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A Solar
Conference

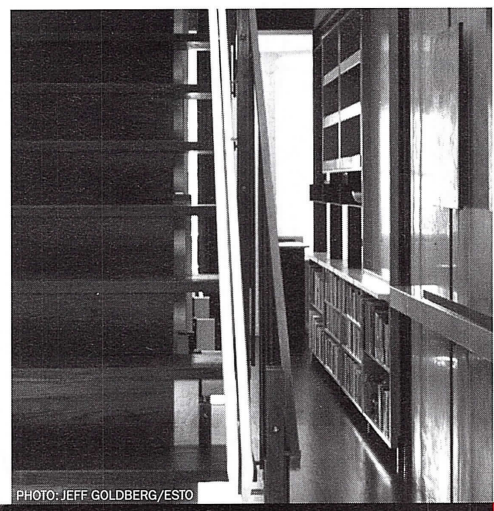


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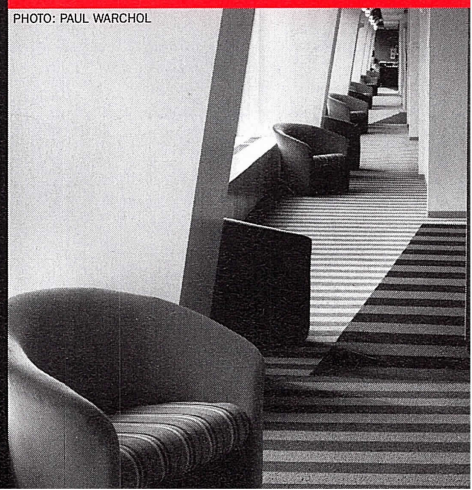
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AIA NEW YORK CHAPTER

1998

DESIGN AWARDS

PHOTO: PAUL WARCHOL



Volume 61, Number 5, January 1999

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OCULUS, published ten times a year, September through June, is a benefit of AIA New York Chapter membership. Public membership is \$60, or a year's subscription to OCULUS is \$40. Send a check and your mailing address to OCULUS subscriptions, AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

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A Hundred Ways to Renew New York

The "100 Ideas for the City That Could Be" exhibition that was displayed briefly in November at the Municipal Art Society was an attempt "to inspire decision-makers and the public" to action. As part of this year's New York City centennial celebration, architects and other design professionals, students, community organizations, and government agencies were invited by the MAS to submit the "best ideas about how to make New York an extraordinary city." The Society netted plans-in-the-works and long-abandoned ideas submitted by both neophyte designers and established practitioners. Projects ranged from **Ha Lim Lee's** "Ritual Chair" to planned passenger rail service to the airports.

"Yankee Village" by **Beyer Blinder Belle Architects and Planners** and Bronx Borough President Fernando Ferrer was a scheme to transform Yankee Stadium into a state-of-the-art ballpark that would be the linchpin in a year-round entertainment, shopping, and sports complex with a waterfront park.

Pasanella + Klein Stolzman + Berg Architects submitted successful competition schemes, for the Williamsburg Community Center in Brooklyn and also for "Triple Bridges," which are colorful, structurally expressive new bus bridges linking the Lincoln Tunnel with the Port Authority Bus Terminal. The links were inspired by Mondrian's *Broadway Boogie Woogie* and James Turrell's light sculptures. Their multicolored metal scaffolding will act as a theatrical scrim that both reveals and conceals the invigorating color that will vibrate between the surfaces.

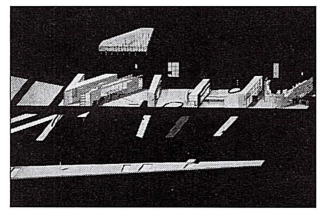
Hanrahan + Meyers sent an idea for elderly housing in Soho which creates a feeling of "open fabric" by adding new warped-and-skewed courtyards in the dense, historic manufacturing district. Stands of trees, pavement for free circulation, and a reflecting pool enable these overlaid courts to be read through the existing grid. Other ideas for housing ranged from **Barbara Buehler's** polemical "Housing: A Basic Human Right" to **Larsen Shein Ginsberg + Magnusson's** ongoing work at Melrose Commons in the Bronx (see p. 8).

Among the many ideas for Governors Island was a "World's Fair" by **Specht Harpman Design** to showcase New York as the media, arts, and technology capital of the world. The fair would initiate infrastructure improvements needed for future development of the island. The Regional Planning Association submitted its plan for the island (OCULUS, Nov. 1998, p. 17); **Michael Stern** suggested creating an "Urban Paradise: Tropical Getaway" there; **Winka Dubbledam** proposed "Manatus"; and the **Michael Sorkin Studio** sent a waterside scheme for Governors Island along with ideas for the Lower West Side Waterfront, greening East New York, and Columbus Circle. This last design was shown at the Urban Center last spring (OCULUS, May 1998, pp. 6-7) along with proposals by **Weiss/Manfredi, Dan Kiley, Rafael Viñoly and Machado & Silvetti**, who also contributed their Columbus Circle schemes. Even the Department of City Planning's design for the "Reconfiguration of Columbus Circle" was included.

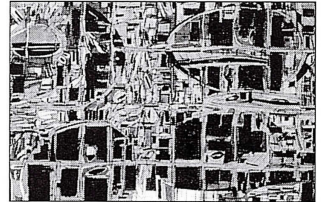
Sorkin's waterfront plans were not alone. Displayed were ideas for the Hudson River shore going all the way

back to **Venturi, Scott Brown and Associates'** 1985 design for Westway Park. The firm's 1985 proposals for Times Square and for Whitehall Ferry Terminal (a decade later) were there as were **Schwartz Architects'** later designs for the Terminal and Hudson River Park, Schwartz's prototype for a newsstand, and a scheme for Liberty Island. **Matthew C. Salerno** sent an idea for West Side riverfront development—as did **Cy A. Adler** and the Green Eagle Institute (a shore trail). **Aardvarchitecture** presented the "East Shoreline Pool," which had been proposed previously at the Van Alen Institute. **Robert Lane** contributed a "Sustainable Port" for Brooklyn (and several other ambitious ideas). There were plans for reviving Gowanus Canal and **Albert Appleton's** Gowanus Tunnel scheme. "Grand Street Bridge" a link between Sara Roosevelt Park and the East River was submitted by **Carter Craft and Sally Siddiqi**. And a re-design of the Brooklyn Bridge was suggested by Transportation Alternatives and **Konheim & Ketchum**. Other transportation projects in the show included **Robert Geddes, Robert Yaro, Jeffrey Zupan, and the RPA's** Manhattan Cross-town, as well as the 42nd Street Development Corporation's "42nd Street Trolley."

Among the numerous park schemes were **Margaret Helfand's** Lt. Petrosino Park renewal, **Keith Crawford's** Tribeca Park (and his Brooklyn Bridge Park), and **Stephen Whitehouse's** scheme for Herald and Greeley squares. **Jeff Vandenberg** proposed "Quiet Refuge," a noise-resistant green environment that would be suspended above congested city intersections. Because of an earlier MAS show, even Fifth Avenue



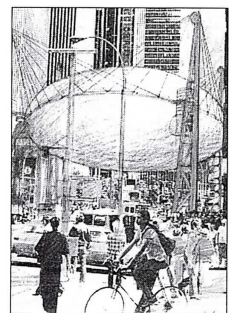
Open Fabric: Elderly Housing in Lower Manhattan, Hanrahan + Meyers



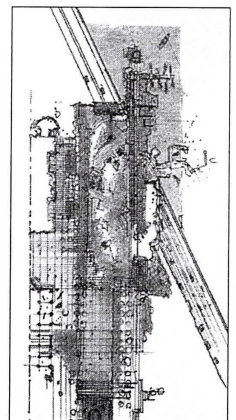
Greening East New York, Michael Sorkin Studio



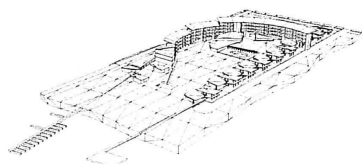
Grand Street Bridge, Carter Craft and Sally Siddiqi



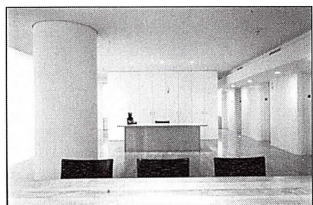
Quiet Refuge, Jeff Vandenberg



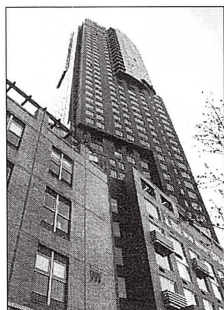
A Long Look at Fifth Avenue, Ehrenkrantz Eckstut & Kuhn



Nahuel Huapi National Park resort,
Edward I. Mills & Associates



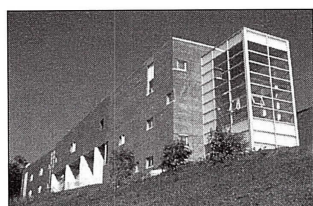
Osho International interior,
Daniel Rowen Architects



Tribeca Pointe, Gruzen Samton



University of Connecticut, Stamford,
Perkins Eastman Architects



Clinch Valley College,
Pasanella + Klein Stolzman + Berg

inspired ideas for improvement from **Alice Adams** and **Ken Smith**, **Kathleen Bakewell** and **Rachel Frankel**, **Signe Nielsen**, **Vito Acconci**, and **Ehrenkrantz & Eckstut** with **Murry Gelberg**.

As a group, the plans pointed up the limits of privatization—most were for city streets, waterfronts, or public buildings. Yet the potential exists for non-profits like the Municipal Art Society and Van Alen Institute to catalyze ideas. Now, maybe patrons should be invited to an auction of the hundred ideas; a prize could be given to any winning bidder who gets implementation underway before the millennium. —J.M.

Winners!

by *Nina Rappaport*

Recipients of AIA New York Chapter Design Awards are not the only winners in the community . . .

□ With a design for a five-star hotel in the Nahuel Huapi National Park in Argentina, **Edward I. Mills & Associates** took second prize in an anonymous, open, international ideas competition. The competition was sponsored by the Museo de Arquitectura CAYC and the Argentinean promoters of Lago Espejo Resort. The contest was held within the framework of the Buenos Aires Biennial of Architecture, and the international jury was no less prestigious.

The heart of Mills' scheme is the Vista Building, a curved four-story structure at the elevated end of the site. It is here that the main entrance and elegantly-detailed lobby are located. A grand stair leads to upper levels and the elevator core, while a separate, monumental stair winds down to a restaurant, bar, breakfast area, and a living room with an indoor waterfall, large fireplace, and pivoting glass doors

opening to a pool. The procession features a succession of spectacular views of the lake and mountains.

In fact, the location of most of the architect's structures along the edge of the site maintains the sense of a sweeping promenade all the way down to the beach. The architects sited the sixty required guest rooms with kitchenettes in the Vista building, sprinkling the remaining forty rooms throughout the landscape in three Lake units, nine Garden units, and eight Tree houses.

□ Two New York firms were among winners of 1998 Business Week /Architectural Record Awards created with the national AIA to recognize exceptional partnerships between architects and clients: The New York Times printing plant in College Point, Queens, designed by **Polshek and Partners** for Parsons Main, was honored as was **Daniel Rowen Architects'** Osho International office interiors. The jury included New York architects **Charles Gwathmey** and **Wendy Evans Joseph**.

□ The AIA Queens Chapter also honored **Polshek and Partners** for The New York Times printing plant with an award for "exceptional architectural design excellence." Other projects that received Architectural Design Excellence Awards in 1998 were: **Werfel & Associates'** New York City Department of Finance, Queensborough Business Center in Jamaica, Queens; **Perkins Eastman Architects'** Queens Civil Court; **Gran Sultan Associates'** Public School 14; **Anthony S. DiProperzio's** St. Gregory the Great Church; and **Gruzen Samton Architects Planners & Interior Designers'** Long Island City High School.

□ For Tribeca Pointe, the 43-story residential building on the northern edge of Battery Park City (adjacent to Stuyvesant High School), **Gruzen Samton** received an Award of Merit from the Concrete Industry Board's Roger H. Corbetta Awards Program.

□ **Perkins Eastman** has received a number of awards lately. The Decker Health Sciences Center at Broome Community College in Binghamton and the new Queens Civil Court House won New York State AIA Awards for Design Excellence; the University of Connecticut Downtown Campus in Stamford was named one of the *New York Construction News'* "best of renovation projects." The AIA *Design for Aging Review* and *Contemporary Long Term Care* magazine awards went to the Glenmeadow Retirement Community in Longmeadow, Massachusetts, and Weinberg Terrace in Pittsburgh (this last project also received awards from the National Council on Seniors Housing). The Chestnut Hill Residence in Chestnut Hill, Philadelphia, was honored by the National Council on Seniors Housing and the Assisted Living Federation of America.

□ **Pasanella + Klein Stolzman + Berg** received the 1998 Award for Excellence in Architecture from the Virginia Society of the AIA for The Education and Development Center at the Clinch Valley College of the University of Virginia located in Wise, Virginia. **Wayne Berg** was the design principal for the building that was completed in association with **Balzer and Associates** of Roanoke. The project won an AIA New York Chapter award in 1994 and a citation from the *Progressive Architecture* magazine in 1996.

Ideas For The East River

by Gavin Keeney

The Van Alen Institute has drawn schemes from the world's gifted young architects and designers for its East River Competition (on view through February 27), and the best of them consider the river a zone screaming for redemption. It is, perhaps, an overwhelming sense of collective guilt at having channelized the East River over the past centuries (plus a reciprocal sense of responsibility for the river's now-derelict, post-industrial condition) that tipped the scales and the jury in favor of a dizzying array of eco-chic proposals. The best are forward-looking, site-regenerative interventions that restructure, with panache, the river's pier-polluted coastal zone as well as the desolate brownfields along its banks.

The competition's first-place winners, who were awarded \$8,000, are perhaps the most ardent of all. "Till...", by **Victoria Marshall** and **Steven Tupu** of New York is a Swiftian "modest proposal" to redefine the entire river's edge. Marshall and Tupu would re-calibrate the intertidal verges—the zones above the low-tide mark—over time, re-scaling them for recreational, domestic, and educational purposes using creative landfill. The changes would be loosely controlled, though they would essentially be a wholesale (re)capitulation to natural processes. Predictably, many of the interventions proposed by competitors either floated in the water or spanned it. Tidal shorelines, on the other hand, were redefined in these schemes—as beaches, wetlands, sluices, dunes, and, of course, waterfront parks. The \$4,000 second prize was awarded to

Michael Jacobs and **Aaron**

Neubert of Brooklyn for "Tidal Landscapes." Another proposal, a visually striking scheme by the New York team of **Bone/Levine Architects**, would create meandering lagoons—tears in the land-mass—to detoxify polluted sites. Two very utilitarian proposals from **Dagmar Richter's** Berlin studio (one submitted for Greenpoint with **Dirk Birtuleit**, another in collaboration with **Sandra Topfer**) suggest penetrating the bulkhead and stripping back the old landfill to create hydrological purification units. These could be replicated along the east bank to further reintegrate the river and the land-mass. The \$2,000 third prize was awarded to Bertuleit and Richter. Runners-up (\$500 each) were **Michael Laviano** of Berkeley, California, for "Connecting the East River Waterfront" and the **Brooklyn Architects Collective** for "Making Fabric."

The prevalence of computer-generated imagery (typically shown against the de rigueur black background) in the work chosen for exhibition (out of 214 proposals submitted) begs the question, "Is the jury seduced by presentation graphics?" The strength of the ideas in this "ideas competition"—the many intellectually-sophisticated readings of the potential hydrological and riparian significance of the river—would suggest the answer is, "No." But, as hand-drawings have been eclipsed by digital media, the effect of the new aesthetic often seems to be high gloss over intelligibility.

With its newly renovated gallery space, the Institute itself is now virtually a boutique, and the website (www.vanalen.org) dovetails nicely with this mission of instilling a sense of architectural glamour in New York's often humdrum design

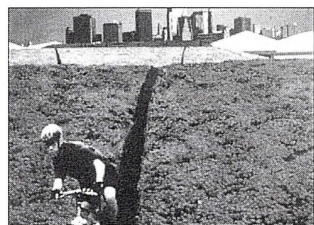
milieu. This season's fashion sensation is clearly "ecological intervention." The runway is the East River. The Van Alen Institute is to be commended for its timely and stylish contribution to the debate over the future re-use of this vital but murky zone between Manhattan and the Queens-Brooklyn edge of Long Island. Jean Paul Gaultier's recent Mongolian-inspired collection, with its fabulous patterned fabrics, and the Marshall-Tupu East River scheme, with its recycled detritus, share a common contemporary edginess—each in its own way swimming against the tide.

Individual Achievements

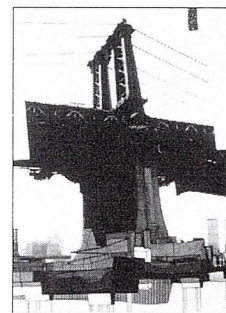
In November, the Historic Districts Council awarded the annual Landmarks Lion award to **James Marston Fitch** for his devotion to the field. He continues work on two upcoming books, *Architecture and the American People: 1621-2000* and the third edition of *American Building: The Environmental Forces that Shape It*. Both will be published this month by Oxford University Press.

Marilyn Jordan Taylor, a partner at Skidmore Owings & Merrill received the 1998 Commercial Real Estate Woman of the Year Award for "the significant impact she has had on the architecture and urban design industries as well as her tremendous contribution to the real estate industry."

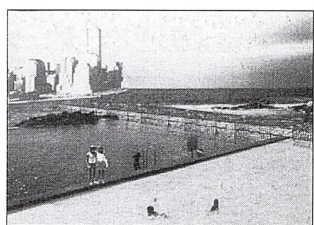
The American Academy of Arts and Letters gave the \$7,500 Academy Award in Architecture to landscape architect **Laurie Olin** of Philadelphia. The Academy's Brunner Prize (of \$5,000) for achievement by a foreign architect went to **Alvaro Siza** of Portugal. Jury members included **Charles Gwathmey**, **Richard A. Meier**, and jury chairman **Henry N. Cobb**.



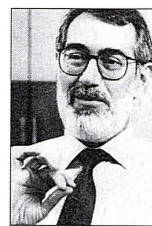
*Till (First Prize),
Victoria Marshall, Steven Tupu*



*Tidal Landscapes detail (Second Prize),
Michael Jacobs, Aaron Neubert*



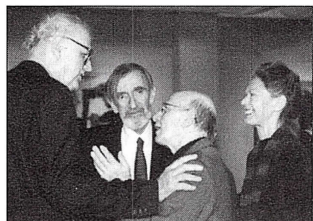
*New York East River, Brooklyn, Eastpoint
(Third Prize),
Dagmar Richter, Sandra Topfer*



*Laurie Olin,
1998 Academy Award in Architecture,
American Academy of Arts and Letters*



*Alvaro Siza,
1998 Brunner Memorial Prize,
American Academy of Arts and Letters*



all photos Dorothy Alexander

*John Hejduk, James Ingo Freed,
Anthony Candido, Nancy Meehan*



Charles Gwathmey, Laurie Hawkinson



*Rafael Viñoly, Karen Busman,
Elizabeth Diller (turning away),
Tod Williams and Rick Scofidio*



*Judge Bruce Wright, John Hejduk,
Phyllis Lambert*



*Moshen Mostafavi, Ada Louise
Huxtable, Francois deMenil*

John Hejduk Honored by The Cooper Union

Stars certainly came out to honor Dean **John Hejduk** at The Cooper Union's first "Artists of the City Awards" luncheon on November 5—a celebration which also launched the drive to complete restoration of the school's imposing 1859 Foundation Building.

"The only way you could get this many competitive architects in a room is if a major client was there or if they were celebrating John Hejduk," **Charles Gwathmey** told the crowd as people settled into seats at the National Arts Club. **James Stewart Polshek** and **Richard Meier** had already said as much to one another, glancing around the room filled with Hejduk's friends, admirers, and former students. Well-wishers included **Diane Lewis**, who flew in from Berlin for the occasion, **Rafael Viñoly**, **Ada Louise Huxtable**, **Ulrich Franzen**, **Rolf Ohlhausen**, **Diana Agrest**, **Lebbeus Woods**, **Michael Sorkin**, **Tod Williams**, and **Billie Tsien**.

Gwathmey explained that he met Hejduk at Yale in 1961. "His physical presence, his vocal presence, his incredible intensity" all impressed Gwathmey, who said, "He made us realize that this endeavor—architecture—demanded an enormous commitment." Hejduk later noted that he had heard about Charlie years before from his teacher at Cooper—the painter Robert Gwathmey—who told him, "I have a son who's 11 years old, and I want him to become an architect." In his father's name, the younger Gwathmey recently endowed a chair at Cooper for cross-disciplinary study.

Hejduk's masterful 1975 remodeling of the school's famous Foundation Building remains his most visible pro-

ject in New York. "A great work that was commenced by John Hejduk has to be completed," Gwathmey explained, "so we're going to start a fund for the restoration of the exterior." Cooper Union President **John Jay Iselin** described the campaign and what Hejduk, who has been dean since the 1975, has meant to the school. Said **Harry Cobb** in another testimonial, Architecture can "do something more than fulfill the expectations of the culture," and Hejduk represents "a critical and imaginative enterprise of the spirit." **Phyllis Lambert** described Hejduk as a "titanic being," and she said that, "he has seen in Modernism something of mythic proportions."

Then Dean Hejduk ascended the podium and talked about what Cooper has meant to him: "It gave me very remarkable gifts: my architectural education, the gift of my wife who was a student there and graduated a year before me." He did not mention that the school gave him his first major commission, and that it gave him the opportunity to influence some of the best minds and greatest talents coming into architecture. But these students were very much in evidence. There was **Alexander Gorlin**, **François deMenil**, **Karen Bausman**, **Michael Morris**, **Jesse Reiser**, **Lee H. Skolnick**. Other Cooper alumni—**Carmi Bee**, **Ralph Lerner**, **Leslie Gill**, **Dan Hoffman**, **Steven Hillyer**, **Laurie Hawkinson**—were also in the room.

