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RECONFIGURING COLUMBUS CIRCLE



RAFAEL VINOLY ARCHITECTS

"...no renovation of the Circle can succeed without looking well beyond it. Indeed, one of the greatest obstacles to a successful solution is the piecemeal approach currently being taken, the separation of what happens below ground from what is above and what is within the circle from what is without."

Michael Sorkin

Volume 60, Number 9, May 1998

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NEWS FROM THE AIA NEW YORK CHAPTER EXECUTIVE DIRECTOR, CAROL CLARK



The AIA New York Chapter's Columbus Circle Task Force was formed a year ago to address concerns about the lack of comprehensive planning for the redevelopment of the area. On May 6 at 6:00 pm at the Urban Center, task force leaders will present their analysis, with slides, of the urban design and planning issues at Columbus Circle; the Municipal Art Society will host the event.

Task force architects argue that by virtue of its location at the meeting point of Midtown, Clinton, the Upper West Side, and Central Park, Columbus Circle has the potential to join or to divide these areas. Its continuing growth, particularly the Coliseum redevelopment, increases the need for civic facilities to enhance pedestrian circulation and encourage the use of public transportation. And while the city's plans to reconfigure the streets at Columbus Circle will strengthen the perceptual qualities of the space and improve pedestrian access, redevelopment planning should include rebuilding the subway station to improve circulation and access and to establish an express stop on the Seventh Avenue/I.R.T. and 1/9 line.

The lack of an express stop on the I.R.T. at Columbus Circle – where passengers could transfer between local and express trains – increases congestion at 72nd and 42nd streets and crowding on the I.R.T. local. It also costs passengers time, comfort, and convenience. Circulation through the Columbus Circle subway station is indirect and disorienting; circulation between the station and street level is difficult, confusing, and poorly conceived. Furthermore, the station is not accessible to people with disabilities. Given the need for major improvements, members of the task force believe that the redevelopment of the Coliseum should be combined with an extensive upgrade of the subway station.

Moreover, if Columbus Circle is to serve as a hub for access to Midtown, Clinton, the Upper West Side, and Central Park, the roads that extend from the hub like spokes – particularly Central Park South and Broadway – need improvement. With wider, tree-planted sidewalks and well-designed street furniture, these routes could serve as promenades connecting Grand Army Plaza, Lincoln Square, and Times Square. New York City's Department of City Planning has done a laudable job in considering several alternatives for pedestrian and vehicular circulation in a redeveloped Columbus Circle. Disappointingly, however, its mandate does not extend beyond the Circle proper. The idea of extending wider sidewalks along Broadway and Central Park South and upgrading the subway station is unlikely to be realized any time soon.

The disposition of the Coliseum by the state and the city through the Metropolitan Transportation Authority, and of 2 Columbus Circle by the city through the Economic Development Corporation, is expected to realize between \$200 million and \$300 million. Because significant physical improvements are needed in the Columbus Circle area, the task force questions why those planning the redevelopment do not take a more comprehensive approach. What is the lesson if, as the Columbus Circle Task Force suggests, the monumental opportunity at hand is lost? Our leaders must be visionaries. We shouldn't settle for less.

ON THE DRAWING BOARDS

Nina Rappaport reports on Bernard Tschumi's winning competition scheme for a rock concert and exhibition hall in Rouen, local finalists in invited competitions to design the Nashville Public Library and Tacoma Art Museum, and additions to old New York buildings by Theo. David & Associates, Raimund Abraham, and Kiss + Cathcart. Other new projects in old areas are by Fox & Fowle, M. Castedo Architects, John Reimnitz Architects and Lee Harris, Tsao & McKown, ARO with Parsons Brinkerhoff, and Christian de Portzamparc with the Hillier Group

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Reconfiguring Columbus Circle

Carol Clark discusses the recommendations of the AIA New York Chapter Columbus Circle Task Force

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Full Circle: Invited Designs for Columbus Circle. Three New York architects (Michael Sorkin Studio, Rafael Viñoly Architects, Weiss/Manfredi Architects) and several out-of-town teams participated in an ideas competition for the redevelopment of Columbus Circle, sponsored by the Municipal Art Society and the New York City Planning Department. The schemes, which showed how task force suggestions might take physical form, were exhibited and discussed at the Urban Center in March

IN NEW YORK NOW

Puerto Rican-American Dream Houses: Nelida Quintero reviews an exhibition of full-scale models by Warren James, Miguel Rivera, and Madeleine Sanchez at the Hostos Community College

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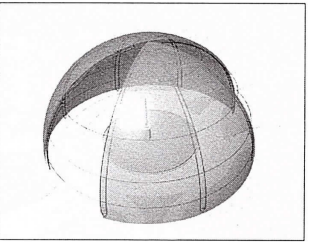
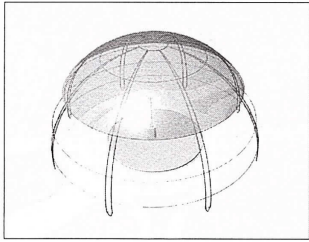
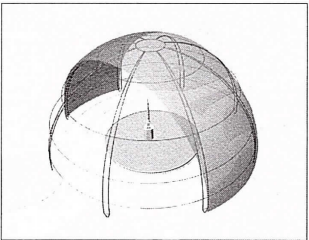
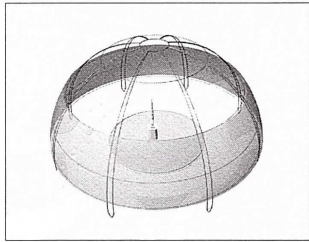
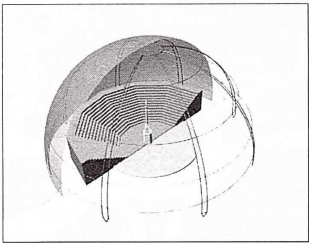
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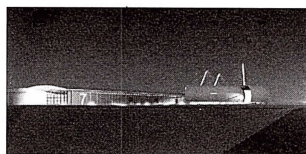
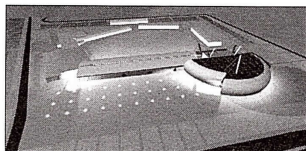
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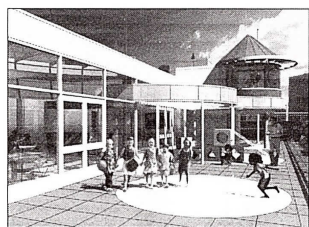
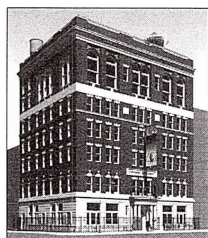


Columbus Circle, Michael Sorkin

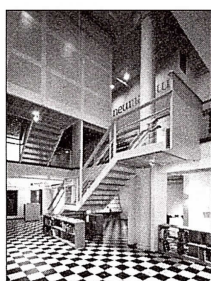
Full Circle Columbus Circle,
Rafael Viñoly Architects



*Rouen Rock Concert
and Exhibition Hall,
Bernard Tschumi Architects*



*top: University Settlement,
facade restoration
and rooftop observatory,
bottom: University Settlement,
roof garden, Theo. David & Associates*



*New Museum of Contemporary Art,
Kiss + Cathcart*

Winners' Circle

by Nina Rappaport

No longer just a finalist (as he was recently for both MoMA and the Cincinnati Contemporary Arts Center), **Bernard Tschumi** emerged as the winner in an invited competition for a 7,000-seat rock music hall and 70,000-square-foot exhibition center on a 70-acre site in Rouen, France, 70 minutes northwest of Paris. The 700-foot-long, rectangular exhibition hall with a slightly vaulted roof is located parallel to Route 138N, the main road out of the city, and designed so that the complex will be seen with equal interest by those arriving and leaving. The semicircular concert hall with tubular outer walls contrasts strongly with the long low rectangle. It bears little resemblance to either a typical arena or a classical concert hall. The slightly asymmetrical, disjointed, 350-foot-diameter space reflects the spontaneity of popular music, and is divided into three smaller volumes. The roof hangs from three masts; the long spans, held in the middle by tension cables, permit lighter trusses for more unobstructed views. The skin, composed of a double envelope developed to improve acoustics, consists of an inner wall of concrete stepped seating and an outer broken torus of insulated corrugated metal, with an entry lobby in between.

□ All three finalists in the limited competition to design the new Nashville, Tennessee, downtown public library are New York area firms — **Michael Graves Architect**, **Hardy Holzman Pfeiffer Associates**, and **Robert A. M. Stern Architects**. They have been invited to submit preliminary designs for the 288,000-square-foot

library. A seven-member jury made up of city officials and representatives from Heery International, managers of the library project, will choose a winner in late June.

□ Two New York architects are among those being considered to design the Tacoma Art Museum, near Seattle, where Steven Holl was recently selected to design the Bellevue Art Museum. **Richard Gluckman** and **Richard Meier** are on the list along with **Mario Botta** of Switzerland, **Antoine Predock** of New Mexico, and Seattle architects **Nils Finne** who worked on the Getty Museum, **George Suyama**, and **Olson/Sundberg**, which was associated with Venturi and Rausch on the Seattle Art Museum, Gwathmey Siegel on the Henry Art Museum at the University of Seattle, and Steven Holl on the Seattle University Chapel. Also in Tacoma, **Arthur Erickson** is designing the Tacoma Glass Museum, where Seattle glass artist Dale Chihuly's work will be featured.

□ **Perkins Eastman Architects** won three awards — for the Chestnut Hill Residence in Philadelphia, Weinberg Terrace in Pittsburgh, and the Glenmeadow Retirement Community in Longmeadow, Massachusetts — from the National Council on Seniors Housing in the National Association of Home Builders' annual Best of Seniors' Housing Awards competition.

□ The Washington University in St. Louis has awarded honorable mentions in its annual Steedman Fellowships for recent architectural graduates to two New Yorkers: **Anne Save de Beaureceuil** and **Matt Burgermaster**.

Building In, On, and Around Old Buildings

University Settlement, the first settlement house in the United States, is restoring its 1898 headquarters at 184 Eldridge Street, which is on the National Register of Historic Places. **Theo. David & Associates** is building a rooftop addition in lightweight steel and glass, with copper cladding for an education center. An elevated circular observatory, which recalls a water tower, will become a quiet retreat for students and staff, with telescopes to provide extraordinary views of the city. The first-floor restoration will include window replacement, masonry restoration, and the addition of a handicapped access ramp.

□ Now that the first phase of the \$1.5 million, 30,000-square-foot renovation and expansion of the New Museum of Contemporary Art has been completed, the museum engages visitors more directly. A new multi-story lobby with an open staircase — suspended from beams on the second floor — looks into all four floors at 583 Broadway. Colin Cathcart of **Kiss + Cathcart** restored many of the existing building elements, such as the massive Ionic columns and the wood floors, while opening up the ground story to create a vertical space. The staircase leads to a mezzanine landing, which is bolted to the iron columns on the main floor. A perforated metal panel partially screens views from the stair and serves as a projection surface. The basement level, known as "Downstairs," can be visited free of charge. It has a bookstore and reading areas, as well as a 1,500-square-foot gallery and performance space. The ground-

floor galleries and the 3,000-square-foot second-floor gallery spaces are open and flexible; offices are located on the Mercer Street side of the second floor. In the final phase, the sub-basement will be renovated for a library, lecture hall, and storage spaces.

□ The 92nd Street Y is planning a new 14,750-square-foot community building for its expanding senior education program on 92nd Street between Park and Lexington avenues in the Carnegie Hill historic district. The facility is allowed to use the maximum FAR on the 25-by-100-foot site because it is for community use. In deference to its historic residential neighbors, **Fox & Fowle** has proposed a building that will extend two levels below grade to accommodate an assembly space, rise up to 40 feet at the street wall, and then step back with a pavilion and go up to 60 feet at the roof. The main entrance is recessed beneath an off-center, four-story curved bay that will house eleven classrooms. Teak shutters in the interior modulate the sunlight; Rhein Zinc horizontal bands delineate the bay. The rear facade steps back, and classrooms on each floor receive natural light through large windows that also have teak shutters.

□ **Raimund Abraham** has been working with Anthology Film Archives to design a library in a narrow, 11-1/2-by-100-foot alley adjacent to the existing facility in a former city courthouse on Second Avenue between First and Second streets. The new building will be cantilevered over the existing building's roof and will have a library, a café, and a theater on the upper level.

□ **M. Castedo Architects** is completing the renovation of the Consulate General of Mexico at 127 East 39th Street. The new entry leads to a vaulted space over a rusticated Mexican limestone floor, which recalls typical Mexican urban plazas. The architects also created a new steel-frame ground-floor extension with public areas, a second-floor gallery space for exhibitions and functions, and upper-floor offices, conference rooms, and a library.

