise Huxtable, writing in *The Wall Street Journal* in early January, called the Murphy/Jahn scheme "a cool, composed, well-organized architectural response to the site...in an appropriate style for the time and place, with towers that do not sprout like asparagus or wear neoclassic aedicule ears, but relate to each other in form and plan and to the skillfully integrated base — a test most of this power line-up failed." Several weeks later, in *The New York Times*, Herbert Muschamp called it "a first-rate piece of design... more than worthy of this site...on a par with the best architecture in the world today." (The architects' remarks have been abbreviated in the interest of space.)



1981 scheme for Columbus Circle,
Frederic Schwartz

□ This site is the point of intersection of a number of urban forces — social, cultural, spatial, formal, typological, morphological, and symbolic — and its architecture needs to respond to a complex urban condition. Two schemes, both with two towers, do this successfully, preserving an open visual corridor on the 59th Street axis and completing the context to become part of the fabric of the city.

Pelli's [scheme] responds to the contextual situation sensitively by placing the northern tower farther west than the larger southern one. This allows for a strong relationship to the grid and axial conditions while preserving important visual corridors. The base proposes an interesting treatment, a very solid volume with an arcade that would frame the circle very well. At the same time, the treatment of the towers pays homage to the two beacons of Central Park West, the Century and the Majestic by Irwin Chanin. It does, as the authors say, "restitch the torn fabric."

KPF and Gruzen Samton's [scheme], in a different vocabulary, achieves some of the same results. The base, while mostly glazed, achieves the necessary mass to define and activate the circle. The towers have a different, more architectonic vocabulary than the base, a typical Manhattan situation. The mass of the towers is broken, responding to the complex morphology of the site. They manage to keep a very slender figure towards the 59th Street axis, responding to the also slender Sherry Netherland tower on Fifth Avenue. I find this a very important relationship in terms of the dynamics of the city.

—Diana Agrest, AIA

□ GOOD-BYE COLUMBUS. The winner of the Columbus Circle Development Competition will be the best-dressed architect-developer team with the deepest pockets. All nine proposals are essentially the same, clothed in different styles. Some offer a hip version of early Mies (isn't the *Times* pick really postmodern?), others are dressed up in Upper West Side traditional. The problem with this competition is well-intentioned but restrictive zoning. Why else would all nine schemes choose to couple a superblock (read superstore) base with soaring tower(s) in unhappy marriages? And how many superstores can be sustained on the Upper West Side before the market and the public have been saturated with brand-name commercialism substituting for civic architecture?

The piazzas of Europe offered as examples of good design in the Municipal Art Society exhibition are irrelevant. Columbus Circle is not a pedestrian piazza, and all of its edges require reconsideration so that a bad square can become a good circle.

So who wins? The wealthy few at the top of their new towers with their spectacular view of park and city. Who loses? Poor Columbus, once again overwhelmed and overshadowed in the center of his circle.

And the winner is — the Dynamic Duo: Stern and Trump. A perfect match. Most likely to succeed. Most New York knowledgeable. Most likely to work with Upper West Siders. Architects won't like it; people will.

—Frederic Schwartz, AIA

A scheme Frederic Schwartz submitted to a competition at the LAUS in 1981 received an award and was published in Metropolis magazine.

□ Jahn's dramatic rendering gives the impression of two towers with asymmetrical tops gesturing to each other in a sculptural manner not unlike Philip Johnson's Pennzoil Place in Houston of 1976. However, this is only what a person would see at the corner of Central Park South due to the angle of view. In fact, the two towers have squared-off tops. From a distance, the towers are far less dynamic than the renderings imply. They are typical Central Park West double towers with traditional massing dressed up in the latest glass skin.

Robert Stern's angled tower doesn't pretend to be modern. It doesn't even pretend to avoid blocking significant views from his client's neighboring tower. If the new owners of Trump's latest "most important new address in the world" think they are going to get some southwest sun, they are mistaken. Clearly, Trump's directive was to maximize the views of Central Park from the new tower, soon to be the "most important new address." The best views of (in Stern's own words) "one of the city's most treasured amenities" will become a door-mat, cast in shadow by the building's full frontal axis.

SOM's wedding-cake gardens of Babylon make Stern's project look modest. This sacred mountain of terraces and towers even has a globe that was obviously proposed before Trump placed his own tacky homage to the Unisphere from the 1964 World's Fair next door.

Kevin Roche's project is discordant, without any redeeming architectural value. He actually inverts one of the worst postmodernist ploys of putting traditional hats on modern buildings. Here he

places a *modern* hat on the existing 1950s Coliseum office tower! It is quite a feat to have made this building look worse.—**Alexander Gorlin, AIA**

Alexander Gorlin is an architect and writer whose work in both classical post-modern and modern idioms will be released by Rizzoli next month.

□ None of the nine proposals is an obvious winner. Of the retro-trad, the best is by Pelli. It has that classic Parisian round-point dignity that is lovely in a city room. It would be better if it had the Arc de Triumph to look at and the major interior public space like the one SOM intelligently borrowed from the Saffdie scheme of a decade ago. SOM followed the design guidelines to the limit, but given the flawed guidelines and the lack of a civic vision for the place, it is no surprise that we feel unfulfilled by their proposal — or any of the others.

Since the KPF model and the KPF drawings represent very different sensibilities, it is difficult to judge the design, though it addresses the circle almost as sincerely as SOM's. Like the other steel-and-glass objects, it keeps the tower slab on the south side. The Murphy/Jahn scheme is the "best in class" because it splits the tower in two, allowing south (sun)light to penetrate the slab. It could benefit from a more major public room but, as in all the trans-tech proposals, the use of a glass wrap skin animates the circle with its vertically-stacked public movement system. The winter garden in the Polshek/Handel scheme helps redeem its lack of dynamism. HLW presents the most generous public atrium. The Gensler project correctly carries the curved wall to its maximum extension at 58th Street, as do the others above. Only two schemes failed to do this and

suffer the consequences of not reinforcing the circle or providing a replacement schemata. We have come a long way since the mistakes that devalued Grand Army Plaza, but we have yet to learn the real lessons of Rockefeller Center. Maybe we should remap 58th Street and try again.—**Lance Jay Brown, AIA**

Lance Brown, who practices architecture and teaches at City College, testified at City Hall before the Oversight Committee on the Status of the New York Coliseum a year ago last December.

□ I don't think any of them is very exciting, and I think I know what the problem is: The city, wanting to insure a significant design, has created guidelines that are too restrictive. Also, they left the original building standing. The problem does seem to be one of having at best a very special site that is difficult to handle and not having the freedom to explore all the possibilities.

The ability to see light behind the Columbus column is crucial. And in this central position you want to keep the vistas open.

The people I talk to seem to like one better than another, but they all have the same impression that all the schemes are prisoners of guidelines. I wonder, could there be a competition where the zoning would be determined by the schemes? Urban design is a discipline still not fully evolved. It's a hard thing to do.—**James Ingo Freed, FAIA**

James Ingo Freed, a principal of Pei Cobb Freed & Partners, designed the Jacob Javits Convention Center that replaced the New York Coliseum, freeing the site for new uses.

ARCHITECTURE ON THE WEB

Cruised by Lester Paul Korzilius, AIA

Alvaro Siza

A biography and images of several projects
<http://www.telepac.pt/blau/siza.html>

Charles Rennie Mackintosh

Images of most Mackintosh projects, including the Glasgow School of Art
<http://www.colloquium.co.uk/aod/Mackint.htm>

Carlo Scarpa

Home page with images of various projects
<http://pub.xplore.it/ccm/prima/firm/scarpa/scarpa1.htm>

Frank Lloyd Wright — Fallingwater

Images from this modern classic
http://i31www.ira.uka.de/~rweber/architecture/flw_fallingw.html

Frank Lloyd Wright —

Aline Barnsdall (Hollyhock) House

Wright's grandest California house from the 1920s
<http://www.westworld.com/~fohh/>

Le Corbusier — Villa Savoye

Images of Corbusier's best-known house
<http://www4.ncsu.edu/eos/users/p/pjdagost/@public/savoye/savoye.html>

Kidder Smith Slide Library

The slide library of the architect and author, our own G. E. Kidder Smith, with many images from buildings in the northeast by Aalto, Kahn, Kallmann McKinnel & Knowles, Corbusier, Hunt, Pei, Richardson, Rudolph, and many others
<http://nimrod.mit.edu/depts/rvc/kidder/kiddhome.html>

Louis Sullivan Home Page

A gateway to numerous Sullivan buildings
<http://www.geocities.com/CapitolHill/2317/sullivan.html#auditorium>

Mies van der Rohe — Barcelona Pavilion

An interactive tour with actual photographs of this seminal twentieth-century building
<http://archpropplan.auckland.ac.nz/People/Mat/barcelona/barcelona.html>

Pierre Chareau — Maison de Verre

Images of Chareau's Glass House
<http://www.ccacsf.edu/architectural/pag3.html>

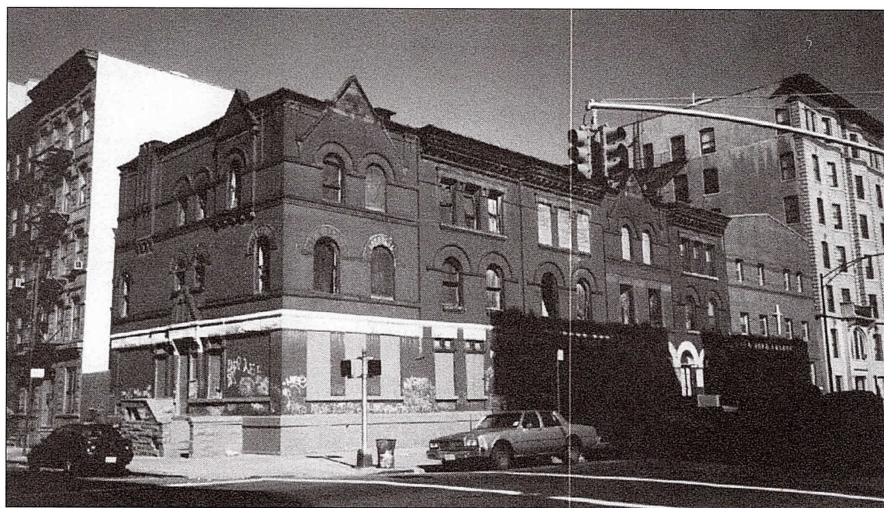
A Harlem

by

Renaissance

Nina Rappaport

Revival



Morningside Place, Urban Architectural Initiatives

With hundreds of blocks of historic row houses climbing over hills and valleys, long, unobstructed vistas, 8,000 units of rehabilitated housing under way, glamorous new stores and theaters attracted by a potential \$300 million in Empowerment Zone funds, talented young professionals moving in, and a location minutes from midtown Manhattan, Harlem may be on the brink of a second renaissance. But its dramatic history makes the promise less than a sure thing. A typical block has one burnt-out house, one city-owned, boarded-up building, a house filled with workmen, a totally renovated one next door, a vacant lot, a community garden, and a church. It will take a careful balancing act to make the influx of new people, new facilities, and job opportunities mesh with the troubled community already there. As participants at the AIA New York Chapter George Lewis panel pointed out this fall (*Oculus*, November 1996, p. 2 and p. 23), with slightly more than half the working-age population unemployed and a legacy of false starts, turning Harlem's destiny around will not be easy. A recent cover story in *New York* magazine ("The Battle for the Soul of Harlem," January 27, pp. 22-31) described a power struggle between the new entrepreneurs and the entrenched liberal political interests.