As well, there were famous design couples in attendance: **Elizabeth Diller** and **Ricardo Scofidio**, **Lella** and **Massimo Vignelli**, **Toshiko Mori** and **James Carpenter**, **Marion Weiss** and **Michael Manfredi**. Among the many architectural personalities of note were **Paul Spencer Byard**, **Denis**

Glen Kuhn, **Paul Goldberger**, **Liseanne Couture**, **Kevin Bone**, **Robert Gutman**, **Kathryn McGraw Berry**, **Margaret McCurry**, **Israel Seinuk**, **Christopher Janney**, **Yoshiko Sato**, **Sean Sculley**, **Bill Lacy**, **Robert Siegel**, **Der Scutt** and **Charles Platt** as well as famous artists and writers. Some were supporters of the arts; others were prominent citizens associated with The Cooper Union. But all were admirers of the august honoree.

Hejduk's values and those embedded in The Cooper Union curriculum came to the fore as he recognized two old friends, **Tony Candido** and **James Ingo Freed**, both of whom worked with Hejduk in I. M. Pei's office in 1956. He described his old colleagues as "two men of great intellectual powers—really readers of books." Hejduk talked about his teachers at Cooper Union, where he "received the passion to teach. They touched you." But most remarkable was the way that the afternoon took the character of John Hejduk's own spirit—at once hugely ambitious, sweetly sentimental, deeply intellectual, and poetic. —J.M.

Action on the Waterfront: A New Park for Queens

by Kira L. Gould

Earlier this fall, members of the AIA New York Chapter Public Architects Committee toured the first waterfront park built in Queens in a hundred years. Gantry Plaza State Park, which is the only state park in the borough, opened in May as part of Queens West, a project developed by the Empire State Development Corporation (ESDC), the Port Authority of New York & New Jersey, and the New York City Economic Development Corporation.

Of all the good things that can be said about this park, one is the most telling: It is well used. Unlike many riverfront areas in New York City, this park is accessible and offers a wide range of experiences. The first phase has been completed under the direction of **Frances Huppert**, senior vice president of design and construction at ESDC. The design team was made up of **Thomas Balsley Associates**, **Sowinski Sullivan Architects**, and **Weintraub & di Domenico**. Subsequently, the same team designed the north end of the park, including a "green peninsula," which is set to be constructed in early 1999.

Gantry Plaza State Park is, in part, a gesture to the sleepy Long Island City neighborhood which opposed the construction of Queens West—the "new community" which is being planted on the waterfront. Queens West is anchored by two massive gantries, which once provided the sole link between Long Island and the rest of the world by allowing rail barges to unload and continue their progress east. The park development would have been depressingly generic without the gantries' mysterious and

looming presence. Now, smooth-cut granite stones demarcate where the rails once extended.

The watery edge here might have looked like Battery Park City, but since environmental regulations no longer permit bulkhead waterfront landfill, the shoreline at Queens West remains variegated.

The centerpiece of the park is the new, granite-paved Gantry Plaza, which will accommodate large crowds and eventually provide spillover café space for restaurants. The park also bends into the neighborhood, offering a playground, basketball courts, benches, and sleek perforated-aluminum sun shades—facilities shared by longtime residents and the newcomers from the 522-unit apartment building that stands on the first parcel to be developed. Similar structures, containing another 828 units, are expected to rise in 1999.

On the southernmost portion, a narrative exhibit designed by **Ralph Appelbaum Associates** (being fleshed out by **212 Associates**) is being installed. Already, trestles and rails intermingle with grasses, flowers, and trees which are fairly mature. Where the shoreline juts in, visitors must cross a bridge to continue walking along the water. Standing on the bridge, you can hear the river lapping and see it right beneath your feet.

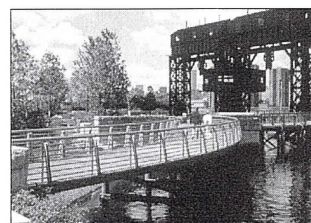
Wooden park benches toe the line between historic and contemporary, although that line was blurred when light fixtures were selected. Historical-style Bega poles were installed along the plaza while, on the piers, sleek aluminum fixtures consistent with the industrial-nautical atmosphere were employed to great effect.

The four piers are each intended for a different use.

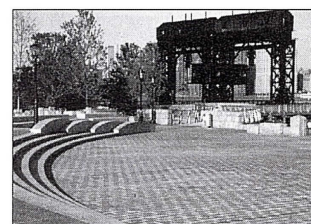
The northernmost one, designated for passive recreation, has a long snake of a wooden bench featuring perforated aluminum with a beaded-finish. The next pier boasts bar-height tables and stationary stools—perfect for an ant-free picnic. Yet another pier has incredibly comfortable wooden lounges. And the southern pier is dedicated to fishing. Its bait-and-cleaning table is equipped with running water, and signs will explain what kinds of fish and crabs can be caught.

The project architect, **Richard Sullivan** credited Huppert for championing the choices he and Balsley made throughout the park. "If she hadn't been there, they would have torn down the gantries," Huppert said she is inspired to make parks that look forward, though "sometimes that's difficult in New York. We have great historical examples, but that doesn't mean that we should build Central Park again and again. We can create diversity and interest in new open spaces."

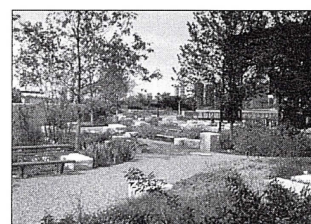
The success of this young park in a young neighborhood is testimony to the desire for places to play near the water. And those who go there do find some fog—a temporary, circular "fog fountain" area edged by benches has been tailored to accommodate an artist's memorial to railroad workers who once toiled on the site. Until the memorial is installed, the "fountain," designed by Balsley, is turning out to be a people magnet. Children run through the smoky plumes that hiss out from under the benches. Now, people of all ages linger here, listening—looking—watching the park and the neighborhood grow around them.



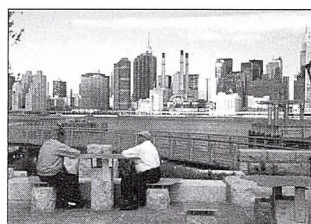
*Cove Bridge,
Gantry Plaza State Park*



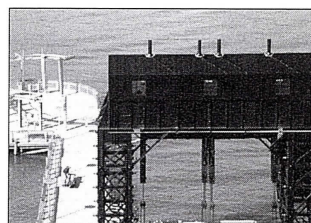
*View from plaza to south gantry
Gantry Plaza State Park*



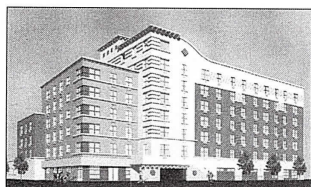
*Interpretive Garden,
Gantry Plaza State Park*



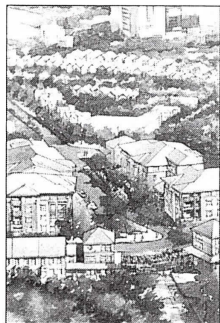
*Game tables overlooking cove,
Gantry Plaza State Park*



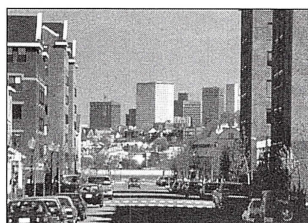
*Aerial view of café pier
Gantry Plaza State Park*



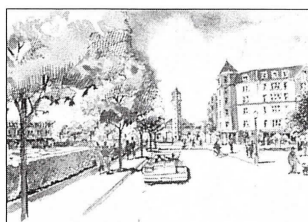
Melrose Commons, the Bronx,
LSGM Architects



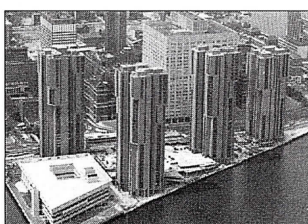
Aliquippa Terrace,
Goody Clancy Architects



Harbor Point,
Goody Clancy Architects



Cabrini Green,
Goody Clancy Architects



Waterside Plaza, Davis Brody Bond

Housing: Where Good Design Can Contribute to a Community

by Kira L. Gould, Assoc. AIA

Mark Ginsberg of Curtis + Ginsberg Architects

moderated a November panel addressing how communities can become involved with new projects in their midst and exploring the way good design contributes to the community most effectively. The panel, sponsored by the AIA New York Chapter Housing Committee, included designers, planners, government representatives, and community activists.

Participants' stories about stumbling blocks and missed chances were rivaled only by the sense of optimism they seemed to feel. "If you get all the players together from the very beginning, there's no limit to what you can do," said **Yolanda Garcia**, the director of Nos Quedamas, a community group in the Bronx. **Petr Strand**, principal of LSGM Architects, has worked with Garcia for nearly six years on the Melrose Commons project, a complex which includes new housing, schools, and health facilities as well as a host of other components that have been missing for years. Despite the area's long decline, the many residents, who could not bear to leave this part of the Bronx, have become involved.

"The community is the client," Strand said. "Residents made us understand that living rooms weren't nearly as important as big family kitchens. We met with people who explained that their roots in the American South or the Caribbean mean light and air are more important than almost anything else. And we might have missed the opportunity to address their concerns with color in the ways we

have—if we had not been working so closely with them."

The resulting design represents tremendous investment on the part of the community members, many of whom are single parents holding more than one job. But Garcia said that community involvement will prove critical. "When we have some ownership of the ideas that create projects, those projects are more likely to succeed."

Angela Cavaluzzi, director of planning for the Manhattan Borough President's office, pointed out that the government agencies were finally beginning to respond to things that would have confounded them in the past. "Interdisciplinary communications between agencies is really taking hold," she said, "and agencies are understanding that some housing projects should and, indeed, really must have a retail component on the ground floor in order to function effectively in certain neighborhoods."

Geoffrey Wooding, a partner at Goody Clancy Architects in Boston, talked about Harbor Point, a widely publicized public housing project that was rebuilt to include a mix of market rate housing. Participation of the existing tenants was again an important part of this project, but Wooding pointed out that getting what people want often means convincing the government to bend rules. At Aliquippa Terrace, a reconceiving of public housing in Pittsburgh, "we convinced the city to accept parking for just one car per unit and to count the street spots in that tally. This was critical because we were spending a lot of effort orienting the social aspects of the neighborhood to the streets. We needed people to be parking their cars there—not underground—and walking their groceries in. Casual inter-

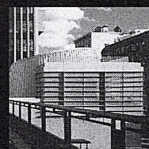
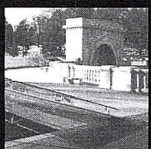
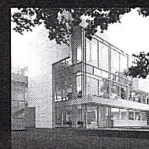
actions happen, on the sidewalks, and we didn't want to waste that chance."

Housing Legends

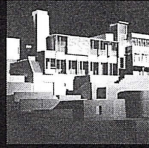
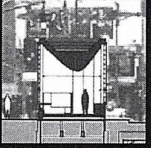
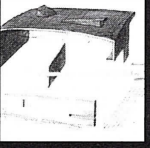
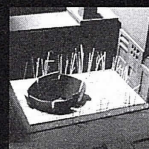
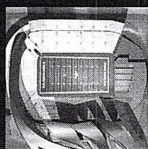
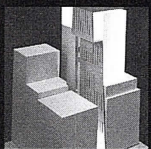
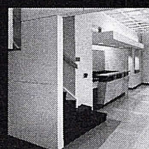
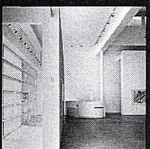
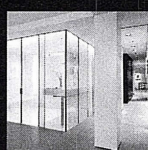
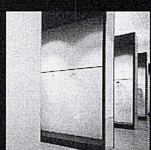
by Kira L. Gould, Assoc. AIA

October 28 was the date of the first Samuel Ratensky Housing Lecture, an idea which was hatched by **Carmi Bee**, and brought to fruition by the AIA New York Chapter Housing Committee. At the inaugural event, **Alex Ratensky**, who is dean of the school of architecture at Florida A&M University (and Samuel Ratensky's son), reviewed his father's groundbreaking work in the field of housing. While at the New York City Housing Authority from 1946 to 1958, Samuel Ratensky devised and implemented alternatives to slum clearance. His influence as part of the Urban Renewal Board (and subsequently as a Redevelopment Board commissioner appointed first by Mayor Wagner and again by Mayor Lindsey) was felt throughout the city. Until his death in 1972, the elder Ratensky was an architect who took the social mandate of his field to heart and made it his career.

Louis Davis, who is a founder of the firm now known as Davis Brody Bond, worked closely with Ratensky on the famous Riverbend and Waterside housing projects, and Davis spoke fondly of the collaboration. Some important, humane features of these housing projects were born as ways to get around complicated regulations associated with production of multifamily dwellings. "Sam knew how to get quality architecture from quality architects," Davis recalled. "He had only one requirement—excellence."



1998 DESIGN AWARDS



"I think we were looking at the whole *parti* of each project; for some level of craft and invention."

ARCHITECTURE

Chosen by:



N. MICHAEL MCKINNELL, FAIA

Kallman McKinnell & Wood,
Boston, Massachusetts



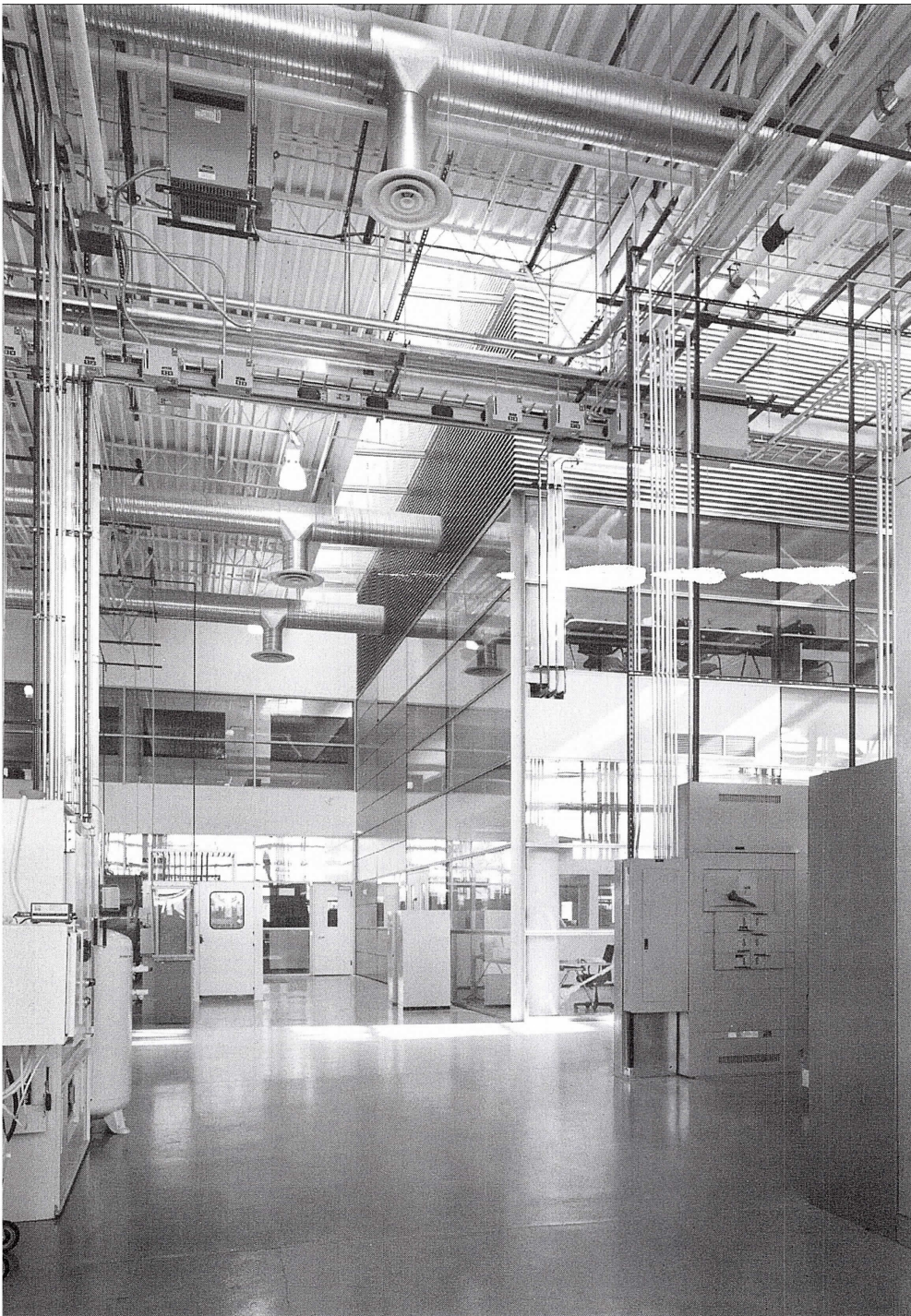
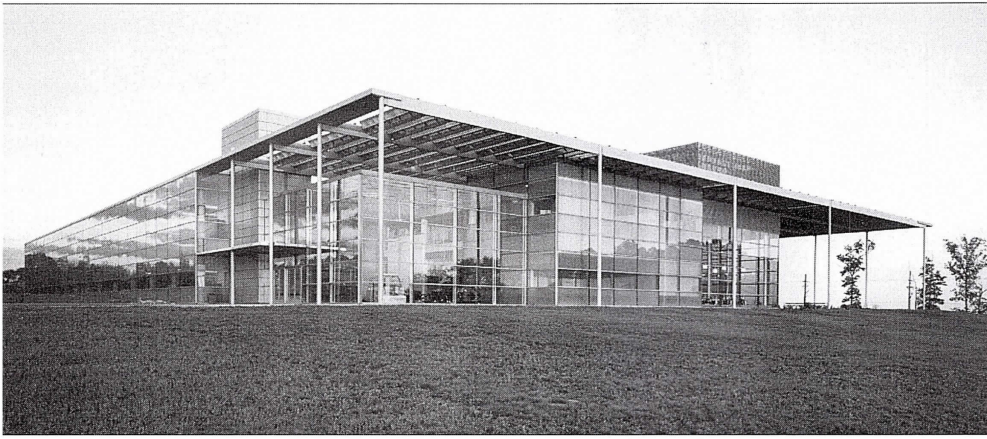
CATHY J. SIMON, FAIA

Simon Martin-Vegue Winkelstein Moris,
San Francisco, California



YOSHIO TANIGUCHI

Taniguchi & Associates,
Tokyo, Japan



ARCHITECTURE HONOR AWARD

Davis Brody Bond

Valeo Technical Center

Auburn Hills, Michigan

For a major independent automotive parts manufacturer, this 120,000-square-foot high-tech structure outside Detroit consolidates design, sales, project management, and testing facilities. Laboratory and conference spaces are housed in three-story towers which punctuate a composition of lower laboratories and offices, while a large rectangular volume is zoned into three separate-but-interlocking areas used for engineering, testing, and public activities. Aluminum sunshades on the south facade, which fronts a major street, protect the clear-glass enclosure of the high-bay testing laboratory, providing views of the wind tunnels and testing equipment. On the west, a steel frame supports overhead sun shading which unifies and protects public spaces such as the cafeteria with its protected garden and the lobby display area, housed in a clear glass box. Metal panels clad the parts of the lab where light sensitivity or high security are required, while integrated translucent and clear glass on the north facade allows diffuse natural light into two floors of engineering offices.

CS: Some of the huge projects were difficult to judge, but this one was easy. It was big—but very well organized, and it uses a very economical vocabulary. The way the sunshades are hung is very nice. **MM:** I wonder if that actually works. It's a very elegant idea.

CS: The architects were able to make this building into what looks like a wonderful place to work.

Client: Valeo; **Project Team:** Steven M. Davis; **Mechanical and Electrical Engineer:** Cosentini Associates; **Structural Engineer:** Weidlinger Associates; **Lighting:** Cosentini Lighting; **General Contractor:** Campbell Manix; **Landscape Architect:** Weintraub; **Photographer:** Paul Warchol.

**ARCHITECTURE HONOR
AWARD**

**Eisenman Architects with
Lorenz & Williams**

**Aronoff Center for Design
and Art at the University of
Cincinnati**

Cincinnati, Ohio

Convinced that the design disciplines must assume a more prominent role in the information age, the architects of this project attempted to reconceptualize the studios built for creative people, hoping to change the way in which students of the arts are educated and to encourage interdisciplinary exchange among members of the university's schools of architecture, art, design, and planning. The initial challenge was to site a building in the steeply sloping terrain in order to add 128,000 square feet of new studio, exhibition, library, gallery, and office space to three contiguous, Modern structures totaling 145,000 square feet. Curves in the existing land forms and the chevron shapes of the old buildings inspired a new architectural vocabulary of torqued and tilted trapezoidal forms and irregular polygons.

MM: It's intellectually and formally provocative. I don't know yet whether it is good or bad, but I do know that it makes me think about architecture.

YT: There are no people here. I am very curious about how the students use that kind of space.

MM: In many architects' work, one has a pretty good idea what might be encountered as one turns the corner. I don't know quite how to imagine that here, but I do find it intriguing. This is an attempt to make something which elevates the spirit.