□ The renovation of a 1906 Beaux Arts bank building at 14th Street and Eighth Avenue has recently been approved by the Landmarks Preservation Commission. Architects **Lee Harris** of Hudson River Studios and **John Reimnitz Architects** have designed the four-story addition as a modern interpretation of the adjacent historic bank using a Cherokee White marble panels for the new facade. The ground floor and basement of the bank will be transformed into a 12,000-square-foot, 499-seat Off-Broadway theater. Eleven residential units totaling 25,000 square feet will be inserted between the second and fifth floors with a new structural system of cast-in-place concrete floors. And there will be a two-story penthouse behind the sightlines, a 3,500-square-foot commercial space on the ground floor, and a residential entrance in the last bay of the 14th Street elevation. Construction is scheduled to begin this month.

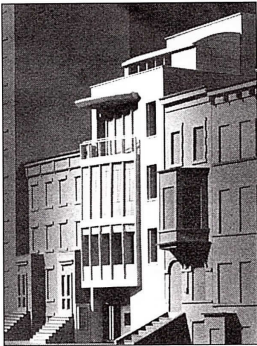
Moving Ahead in Crucial Areas

Grand Central Terminal is to have a new restaurant designed by **Tsao & McKown Architects**. The proposal for East Balcony Restaurant Associates celebrates the station's space with original new furniture designed to complement the historic building. The only built pieces will be two long bronze bars and niches for seating areas, a kitchen space, and restrooms. Candlelight will provide illumination for the tables, eliminating the need for light fixtures.

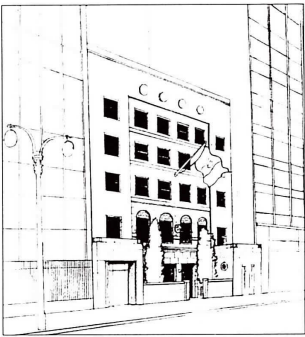
□ The latest project planned for Times Square is not another skyscraper for a media conglomerate but a new U.S. Armed Forces Recruiting Station.

Architectural Research Office (ARO) will be designing it with engineering firm **Parsons Brinckerhoff**.

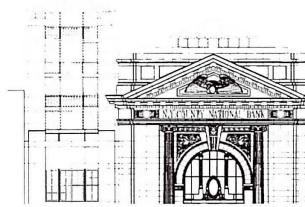
□ After construction delays, the Louis Vuitton office building designed by **Christian de Portzamparc** with **Hillier Group** on 57th Street is back on track. It should be completed next spring.



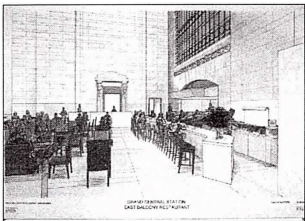
The 92nd Street Y
Senior Education Building,
Fox & Fowle Architects



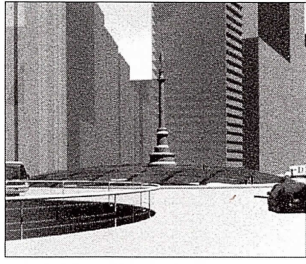
Consulate General of Mexico,
M. Castedo Architects



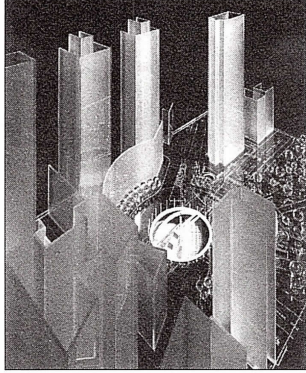
The Bank at 77 Eighth Avenue Theater,
proposed elevation,
Lee Harris and John Reimnitz Architects



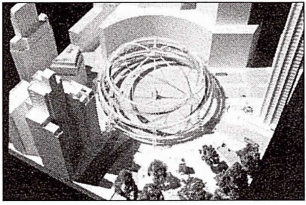
East Balcony Restaurant,
Grand Central Terminal,
Tsao & McKown



Michael Sorkin Studio



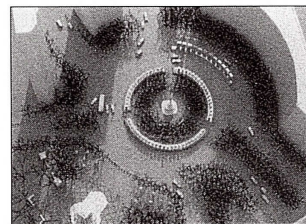
Weiss Manfredi



Rafael Viñoly



Machado + Silvetti



The Office of Dan Kiley

Full Circle: Invited Designs for Columbus Circle

by Jayne Merkel

In the wake of last year's still unresolved developer's competition for the Coliseum site, the Municipal Art Society and the New York City Department of City Planning invited six teams of architects and landscape designers to participate in an ideas competition in March. They called it a "design consultation" since, though there were jurors, there were intentionally no winners — except perhaps the people of New York. If last year's proposals seemed uninspired at the time, they look even more so now.

The fresh thinking on view at the Urban Center from February 20 until April 15 showed how unfortunate it

ment one of these more ambitious plans — or use several of them as springboards to more imaginative and comprehensive planning.

The three designs by New York architects were easily the most successful. Those by **Michael Sorkin Studio** and **Weiss/Manfredi** offered specific suggestions for ways to make the subway improvements the AIA committee endorsed.

Rafael Viñoly showed how to give Columbus Circle a recognizable image for miles around at minimal cost — with a light, airy, skeletal dome that would make a positive contribution to the New York City skyline and direct attention away from a bland building on the Coliseum site, if one ends up there.

All but one of the six schemes submitted met plan-

scape architects in Shelburne, Vermont, created an extension of Central Park — "living architecture" with tight rings of trees woven together on the inside and outside of the circle to form walls, with a canal in the middle.

Michael Sorkin pulled the park even further into the cityscape. He redesigned the whole neighborhood in ways seriously worth considering, proposing alterations to the Circle itself that are clearly feasible. Considering the site "transitional" and the neighborhood "a combination of old city blocks with a heavy dose of Ville Radieuse," his office created a series of interwoven greenways that connect it with Central and Riverside parks. They "reopened 59th Street with a grand flight of steps down to Riverside Park,"

"...no renovation of the Circle can succeed without looking well beyond it. Indeed, one of the greatest obstacles to a successful solution is the piecemeal approach currently being taken, the separation of what happens below ground from what is above and of what is within the circle from what is without." Michael Sorkin

would have been (or would be) if the city, state, and the MTA decided to simply sell the site to the highest bidder — or chose the developer who managed to cram the largest number of civic amenities into his scheme. The designs demonstrated that it is possible to make the street and traffic improvements the city is planning and to consider numerous, interrelated factors, as the AIA New York Chapter Zoning and Urban Design Committee recommended (see page 2). At the very least, these proposals could augment — or upstage — the proposals currently on the table. But the hope is that the entire approach to the redevelopment of the Circle will be reconsidered, and that the City will decide to imple-

menting criteria for the site.

Machado + Silvetti of Boston with the **Olin Partnership** of Philadelphia took an approach similar to Viñoly's, but instead of an open hemisphere, they proposed a flat halo of light, supported by various types of columns, hovering way above the Circle, as high as the Edward Durrell Stone's 2 Columbus Circle on its south side. **Kennedy Violich** of Boston proposed an "excavation" down to the Manhattan schist, with new paving patterns, traffic configuration (which is what fails to conform to existing city plans), a circle of lights, little bosques of trees with benches nestled into them, and electrical connections for a market in the middle of the space. The **Office of Dan Kiley** land-

and created a platform to link the high schools and colleges around Lincoln Center. "Since we assumed the Coliseum site is still up for grabs, we said the tall tower is not appropriate and proposed a height limit of 300 feet, then suggested demolishing the Huntington Hartford Museum [2 Columbus Circle] and building a condominium tower there the height of the one on the other side [Trump International]." In order to improve circulation between the two subway lines below ground, they cut away pavement in the middle of the circle and covered it with a walkable transparent dome which rises 12 feet above street level, serving as a podium for the statue and making room to cross from one subway line to

another under it. At night, the dome would "cast a mysterious glow," Sorkin said.

Weiss/Manfredi Architects also cut into the subway station, not so much to facilitate circulation as to bring light below ground, but also because they see New York as existing on two levels, with the underground as "the last remaining public realm." They sliced away the ground "as if someone opened a stopwatch" and placed a tourist information center and a café on the subway level, which would reverberate at street level, where an artificial landscape of steel and glass and a clear blue circle of light would enliven the static island there now.

The greatest impact on the streetscape, however, would be made by **Rafael Viñoly Architects'** enormous domical trellis, which "attempts to appropriate the space for the public." The very lightweight, 180-foot-tall shell structure, which the architects "thoroughly calculated and priced out," transforms the bland, flat plaza into a sphere of glass with ramps leading up to a series of bridges, which would connect the park with retail stores at the Coliseum site (when they are built). Viñoly said, "It provides an opportunity for people who are in a reasonable income bracket to have a view of the park" and of Broadway. But the views of the project are even more spectacular. He showed a variety of lighting schemes the structure would permit — a spiral, a shaft, an approximation of bright stars in the sky. The efficient structure, which he said "could be built economically in 16 weeks with night shifts," would transform Columbus Circle, draw attention away from most of the developments likely to rise around it, and could even, possibly, be combined with the schemes

designed by Weiss/Manfredi or Michael Sorkin.

Jurors for the consultation were architects **Henry Cobb** and **Billie Tsien**, urban planner **William Donohoe**, Architectural League director **Rosalie Genevro**, New York City Planning urban designer **Douglas Woodward**, environmental lawyer **Al Butzel**, and **Ethel Sheffer** of the Tri-Board Task Force. The jurors selected the participants and determined the issues they were to consider, but did not premiate any one scheme.

Puerto Rican-American Dream Houses

by *Nelida Quintero*

The "dream house" is variously explored in full-scale pavilions by three New

York-based Latino architects at the Hostos Art Gallery as a place for dreaming, an image from our memories or dreams, and the ideal house.

Warren Antonio James, Madeleine Sanchez, and Miguel Rivera are architects of Puerto Rican heritage whose shared experience is reflected in their installations, all of which are sited in Puerto Rico and either embrace, integrate, or represent nature in their design.

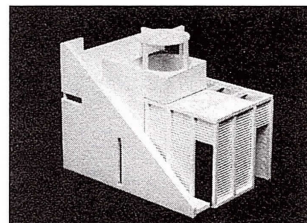
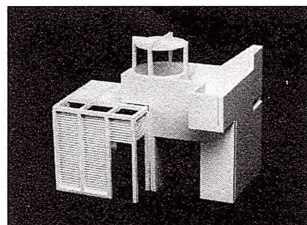
Rivera's pavilion is a fragment of a dream house that opens up to the landscape and closes to provide security; the installation represents this flexibility with a pivoting wall and sliding grills. The translucent roof of Sanchez's pavilion also moves — to welcome sunlight. One portion of the floor is made out of bamboo poles that straddle a pool of amber and blue marbles that evoke the ocean. From atop the terrace of James's dream house, the visitor can enjoy imaginary warm nights outdoors, which also seep into the space through several cutouts in the smooth stucco walls.

Each pavilion, which occupies a 9-by-18-foot area set by the exhibition program, is at the same time distinctive and personal. Sanchez's is poetic in its autobiographical references, which are revealed in prints and photographs on view inside as sources for her dream house. In Rivera's pavilion, several concept and study sketches are on display. In James's installation, a clever playfulness is apparent in live birds, a video monitor (which represents the new hearth) showing Latin American soap operas, and the juxtaposition of bright color with the intense whiteness of most of the walls. The colors not only have a particular meaning for the architect (red symbolizes passion; blue, the sky; white, air), they are also the colors of both the American and Puerto Rican flags. Bright color is often used in Latin American architecture, distinguishing it from the architecture of northern cultures, which prefer cooler palettes.

Because of the exhibition's format — full-scale constructions that have displays within — the pavilions become galleries within a gallery that can also be experienced as objects themselves. The viewer can move around, into, and above the installations, and even change the configuration of Rivera's pavilion.

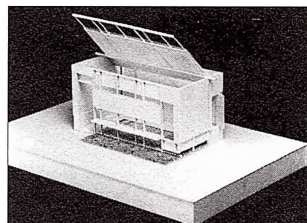
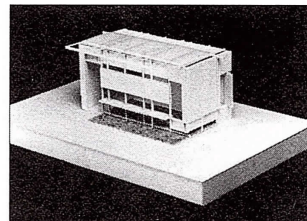
The architects here present modernist interpretations of their dream houses. Curator Nina Rappaport's catalog essay provides a general background of modernist influences in Puerto Rico that inform the work on view.

"The Dream House: Three Latino Constructions" will be open to the public until June 19 at the Hostos Art Gallery at 450 Grand Concourse in the Bronx (near the 149th Street subway station, where the IRT No. 2 and 5 lines intersect).