Darren Walker, the director of public affairs for the Abyssinian Development Corporation, who figured prominently in that story, told *Oculus*, "On the one hand, public sector money from the Empowerment Zone is targeting investment in Harlem to grow businesses and

bring money into the community. But we are proponents of a balanced community for working poor people, formerly homeless as well as middle-income and more stable residents. We need that balance in order to sustain the community. We also need the infrastructure, historic resources, and open space plans."

Urban plans for Harlem have been made by private firms and the city. But there is no overall strategic view that incorporates land use, building types, urban design, and economic development. Much of Harlem looks like New York's past, pre-Urban Renewal. "Harlem has a chance to maintain the streetscape and reinforce the traditional grid with low-scale dwellings on the side streets and higher scale on the avenues. Without overall plans, maybe nature will take its course," said architect **David Hirsch** of Urban Architectural Initiatives, who is building in Harlem now. A 197a Plan for change in land use and potential development in East Harlem, submitted by Community Board 11, was recently announced. But most sites are being redeveloped on an individual basis, with some larger areas such as Striver's Center, Bradhurst, and the main commercial corridors targeted for more comprehensive development. New projects are sensitive to the existing urban fabric and context, and incorporate African-American details and art forms. Architect **John Reddick** of Cityscape said, "The new development is generating more interesting architecture in Harlem. There is a new talent pool being drawn upon with more architects involved."

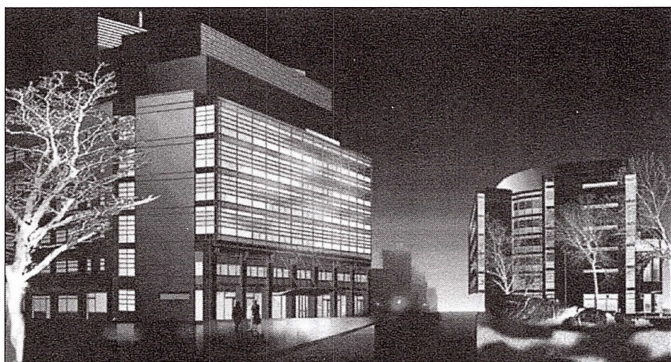
Jack Travis is an example. He recently

moved his architectural office from Chelsea to 125th Street, and said it is important to be in Harlem. He said he "loves the whole aura of the neighborhood. But the government is still the biggest landlord, and developers are buying the homes to resell, so they won't be affordable for the people who live here. The local people are struggling to figure out the game, so that for the second round of funding for Empowerment Zone grants, which will be announced in April, there should be more local applications."

Housing

Many of the recent commercial projects would not have come to Harlem in the first place without the population of half a million people, Kevin McGruder of the Abyssinian Development Corporation (ADC) pointed out. Over the past ten years, thousands of housing units have been renovated through government and nonprofit programs. "But these don't get the attention until commercial investors feel comfortable about putting their money in the community, so there is hope that basic services will be brought back," said **Ghislaine Hermanuz**, director of the City College architectural center.

Over the next five years, 8,000 housing units will be developed or rehabilitated on or in city-owned property through Housing Preservation and Development programs such as City Homes, New Homes, the Neighborhood Entrepreneur program with the New York City Housing Partnership, and loans from the City Preservation Corporation. Fifty percent of the projects will be for home ownership.



Center for Disease Prevention, Davis Brody Bond Architects and Planners



YMCA Youth Center, Garrison McNeil & Associates

Many of the projects are mixed-use developments that provide incentive to live in Harlem and recreate the vitality that has ebbed away over the past two decades.

Striver's Center — between West 131st and West 141st streets, from Malcolm X Boulevard to Convent Avenue — is intended to become a cultural magnet and tourist destination with widened streets, cobblestones, historic lampposts, and Small's Paradise as the anchor at one end. Twenty sidewalk plaques honoring prominent African-Americans in the entertainment world are being installed on West 135th Street in a "walk of fame." In addition, HPD is developing the area with 400 residential units in 100,000 square feet of existing buildings. The centerpiece is a four-block project sponsored by the Greater Harlem Chamber of Commerce with the New York City Housing Partnership and a private developer, KB Companies. On Frederick Douglass Boulevard between 134th and 135th streets, **Davis Brody Bond** will design a 170-unit condominium, Anchor Partnership Plaza, with 40,000 square feet of commercial space and underground parking. City College across the street will provide commercial opportunities. "Now projects are more modest; people worry about feasibility before going to the grand image. This is an important change. Before it was, Create a grand image and then the world would come to Harlem," **Max Bond** said.

Other improvements in Striver's Center include the renovation of 15 apartment buildings with 165 new units and the remodeling of the 135th Street subway station, with a new terminus to St.

Nicholas Boulevard connecting a walkway to the park and City College. The Art in Transit program decorated the subways.

A second New York City Housing Partnership redevelopment area includes several sites along 116th Street and a comprehensive plan to move the vendors' market farther down 116th Street.

Garrison McNeil & Associates, with developers Full Spectrum, is designing a seven-story building with 90 apartments, home-office units, a second-floor business service center, and 10,000 square feet of retail space. **Davis Brody Bond** designed 275 residential condominiums and 40,000 square feet of retail space on 116th Street between Fifth and Lenox avenues with private developer Suna-Levine.

The Bradhurst Area — targeted by HPD as a neighborhood redevelopment region with groups of scattered infill and restoration projects — encompasses the blocks from 138th to 155th streets, and from St. Nicholas to Edgecomb and Bradhurst avenues. HPD is seeking approvals on a total of 680 new units and 13,000 square feet of commercial space, as well as community facilities to be built next year. In the last three years, HPD has rehabilitated over 3,000 units. One interesting building is located on Frederick Douglass Boulevard between 139th and 140th streets. Architect **Rod Knox** renovated a block of tenements into 54 duplex apartments, bringing light and air into them by interpreting the zoning in an innovative way.

Some of the houses being reconstructed are New York City landmarks. Two row houses at 38 and 58 West 130th Street are the first of a group on Astor

Row, built in 1880, to be converted to affordable cooperatives by the New York Landmarks Conservancy's Astor Row Housing Development Fund Corporation. **Roberta Washington Architect** restored the original shutters, porches, and decorative details with **Li/Saltzman Architects** as preservation consultants.

The City Homes program, with the City Preservation Corporation and the Enterprise Foundation, is also sponsoring renovations. **Roberta Washington** will rehabilitate 18 brownstones for \$5.1 million and 14 other brownstones near Bradhurst on 143rd and Edgecomb Avenue for \$2.7 million. **Garrison McNeil** will rehabilitate 22 brownstones for \$4.9 million. And 20 brownstones will be converted into owner-occupied houses on Frederick Douglass and St. Nicholas boulevards by the Harlem Community Development Corporation. The houses will be sold to low-income and first-time owners.

Roberta Washington is also designing new infill town houses on scattered blocks through the New Homes program with the New York City Partnership and private developers for the ADC. Washington said that in the "next five years we will see as much redevelopment as in the last 15 years, because the city is disposing of the housing stock, both vacant and occupied."

Construction began last summer on **Raymond Plumey's** renovation of eleven buildings on Third Avenue and 111th Street. They are being converted into 124 apartments and eight retail spaces for \$8.5 million as part of the Neighborhood Entrepreneur program of the New York City Housing Partnership and HPD.



Bradhurst Housing, Rod Knox Architect

The Harlem Community Development Corporation is working on other housing units throughout the neighborhood. On Morningside Avenue and 117th Street, 93 condominium units will be designed by architect **Roger Lewis** and subsidized in part by the City Preservation Corporation. There is also a long-standing plan to turn the old Dwyer Warehouse, a massive, vacant, nine-story storage facility at St. Nicholas and 123rd Street, into artists' loft housing. Some private development projects are also under construction, with loans from CPC. **David Hirsch** rehabilitated eight duplex units in four former SRO buildings on 115th Street and Manhattan Avenue. This market-rate project, Morningside Place, will be completed by the end of the summer.

The Maple Plaza apartments between Park and Madison avenues and 123rd and 124th streets, designed by **AHSC Architects** of West Chester for Sparrow, are under construction. The limited equity co-op, financed with loans from Chase and HPD, was built on the old site of the North General Hospital, which moved to 1879 Madison Avenue. Two- and three-bedroom apartments are situated in the eight-story, H-shaped brick building with front and back courtyards. The first block, Maple Court, is located at 1901 Madison Avenue and has 135 apartments; it was completed last year.

Commercial Projects

Commercial projects are getting press because of many renowned owners. But local nonprofits are also developing commercial space by incorporating retail into housing developments. Based on the suc-

cess of HCDC's sponsorship of the Blockbuster Video store, they hope to attract other national chains to the neighborhood.

One much-contested project is the Pathmark supermarket on 125th Street between Third Avenue and Lexington, which will break ground in June. In the planning stages since 1989, the market is a joint venture of the Community Association of East Harlem and, since May 1994, the Abyssinian Development Corporation. The 53,000-square-foot supermarket will have 7,000 square feet of retail space for smaller merchants, to integrate it with the streetscape. The parking lot will be on the roof, with an elevator down to the market.

Harlem USA is a well-publicized commercial and entertainment theme complex on 125th Street and Frederick Douglass Boulevard that received an Empowerment Zone loan. The locally-based Harlem Commonwealth Holding Council owns the land on which Drew Greenwald will develop a complex designed by architects **SOM** with **Candice Simmons**. The 285,000-square-foot project will begin construction by summer with a Disney store, a Cineplex Odeon theater, a Gap, a Barnes & Noble store, a Radio Shack, and an ice skating rink on top of the theaters.