Client: University of Cincinnati;

Project Team: Peter Eisenman, Richard Roediger; **Structural, Mechanical and Electrical**

Engineer: Progressive Engineering, Timothy Raberding; **Civil**

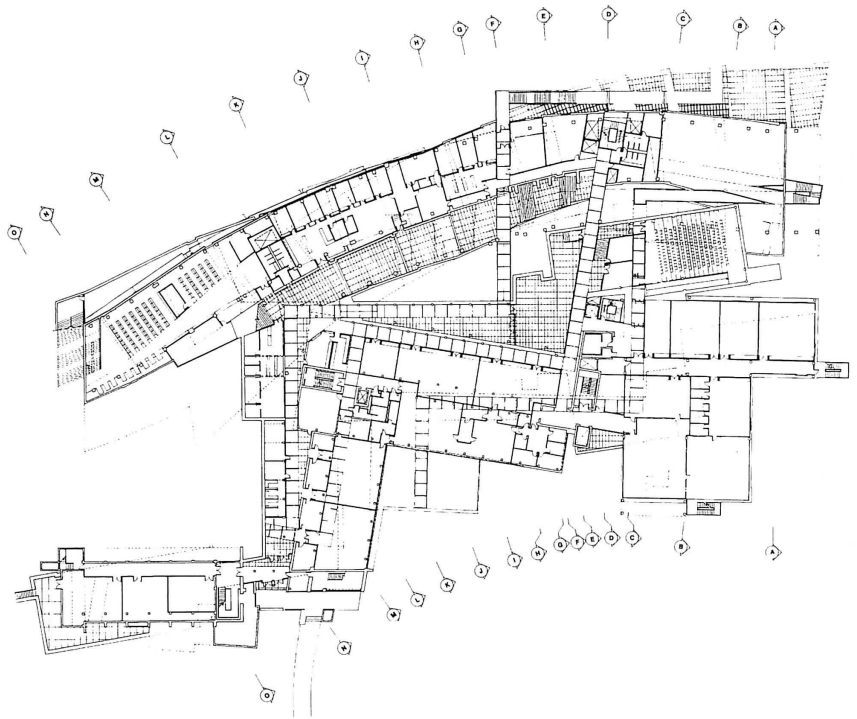
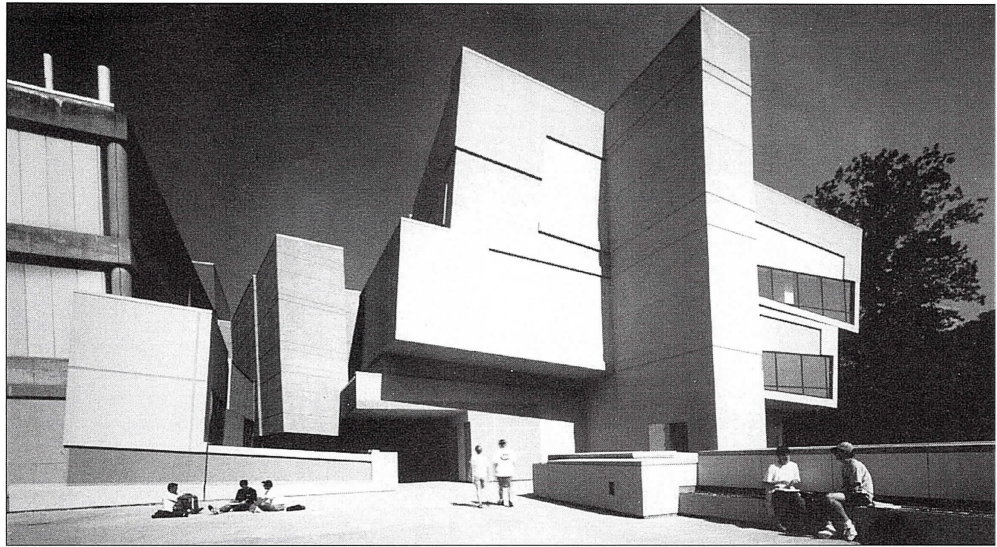
Engineer: United Consultants;

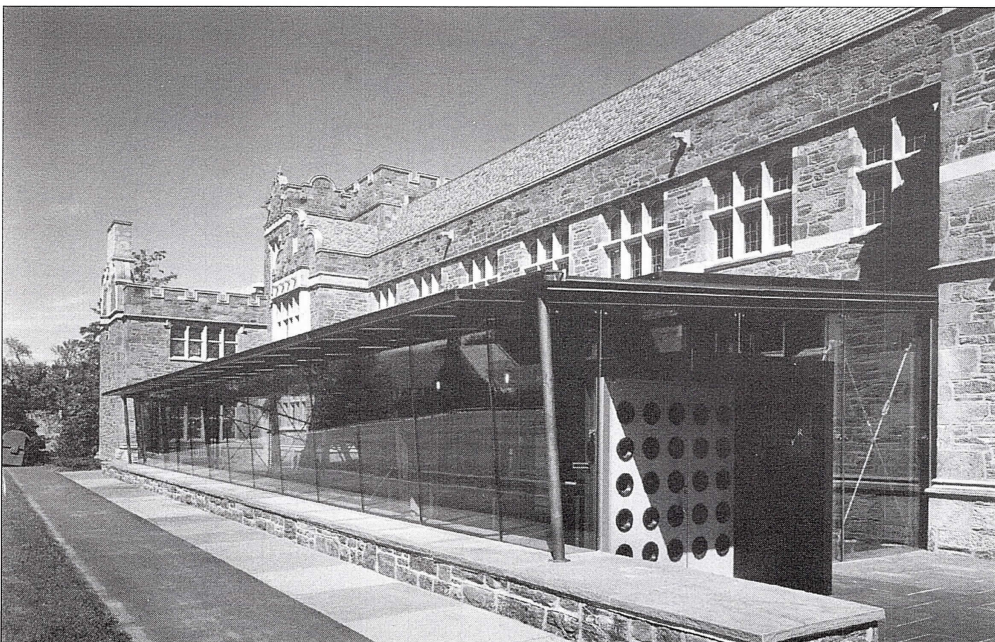
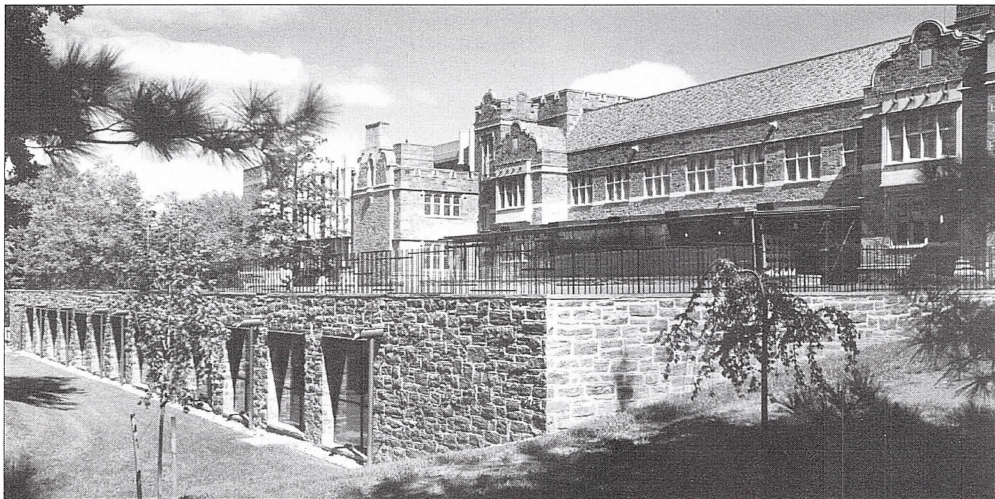
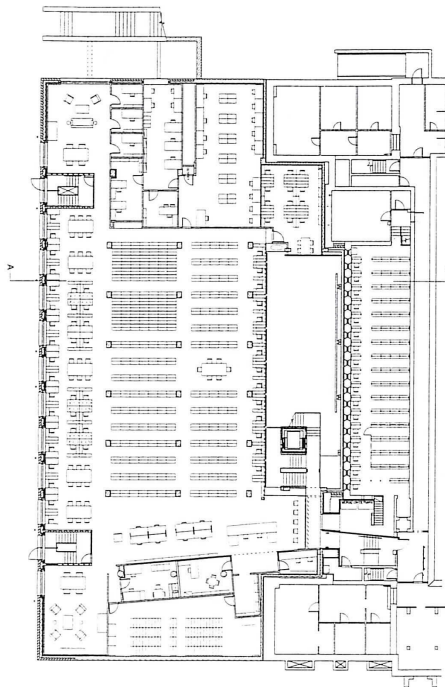
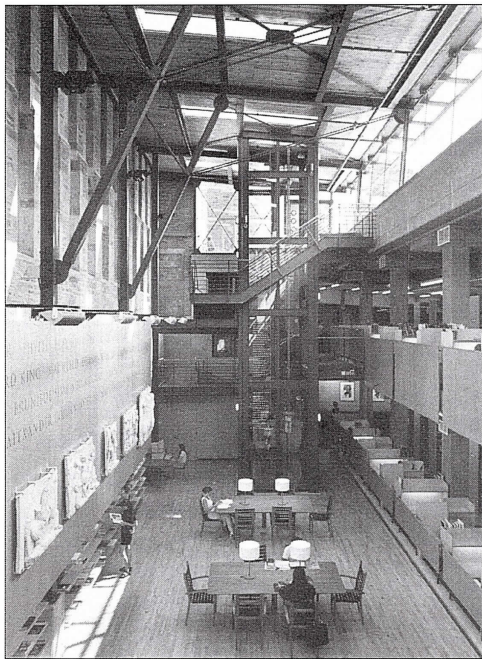
Lighting: Jules Fisher & Paul Marantz; **Landscape Architect:**

Hargreaves Associates; **Audio**

Visual Consultant: Boyce Nemec Designs, Andy Seabor; **Cost**

Consultant: Dugan & Meyers.





ARCHITECTURE HONOR AWARD

Henry Myerberg Architects

Rhys Carpenter Library at
Bryn Mawr College

Bryn Mawr, Pennsylvania

Submerged under a grassy roof terrace, this two-story addition is connected to Thomas Hall, a Collegiate Gothic building designed by Cope and Stewardson in 1904, through an atrium four stories high. Matching rubble-stone cladding is visible in the landscape where the addition peeks above the gentle, sloping grade, and its low, glass-and-steel monitor runs the length of the existing stack walls, glowing like a futuristic lantern at night.

Students, faculty, and scholars study and exchange ideas in the carrels, seminar rooms, and lecture halls surrounding Bryn Mawr's world-renowned art, archaeology, and "growth of cities" collections. Adorned with the names of honored faculty and a frieze of plaster casts taken from ancient Halicarnassus, the sunny modern atrium reading room evokes a covered archaeological dig site.

YT: Is this very-unfinished quality intentional? **MM:** There's a very definite intention to show this "sculpture" made with poured concrete and exposed mechanical systems hanging—and then to detach that from the fine materials. **CS:** I think it has a very fresh, inventive character that I'm sure is delightful for the students who use it.

Client: Bryn Mawr College; **Project Team:** Henry Myerberg, Stover Jenkins, Amelie Rennolds, John Janco, Meryem Tangoren, Susan Scatoni, Sharon Portnoy; **Mechanical/Electrical/Plumbing Engineer:** Mak Associates; **Structural Engineer:** Thornton-Tomasetti Engineers; **Lighting:** RL Design; **Acoustics:** Shen Milsom & Wilke; **Landscape:** Rodney Robinson; **Geotechnical:** Langan Engineering; **Interior Finishes:** Christopher Ostafin; **Paint colors:** Ani Rosskam; **Cost consultant:** Wolfe & Company; **Graphic Design:** 2x4; **General Contractor:** Wohlsen Construction; **Photographer:** Peter Mauss.

**ARCHITECTURE HONOR
AWARD**

Richard Meier & Partners

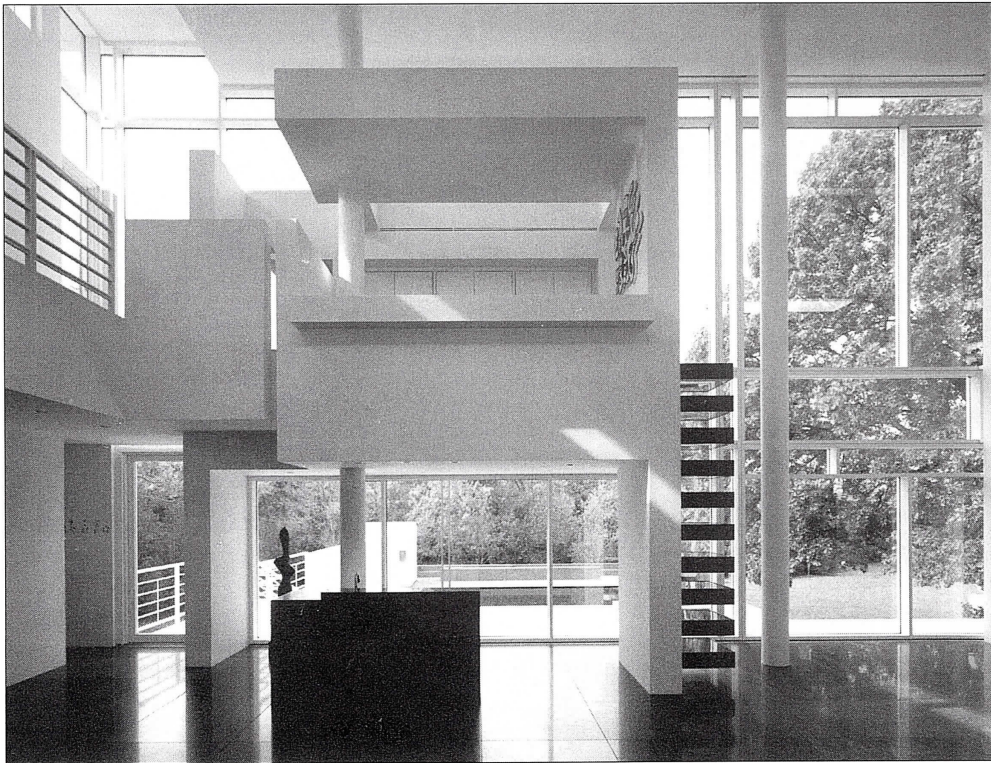
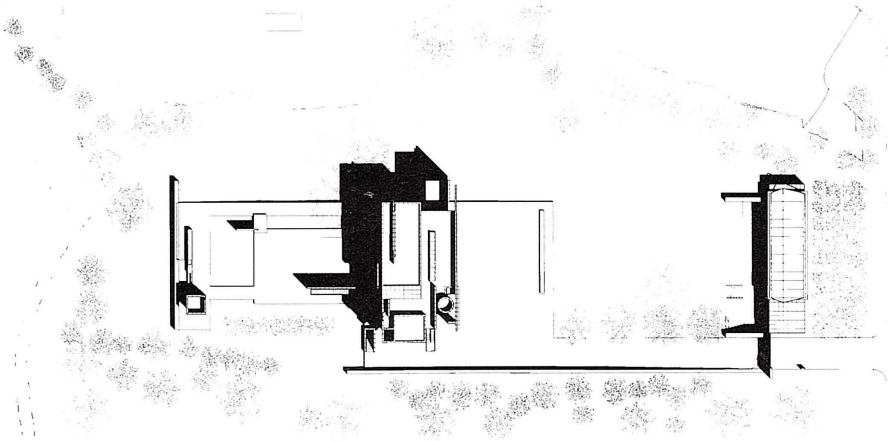
Rachofsky House

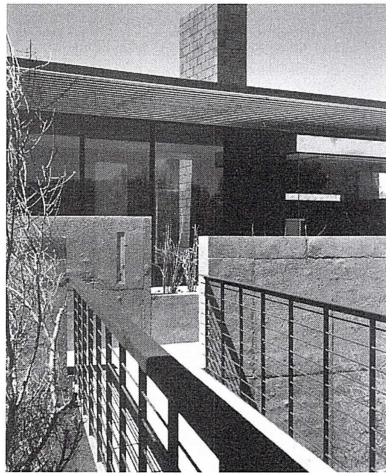
Dallas, Texas

A long podium faced with black granite anchors this house and private museum to a suburban landscape. Hovering above the podium on pilotis, the house appears to be an opaque white plane pierced by a series of discrete openings. A succession of spatial layers recedes from this taut surface to frame the principal volumes. The metal-faced facade gives way on the north and west sides to taut glass curtain walls that help inflect the layered space of the interior toward a small body of water on the southwest. Inside the house, an open switchback stair on the north leads to the double-height living room on the first floor. A private, cylindrical spiral staircase on the south leads to a guest suite and library on the second level—and a master bedroom suite on the third. Also on that level, two glass volumes contain a suspended study and an exercise room with views of the living room and garden. A reflecting pool and a swimming pool penetrate the podium at the rear, where a cubic pool house and low walls terminate the site at the western end.

MM: It shows that it is possible for one architect to create his own tradition and, working within that tradition, realize buildings that are fresh. **CS:** This is an extremely sophisticated, accomplished work of architecture. In plan, section, spatial resolution, and detail, the parts support the whole.

Client: Howard Rachofsky;
Project Team: Richard Meier, Donald Cox, Daniel Heuberger, Raphael Justewicz, Jeff King, Gil Rampy, Thomas Savory;
Structural Engineer: Ove Arup & Partners; **Mechanical and Electrical Engineer:** Altieri Sebor Weber; **Landscape Architect:** Armstrong-Berger;
Lighting: Fisher, Marantz, Renfro, Stone; **Acoustics:** Shen Milsom Wilke; **General Contractor:** Thomas S. Byrne.





ARCHITECTURE HONOR AWARD

Tod Williams Billie Tsien and Associates

Freeman Silverman Residence

Phoenix, Arizona

The desert seems ever present in this 3,500-square-foot house for a family with young children. Running through the site, a green wash harbors vegetation, birds, and animals—even in the heat of summer—due to the flash floods which cannot penetrate hard native, clay soil. The house itself, which is located within walking distance of the Biltmore Hotel, consists of a pair of elongated rectangles running along two sides of the wash. Indoor and outdoor bridges connect these blocks. One bar contains the living room, dining area, kitchen, children's rooms, and play spaces; the other houses the master suite, guest rooms, and office. The house steps down the site with the wash, which is visible through glass walls from rooms on both its sides. Since the site has no tall trees and the heat load can be very intense, cantilevered sunscreens of corrugated, perforated 8-inch-wide galvanized steel shade these windows. Other walls are solid masonry—composed of ground-face and sandblasted concrete block. Discrete openings lead to a small entry court, provide filtered light for the master bathroom and guest bathroom, and frame a view of Squaw Peak on the north. The swimming pool in the foreground of the view creates a waterfall that appears to extend into the wash.

CS: What impressed the jury was the house's poetic response to its desert site, the manipulation of shade and shadow, and the contextual use of simple masonry and metal. **MM:** It proves that a vital architecture can emerge from deeply felt regional needs.

Project Architect: Betty Chen;

Structural Engineer: Erickey Rodow & Berry; **General**

Contractor: GM Hunt Builders;

Landscape Architect: Floor + TenEyck, Christy; **Photographer:** Michael Moran.

ARCHITECTURE AWARD

**David Brody Bond with
Tobey + Davis**

**U.S. Bureau of the Census
Administration and Data
Processing Center**

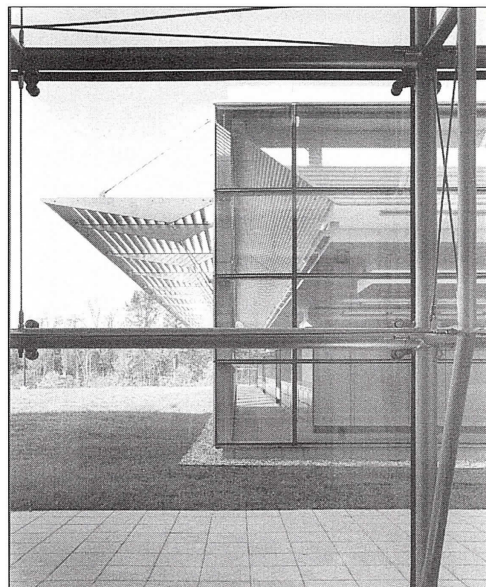
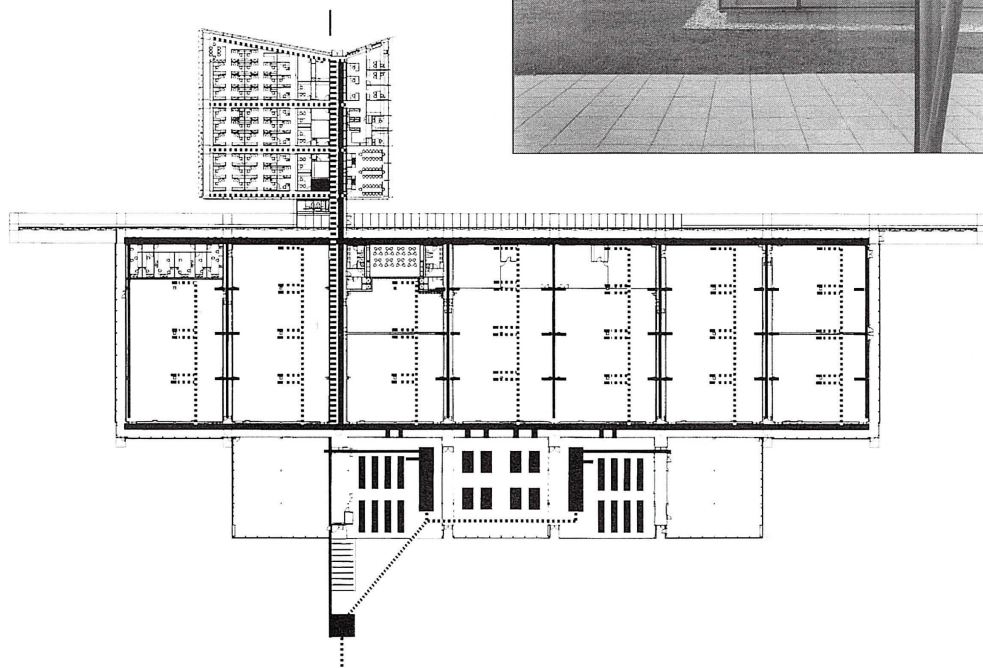
Bowie, Maryland

At this 130,000-square-foot facility where sophisticated contemporary computer and telecommunications equipment is used for information processing, data retrieval, and records storage, a high-tech architectural language illustrates the technological commitment. Site dimensions of the plot, which is part of a science and technology center being developed by a university, suggested a linear plan. But the large size of the project (and the mandate to locate all the program components on one floor) required a grand organizing gesture, so an armature divides the site into four quadrants. At the front of the building, a parking lot, an entry court, and an administration wing present a public face. In the high-security area at the rear, computing facilities are organized in a series of large modules separated by service corridors.

