

OCULUS

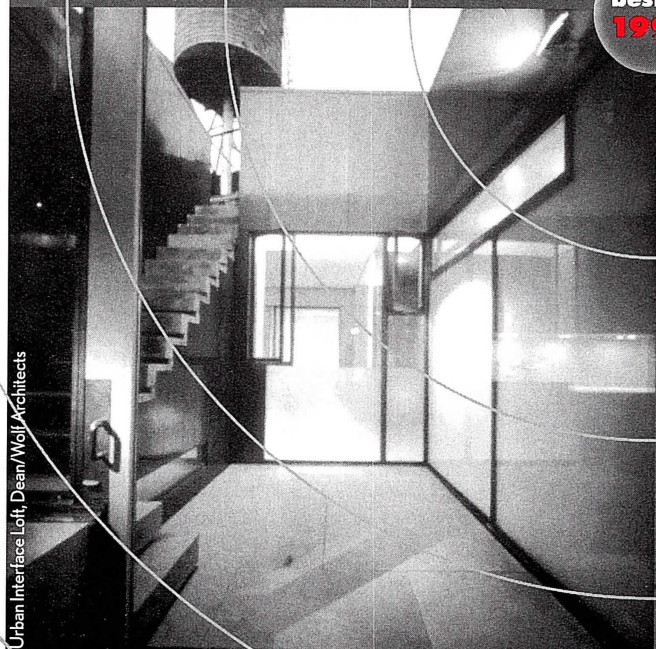
Design Awards

ARCHITECTURE

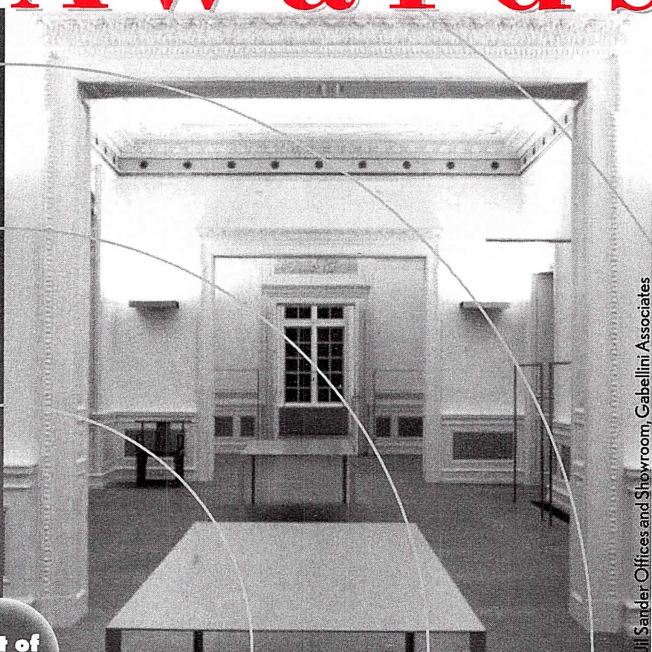
INTERIOR ARCHITECTURE

PROJECTS

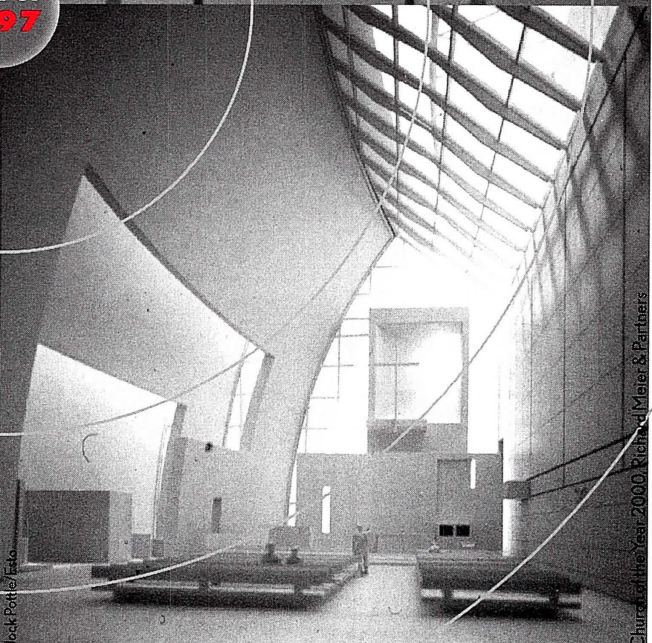
best of
1997



Urban Interface Loft, Dean/Wolf Architects



Jill Sander, Offices and Showroom, Gabellini Associates



Church of the Year 2000, Rohn & Meier & Partners

AIA NEW YORK CHAPTER

Volume 60, Number 11, Summer 1998

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New York Chapter

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NEWS FROM CAROL CLARK, EXECUTIVE DIRECTOR



This special summer issue initiates the practice of featuring winners of New
York Chapter design awards in *Oculus* rather than in a separate publication.

Our Board of Directors has decided to follow the example of the National

Institute Awards which appear in *Architectural Record*. Soon after the

presentation in December of the 1998 awards, those winners will appear in *Oculus* as well.

The AIA New York Chapter Design Awards Program is known as one of the most competi-
tive in the country. It recognizes the finest achievements of New York City architects. By securing
jurors from across the U.S. and abroad (both practicing architects and academics), the Design
Awards Committee strives for conditions in which thoughtful work can be evaluated and recog-
nized regardless of design ideology. Entry is open to registered architects practicing in New York
whether or not they belong to the AIA.

The 1997 program attracted 290 submissions in the categories of architecture, interior
architecture, and projects. Separate three-member juries selected winners in each category.
The architecture jury – composed of James Cutler, Steven Ehrlich, and Ada Karmi-Melamede –
gave six awards, two citations, and an architecture preservation award. From the interior archi-
tecture submissions, Eva Jiricna, Eva Maddox, and Yehuda Safran chose two winners for honor
awards, two for awards, and four for citations. Jury members Robert Campbell, Josef Kleihues
and Henry Plummer, awarded two project honor awards, three project awards, and five project
citations. Especially prominent this year were Gabellini Associates in the interiors category and
Richard Meier & Partners. Each firm received a number of awards.

Modernism triumphed this year, and among winners, less was more. Quiet, restrained,
rectilinear design appealed to the jurors again and again. The frenetic, bold diagonals and
interpenetrating planes of past years were few and far between. Jurors used the words "clear,"
"rational," and "minimal" as compliments, and they rewarded architects for making "small
moves" with big impact. Less frequently this year, they mentioned the importance of "architec-
tural context," choosing instead to praise "simple materials" and "careful details." All of the
interior architecture awards went to projects located in existing buildings where jurors noticed
the "contrast between the old and new" – especially when the existing building fabric was left
raw and modern details crept into historic settings. In fact, only two winners had historicizing
touches. One of those was an addition to a 1920s school that updated the language of the exist-
ing building. The other, a renovation of a lacy Victorian conservatory using high-performance
finishes and modern environmental controls, received a special architecture preservation award.

1997 AIA NEW YORK CHAPTER DESIGN AWARDS

Architecture Interior Architecture Projects

ARCHITECTURE AWARD

Davis Brody Bond Architects and Planners

Gran Sultan Associates

Kohn Pedersen Fox Associates

Richard Meier & Partners

Polshek and Partners Architects

Elskop Scholz

ARCHITECTURE CITATION

FTL / Happold

Mitchell / Giurgola Architects

ARCHITECTURE PRESERVATION AWARD

Beyer Blinder Belle Architects and Planners

INTERIOR ARCHITECTURE HONOR AWARD

Dean / Wolf Architects

Gabellini Associates

INTERIOR ARCHITECTURE AWARD

Gabellini Associates

Gluckman Mayner Architects

INTERIOR ARCHITECTURE CITATION

Architecture Research Office

Andrew Berman Architect

Scott Marble • Karen Fairbanks Architecture

Pagnamenta Torriani Architects Planners

PROJECT HONOR AWARD

Richard Meier & Partners

Richard Meier & Partners with Langdon Wilson

PROJECT AWARD

Richard Meier & Partners with The Spector Group

Pasanella + Klein Stolzman + Berg Architects

George Ranalli, Architect

PROJECT CITATION

Gabellini Associates

Hanrahan + Meyers Architects with Castro-Blanco, Piscioneri and Associates

Richard Meier & Partners

Smith-Miller + Hawkinson Architects

Penny W. Yates, Architect

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JURORS

Architecture Awards

James Cutler, James Cutler Architects,
Bainbridge Island, Washington

Steven Ehrlich, Steven Ehrlich Architects,
Santa Monica, California

Ada Karmi-Melamede, Karmi Architects,
Tel Aviv, Israel

Interior Architecture Awards

Eva Jiricna, Eva Jiricna Architects,
London, England

Eva Maddox, Eva Maddox Associates,
Chicago, Illinois

Yehuda Safran,
Paris, France

Project Awards

Robert Campbell, FAIA,
The Boston Globe, Boston, Massachusetts

Josef Kleihues, Kleihues & Kleihues,
Berlin, Germany

Henry Plummer, University of Illinois,
Champaign, Illinois

ARCHITECTURE AWARD

Davis Brody Bond Architects
and Planners

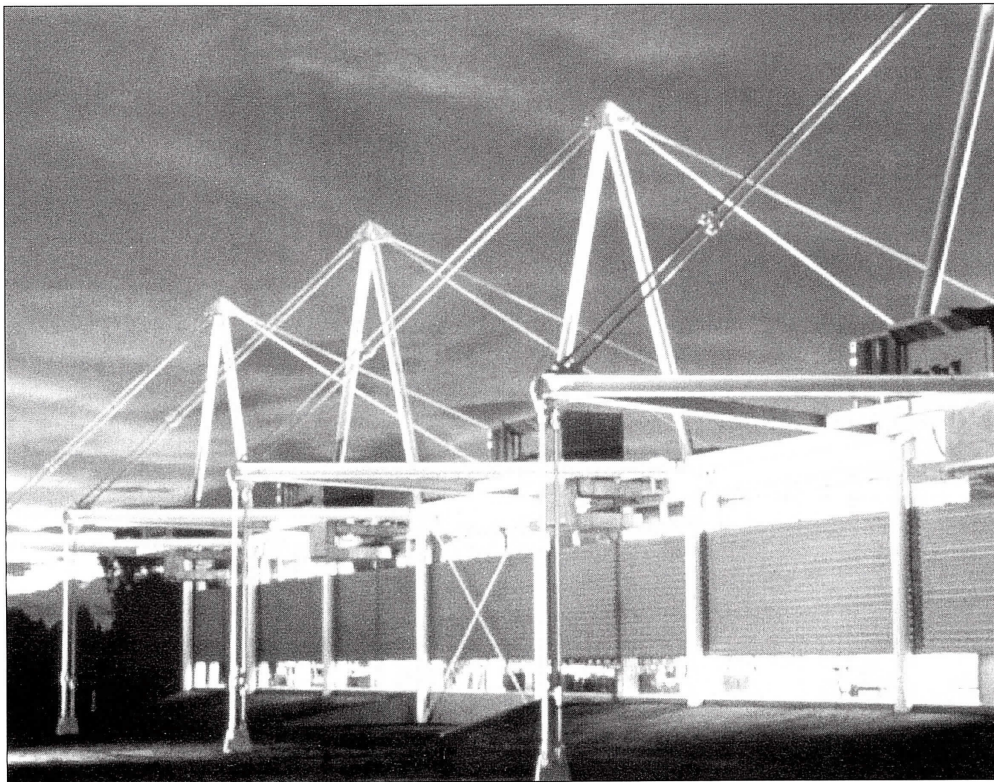
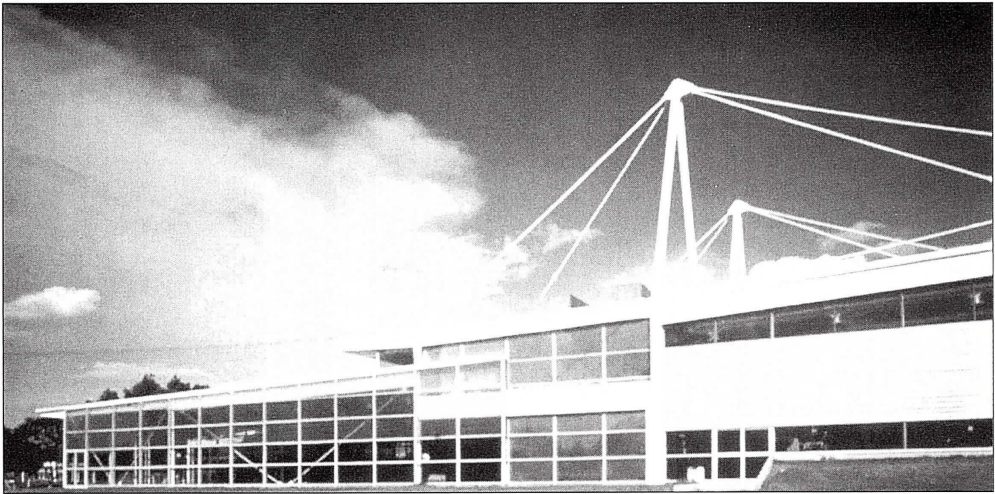
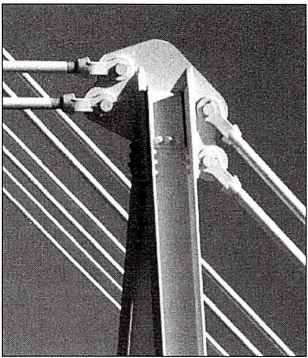
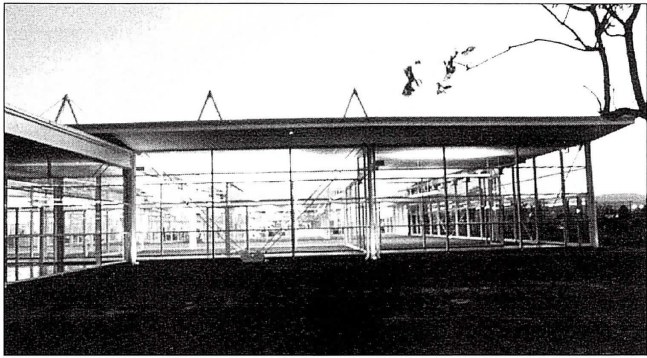
Valeo Electrical Systems

San Luis Potosi, Mexico

The client for this metal-and-glass wide span building (where electric automobile motor parts are made) asked that it reinforce a cutting-edge, quality-conscious corporate image. The program includes administrative offices, laboratories, lobby exhibition space, a teleconferencing center, and a cafeteria. Maximum flexibility, communication between departments, and ease of expansion were important because the 96,000-square-foot structure inaugurates a three-phase, 194,000-square-foot building campaign. The tension rod structural system provides flexibility in reconfiguring the fabrication area. Although building the 245-foot span without columns was expensive, the strategy reduced overall size requirements by ten percent and thus reduced construction costs. The building was designed for ease of construction in Mexico with locally fabricated steel components.

AKM: It's a small building that behaves big. **SE:** We all loved the tectonics of this project and how it reveals itself mechanically and structurally. **JC:** This is simply structure. The architects went out of their way to eliminate columns and make that art. Putting the mechanical system outside makes it both serviceable and comprehensible. **AKM:** The structure, which seems to be a big container, and what it contains have a very wonderful relationship.

Client: Valeo; **Project Team:** Steven M. Davis, Chris Grabe, Ron Eng, Susan Lee;
Structural, Mechanical, and Electrical Engineer: Ove Arup & Partners; **Lighting Design:** Biaani Lighting Consultants;
General Contractor: Contreras & Associates



ARCHITECTURE AWARD

Gran Sultan Associates

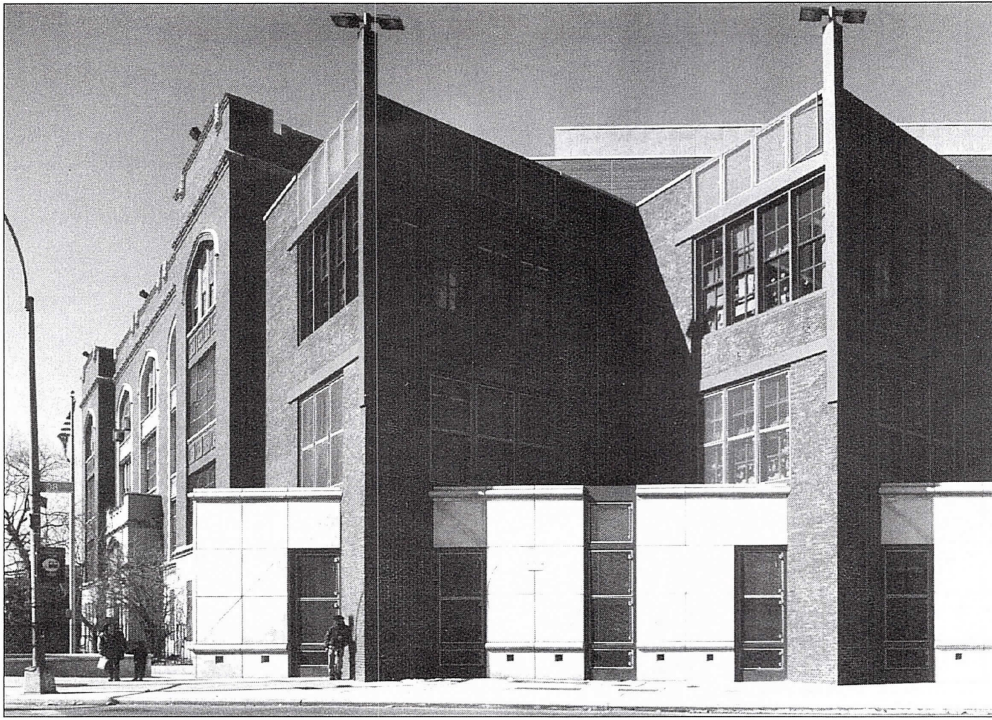
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Queens

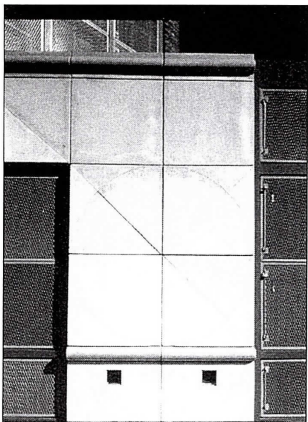
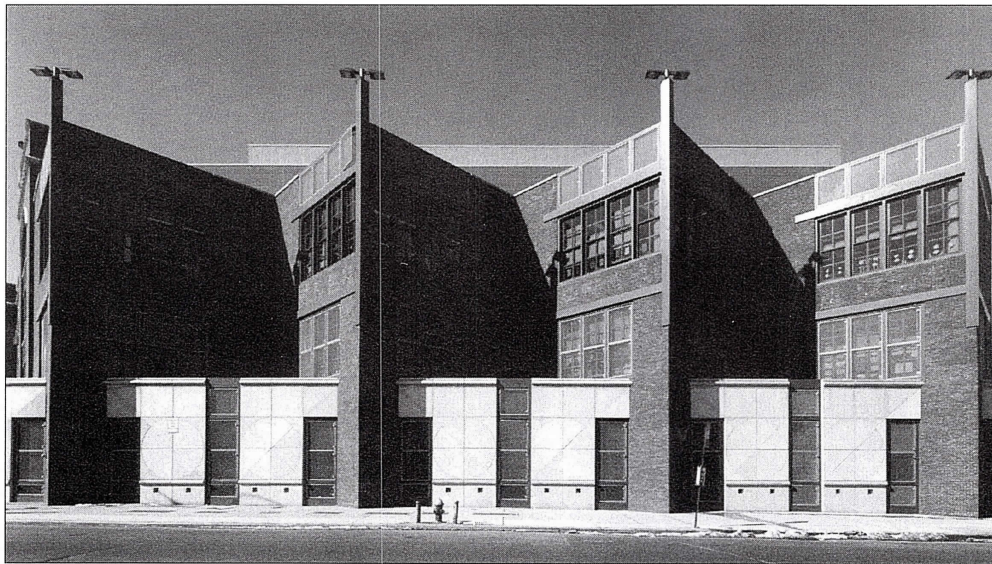
This addition to a classic brick-and-limestone public school creates a transition to nearby three- and four-story multi-family residences. By placing the addition on the grid of the residences — askew of the school — the architects aligned it with the neighborhood and created classrooms with more windows. The ground floor of the existing school is 18 feet high, and the window sills are above even the teachers' eye level. New dining room windows introduce a scale more appropriate to diminutive users, and metal window frames with integrated security lighting evoke existing terra cotta hooded moldings and the linear quality of the 1920s details.