Greenwald said that "shops in Harlem now mostly serve the lower-income population, so that the middle-income shopper buys elsewhere. Services need to be brought to the community. Developers are running to other countries. Why not go to Harlem?"

Ed Carroll, the project manager at



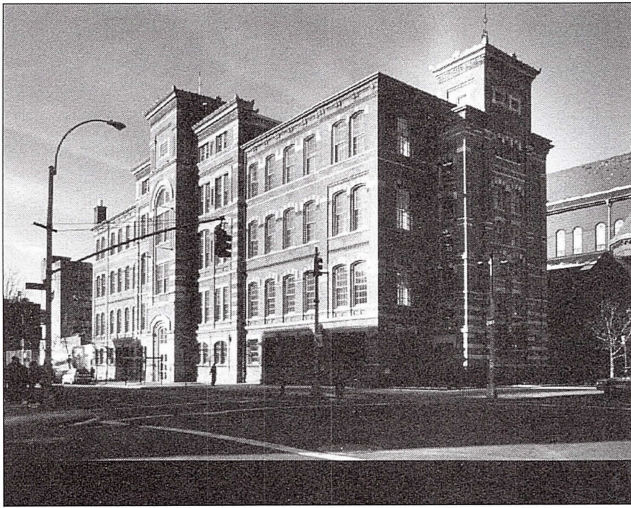
Astor Row, Roberta Washington Architect

SOM, said that "the idea for Harlem USA is not to make a mall, or take away activities from the street, but to take the mall and express it from the storefront on the street. The stores will encourage activity along 125th Street. The theaters are upstairs so that children can come and participate in activities, possibly with computer interaction."

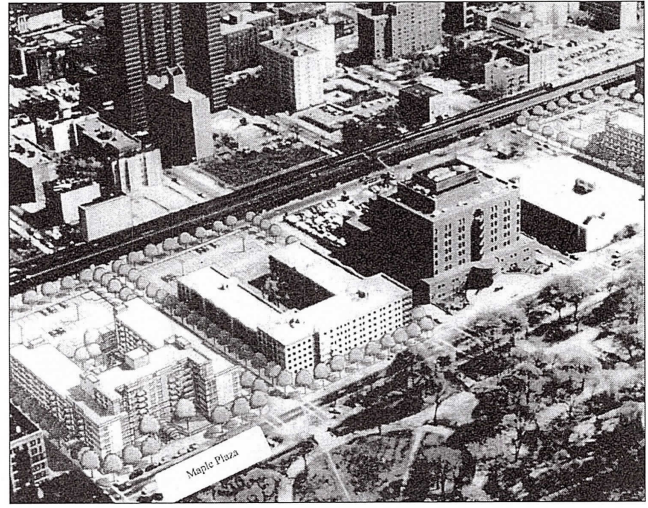
Another theme development with an Empowerment Zone loan will be Drew Nieparent, Robert De Niro, and Melba Wilson's plans for Minton's Restaurant and Playhouse at 206-40 West 118th Street, designed by the **Rockwell Group**. The three partners had been looking at sites for a jazz restaurant in Times Square for two years when they heard about the space in the Cecil Hotel owned by the not-for-profit Housing and Services Inc. The restaurant, which will be a restoration of the original jazz club that was destroyed in a fire, will include 225 seats and decor relating to jazz.

Plans are being made to rehabilitate Small's Paradise, a cultural landmark at Striver's Center, as a mixed-use commercial building. The Akiba Fitness Club owned by Joel Council will be the main tenant for the former nightclub on the corner of 135th and Seventh Avenue. **Jack Travis** will design the 25,000-square-foot upscale health club with Afrocentric design elements. The rest of the building will house a visitor center, museum, or commercial space. Four years ago, ADC created a partnership with eight Harlem-based investors to purchase the building mortgage. After complex negotiations, the investors will soon settle the purchase.

In a similar ownership arrangement,



*Julia de Burgos Latino Cultural Center,
Raymond Plumey Architect and Planner, and Lee Borrero Architect*



Maple Plaza, AHSC Architects

the historic Renaissance Ballroom on Adam Clayton Powell Jr. Boulevard between 137th and 138th streets will be developed by the Renaissance Complex Redevelopment Corporation, also with ADC. In 1993 a feasibility study was done by the State Urban Development Corporation for the potential of the ballroom and theater where David Dinkins, among others, was married. **Rod Knox Architect** is in the preliminary design phase of the 40,000-square-foot, \$6 million project, which has a ballroom, catering facility, and theater. Construction could begin in early 1998.

The abandoned Washburn Wire Factory between East 116th Street and the river will be demolished to make way for a big-box retailer once the ULURP is approved. The Blumenfeld Development Group, which renovated the Bulova Building in Queens, and Canyon Partners purchased the property for \$3.3 million at a federal auction. The proposal by the Atlanta architect **Greenberg Farrow** includes rezoning the site for three stores in a 350,000-square-foot building with parking for 1,200 cars.

La Marketa in East Harlem, owned by the Nuevo Barrio Management Group, is a neighborhood-based project. Underneath the Metro North tracks between 111th and 114th streets, the EDC renovated two blocks for smaller vendors, and between 115th and 116th streets they redesigned the outdoor plaza.

Though the amount of commercial activity is impressive, **Max Bond** said, "The risk is that some of the existing poorer population won't benefit at all. The commercial developments are good, but there

is also a need for a variety of public services, better schools, and health and social services."

Streetscape

Some public improvements are being made. The 125th Street Business Improvement District is working on its Facade Improvement Program from River to River and looking at the effect on 124th and 126th streets, said director Barbara Askins. Security, lighting, and historic buildings are concerns. The planning firm **Abeles Phillips Preiss & Shapiro** completed a proposal to visually link the district with lighting on the transportation system trusses. It is working with the National Organization of Minority Architects to take ideas closer to implementation. The ongoing 125th Street Metro North Station renovation should boost the image of the corridor.

In a proposed BID for East 116th Street from Lenox Avenue to the East River, Local Development Corporation Del Barrio will address East Harlem's commercial stabilization. Architect **Raymond Plumey** is creating a redevelopment plan, and Civitas is analyzing the area's past.

The southern end of Harlem is undergoing a significant urban space transformation. When Harlem Meer in Central Park was restored in 1993, it served as a catalyst to focus on 110th Street. Last October the U.S. DOT awarded the Central Park Conservancy a \$140,000 grant to redesign Frederick Douglass Circle. Community groups initiated the project with the Conservancy, and a public design process followed. The

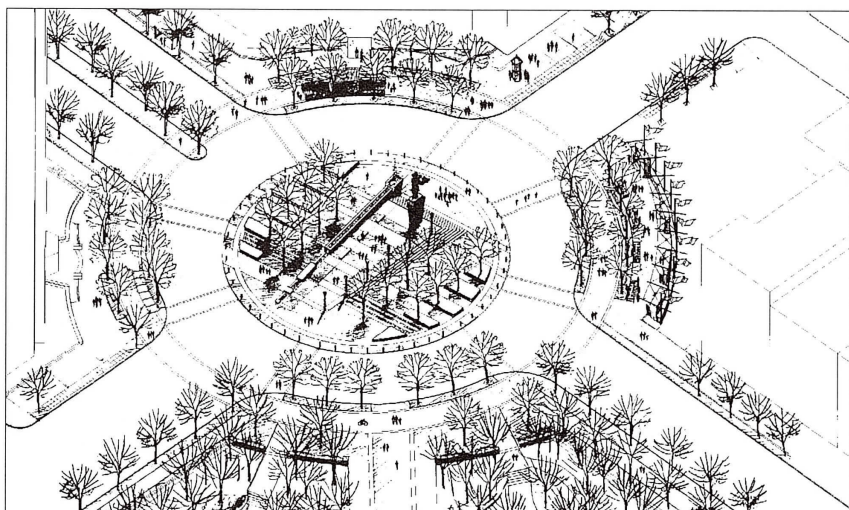
new memorial to Frederick Douglass includes a traffic circle, trees, and greenery.

In an outgrowth of the circle improvements, a new group, Cityscape, founded by Betsy Barlow Rogers, is working in partnership with local groups on the Harlem Gateway Project to improve 110th Street and the boulevards. The proposed \$1.2 million project includes new lighting, signage, public art, and sidewalk improvements. Architect **John Reddick**, who is working for Cityscape, said that there is a "positive change in community-based involvement and architectural collaboration on these projects. It was a participatory process...with public-professional dialogue. This is the bellwether for other examples throughout the city. From the beginning the design had consensus, between the Conservancy and the community client." In contrast, at Duke Ellington Circle at Fifth Avenue and 110th Street, designed by **Mark Morrison and Associates** for the Department of Transportation, community involvement was confined to determining the imagery of the sculpture.

The City College Architectural Center also completed a study for tree plantings and public spaces in relationship to DOT-sponsored projects in the Mount Morris Historic District (*Oculus*, October 1996, p. 10).

Open Space

With numerous vacant lots in Harlem created primarily from building demolition, there is an opportunity for gardens or development. City College recently established a task force to look at brownfields,



Frederick Douglass Circle, Jeff Poor and Patricia McCobb, Central Park Conservancy

defined not just as industrial waste, but also as smaller, polluted urban sites. The task force hopes to develop an urban space conservancy to help community groups control the open spaces, so that they can determine appropriate uses, such as community gardens, day-care centers, or natural vegetation. ADC is also transforming vacant lots into play lots and gardens on 127th Street, Astor Row, and Frederick Douglass Boulevard at the 42-unit George Lewis Houses.

Institutions

Institutions such as hospitals, cultural centers, and City College, which provide stability in Harlem, are also upgrading their facilities. **Davis Brody Bond** is designing the St. Luke's-Roosevelt Diagnostic and Treatment Center at West 125th Street and Amsterdam Avenue as a new primary-care facility, with retail space on the ground floor and a health-care tenant in office space above. The 55,000-square-foot building will provide extended services for managed care. An innovative exam, consultation, and support module provides for both primary and specialty care.

Phase one of the Center for Disease Prevention, part of the six-building Audubon Biomedical Science and Technology Park of Columbia University, is now under construction, designed by **Davis Brody Bond**. This glass-and-metal panel building will house research, operations, seminar rooms, retail, and a garage in a gross area of 157,000 square feet.