The window wall of the public corridor uses a tension-and-rod truss with stainless steel connectors pinning the glass to the truss. In contrast with the ground-face masonry, stainless steel rods and a truss also support the entry canopy and the glass roof of the lobby.

MM: This is a constructivist, elegant, and rational building which is light and airy. It embodies all the finest aspirations of modern architecture.

Client: General Services Administration: Douglas E. Nelson, Jonathan Herz; **Project Team:** Steven M. Davis, Christopher Grabé, Harold Davis, Jr.; **Mechanical/Electrical/Plumbing Engineer:** Hankins and Anderson; **Structural Engineer:** Cagley & Associates; **Tension Truss Structure:** Advanced Structures; **Civil Engineer:** A. Morton Thomas & Associates; **Contractor:** The Gassman Corp.; **Landscape Architect:** EDAW; **Cost Consultant:** MMP International; **Photographer:** Paul Warchol.



ARCHITECTURE AWARD

**Edward I. Mills & Associates,
Architects**

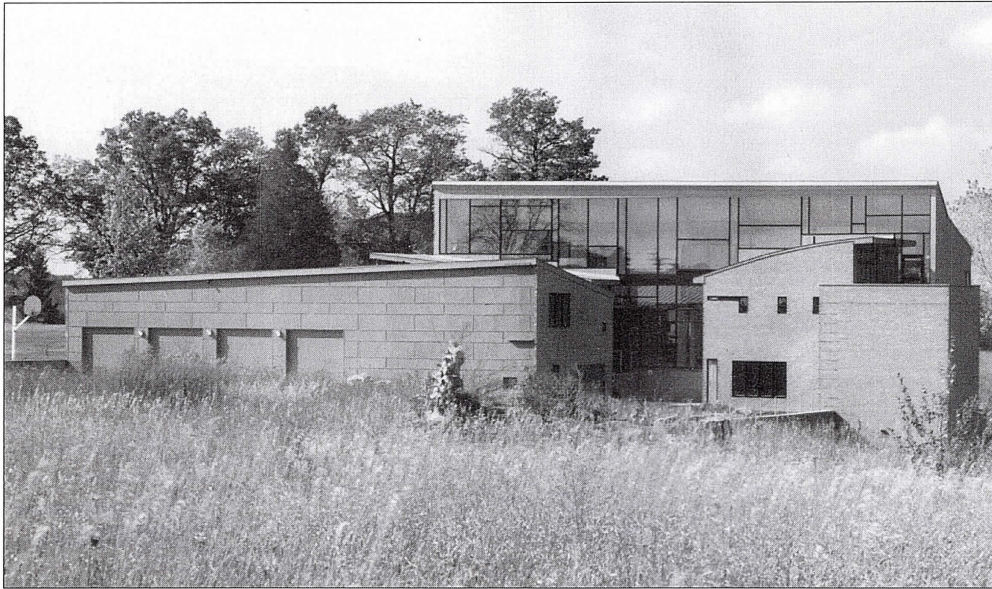
The Melnik Residence

Brighton, Michigan

The house is set into a hillside so that it is virtually invisible upon the approach from the main road. Its true size becomes apparent only when the visitor descends through it and out into the surrounding fields. A full-height gallery runs the length of the house from the entry porch at the highest point to a framed view of the lake at the lowest. While ground floor spaces follow the slope of the site in half-level steps from the entry, to the library, and ultimately out to the landscape; bedrooms and an exercise room on the upper level float above the site as it drops. The brick envelope supported by a steel frame forms a shell which opens to the east to receive morning light. On other sides, openings in the masonry wall isolate specific views: a lake, a tree, the sky, and a panoramic landscape. By contrast, interior walls operate as free elements within the shell, and the openwork wood wall that defines the living room and master bedroom at the end of the gallery recalls the "transparent" drying barns of rural Michigan.

CS: We were impressed by the site-specific design of this long, narrow house on its hillside prairie site and by the economy of means used to articulate the program. There is a beautiful interaction with the landscape.

Clients: Bob and Betsy Melnik;
Project Team: Edward I. Mills, Mateo de Cardenas, Marisio Salizar; **Structural Engineer:** Joel Weinstein; **Mechanical Engineer:** Richard Devito; **Photographer:** Paul Warchol.



ARCHITECTURE AWARD

Margaret Helfand Architects in association with Ehrenkrantz & Eckstut

Kohlberg Hall at Swarthmore College

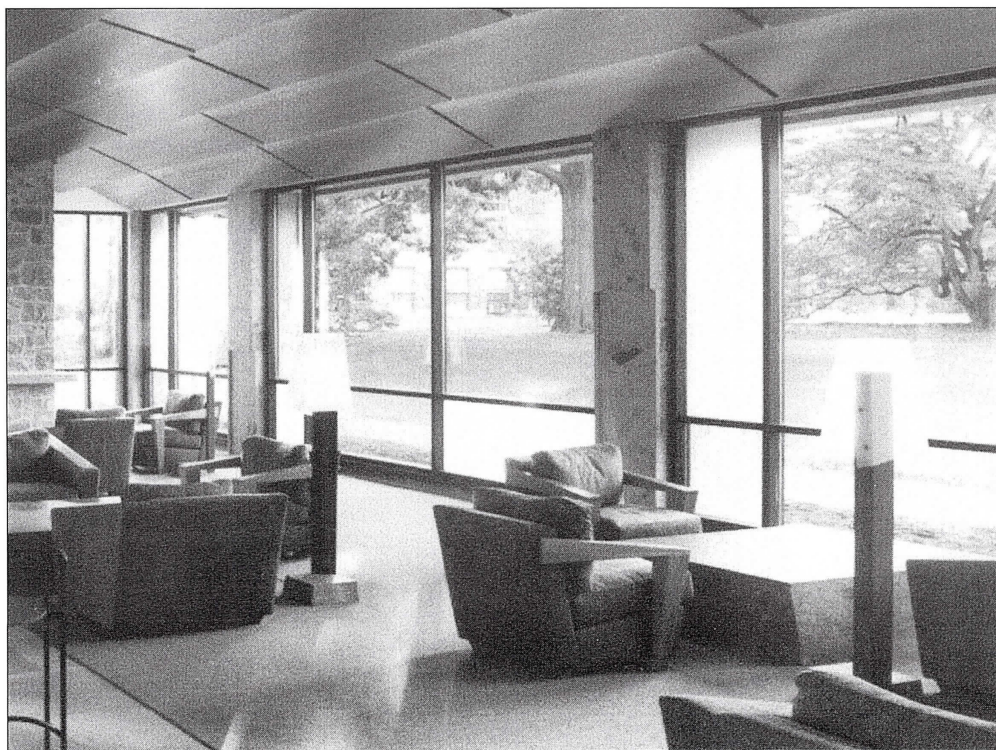
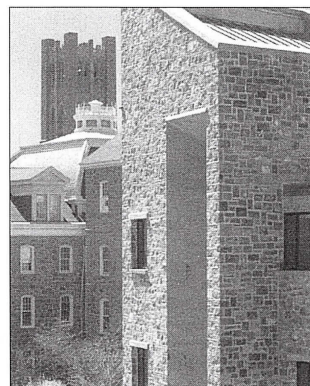
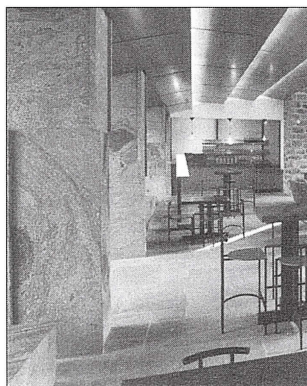
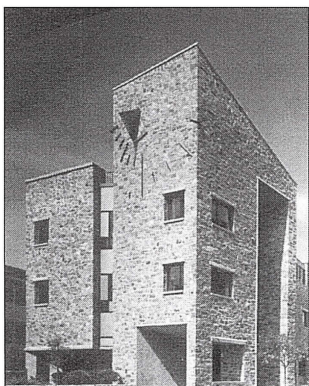
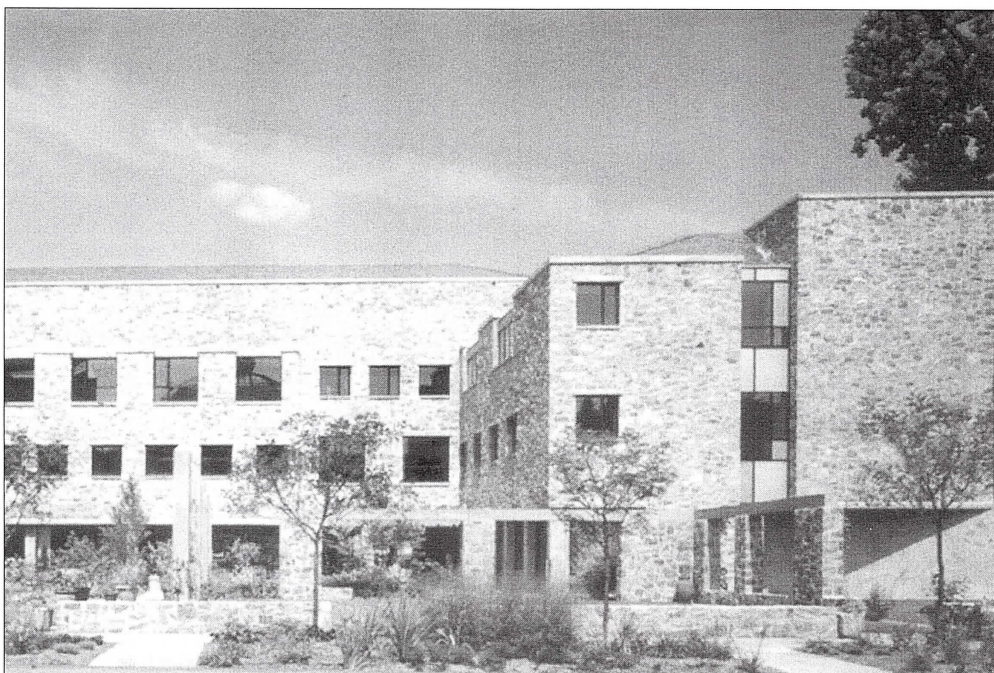
Swarthmore, Pennsylvania

A vaulted passageway through this contemporary 50,000-square-foot academic building helps to create a new place for the informal interactions between faculty and students that are at the heart of the Swarthmore experience. Traditional materials and primary forms are employed in the building located directly behind the hall that once housed the entire college. Straddling the historic axis, the new U-shaped structure both respects the original plan and introduces a slightly asymmetrical sense of balance as its three-story segments wrap around a landscaped courtyard. A sundial clock tower reinforces the diagonal pedestrian circulation patterns, and the past is also evoked by a crenelated roofline and tactile natural materials such as local gneiss, rainbow granite from Minnesota, and a slate roof. Inside, custom-manufactured cherry-and-stone tables, and fabrics designed by the architects provide up-to-date environments for study and teaching that have a domestic and traditional feel.

CS: It is sensitive to its place but unabashedly modern in its detail.

MM: Apparently deferential in their collegial aims, the spaces and internal vocabulary are most attractive and of our time.

Design Team: Margaret Helfand Architects, Ehrenkrantz & Eckstut Architects in association, Coe Lee Robinson Roesch, Mary Miss; **Project Team:** Margaret Helfand, Martin Zogram, Marti Cowan, Toby O'Rorke, Scott Carr, Scott Mahaffey, Meg Henry, Brenda Barnes; **Landscape Architects:** Coe Lee Robinson Roesch; **Artist:** Mary Miss; **Mechanical and Electrical Engineer:** Syska & Hennessy; **Structural Engineer:** Christakis, Van Ocker, Morrison; **Construction Manager:** Lehrner McGovern Bovis; **Lighting:** Jerry Kugler Associates; **Acoustics:** Cerami + Associates; **Photographer:** Tim Hursley (exteriors), Paul Warchol (interiors).



ARCHITECTURE AWARD

Richard Meier & Partners

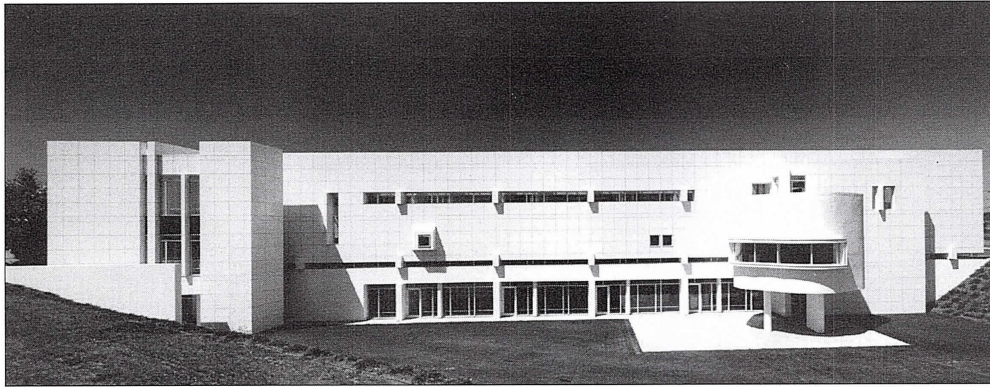
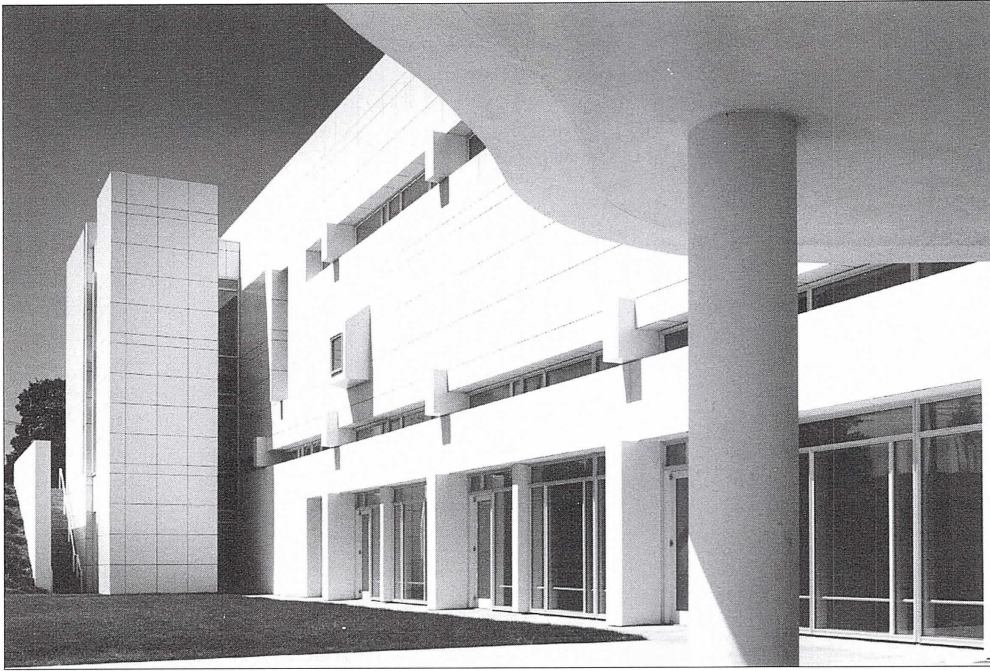
Swissair North American Headquarters

Melville, New York

While enhancing a nondescript suburban intersection, this two-story airline reservations headquarters also provides unusual amenities for employees. A lower level cafeteria leads to a terrace excavated for use at lunch—to offer an outdoor experience on the difficult site. This highly successful patio, which is protected from the noise and sight of the highway by a substantial berm, receives direct southern light as well as reflected light from the building's white metal-paneled skin. Positioned to provide access from the first floor, a curvilinear appendage which contains a meeting room contrasts with the building's otherwise strictly rectangular forms. The south elevation, which faces a busy highway, is closed and illuminated with natural daylight from above to protect the main corridor-atrium leading to open plan work space and divisible meeting rooms.

MM: Yet another completely accomplished building in a known architectural vocabulary, proving that this architect does not need a bottomless purse to achieve magic. **CS:** It is an exemplary contribution to the suburban landscape, intelligently conceived and beautifully realized.

Client: Swissair Transport Company Ltd.; **Project Team:** Pete Bocek, Nancy Clark, Steve Dayton, Timothy Collins, Douglas, Michael Duncan, Reynolds Logan, Richard Manna, Alfonso Perez-Mendez, John Reed, Madeline Sanchez, Jim Sawyer, David Schilling, Alan Schwabenland; **Structural Engineer:** Ove Arup & Partners; **Mechanical and Electrical Engineer:** Altieri Sebor Weiber; **Landscape Architect:** William T. Schmitt Associates; **Lighting:** Fisher, Marantz, Renfro, Stone; **Acoustical Consultant:** Shen Milsom & Wilke; **Civil and Traffic Engineer:** Nelson & Pope; **Elevator Consultant:** Lerch, Bates & Associates; **Photographer:** Scott Frances/Esto.



ARCHITECTURE AWARD

Weiss/Manfredi Architects

Women's Memorial and Education Center at Arlington National Cemetery

Arlington, Virginia

Selected in a national competition, this design for a memorial to women who have served in the military reconfigures the gateway to Arlington National Cemetery, tying it to the urban plan of Washington, D.C. The Memorial and Education Center is carved into the hillside behind an existing semicircular retaining wall designed by McKim, Mead & White in 1930. A roof of inscribed glass tablets shelters the new space, casting legible shadows on the walls below. Four new stairs running through the retaining wall lead to a new outdoor terrace above with views of the city and cemetery.

CS: This memorial is articulate in its restraint and subtle use of engraved glass, light, and shadow.

Client: Women in Military Service for America Memorial Foundation, with oversight from the National Park Service; **Project Team:** Marion Weiss, Michael A. Manfredi, Michael De Candia, Charles Wahl, Christopher Ballentine, Jennifer Graessle, Karl Lehrke, Stephen Moser;

Presentation Drawing and

Models: Beth Corcoran, Paul Ng, Michael Levy, Ricky Liu, Alden Maddry, Paul Schulhof, James Tilghman; **Program Manager:**

Lehrer McGovern Bovis; **Mechanical Engineer:** Cosentini Associates Architects; **Structural Engineer:** Weidlinger Associates;

Preservation Consultant:

Oehrlein & Associates; **Civil Engineer:** Wiles Mench Consulting;

Geotechnical Engineer: Mueser Rutledge; **Glazing Consultant:**

R.A. Heintges Architects Consultants; **Code Consultant:** Rolf Jensen & Associates; **Audiovisual/**

Acoustics: Shen Milsom & Wilke; **Waterproofing:** James R.

Gainfort; **Stone Consultant:**

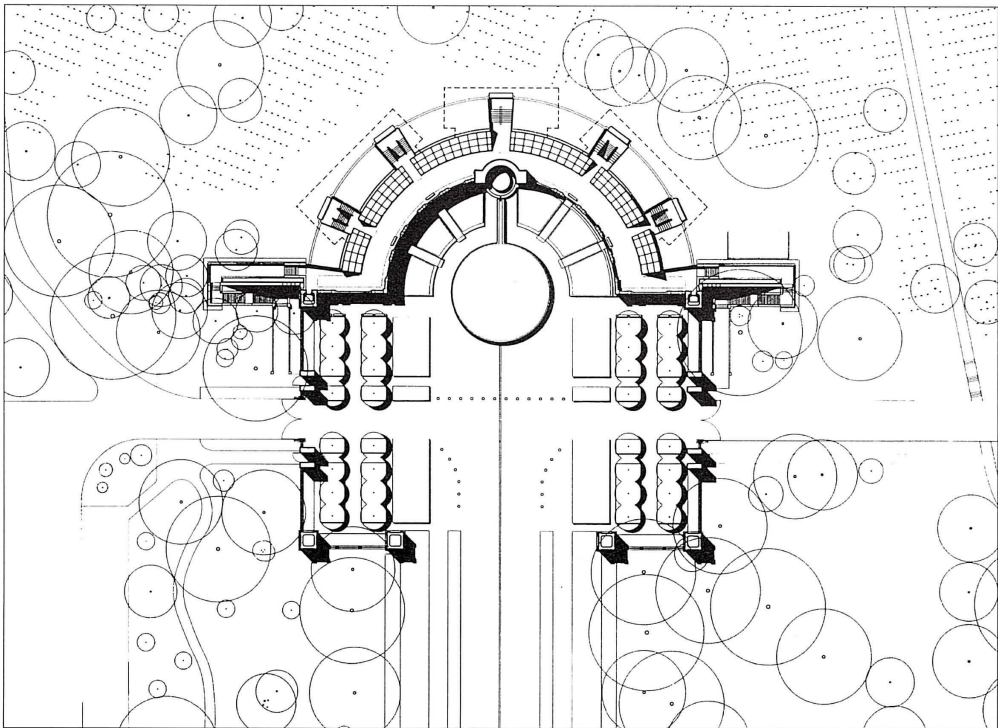
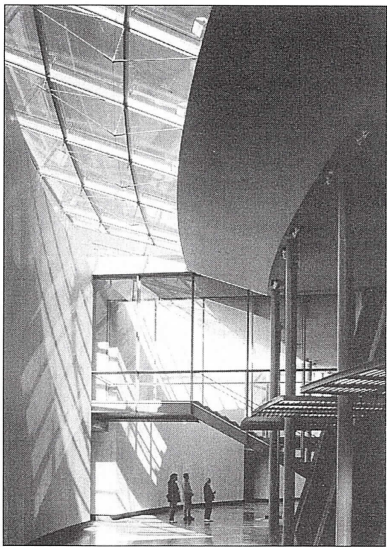
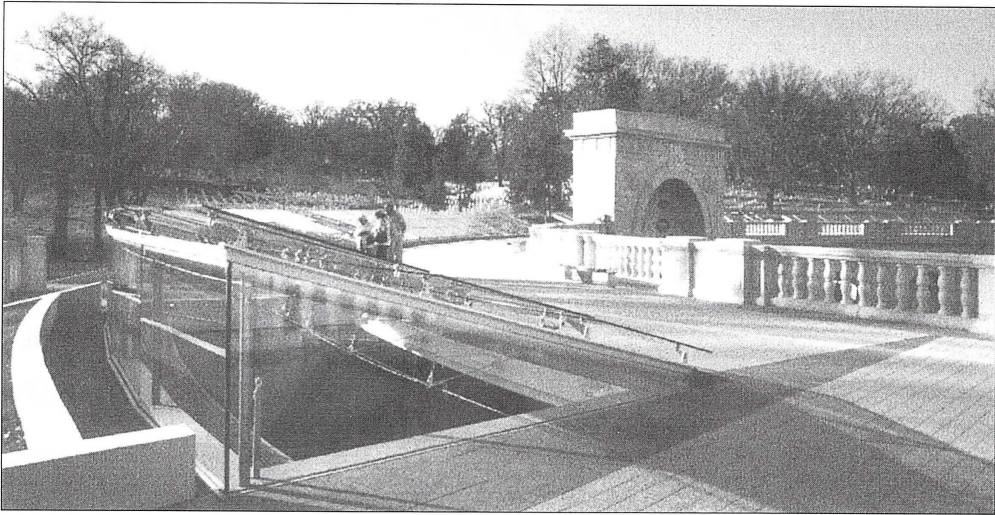
Stone Tech; **Lighting:** H.M.