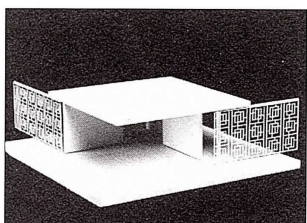
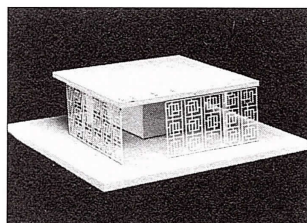
Warren Antonio James

Dream Houses:



Madeleine Sanchez

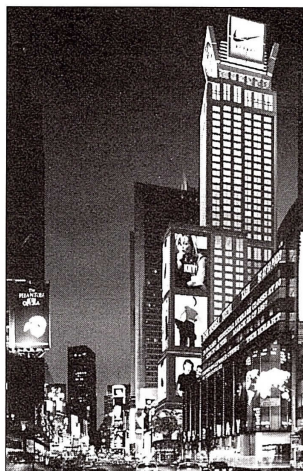
Three Latino Constructions



Miguel Rivera

Hotel Boom in Gotham

by Jayne Merkel and Nina Rappaport



*Planet Hollywood Sheraton Hotel,
Frank Williams & Associates*

Only a few years ago, New York City was voted the last place in the country that most Americans wanted to go, on a par with Bogota, Columbia, and Sarajevo in the middle of the siege. Now, although a recent survey found that it still comes up first in the "least favorite destination" category, it is also paradoxically the "favorite destination" of American travelers, preferred even to San Francisco, according to the *New York Times Magazine* (March 8, 1998, p. 76). With that upsurge in popularity and its new safe-and-sanitary image, the city attracted an estimated 31,900,000 visitors last year (a record number) and experienced the highest hotel occupancy rates in 15 years (82 percent, up from 81.8 percent in 1996 and 78.9 percent in 1995).

Not surprisingly, since 32,500,000 travelers are anticipated this year, and occupancy rates are expected to be even higher, plans are in the works for at least ten new hotels, which will add 2,443 rooms, and many more are under discussion. The New York City Convention and Visitors Bureau expects 5,000 rooms to be added by the year 2000, bringing the total to 65,000, still a pittance next to Las Vegas's 105,000 rooms for last year's 30 million visitors.

Dozens of New York architects are at work on hotels here now, and many more have projects in the planning stages, which they are not yet free to discuss. Although many of the new hotels are in the Times Square area and some, like the Planet Hollywood Sheraton Hotel by **Frank Williams & Associates**, have themes calculated to appeal to tourists, many more are planned specifically for business travelers. There are also boutique hotels designed to appeal to various constituencies, such as the design-conscious and art- or fashion-oriented travelers. Well-known architects and those associated with advanced design are receiving hotel commissions; even modestly priced hotels are restoring old buildings to make the look of the place a priority. Old hotels are being restored or re-restored (the best hotels are perpetual works in progress), and interesting buildings designed for other purposes are being converted to hotels.

Among the most-discussed are the two stylish modern hotels in dramatic historic buildings that restaurateur Brian McNally and developer Philip Pilevsky are creating with architect **David Chipperfield** of London. The experienced New York hotel architect, **William B. Tabler Architects**, is architect of record. The ten-story, 180-

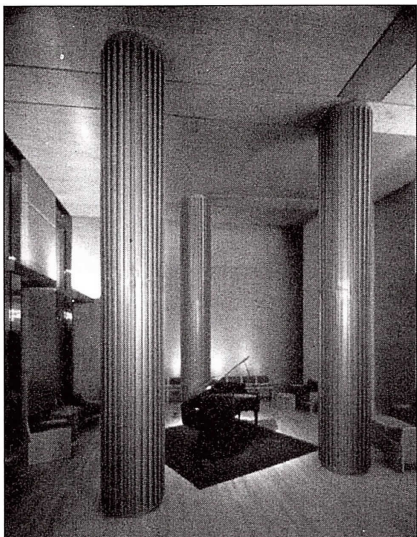


*The Shoreham lounge with Warren McArthur tables and chairs,
Pasanella + Klein Stolzman + Berg*

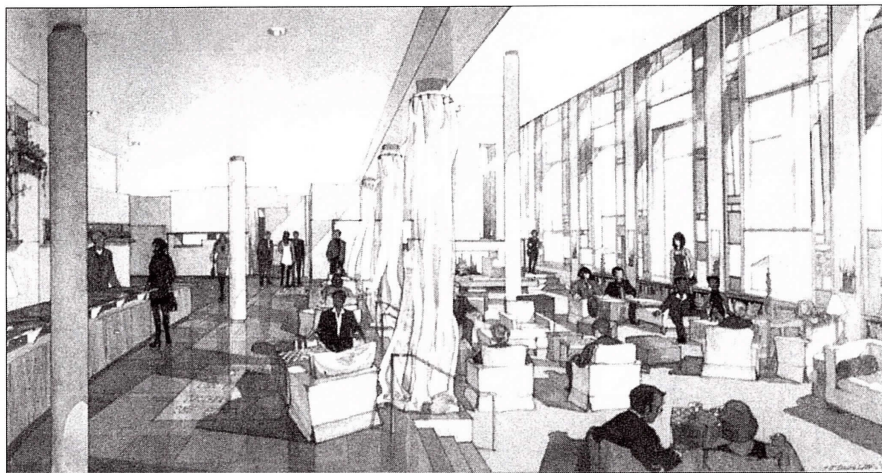
room Astor Place Hotel at 13–25 Astor Place is scheduled to open in the spring of 1999 in the 1890 Mercantile Library of New York building. Their 170-room hotel in the 73-year-old art deco American Standard Building on Bryant Park is still in the early planning stages, but already Homestead Village is building another 150-room hotel next door.

Bernard Goldberg's Gotham Hospitality Group — which has created a series of relatively modestly priced, small European-style hotels with original works of art and individually designed furnishings — recently added the 207-room Roger Williams in Murray Hill by **Rafael Viñoly Architects** to its collection. Three massive, fluted, natural zinc columns support the honey maple ceiling in the dramatic two-story lobby at the corner of Madison Avenue and 31st Street, which has floor-to-ceiling windows, lights bouncing off maple paneling, and a limestone wall. The custom-designed, light wood, architectonic furniture reappears in the guest rooms, where translucent shoji screens diffuse light from the windows and create a cool Asian ambience.

Though heavier in effect, the Roger Williams resembles the elegant 1920s Shoreham at 33 West 55th Street, which Henry Stolzman of **Pasanella + Klein Stolzman + Berg** redesigned for the Gotham Hospitality Group in 1994. A tilted steel-and-glass canopy on the limestone facade and mesh drapes on the outdoor sconces announce that the remodeled interiors are not reconstructions of lost art deco details but an imaginative interpretation of the sleek urbanity associated with the period (recalled in original Winold Reiss murals, Karl Blossfeldt photogravures, and Warren McArthur tubular steel tables and chairs in the lounge). The new additions to the public rooms, however, and the furnishings in the 47 guest rooms and 37 suites are delicate — thin glass-and-steel doors, lightweight, light-filled cylindrical metal tables, and perforated steel headboards on the beds, which are lit from behind so they seem to glow from within. Stolzman, who also revitalized the Manchester's 129 rooms and suites at 12 West 44th Street and the Franklin's 53 rooms at 164 East 87th Street for Goldberg, is adding another 86 rooms to the Shoreham in an adjacent building (which was a residence in the 1920s and was converted to an office building in the 1950s). He is also redoing 84 rooms in the first hotel in the Gotham chain — the homey, traditional Hotel Wales at Madison Avenue and



The Roger Williams lobby, Rafael Viñoly Architects



Doral Inn lobby, the Rockwell Group

Tom Schaller

92nd Street, which was originally renovated by Viñoly and opened in 1988.

Advanced design is increasingly being used even for modestly priced lodgings. Ian Schrager has engaged **Philippe Starck**, who designed his luxurious Royalton and more popularly priced Paramount, to renovate the lower budget Henry Hudson Hotel at 353 West 57th Street. Rooms will start at \$75. The 700-suite, 90,000-square-foot hotel, which used to be the American Women's Association Clubhouse, will have an urban spa for rest and relaxation. It is expected to be completed by the year 2000.

Just down the street, **Rosenberg Kolb Architects** recently redesigned the Holiday Inn's 300,000-square-foot hotel on West 57th Street. The architects joined the two towers, which house 600 guest rooms, by creating a one-story atrium over an indoor courtyard (which has a cocktail lounge and a 20-foot high, skylighted ceiling). Using rich colors, textures, and patterns to create a warm and inviting atmosphere, they transformed the small lobby into a dynamic space with a curved cherry registration desk that leads through to the lounge and ballroom. The architects also upgraded the exterior with new stone cladding, a new bronze storefront glazing system, awnings, a new cantilevered canopy, and landscaping.

A Marriott Courtyard franchise owned by G Holdings is building a sliverlike, 240-room hotel on 40th Street, west of Avenue of the Americas. Designed by **Nobutaka Ashihara Associates**, the 32-story reinforced-concrete structure will be only 25 feet wide on 40th Street, and 50 feet wide on 39th Street. Its narrow and tall envelope, which maximizes the FAR, made the eight-room-per-floor layout a challenge. The hotel, which has an exterior finish in varying brick patterns, is set back from 40th Street to accommodate a landscaped courtyard, and has small meeting rooms, a restaurant, and a lounge. It is scheduled to open at the end of the year.

The renewed interest in style has encouraged the development of hotels in stylish neighborhoods. The first planned in Soho, however, has required a long wait. Developed by French hotelier André Balazs, "Hotel (The Mercer)," as the sign on the window reads, at Mercer and Prince streets, is officially opening this spring after numerous ownership configurations and architectural interventions, though it has already housed in-group guests

for several months before its public opening. **Harman Jablin Architects** worked on the project for eight years, but in the end **Marc Markovitz** was architect of record for the historically accurate facade restoration, which included the storefront windows and sidewalk vault lights. A contemporary canopy announces the entrance on Mercer Street; in the rear, a wall was demolished to create a courtyard where landscape architect **Martha Schwartz** is creating a garden. The French architect and interior designer **Christian Liaigre** designed the lobby, first-floor restaurant, and spacious guest rooms in a sumptuous, minimal mode. High-ceilings, heavy metal fire doors, brushed-stainless switchplates, and exotic wooden floors evoke luxe loft living. The J. Crew store in the base on Prince Street was designed by **1100 Architect**.

Also in the Soho historic district, **Joseph Pell Lombardi** is creating a 95-room, 75,000-square-foot hotel at 101-107 Greene Street for Tony Goldman, the owner of the Soho Kitchen and Bar on the ground floor. Plans — which are still awaiting Landmarks approval — call for the restoration of the three-story building with cast iron columns and a replacement of its more recent two-story neighbor. The facade of the new addition will be composed of steel plates bolted together in a traditional construction technique to contrast with the historic buildings nearby.

Spectacle and a Theme

Since most hotel development is concentrated in Times Square, it is not surprising that much new design is theatrical. But even in Murray Hill and on Madison Avenue, the trend is apparent. The **Rockwell Group** is creating an "urban oasis" in the Doral Inn at 541 Lexington Avenue with the four elements — earth, air, fire, water — symbolized by a fireplace, flowing curtains around columns, and decorative glass walls filtering light in the new two-story lobby, made possible by a 28,500-square-foot addition. With **Helpern Architects**, the architect of record, Rockwell is adding one story to the original 17-story tower, and six more stories to the six-story northwest corner of what will be the 722-room, 50-suite Starwood Lodging hotel. The \$80 million project will have a restaurant from Drew Nieporent's Myriad Restaurant Group, a night spot run by Rande Gerber, and a 10,000-square-foot health club. The hotel, expected to be completed in the fall, will remain open throughout the renovation.



James D'Aubio

Helmsley New York Palace, Harman Jablin Architects



42nd Street retail and entertainment development, Beyer Blinder Belle, Rockwell Group, L. R. Rosenbloom; hotel tower to be designed by Beyer Blinder Belle and William B. Tabler Architects

Harman Jablin Architects' redesign of the Helmsley Palace for the Sultan of Brunei's Amedeo Development Corporation wasn't exactly understated either. Instead of sweeping away the commercial glitz from the historic Renaissance Revival McKim, Mead & White Villard Houses, the architects added opulent decoration with a Near Eastern flavor — multicolored marble floors, swirling gold railings, patterned rugs, trompe l'oeuil ceilings — and opened the place up. A sweeping staircase under a domed ceiling connects the lower side streets with the upper Madison Avenue level, and the formerly dark, narrow passageway to 51st Street now has an open arcade lined with tables on each side. "The approach to the design of hotels is to move away from the recreation of the home the guest has left behind for an experience that is different and memorable," Lee Jablin explained. He said the renamed New York Palace is also part of a trend where "the hotel has returned to being part of the city. It is a meeting place. The lobby is intended to be a kind of town square."

From the beginning, hotels were part of the Times Square redevelopment effort. Although the Tishman Urban Development Organization's 900-room Times Square Hotel at Eighth Avenue and 3rd Street by **Arquitectonica** (*Oculus*, April 1991, p. 7) has yet to begin construction, it was part of the plan for the commercial and entertainment complex on north side of 42nd Street between Seventh and Eighth avenues all along. And now Forest City Ratner has proposed a moderately priced 450-room Doubletree Hotel for the south side of the street, where they moved the 86-year-old Empire Theater on March 1 — 168 feet from its original location — to better accommodate a 140,000-square-foot, 25-screen AMC cineplex (the largest in New York) and the 60,000-square foot Madame Tussaud's Wax Museum. The hotel tower, to be designed by **Beyer Blinder Belle** with **William B. Tabler Architects** as hotel consultants, will occupy a site on 41st Street behind the 335,000-square-foot complex, which will also have an HMV Records store and a Just for Feet shop.