On a smaller scale, **Raymond Plumey** is working with **Architecture + Furniture** on a primary-care facility at 106th Street

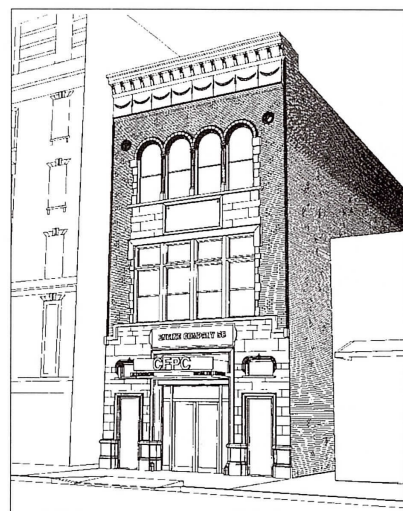
between Second and Third avenues with the Primary Care Development Corporation of New York, the state Dormitory Authority, the nonprofit Settlement Health, and Beth Israel Hospital. The \$5.5 million, 22,000-square-foot building, which recently broke ground, will have three stories and a cellar.

Construction began in February on the Helen B. Atkinson Health Center, a 8,000-square-foot primary health-care center for the Community Family Planning Council in a 1912 brick-and-stone firehouse at 81 West 115th Street. Architect **David W. Prendergast** is restoring the facade and creating a three-story interior atrium with a skylight and upper-level balcony. One of the walls will be inscribed by the artist Sandy Gellis with a statement about Harlem. The \$1.6 million project will be completed by the year's end.

Cultural Institutions

Cultural institutions such as the Harlem Dance Theater and the Harlem Center for the Arts have established facilities; now others are being improved. El Museo del Barrio on Fifth Avenue has received a grant for the rehabilitation of its theater, which will be designed by **Mitchell Kurtz Architect** and **Roberta Washington** as a joint venture. The \$1.3 million project includes new seating, stage, equipment, dressing rooms, handicapped accessibility, and air-conditioning to bring it up to code, as well as the restoration of historic murals and surface details.

Raymond Plumey received both the 1996 Municipal Art Society preservation



Helen B. Atkinson Health Center for the Community Family Planning Council, David W. Prendergast Architects

award and the New York Landmarks Conservancy Lucy G. Moses preservation award for his restoration of the Julia de Burgos Latino Cultural Center at 1680 Lexington Avenue (*Oculus*, September 1996, p. 4). The center received an Empowerment Zone grant of \$125,000 for a feasibility study for programs.

Garrison McNeil & Associates recently completed the gut rehabilitation of the YMCA Jackie Robertson Youth Center at 181 West 135th Street across from the main Y. Like the firm's renovation of the Greenwich Village Carmine Street YMCA, the 20,000-square-foot complex has modernized facilities and better accommodations for children. The project includes a new gym and an indoor pool.

"What is happening now is exciting because it reflects the new paradigm in the redevelopment of urban communities that recognizes that there are a number of important interests, which are social, cultural, historical, and economic," Darren Walker said. "When you are redeveloping Harlem you have preservationists, housing and community activists, and commercial real estate developers, so that there are new public-private partnerships, which makes the private sector become more accountable."

The Skyscraper, Bioclimatically Reconsidered

by Jayne Merkel

Hamzah & Yeang's cylindrical skyscrapers — crowned with tilted disks, soaring ellipses with vents in the air, and wildly polygonal towers with swimming pools on top — could be Surrealist fantasies. But the unusual shapes, asymmetrical sunscreens, and plant-covered facades are there to save energy and money, not celebrate whim and chance. Every detail is carefully calculated as part of the Kuala Lumpur firm's practice-based research.

Ken Yeang showed the amazing towers and the calculations that led to their forms at the Architectural League on January 9, after Michael Sorkin introduced him as "the complete architect for this difficult moment on the globe." Sorkin said Yeang was "to the architectural profession what the grand unification theory is to physics — our best shot at a grasp of the big picture."

"I don't even have to mention his AA dips [diplomas from the Architectural Association] and Cambridge Ph.D., his research, or his familiarity with the whole range of high-tech moves," Sorkin said. Yeang's unique "mediated sense of a critical regionalism" is sensitive to climate and economics as well as to culture, Sorkin noted. The introduction sounded hyperbolic, but Yeang made good on the claims.

He began by showing a chart that described why someone who is interested in a bioclimatic approach builds skyscrapers. When he started out 20 years ago, energy conservation was the hot topic in architecture, but in the

United States, interest centered on underground single-family solar houses stretched out across the land. Yeang's chart showed the fallacy of that approach: "The greater the urban density of a city, the lower the gasoline use," he said, "and 23.2 percent of energy use is for transportation." Surprisingly, New York City, with its famous cluster of skyscrapers, falls right in the middle of the chart plotting world cities. Houston is by far the most dispersed, and Hong Kong the densest. Largely mid-rise London and Paris fall somewhere between New York and Hong Kong. But Yeang said he believes you cannot build efficiently enough at medium density.

Still, he said, the practical need for tall buildings doesn't supplant the psychic need for connection with the landscape. "I want to create in the skyscraper conditions similar to those on the ground," he explained. So he creates sky courts (outdoor living spaces in the air), uses operable windows, and incorporates such lush vegetation that some of his buildings look like giant Chia pets. The 31-story Menara Boustead office tower in Kuala Lumpur has greenery dripping from its smooth, curved balconies; in his 80-story, mixed-use Tokyo-Nara Tower in Japan, plants spiral around sky-high balconies and stairways.

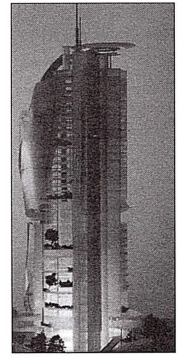
Psychological factors go hand-in-hand with the bioclimatic approach. Yeang said that when people were asked whether they would rather be able to control heat, lighting, noise, or fresh air, over 60 percent chose fresh air. But they like natural light and being able to control noise and temperature, too.

Yeang said he thinks towers should be imagined as "cities in the sky" with "good

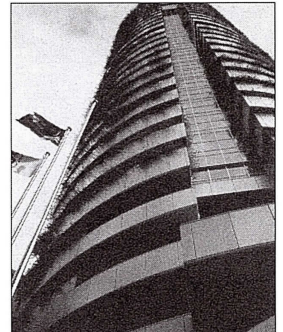
pedestrian linkages, public realms, civic zones, variety, vistas, and a sense of place extended upwards." Some floors should have higher densities than others because of their uses. "You map a tall building the same way you do a city, with zones for parking, offices, and social spaces," he said. He compared a slide of a Miesian skyscraper with people packed into all the little cubicles to a collage of a refrigerator with people packed into all the compartments to make a point: "Most of my friends are essentially building oversized refrigerators."

For economic as well as philosophical reasons, T. R. Hamzah & Yeang's skyscrapers are often not even air-conditioned, though most of them are in tropical climates. (They are, however, retrofitted for air-conditioning so that their owners can add it if they want.) "The climate of a place determines the clothes people wear, and it should determine the buildings that you build. In the tropics, we build light structures. In cold climates, thick walls" make more sense, he said.

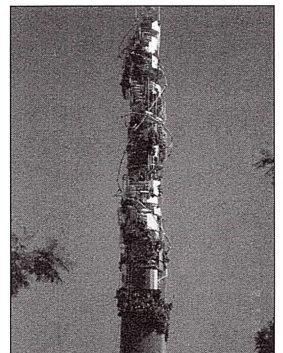
In the beginning, Yeang had to build towers that used as little energy as possible. In order to do so, he literally reinvented the skyscraper as we know it, questioning every premise that is standard practice in America today. He sited buildings not just to take advantage of real estate opportunities, but to take advantage of wind currents and sun patterns. He does not always place the elevator core in the middle of the building to maximize views on the periphery the way American architects do. According to Yeang, there are "three ways of locating the core: in the middle, on the ends (like bookends), and on



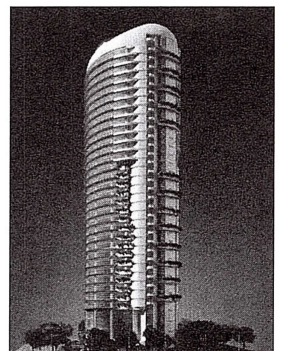
Shanghai Armory Tower,
T. R. Hamzah & Yeang



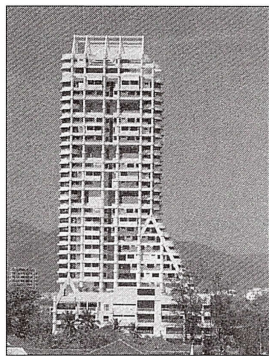
Menara Boustead Tower,
T. R. Hamzah & Yeang



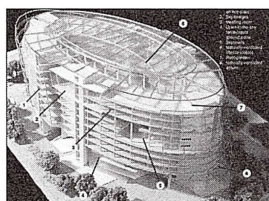
Tokyo-Nara Tower,
T. R. Hamzah & Yeang



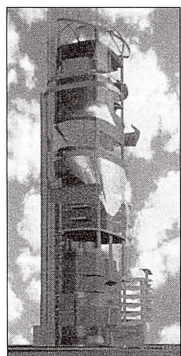
China Haikou Tower #3,
T. R. Hamzah & Yeang



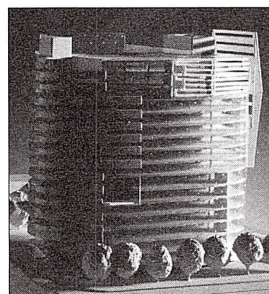
MBf Tower, Penang, Malaysia,
T. R. Hamzah & Yeang



Gamuda Headquarters Building,
T. R. Hamzah & Yeang



Hitechniaga Tower, Kuala Lumpur,
T. R. Hamzah & Yeang



SJCC Block Tower, Selangor, Malaysia,
T. R. Hamzah & Yeang

the side." These configurations are affected by the layout of internal spaces and "the site's sun path, depending on the latitude in which the building is located." Yeang said he prefers a peripheral core "to allow natural sunlight and ventilation to the elevator lobby, stair, toilet areas, and core spaces. [It] is safer in the event of power failure, and can provide solar buffers to the building and immediate views out from the elevator lobby with a greater awareness of place."