Brandston & Partners; **Contractor:** Clark Construction Group;

Landscape Architect: EDAA;

Cost Estimator: AMIS; **Exhibition Design:** Staples and Charles Ltd.;

Photographs: Jeff Goldberg/Esto.



ARCHITECTURE CITATION

CR Studio Architects

Eileen Fisher Store

Manhattan

This new 4000-square-foot flagship clothing store in Soho draws on the company's ideas of rich simplicity and systematic layering of garments. The design investigates relationships between building materials and natural light. The store is flanked by six-story cast iron manufacturing buildings, but since it occupies the generous site of a former one-story art gallery with a wide driveway, the architects were able to create a corner window and a public garden in the mid-block location. A stainless steel trellis, bronze fountain, cedar bench, flowering crab apple tree, Mexican beach stones, and black granite paving create an intimate urban oasis which is visible from the store itself. Inside, heavy wood ceiling beams are all that remain exposed of the previous structure. There are eight dressing rooms, a separate room for new collections, offices, storage spaces, and toilets. Outside, new walls of variegated brown brick surround the large glass panels looking into the main loft-like space.

CS: The detailing of the building, its siting, and its materials brought out the very best in the economical scheme. **MM:** A tiny building on which love and care have been lavished. It avoids the tendency in such small projects to overelaborate. Indeed, it shows commendable restraint.

Client: Eileen Fisher; **Project Team:** Lea H. Cloud, Victoria A. Rospond, Jonathan Dreyfous, Caryn Brause, Matthew Herbert, Roger Panduro, Lissette Tiburcio, Marina Deconcilis, Alison Pace; **Mechanical, Plumbing, and Electrical:** Jacco Engineers; **Structural:** Mark Hage Engineers; **Lighting:** Kugler Tillotson Associates; **Contractor:** IJM Construction, Adrian Stroie; **Landscape Architect:** Cassandra Wilday & Associates; **Expeditor:** Code Consultants, Beth Lochtefeld; **Fabricators:** Object Metal, Atlas Woodwork, Carpet Resources; **Photographs:** Jonathan Dreyfous.



ARCHITECTURE CITATION

Polshek and Partners Architects

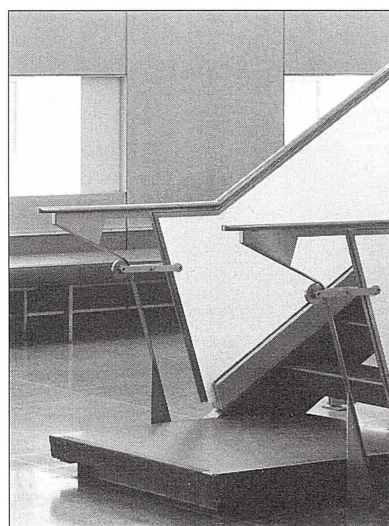
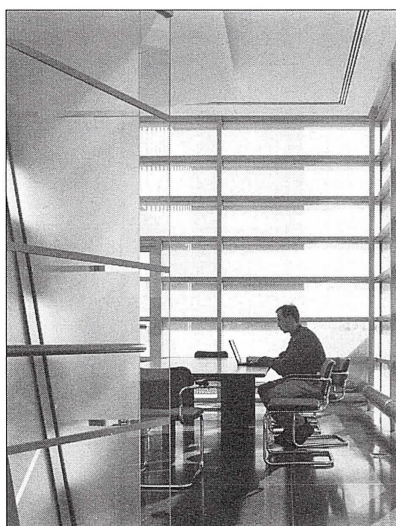
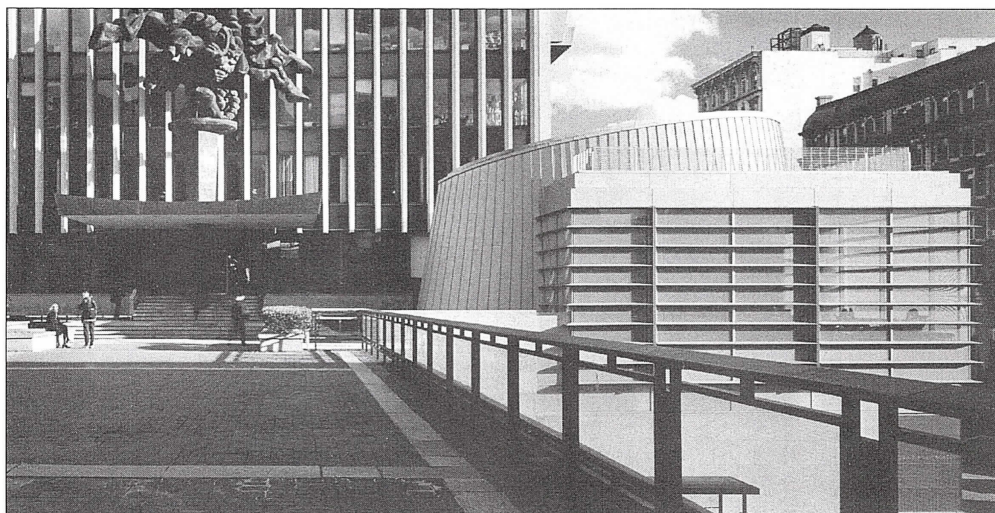
Jerome L. Greene Hall

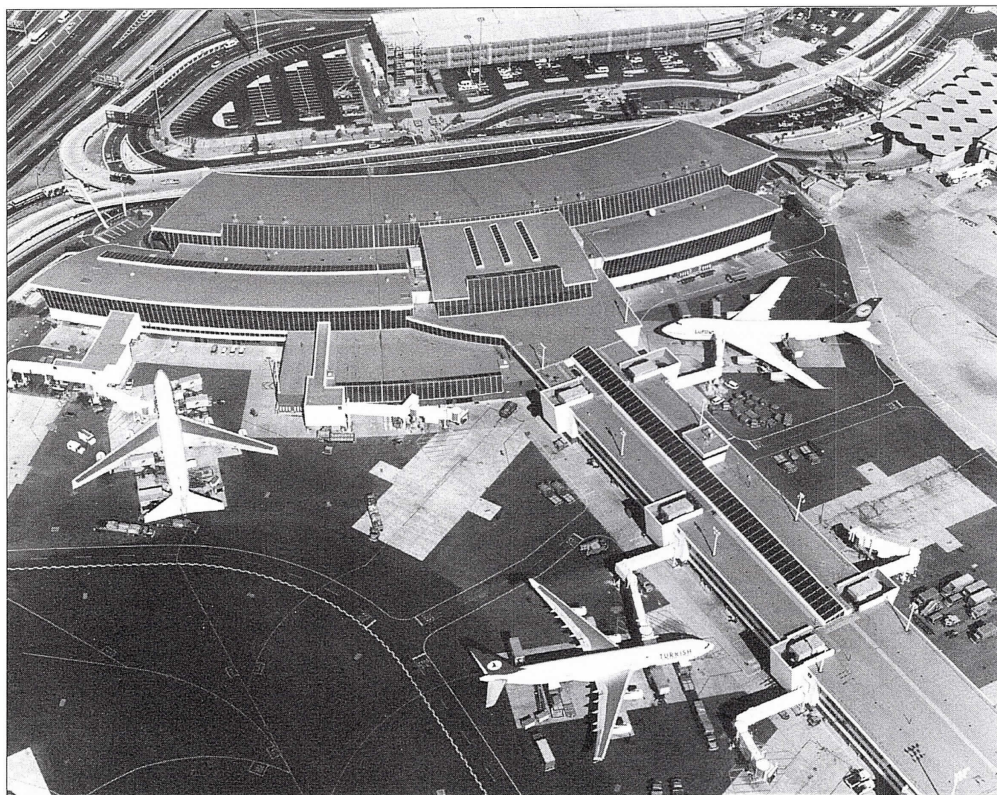
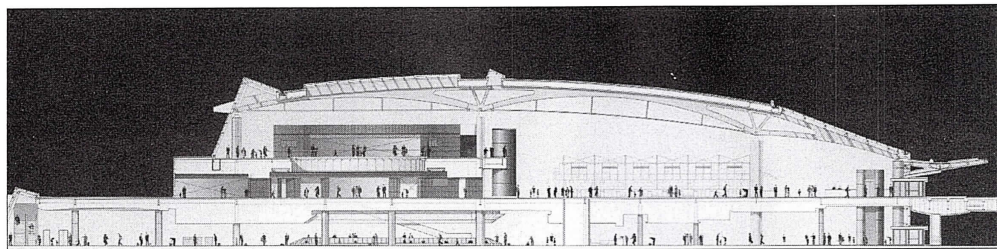
Columbia University School of Law

This three-story addition and renovation reinforces the urban fabric, provides a new image for the school, and remediates specific deficiencies in the original conception. The existing structure, a modern law school building designed by Max Abramovitz in 1963, was inspired by a client program that called for “a legal education machine” without the gracious public spaces and amenities that administrators and faculty members now consider imperative for instruction. Polshek and Partners’ addition provides an identifiable front door under a new marquee and a new facade defined by the powerful horizontal rhythm of *brise-soleil* that screen the south-facing glass curtain wall on the lounge level and provide counterpoint to the vertical articulation of the existing facade. Stony Creek granite ties the addition to the architecture of the rest of Columbia’s McKim, Mead & White campus. The honorific, new three-story lobby atrium visually connects the entry floor to the renovated lounges and library upstairs. A new grand stairway leads to them and to a new café and student activity area on the second floor.

MM: An almost-impossible commission from which some exciting spaces have been unearthed.

Client: Columbia University; **Project Team:** James Stuart Polshek, Richard M. Olcott, Joseph L. Fleischer, Joanne Sliker, John Fernandez, David Wallance, Alexis Kraft, Tomas Rossant, John Lowery; **Mechanical and Electrical Engineer:** John R. Loring and Associates; **Structural Engineer:** Robert Silman Associates; **Audio Visual Consultant:** Shen Milsom & Wilke; **Code Consultant:** Superstructures; **Cost Consultant:** Nasco Construction Services; **Acoustics:** Cerami and Associates; **Furniture:** Hertzfeld Design; **Food Service:** Romano Gatland; **Graphics:** Poulin + Morris; **Lighting:** Cline Bettridge Bernstein Lighting Design; **Photographer:** Jeff Goldberg/Esto.





ARCHITECTURE CITATION

William Nicholas Bodouva + Associates

Terminal One at John F. Kennedy International Airport

Jamaica, New York

The first major terminal to be built at JFK International Airport in twenty-five years has been privately funded by Air France, Japan Airlines, Korean Air, and Lufthansa. The structure provides a visual gateway to the airport. Its unique geometry, employed to contain the ticketing hall, was developed by creating a structural torus cleaved by a glass curtain wall—and the result is a striking, parabolic facade. A tripartite arrangement of the roof planes, which are rendered in both transparent and solid materials, visually organizes the 675,000-square-foot building volume into a vestibule, airline service area, and shopping arcade. The composition, materials, and form guide passengers through the space. Generous use of glass assures abundant daylight throughout, modeling the space as lighting conditions change during the day. At night the terminal becomes a geometric composition of light for passengers both in the air and on the ground.

MM: A grand attempt at a grand space for arrival and departure. The building seeks to transcend the restrictive operational constraints of this building type. **CS:** It is a well-designed new gateway for New York City.

Client: Terminal One Group Association; **Project Team:** William N. Bodouva, Charles Kronk, Cristina Ghets;

Photographer: Paul Warchol.

“We looked at how light was handled and the use of materials. I think materials are not being pushed far enough. We saw more fiberglass and frosted glass...”

Ming Fung

INTERIOR ARCHITECTURE AWARDS

Chosen by:



MING FUNG

Hodgetts & Fung,
Santa Monica, California



STEPHEN KNOWLES, AIA

Herbert Kruse Blunck Architects,
Des Moines, Iowa



LINDA SEARL, FAIA

Searl & Associates,
Chicago, Illinois

INTERIOR ARCHITECTURE HONOR AWARD

Gensler

Home Box Office

Manhattan

To provide a loft environment suffused with light, Gensler conceived this office space as a beach. Situated along a “coastline” (the window wall), just behind a “boardwalk” corridor, are a series of “beach cabana” offices. Since the client vetoed window offices (so that views and sunlight may be enjoyed by everyone circulating through the space), private offices are pulled away from exterior walls and enclosed for acoustic isolation. The bright colors of the various director’s offices, which are reflected by white walls, help to identify neighborhoods within the creative division.

SK: It has so much visual texture. **LS:** It really has a TV quality for HBO. When you look at it, you think it’s black-and-white, and then you see the color; it’s sort of that transition between color and black-and-white. **MF:** It’s funny that you mention this, because when I look at it—it looks colorized. I always like ideas that are clear and the analogy to television is really clear. **LS:** The whole idea of the beach, the cabana, and the boardwalk is so well executed. Holding the offices off that edge was good, because they could get light into the offices on the inside corridor and create a more interesting space to walk in. **MF:** Just twitching the office boxes a little bit in plan really activates that corridor.

Client: Home Box Office; **Project Team:** Mark Morton, Robert Cataldo, Ana Gonzalez, Walter Hunt, Dana Bauer, Jacob Bousso, William Maguire, Mario Perez; **Mechanical and Electrical Engineer:** Lakhani & Jordan; **Structural Engineer:** James Ruderman; **Lighting:** J.D.A. Lighting Design, Zumbel, Hillman/DiBernardo; **Audiovisuals:** TEK7; **Acoustics:** Acoustic Dimensions; **Fire and Life Safety:** ZS Engineering; **Manufacturers:** Acme Architectural Walls, Post Road Iron Works; **Dealer:** Logistics; **Code Consultant:** Rethy Associates; **Photographer:** Paul Warchol.



INTERIOR ARCHITECTURE HONOR AWARD

**Leslie Gill Architect and Bryce
Sanders Architecture/Design**

**The Watrous/Weatherman
Residence**

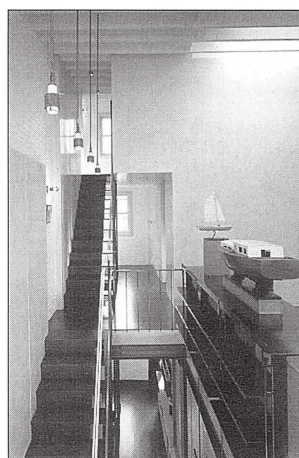
Brooklyn

For a carriage house which is located on a mid-block mew, the challenge of working on a 950-square-foot lot was complicated by the earlier conversion of this ground-floor stable with an upper-floor caretaker's residence. However, once the architect reconfigured the original staircase dividing the building into two halves, the front-back split was resolved and the clients' desire for expansive spaces and efficiency were met. A new structural system supports the stairs and landings, which now create a continuous spatial volume cutting through all floors. The space under the stairs serves as a dense storage zone extending outward into the kitchen and bathrooms.

SK: The architect has connected the three levels spatially with the stair and brought the light down that wall. It is very beautifully done. **MF:** Very architectural, beautiful details . . . I love this.

LS: Having just been to [Pierre Chareau's] Maison de Verre . . . It takes some of those qualities, but it isn't borrowed.

Client: Peter Watrous, Bess Weatherman; **Project Team:** Leslie Gill, Bryce Sanders, Celia Chiang, Peter Flubacher, Kimbro Frutiger, Michael Jacobs, Kristina Manis, Jennifer Hanlin, James Hicks, David Pysh; **Structural Consultant:** Arun Rimal; **Lighting:** Robert Wallace, Lucid Lighting; **Lighting Fixtures:** Elliptipar, Flos, Fontana Arte; **Cast Concrete:** Get Real Concrete, George Bishop; **Furniture:** Monique Savarese for Dialogica; **General Contractor:** Silverstein & Associates; **Plaster:** Quinto Polilli, Stucco Lusto Veneziano; **Cabinetry:** Sandor Ronai; **Presentation Drawings and Models:** Wilmay Choy, Mark Faunlagui, Peter Flubacherki, Michael Jacobs, Jennifer Hanlin, James Hicks, David Pysh; **Photographers:** Jeff Goldberg/Esto, Leslie Gill (model).



INTERIOR ARCHITECTURE AWARD

Anderson Architects

Barnesandnoble.com

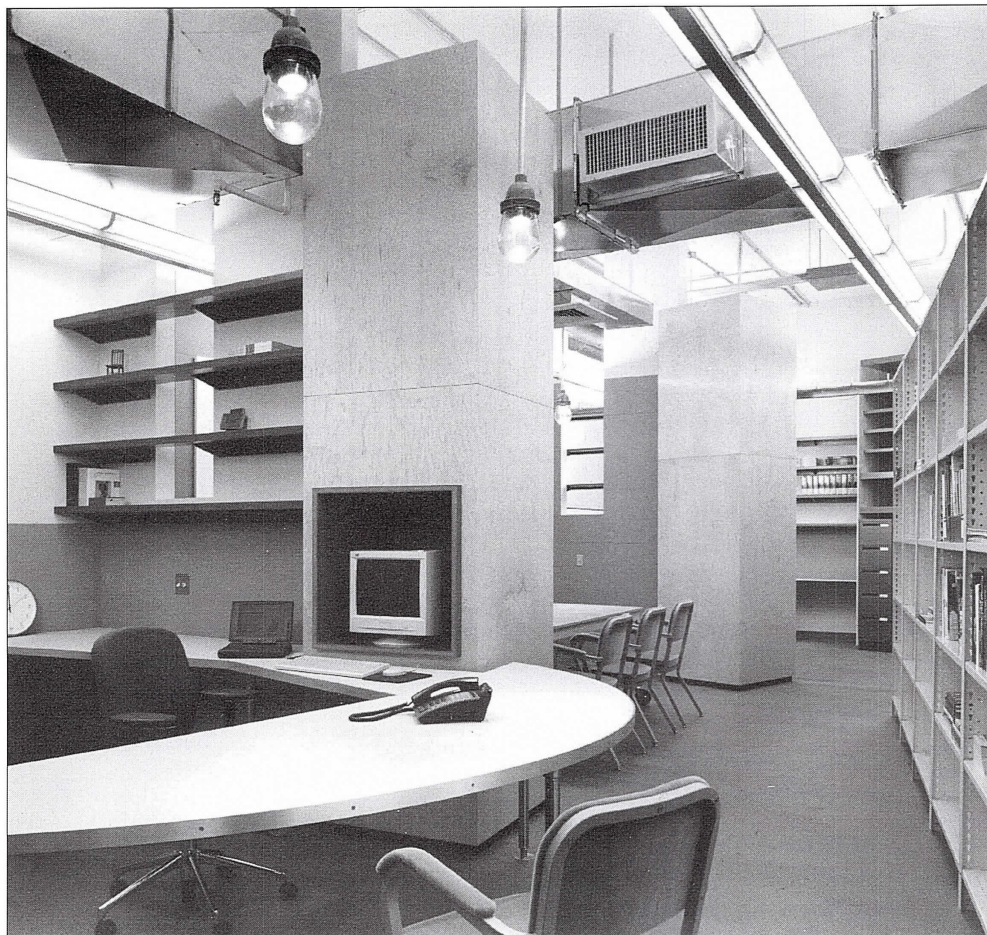
Manhattan

Offices and computer facilities for the fast-growing web division of an established, highly visible company needed a distinct identity. They had to be inviting to outsiders and needed to be adaptable. A metal-screen garage door, hovering inside the entry, orients visitors, who are greeted at the reception desk and proceed to an area loosely bounded by worm-shaped managers' offices. Guided by glowing acrylic disks and spotlights, they proceed to the high-tech conference room and "network operations center." Executive offices on the perimeter alternate with open bays to preserve views of Manhattan and the Hudson River.

SK: There was so much program to deal with. They really did a nice job of working with what looks like a tight budget. **MF:** It was a very complicated project. At first, it was difficult for us to understand. As we go through it, I think they were very good at picking the pieces which are important—like the computer room, which the designers have elevated. **LS:** They made it a beacon. You have to come across a bridge to get to it. It's the neuron of the whole place, tying the project together. And the wobbly offices that break up the rigid plan energize the space.

Client: Barnes and Noble, Inc.;

Project Team: Ross Anderson, M.J. Sagan, Todd Stodolski, Matthew Greer, Caroline Otto, Peony Quan, Andrew Benner, Abigail Banker, Jon Maass, Shane Braddock, Paul Henderson; **Mechanical and Electrical Engineer:** Jack Green Associates; **Structural Engineer:** Gilsanz Murray Steficek; **Lighting:** Kugler Tillotson Associates; **Acoustics and Technology:** Shen Milsom & Wilke; **Codes and Expeditor:** Milrose Consultants; **Interior Design:** DL Design; **System Furniture:** Unifor Custom Furniture; Jonas Milder; **Construction Manager:** Lehr Construction; **Photographer:** Michael Moran.