JC: This is a marvelous building. Think of the light quality in those corner rooms. Every single little move is a good move. This architect did a tremendous job with a limited budget. **SE:** I think they dealt with the problem of security very well, and the lighting was perplexing at first. But in fact it works very well. **AKM:** This is very simple, yet bold and civilized architecture.

Client: New York City School Construction Authority;
Project Team: Warren Gran, Julio Garciafigueroa, Joanne Kozel, Irene Medvosky; **Structural Engineer:** E. W. Finley Partners; **Mechanical and Electrical Engineer:** MDM Associates; **General Contractor:** Citnalta Construction; **Construction Manager:** URS Consultants; **Ceramic Tile Artist:** Elizabeth Grajales



photos: Roy Wright



ARCHITECTURE AWARD

Kohn Pedersen Fox Associates

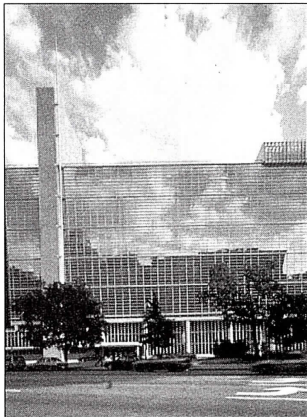
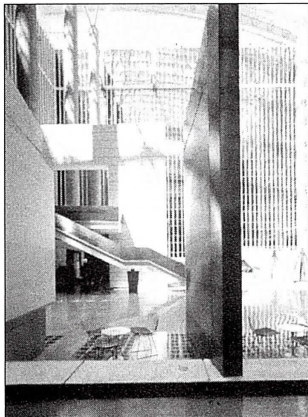
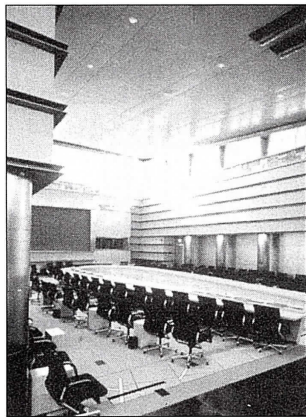
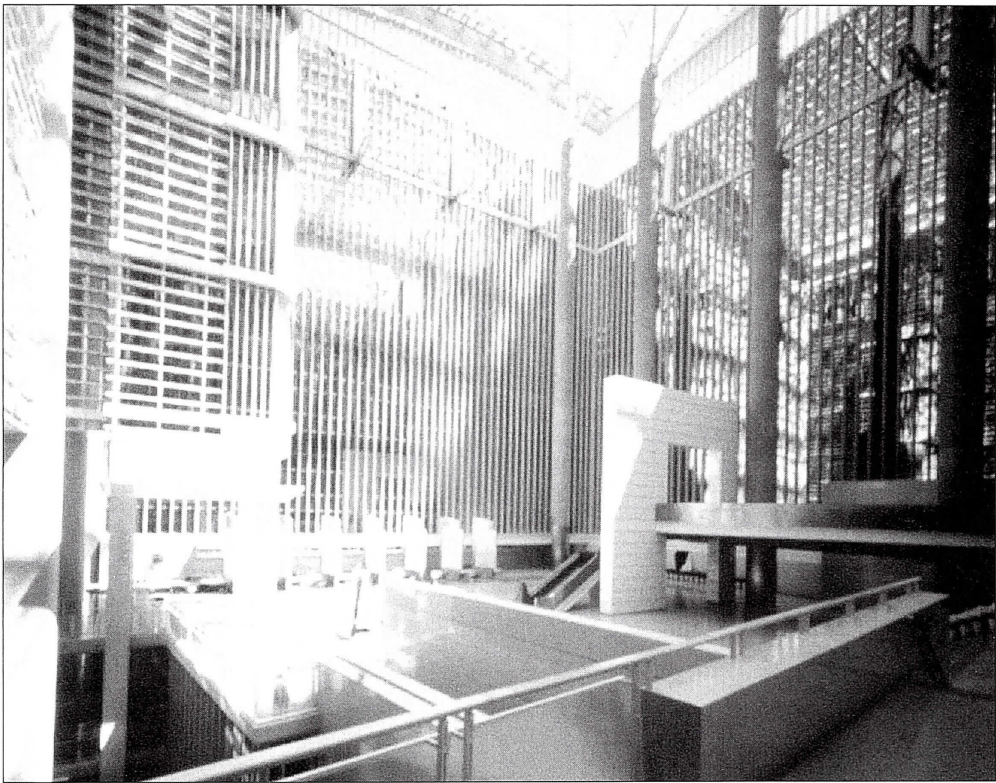
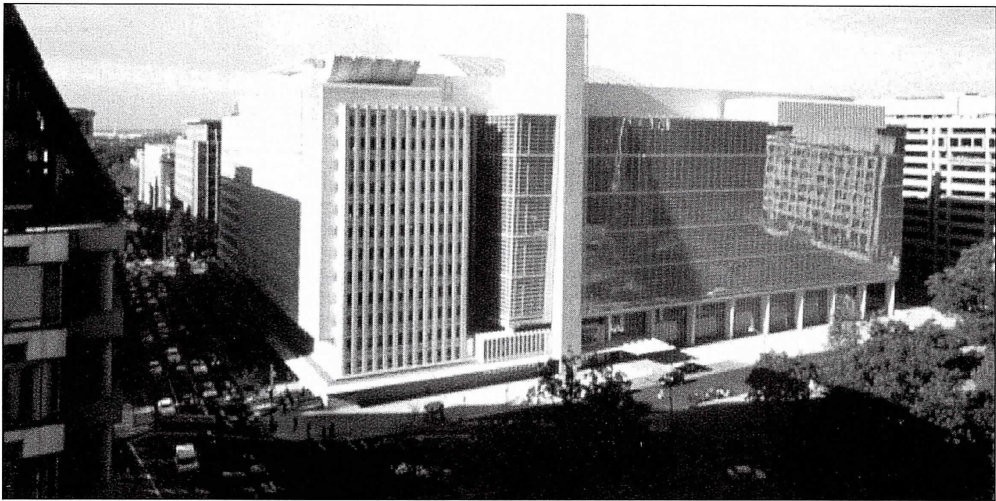
World Bank Headquarters

Washington, D.C.

In an international competition, this design was the only entry to incorporate 1960s buildings by Vincent Kling and SOM already on-site. It takes their heavy, vertically-striated textures and interweaves light, horizontally-striated elements. The pinwheel plan permits a square 150-foot courtyard that allows sun into spaces below grade.

JC: For a conservative institution like the World Bank, it's a marvelously exuberant, dignified building. **SE:** The very cool monotone palette really strengthens this extremely powerful courtyard. **AKM:** One doesn't really know what's outside and inside. That's very successful. **SE:** This takes federal architecture into the next millennium.

Client: The World Bank;
Project Team: A. Eugene Kohn, William Pedersen, Sheldon Fox, Craig B. Nealy, Thomas Holzman, William H. Cunningham, Joseph P. Ruocco, Robin Autoned, Dayo Babalola, Pavel Balla, Vladamir Balla, Joseph Barnes, Mark Barnhouse, Gabrielle Blackman, Nathan Clark Corser, Suzanne Cregan, Cynthia Crier, Glen DaCosta, Eric Daum, Anthony DiGrazia, Dominic Dunn, Valerie Edozien, Mark Fiedler, Robin Goldberg, Armando Gutierrez, Fia Hekmat, Angeline Ho, Koichiro Ishiguro, Sulan Kolatan, Judy Lee, Ming Leung, Jenny Ling, Michael Martin, Kristen Minor, Nicole Mronz, Beth Niemi, Hun Oh, James Papoutsis, Paul Regan, Duncan Reid, James Seger, Esmatollah Seraj, Audrey Shen, Frank Shenton, Enil Stojakovitch, John Stolze, Hisaya Sugiyama, David Thompson, Thomas Vandenbout; **Landscape Architect:** Rhodeside & Harwell; **Structural Engineer:** Weidlinger Associates; **Mechanical/Telecommunications Engineer:** Flack & Kurtz; **Electrical Engineer:** Jaros Baum & Bolles; **Civil Engineer:** Loiderman Associates; **General Contractor:** George Hyman Construction; **Curtain Wall:** Harmon Contract W. S. A.



ARCHITECTURE AWARD

Richard Meier & Partners

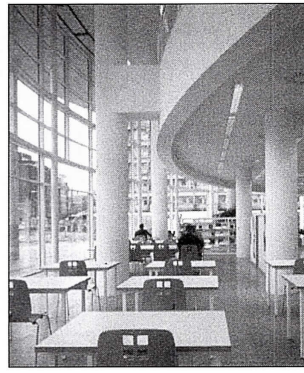
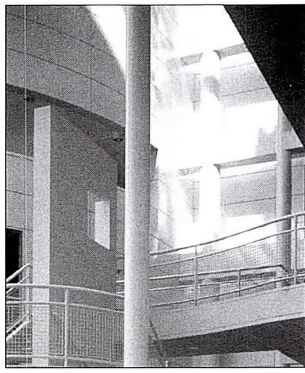
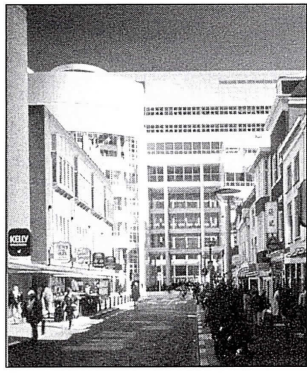
City Hall and Central Library

The Hague, Netherlands

Two overlapping grids derived from the surrounding urban fabric organize this 250- x 600-foot structure. A semicircular main public library on the northwest corner encloses its principal plaza. The complex also houses government and commercial offices and extensive shopping frontage at the ground level. The main 10- and 12-story office slabs are set at a ten-and-a-half degree angle. They flank an enormous atrium called Citizens Hall that is supported by free beams and intersected by aerial bridges and elevator cores painted white.

SE: The way the building responds to the existing urban fabric is an incredible tour de force. It makes quite an incredible internal street where people would want to be. **JC:** Within this vocabulary of architecture, it seems very responsive to pedestrian circulation patterns. **AKM:** The quality of light is rather fresh and would be appreciated in The Hague.

Client: Algemeen Burgerlijk Pensioenfonds; **Project Team:** Richard Meier, Thomas Phifer, Gunter Standke, Rijk Rietveld, Diederik Fokkema, Francisco Bielsa, Peter Bocek, John Bosch, Patricia Bosch Melendez, Paul Cha, Eric Cobb, Adam Cohen, Susan Davis McCarter, Hans van de Eijk, Kenneth Frampton, Stephen Harris, Gordon Hasslett, Raphael Justewicz, Gerard Kruunenberg, John Locke, Richard Manna, David Martin, Siobhan McNerney, Brian Messana, Marc Nelen, Alex Nussbaumer, Ana O'Brien, Hans Peter Petri, Hans Put, Greg Reaves, Marc Rosenbaum, Madeleine Sanchez, David Shultis; **Structural Engineer:** Grabowsky & Poort; **Mechanical & Electrical Engineer:** RVS; **Building Physics:** Peutz & Associates; **Landscape Architect:** Joan Busquets, Alle Hosper, De Kern Gezond



photos Richard Bryant/Esto



ARCHITECTURE AWARD

Polshek and Partners Architects

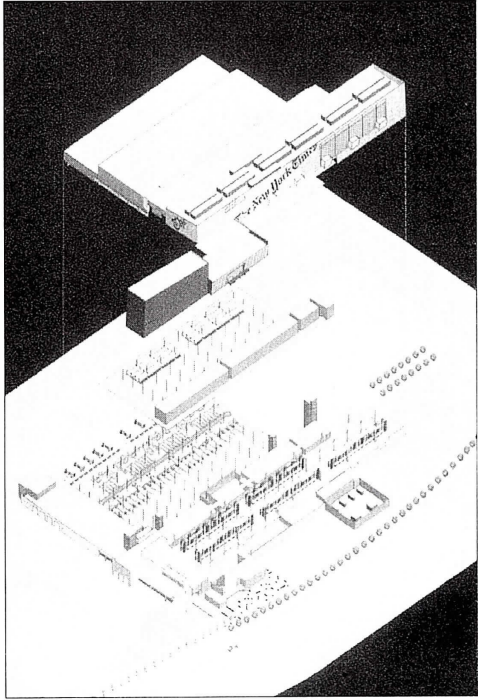
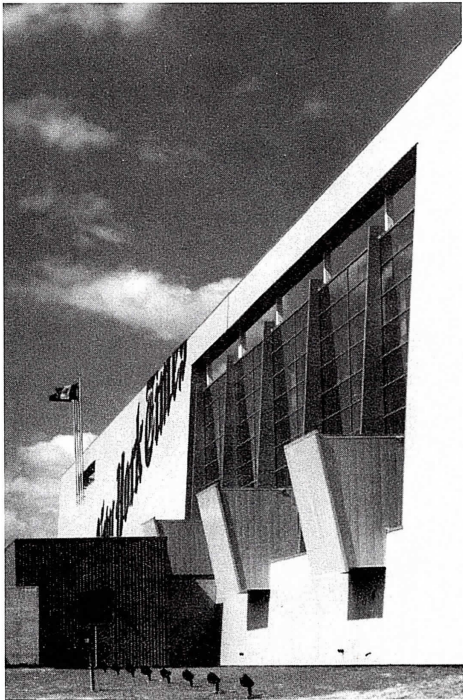
The New York Times
Printing Plant

Queens

This colorful production facility in Flushing tells its own story with windows that display the presses inside to passing motorists. The 457,000-square-foot plant, which made the newspaper's switch to a color format possible, was designed to dramatize the printing process. Distinct volumes express functions like paper storage and sorting — and the shapes are arranged to optimize views to the inside from the six-lane highway. Papers threading through the building are indeed visible, and boldly colored architectural graphics further enliven the long highway facade and the bleak industrial landscape all around.

JC: This building glorifies the mechanism of machine printing and romanticizes the speed and drama of the news and newspaper industries. It is designed to respond to a vehicle going by at 60 miles per hour. **SE:** They used primary colors on painted corrugated metal with clarity to add levity and fun. **AKM:** All the joints are very beautifully worked out. The connections between the different members are very well done.

Client: *The New York Times*;
Project Team: James Stewart Polshek, Richard M. Olcott, Joseph L. Fleischer, John Walsh, John Fernandez, David Wallace, Jihyon Kim, Kyle Yang, Lawrence Zeroth, Margaret Kundert, David Bushnell, Min Cho, Thomas Wong, Kevin McClurkan, Darius Sollohub, Francelle Lim; **Architect of Record:** Parsons Main; **Engineer:** Parsons Main; **Lighting Design:** Cline Bettridge Bernstein Lighting Design; **Landscape:** DiDomenico + Partners



ARCHITECTURE AWARD

Elskop Scholz

Garden Bridge

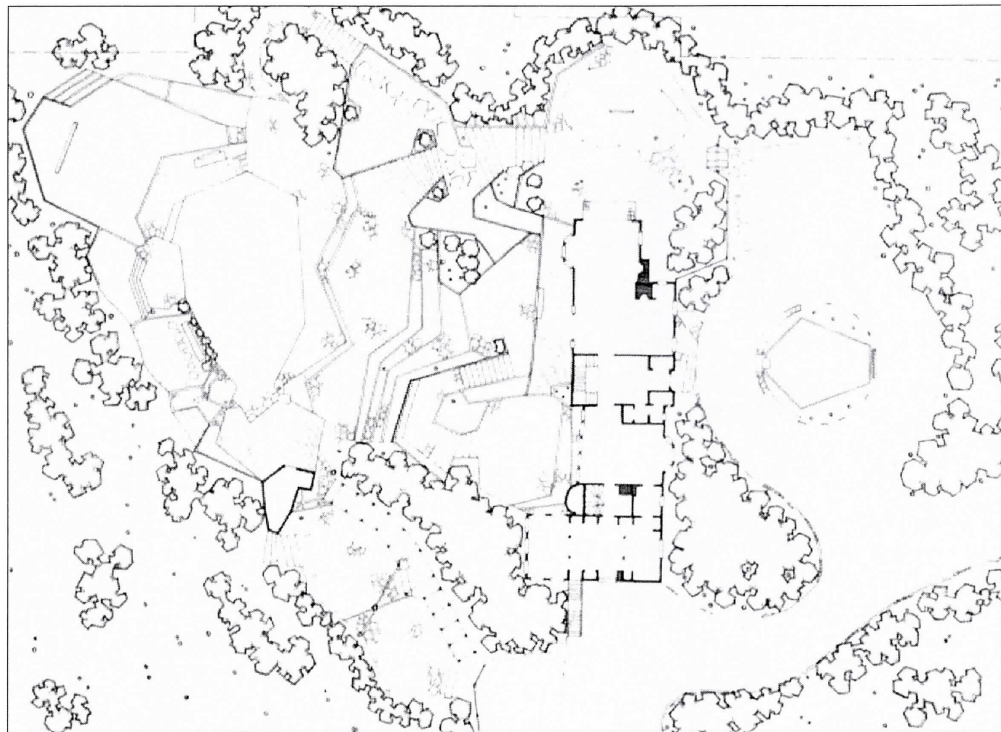
Short Hills, New Jersey

A new bridge of steel and redwood links existing bluestone terraces, providing access for first floor rooms of a house to upper garden terraces. The deck of the bridge overlooks native-style woodland gardens designed almost two decades ago by James Rose. The landscape consists of walks through terraces and naturalistic ponds that cascade from the first floor entry level into the gardens and pool below. The bridge is trapezoidal in plan, echoing the irregular geometries of the garden, and it is made with rectangular sections of redwood that diminish in length and width, following the harmonic spacing of the major uprights of the railing. A plate aluminum bench attaches to the railing as it meanders along.