A few blocks north, on the southwest corner of Broadway and 47th Street, **Frank Williams & Associates'** 54-story, 548-room Planet Hollywood Sheraton Hotel, which is cantilevered over the rear of the Lunt-Fontane Theater, is composed of a four-story base, a hotel tower, and an independent 300-foot signage tower. It will have a Planet Hollywood retail store on the ground floor, theme

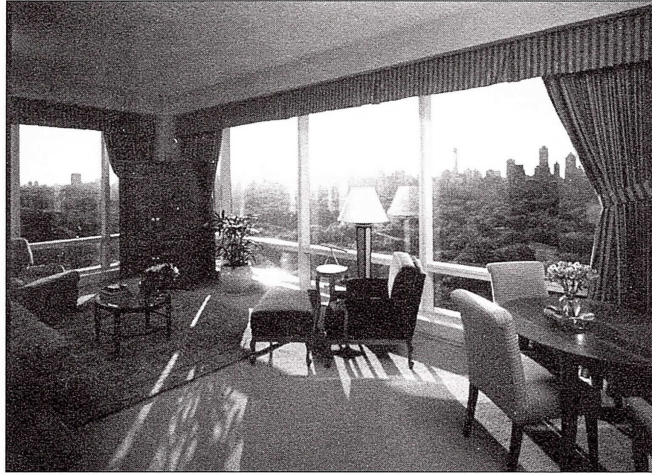
restaurants on the second and third floors, and the hotel lobby on the fourth. The same firm — which also designed the 54-story, 514-suite Rihga Royal on West 54th Street, the Four Seasons Hotel in Shanghai, and worked with **Pei Cobb Freed & Partners** on the Four Seasons in New York — is converting the old 31-story Bank of New York Building at Wall and William streets to the 48 Wall Street Hotel.

Barely a block away, the Cipriani family, which owns the famous hotel and Harry's Bar in Venice, is opening a luxury hotel at 55 Wall Street, in the landmarked building where **Isaiah Rogers** built a trading hall for the Merchant's Exchange in 1841, and which **McKim, Mead & White** renovated in 1907 to house the National City Bank. The original 30,000-square-foot rotunda — which has a 70-foot ceiling, building's most striking feature — is already in use as a banquet hall with its own kitchen. The 150-room luxury hotel will have a restaurant on one side of the rotunda and a private club and health spa on the third floor. The guest rooms will be located on the fifth through ninth floors.

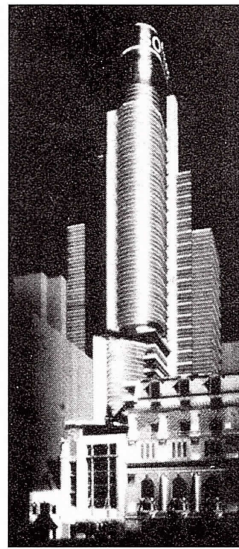
The lower Manhattan area, which has been especially underserved by hotels, now has two in the planning stages in Battery City Park: The 400-room, 14-story Battery Park City Embassy Suites by **Perkins Eastman Architects** (*Annals*, 1997, p. 47) and another next door to the Jewish Museum. And last year, a Club Quarters by **Acheson Thornton Doyle** opened at 52 William Street in the 1904 Bank of New York headquarters building.

Strictly Business

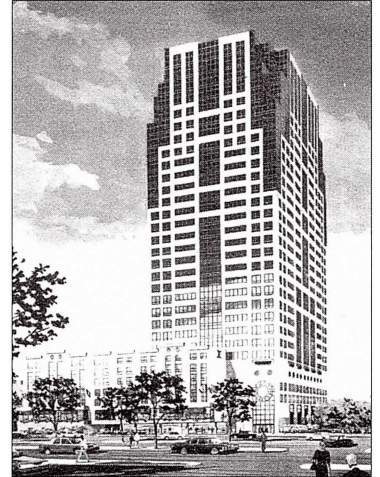
All the new Wall Street hotels, in different ways, are part of another trend today — accommodations specifically geared to the business traveler. This trend is exemplified by the Club Quarters off Wall Street by Acheson Thornton Doyle and others the firm designed in Boston, Washington, DC, and recently completed behind the Harvard Club on West 45th Street in what used to be the Webster, a "gentlemen's hotel" (SRO). Club Quarters is a small chain founded by the former CEO of Cunard, Ralph Bonham, catering to corporate associations. Club Quarters, as the name implies, is very club-like. The latest midtown Manhattan venue has new quarters for the Chemists Club on the lower floors. Acheson Thornton Doyle is also redoing the 72 guest rooms in a real club, the **McKim Mead &**



Trump International Hotel and Tower, Costas Kondylis & Associates



*Hotel Sofitel New York,
Brennan Beer Gorman/Architects*



*Brooklyn Renaissance Plaza,
William B. Tabler Architects*

White Metropolitan Club on 60th Street and Fifth Avenue, and the firm continually spruces up the Sherry Netherland and the Ritz Tower.

In the same way, **Lee Harris Pomeroy Associates** keeps the glitter alive in the Plaza with perpetual renovations. The architects are now building a health club and spa for the hotel in the old Trader Vics space. A conversion from nightclub to workout rooms sure is a sign of our times! Similarly, **Adams Soffes Architects** continuously updates the Grand Hyatt and is building a new health club there in a back house area where engineering offices used to be (at least that's a less puritanical transformation). The exercise rooms have theatrical lighting and vibrant, colorful fabrics against a black-and-white background to create an energizing visual envelope for the busy bodies.

Adams Soffes has just created a place to stay that is somewhere between a hotel and an apartment building. Hospitality House at 19 East 49th Street is known as an "unhosted flat." The architects were in the process of turning the building — which was originally built as an apartment building but had been converted to offices — back into apartments for the Samson Management Company, when an operator of extended-stay facilities convinced them to take the middle ground between an apartment and hotel. The building has 40 one- and two-bedroom apartments, and a small reception desk, as well as the smoke exhaust system, emergency generator, sprinklers, fire alarms, and handicapped access required by code for hotels, but almost no back house services. Catering and even maid service are provided by outside contractors.

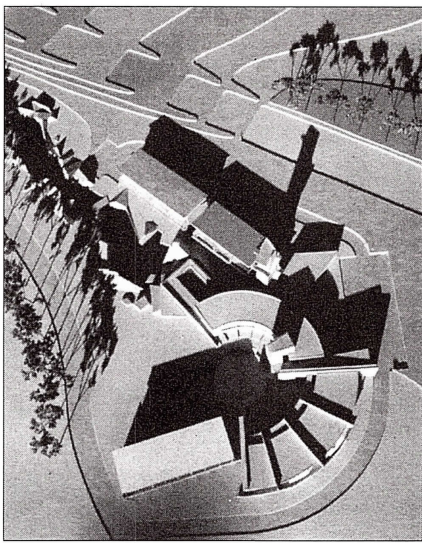
The 166 suites at the Trump International on Columbus Circle designed by **Costas Kondylis & Associates** serve a similar function, but they have the many-star Jean-Georges restaurant downstairs, which provides room service, and an elaborate health club shared with the residents of the 167 condominiums on the top 27 floors. In true Trump style, the lobbies are filled with multicolored marble, glittering brass, and crystal chandeliers. But the 166 hotel rooms on the first 17 stories, most of which are one- and two-bedroom apartments of 750 and 1,100 square feet, suitable for long-term stays, are somewhat more domestic — with wood cabinets filled with television and stereo equipment, upholstered furniture in deep neutral colors, walk-in closets, and wall-to-wall carpeting to

go with the heavily curtained floor-to-ceiling windows. Since even the one- to four-bedroom condominium units have the option of room and maid service, the whole building, which was retrofitted on the exterior with reflective bronze glass by **Philip Johnson**, falls somewhere between a typical apartment building and a hotel. Donald Trump is applying the same formula in the Mayfair (being converted to condominiums by **Costas Kondylis**) and St. Moritz hotels, which he is converting with **Brennan Beer Gorman** and **Kondylis**.

Following a slightly different model and catering to a different clientele, **Next Generation** is converting the MacMillan publishing company building at 866 Third Avenue into offices and a 308-room Marriott Courtyard Hotel, with retail stores on the first floor. The first eleven stories will remain offices; the hotel lobby, restaurants, bar, lounge, and meeting rooms will be located on the twelfth floor, where the mechanical equipment used to be; the thirteenth floor will have more meeting rooms, exercise facilities, and a few hotel rooms; and typical guest floors will begin on the fourteenth floor.

Even in the Times Square area, business travelers are a target market. Next door to the 627-room Millennium Broadway (the former Macklowe) on West 44th Street, a new 22-story business hotel, the Premier at Millennium Broadway, is going up, designed by **Kiat Supattapone** of Singapore. Besides European tubs and floor-to-ceiling windows, every room will have three phone lines, a fax machine, and a modem hookup; complimentary breakfasts and evening hors d'oeuvres will be served in the lounge.

Even **Brennan Beer Gorman/Architects**, which often designs luxury hotels (the firm renovated the St. Regis, the Sherry Netherland, the Russell, and the Sutton), recently completed a high-tech executive conference center for the Sheraton New York Hotel and Towers at Seventh Avenue and 52nd Street. All on one floor so that participants can move easily from one room to another, the 25,000-square-foot center has its own entrance and marquee, twelve meeting rooms with flexible configurations for 10 to 75 people, a 22-seat executive boardroom, and the latest computer and audiovisual technology, such as land-line video-conferencing and MCI Polycom Soundstation phones. So that the executives will feel at home, it is finished with wood, brass, leather, and tapestry; so that they can work all night, it is open 24 hours a day. It has pre-



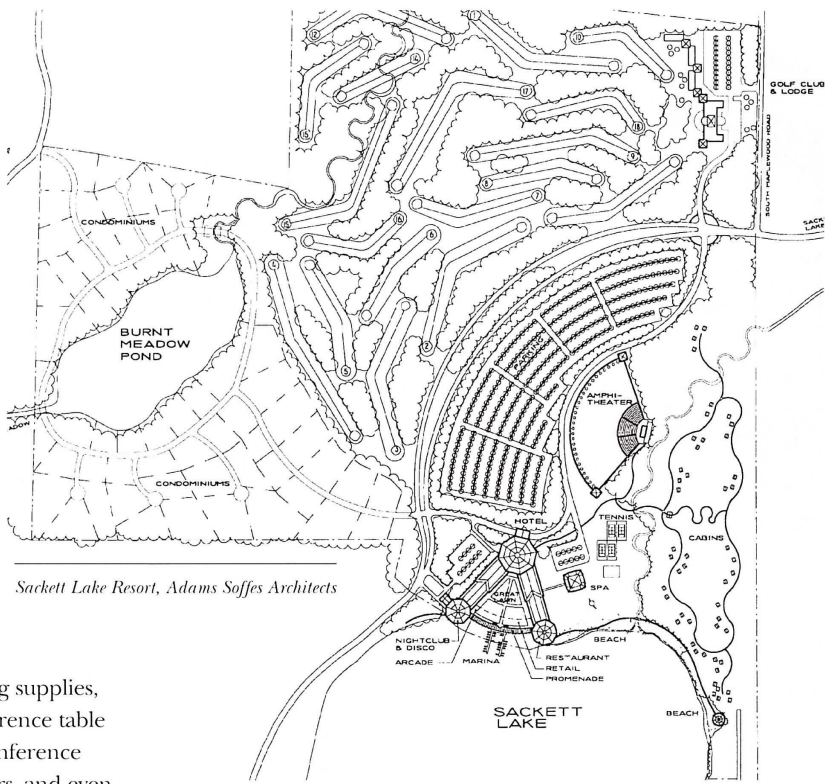
Bluff Resort, Audrey Matlock Architect

function areas with built-in buffets, closets for meeting supplies, built-in data ports and electrical outlets at each conference table for laptops and other electronic devices, nonglare conference tables with hard writing surfaces and ergonomic chairs, and even ample shelf space by public telephones to accommodate laptops and personal organizers. The center is used not only by out-of-town business people in New York but also by local corporations, which hold company-wide conferences there to save plane fares and travel time.

"Hoteliers are repositioning their products to address the market they see emerging for individual business travelers," said David Beer, who has a great deal of hotel experience. In New York, he said, if hoteliers can attract businessmen during the week, they often invite their wives and stay through the weekend when occupancy rates are lower. Another trend Beer and his colleagues have discerned is the provision for off-site services, partly because many guests prefer outside restaurants and partly because restaurateurs are reluctant to locate in hotels where they have to pay union wages. Even room service is increasingly provided by independent caterers.