INTERIOR ARCHITECTURE AWARD

Belmont Freeman Architects

Loft Residence and Studio

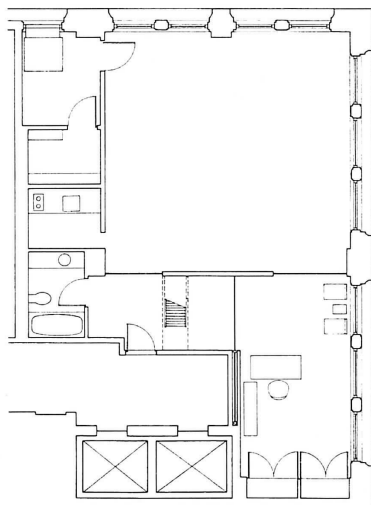
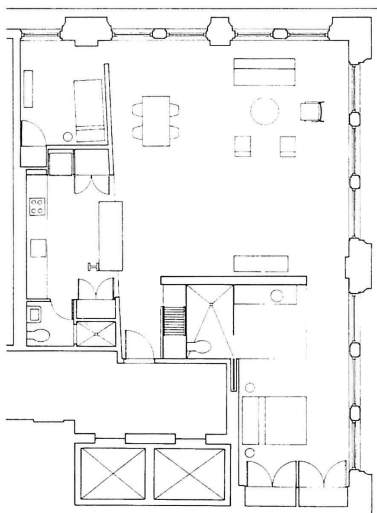
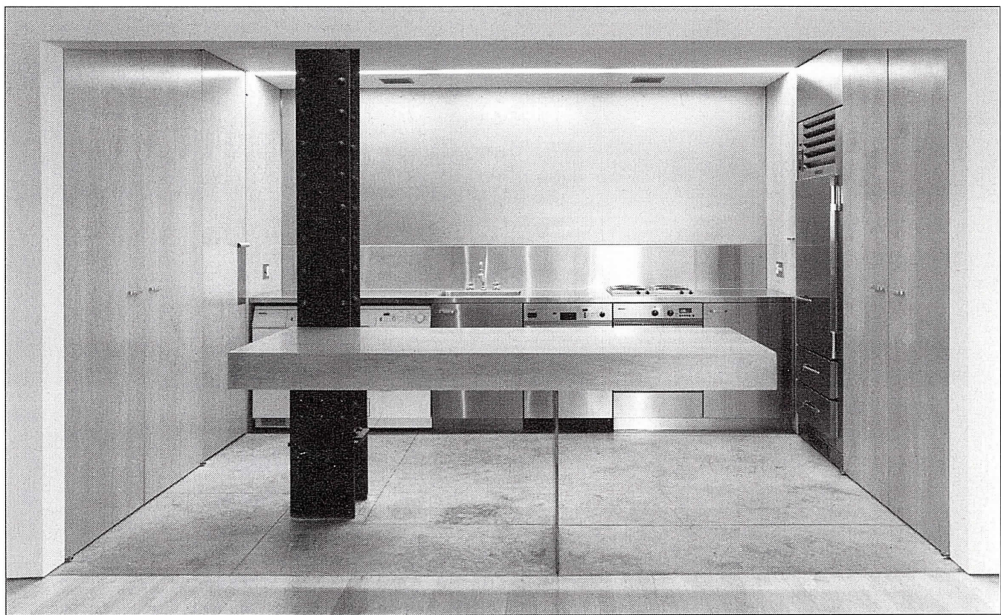
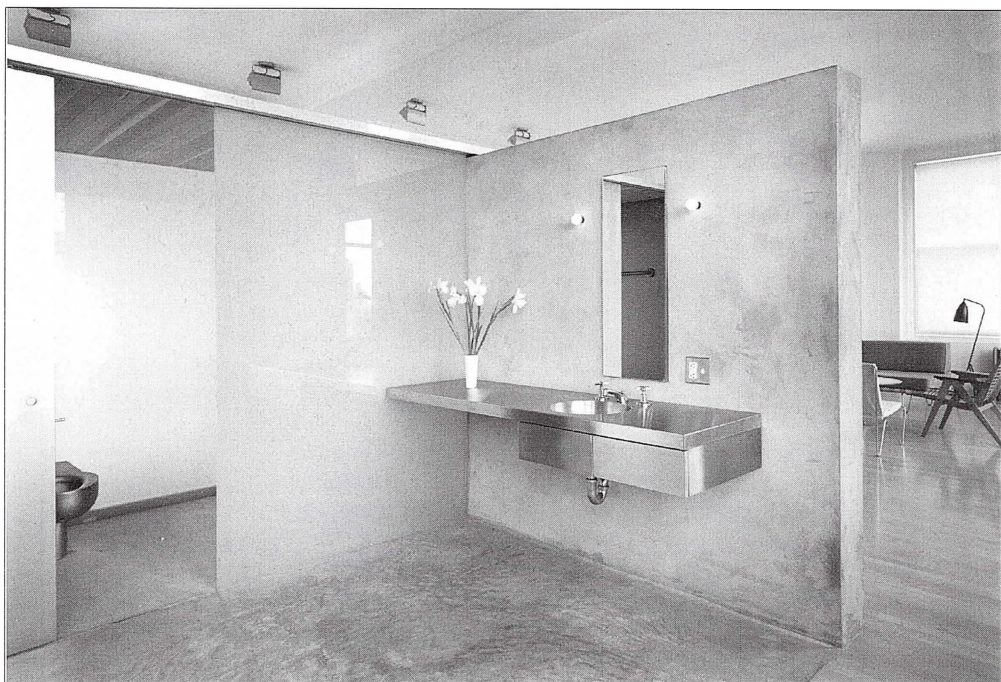
Manhattan

When this building in Lower Manhattan was converted to residential use in the 1980s, two 1,500-square-foot, one-bedroom loft apartments were created on successive floors. Now a renovation has combined them, casting the lower level as office and studio space for the founder of an arts-education foundation; he lives in the apartment upstairs. An aluminum ship's ladder connects the two floors, maintaining a distinct separation between them. Yet none of the partitions that define the living room, kitchen, and two bedrooms touch the outside walls of the residential upper level (so views of City Hall and the Brooklyn Bridge are unobstructed) while, downstairs, the work area has movable partitions of gypsum board and frosted glass. A strictly controlled palette of materials—concrete, maple, stainless steel, laminated glass—is used throughout to compliment the owner's collection of mid-century Modern furniture.

MF: The project has less budget than others we've seen but seems much more innovative. **SK:** This is one of the small projects where you don't do a whole lot. But everything that's done is nicely done. **LS:** I like the ladder a lot. **SK:** A great little feature.

MF: They use materials to define different spaces and functions; the concrete floor turns into the wall. **SK:** Everything is a component, even the wood wall. . . . The kitchen is handled as a composition. **LS:** It is disciplined in its original concept and the way it is carried out. **MF:** It is consistent throughout.

Client: Scott Rosenberg; **Project Team:** Belmont Freeman, Alane Truitt, Sangho Park; **Mechanical and Electrical Engineer:** Atkinson Koven Feinberg; **Structural Engineer:** Ross Dalland; **Lighting:** Ann Kale; **Contractors:** Meader Associates; **Construction Manager:** Bryan Deutch; **Photographer:** Christopher Wesnofske.



INTERIOR ARCHITECTURE AWARD

Gluckman Mayner Architects

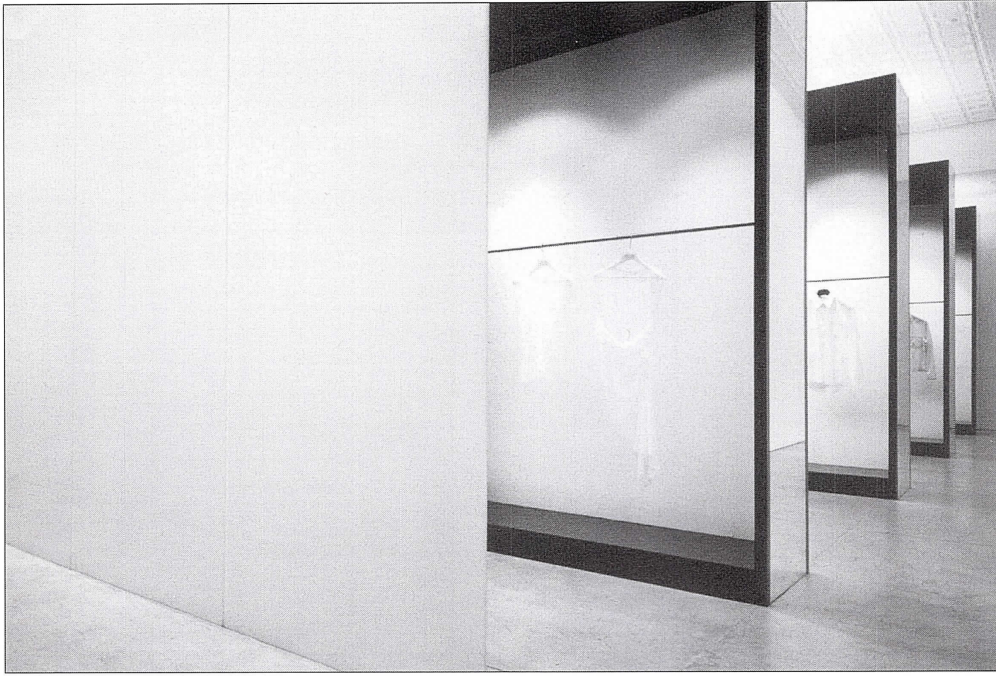
Helmut Lang Boutique

Manhattan

This boutique challenges both retail planning practice and customer expectations. Up front is a reception area where a smattering of garments is displayed as art. In the middle, just beyond a room-dividing, translucent glass wall and an installation by artist Jenny Holzer, is the main retail area—although there are no regular racks of clothing to be found here either. Four monolithic cabinets facing away from the front door contain the designer's collections, and a long, low cash/wrap table runs along one side. Each area is defined by lighting: the reception room is downlit by encapsulated PAR lamps in porcelain sockets; the merchandising space is uplit by concealed, color-corrected T8 fluorescent lamps atop of the cabinets; and the changing rooms at the back are naturally lit by a long skylight.

SK: It's not a gallery—it's a clothing store—but I think it is wild to look into a retail outlet and not see the merchandise. It's largely concealed so you think it's a gallery or something. **MF:** Is that a transparent wall? **LS:** It's a reflection of those four boxes that house the clothing. **MF:** This is a perfect example of a store selling the merchandise as art. It's on a fine line between architecture and art. Clearly the architect has looked at a lot of different artists—Serra, Turrell—and all are influencing the architecture here. They even have a Jenny Holzer in a key position. It's very sculptural.

Client: Helmut Lang; **Project Team:** Richard Gluckman, Melissa Cicetti, Eric Chang, Bobby Han, Perry Whidden; **Mechanical and Structural Engineer:** Ove Arup & Partners; **General Contractor:** Eurostrut; **Artist:** Jenny Holzer; **Photographer:** Paul Warchol.



INTERIOR ARCHITECTURE CITATION

Gabellini Associates

785 Park Avenue Residence

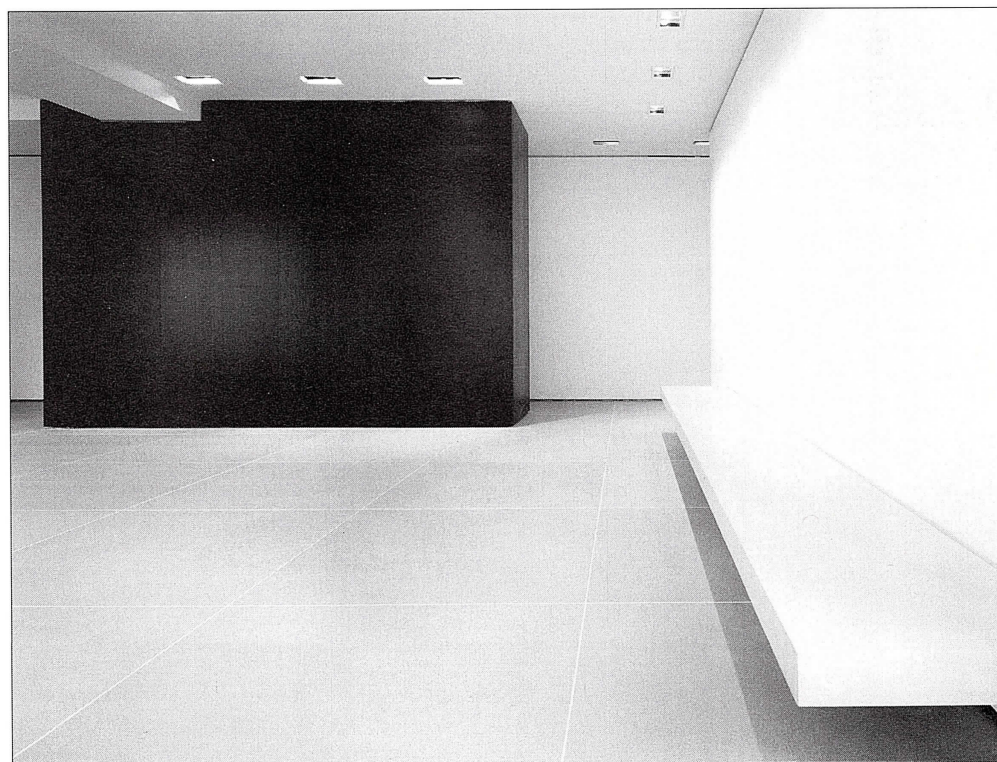
Manhattan

Asked by art collectors in the fashion industry to combine two adjacent Park Avenue penthouse apartments totaling 4,000 square feet (with four exposures and three 1,000-square-foot terraces), the architects conceptually turned the plans inside out. They created a horizontal spatial field bounded by a relatively low ceiling and a limestone-tile floor. The required spaces—a living room, study, and master bedroom—became courtyards defined by volumes containing closets and building structure. A monochromatic palette complements the owners' collection of black-and-white photographs. The perimeter walls and ceilings are plastered white, and the floating volumes are sheathed in ebony-stained mahogany. Doors are of satin-finished stainless steel, and some bathroom walls are made from low-voltage privacy glass that can be switched from opaque to clear in order to merge bedroom with bathroom. Bathroom fixtures and plumbing walls are carved from blocks of white sivec marble.

SK: There's so much control. We're talking about 4,000 square feet. There's a lot of money thrown at it. But to deal with the program and still maintain that level is commendable. The detail of that one sink shows that it was thought through at all levels.

MF: It is very disciplined. **SK:** You come into a central space that they call the interior courtyard, then other spaces are organized around that. **MF:** The plan is consistent with the Minimal design. It is very reductive so there is no enclosure. It is essentially wall and plane that has divided up the space. **LS:** It's really beautifully articulated.

Clients: Gary and Sarah Wolkowitz; **Project Team:** Michael Gabellini, Dan Garbowit, Ralph Bellandi, Sal Tranchina, Jonathan Knowles, Stephanie Kim, Lisa Monteleone, Tom Vandembout; **Photographer:** Paul Warchol.



INTERIOR ARCHITECTURE CITATION

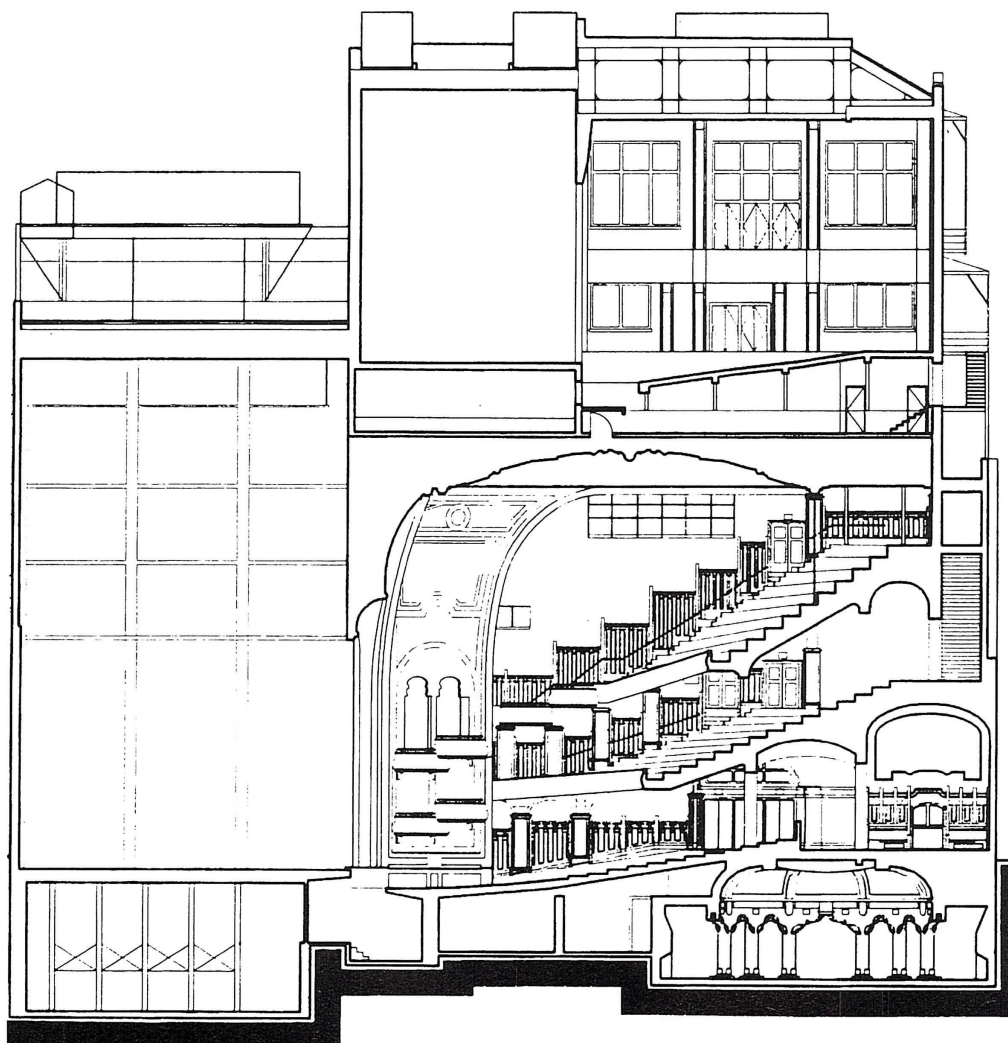
**Hardy Holzman Pfeiffer
Associates**

The New Amsterdam Theatre Manhattan

Although water damage and botched remodelings had obscured its extraordinary, eclectic ornament, the New Amsterdam Theatre was large enough to be commercially-viable—with its 1,800-seats, grand reception rooms, and the fourth-largest stage in New York. After first installing heaters and repairing the roof and windows to curtail water damage, the architects honored the layers of history by renewing original murals, thirties terrazzo, Art Nouveau details, terra-cotta balustrades, bas-reliefs, and carved wood paneling. The box seats were replicated; new balcony lobbies, rest rooms, elevators, and air-conditioning were subtly inserted, as were modern stage lighting, rigging, and sound systems.

MF: This is a difficult project to judge because it's not about intervention from the architect. But this one, next to the other restoration project, is like night and day. **LS:** They kept all the modern conveniences out of sight here. **SK:** That's actually a huge job. You saw how far the deterioration had gone. **MF:** At least the bones of the building were there. I like the fact that they did not create a whole new entry. **SK:** You want to give the craftsman an award. **MF:** It has been a labor of love!

Client: Walt Disney Imagineering; **Owner:** Empire State Development Corporation/42nd Street Development Project; **Project Team:** Hugh Hardy, Stewart Jones, Maya Schali, John Mueller, Massoud Ghassam, Carl Karas, Kristina Walker; **Mechanical/ Electrical/Plumbing Engineer:** Edwards and Zuck; **Structural Engineer:** DiSimone Chaplin and Dobryn; **Acoustics:** Jaffe Holden Scarbrough Acoustics; **Theater Consultant:** Theater Projects; **Lighting:** Fisher Marantz Renfro Stone; **Historic Preservation:** Building Conservation Associates; **Photographer:** Whitney Cox.