AKM: I think that a very few moves here create quite an atmosphere. It's commendable to take so few things — skinny almost-esoteric things — and make an environment out of them. **JC:** This project has a beautifully detailed railing system that is clever and simple. The development of the bench within that deck railing system just works. **SE:** The cast shadows add an element of kinetic movement.

Client: Anonymous; **Design**

Team: Christopher Scholz, Inés Elskop; **Fabrication:** Jerry Lerner



Christopher Scholz

ARCHITECTURE CITATION

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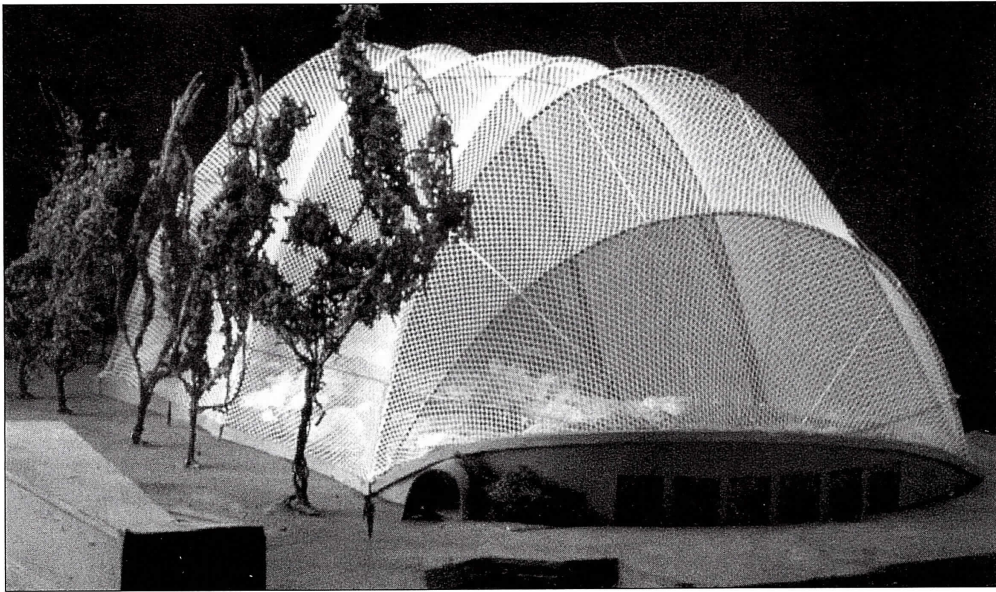
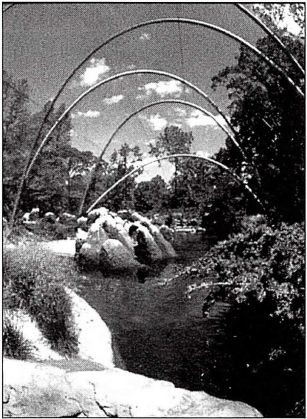
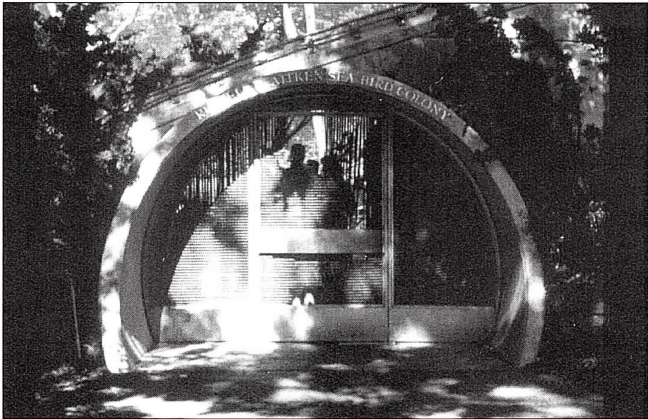
The Russell B. Aitken
Seabird Aviary

The Bronx

This new superstructure at The Bronx Zoo replaces a century-old aviary which collapsed under snow loads in 1995. It rises atop the existing man-made rock landscape sudded with mature trees, but it is thirty percent larger than the original, more inviting to visitors, and more accommodating of the birds. A sinuous concrete wall surrounding the project occasionally submerges and rises up at the ends to accommodate cave-like entrances. The 3,000-square meter cage appears to be outdoor space because its tightly woven matrix of 1mm-diameter wire rope is invisible to visitors from a distance. The net is supported by steel arches that twist it into double-curved shapes both elegant and structurally rigid enough to sustain snow and wind loads.

AKM: Not having perpendiculars gives it a lot of dynamic movement. **SE:** Obviously, the beauty is the lightness of materials possible using a tensile structure. I love the way two principal arches will touch at one end and then each touch a different neighbor on the other end; there's a movement and rhythm that's quite elegant. **JC:** You feel like you're outside even though you're in an enclosed garden.

Client: Wildlife Conservation Society; **Project Team:** Nicholas Goldsmith, Judy Choi, Craig Schwitter, Irv Glassman, Stanislaw Gaweda, Harold S. Holberg, William Lenart, Sui Ming Louie, Bryan Morrisson, Numer Ybanez, Andrew Formichella; **Consultants:** Laszlo Boadak Consulting Engineers, Ross Dalland



ARCHITECTURE CITATION

Mitchell / Giurgola Architects

The Lighthouse Renovation and Addition

Manhattan

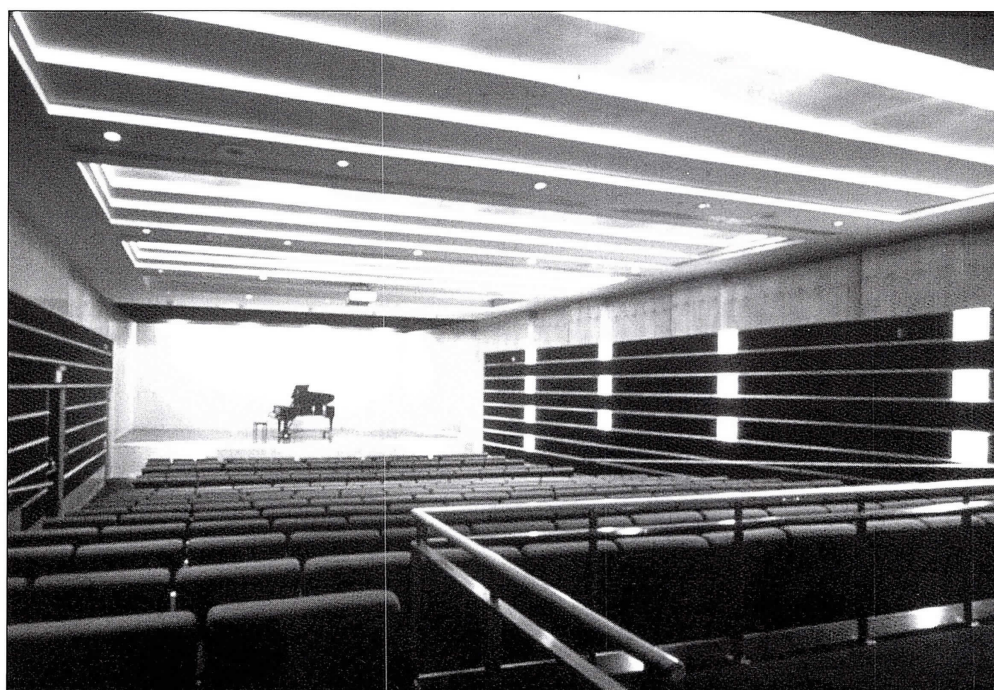
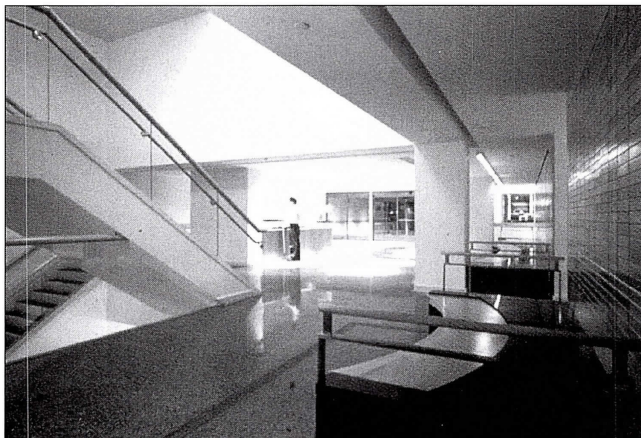
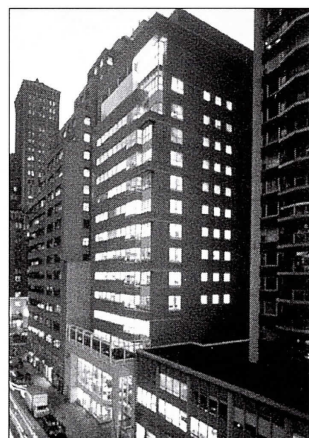
This light-filled, yellow brick building enables blind clients to negotiate on their own and to learn independent-living skills. It was built on the steel framing of an older structure owned by the same institution and expanded onto a through-block site. The Lighthouse reflects contemporary attitudes about mainstreaming, and the building deals with its architectural context in an up-to-date way. It now meets the street on the south facade with a storefront displaying visual aids sold inside. On the north side, it steps back in deference to townhouses across the street. Tall windows and ribbons of glass on both facades suggest openness — as does a cheery two-story public entry for the auditorium, conference center, classrooms, child development center, research institute education facilities, and low vision clinic.

AKM: What a civilized intervention! **JC:** With very few moves, they transform a mundane building into an asset for the street. **SE:** The structure is a good neighbor in the existing fabric and doesn't cry out for attention.

Client: The Lighthouse, Inc.; **Project Team:** Steven Goldberg, Jan Keane, John Kurtz, Mark Markiewicz, Kathy Achepohl, Sergei Bischak, David Bogle, Niall Cain, Stuart Crawford, Margaret DeBolt, David Fratianne, Tilman Globig, Tony Hartin, Roisin Heneghan, Stefano Paci, Frank Rascoe, Miguel Rivera, Kelly Shannon, Susan Stando; **Construction Manager:** Barr & Barr; **Structural Engineer:** Severud Associates; **Mechanical and Electrical Engineer:** Cosentini Associates; **Lighting Design:** H. M. Brandston & Partners; **Graphics and Wayfinding:** Whitehouse & Company



photos: Jeff Goldberg/Esto



ARCHITECTURE
PRESERVATION AWARD

Beyer Blinder Belle
Architects and Planners

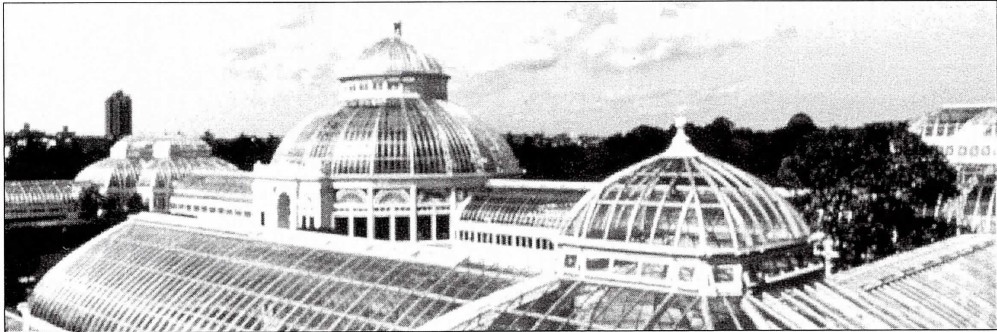
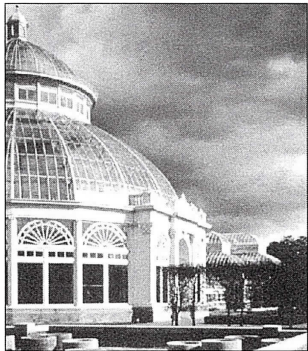
New York Botanical Garden
Enid A. Haupt Conservatory

The Bronx

The task here was to restore the appearance of this world-renowned conservatory and prepare it to weather a New York blizzard while maintaining the temperature and humidity of an Amazon rain forest inside. A century of these competing environmental conditions had eaten away much of the structure — including its columns and rafters, delicate tracery trusses, and cast-iron ornaments. Workers removed fifty layers of lead paint so that metal could be coated with high-performance finishes. Aluminum glazing bars substitute for cypress originals to hold 17,000 panes of glass. Sloped glazing, and entrances were replaced. Automated misting, and heating systems were slipped into the historic structure, as were life safety and universal access features. Since the conservatory, designed by Lord and Burnham in 1898, was the first of several dozen in the United States to be restored, the project can serve as a model for renovations elsewhere.

JC: The fact that this building is a prototype for restoration of Lord and Burnham conservatories throughout the United States makes it particularly noteworthy. The wonderful existing building seems to be saved for history without substantive changes.

Client: New York Botanical Garden; **Project Team:** John Belle, Richard W. Southwick, Robert McMillan, Thomas P. McGinty, Page Ayres Cowley; **Structural Engineer:** Ove Arup & Partners; **Mechanical/Electrical Engineer:** Ambrosino DePinto Schneider; **Cost Estimator:** Amis; **Exhibit Designer:** CLR Design



**INTERIOR ARCHITECTURE
HONOR AWARD**

Dean / Wolf Architects

Urban Interface Loft

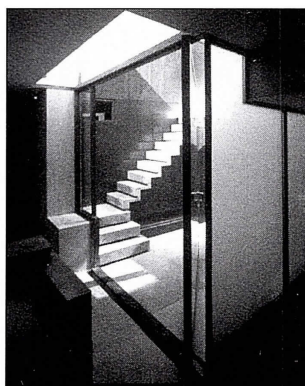
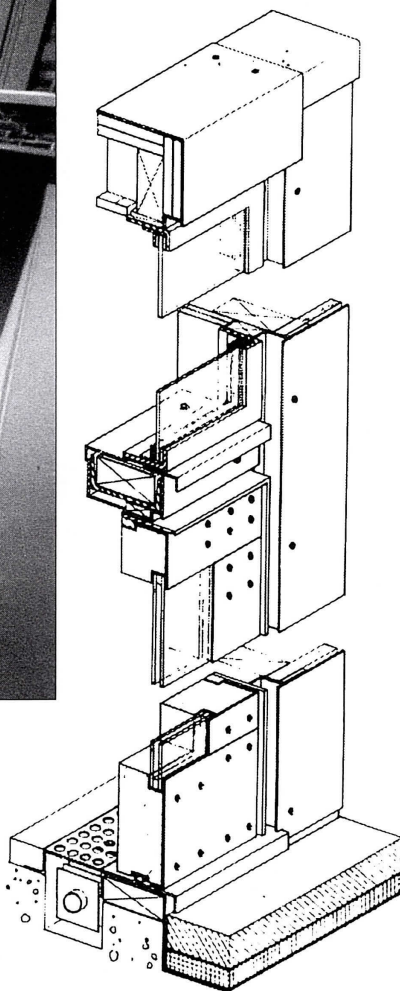
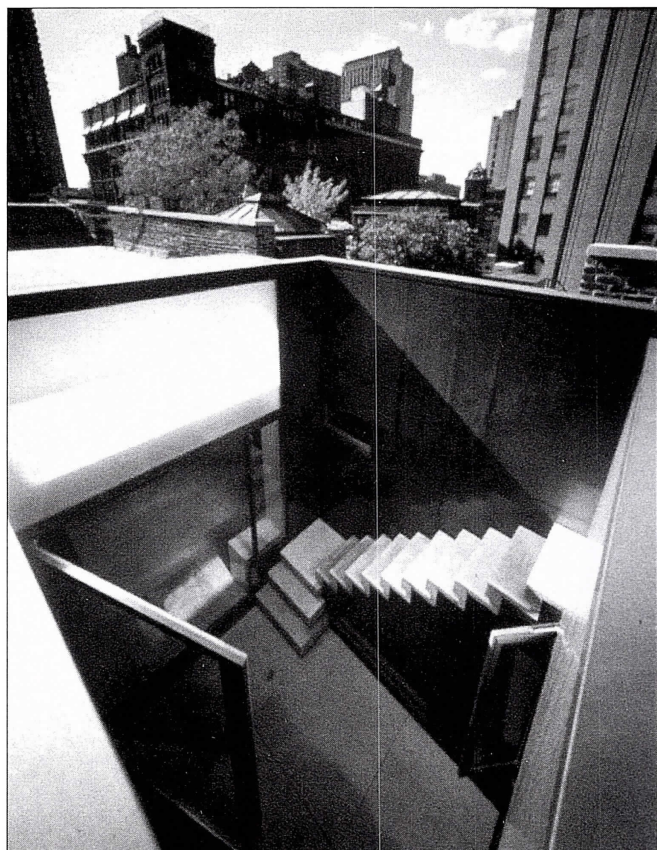
Manhattan

The design for this top-floor loft is based on the idea of dwelling below grade. Conceptually, the horizon line was taken to be the level of the rooflines of this building and others surrounding Duane Park. The ceiling was then sliced open, and the landscape of the sky was revealed. When this new "ground plane" dropped down into the center of the loft, a courtyard lined with copper was created. The new interior landscape, which is neither wholly inside nor completely outside, brings light into the domestic spaces and work areas on its perimeter.

EM: I can imagine awakening to see light busting in from above. The project is very exciting for its sense of the passage of time through the space. **YS:** This loft is exemplary in the way it creates a series of frames-within-frames and fosters interrelationships in an interior lacking other sources of light except from above.

EJ: I think the materials and the details show great simplicity and intensity. **EM:** There is a very strong system working through every element in the space, and I like the vistas.