Brennan Beer Gorman won a limited competition (beating out Henry Ciriani and Michael Graves) to design the four-star French-owned Hotel Sofitel next door to the New York Yacht Club on West 44th Street, on the block where the Harvard Club, the Manchester, the Algonquin, and the Royalton are located. The 28-floor, 280,00-square-foot cylindrical tower will have 335 rooms, 60 suites, meeting rooms, a fitness center, and a ground-floor restaurant and bar with a separate entrance on 45th Street. Brennan Beer Gorman Architects is also doing a gut renovation of guest rooms, corridors, and public spaces of the landmarked Peninsula Hotel at 700 Fifth Avenue with **Hirsch Bedner** interior designers. The building, which should be completed in November, will be accessible to the handicapped; the rooms will be electronically state-of-the-art. And **Brennan Beer Gorman Monk/Interiors** is redesigning the lobby of Le Parker Meridien on West 57th Street.

In New York, unlike other cities where suburban and airport locations are increasingly common, most hotels are in the heart of Manhattan. However, a few more are being built near the airports now, and the first new hotel in 68 years is being built in Brooklyn. After years of planning, **William B. Tabler Architects**, which has



Sackett Lake Resort, Adams Soffes Architects

designed more than 300 hotels all over the world, expects to see the New York Marriott Brooklyn opening this spring. The 374-room hotel will have a garage with valet parking for 1,100 cars and an 18,100-square-foot ballroom, health club, pool, and business center. The firm, which designed the first hotel at Kennedy Airport in 1958 (the International Hotel for the Port Authority and Knott hotels), is renovating a 400-room hotel there, originally built as a Howard Johnson's, which has been closed since 1991. The architects are working with Craig Smith of **Portfolio**, who recently renovated the Intercontinental and Roosevelt hotels in Manhattan.

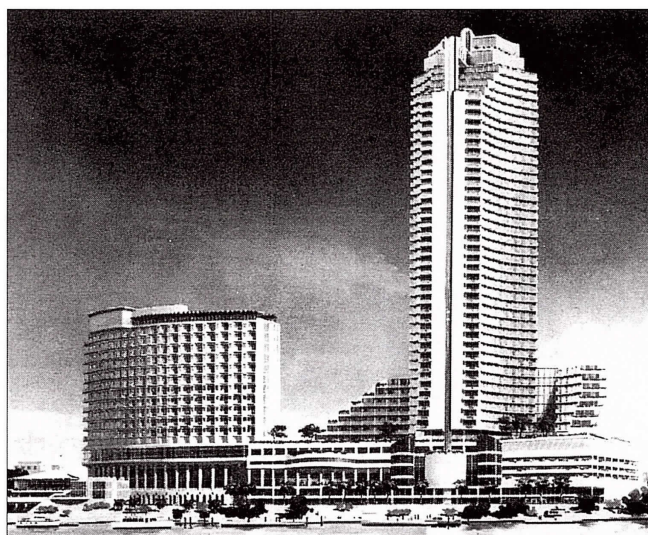
Beyond the Big Apple

Outside New York, recreation takes precedence over business in the hotel trade, and dramatic natural sites are usually favored, although the only two American cities with more hotel rooms than New York — Orlando and Las Vegas — are as manmade as Manhattan. Renovation work there is keeping New York architects busy.

In Orlando, in a very different context than they have been involved with before, **Pasanella + Klein Stolzman + Berg** is redesigning the 963 typical guest rooms at the Walt Disney Contemporary Hotel, the aging A-frame with the monorail running through the lobby. The rooms in the hotel, built in 1970 by Welton Beckett with U.S. Steel and Disney, were modular components built off-site and lifted into place by a giant crane. Though the concept still seems contemporary, the rooms are done in tired tans that don't look up-to-date anymore. Disney had already faced the conundrum of how to keep something "contemporary" contemporary and decided to do it by adding contemporary art. When Henry Stolzman and Wayne Berg arrived, they first thought about using technology, but that changes even faster than style, and a high-tech scheme would have been too expensive. Instead, they playfully adapted the art theme (after all it is Disney), and made every-



Beaux Arts Floridian Hotel, Diana Agrest and the Hillier Group



Le Meridien Hotel, Cairo, Egypt, William B. Tabler Architects

thing in the room a work of art — the bed, the headboard, the carpeting, even the wall treatments. Of course, there are no paintings or prints or real works of art like the ones they have used in other, more sober hotels.

In Las Vegas, **Brennan Beer Gorman Monk/Interiors** is redesigning the interiors of the Aladdin Hotel and Casino, a job which allows everyone to indulge his or her fantasies on a grand scale. It is also completing the first phase of the expansion of Caesar's Atlantic City — 620 guest rooms, a ballroom, meeting rooms, restaurants, and the Temple Lobby. With **Brennan Beer Gorman/Architects**, it is transforming the 100,000-square-foot former headquarters building of the National Rifle Association into a 150-room Marriott Courtyard Hotel in Washington, DC. The architects are gutting the building's interior but will retain the eight-story curtain wall, and add decorative banding on the sixth and eighth floors, as well as new glazing and vertical cladding elements in neutral-toned stucco. A new entry canopy, decorative balconies, and a roof cornice will also be added. Inside, meeting rooms and a fitness center with a lap pool will be located in a lower lobby. Additional amenities include a 65-seat restaurant that opens to a terrace and a lounge with a fireplace. The two firms are also working on the 16,000-square-foot spa at the Hilton in Short Hills, New Jersey.

In Miami Beach, which has more than its share of hotel rooms, **Harry Schnaper** interior designers of New York has begun the renovation of the art deco Abbey Hotel, as part of the South Beach revitalization. The owner, Martin Scasserra, who worked for Ian Schrager, is enhancing the three-story hotel with new furnishings, new lobbies, a bar, and a restaurant, which spills over onto an underused terrace. The project is expected to be completed this spring.

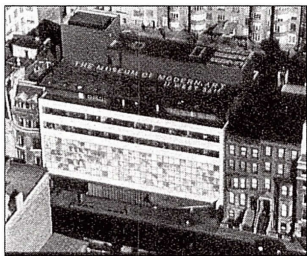
In a very different kind of sunny setting, **Audrey Matlock Architect** is creating luxury accommodations for visitors to historic Indian sites. The 60-room Bluff Resort, at the end of narrow Cow Canyon and 400-foot-high sandstone cliffs, forms an entrance to the historic town of Bluff, Utah. Buildings composed of simple planar elements in adobe and glass with wood-and-metal appendages for terraces and sun shading, surround a sunken court with a sundial and chimney in the middle, symbolizing the circular kiva, a ritualistic space used by the Anasazi 2,000 years ago. Their arrange-

ment is inspired by ancient petroglyphs and pictographs in the surrounding canyons. The new buildings are shielded from the intense western sun, cooled by landscaped pools, and oriented to the spectacular views surrounding the site. Swimming pools are located so that swimmers can view canyon walls. Above the pool, an observatory offers privileged views of the landscape and sky.

Next to the ancient Indian ruins, the 70-year-old Beaux Arts Floridian Hotel may not be very historic, but it is the lone survivor of the 1920s land boom in Tampa, Florida. **Diana Agrest and the Hillier Group** have been working on the project since last summer for Capital L.L.C. They are restoring the exterior and renovating the interior of the 20-story landmark, reducing the 316 rooms to 225, creating an expansive formal lobby, restaurants, meeting rooms, and a rooftop health spa with a lap pool. Adjacent to the hotel, they are building a new 350-car parking garage for the Floridian Parking Group, which is intended to be a significant piece of architecture in its own right, integrating the hotel with the city's two and three-story fabric.

Adams Soffes Architects has been working on the Sackett Lake Resort in the Catskills on the grounds of an old Borschtbelt hotel, the Laurels, which burned down some years ago. To be built in several phases, it will ultimately include an enclosable amphitheater, a lakefront promenade and water park, a 500-room hotel with conference facilities, an 18-hole golf course, and possibly a condominium development around a restored pond with a clubhouse lodge. In the Berkshires, the architects are designing the 65-room Oxbow Inn mountain resort on the Housatonic River near Great Barrington, Massachusetts. And in central Louisiana on a rural lake near the Mississippi River, they are designing the Lake Bruin Conference Center with 25 cottages for up to 100 guests.

New York architects design hotels everywhere for everybody. **William B. Tabler Architects** is even restoring a hotel for the royal family of Saudi Arabia in Cairo. And **Brennan Beer Gorman/Architects** is working a \$240 million, 67-acre compound of villas, with a spa, golf course, water sports, and entertainment facilities. The Fantasy Beach Resort, 340 miles southeast of Cairo, was commissioned by Group Cleopatra, an Egyptian manufacturing company. There really is no end, it seems, to the lure of the tourist dollar.



The Museum of Modern Art

Aerial view of original MoMA facade to be restored in the Taniguchi scheme

Modern Redux

by Jayne Merkel

Hindsight is so enlightening. A year ago when the Museum of Modern Art began to search for an architect for its expansion, who would have guessed that **Yoshio Taniguchi** would be selected? But looking at the three finalists' schemes on exhibition in the fourth-floor architecture and design galleries in March and April, the choice seemed inevitable.

Taniguchi's sensibility and the character of his previous work recommended him from the first, when the museum's director, Glenn Lowry, began a lecture series on "The Search for a New Museum of Modern Art" with a history of its buildings (*Oculus*, December 1996, p. 7). The complexity of program, which would practically double the size of the museum, the fact that it was (and is) still in flux, and the desire to preserve a number of disparate elements from different building campaigns (including the beloved, recently-diminished garden) became stronger as the search proceeded — and made Taniguchi a logical choice.

Though some architects think the competition was sewn up from the beginning (and would no matter who won), Taniguchi was the least known in this country of the twelve semifinalists, and the oldest of a group of relatively young contenders. But when the semifinalists' sketchbooks were displayed last summer, his and those of the other finalists, **Herzog & de Meuron** and **Bernard Tschumi Architects**, stood out for their clarity and apparent willingness to work subtly within the context of the existing museum (*Oculus*, September 1997, p. 10).

The other finalists changed direction, however, in their finished schemes. Herzog & de Meuron added a dramatic, warped, wedge-shaped 23-story tower. Tschumi capped his addition with a sculpturesque trapezoid, suspended a bold cantilever over a fifth-floor roof terrace, and proposed two different kinds of dramatic skylighted galleries (which ought to be built some place, some time). But neither of these schemes was quite as pared down and legible as their winning sketchbooks had been.

Even the casual visitor, however, could see what Taniguchi had in mind. The galleries in his renderings resemble those in his Japanese museums and at MoMA now, subtly altered to accommodate a new scale and to improve circulation. Instead of bold gestures or luminous surfaces, he offered numerous minute adjustments to make the museum work smoothly. Instead of vertical accents, he maintained its essentially horizontality, stepping back the new wing like a Mayan pyramid. Instead of simply removing offending accretions, such as the escalator pressed up against the garden window wall, he enhanced existing elements, like Cesar Pelli's gigantic Museum Tower, by uncovering its base on the garden side and making it visible inside the museum. He emphasized, and even enlarged, the museum's most memorable and popular feature (the garden), opening the interior space around it and surrounding it with tables and chairs for the café and library.

Most of the architects we talked to applauded this scheme. Those who did not thought it was not original, interesting, expressive, or radical enough; some even said it

wasn't modern enough. But "modern" refers to a specific historic period and style as well as to anything new, different, and constantly changing. Taniguchi's scheme is certainly modern in the sense that the Museum of Modern Art is modern — classically modern — and it is very much in the spirit of this particular moment when there is an Alvar Aalto show at MoMA, there are Archigram exhibitions in three New York galleries, and there is growing interest in the preservation of modern monuments. The predominant style is a modern-inspired geometric minimalism. Young architects are interested in modular construction, prefabrication, flexible spaces, economies of means. The boundaries between the new modern and the old modern are blurring, and it may be that the idea of radical change is the most old-fashioned one of all.

Archigram in America

After being ignored in America for more than 20 years, Archigram arrived in New York in force this spring with a major exhibition spread over three galleries — the Thread Waxing Space and the StoreFront for Art and Architecture, both in Soho, and the Arthur Ross Architecture Gallery in Buell Hall at Columbia University — and with lectures by the Archigrammers at architecture schools throughout the region. The show was cosponsored here by Pratt Institute and Cornell University (where additional material was displayed at Sibley Hall's Hartell Gallery in Ithaca).

Oculus decided to present the work through the eyes of Adam Griff, a recent Yale graduate who majored in in architecture and had virtually no previous knowledge of Archigram's work. On the accompanying pages are the explanations that the four surviving Archigrammers presented at a March 14 panel discussion at the Thread Waxing Space, which was also cosponsored by Pratt Institute.