An exhibition of T. R. Hamzah & Yeang's skyscrapers at the Architectural League in January and February was intriguing with its collaged hangings and manipulated computer projections. If it did not get his message across as clearly as his easygoing talk or his new book, *The Skyscraper Bioclimatically Considered, A Design Primer* (Academy Editions, 269 pages, over 600 illustrations, 6 x 10 1/4, \$50.00 paper), it certainly made the projects for Columbus Circle on view upstairs look old-fashioned.

More Details of Modern Architecture

Reviewed by Lester Paul Korzilius

This second volume in the *Details of Modern Architecture* series (MIT Press, 1996, 435 pages, 513 black-and-white illustrations, 11 x 11, \$75.00 cloth) covers the years from 1928 to 1988. It concentrates, like many earlier histories, on the work of a relatively small number of architects. More than half of the hundred projects included are by Eliel Saarinen, Erik Gunnar Asplund, Richard Neutra, Alvar Aalto, Marcel Breuer, Le Corbusier, Eero Saarinen, or Louis Kahn. But the approach of the author, Edward R. Ford,

is different than that of historians who emphasize styles and trends. He focuses on the construction of each building, using photographs and sectional axonometric drawings to explain various aspects of the building process. Some drawings are particularly insightful and provide a deeper understanding of well-known buildings. For example, Corbusier's Unité d'Habitation, despite its rugged concrete appearance, contains a significant amount of steel framing. The axonometric drawings of Kahn's Richards Medical Laboratory show how the precast concrete structure was tightly integrated with the mechanical services.

The sectional axonometric drawings are especially well-suited to buildings where the art of construction is an important part of the architecture, such as Eero Saarinen's John Deere Headquarters, Sigurd Lewerentz's St. Peters Church, and Richard Rogers's Lloyds of London. But they are also surprisingly useful in explaining buildings where the art of construction is not a factor of primary significance, such as in Eliel Saarinen's Cranbrook School, Asplund's Woodland Crematorium, and Carlo Scarpa's Brion Cemetery.

This volume improves on its predecessor by including more drawings for each building. Unfortunately, however, because it includes so many projects, the coverage allotted to each one is not always adequate. In particular, the final chapter on high-tech, deconstruction, and present-day work is not sufficiently focused in its coverage. These flaws however, are offset by the valuable perspective that this book brings to works of modern architecture.

Lester Paul Korzilius, AIA, practices architecture in New York.

The Greenport Waterfront Competition

by Philip Nobel

When the jury selected the winning entry from exactly 500 submissions to the recent Greenport Waterfront Park competition they were sure it was designed by an architect. So they were surprised when the hard-surfaced, machine-filled proposal they picked turned out to be the work of James Corner, a professor of landscape architecture at the University of Pennsylvania. David Kapell, the mayor of Greenport, was also surprised by Corner's stark boards — for very different reasons. According to **James Polshek**, FAIA, who served on the jury with **Sandra Marpillero**, **Mary Miss**, **Nicholas Quennell**, **Billie Tsien**, AIA, and environmentalist **Eric Kiviatt**, the most memorable thing about the selection process was "the mayor's face when he saw the winner."

Mayor Kapell staked his political career and the future of Greenport, a town of 2,000 well-salted souls on Long Island's north fork, on this competition. Now he is honored to move forward with a design that has divided his constituents and turned the village board against him. "World War III is starting in Greenport," he said, because many people there resent their town being shaped by a jury of avant-garde Manhattanites. Walter Gezari the head of a 30-member citizens' committee that the mayor convened to help resolve these tensions, referred to the competition process as "a kind of colonialism." Some believe "the mayor is just moving too fast for the town," he said.

The competition brief prepared by professional adv

or Wendy Evans Joseph, AIA, in collaboration with the town of Greenport, was kept spare to encourage younger firms that might come up with nonorthodox ideas.

"Greenport had a problem, and they wanted the best creative solutions," regardless of the source, she said. The brief called for designers to integrate a grab bag of elements — including an antique carousel donated by Northrop Grumman and a berth for the tall ship *Regina Maris* — into a waterfront park and boardwalk that would patch the commercial center of the town and link it with the nearby terminals for the Shelter Island ferry and the Ronkonkoma branch of the LIRR. The 3.4-acre site has been derelict since 1978, when a popular seaside restaurant burned down. The brief described the project as "the single most important public initiative to reverse the decline in the local economy, which began with the closing of the Greenport shipyards at the end of World War II." At a panel discussion at the Architectural League on January 14, the mayor said: "This competition has led to a wonderful and threatening flood of new thinking....But what was the point of having [it] if we ended up with something we could have conceived ourselves?"

The winner received \$10,000 and a loose understanding that he would get the job. (The program reads, "It is intended that the first-prize winner will receive the commission.") One of the things about Corner's project, "Absent Occupancies," that appealed to the jury was the clarity of his statement: "Greenport is a 'working town'...it is more a place of absent occupancies (both lost

and potential) than it is of leisure, entertainment, and consumption." Citing the town's hope that tourism will spark a revival, Corner continued, "Consequently, this proposal is about mediation between a range of absent occupancies, some gone forever, some yet to occur."

The jury also felt that it distilled some of the raw, rusty-anchor quality of Greenport. The two major elements in Corner's scheme, which divides the site into zones that run perpendicular to the waterfront, are mechanical realizations of a metaphorical connection to the sea. The carousel is mounted on a marine-type railway that will allow it to slide from a summertime position overhanging the harbor to its winter home tucked into a steel-and-glass shed on Front Street. The 140-foot-long *Regina Maris* will rest on a true marine railway parallel to the carousel, allowing it to be hauled from the harbor to the street as the seasons change.

Depending on your place in the controversy, these elements, and others such as the 70-foot-long riveted sheet metal picnic table and the paving of "site residue," suggest either an homage to the history of a hardworking seaside community or an outsider's patronizing fantasy. Fortunately, Corner was purposefully vague about large areas of the site, so there should be plenty of wiggle room if the town chooses to continue developing his design. As it stands, several town trustees are openly opposing the plan, and Gezari's citizens' committee is slowly reaching consensus on a more conventional vision for the park. In the next stage, he said, each member

of the committee will hold a "park party" to discuss their positions with neighbors and friends, pro-park and con. As a result of this competition, all of Greenport is talking about design.

While the winning design may be turning neighbor against neighbor in Greenport, it follows a formula that is very successful in recent competitions. One of Corner's students, Peter Hau, won the Van Alen Institute's ideas competition for Governors Island last year, and another, Jonathan Reo, won honorable mention for a vision of Greenport after the deluge. Schemes by a number of other Penn landscape architecture students and two other members of the faculty were among the 80 entries selected for the exhibition at the Van Alen in late December and January, which drew hundreds of visitors.

The executive director, Ray Gastil, attributed the popularity of the competition and the show to the manageability of the competition brief and the location. "Having worked at RPA, I think of the north fork as part of our ambit and New York City as a part of theirs," he said. Despite the differences in scale, he said he believes New York City could learn from Greenport. The competition asked, What is the right kind of park for the water's edge?, and its solutions could be pertinent to sites as different as piers 1-5 in Brooklyn, the north shore of Staten Island, and Governors Island.

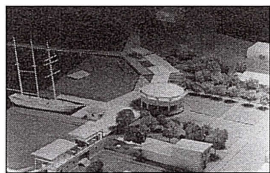
The Greenport competition was funded by two \$25,000 grants, which the town matched, from the New York State Environmental Protection Fund and the Empire State Development Corporation. The city has also



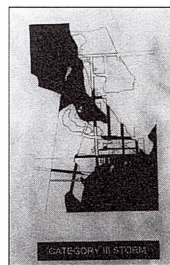
First prize, James Corner,
Philadelphia



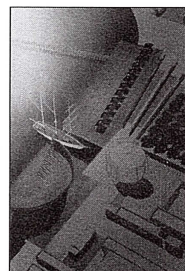
Second prize,
Roland Guillaume, Philippe Harden,
Jean-Guillaume Mathiaut,
Paris



Third prize,
Sharples Design, New York



Honorable mention,
Jonathan Hugh Reo, Long Beach



Edward R. Ford, Charlottesville

secured \$500,000 in federal ISTEA funding that must be spent on infrastructure improvements related to intermodal transportation. It is earmarked for the boardwalk that will link the competition site to the nearby train station and ferry terminal. Because Corner's design doesn't have a boardwalk, Joseph said there is a possibility that several teams could collaborate on a final design that would satisfy the citizens and the grant administrators in Albany. Second place went to a team from Paris that made more of a nod at a boardwalk by scattering a line of sun-bleached pavilions along the water's edge. The third-place winners, New York City's Sharples Design, made the boardwalk the focus of its plan.

Christopher Sharples, whose firm placed second in the Los Angeles Korean-American Museum competition, believes the overwhelming response to the Greenport competition is a sign of desperation in the profession and the scarcity of competitions open to firms with limited experience. "Everyone would like to be doing schools," he said, like their peers in Europe, where governments regularly commission such projects through open competitions. And while he acknowledged the difficulties that Corner would face as he negotiated with the town, Sharples dismissed the possibility of a replay of Zaha Hadid's ouster from the Welsh Opera House competition: "We're behind him."

Another New York City firm, Tucci, Segrete & Rosen, won a straw poll of the citizens of Greenport by a small plurality of 17 votes. The other 251 votes were spread out over similar festival marketplace projects.

At the League event, Gezari explained the town's dilemma: "If you don't go with the winning idea, will you be viewed as a bunch of retarded bumpkins?" He did not write off the possibility of developing Corner's design, but he said, "It won't necessarily go down as one pill. It'll need some milk and honey, too." When Mary Miss responded with a roundabout defense of the integrity of artistic production, Gezari cut her off: "You are putting this in the context of judges rising to a higher consciousness. Some sort of thought should be given to the innocent victims. Some more altruism is called for here." Then Kapell, Gezari, Corner, Joseph, and most of the jury went happily off to a late dinner.

Storefront Architecture: Audrey Matlock

by Jayne Merkel
and Debra Waters

Most young architects have trouble convincing clients that they are ready to do big buildings. Audrey Matlock has the opposite problem. When she started her own firm three years ago at the nadir of the recession, a friend told her: "You do skyscrapers. This is just a house. You don't want to do a house."

"Oh yes I do," she snapped back. To prove it she took on the little pool house and landscape scheme for her friend's postmodern developer's house in the Hamptons and "toughened it up" with exposed steel trusses and concrete block.