Client: Kathryn Dean, Charles Wolf; **Project Team:** Kathryn Dean, Charles Wolf; **General Contractor:** Dean/Wolf Architects; **Construction Assistant:** Michael Cheah; **Structural Engineer:** Anchor Consulting



**INTERIOR ARCHITECTURE
HONOR AWARD**

Gabellini Associates

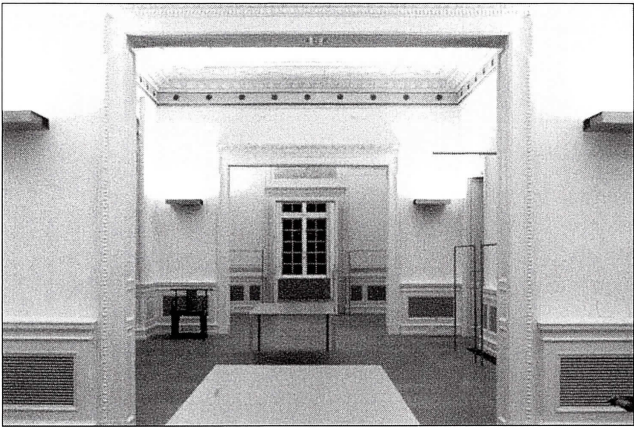
Jil Sander Showroom

Hamburg, Germany

The conversion of a war-damaged nineteenth-century villa on Alster Lake into an 18,000-square-foot showroom and office emphasizes the tensions between the new and the old. Painstaking restorations of plaster reliefs and woodwork coexist with a bold but unobtrusive reconfiguration of the interior. New furniture and fixtures were designed by the architects, and the whole is unified by a new Spanish Arria floor. But the stitching-together of the past and present is most apparent in the main foyer, where an existing grand flight going up plays against a brand-new stair leading to the lower level. In the simple dining and meeting spaces downstairs, invisible light sources dissolve surfaces and corners in deference to the ornamental treatment of the floors above. A terrace, formed by excavation, connects the dining space to the surrounding park.

EJ: We have seen lots of projects in the category of Minimalism. This one singles itself out. Everything is done for a reason, and everything looks as if it was done for a reason, which is even more difficult. Because of his understanding of how the light and proportions work at different distances, how the formats evolved, and how sensitively the fashion and aesthetic influences are developed, I think he is a master. **EM:** This is one of the most difficult challenges that an architect can achieve in a space where use is so integrated with the architectural form. It's beautifully done. The contrast is part of the excitement. **YS:** The vocabulary no doubt benefits from Minimalism, but it is far from being nomadic.

Client: Jil Sander AG; **Project Team:** Michael Gabellini, Kimberly Sheppard, Carmen Carrasco, Simon Eisinger, Ben Fuqua; **Architect of Record:** Martin Dumrath, Hamburg



Gabellini Associates



INTERIOR ARCHITECTURE AWARD

Gabellini Associates

Jil Sander and Ultimo Boutique

San Francisco, California

In a San Francisco landmark building with two exposures, vastly different stores for the same client interlock around the elliptical columns between them. The 4,500-square-foot Jil Sander flagship — a double-height space with north light — is cool and rectangular but dematerialized at the edges where light coves are buried in the baseboards. A stainless steel mesh stair alternates between opacity and transparency depending on the customer's vantage point. The 3,500-square-foot Ultimo store on the other side of the columns is a red Chinoiserie box with a vaulted ceiling, silicone bronze wall, and glowing Rosa Portugalo backdrop. The space contains silk scrolls, mirrors, hand-carved furniture by George Nakashima, and walnut hang bars used for display that designers suspended from the ceiling with mountain-climbing tensile line.

YS: It is perfectly customary for a musician to be able to play chamber music, symphony, opera, and other genres. But the same hand is rarely skillful at achieving different architectural effects. In this project, the special sense of the place has been developed with a masterful use of materials.

EJ: He has been able to serve two different styles of merchandise in a very clear and dramatic manner. The luxury of the materials and of individual architectural elements create an extremely strong space without being decorative. **EM:** This project is about communication with the product and the person who is actually in the space. Drama unfolds in front of your eyes.

Client: Ultimo, Inc.; **Project Team:** Michael Gabellini, Dan Garbowit, Kimberly Sheppard, Carmen Carrasco, Giovanni Botello, Tom Burns, Lily Chiu, Ben Fuqua, Florian Holbe, Cathy Jones, Stephanie Kim, Vincent Laino, Elmer Lin, Lisa Monteleone, David Moore, Lily Rutherford, Jeff White, Daniel Wismer; **Architect of Record:** Dennis R. Smith Associates, San Francisco



Paul Warchol



Paul Warchol

**INTERIOR ARCHITECTURE
AWARD**

Gluckman Mayner Architects

Paula Cooper Gallery

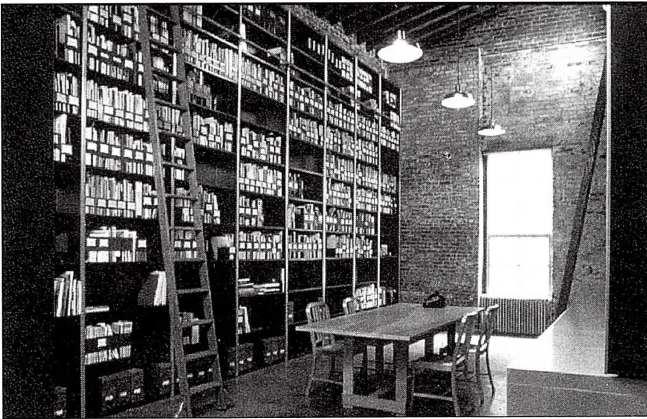
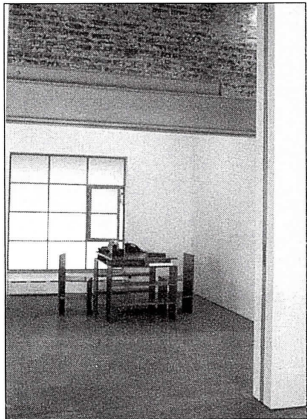
Manhattan

This art gallery in a 5,000-square-foot, one-story West Chelsea warehouse preserves an overwhelming 40 x 49 x 30-foot interior space. Its wood roof structure and many original brick walls remain exposed. The facade has been preserved by realigning the masonry openings and adding steel window frames and doors which are repeated inside. New elements such as painted gypsum wallboard, steel trusses inserted in the main gallery so that columns could be removed, and a tinted and ground concrete floor (reinforced to accommodate art installations) retain the character of industrial space. Skylights placed above the joists reinforce the proportions of the room without disrupting the roofline. Artificial lighting is also incorporated into the roof structure, and heating ducts are located for minimal impact. A new 1,300-square-foot mezzanine (housing offices, a private showroom, and a library) overlooks the main gallery and lowers the ceiling height at the ground floor entrance.

EJ: It has paid a certain homage to the original structure even if the original structure is of no particular interest. It doesn't do more than what is absolutely essential with the space and materials. The lighting is visible but not overpowering.

YS: A gallery should never compete with the art but should allow an optimism and a sufficient amount of light.

Client: Paula Cooper; **Project Team:** Richard Gluckman, Elizabeth Rexrode, Greg Yang, Jill Hanson; **MEP Consultant:** Frank Gerety; **Structural Consultant:** Ross Dalland; **Construction:** Eurostruct



INTERIOR ARCHITECTURE CITATION

Architecture Research Office

Residential Loft Building Lobby

Manhattan

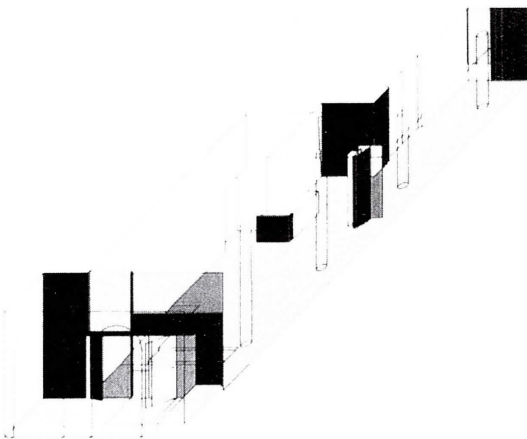
This functional and dramatic lobby introduces visitors to a renovated seven-story Soho warehouse. Using two building materials common in the neighborhood — steel plate and glass — the architects composed an abstract series of overlapping planes. As installed in the lobby, these materials interact sculpturally in natural and artificial light. The resulting sequence transcends the limits of the 1,200-square-foot space and a budget of only \$165,000.

EJ: I saw it as a very consequent attempt to do something with a space which is more or less non-descript. It employs very simple means without any polish — raw materials put together in a raw manner — and it is a strong statement. Somehow it all comes together. **YS:** This project is remarkable for having applied itself to a space which is not remarkable in any way. They have used the walls, columns, vertical and horizontal elements and conceived of a very rigorous design in materials which are common, sometimes even crude, but which give a strong feeling of foreground and background. Although it is a radical approach, it relies on materials that are simple and handled with care. **EM:** It's a beautiful use of transparency. The more I look, the more I understand this is really the work of an artist: It's an illusion.

Client: Ajax Group of Companies; **Project Team:** Adam Yarin-sky, Thomas Jenkinson, Stephen Cassell; **General Contractor:** Bernsohn & Fetner Building Corporation; **Structural Engineer:** Smolen Calini Anastos Consulting Engineers



photos Paul Warchol



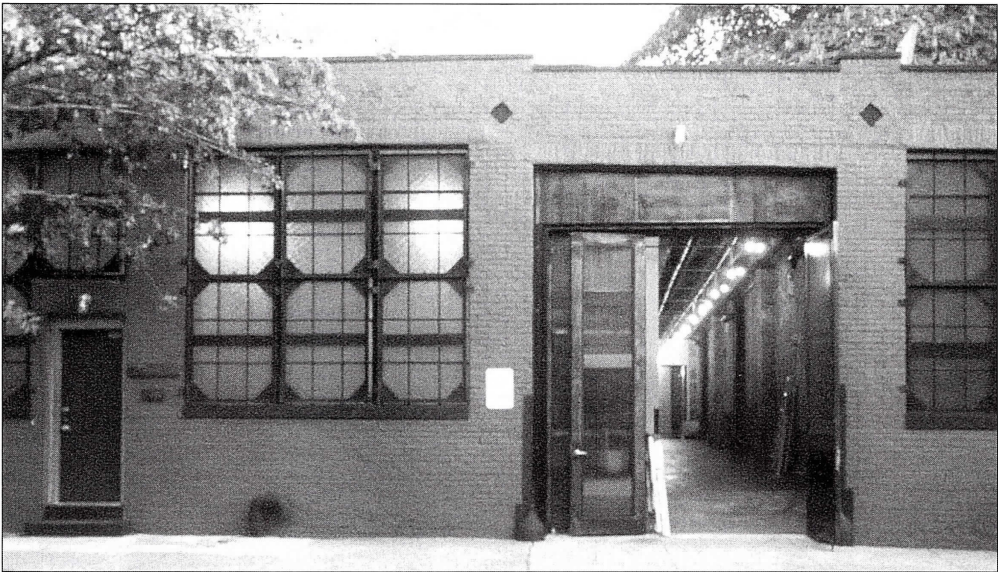
INTERIOR ARCHITECTURE
CITATION

Andrew Berman Architect
I.D. Studios, Industria Superstudio
Manhattan

This transformation of a 1919 carriage garage on the edge of the Gansevoort meat packing district into a digital imaging facility and fashion photography studios highlights the dilapidated quality of the existing building. Although seemingly undesirable, the site with drive-in access from West Twelfth and Bethune streets was rich in raw presence and evocative of the past. The new through-block interior corridor illuminated by new skylights suggests a discovered urban passageway. New construction is juxtaposed in the shell. Floors are of end-grain fir blocks and concrete, and doors are hot-rolled steel. Light fixtures, located on a 10 x 10 foot grid throughout the building, are custom-fabricated from standardized components.

EJ: The existing building — left untouched — plays an important part in the texture of the final solution by keeping the rough texture, the old natural brick, the worn natural wood. The result is convincing. **YS:** They made full use of what already existed and orchestrated it in a dramatic manner, the way a photographer does with his subject.

Client: Industria Superstudio;
Project Production: Andrew Berman; **Structural Engineer:** Ross Dalland; **Mechanical Engineer:** Bedell-D'Antonio Engineers; **General Contractor:** Interior Renovations; **Electrical Contractor:** FGE Electric; **Steel Fabrication:** Scott Enge; **Cyclo-ramas:** Hans Kulseid Carpentry



INTERIOR ARCHITECTURE CITATION

**Scott Marble • Karen Fairbanks
Architecture**

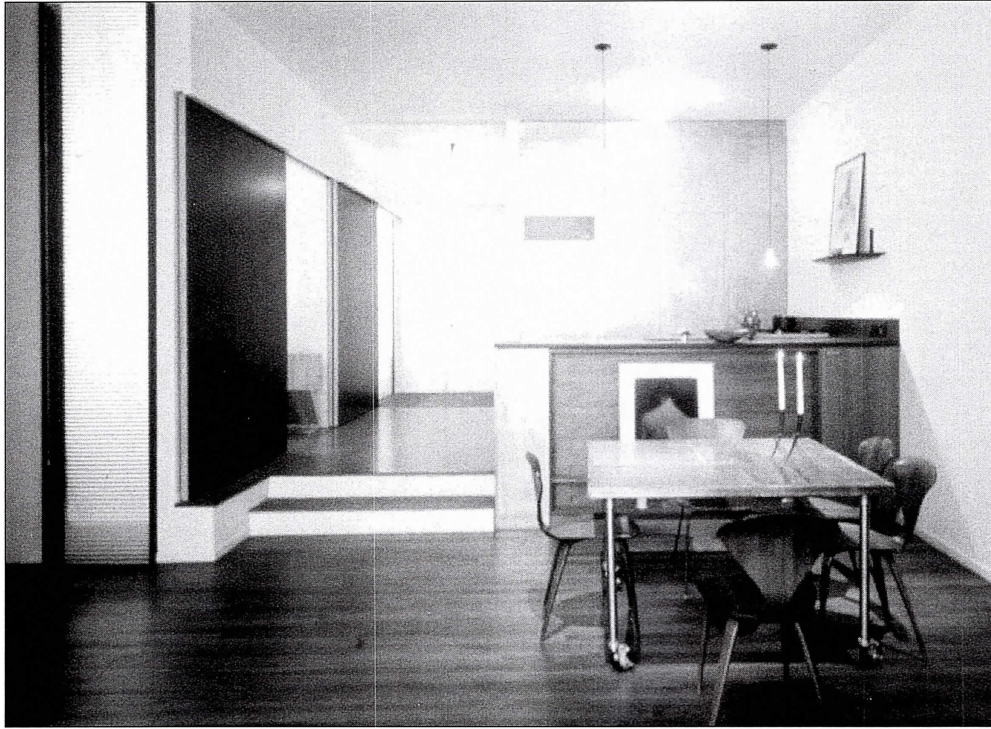
Choreographer's Loft

Manhattan

A series of dynamic planes runs from the entry to a wall of north-facing windows in this renovated lower Fifth Avenue space. The planes organize the tight 1,400-square-foot design and maximize available light with transparency and translucency. Panels are composed of glass rods, Fin-Ply, and plate glass of various types. In one case, they can open a guest room near the kitchen so it is suitable for dining. The materials of the primary organizing planes reappear unexpectedly throughout the apartment to establish connections between the parts of domestic programs that are traditionally separated. This scheme makes every effort to blur boundaries — an idea that is especially evident when slate, cork, or cherry flooring extends under the planes to link adjacent spaces.

YS: The overall flow, where materials represent the continuity of life is exemplary. Foreground, middle ground and background spaces interact marvelously. I see echoes of various proportional systems — Classical and Asian — which seem to mix well. **EM:** Several objects in the space are designed both interestingly and usefully. **EJ:** The best part is the approach to the interior plan. But the little tricks, like the translucent walls that give only a notion of another room behind, are also very clever. It is a space that is inhabited well.