The exhibition opened at the Vienna Kunsthalle in 1994, traveled to the Pompidou Centre in Paris, the Hamburg Kunsthalle, and then to the Cornerhouse Gallery in Manchester, England, last January. The shows at the New York venues, which were edited and supplemented by some new material not previously exhibited, were supported by grants from Furthermore (the publication program of the J. M. Kaplan Fund), the Graham Foundation for Advanced Studies in the Fine Arts, the British Council, the New York State

Council on the Arts, Ove Arup & Partners U.S.A., Theo. David & Associates, Francois de Menil, Richard Gluckman, Lee/Timchula, and Polshek & Partners Architects.

Archigram's Comeback Tour

by Adam Griff

With three exhibitions here and numerous lectures along the East Coast, Archigram's work is in the throes of a revival. Those who were students in Archigram's heyday see it colored with nostalgia, but those who are students (or young architects) now react with glib amusement. Archigram invites an off-the-cuff response, if only to match its own. Looking through the exhibitions, snappy one-liners come to mind: their work is like *Barbarella's* spaceship, a machine for pleasure; or to adopt Hollywood parlance, it's Buckminster meets Buck Rogers. But quick wit was the point. Archigram's work was unmistakably done by young architects (at the birth of a youth culture), who prided themselves in a graceful fluency with new ideas and cleverness for its own sake. Archigram had a naive faith in the new — not only in the latest technology but in momentary desire and passing thought.

Inspired by pop culture from science fiction to the Beatles, Archigram made architecture hip and shook off the high-mindedness of modernism (without losing its utopian dreams). More than simply literate in pop culture, Archigram's members were fascinated by the technology that transmitted it — television, transistor radios, and comic books. In Ron Heron's drawing of a hall for the

Monte Carlo Entertainment Center (1969), a crowd mills around under an array of disco lights, captivated by a television spanning the length of the space. The electronic spectacle itself is the architecture.

In Archigram's work, the interior life was seen as a succession of thoughts that resembled a kaleidoscope of images, coalescing into new patterns and dissipating. There was no order superimposed on the stream-of-consciousness; each idea was cherished on its own.

Where does architecture fit into this? For Archigram, architecture took its form from the individual's interior life, fulfilling private desires at the moment of their birth. The Cushicle, a pneumatic body suit that expanded to house its wearer, sought to bring all of his or her desires within reach anywhere at anytime. This architecture of temporary structures matched the ephemerality of thought, and the mobile architecture freed man from context, transcending the limitations of place. It could free the individual to focus entirely on the self.

Archigram designed cities around these ideas. The Plug-In City was a monumental armature resembling a spine, where modules with different programs could be plugged in and exchanged to fit the whims of the city's inhabitants. The city itself became a reflection of its population's collective desires.

Archigram's focus on the individual is untenable now, when architecture is concerned with building for the public as well. The technology that promised to make this world possible has not lived up to its potential. Space



Concerning Archigram,
Archigram archives,
edited by Dennis Crompton

"In the Cushicle/Suit

saloon scheme the

suit of clothes with

matching hat is

now executed in

inflatable mylar,

and inflates to

become the house,

now or regular

interior volume...

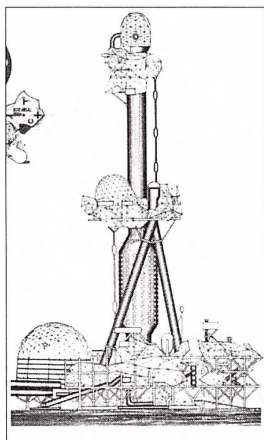
the wheels are now

air cushion pads."

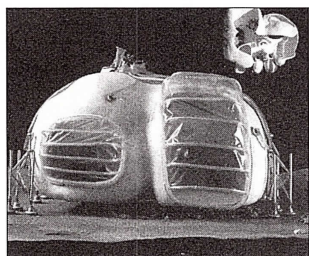
from *The Notion of Motion*
by Michael Webb



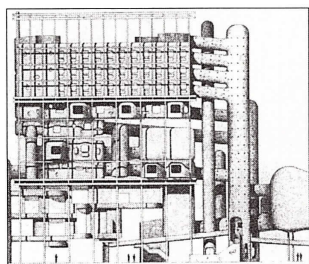
Archigram exhibition invitation



Entertainments Tower, Montreal,
Peter Cook, 1963



Living Pod, David Greene, 1966



Furniture Factory, Michael Webb,
1958

frames and pneumatic structures did not remake the world — just convention centers and rec rooms. Some of Archigram's concerns — the influence of media culture on architecture and the importance of temporary structures — are still relevant. In that sense, the Archigrammers were prescient, but they were not particularly deep. I'm jealous of the fact that they lived in a time when the world was so innocent that to be clever was enough.

Archigrammers Explain

Before the large, diverse crowd crammed into a bare 5,000-square-foot unfinished loft above the Thread Waxing Space on March 14, the four surviving Archigrammers — **Dennis Crompton, Peter Cook, David Greene, and Michael Webb** — had no difficulty answering the question that confronts them even more now than it did in the 1960s, when their fanciful drawings appeared in journals all over the world: Why didn't you build? Pratt architecture professor **William Menking** started the panel discussion, which was a reunion for some and a window into history for others, observing that Archigram's ideas, when they were built at all, tended to be built by others, such as Cedric Price, or Renzo Piano and Richard Rogers at the Pompidou Center.

The point all along was "to speculate," Greene said. "Archigram wasn't about providing a solution." And, he added, "the solution to an architectural problem may not be a building."

"England in the '50s was terribly boring, and we wanted to produce something that cheered architecture up a bit," Webb added. "We'd be

in a greasy spoon having chats and say, 'Wouldn't it be nice if you had a building with a crane that would move it around, or a building that would disappear when you left?' Then we'd go home and make a drawing."

Webb also explained how the truism — most successful people do what they do best — applied to the group, which included Warren Chalk and Ron Herron, who died in 1987 and 1994, respectively. They all worked together and separately between 1958 and 1975, producing drawings and pithy statements for the magazine, whose name was a shortened form of "architectural telegram." It became synonymous with the group itself, which was a kind of architectural equivalent to the Beatles or Monty Python. "The sorts of minds we possess are very efficient in leading to drawings. That sort of mind is not so good at staying with something to get it produced. It's the sort of mind that moves to the next thing," Webb said. The work in the Thread Waxing Space, filled with a hundred hypotheses, proved his point.

"A lot of work on the walls has urban implications," Crompton added. "You need the will of people outside the room to do it. If you go to the domestic level, the ideas of prefabrication, changeability, flexibility, structurally efficiency are being pursued."

Cook gave another reason: "Very few of us were very good at being clear to people that were not on our wavelength, which is how people get things done."

The reason, of course, that the question of why they didn't build keeps coming up is that the drawings are filled with good ideas for cities and

buildings, described with wit, energy, and whimsy. Though many of the ideas are technologically feasible now, they seem politically impossible. The political climate has changed so much that schemes that seem utopian now were not really intended to be.

"Archigram never really made any political point other than that it was engaged with a consumer society," Cook noted.

"But there was the idea of a classless society, or one less conscious of class than the old England was," panelist **Mildred Friedman** pointed out.

"When we were working together in the '60s, there were certain political assumptions, such as the necessity of providing medical care, housing, education for everybody. We never questioned them. The class system was already destroyed by them," Crompton said. "Now in the U.K., those assumptions are no longer valid. But I'm a very bad politician. I wish that politics weren't there."

Still, there was something political about it. "The vision was clearly democratic. These cities were propaganda for choice," Michael Sorkin pointed out in the April *Metropolis*. "Archigram argued that an architecture based on mobility and malleability could set people free. The notion of consumer choice combined optimized technology, a post-beat hitchhiker's sense of freedom, and the giddy styles of customization found in Detroit." The message was not so different from that of functionalism, but Archigram made it timely and fun.

Graham Shane, who teaches at Columbia now, explained the context in which Archigram

worked. "These guys were my teachers. I was 17 when I went to the AA [Architectural Association] in 1963. Buckminster Fuller came and spoke for 24 hours. Cedric [Price] was there. There were these huge debates in spaces like this back by the boiler room, which were organized by the students."

In America at the time, students were absorbed with the Vietnam War. But in England, where they didn't have to worry about being drafted or see their society falling apart, students were free to speculate on possibilities for architecture. Now, when there is no war, why don't students in America speculate that way?

"I have the feeling that what is happening in the schools around this city is that they have a revolutionary aura, but it doesn't come from any objection to society," Webb said. Students can't revolt when revolutionary solutions are de rigueur. "When we were students, the faculty were dead against what we were doing." What the faculty objected to, however, was the form, not the content, of their ideas. Social equality was taken for granted.

Cook offered an additional reason: "The thing I find strange about young people today is that very few are prepared to be silly, to go off on their own. They want to know the rules. Even in language, they tend to end every sentence with a question mark, as if they were asking for approval. It's the symbol of an uncertain generation. Archigram enjoyed being wrong."

No one suggested how a willingness to take risks could be brought back. But the overwhelming response to the work and people who created

it may be signs of restlessness in the air.

"Archigram's work looks fresh" today, Herbert Muschamp observed in the *New York Times* on March 27, "because it offers a social vision that has not become obsolete. The group gave us welfare à-go-go. Social conscience that wears white boots." For architects, their most important contribution may be the idea that, as Muschamp, who also studied with the Archigrammers at the AA, wrote, "style is not the enemy of conscience. It can be a powerful tool for change." — J.M.

Producing NY Design

by Nina Rappaport

The Municipal Art Society's Planning Center is continuing to promote New York as a place where designers can produce their products with the New York Design•Production Project. On March 11, more than 100 participants attended a day-long conference, "Make the Connection: NYC's Design Production and Market Links." Panelists discussed topics ranging from "Translating Design to Product" to "Funding for Product Development," and specialists in manufacturing, licensing, royalties, marketing, sales, investment development, and design spoke of their experiences producing and selling products. One point reiterated was that designers should focus on what they are good at — the design — and hire experts in specialized areas of marketing and sales.

The Municipal Art Society and the Industrial Technology Assistance Corporation (ITAC) launched a new online database, which was

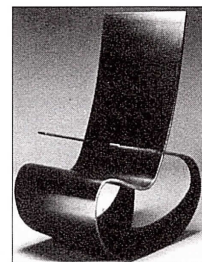
ready to receive data at the conference. Architects who design furniture, furniture designers, and manufacturers can log on to a Web site at www.itac.org to make connections with each other; over 200 companies have registered. The database was created to respond to a need outlined in the 1997 MAS report, "Designed in New York, Made in New York" (*Oculus*, April 1997, pp. 12-16).

In the conference plenary session, **Luigi Ferrara**, vice president of Toronto's Design Exchange, described his center. Although it is not a design showroom, it promotes innovative design as a tool for economic and cultural development in Canada. In New York, MAS and ITAC are exploring the idea of founding a design center to promote the "status of New York as the center of design and a home for linkages between designers and producers, to elevate the practice of design," said Linda Cox, director of the Planning Center.

The New York Design•Production Project is hosting a breakfast on Saturday, May 16, at the International Contemporary Furniture Fair, which is being held at the Jacob K. Javits Convention Center. The event will introduce idea of trade shows to people who are interested in marketing a products. Local designers and organizations such as Furniture New York are already exhibiting, so the project is aimed primarily at manufacturers and producers. Cox said, "Our overall goal is to establish the notion of New York City as a source of great design and production."



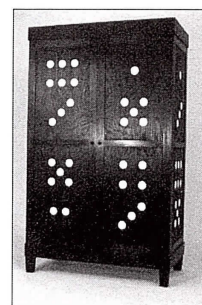
Exterior fixture at Grand Central Station, Flickinger Glassworks, Inc., with Excalibur Bronze and Baldinger Architectural Lighting



Plane rocker #1, Robert A. Cohen, Architect



Vase Table, Terrazzo by Lorenzo with Gem Metal Spinning



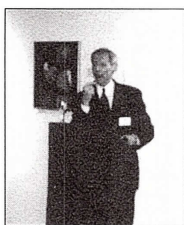
Domino Armoire, Stephen Whisler Interiors



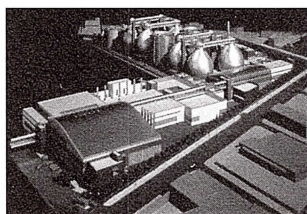
Transportation Alternatives barricades



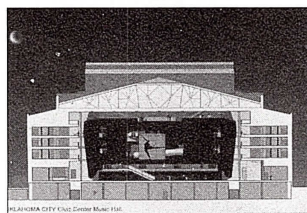
Transportation Alternatives demonstration



Hugh Hochberg



New Town Creek Wastewater Treatment Plant, Brooklyn, Polshek & Partners



Oklahoma City Civic Center Music Hall, Polshek & Partners

Walkers Blocked!

by Kira L. Gould

The Zoning and Urban Design Committee has spent much of the winter and spring hearing from people throughout the city at work on critical issues. In March, **Elizabeth Ernish**, campaign coordinator for Transportation Alternatives, a 4,000-member nonprofit citizens' group working for better bicycling, walking, and public transit, met with committee members about the pedestrian barriers that appeared in Midtown just after Christmas. In late December, the *New York Times* reported that the average speed of cars in Midtown was 6.2 miles per hour (a misleading figure, perhaps, taken during the height of the holiday shopping season). Mayor Rudolph Giuliani's reaction was to call upon the Midtown precinct chief. "He decided that pedestrians were the problem," Ernish explained. Barriers were constructed so that pedestrian crossings would not prevent right-hand turns. "With two officers staffing each of the ten corners, this experiment has cost some \$7,000 per day," she said. But cost is not Transportation Alternatives' biggest concern.