Her gutsiness, however, was never in question. The motorcycle helmet she takes everywhere gets that message across. With shiny, short, straight blond hair, fine, fitted

jackets, leggings, boots, and a confident gait, Matlock stands out in a crowd. And although she is described as "very un-Skidmorian" in a book on a building she designed for SOM in the 1980s at 1540 Broadway (*High-Rise* by *Newsweek* writer Jerry Adler, 1993, HarperCollins, 374 pages, 18 black-and-white illustrations, 5 5/8 x 9, \$13.00 paper), she comes off in the book as a responsible, committed, ameliorative, hard-working member of the team — as well as talented and glamorous.

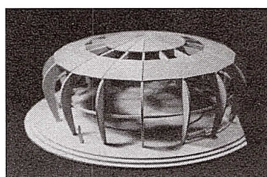
Still, as she pointed out at an "Emerging Voices" lecture at the Architectural League last spring, keeping an office going isn't easy. And she's had a lot of chances to see other people try. She worked for Craig Hodgetts and Robert Mangurian in L.A. before graduate school at Yale, and for Richard Meier and Peter Eisenman afterwards. She spent the go-go years (1983–90) at SOM and the early 1990s as director of design at Perkins & Will, before setting out on her own with a few associates.

"We looked for institutional work and got on the lists," she explained. Eventually, they got some renovations for the School Construction Authority, some library additions in Queens, and an addition to the New York Aquarium in Coney Island. But "it wasn't the answer" to keeping an office afloat, she said. City projects "take years."

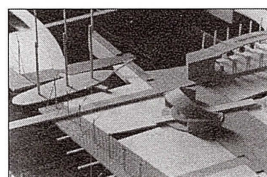
Audrey Matlock Architects was asked to design a Venetian restaurant in midtown and came up with a fascinating scheme based on old navigation maps — but it came to naught. Matlock did teaching stints at the University of Texas, Parsons, and Penn. "To amuse ourselves between job:



Tucci, Segrete & Rosen, New York



Richard Sturgeon, New York



Anuradha Mathur, Dilip da Cunha, Philadelphia



Don Flagg Architect, New York

ve enter competitions, a lot of competitions," she said. Her design for the Yokohama Airport took the form of scissors, with one prong for travelers and one for visitors on a half-mile-long earthwork built into Tokyo Bay.

She did conceptual schemes like "City-Room-Garden," which electronically transports residents of a typical New York City loft to a Brazilian rain forest, the Saudi Arabian desert, and a cotton plantation in Louisiana. But she said she still craves big buildings, even though she knows that "with real estate taxes, it is almost impossible to finance a well-done building in New York City. Zoning is terribly restrictive, and this is a very conservative town. People still want moldings."

Some of Matlock's efforts are finally coming to fruition. A 4,000-square-foot space for the Center for Community Peace Making in Jamaica, Queens (*Oculus*, October 1996, p. 10), will be under way soon. Working drawings for the New York Aquarium are almost finished, so that when the money comes through, she said, "We'll be first on line." That addition for changing exhibitions has canted walls to fracture and reflect light "the way light underwater distorts the way you see things. [Matlock knows this because she scuba dives.] We wanted to bring you into the environment where the fish are," she said. The first of the libraries in Queens, the one in Fresh Meadows, is about ready to go. It will have a new entrance, facade, curtain wall, and roof. "We're essentially rebuilding the box, and since the addition goes on the corner, it will have an impact." A 50-room hotel at the mouth of a canyon in Bluff, Utah, a job she got through her brother who lives there, is in

design. She also has a new headquarters for Armstrong in Pennsylvania and other projects in the works in a new association with Gensler and Associates.

This winter, she moved her office out of her living loft and into vacant store on West Broadway, much like the storefronts advocacy planners manned in the 1970s. The idea is the same — to bring architecture to the people, to get them involved. The word "architecture" is stenciled on the window in bold letters. Boards with pictures of projects dangle from cords like Christmas tree ornaments. Models entice window-shoppers to come closer and look harder, where they can see, in very tiny type, "Audrey Matlock, Architect."

The location, just north of Chambers Street between Tribeca and Wall Street, is as on-the-edge as Matlock's work. So far only one commission, for a loft renovation in Lower Manhattan, has come through the door. But a lot of people stop in to inquire. Old friends drop by when they come upon the space by surprise. She met the owners of the art gallery across the street, another anomaly on the block. And who knows, someday someone may just take the advice of the gigantic sign on the back wall and "Build Now."

Anthony Jones on Mackintosh

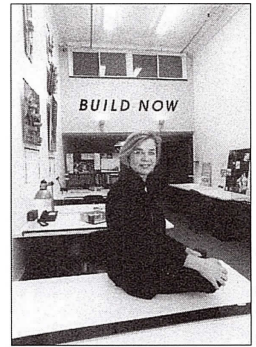
by Craig Kellogg

Charlie Rennie Mackintosh drank too excess and smoked short clay pipes that burned his mouth — and eventually killed him. He was a relentless perfectionist who would stop each morning with his wife to arrange the flowers at the Willow Tea Rooms, a temperance estab-

lishment they designed together on Sauchiehall Street in Glasgow. And even after his tongue was cut out with cancer, he would spend his bedridden hours in the hospital silently correcting the student doctors' practice sketches of his mutilated condition.

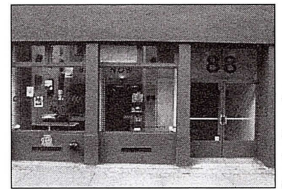
The portrait of Charles Rennie Mackintosh that emerged from a talk by Anthony Jones, current president of the School of the Art Institute of Chicago, on December 6 at Pratt Institute's Manhattan space in the Puck Building was complex and tragic. It was even more so than any of the inspired, sinuous "spook" designs Margaret Macdonald Mackintosh made with her husband during their 18-year creative burst in turn-of-the-century Scotland. As a club-footed, dyslexic child with a breathing problem, Mackintosh found relief in sketching the natural world — the craggy north where he was born and the rolling lowland hills. His notoriety came in 1896 with a winning competition entry for the school, according to Jones, who lived and worked in the school while he was director.

When the school building was dedicated on a high hill in the gloomy and polluted second city of the British Empire, it was a hated, foreign thing. Jones explained that because it is situated so that its severe, cubistic rear facade faces the city, a letter to the editor once suggested that Mackintosh should be "whipped in public for showing his bare ass to Glasgow." But hidden inside were revolutionary features. An early forced-air heating and purification system was only decommissioned after a marauding baboon escaped into it for several weeks from



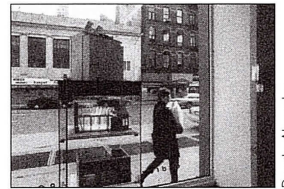
Dorothy Alexander

Audrey Matlock



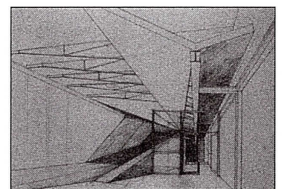
Dorothy Alexander

Storefront Architecture, offices of Audrey Matlock, Architect

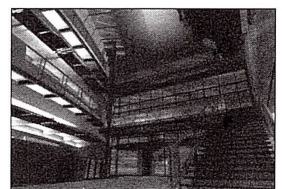


Dorothy Alexander

West Broadway from the interior of Audrey Matlock's offices



New York Aquarium, Coney Island, Audrey Matlock, Architect



Armstrong Corporation headquarters, Lancaster, Pennsylvania, with Gensler and Associates

the specially-designed pit in the animal drawing room that also held a circus elephant and a cow.

Architects have embraced the Mackintoshes. Mies described Mackintosh as a great purifier, and the couple was admired by the Vienna Secessionists. But their work — which blended vernacular forms with exotica borrowed from Japanese ship-builders working on the local riverbank — often proved difficult for the Scottish.

According to Jones, the iconic *Order-desk Chair* (from the Willow Tea Rooms) is a black-lacquered abstraction of a willow tree weeping into the water-blue upholstery of its semicircular seat. The Mackintoshes provided an early illustration of the holistic approach emulated by so many twentieth-century modernists.

Glasgow now attracts Mackintosh pilgrims from around the world, though Charles and Margaret were never more than starving artists there. Mackintosh left the city forever in 1914 and died working as a watercolorist and textile-designer in England in 1928. Because very little of his work survived, replicas and reproductions of his furniture and structures, now known around Glasgow as “Mackintosh,” have been recently frustrating critics. But his is a three-dimensional art, and standing in the Salon de Luxe on Sauchiehall Street in 1996 makes for vivid memories. There, the Mackintoshes’ achievements are truly as relevant and surprising as when they were new.

Craig Kellogg, a Berkeley architecture graduate, works as an editorial assistant at This Old House and Metropolis.



Dorothy Alexander

Harry Spence



Dorothy Alexander

Harry Spence, Patricia Zedalis, Beverly Willis, FALA, and Ann Butter, AIA



Dorothy Alexander

Harry Spence and Patricia Zedalis



Frank Ritter

Edward Sparks Connell

The Future of School Facilities

by Amy Lamberti

More than 23,000 new students poured into the New York City public school system this fall. Almost 300 schools are still heated by coal furnaces. The \$1.4 billion promised to the schools by the city and state governments will only help improve conditions in the existing buildings. These are the numbers that the Board of Education’s chief operations officer, Harry Spence, must balance. In a lunch-hour discussion recently sponsored by the Architecture for Education Committee, Spence and the chief executive for school facilities, Patricia Zedalis, presented their priorities for maintaining and improving the city’s public school stock. The two biggest obstacles are limited resources and enormous growth. “We reached the bottom of the pit a year ago,” Spence said. Today, the city understands the capacity crisis more clearly, and weekly meetings with the mayor have led to increased commitment from city government.

First, the Board of Education will use the \$1.4 billion recently secured from the city and state to preserve the existing buildings. The minimum acceptable requirement is to seal the building envelope for each of the city’s 1,100 schools. The Board also plans to replace the anachronistic coal furnaces. The passage of the Environmental Bond Act provided \$125 million to achieve this goal throughout the state. Since the majority of schools still heated by coal are in the five boroughs, New York City

should receive most of the money. Like many other public problems, however, eliminating these environmental and health hazards will require additional funds from the private sector.

In addition to these two major initiatives, the Board is trying to improve educational technology and science labs, provide comprehensive modernization throughout the schools, and install air-conditioning for year-round schooling. Spence and Zedalis answered questions from the audience of architects concerned about future work. Zedalis explained the difference between School Facilities and the School Construction Authority and described the leasing process which offers most of the opportunities for architects experienced in school design. When the existing buildings have been preserved, architects’ work will be increasingly limited to interior modernization and alterations for leased space.