Client: Michael Seibert; **Project Team:** Scott Marble, Karen Fairbanks, Stacey Jacovini, Jake Nishimura; **Contractor:** Up-Rite Construction; **Cabinets:** Mark Hill Fabrications



photos: Paul Warchol



INTERIOR ARCHITECTURE
CITATION

Pagnamenta Torriani
Architects Planners

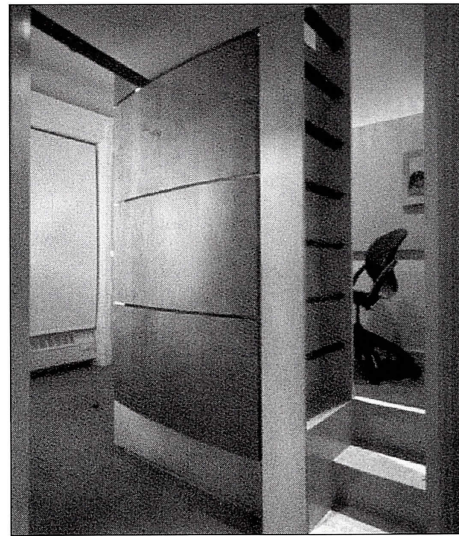
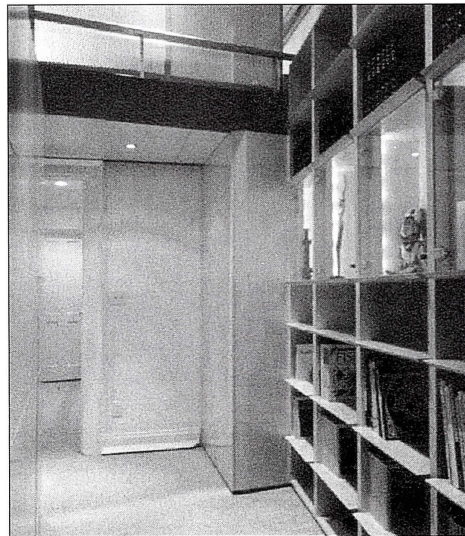
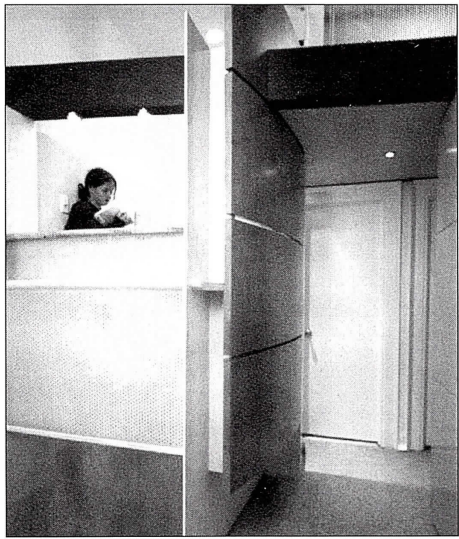
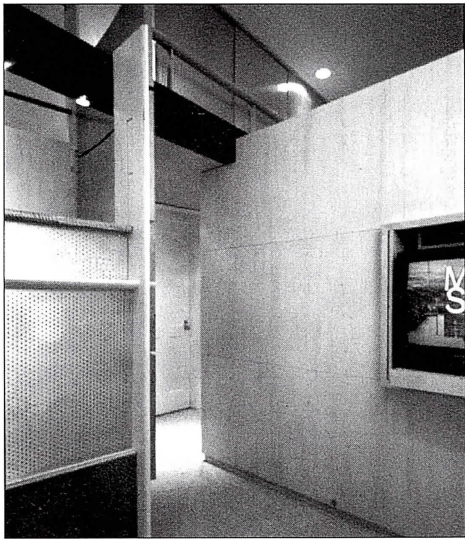
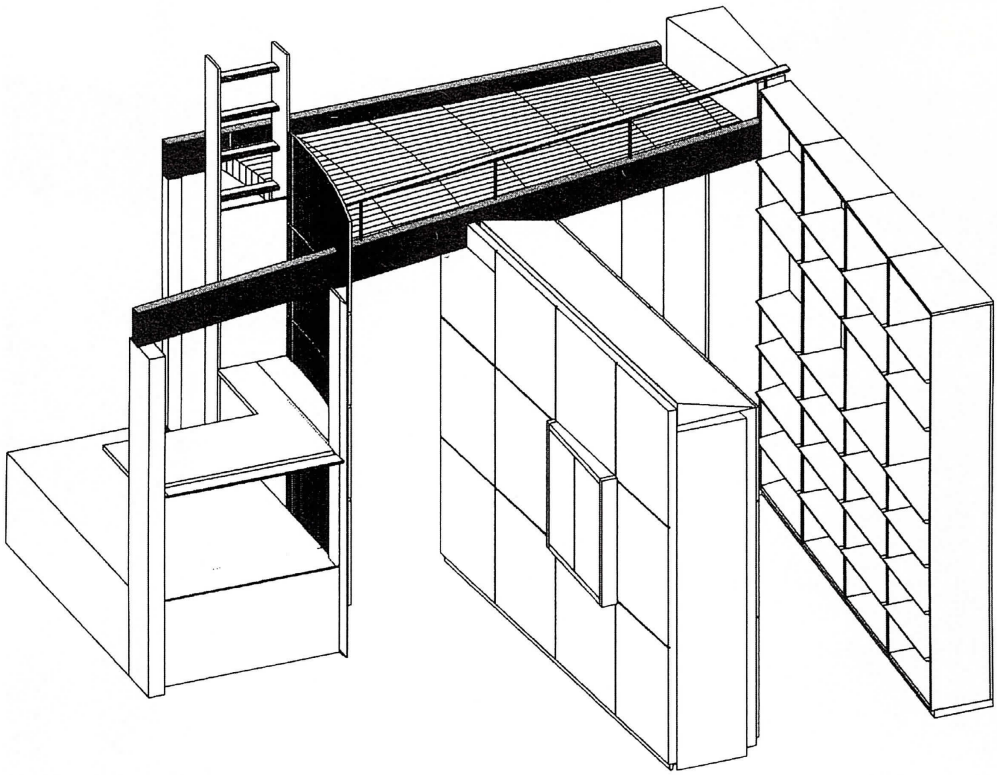
Carolina's Room

Manhattan

In the firm's smallest project (for its youngest client), the task was to realize the dream of a twelve-year-old girl in a small space in her family's townhouse. Carolina imagined a bed up high — like a screened balcony in the sky — and a slightly elevated and sheltered study space. She also requested a small area with cushions for watching TV. Because she didn't want to see her belongings, everything had to be hidden, and she allowed only two accent colors: sea blue and devil red. When the designers presented their interpretations, Carolina promptly picked one with the bed set above the entrance — supported on red beams — and reached by a small red ladder. The screened study would be blue and placed just below the bed. Because the new elements never intersect orthogonally, the architects were able to create proportional small spaces where the girl could climb, jump, and use her whole body. It was only after the project was finalized that the architects discovered one of Carolina's paintings from long ago on a wall. Her mural pictured a ladder going up to the sky, a trapeze, a curved surface. The colors were white, sea blue and devil red.

EM: It looks like a fun project to do. **YS:** This isn't the first time an architect has been asked to do a small work. Some might say that a girl's room has become a sort of trope—"a room of her own." This, however, is very dense and deep work—executed with an uncommon, light touch.

Client: Sabina Fila; **Project Team:** Anna Torriani, Lorenzo Pagnamenta, Michele Malfanti, Ramon Garcia



PROJECT HONOR AWARD

Richard Meier & Partners

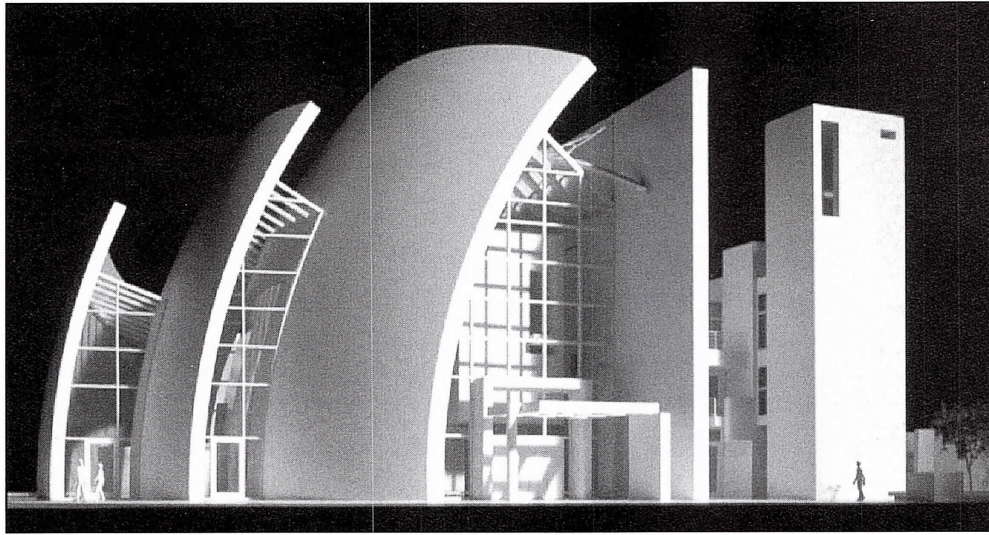
Church of the Year 2000

Tor Tre Teste, Italy

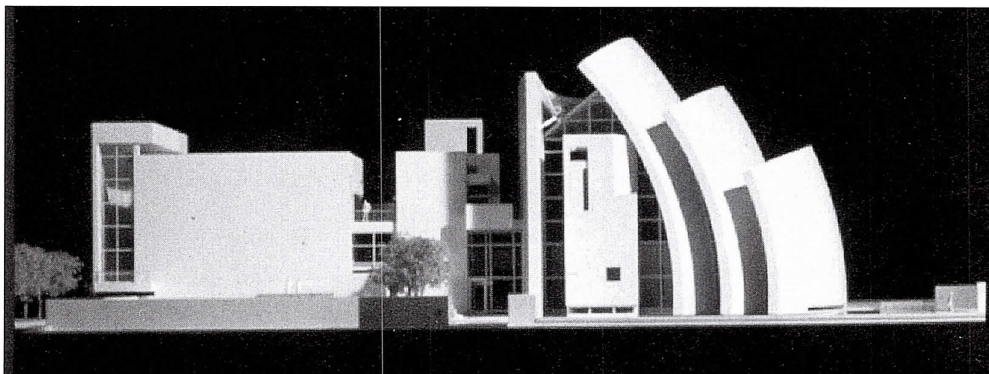
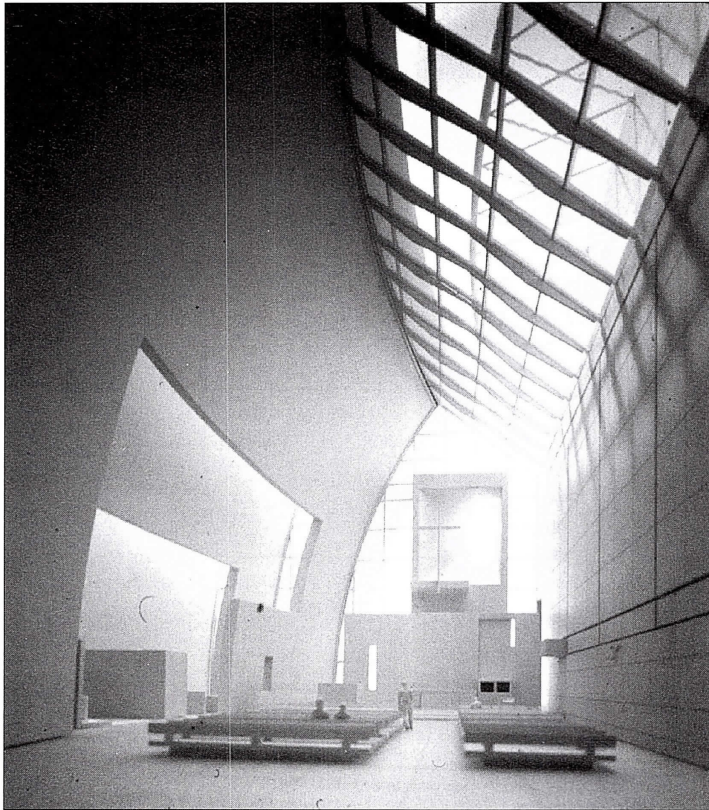
This project on the outskirts of Rome is part sacred and part secular: The program included a pilgrimage church and a community center. Two plazas on-site — one with a reflecting pool for meditation and the other, which includes a recreational garden and café — will help the complex foster a sense of community through celebration, ritual, and play. In plan, the precinct is composed of displaced squares and circles that prove metaphorical. Three equally sized circles, symbolizing the Holy Trinity, generate concrete shells that form the body of the nave along a spine wall. Similarly, the water that encloses the church reminds visitors that faith arises out of the life-giving waters of Baptism.

RC: I think this will be a magical interior — on the level of Borromini or the South German and Austrian Baroque — because of the handling of white surfaces and light. **HP:** The plan seems to be derived very carefully from the logic of construction and the straight rationality of the building. **HP:** I was most impressed with the handling of the skin and the layers of glass in the roof and in the walls.

Client: Vicariato di Roma; **Project Team:** Richard Meier, John Eisler, Amedée Butt, Ron Castellano, Steve Dayton, Mark Dizon, Amy Donohue, Christopher Haynes, Jun-ya Nakatsugawa, Greg Reaves, James Richards, Jennifer Stevenson, Carlos Tan, Michael Thanner



photos Jack Pottle/Esso



PROJECT HONOR AWARD

**Richard Meier & Partners
with Langdon Wilson**

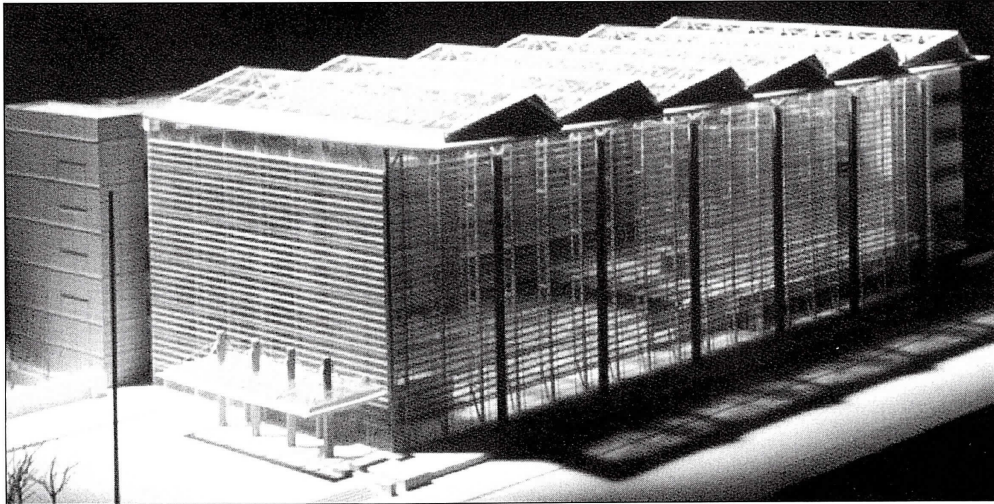
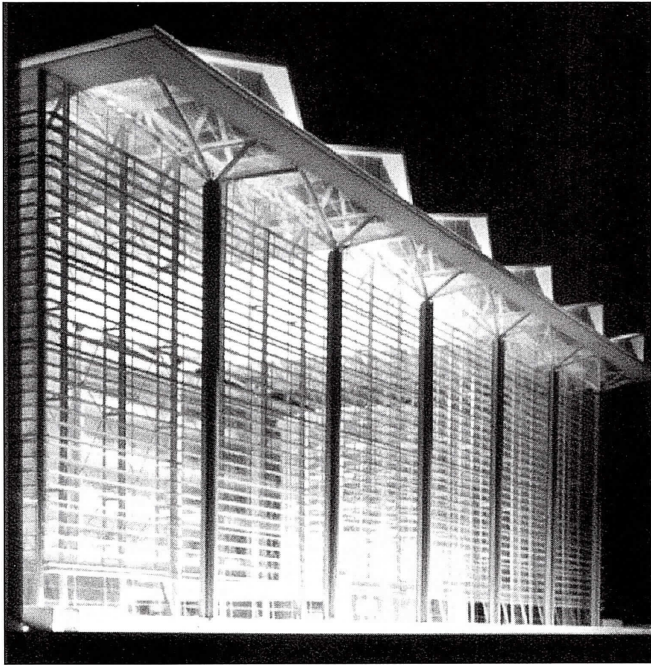
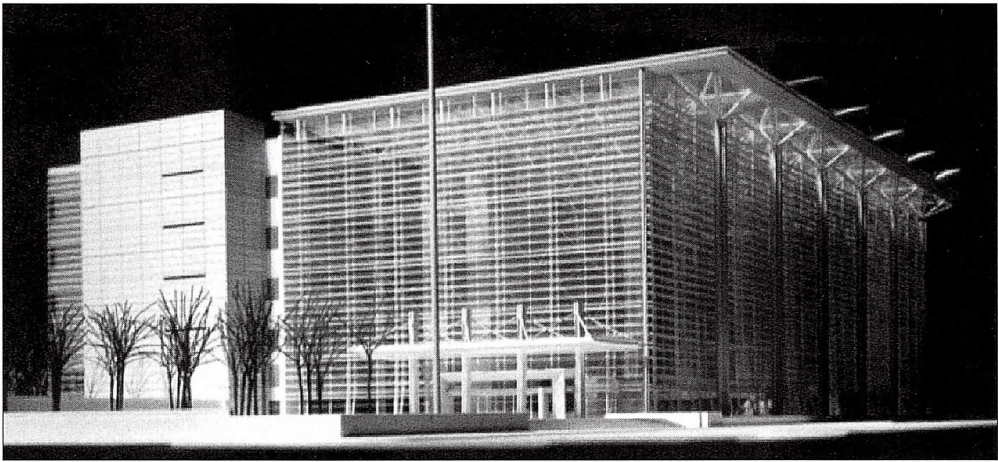
United States Courthouse

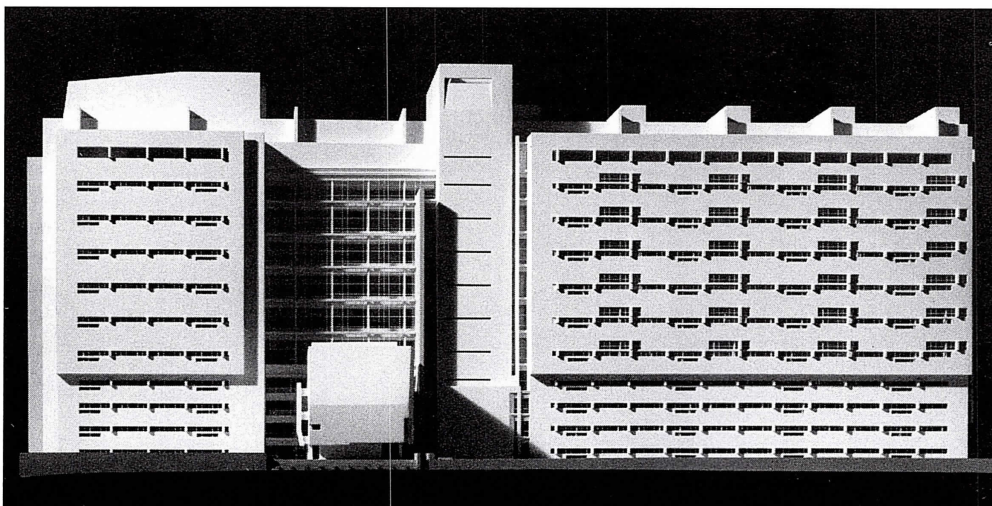
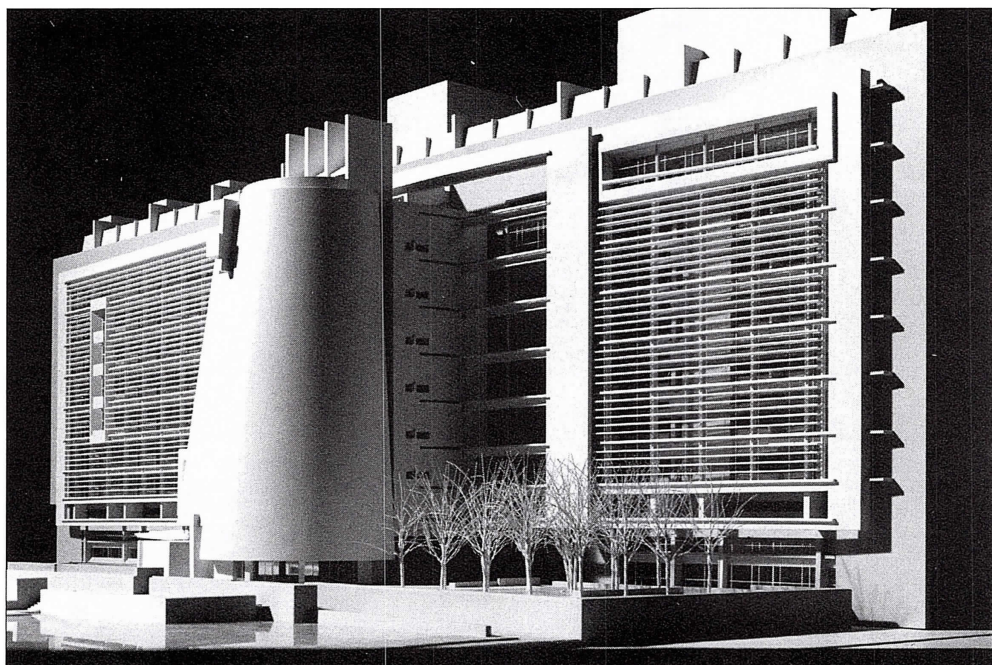
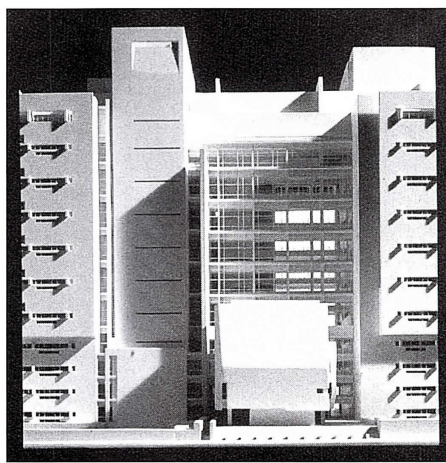
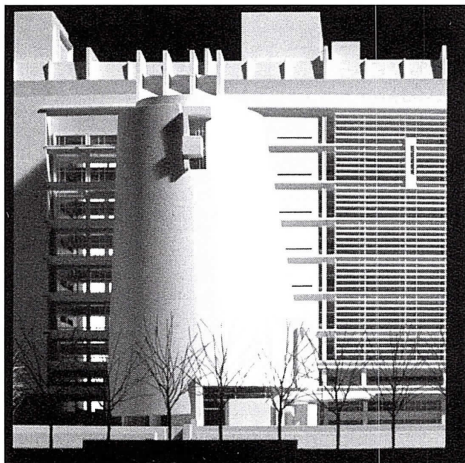
Phoenix, Arizona

This two-block-long, six-story downtown structure is intended to anchor the endless sprawl of the city of Phoenix. The 500,000-square-foot building's soul is a glazed atrium lobby of out-of-doors proportions. The lobby's unique cooling system conditions fresh air with mist so that interior air temperatures remain 20 degrees below those outside. Because the atrium faces north, its faceted roof is extensively glazed with both fritted and transparent panels. Below this roof, entries to bureaus, agencies, and courtrooms on several levels punctuate a street-like facade. Also inside the atrium, a gigantic glazed cylinder — almost a building in its own right — houses the Special Proceedings Court.