"There are three things wrong with this approach," Ernish said. "The 'trip lengths' that are being considered are only those trips in cars. To be fair, pedestrians' trips should also be considered. We have found, in fact, that for every minute that a motorist saves, 15 minutes are added to a pedestrian trip." She also pointed out other flaws in the decision-making process. "No urban design professionals or transportation planners were consulted," she said. "What's more, since 1995 there have

been 15 studies of this area. It's perhaps the most studied area in North America — and not one of those studies was consulted. The city's own study in 1992 was called 'Pedestrian Space' and spoke to these exact issues." Finally, the pedestrian barriers, Ernish pointed out, "are contradictory to the administration-endorsed initiatives under way elsewhere in the city. 'In lower Manhattan, a major pedestrianization effort is being undertaken with the Mayor's enthusiastic support,'" she said. "And just recently, a request for proposals was released for a major downtown Brooklyn traffic-calming initiative. Why the contradiction in Midtown?"

How else could the traffic problem be solved? Ernish recommended a few ideas that could be explored: Ban right-hand turns on selected streets; recalibrate traffic signals, giving pedestrians a six-second "jump" so they clear the turning lane for the cars; limit side-street parking to clear another driving lane.

Just before the meeting, the administration announced that the barriers had been successful and — multiple public protests notwithstanding — that "permanent concrete barriers which are temporary" would be installed shortly. Transportation Alternatives' studies, however, show that since the barriers have been up, there has been no discernible change in average speeds in the area.

Can this be stopped? Some Madison Avenue store owners might band together and sue the city, because the barriers appear to be putting them in violation of ADA access requirements. Ernish jokingly added that perhaps, when tourist traffic at St. Patrick's

Cathedral slows because they simply cannot get there, Cardinal O'Connor might file an economic hardship suit. "At least he has the Mayor's ear," she said.

But more important than the barriers themselves, perhaps, is the Mayor's anti-planning bias. "The Mayor of the largest city in the U.S. doesn't believe in planning," Ernish said. Perhaps instead of blaming him, it's time for the planning and design community to do more — get out to Community Board Meetings, testify at City Council hearings, and help revive the administration's respect for New York City's venerable urban planning tradition. In the meantime, it would be nice if the Mayor would take down the barriers. The most enduring aspect of planning in Manhattan is its street layout — at all costs, you've got to respect the grid.

Making It Pay

by Kira L. Gould

The economy is still booming, but some design firms have not seen a similar upswing in their profits. According to Hugh Hochberg, a management consultant with the Cox Group Inc., that can change. Addressing members of the AIA New York Chapter and members of the International Interior Design Association (IIDA) at an event sponsored by the Interiors Committee and the IIDA, he explained that in 1993 and 1994, the average profit in an architecture or interior design firm was approximately four percent (down from ten or eleven percent in 1988). By 1996, profitability averages had risen to nine percent, "but that's still not enough if you want to pay people competitively and if you have costs

that stem from ownership issues," Hochberg said. "Some firms today are claiming up to 40 percent profitability." What's there to learn from those? Plenty, according to Hochberg, who proceeded to address several areas of practice based on a study of five highly profitable firms.

Pickiness seems to pay. Being selective about clients and establishing and sustaining those client relationships engenders long-term rapport that can be good for the bottom line. Marketing costs are lower, fees can be based on price and value, and there's typically less tension when a problem arises, because the relationship is already strong.

Carefully defining the scope of the project is, of course, important no matter who the client is. Hochberg warned that firms should be careful to deliver only "a little more than is contracted and do it efficiently." Short time schedules, too, tend to result in higher profits per project: "There is simply less time to lose money," he said. Clarity about who's doing what, up front, will save lots of time — less regrouping and less wheel-spinning during the project will undoubtedly translate into higher profits.

Investing in people is important; skimping on training and development will almost always come back to haunt you. This begins with taking the time and energy to hire carefully, getting people trained and initiated appropriately, and then encouraging accountability at all levels of the organization.

The firms discussed all employed between 20 and 60 people, with "inner circles" of two to twelve people. Interestingly, all of the firms

with these very high rates of profitability were single-discipline firms: "Multiple disciplines means that there's more than one 'culture' at your firm, and this typically winds up costing money and dropping your profitability," Hochberg explained.

He also offered some hints about profitability in the future. "Recruit women," he said. "You need to get women in — and up. This will prove increasingly important in client relationships, in future recruitment, and in the overall stability of your firm."

Thinking broadly — about all the factors that can influence profitability — is clearly important. Along these lines, Hochberg encouraged firm owners to think about how consulting could become a part of their business in the future. "Design firms are increasingly being called up for consulting of a much more general nature than they have been in the past. When companies want to plan strategically about going into a new country, for instance, they want their architect or designer to be a part of that process. Start thinking now about how to price this kind of time. This is an important sector that will continue to grow."

Ads for Architects?

At the AIA Convention in San Francisco, from May 14 through May 17, a new television advertising campaign for AIA architects will be considered. The proposal — which is the result of a study done after the initial television advertising campaign was narrowly defeated at the last convention — appears to have broad-based support and to be headed for passage.

Delegates at the convention will vote on giving the Institute authority to levy an annual assessment of \$50 per architect member in 1999, 2000, and 2001. The funds collected will be spent solely on a national television advertising program supporting architects.

After viewing mock-ups of the ads, the Chapter's Board voted unanimously against the program and expressed concern that the assessment will affect membership. The Board believes that the Institute would be better served by supporting a series about architecture on public television than by launching a television advertising program. And because the cost of purchasing advertising in the New York City media market is much higher than in other locations, the Board registered concern that the proposed three-year, \$3.5 million national program will require additional local investment to be effective. The budget implications of additional media buys could be significant for the Chapter.

YAG at Polshek & Partners

As a part of an ongoing Young Architects Group series, some 60 people recently turned up at the office of Polshek & Partners. Associate partner for design, **Todd Schliemann**, AIA, discussed the American Museum of Natural History's Rose Center for Earth and Space, which is scheduled to open in January of 2000. He also discussed the New Town Creek Wastewater Treatment Plant in Brooklyn (which is being redesigned to be technologically up-to-date and environmentally sound) and the firm's renovation of the Oklahoma City Civic Center Music Hall.

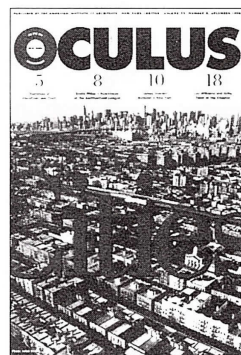
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May 4, 6:00 PM

Housing

May 5, 8:00 AM

Architecture for Justice

May 5, 3:00 PM

Roundtable

May 5, 6:15 PM

Design Awards

May 6, 5:30 PM

*Environment
at Eco Smart*

May 6, 5:30 PM

Public Architects

May 11, 6:30 PM

Learning By Design:NY

May 12, 6:00 PM

*Historic Buildings
at Ehrenkrantz, Eckstut & Kuhn*

May 12, 6:00 PM

*Computer Applications
at Stephen Holl Architect*

May 13, 8:30 AM

Transportation and Infrastructure

May 13, 6:00 PM

Marketing and Public Relations

May 14, 8:30 AM

Professional Practice

May 15, 8:00 AM

Zoning and Urban Design

May 20, 12:30 PM

Architecture for Education

May 20, 6:00 PM

Architecture Dialogue

May 26, 6:15 PM

Design Awards

May 27, 6:00 PM

Women in Architecture

May 28, 6:00 PM

Minority Resources

Call 683-0023, ext. 17 to confirm meeting times and locations.

Upcoming Events

For times, locations, prices, and additional listings, see Calendar on back cover

□ On May 6, **Laura Zeiha** will present her new book, *The Ecology of Architecture*, at the monthly meeting of the Committee on the Environment. A joint meeting with the Architects, Designers, and Planners for Social Responsibility (ADPSR) and a tour of the EcoSmart Building Center, which is hosting the event, will follow. For more information, contact Joyce Lee, AIA, chair, at 788-6196.

□ On May 13, at this year's AIA National Convention, **Catherine Teegarden**, Architecture-in-the-Schools coordinator, will join **Shirl Buss**, San Francisco's Architects-in-the-Schools coordinator, and others to lead an **all-day public space design charrette** for teams of architects and young people from the Bay Area schools. Participating architects will learn methods for involving kids in the design process, and will work with local youths to create an interactive installation that will be donated to the new children's complex at the Moscone Center. For more information, call Catherine Teegarden at 718-768-3365.

□ Stop by the New York Coliseum on May 21 to celebrate the opening of the second annual **Architecture-in-the-Schools Student Work Exhibition**. The wide range of projects — from models of local city landmarks and the pyramids of ancient Egypt to designs for ideal communities — represent the efforts of over 1,000 students, 30 teaching architects, and 40 classroom teachers, who worked together during the 1997–98 school year. The show is sponsored by the Learning By Design: NY Committee.

□ **How can an architect best respond to a client's request to 'send me something'?** This topic will be addressed on May 22nd at a seminar organized by the Marketing and Public Relations Committee. The discussion will include strategies for presenting your firm's qualifications to clients without painting yourself into a corner. For further information, call committee chair Joy Habian at 327-2282.

□ Join New York City officials at a "What's New?" panel discussion on May 21 at 6:00 pm. **Gaston Silva**, AIA, commissioner of the Department of Buildings, **Ronda Wist**, executive director, and **Alex Herrera**, director of preservation, both of the Landmarks Preservation Commission, and **Andrew Lynn**, executive director of the City Planning Commission, will discuss new policies and initiatives of their respective

agencies. This event is sponsored by the Building Codes Committee.

□ **The Business of Practice: Getting Started**, a series of workshops to examine the process of getting an office off the ground, will be offered by the Women in Architecture Committee this June. **Susan Hewitt**, an attorney and entrepreneurship specialist will lead the June 1 workshop, **Schematics**, on how to write a business plan. On June 8, accountant **Mary Homer**, Milgrom Galuskin Balmuth, and attorney **Cynthia Fisher**, Pavia & Harcourt, will lead the second workshop, **Structure**, and discuss the role of other professionals and establishing operations.

Save the Date! The Chapter's 131st annual meeting will take place on Thursday, June 25, at 6:00 pm, at the New School.



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DEADLINES

May 18

Application deadline for an architectural drawing tour of Rome, sponsored by the Institute for the Study of Classical Architecture. The program, which runs from July 24 through August 8, is dedicated to studying classical architecture in Rome through observation and drawing. The fee for the course is \$3,250 and includes tuition, accommodation, travel during the program, several meals, and entrance fees. Contact the Institute for the Study of Classical Architecture, 60 E. 42nd St., Suite 2140, New York, NY 10165, call 681-2761, fax 843-1678, or e-mail institute@isca-ny.org.

June 1

Registration deadline for volunteers to participate in a survey of historic Jewish and African-American cemeteries in Suriname, South America, from August 4 through August 13. Led by architect Rachel Frankel, the expedition is part of a continued effort to document and preserve the synagogues and cemeteries of Jodensavanne, the first permanent plantation settlement in the New World by Sephardic Jews and enslaved West Africans. Contact Caribbean Volunteer Expeditions, Box 388, Corning, NY 14830, 607-962-7846, or contact Rachel Frankel, AIA, Architecture, 10 Park Ave., New York, NY 10016, call 683-1067, or e-mail RachelArch@aol.com.

August 15

Application deadline for Mid-Career Research Grants sponsored by the James Marston Fitch Charitable Trust to support original research and creative design that advances the practice of preservation in the United States. Applicants must be mid-career professionals with advanced or professional degrees, at least ten years of experience, and an established identity in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, archaeology, architectural history, or the decorative arts. Contact Morley Bland, the James Marston Fitch Charitable Trust, Offices of Beyer Blinder Belle, 4 E. 11th St., New York, NY 10003, or call 777-7800.