Spence reemphasized the crucial balance that must be maintained. “We don’t want to solve the problem of capacity at the expense of education,” he said. Though the commitment of New York City’s Board of Education was apparent, equally evident was the monumental struggle necessary to achieve even modest goals.

Edward Sparks Connell

Edward Sparks Connell, AIA, a founding partner of Swanke Hayden Connell Architects, died in Delray Beach, Florida, in January at age 67. He had retired in 1995. Connell, who was born in New York City, graduated from the University of Texas school of architecture in 1956. One of his earliest projects was the Annenberg

school of Communications at the University of Pennsylvania, but the bulk of his work in later years was corporate architecture. Those projects included the headquarters for Morgan Stanley & Company, Coopers & Lybrand, Price Waterhouse & Company, and Prudential Bache Securities, all in New York, as well as the CIGNA Corporation in Philadelphia, the Exxon Chemical Corporation in Darien, Connecticut, and many others. Principals of Swanke Hayden Connell Architects said that the “vision, leadership, and support” of their partner, mentor, and friend “will be sorely missed.”

Chapter Notes

□ On Tuesday, March 11, the Computer Applications Committee is sponsoring “CAD ’97: The Next Generation,” a daylong program on the latest developments in CAD technologies. Fourteen vendors will display their products, and six seminars on CAD in the workplace will highlight the most recent advances that will affect architectural practice in the next year. Seminars include “Creating an Architectural Office Web Site,” with Kevin Lippert, publisher of Princeton Architectural Press, and “AutoCAD — Principal’s Overview,” with Michael Horta, CFA. “CAD from Scratch” will feature presentations by three practitioners, Bernie Doyle, RA, Gail Gerard, AIA, and Michael Geyer, RA. The event will be held at 200 Lexington Avenue, sixteenth floor, from 3:30 am to 8:30 pm. The admission cost is \$10 for members, \$20 for nonmembers, and an additional \$5 for seminars that offer learning units. For a registration form,

please contact Judy Rowe at 683-0023, ext. 17.

□ On Friday, March 14, the Learning By Design:NY Committee’s spring series, “A City of Neighborhoods,” begins. Cosponsored by the Cooper-Hewitt National Design Museum, this series will focus on Brooklyn’s Fort Greene and Clinton Hill, a community rich in religious architecture, brownstones, and wooden residences, as well as institutions for higher learning. The first lecture, by Ron Shiffman, director of Pratt Institute’s Center for Community and Environmental Development, will consider “The Experience of Place.”

□ On March 21, Andrew Dolkart, adjunct professor at Columbia University’s graduate school of architecture, planning, and preservation, will present a historic overview of the neighborhood. The series concludes on April 4 with a panel discussion, “Taking Action: Design Plans for Community Stewardship and Business,” featuring planners and community advocates Rex L. Curry, Melvin LaPrade, Eric Blackwell, Deb Howard, and Stacy Sutton. This series is accompanied by a weekend course for educators focusing on the neighborhood, given by Catherine Teegarden and Paul Kaplan. The Friday evening lectures begin at 6:00 pm at 2 E. 91st St. To RSVP, call 860-6321. To register for the course for educators, which costs \$25, call 860-6977.

□ On Tuesday, March 18, the spring AIA Honors series begins with a conversation with 1997 Architecture Firm Award-winners Frances Halsband, FAIA, and Robert Kliment, FAIA. Moderated by President-Elect Rolf

Oehlhausen, FAIA, this series allows architects to learn how nationally- and locally-recognized design firms practice. Kliment and Halsband is the third AIA New York Chapter member firm to receive this award in the past three years, which underscores New York City’s design leadership. After a presentation of Kliment and Halsband’s mission and practice, including a look at recent projects, Geddes will moderate a discussion between the architects and the audience on professional practice and related issues. Doors open at 6:00 pm, and the event begins at 6:30 pm on the sixteenth floor of 200 Lexington Avenue. RSVP to 683-0023, ext. 21.

□ On Thursday, March 20, the Interiors Committee is hosting a lecture by Hugh Hardy, FAIA, of Hardy Holzman Pfeiffer, “Seeing: Art or Space?” Cosponsored by the National Academy of Design, this talk will focus on the conflict of using one art to present another in the design of museum spaces. The lecture will take place at 6:00 pm at the National Academy of Design, 1083 Fifth Avenue at 91st Street, and will be followed by a reception. Because of limited seating, reservations are required. Contact Heidi Rosenau at the National Academy of Design, 369-4880, or send a check for \$25 to her attention at the National Academy of Design, 1083 Fifth Avenue, New York, NY 10128.

□ The Real Estate Institute of New York University’s School of Continuing Education is offering several elective courses to give architects the opportunity to earn continuing education learning units in the health and

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April 1

Submission deadline for "Ideas Afloat," a competition for creative designs for the future of Davids Island, the largest abandoned island in the Long Island Sound. The competition is sponsored by the College of New Rochelle's Castle Gallery, and jurors include Diana Agrest, Deborah Dietsch, Michael Manfredi, Henry Smith-Miller, AIA, L. Bradford Perkins, Jr., FAIA, and Robert Yaro. Contact the Castle Gallery, College of New Rochelle, 29 Castle Pl., New Rochelle, NY 10805, 914-654-5423.

Competition deadline for three \$7,000 fellowships to design children's play structures and environments for three different community gardens in New York City. Fellowships will be awarded by an invited jury on the basis of slides of recent work and a short personal statement. Contact the Design Trust for Public Space, 35 W. 9th St., #8A, New York, NY 10011, 253-0346, dtrust@info-house.com.

May 1

Application deadline for \$10,000 research grant and other smaller grants from the James Marston Fitch Charitable Trust, to be awarded to mid-career professionals with an advanced or professional degree, at least ten years experience, and an established identity in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, archeology, architectural history, and the decorative arts. Contact Morley Bland, the James Marston Fitch Charitable Trust, Office of Beyer Blinder Belle, 41 E. 11th St., New York, NY 10003, 777-7800.

Submission deadline for the Dinkeloo Fellowship competition sponsored by the Van Alen Institute, for architectural portfolios linking design, technology, and the public realm. Open to recent and prospective architecture graduates, this fellowship offers a two-month residency at the American Academy in Rome and related travel support. Contact the Van Alen Institute, 30 W. 22nd St., New York, NY 10010, 924-7000.

May 9

Deadline for an ideas competition to transform Ruth Wittenberg Triangle at Greenwich Avenue, Sixth Avenue, and Christopher Street, sponsored by the Greenwich Village Society for Preservation, the Van Alen Institute, and Cooper Union. The winning designer will receive round-trip airfare to Barcelona. Jury members include Jennifer Bartlett, Mildred Friedman, Thomas Hanrahan, Jason McCoy, and Elizabeth Barlow Rogers. Contact GVSHIP, 47 Fifth Ave., New York, NY 10003. 924-3895.

June 10

Registration deadline for an international competition, Public Space: Palimpsests of Stone, Piazza Isolo in Verona, Italy, sponsored by the Urban Studies and Architecture Institute. Contact Prof. Livio Dimitriou, USA Institute, 10 W. 15th St., Suite 1126, New York, NY, 727-2157, lduasinst@gnn.com.

welfare category. These day-long courses include "Lighting for Health-Care Facilities" on March 13 and "Zoning, Planning, Environmental Issues in Building and Renovating Health-Care Facilities" on April 8. For more information or to register for a course, call 790-1362.

□ On Monday, March 24, the Architecture for Justice committee is cosponsoring an exhibition reception on recent courthouse design with the General Services Administration. "Federal Presence: Buildings for the Millennium, an Exhibition of the GSA Design Excellence Program" includes the work of several New York City firms. The exhibit is on display at the Federal Building at 290 Broadway.

□ In April questionnaires will go out for the 1997-98 *Directory of New York City Architectural Firms*. In order to be listed in the directory, members must be in good standing. This means all dues, including supplemental dues where applicable, need to be fully paid or must be paid in approved installments. Supplemental dues must be paid by Chapter members who are either principals, owners, or managers of firms (only one principal, owner, or manager in a firm pays) for each licensed practitioner in the firm, whether an AIA member or not. Only the number of architects for whom supplemental dues are paid will be listed in the directory. If you have questions about your dues payment, please call Stephen Suggs at 683-0023, ext. 19.

□ Applications for small grants are now being accepted by the New York Foundation for Architecture. The foundation's mission is to promote architectural scholarship, research, and education, and enhance public awareness of architecture and the designed environment. For more information, call Amy Lamberti at 683-0023, ext. 11.

Corrections

The designer of the Matthew Marks Gallery in Chelsea, William Katz, is not a registered architect in New York (*Oculus*, January 1997, p. 8).

The lead architect in the interior design of the new Environmental Protection Agency headquarters in Washington, DC, is Gruzen Samton. The team is Gruzen Samton/Croton Collaborative associated architects and planners.

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Rizzoli Bookstores' Top 10

As of January 20, 1996

1. **Philippe Starck**, *Philippe Starck* (Taschen, cloth, \$39.99).
2. **Architecture of the Future**, Sheila De Vallee (Editions Pierre Tarrail, paper, \$24.95).
3. **Skyscrapers**, Judith Dupre (Workman Publishers, cloth, \$24.98).
4. **Palm Beach Houses**, Roberto Schezen (Rizzoli, cloth, \$75.00).
5. **Los Angeles Guide to Recent Architecture**, Dian Phillips-Pulver with Peter Lloyd (Ellipsis, paper, \$9.95).
6. **Visual Dictionary of Architecture**, Francis D. K. Ching (Van Nostrand Reinhold, paper, \$29.95).
7. **Architects Office**, Anaxtu Zabalbeascoa (Whitney, cloth, \$50.00).
8. **Complete Works of Santiago Calatrava**, Sergio Polano (Ginkgo Press, cloth, \$50.00).
9. **Hyper West**, Alan Hess (Whitney, cloth, \$55.00).
10. **Falling Water: Romance with Nature**, Lynda Waggoner (Rizzoli, cloth, \$18.95).