INTERIOR ARCHITECTURE CITATION

Richard Meier & Partners

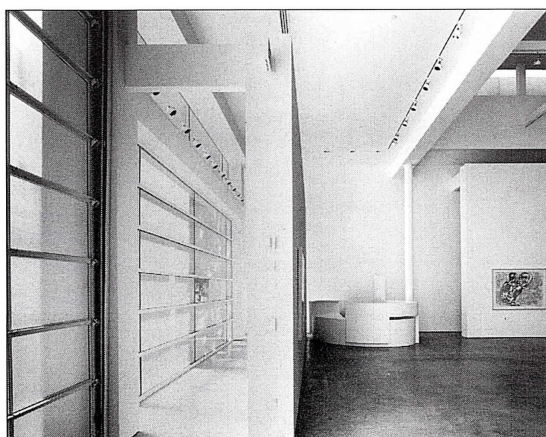
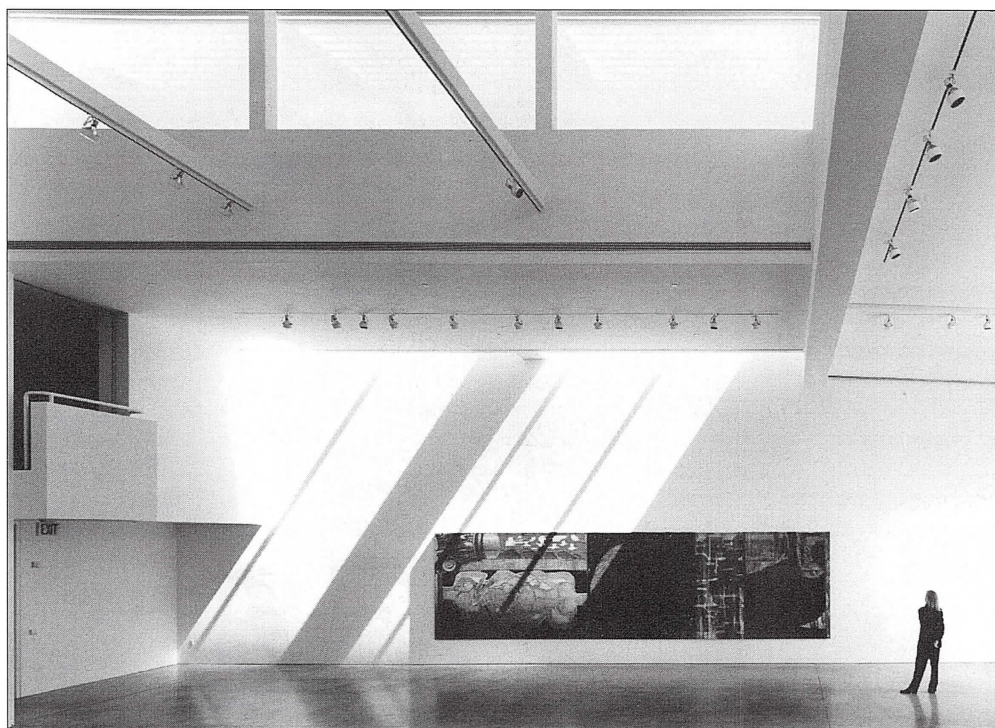
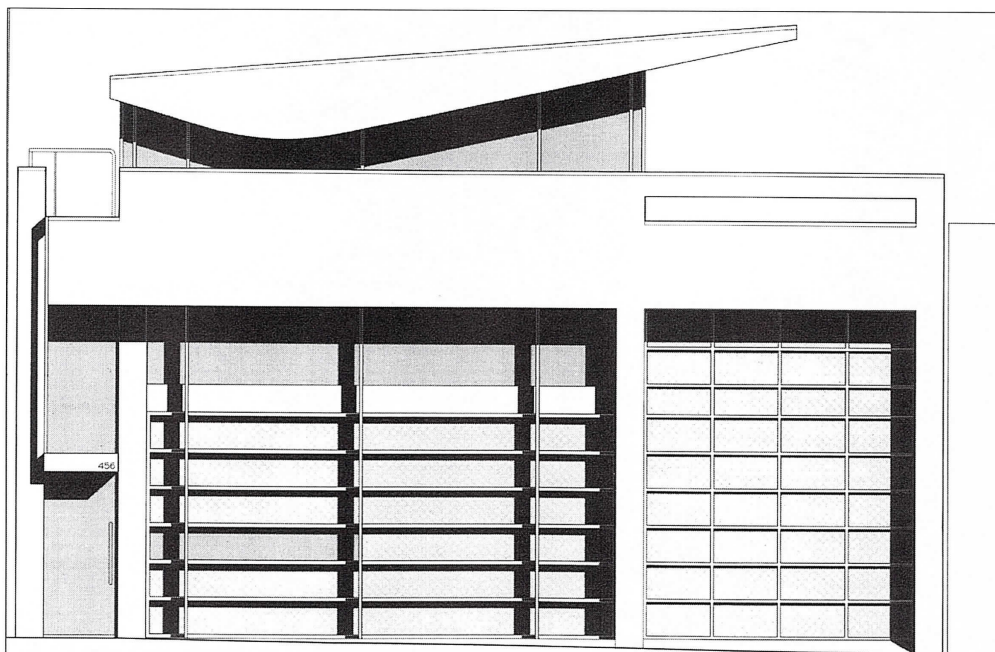
The Gagosian Gallery

Beverly Hills, California

After this understated transformation of the existing storefront, an expanse of glass held in place by a lattice of aluminum mullions and white sun-screening blades creates layers of transparency and shadow. A glazed overhead door can be raised from sidewalk so that art may be seen from the street. Just inside the entrance, visitors first encounter a tall, blank wall that unexpectedly opens to the soaring main gallery volume. Natural light from clerestory windows at the north and south ends of a bowed ceiling is supplemented by track lights, some of which are suspended from a double-cruciform, steel-stanchioned grid.

MF: How do we judge this? I think it is an architecture project. In the front elevation, you can see that the architect has designed a canopy and has beveled the ceiling so that light would come in at an angle. **SK:** But it looks like an existing context. The reason I remembered this one was because of the sectional vault where they showed how daylight is brought down into this central space. But since they got to do the whole building, they had that option. **MF:** Certain things are very subtle, and there is a lot of intricacy to the design. **SK:** A lot of galleries we looked at had existing skylights. This didn't, so they made one—but they dealt with daylighting so much better, instead of having direct sunlight on the art.

Client: Larry Gagosian; **Project Team:** Richard Meier, Michael Palladino, John H. Baker, Ron Castellano, Glen Irani, Gudlaug Jonsdottir, Andrew Kim, Julian King, Paul Masi, Alfonso Perez-Mendez, Rijk Rietveld, Carlos Tan; **Structural Engineer:** Robert Englekirk; **Lighting:** Fisher Marantz Renfro Stone; **General Contractor:** Peck/Jones Construction Corp.; **Photographer:** Scott Frances/Esto.



INTERIOR ARCHITECTURE CITATION

Toshiko Mori Architect

Issey Miyake Pleats Please

Manhattan

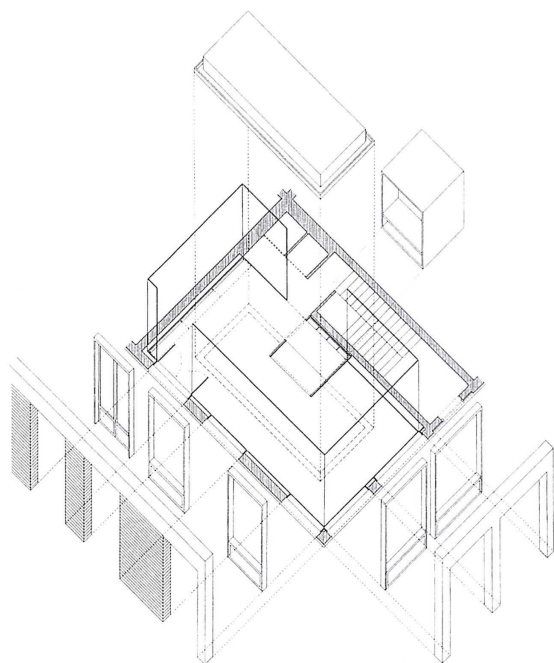
A new, glass-box liner is used just inside thick masonry walls to energize a corner retail shop in the Soho Cast-Iron Historic District. Previously, the space in an 1852 tenement building had been dark, hard to enter, and invisible from the outside. Now, the continuous floor-to-ceiling glass liner (which is recessed to create appropriate shadow lines at the window casings) blurs the edges of the tiny, 650-square-foot shop. The glass lends its translucence and reflective properties as it passes over openings and over the opaque, painted wall; a temporary veil of film applied to the glass reveals the view through the windows only from certain angles. Inside, the bright-green box-within-a-box accommodates the cash/wrap desk and acts as a focus in the otherwise ethereal space of the store.

MF: I just love this floating green box. **SK:** They position the viewer and really respond to how people look at things. The project plays with glass and vision.

MF: It is one of these projects that is so small, it's difficult to make something out of it. The reason for that vision glass is there is a changing room behind it. So, if you are standing in front of the glass, you cannot really see people going into the dressing room. **SK:** Even the context is one of the kind that Issey Miyake talks about. He wants this little showroom to activate and be a part of the street.

Client: Issey Miyake USA Corp.;

Project Team: Toshiko Mori, Sheila Choi; **Design Concept:** Gwenael Nicolas; **Mechanical/Electrical/Plumbing Engineer:** Lilker Associates; **Structural Engineer:** Luke Licalzi Consulting Engineers; **Lighting:** Tanteri & Associates; **Photographer:** Paul Warchol.



INTERIOR ARCHITECTURE
CITATION

Rockwell Architecture,
Planning & Design

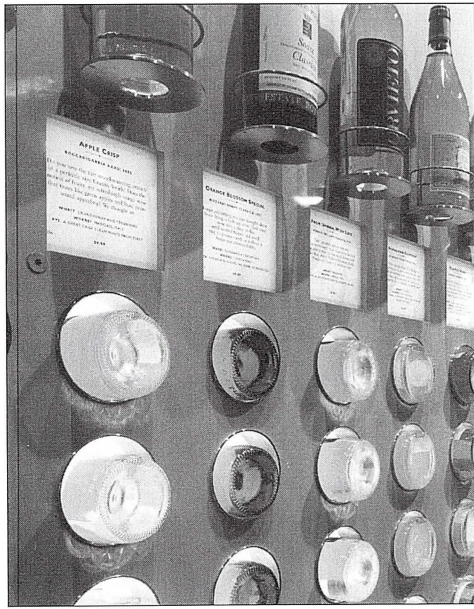
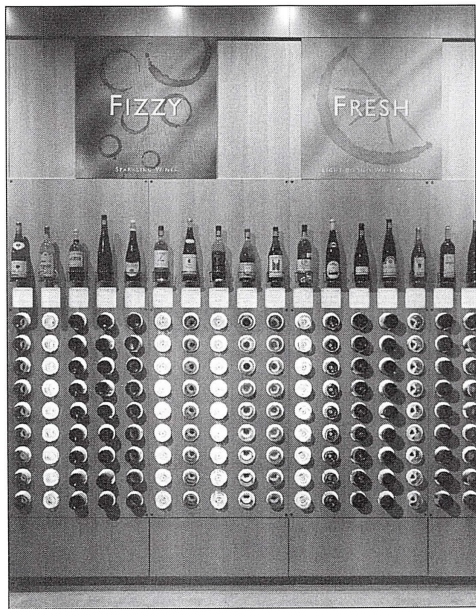
Best Cellars

Manhattan

The client's radically new concept in wine retailing demystifies the product, making wine easier to understand and to buy. Designed as a national prototype, this store on upper Lexington Avenue promotes "wines for everyday," selling a hundred varieties priced under \$10, which are grouped by taste categories such as juicy, sweet, and fizzy. The wine bottles star in the show. Displayed backlit in custom cabinetry, the bottles provide a spectrum of color which can be seen from the street. A very light wood, American Sycamore, surrounds the room, which is detailed with hand-rubbed burr-gundy plaster walls. Floors are of polished concrete.

MF: We like the way the wine bottles are used as part of lighting fixtures. **LS:** They've really integrated them. **MF:** It's a whole way of displaying wine which we haven't seen before. Makes it much more alive—using the glass. It reminds me of the subway grating that used to have this circular glass. **SK:** —to bring daylight into the tunnels. It's making a wall of the cabinet and giving a nice visual touch to the space. I liked that they pulled the merchandise to the perimeter so that you could congregate in here and enjoy. **MF:** For the label there is just a tiny recess of the wall panel. **LS:** It's a great integration of the product and the architecture and the lighting, in a retail space. **SK:** They understood everything and took control.

Client: Best Cellars; **Project Team:** David Rockwell, Sam Trimble, Tim Archambault, Lorraine Knapp, Alice Yiu; **Engineer:** Becht Engineering; **Lighting:** Focus Lighting; **General Contractor:** Integrity Contracting; **Graphic Design:** Hornall Anderson Design Works; **Millwork:** Design Fabricators; **Plaster:** Visions in Plaster; **Furniture:** Richard Fuhrman for Portico; **Photographer:** Paul Warchol.



INTERIOR ARCHITECTURE CITATION

**Thanhauser & Esterson
Architects**

**Michael Callen-Audre Lord
Community Health Center**

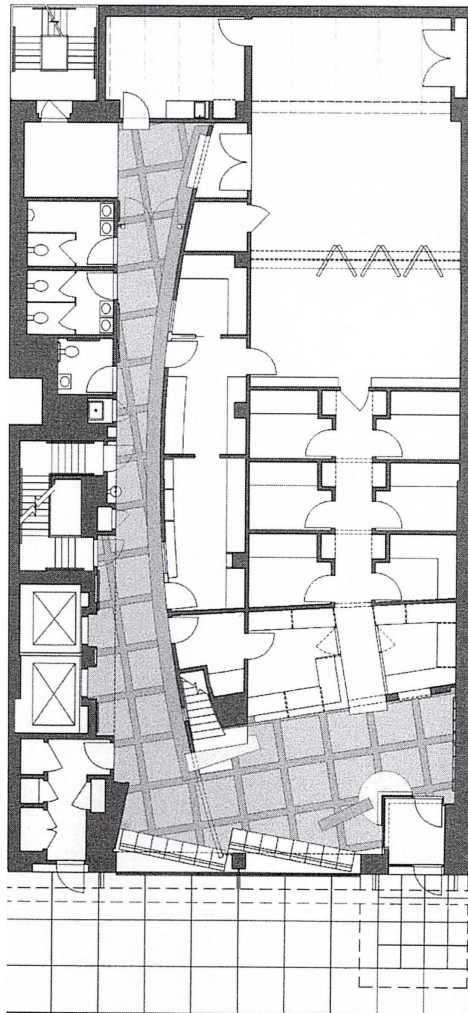
Manhattan

This gut-renovation of an abandoned, six-story loft building has created the largest clinic in the country serving a primarily Gay and Lesbian constituency with "high-quality health care in a non-judgmental environment." Examination and counseling rooms surround three sides of the central support-and-service core, which runs through the building. A tall, curved-and-grid-d plane, which is generated from the building's first floor plan, slices through upper floors, vertically unifying a project that would ideally have occupied a single level. The curved wall generates radiating walls on the first floor, denotes reception areas on upper floors, and will culminate in a curved roof pergola when funding allows.

SK: This public lobby space is much more inviting than my image of a health care facility.

MF: This is another project with a low budget and simple and inexpensive materials. Yet they were able to make it very light and clean. There is a warm feeling to it. The lobby, the reception area, and the way they did the layout for the seating is very nice. **SK:** It's so open and airy. And there is even long-term planning for the project—they talk about a roof garden. **MF:** I like the lighting. **LS:** It's nice and indirect. There was an existing skylight; they used it at a good spot. **SK:** Thank you for taking health care one step further. **LS:** It's a lot further.

Client: Michael Callen-Audre Lorde Community Health Center; **Project Team:** Jack Esterson, Charles Thanhauser, Kenneth Levenson, Sommer Schauer, Brian Ripel; **Mechanical and Electrical Engineer:** Mottola-Rini Engineers; **Structural Engineer:** Dunne and Markis; **Construction Consultants:** Bruck & Francese; **General Contractor:** Flintlock Construction; **Photographer:** Brian Rose.



"We didn't see many visionary submissions. I'm not sure we're in a visionary time."

Peter Bohlin

PROJECT AWARDS

Chosen by:



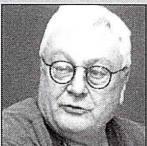
PETER Q. BOHLIN, FAIA

Bohlin Cywinski Jackson,
Wilkes-Barre, Pennsylvania



PHYLLIS LAMBERT

Centre Canadien d'Architecture,
Montreal, Quebec



JOSE OUBRERIE

The Ohio State University,
Columbus, Ohio

PROJECT HONOR AWARD

Rogers Marvel Architects

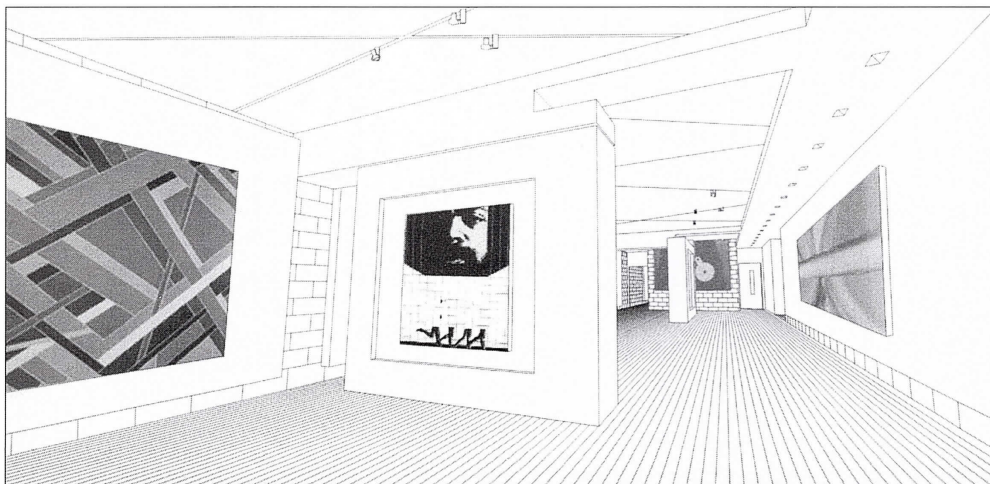
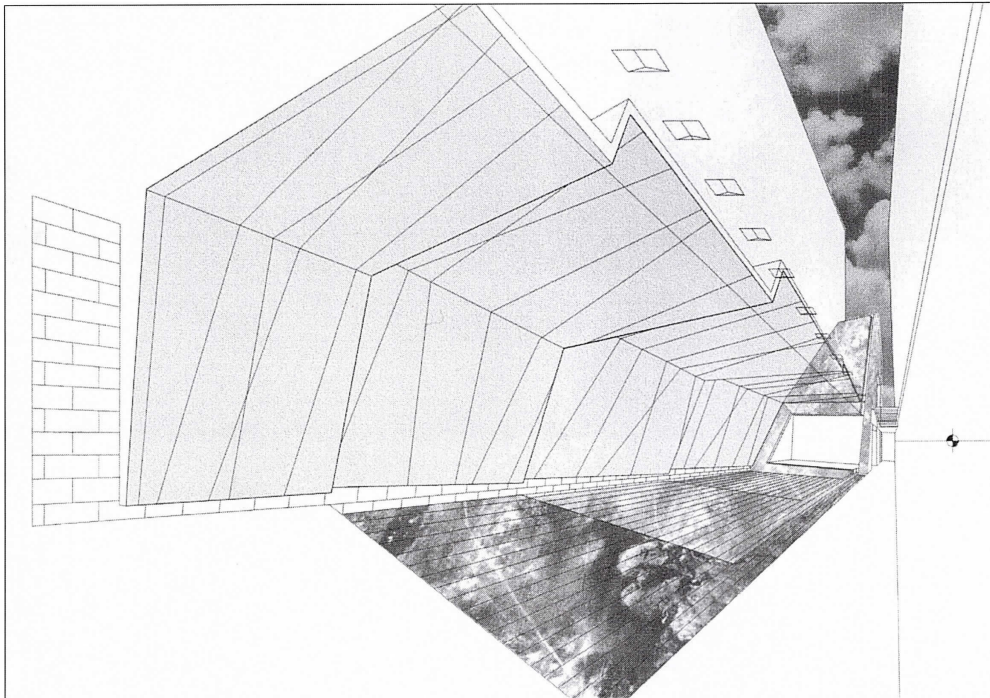
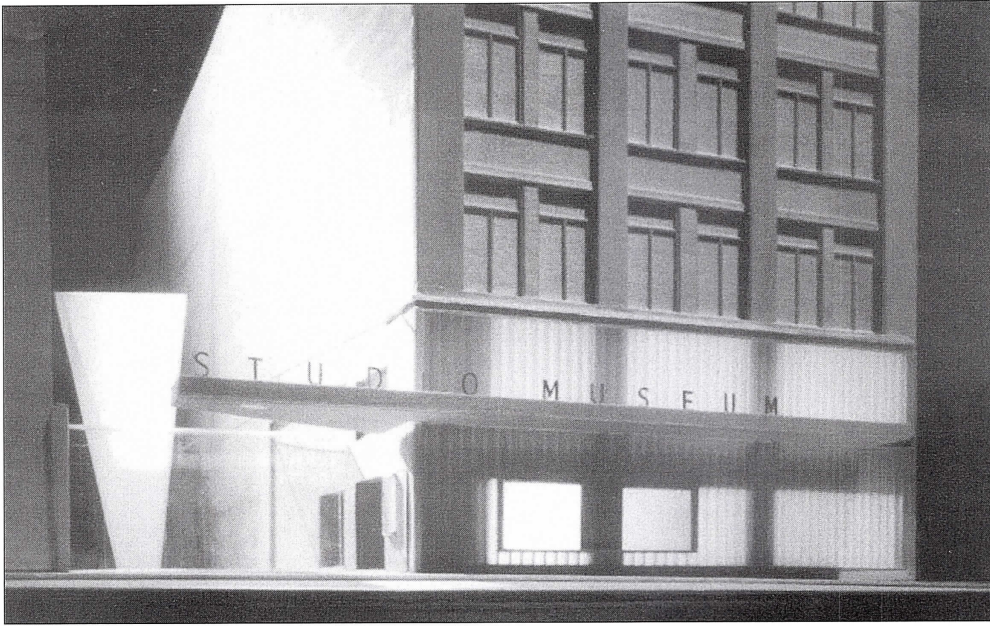
Studio Museum in Harlem

Manhattan

A new glass-and-steel entrance facade with a metal awning connects the existing six-story museum building on 125th Street with its sculpture garden and underground gallery (located next door, where a building was razed). The thin, transparent pavilion is penetrated by a translucent volume carrying natural light and conditioned air to the gallery and theater lobby below ground, while a truncated, stained-concrete pyramid on the south end of the 25x200-foot site contains stairs which connect the subterranean spaces with the garden level

PL: A wonderful use of an empty lot in the city—a museum and a garden. It solves a very difficult problem of how to get down to the lower level, because the garden is on top of the basement of a building that was demolished. That basement is to be used as an auditorium and permanent gallery reached through a glass pavilion. **JO:** The idea of the garden terrace suddenly becoming part of the street with the museum underneath is what interested me. This uses transparency, reflection, and light and—hopefully—it is also an attempt to socially redefine and improve the space of 125th Street. **PB:** The quality of light and the progression of spaces should make it a very effective world for the arts.

Clients: Studio Museum in Harlem, City of New York Department of Cultural Affairs, Department of Design and Construction; **Project Team:** Rob Rogers, Jonathan Marvel, Thaddeus Briner, Marta Sonders, Brenda November; **Mechanical Engineer:** Mariano D. Molina; **Structural Engineer:** Robert Silman Associates; **Lighting:** David Singer; **Photographer:** Reto Halme.