JK: What I admire most is the logic of construction and the straight rationality of the building. **HP:** I was most impressed with the handling of the skin and the number of membranes of glass exploited in the roof and wall. **RC:** Making a plaza that is a volume is what I find interesting.

Client: United States General Services Administration;
Project Team: Richard Meier, Thomas Phifer, Stephen Dayton, Alfonso Perez, Jim Sawyer, Toby Rogers, Ron Castellano, Timothy Collins Douglas, Jeff Greene, Stephen Harris, Andrew Kim, Julian King, Bob Lewis, Paul Masi, Marc Rosenbaum, Carlos Tan; **Associate Architect:** Langdon Wilson;
Structural Engineer: Robin E. Parke Associates; **Mechanical Engineer:** Baltes/Valentino Associates; **Passive Cooling Engineer:** Ove Arup & Partners; **Curtain Wall Consultant:** R. H. Heintges; **Landscape Architect:** Richard Emik Associates; **Lighting Design:** Fisher Marantz Renfro Stone; **Acoustic, Audio-visual, Telecommunication Design:** Shen Milsom & Wilke; **Graphics:** Vignelli Associates





PROJECT AWARD

**Richard Meier & Partners
with The Spector Group**

United States Courthouse

Islip, New York

Through a curving glass facade and projecting sunscreens, this federal building admits light to public corridors and offers extraordinary views of the Great South Bay and Atlantic Ocean from the upper floors. Entry to the building from its podium is through a cone-shaped rotunda nine stories high that leads into a 12-story atrium. Massive stone walls running on the east-west axis separate public circulation areas from courtrooms and private offices, and libraries and offices divide the District Court on the west from the Bankruptcy Court on the east. The rest of the building's carefully sequenced and layered spaces provide distinctive circulation for the public, judicial staff, and detainees.

RC: This is one of the most sophisticated exercises in this kind of form-making that I have ever seen. It's a beautiful building in a familiar vocabulary that is handled with an extraordinary elegance and control of sculptural form and scale reminiscent of the Firminy Church by Le Corbusier. **JK:** I like the cone as one of the major fields of geometry and admire how the grammar and vocabulary work together. **HP:** I was most taken with the hallway where daylight filters into the circulatory zone through a rich fenestration of glass and louvered elements.

Client: United States General Services Administration; **Project Team:** Richard Meier, Thomas Phifer, James Sawyer, Reynolds Logan, Stephen Dayton, Timothy Collins Douglas, Michael Duncan, Stephen Harris, Richard Manna, Marc Rosenbaum, Thomas Savory

Structural Engineer: Ysrael A. Seinuk; **Mechanical and Electrical Engineers:** Syska & Hennessy; **Lighting Design:** Fisher Marantz Renfro Stone; **Graphics:** Vignelli Associates

PROJECT AWARD

**Pasanella + Klein Stolzman
+ Berg Architects**

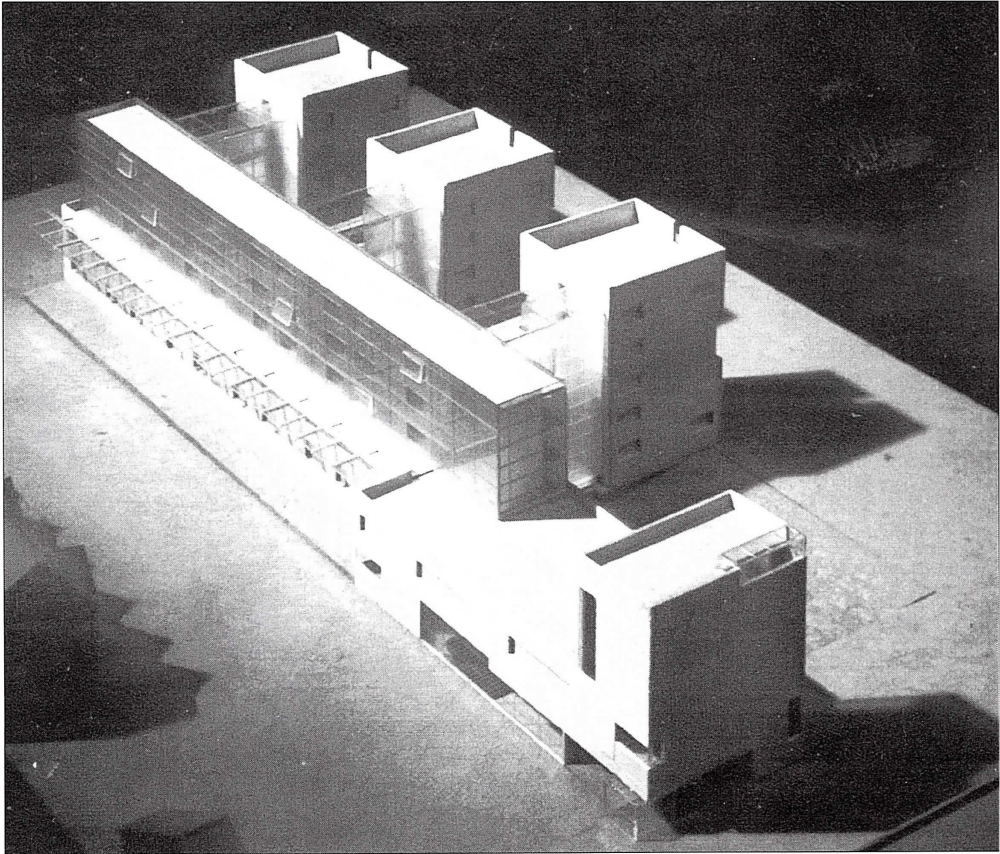
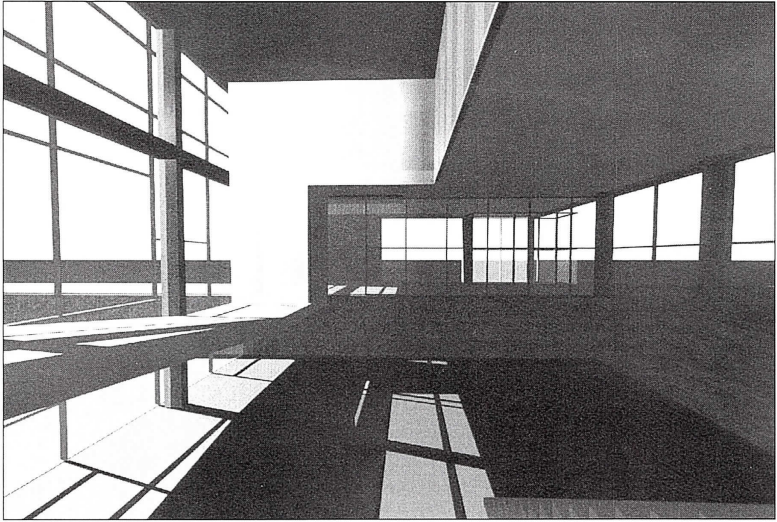
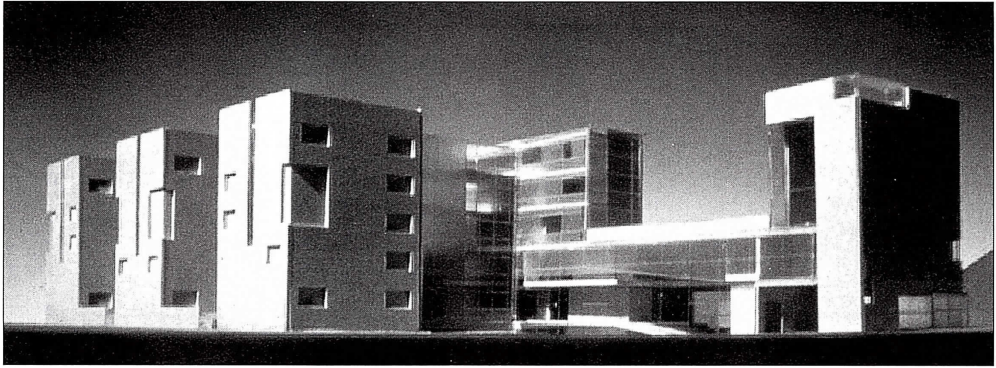
Stabile Hall, Pratt Institute

Brooklyn

This freshman dormitory for art and architecture students encourages residents to interact in social lounges, shared living spaces, and work rooms where they can mix informally. The building defines an edge around the Pratt campus — outside the gated area where most classrooms and studios are located. The dormitory's long low bar built of brick reflects the scale and texture of the historic brick Pratt Row faculty houses across the street. Set back behind the brick bar, the facade rises three more stories covered in glass and aluminum that corresponds to nearby industrial buildings. On the other side, three arms terminate in towers creating courtyards between them and deflecting attention from the parking lot in the rear.

RC: It is always a question of how you give a dormitory some form because dormitories are so repetitive. This composition responds to its site so that, although it is made of identical units of the same apartments, you get an articulation that relates to the nature of the surroundings and the order of the place. I think it's quite successful. **JK:** It is a very rational, composed building. I very much like the composition of forms, the still order of the building. **HP:** The complex is well-articulated, creating a variety of different territories reached by bridges and shared hallways that seem to encourage a variety of spaces for social interaction that can be shared by all outside the dormitory rooms.

Client: Pratt Institute; **Project Team:** Wayne Berg, John C. Kelleher, Howard Chu, See Yuen Chuang, Oliviero Godi, Christine Wentz, Tim Witzig, Kwong Yung Yu, Michael Yung.



PROJECT AWARD

George Ranalli, Architect

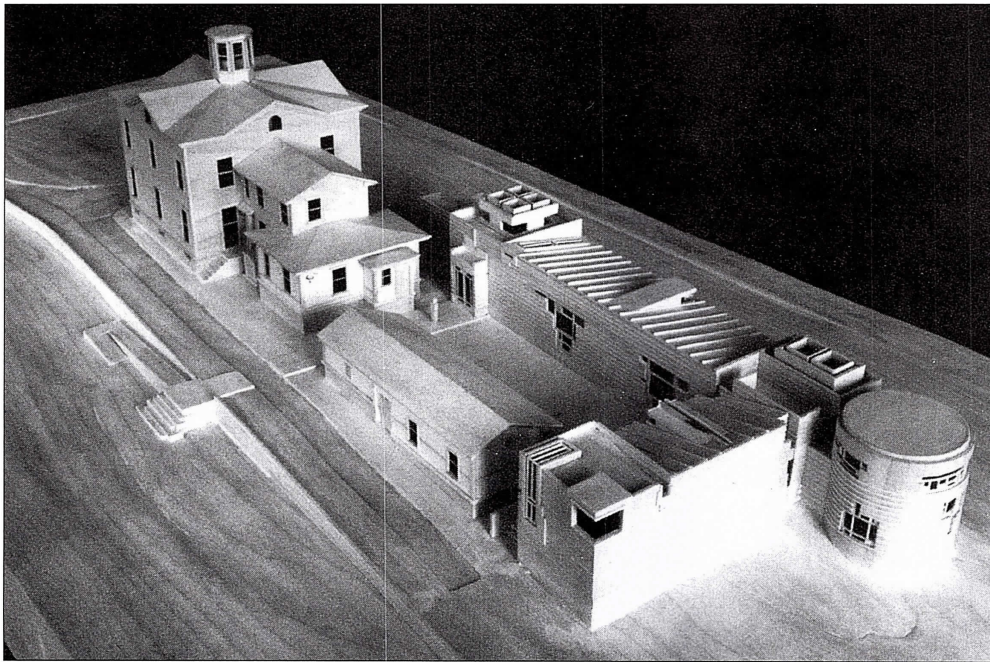
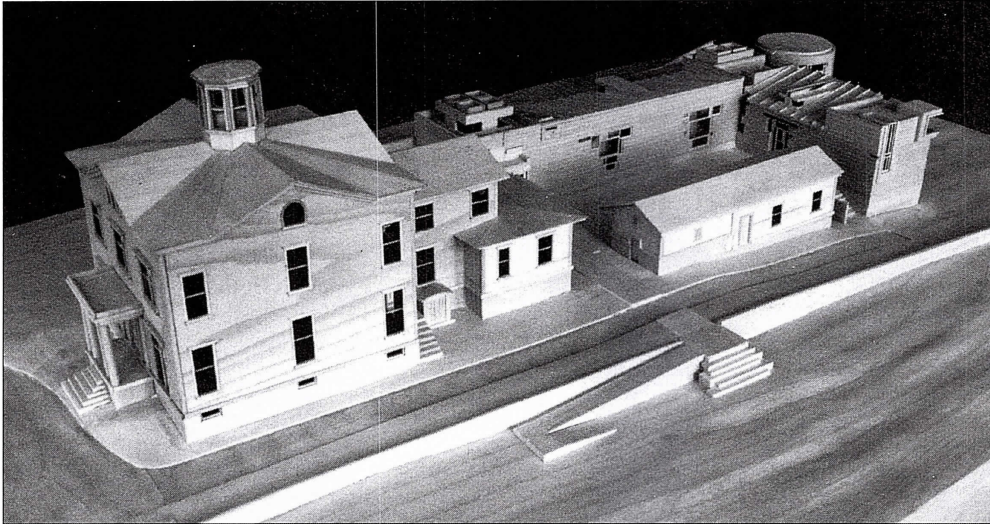
Stonington Historical Society Library and Archive Building

Stonington, Connecticut

This 3,400-square-foot wood, stone, and copper addition to the landmark Captain Palmer Mansion was designed to house an archive of letters, papers, art works, and objects from the Palmer estate as well as documents from the Town of Stonington. The addition, with its stone base, creates a small courtyard between the existing mansion and the ice house. From this court, the addition's entry leads into a large entrance hall. The archive is next in the entry sequence and a round reading and seminar room terminates it. Rooms are lit by a series of windows and roof monitors intended to define space as well as to create special lighting effects.

HP: The addition is very sensitively attached to the historic structure, wrapping a rather low new wall around a space to form the courtyard that the addition shares. The variety of interior spaces is quite impressive, and the fenestration creates a variety of lighting conditions for different rooms. **JK:** The atmosphere of the interior will serve the purpose of the building very, very well. **RC:** It is a well-laid-out archive. I think you can see immediately how to use it. Another nice feature is how it is disconnected, allowing the house an autonomous existence. You have to cross open air to get from one to the other — something that seems obvious when you see it done, but that most designers would not do. However, making some kind of link would ruin the experience of leaving the house to enter the archive.