Urban Center Books' Top 10

As of January 31, 1996

1. **S, M, L, XL**, Rem Koolhaas and Bruce Mau (Monacelli Press, cloth, \$75.00).
2. **Twentieth-Century Building Materials**, Thomas Jester (McGraw-Hill, cloth, \$60.00).
3. **The Skyscraper Bioclimatically Considered**, Ken Yeang (Academy, paper, \$50.00).
4. **Guide to Great American Places**, Gianni Longo (Urban Initiatives Institute, paper, \$15.00).
5. **Flesh and Stone**, Richard Sennett (Norton, paper, \$14.00).
6. **New American House**, Oscar Ojeda (Whitney Library of Design, paper, \$55.00).
7. **Journal of Decorative and Propaganda Arts #22**, (Cuba, paper, \$19.00).
8. **Phenomenology of Perception**, Maurice Merleau-Ponty (Routledge, paper, \$19.95).
9. **Civilizing Terrains**, William Rees Morrish (William Stout, paper, \$22.50).
10. **Glass in Architecture**, Michael Wigginton (Phaidon, cloth, \$95.00).

March 3, 6:30 pm
Young Architects Group
at CR Studio

March 5, 8:00 am
Architecture for Justice

March 5, 6:00 pm
Design Awards

March 6, 8:30 am
Professional Practice

March 6, 6:00 pm
Historic Buildings

March 10, 6:30 pm
Learning By Design:NY

March 12, 6:00 pm
Foreign Visitors

March 19, 8:00 am
Architecture for Justice

March 19, 6:00 pm
Architecture Dialogue

March 19, 6:00 pm
Interiors
at Moudis

March 19, 6:00 pm
Public Architects

March 20, 6:00 pm
Building Codes

March 21, 8:00 am
Zoning and Urban Design

March 26, 6:00 pm
Women in Architecture

Please confirm meeting times and
locations by calling AIA New York
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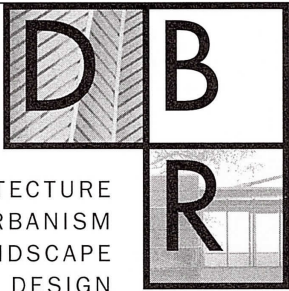
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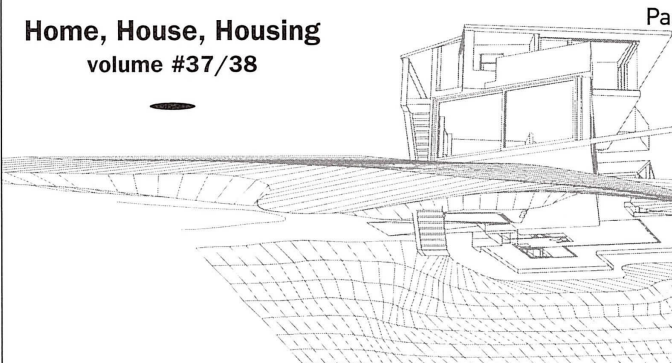
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CONTINUING EXHIBITIONS

Architecture in the Box: Architectural Photography by Gerald Zugman. Columbia University Graduate School of Architecture, Planning, and Preservation, 100 and 400 levels, Avery Hall. 854-3510. Closes March 10.

Alvaro Siza: Appointments, Furniture, and Finishes. Columbia University School of Architecture, Planning, and Preservation, Arthur Ross Architecture Gallery, Buell Hall. 854-3510. Closes March 24.

Drawing the Lines: New York City Subways. New York Transit Museum, Boerum Pl. and Schermerhorn St. 718-243-3060. Closes March 30. (Also shown at Michael Ingbar Gallery of Architectural Art, 568 Broadway. Closes March 29.)

On the Waterfront. Van Alen Institute and Durst Organization, 1155 Ave. of the Americas. 924-7000. Closes March 31.

1996 Paris Prize in Public Architecture. Van Alen Institute, 30 W. 22nd St. 924-7000. Closes April 30.

Frederick's Gifts: Educating Children Through Design. Buell Center for the Study of American Architecture, Buell Hall, Columbia University. 854-8165. Closes May 2.

Virtual Color: Light, Hue, and Form Integrated. New York School of Interior Design, 170 E. 70th St. 472-1500. Closes May 2.

Disegno: Italian Renaissance Designs for Decorative Arts. Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes May 18.

The Streets and Beyond: New York Photographs. The Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 8.

Henry Dreyfuss: Directing Design. Sponsored by the Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes August 17.

March

5

Wednesday

Lecture: **Connective Architecture**

By David Childs, FAIA, Marilyn Jordan Taylor, AIA, and Roger Duffy, FAIA. Sponsored by Columbia GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3510.

6

Thursday

Panel: **Mass Culture/Material Culture, New Yorkers at Home in the Early Twentieth Century**

Cosponsored by the Museum of the City of New York and the Lower East Side Tenement Museum. 6:00 pm. 1220 Fifth Ave. RSVP 534-1672. Free with museum admission.

Lecture: **Beaux-Arts New York, Skyscrapers and Public Buildings, 1900-1920**

By Barry Lewis. Sponsored by Cooper Union. 6:30 pm. 51 Astor Pl. 353-4195. \$18.

7

Friday

Symposium: **Times Square, Local/Global**

Keynote talk by Marshall Berman. Sponsored by the Buell Center for the Study of American Architecture. 6:30 pm. Wood Auditorium, Columbia University. 854-8165. Continues on Saturday, March 8.

8

Saturday

Tour: **Masonic Hall, Architecture and Ritual**

By William D. Moore. Sponsored by the Cooper-Hewitt National Design Museum. 11:00 am. RSVP 860-6321. \$20.

Competition Kick-Off: **New Visions for the Ruth Wittenberg Triangle**

Sponsored by Greenwich Village Society for Historic Preservation and Van Alen Institute. 1:00 pm. 30 W. 22nd St. RSVP 924-3895.

9

Sunday

Tour: **Restoration Not Renovation**

By John Tarantino, AIA. Sponsored by the New York Transit Museum. 11:00 am. RSVP 718-243-8601. \$15.

11

Tuesday

Public Forum:

Governors Island Land-Use Study
By Beyer Blinder Belle Consortium. Sponsored by the General Services Administration. 6:00 pm. Bowling Green Auditorium, U.S. Custom House, One Bowling Green. 777-7800.

13

Thursday

Lecture: **Beaux-Arts New York, Apartment Houses and Grand Mansions, 1890-1920**

By Barry Lewis. Sponsored by Cooper Union. 6:30 pm. 51 Astor Pl. 353-4195. \$18.

14

Friday

Symposium: **Housing's Role in the Urban Agenda**

Participants include Willa Appel, Kathleen Dunn, Clara Fox, and Rod Solomon. Cosponsored by the National Housing Conference and the New York Housing Conference. 8:00 am. Stanley H. Kaplan Penthouse, Samuel B. and David Rose Building at Lincoln Center, 165 W. 65th St., tenth floor. RSVP 202-393-5772.

Lecture: **A View from South Central**

By Camilo Jose Vergara. Response by Joseph Rosa. Sponsored by the Buell Center for the Study of American Architecture. 12:30 pm. Room 114, Avery Hall, Columbia University. 854-8165.

AIA NEW YORK CHAPTER EVENT

Lecture: **A City of Neighborhoods – Fort Greene and Clinton Hill, The Experience of Place**

By Ron Shiffman. Cosponsored by Learning By Design:NY and the Cooper-Hewitt National Design Museum. 6:00 pm. 2 E. 91st St. RSVP 860-6321.

18

Tuesday

AIA NEW YORK CHAPTER EVENT

Lecture: **AIA Honors – R. M. Kliment and Frances Halsband Architects**

By Frances Halsband, FAIA, and Robert Kliment, FAIA. 6:00 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

20

Thursday

AIA NEW YORK CHAPTER EVENT

Lecture: **Seeing – Art or Space?**

By Hugh Hardy, FAIA. Cosponsored by the Interiors Committee and the National Academy of Design. 6:00 pm. National Academy of Design, 1083 Fifth Ave. RSVP 369-4880. \$25.

20

Thursday

Lecture: **The Irish in Washington Heights**

By Robert Snyder. Sponsored by the Morris-Jumel Mansion. 6:00 pm. 65 Jumel Terrace. RSVP 923-8008. \$5.

21

Friday

AIA NEW YORK CHAPTER EVENT

Lecture: **A City of Neighborhoods – Fort Greene and Clinton Hill, A Historic Overview**

By Andrew Dolkart. Cosponsored by Learning By Design:NY and the Cooper-Hewitt National Design Museum. 6:00 pm. 2 E. 91st St. RSVP 860-6321.

23

Sunday

Lecture: **Routes Not Built**

By Joseph Raskin. Sponsored by the New York Transit Museum. 11:00 am. RSVP 718-243-8601. \$15.

24

Monday

AIA NEW YORK CHAPTER EVENT

Exhibition: **Federal Presence – Buildings for the Millennium, an Exhibition of the GSA Design Excellence Program**

Sponsored by the Architecture for Justice Committee and the GSA. 5:00 pm. Federal Building, 290 Broadway. 683-0023, ext. 21.

26

Wednesday

Workshop: **At the Core of Professional Practice, Negotiating Skills**

By James Franklin, FAIA. Cosponsored by DPIC and Nelson Charlmers, Inc. 8:00 am. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21. \$95 members, (\$125 nonmembers).

26

Wednesday

Lecture: **New Urbanism – The Pearl River Delta, China**

By Rem Koolhaas. Sponsored by the Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3510.

27

Thursday

Lecture: **The Restoration of Grand Central Terminal for the Next Millennium**

By John Belle, FAIA. Sponsored by the Metropolitan Historic Structures Association. 6:00 pm, annual meeting; 6:30 pm, lecture. The Century Club, 7 W. 43rd St. RSVP 473-6045. \$15 suggested contribution.

April

1

Tuesday

Panel: **Freobel's Gifts, Educating Children Through Design**

Sponsored by the Buell Center for the Study of American Architecture. 6:00 pm. Buell Hall, Columbia University. 854-8165.

4

Friday

AIA NEW YORK CHAPTER EVENT

Symposium: **A City of Neighborhoods – Taking Action, Design Plans for Community Stewardship and Business**

Cosponsored by Learning By Design:NY and the Cooper-Hewitt National Design Museum. 6:00 pm. 2 E. 91st St. RSVP 860-6868.

8

Thursday

Event: **The Road to Recovery, The RPA's Seventh Annual Regional Assembly**

Sponsored by the Regional Plan Association. 7:45 am. New York Sheraton hotel and towers, Seventh Ave. at 52nd St. RSVP 785-8000, ext. 309.

AIA NEW YORK CHAPTER EVENT

Projections '97: **A Celebration of Work by Women**

Sponsored by the Women in Architecture Committee. 6:00 pm. Urban Center Gallery, 457 Madison Ave. RSVP 683-0023, ext. 21.

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