BOOK LIST

Urban Center Books' Top 10

1. **Concerning Archigram**, ed. Dennis Crompton (Archigram Archives, paper, \$15.00).
2. **Constructions**, John Rajchman (The MIT Press, paper, \$15.00).
3. **Landscape Narratives: Design Practices for Telling Stories**, Mather Potteiger and Jamie Purinton (John Wiley & Sons, paper, \$45.00).
4. **Shaping a Nation: Twentieth-Century American Architecture and its Makers**, Carter Wiseman (W.W. Norton & Company, cloth, \$39.95).
5. **Cast-Iron Architecture in America: The Significance of James Bogardus**, Margot Gayle and Carol Gayle (W.W. Norton & Company, cloth, \$39.50).
6. **El Croquis 86: MVRDV** (El Croquis, paper, \$41.50).
7. **Sverre Fehn: Works, Projects, Writings, 1949-1996**, Christian Norberg-Schulz and Gennaro Postiglione (The Monacelli Press, cloth, \$75.00).
8. **Instrumental Form: Designs for Words, Buildings, Machines**, Wes Jones (Princeton Architectural Press, paper, \$40.00).
9. **Guide to New York City Landmarks**, Andrew S. Dolkart (John Wiley & Sons, paper, \$19.95).
10. **Architecture of the Everyday**, ed. Steven Harris and Deborah Berke (Princeton Architectural Press, paper, \$19.95).

Rizzoli Bookstores' Top 10

1. **CAD Layer Guidelines: Computer-Aided Design Management Techniques for Architecture, Engineering, and Facility Management**, ed. Michael Schley (AIA Press, cloth, \$30.00).
2. **Restaurant 2000**, Christy Casamassima (Rizzoli, cloth, \$45.00).
3. **San Francisco: A Guide to Recent Architecture**, Peter Lloyd (Könemann, paper, \$5.98).
4. **Paris: A Guide to Recent Architecture**, Barbara Ann Campbell (Könemann, paper, \$5.98).
5. **Los Angeles: A Guide to Recent Architecture**, Dian Phillips-Pulverman (Könemann, paper, \$5.98).
6. **Las Vegas: A Guide to Recent Architecture**, Frances Anderton and John Chase (Könemann, paper, \$5.98).
7. **The New American House 2: Innovations in Residential Design and Construction, 30 Case Studies**, ed. Oscar Riera Ojeda (Watson Gupthill, paper, \$55.00).
8. **Istanbul: An Architectural Guide**, Krista Beck and Christiane Forsting (Könemann, paper, \$5.98).
9. **Cuba: 400 Years of Architectural Heritage**, Rachel Carley (Watson Gupthill, paper, \$55.00).
10. **The New American Apartment: Innovations in Residential Design and Construction, 30 Case Studies**, ed. Oscar Riera Ojeda (Watson Gupthill, paper, \$55.00).

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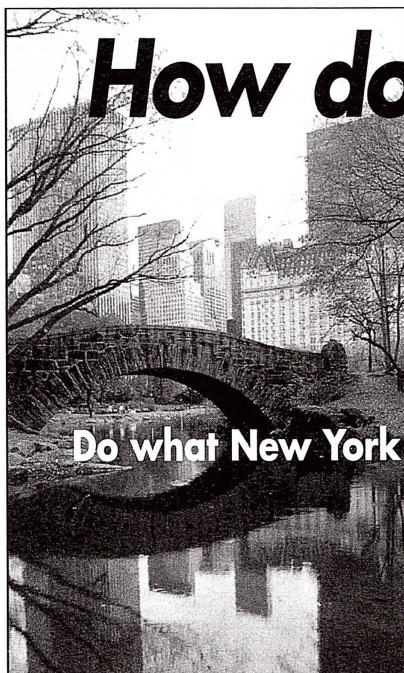
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Austrian Architecture, 1971-96. *Columbia University GSAPP, 400 Avery Hall. 854-3473. Closes May 8.*

Urbanity in Decay, Detroit 1920s
Skyscrapers Face the Wreckers:
Photography by Camilo Jose Vergara.
Columbia University GSAPP, 200 Avery Hall. 854-3473. Closes May 8.

Arquitectonica: The Times Square Project.
Cooper-Hewitt National Design Museum, Smithsonian Institution, 2 E. 91st St. 849-8420. Closes May 10.

Architecture in Between: Prize-winning Projects from Finland, 1995-97. *The Architectural League of New York, 457 Madison Ave. 753-1722. Closes May 19.*

Position/Paradox. *The Architectural League of New York, 457 Madison Ave. 753-1722. Closes May 19.*

Alvar Aalto: Between Humanism and Materialism. *The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes May 19.*

In Process: Projects for the East River.
Van Alen Institute, 30 W. 22nd St., sixth floor. 924-7000. Closes May 20.

Assunta Sera - New York: Dall'Alto.
Michael Ingbar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes May 28.

Phillip Grausman: Sculpture and Drawings.
Ice Gallery, 5 E. 57th St. 838-5752. Closes May 30.

Paul Strand Circa 1916. *The Metropolitan Museum of Art, 1000 Fifth Ave. 879-5500. Closes May 31.*

New York from Above: An Aerial View.
Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 14.

Dream Houses: Three Latino Constructions by Warren James, Miguel Rivera, Madeleine Sanchez. *Hostos Community College Art Gallery, 500 Grand Concourse, the Bronx. 718-518-6700. Closes June 19.*

Berenice Abbott's Changing New York, 1935-1939. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 21.*

Bridging New York. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 28.*

Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930-1997.
The Bard Graduate Center for Studies in the Decorative Arts, 18 W. 86th St. 501-3000. Closes June 28.

Landmarks of New York. *The New-York Historical Society, 2 W. 77th St. 873-3400. Closes August 23.*

The New York Centennial: A City of Five Boroughs, 1898-1998. *Atrium Gallery, John Jay College of Criminal Justice, the City University of New York, 899 Tenth Ave. 237-8737. Closes October 1.*

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May

5

Tuesday

AIA NEW YORK CHAPTER EVENT
**Forum: New Designers/
New Materials for the Public Realm –
Design into Building**

With Andy Bernheimer, Jarad Della Valle, and SHOP Architects. Sponsored by the Young Architects Group and the Van Alen Institute. 6:30 pm. 30 W. 22nd St. 924-7000. Free. (4 CES/LUs)

AIA NEW YORK CHAPTER EVENT
Architect's Lobby Day

Albany, New York. For information, call 683-0023, ext. 11.

6

Wednesday

AIA NEW YORK CHAPTER EVENT
Book Talk: The Ecology of Architecture
By Laura Zeiha. Sponsored by the Committee on the Environment. 5:30 pm. EcoSmart Building Center, 40 Wall St., 23rd floor. 788-6156. Free. (4 CES/LUs)

AIA NEW YORK CHAPTER EVENT
Slide Show: Columbus Circle – the Hub, the Spokes, the Underground
Sponsored by the Columbus Circle Task Force and hosted by the Municipal Art Society. 6:00 pm. 457 Madison Ave. RSVP 683-0023, ext. 21. Free. (4 CES/LUs)

Conference: Fire Prevention for Historic Houses of Worship
Sponsored by the New York Landmarks Conservancy. 9:00 am. 7 E. 15th St. To register, call 995-5260. \$30. (10 CES/LUs)

7

Thursday

AIA NEW YORK CHAPTER EVENT
Conference: CEQR and Land Use – Is It Broken?

8:30 am. The Association of the Bar of the City of New York, 42 W. 44th St. 683-0023, ext. 11. \$40 with advance registration (\$50 with same-day registration). (16 CES/LUs)

9

Saturday

AIA NEW YORK CHAPTER EVENT
Walking Tour: Interpreting A Neighborhood – Tribeca

Sponsored by the Learning By Design:NY Committee. 10:00 am. P.S. 234 entrance at Greenwich and Chambers streets. RSVP 718-768-3365. Free.

11

Monday

Walking Tour: Rockefeller Center
By Francis Morrone. Sponsored by the Municipal Art Society. 12:30 pm. 457 Madison Ave. 935-3960. \$10.

13

Wednesday

AIA NEW YORK CHAPTER EVENT
Roundtable: Design & Consumerism: Is Design Shopped or Chopped to Death?

Sponsored by the Interiors Committee. 6:30 pm. Moss, 146 Greene St. RSVP Keith Rosen, 686-9677. Free. (4 CES/LUs)

Panel: Landmarks, Planning, Politics, and Neighborhoods

With Laurie Beckelman, Peg Breen, Deborah K. Dietsch, Alex Gorlin, Charles Gwathmey, Gene Norman, Beverly Moss Spatt, and Sam White. Sponsored by the Historic Landmarks Preservation Center and the New-York Historical Society. 6:00 pm. 2 W. 77th St. RSVP 873-3400.

14

Thursday

Walking Tour:

Downtown Before Consolidation
By Joseph Svehlak. Sponsored by the Municipal Art Society. 12:30 pm. Horace Greeley statue east of City Hall, on the Centre St. side facing Brooklyn Bridge. 935-3960. \$10.

16

Saturday

AIA NEW YORK CHAPTER EVENT
Lecture and Tour: NYC Transit 63rd Street Subway Connection Project

By Joseph Siano, P.E. Sponsored by the Public Architects Committee. 9:30 am. NYC Transit Field Office, 29–76 Northern Blvd., fifth floor, Long Island City. RSVP 373-5515. \$5 members (\$10 nonmembers). (7.5 CES/LUs)

17

Sunday

AIA NEW YORK CHAPTER EVENT
Walking Tour: Interpreting A Neighborhood – Lower East Side

Sponsored by the Learning By Design:NY Committee. 10:00 am. Louis Abrons Art Center, 466 Grand St. RSVP 718-768-3365. Free.

18

Monday

Conference: Design and Consumerism
Respondents include the AIA New York Chapter Interiors Committee. Sponsored by *Metropolis* as part of the International Contemporary Furniture Fair. 10:00 am. Jacob K. Javits Convention Center. 800-272-SHOW. \$50.

20

Wednesday

AIA NEW YORK CHAPTER EVENT
Lecture: Using Color To Enhance Health and Well-Being in the Office Workplace
By Sara O. Marberry. Sponsored by the Interiors Committee and the International Interior Designers Association. 5:15 pm. 200 Lexington Ave., sixth floor. RSVP 661-4261. \$10 for AIA and IIDA members (\$15 for nonmembers). (4 CES/LUs)

Book Talk: Invisible Images – The Silent Language of Architecture
By Beverly Willis. 6:00 pm. Jefferson Library, 425 Sixth Ave. at 10th St. 243-4334. Free.

21

Thursday

AIA NEW YORK CHAPTER EVENT
Exhibition opening: Architecture in the Schools
Sponsored by the Learning By Design:NY Committee. 6:00 pm. 10 Columbus Circle. RSVP 683-0023, ext. 21. Free. Closes June 18.

AIA NEW YORK CHAPTER EVENT
Panel Discussion: What's New at the NYC Department of Buildings, the Landmarks Preservation Commission, and the City Planning Commission?
With Andrew Lynn, Gaston Silva, AIA, Ronda Wist, and Alex Herrera. Sponsored by the Building Codes Committee. 6:00 pm. 200 Lexington Ave., sixth floor. 683-0023, ext. 21. \$5 members (\$10 nonmembers). (4 CES/LUs)

22

Friday

AIA NEW YORK CHAPTER EVENT
Seminar: How Can an Architect Best Respond To a Client's Request To "Send Me Something"?
Sponsored by the Marketing and Public Relations Committee. 8:00 am. 200 Lexington Ave., sixth floor. RSVP 683-0023, ext. 17. \$30 per session, or \$100 for four sessions. (4 CES/LUs).

27

Wednesday

AIA NEW YORK CHAPTER EVENT
Panel Discussion: Sustainable Models for Architectural Education – Examples from New York City Classrooms
Sponsored by the Learning by Design:NY Committee. 6:00 pm. 200 Lexington Ave., sixth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers). (4 CES/LUs)

Exposition: Master Craftworks, The Art and Design of Lombardy
Hosted by the Empire State Development Corporation and New York State Council on the Arts. 55 Wall St. Continues through May 29. 496-7577.

30

Saturday

AIA NEW YORK CHAPTER EVENT
Walking Tour: Interpreting a Neighborhood, Clinton Hill/Fort Greene, Brooklyn
Sponsored by the Learning By Design:NY Committee. 10:00 am. Pratt Institute entrance gate, DeKalb Ave. and Hall St. 718-768-3365. Free.

June

1

Monday

AIA NEW YORK CHAPTER EVENT
Workshop: The Business of Practice – Schematics
By Susan Hewitt. Sponsored by the Women in Architecture Committee. 6:00 pm. 200 Lexington Ave., sixth floor. 683-0023, ext. 17. \$30 per session, or \$100 for the series. (4 CES/LUs)

2

Tuesday

AIA NEW YORK CHAPTER EVENT
Slide Show: New York City Architectural Photography
With Cervin Robinson, Tom Crane, and Walter DuFresne. Sponsored by the Historic Buildings Committee. 6:00 pm. 200 Lexington Ave., sixth floor. 683-0023, ext. 21. \$5 members (\$10 nonmembers). (4 CES/LUs)

8

Monday

AIA NEW YORK CHAPTER EVENT
Workshop: The Business of Practice – Structure
With Mary Homer and Cynthia Fisher. Sponsored by the Women in Architecture Committee. 6:00 pm. 200 Lexington Ave., sixth floor. 683-0023, ext. 17. \$30 per session, or \$100 for the series. (4 CES/LUs)

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