Client: Stonington Historical Society; **Project Team:** George Ranalli, John Butterworth, Donald Hearn, Aaron McDonald, Todd Stodolski, Nathaniel Worden



PROJECT CITATION

Gabellini Associates

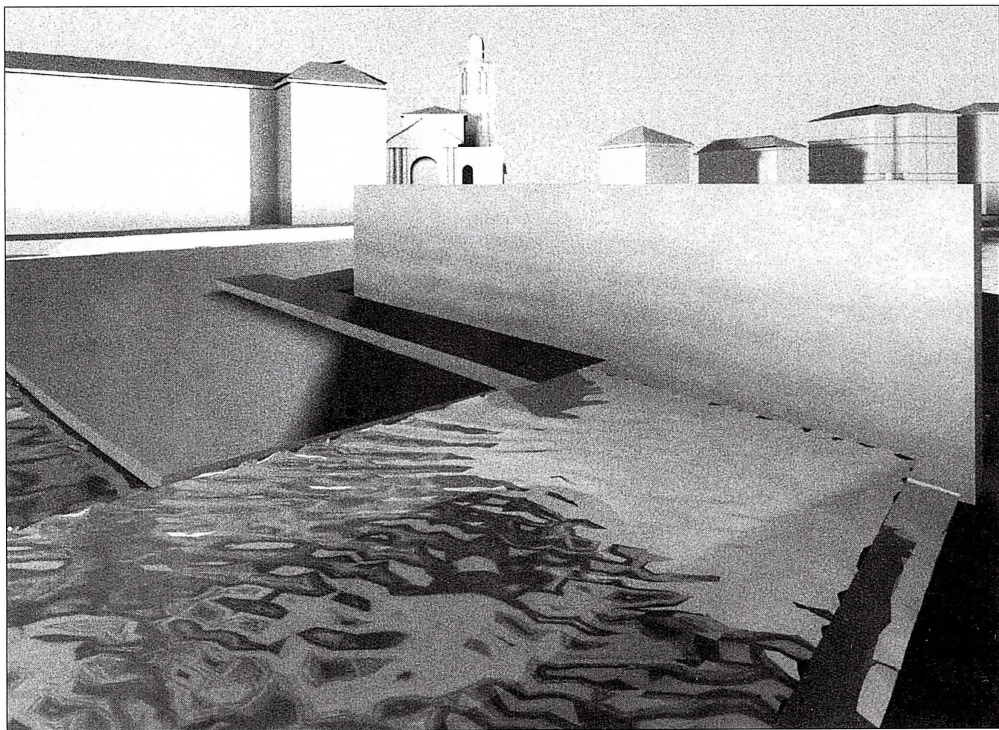
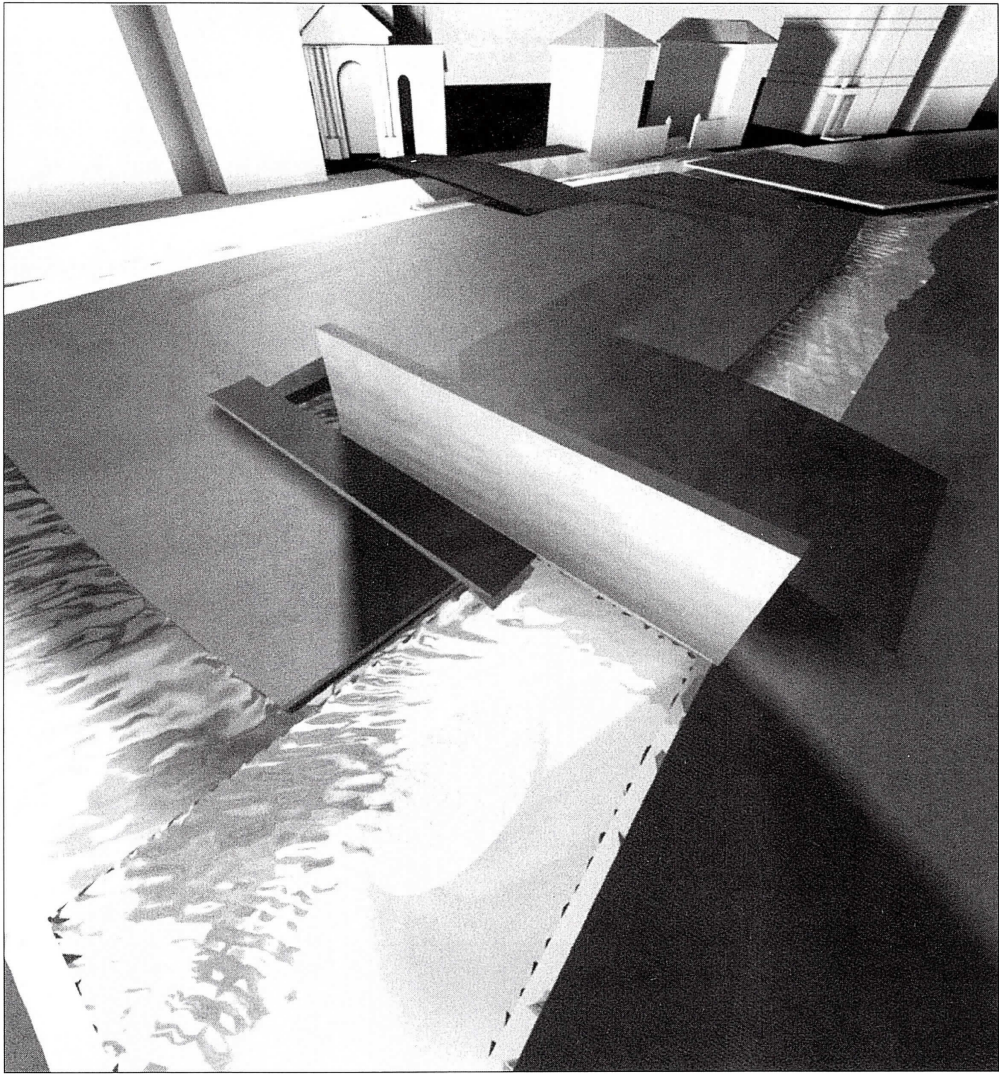
Redefinition of the Spaces
in Piazza Isolo

Verona, Italy

Verona's Piazza Isolo, which was once located between the right and left banks of the River Adige, was accessible historically only by bridges. This proposal would locate an area of exchange, an unprogrammed space, and an underground parking garage within the confines of the site and restore its true character by creating a channel of water around the piazza's edges. A continuous incision around the perimeter of the piazza would allow for ventilation as well as the filtering of light. Water in the slit would create atmospheric veils of light and shimmering reflections varying in intensity from daylight to moonlight. Stairways located throughout the plaza allow for vertical circulation down to the garage. At these incisions in the ground plane, the sight and sound of water connect the piazza with the space below.

HP: There are two aspects of this design I find really enchanting. One is the attempt to recreate the memory of this open site, which was once an island, by re-forming it into a piazza reached by bridges over water. I also think that the way water is used as a filter to bring light into a garage below the piazza is very exciting. That light would keep the garage connected to the outer world and animate the space. **RC:** The parking garage is a problem of our time that has never been successfully solved. I very much appreciate that somebody has taken that piece of the program and made it part of the experience of the city.

Client: City of Verona and the Urban Studies and Architecture Institute (USIA); **Project Team:** Michael Gabellini, Carmen Carasco, Ben Fuqua, Cathy Jones, Vince Laino



PROJECT CITATION

**Hanrahan Meyers Architects
with Castro-Blanco, Piscioneri
and Associates**

Red Hook Community Center

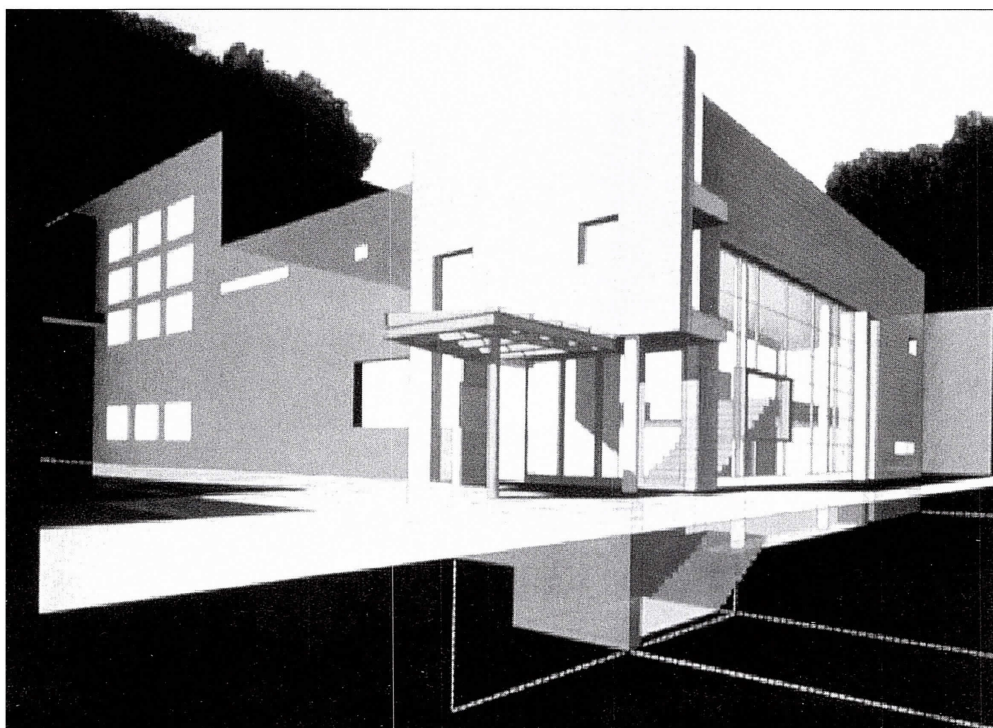
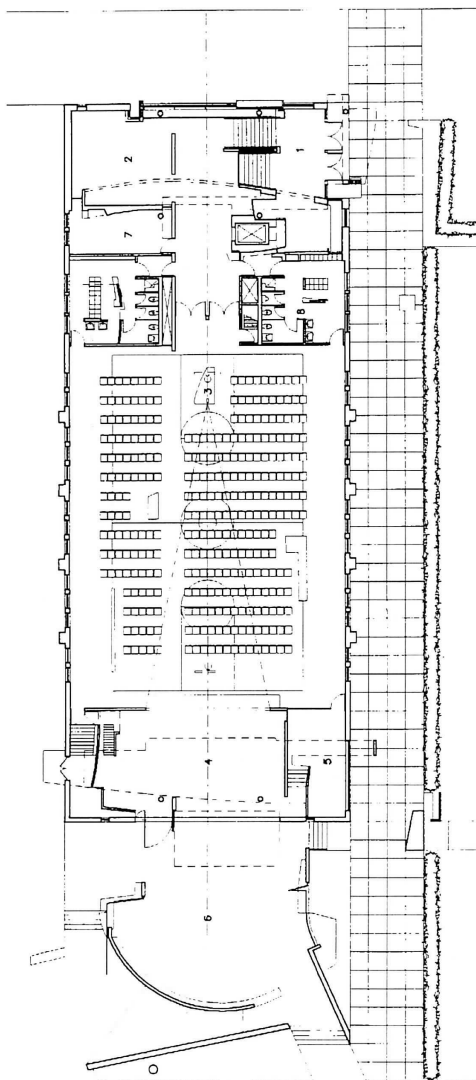
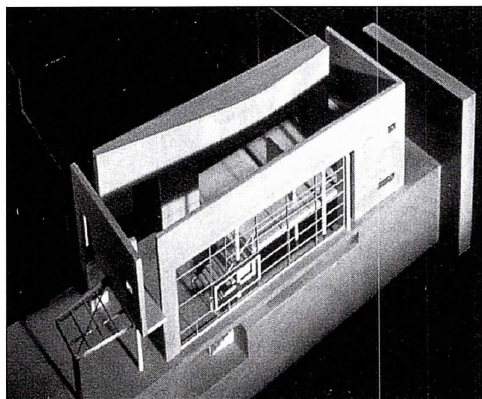
Brooklyn

Renovating and adding to an existing 24,000-square-foot community center provided an opportunity to help change the image of this neighborhood blocked on the north by the Gowanus Expressway and on the south by the Red Hook Houses. The center is a part of a complex that also includes a retail strip, offices, day care, and a landscaped area. The lower level of the project accommodates an alternative high school and a radio station. Upstairs, there is a new art gallery, auditorium, and an activity room with an indoor/outdoor stage. The rear wall of the stage opens so that performances can be directed toward the Red Hook Houses. In fact, all of the center's rooms are being renovated to serve multiple purposes for both neighbors and students. Landscaping for the 4.5 acre site and improved access via a wide, paved walkway leading from the Houses to the transportation corridor on West Ninth Street were also designed by the architects.

HP: This project is inserted into the urban fabric in a way that makes the most of the street corner site. The massing and the voids allow the building to become strongly integrated into the neighborhood. The design brings people deep into the building — into a space that belongs to the street as well.

RC: It is difficult to do a project for a social purpose, and potentially very difficult in this corner of the world. I think we all respect the intensity and ambition of this project.

Client: New York City Housing Authority; **Project Team:** David Castro-Blanco, Thomas Hanrahan, Robert Langford, Kevin Lee, Jeeyoon Lim, Clare Lyster, Victoria Meyers, Robert Piscioneri



Jack Pottler/Esto

PROJECT CITATION

Richard Meier & Partners

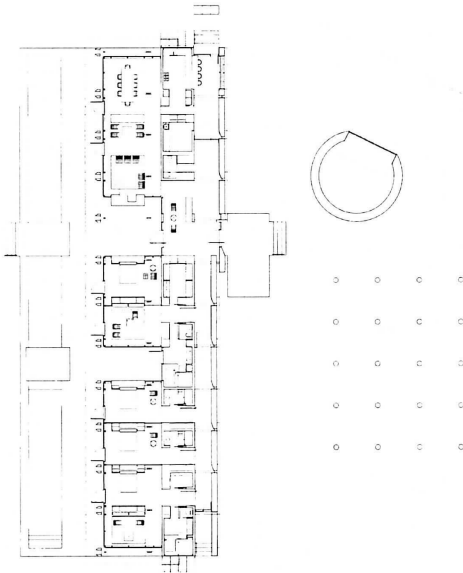
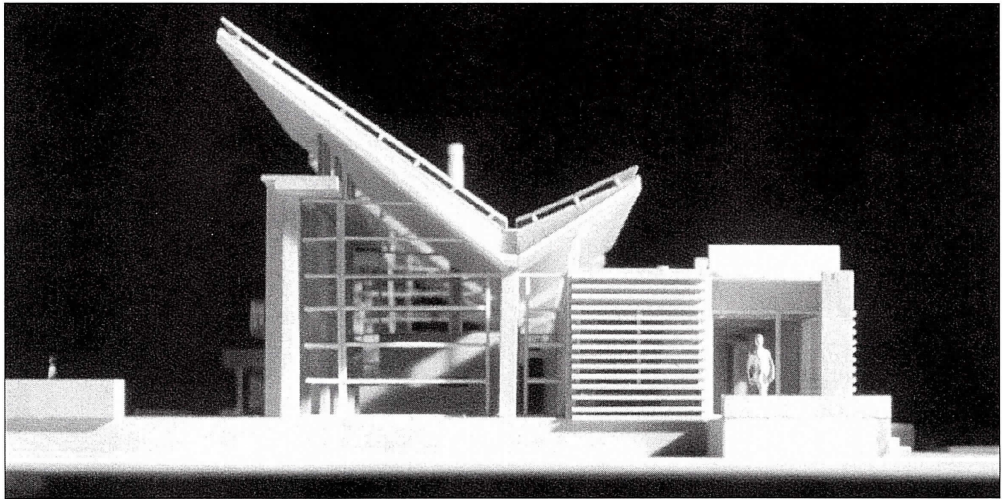
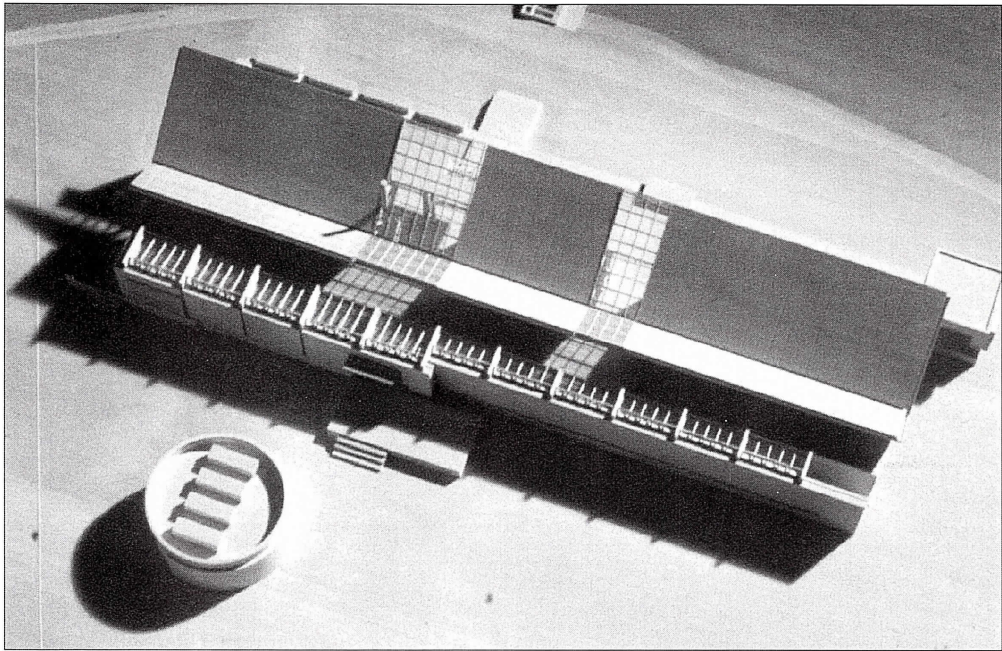
Neugebauer House

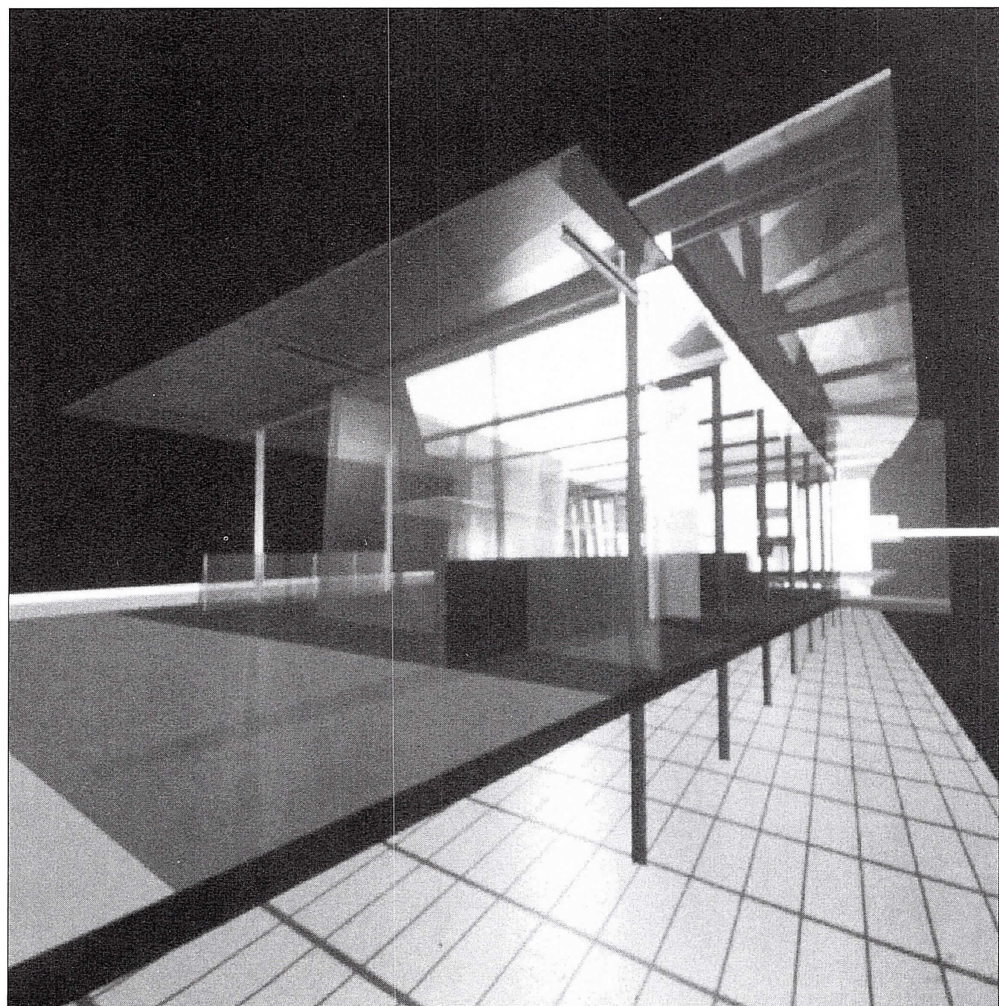
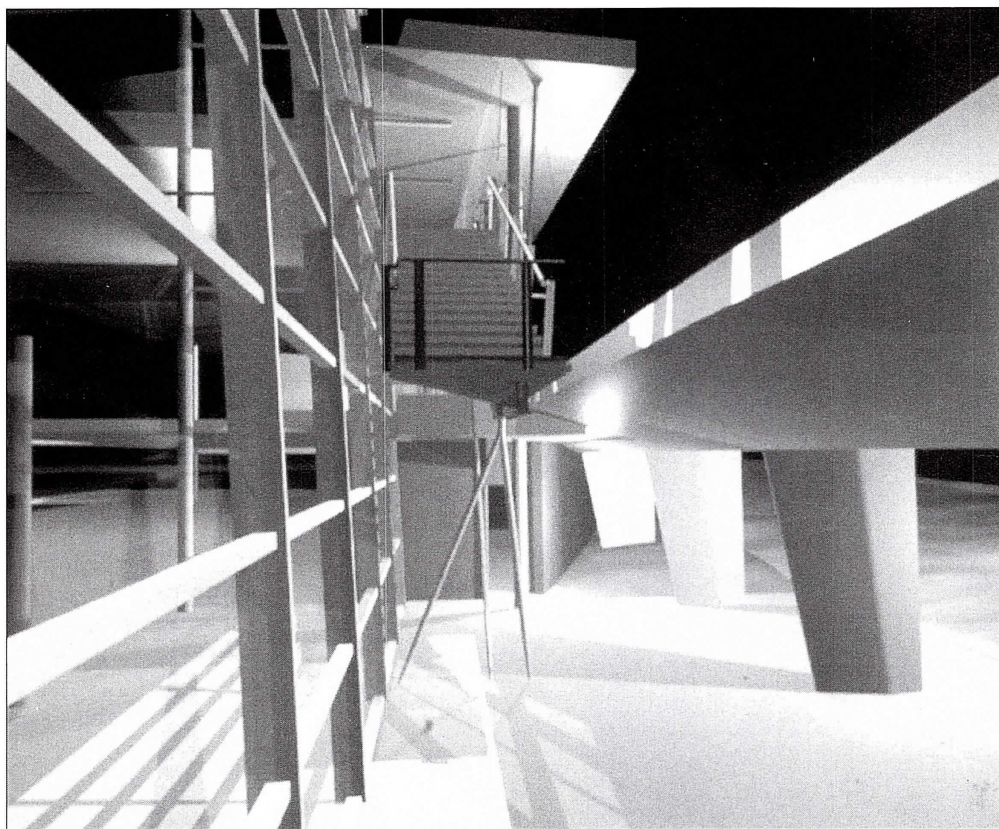
Naples, Florida

A winding avenue lined with palm trees leads to this wedge-shaped 1.5 acre waterfront site with views of Doubloon Bay. The house is organized in four parallel layers so that a 12-foot-wide module strictly orders the dimensions of all open, communal, and private spaces. The raised main entry penetrates a wall of limestone which protects the front layer. Primary living rooms and bedrooms are arranged in a linear formation so that each has a view over the lap pool and beyond. The butterfly roof, an asymmetrical double cantilever off of the main structural columns, visually floats above the primary spaces, reinforcing the house's orientation to the water, and giving the building the feeling of an outdoor pavilion.

RC: This house shows that you can still do great architecture with a very simple idea. It is all done in a modular grid — even the trees are in a grid." The pitched roof, which is a response to local design guidelines and therefore is a little odd, has a kind of "Dulles Airport look." In fact it works fine because it is extruded and therefore does not become too active. **HP:** The roof creates a strong sense of outlook and connection to the landscape. **JK:** Orienting all of the different ground-floor functions to the beach seems very logical.

Client: Dr. Klaus Neugebauer and Dr. Ursula Neugebauer; **Project Team:** Richard Meier, Donald Cox, Ron Castellano, Paul Masi, Greg Reaves, Thomas Savory; **Engineer:** Ove Arup & Partners; **Curtain Wall Consultant:** R. A. Heintges; **Landscape Architect:** Olin Partnership; **Lighting Design:** Fisher Marantz Renfro Stone; **General Contractor:** Newbury North Associates;





PROJECT CITATION

**Smith-Miller + Hawkinson
Architects**

**Corning Glass Center
Phase 2: Orientation Center**

Corning, New York

Inspired by the Glass Center built for the 1939 World's Fair and newer work in Corning by architect Wallace Harrison, this project demonstrates the properties of glass while accommodating visitors and offering them visual access to the interiors. The northeast window wall at the main entrance is made of very large frameless glass pieces connected to the structure with point fittings inserted through holes drilled in the glass. The method reveals the prismatic and transparent qualities of the material. To maintain maximum transparency, the plates are supported by masts of high-strength stainless steel tension and compression members. Placed inside and outside the wall, they give it both an endoskeleton and an exoskeleton.

RC: The problem here was creating a tour-de-force in glass that would not overwhelm or compete with the famous Gunnar Birkerts building next to it. And the architect has succeeded with planes and layers and details instead of the volumetric, reflective surfaces Birkerts used. It is very well detailed. **HP:** I think this is a very successful exercise in the use of layers of glass. The tilted glass planes interact with each other in a way you don't find in the Birkerts building.

Client: Corning Incorporated;
Project Team: Henry Smith-Miller, Laurie Hawkinson, Ingall Wahlroos, John Conaty, Paul Davis, Maria Ibanez de Sendadiano, Ferda Kolatan, Oliver Lang, Ellen Martin, Flavio Stigliano, Eric Van Der Sluys;
Engineers: Ove Arup & Partners, Hunt Engineers and Architects;
Lighting Design: Claude Engle Lighting Design; **Curtain Wall Consultant:** R. A. Heintges;
Tension Structure Consultant and Supplier: Triyramid;
Acoustical: Shen Milsom Wilkie;
Waterproofing: Associated Construction Consultants

PROJECT CITATION

Penny W. Yates, Architect

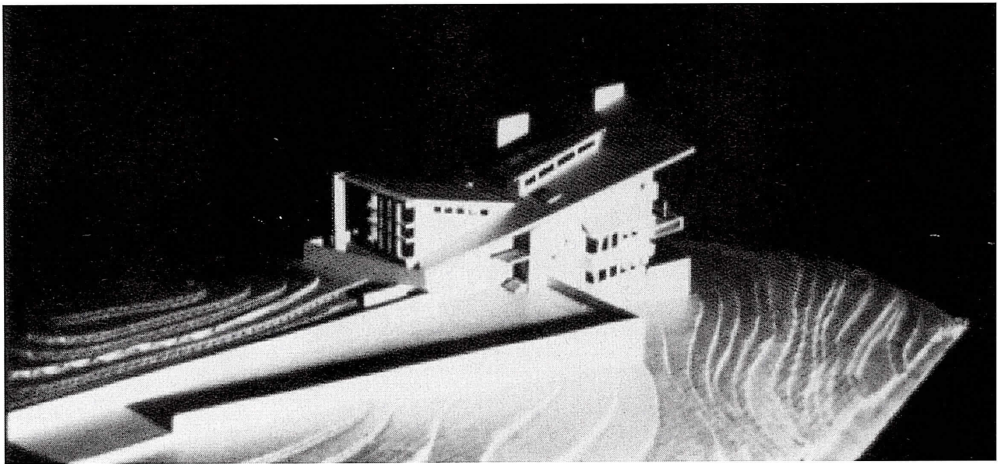
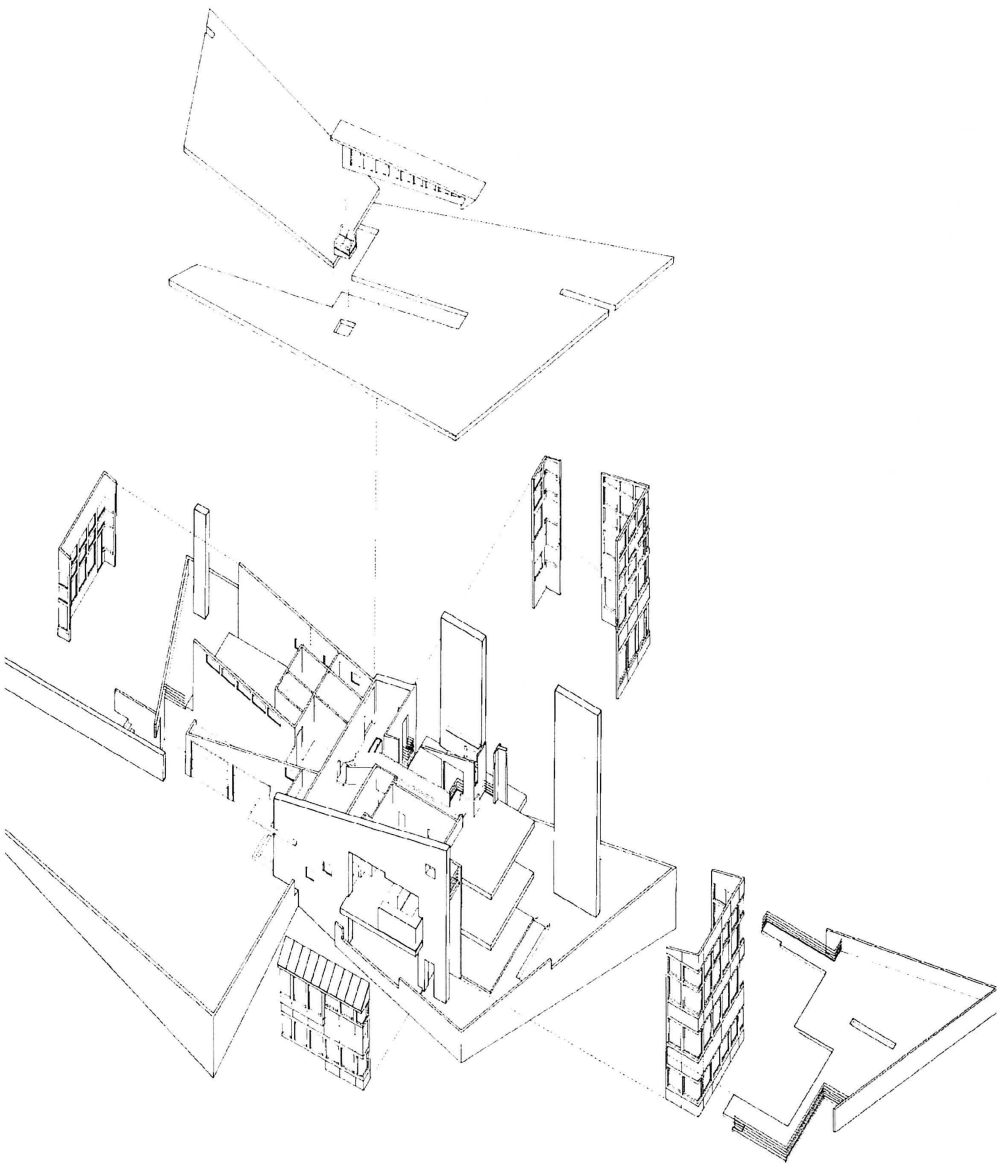
House in the Green Mountains

Warren, Vermont

The program for this three-bedroom, 3,650-square-foot home on a 20-acre ridge above the Sugarbush Valley included a study, family room, garage, and decks. Privacy was a concern, but spectacular mountain views were equally important. All of the major rooms, including bedrooms, have adjacent outdoor decks overlooking the landscape. The living room, dining area, and kitchen on the middle level are open to one another so that the panorama can be seen from one room through the next.

HP: This building is successful because of the way its form and interior relate to the landscape, and because two pitched roofs echo the terrain as a metaphor for the mountains in the distance. **RC:** It looks as if a bunch of driftwood has piled up over time and somebody came by and kicked it into shape. It is a way of building in the landscape that has an appropriate informality. It seems to govern the landscape, although it has directed itself toward the views.

Client: James Quaremba and Amy Burns; **Project Team:** Penny Yates, John Da Cruz, Benn Dunkley



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**JULY
8**

Wednesday

Boat Tour: Celebrating New York's Cultural Waterfront

Sponsored by the Municipal Art Society and the Van Alen Institute.
6:00-9:30 pm. Meet at Pier 83, 42nd St. and 12th Ave.
RSVP required 935-3960.
\$33 adults, \$18 children.

10

Friday

Walking Tour: The Upper West Side
By Matthew Postal. Sponsored by the Municipal Art Society. 12:30 pm.

Meet at the northeast corner of 72nd St. and Amsterdam Ave.
935-3960. \$10
(\$8 students, seniors).

12

Sunday

Building Tour: Behind the Scenes at Grand Central Station

By Mark Nussbaum. Sponsored by the 92nd Street Y. 10:00 am.
RSVP 996-1100. \$25.

14

Tuesday

Walking Tour: Central Park

By Andrew Dolkart. Sponsored by the Municipal Art Society. 6:00 pm.
Meet at the General Sherman Monument, Grand Army Plaza, Fifth Ave. and 59th St. 935-3960.
\$10 (\$8 students, seniors).

15

Wednesday

Boat Tour: Manhattan by Sea

By Hugh Hardy, FAIA. Sponsored by the National Design Museum.
7:00-10:00 pm. Reservations required 849-8380. \$45 adults, \$35 students, \$15 children.

16

Thursday

Walking Tour:

Downtown Skyscraper Evolution

By John Kriskiewicz. Sponsored by the Municipal Art Society. 12:30 pm.
Meet at Trinity Church, Broadway and Wall St. 935-3960.
\$10 (\$8 students, seniors).

16

Thursday

Walking Tour: The Bowery—From Skid Row to Noveau

Sponsored by the Whitney Museum of American Art and the Museum of the City of New York.
6:00 pm. RSVP 534-1672, ext. 206. \$10.

20

Monday

Seminar: Expanding Your Practice with the Internet

By Jonathan Cohen, AIA. Sponsored by Apple Computer and Jonathan Cohen and Associates. 9:30 am-noon or 1:30-4:00 pm. Apple Market Center at Citicorp Center, 53rd St. and Lexington Ave. RSVP 1-800-895-4853. \$49. (5 CES/LUs)

21

Tuesday

Walking Tour: Greenwich Village

By John Wilson. Sponsored by the Municipal Art Society. 12:30 pm.
Meet at the Washington Square Arch where Fifth Ave. begins.
935-3960. \$10
(\$8 Students, Seniors).

24

Friday

AIA NEW YORK CHAPTER EVENT

Workshop: Prospecting-How should an architecture firm make the decision to pursue or not to pursue a project?

Sponsored by the Marketing and Public Relations Committee.
8:00 am. 200 Lexington Ave., sixth floor. 683-0023, ext. 17.
\$30. (4 CES/LUs)

Walking Tour: Millionaire's Mile—The Upper East Side

By Matthew Postal. Sponsored by the Municipal Art Society. 12:30 pm.
Meet at the General Sherman Statue, 59th St. and Fifth Ave.
935-3960. \$10 (\$8 students, seniors).

25

Saturday

Walking Tour: Morningside Heights—An American Acropolis

By John Kriskiewicz. Sponsored by the Municipal Art Society. 10:00 am.
Meet at the front gate of Columbia University, 116th St. and Broadway.
RSVP 935-3960. \$15.

26

Sunday

Tour: Soaring Heights—

The Cathedral of St. John the Divine
By Tom Fedoreck. Sponsored by the 92nd Street Y. 1:30 pm.
RSVP 996-1100. \$25.

27

Monday

Walking Tour:

Manhattan's Civic Center

By Francis Morrone. Sponsored by the Municipal Art Society. 12:30 pm.
Meet at St. Paul's Chapel, Broadway between Fulton St. and Vesey St.
935-3960. \$10 (\$8 students, seniors).

29

Wednesday

Tour: Grand Central Terminal

Sponsored by the Municipal Art Society. 12:30 pm. Meet at the Information Booth, Main Concourse, at Grand Central Station. RSVP 935-3960. Free.

30

Thursday

Walking Tour: Lower Manhattan—Skyscrapers and Big Business

Sponsored by the Whitney Museum of American Art and the Museum of the City of New York. 6:00 pm.
RSVP 534-1672, ext. 206. \$10.

31

Friday

Walking Tour: SoHo

By Matthew Postal. Sponsored by the Municipal Art Society. 12:30 pm.
Meet at the Canal Street Post Office, southwest corner of Canal St. and Church St. 935-3960. \$10
(\$8 students, seniors).

AUGUST

2

Sunday

Walking Tour: Notable Noho

By Mary Laren. Sponsored by the 92nd Street Y. 1:00-4:00 pm.
RSVP 996-1100. \$15.

9

Sunday

Walking Tour:

Central Park History Walk

By Eric Washington. Sponsored by the New-York Historical Society.
2:00pm. Meet at the Historical Society, 2 West 77th St. at Central Park West. 873-3400.
\$8 (\$7 seniors).

13

Thursday

Walking Tour:

Tribeca—Industry and Artistry

Sponsored by the Whitney Museum of American Art and the Museum of the City of New York. 6:00 pm.
RSVP 534-1672, ext. 206. \$10.

16

Sunday

Walking Tour: Central Park's Majestic Monuments

By Joseph Bresnan, FAIA.
Sponsored by the 92nd Street Y. 1:00-3:30 pm. RSVP 996-1100. \$15.

21

Friday

AIA NEW YORK CHAPTER EVENT
Workshop: Resource Management—How much time, money and talent should be dedicated to an architecture firm's marketing effort?

Sponsored by the Marketing and Public Relations Committee.
8:00 am. 200 Lexington Ave., sixth floor. 683-0023, ext. 17. \$30.
(4 CES/LUs).

24

Monday

Walking Tour: The Fulton Fish Market, Story of a Waterfront Renovation

By Stephen Gottlieb. Sponsored by the 92nd Street Y. 6:00-9:00 am.
RSVP 996-1100. \$25.

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