PROJECT HONOR AWARD

Skidmore Owings & Merrill

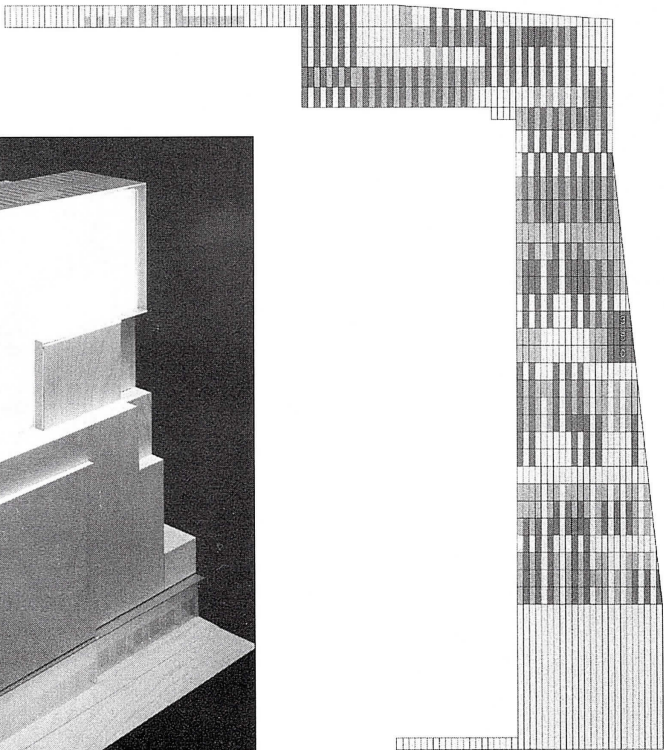
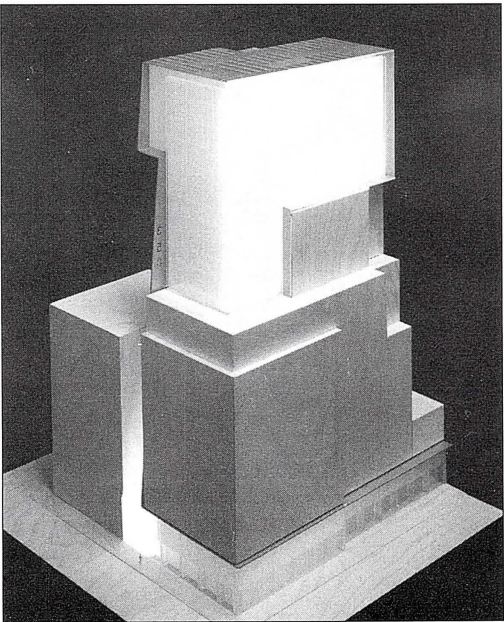
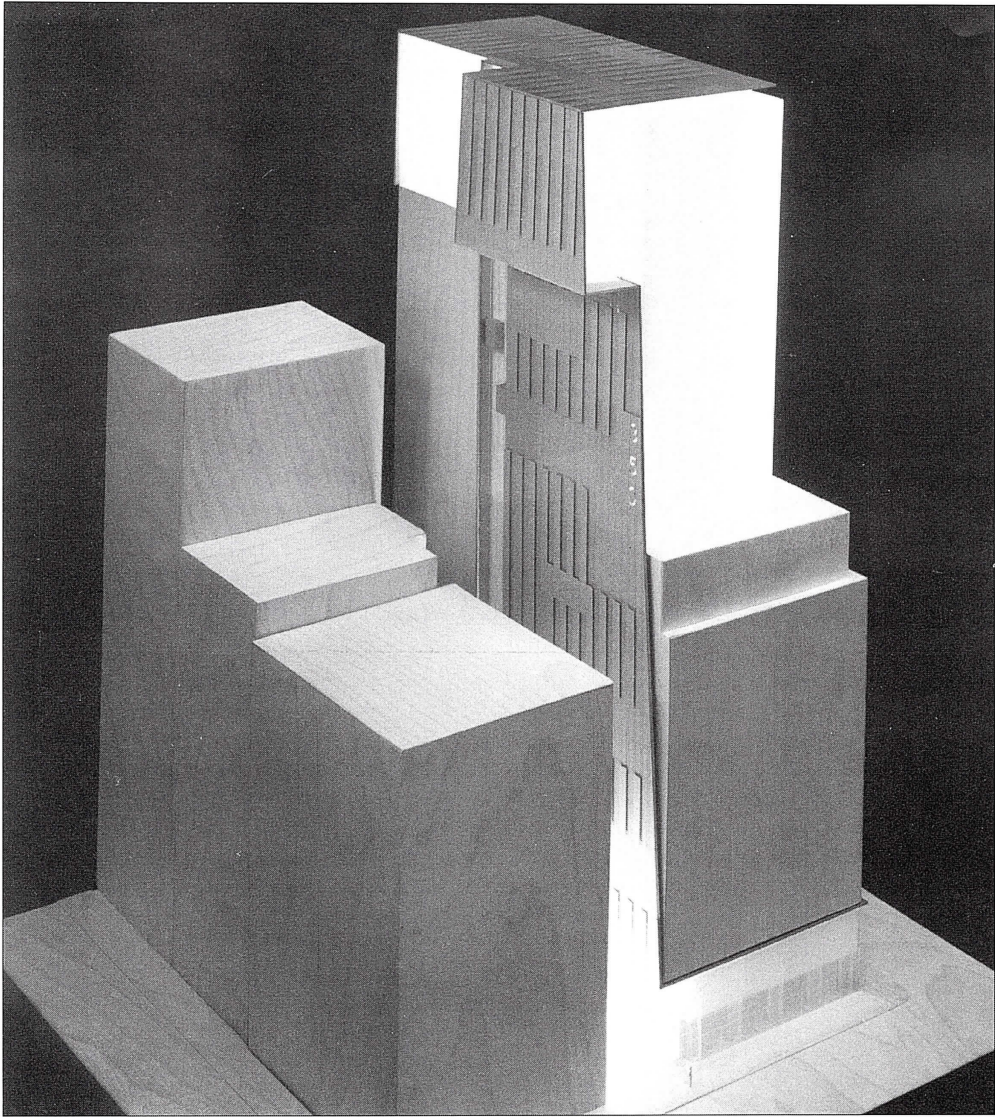
350 Madison Avenue

Manhattan

This proposal to transform the current Condé Nast Building provides for a translucent two-story lobby at street level and a rooftop addition. New retail spaces are tied to the lobby with glass panels that wrap both areas, linking the two zones at a pedestrian scale. The entry between 350 Madison and the adjacent building is open to the sky from the roof, although uplighting will also help make the lobby a glowing volume (to identify the tower as a midtown destination). Atop the existing structure, the cantilevered rooftop addition features views of New York City landmarks. A continuous metal-mesh surface that begins at the lobby level and continues over the existing structure unifies new and old. The storefronts are echoed in the glass curtain wall of the addition, while a partial-cladding strategy emphasizes the bulk of the existing masonry.

PL: It is an exemplary project in terms of the densification of the city. So often, ground floors are reworked—but here they connect with the upper part so that the whole thing becomes one. It's very clear about what is new and what is old, which is extremely important. The tectonics—the way that this building and its skin are articulated—look to have real promise. **PB:** This is an imaginative solution to the extremely difficult and challenging circumstance—so common to New York—of growing an older structure. **JO:** It creates an opposition between the weight of all the existing buildings by introducing this continuous transparent plane.

Client: NRK Management, Richard Kalikow; **Architect:** Roger Duffy; **Mechanical and Electrical and Plumbing Engineer:** S.W. Barbanel; **Structural Engineer:** Gilsanz Murray Steficek; **Photographer:** Jock Pottle/Esto.



PROJECT HONOR AWARD

**Eisenman Architects with HNTB
Sports Architecture**

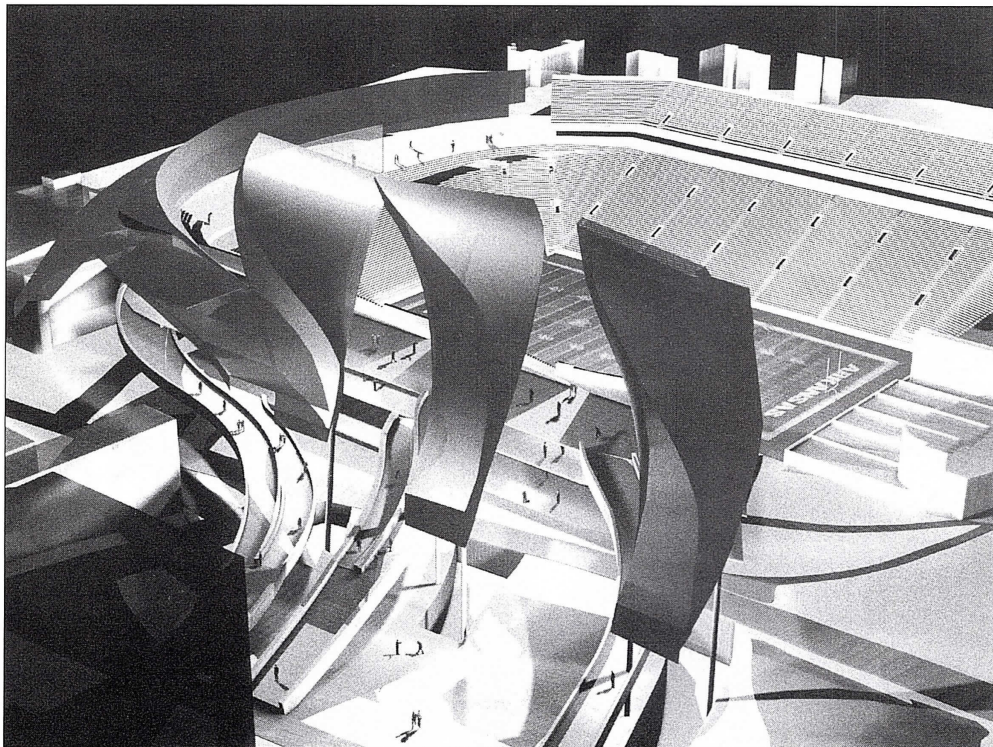
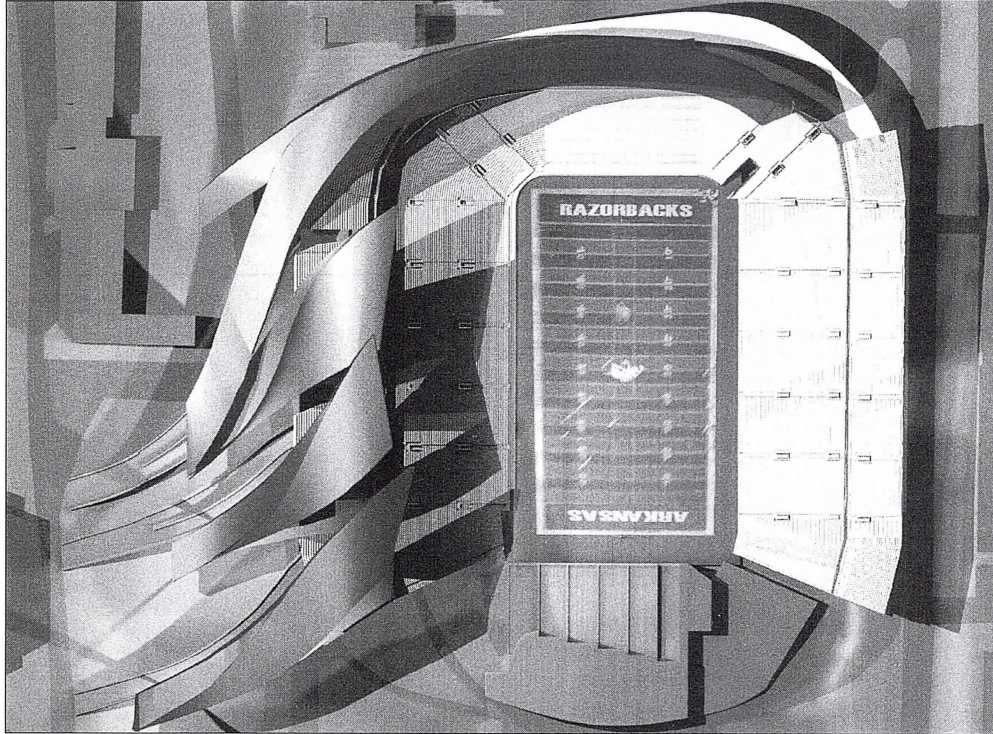
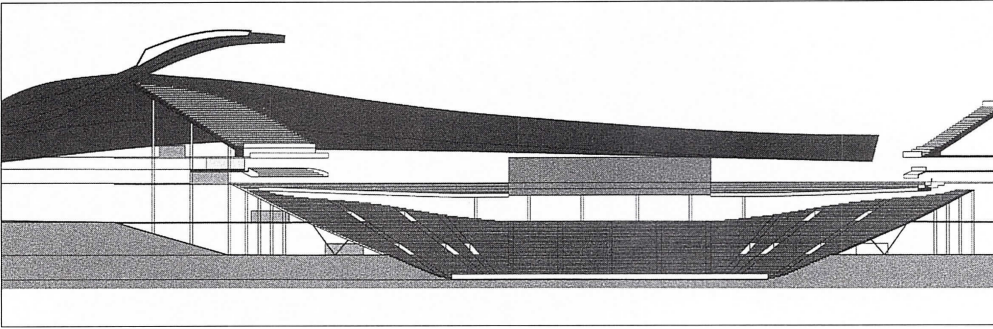
**Razorback Stadium Expansion,
University of Arkansas**

Fayetteville, Arkansas

The University football stadium, located near the center of campus, seats 48,000 people. While adding 19,000 seats in a new upper deck and an end-zone deck, this addition will begin to integrate the stadium with the student center (which is located on a steep slope overlooking the field). A series of ramped connections between the stadium and the center will provide both shade and air circulation to the new east stand, and these ramped structures will additionally provide new apartments (for some 200 students) and classrooms.

JO: I think this project is an ingenious solution to renovating an existing stadium. It develops a continuity between the existing campus and the stadium, and it brings the space of the ground inside. The opposition between convexity and concavity is realized by those big awnings which suggest that sport is not an isolated event. **PL:** It creates a kind of excitement and a space to be, while adding some more seats. You could also imagine that it would become a kind of meeting place, rather like the steps of the Met in New York. **PB:** This is a powerful, spirited conception that promises to transform the rather deadly world of typical stadiums. One hopes it is realized. **JO:** It is a very joyful place.

Client: University of Arkansas;
Project Team: Peter Eisenman, Craig Wilson; **Engineer:** Boro Happold, Craig Schwitter; **Cost Consultant:** Huber, Hunt & Nichols; **Photographer:** Dick Frank Studio.



PROJECT AWARD

CR Studio Architects

African Burial Ground Memorial Project

Manhattan

The African Burial Ground Memorial Project gives voice to those who were buried for generations without markers of remembrance. Located within the dense urban fabric of Lower Manhattan (near City Hall), the existing cemetery site will become an even-more-sacred place for re-interment of African and African-American bones—and as a place for broader remembrance of the plight of African peoples around the world. A new “ground” of wood planks will appear to float two feet above ground level, while an elliptical vessel-form (which visitors can enter) will be assembled from terra-cotta panels as a place for ritual offering and re-interment.

PL: The memorial has become an important element to mark passages of our history in a very disturbed and difficult world. This kind of memorial in the city is touching, because it awakens our humanity. I think it will speak to many people. **JO:** It recalls the boats which brought the slaves from Africa. It is also kind of garden in the city. There is something interesting in those enormous gates which are a sign of “to enter” but also a means to escape this condition. **PL:** It is an abstract memorial and that is terribly important, as it’s not trying to show the physical condition of human beings struggling. I think that is essential. **PB:** Of all of these project submissions, this is the one I’m most looking forward to seeing realized.

Client: General Services Administration Public Building Services Property Development Division;

Project Team: Victoria Rospond, Lea Cloud; **Poet:** June Jordan;

Sculptor: Willie Cole; **Curators:**

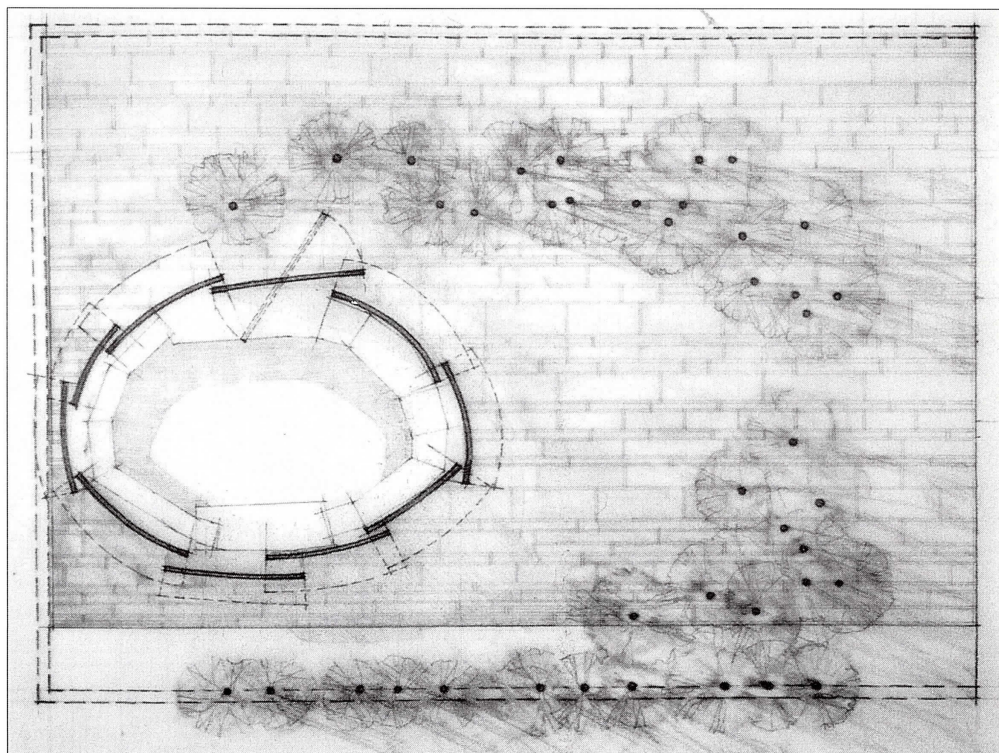
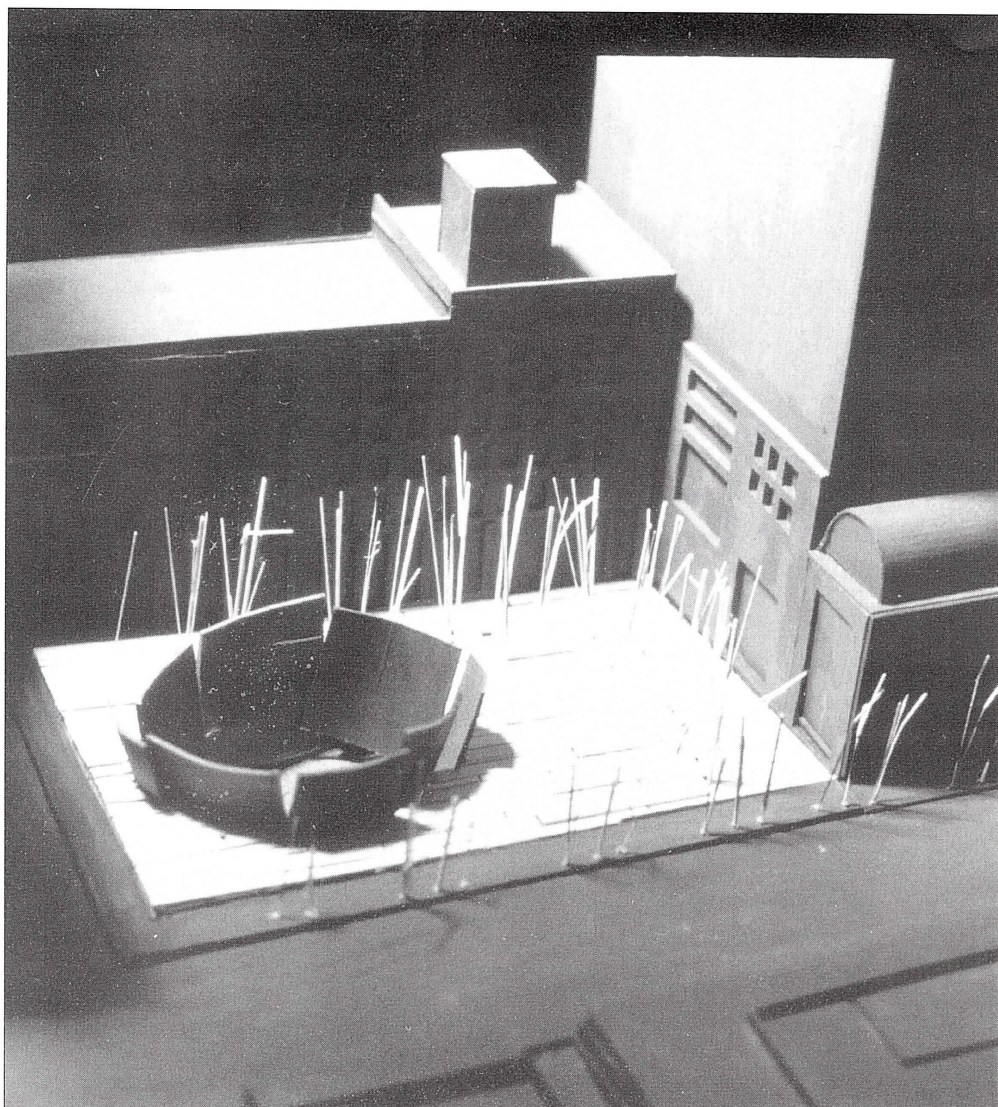
New York City Museum of African Art: Frank Herreman, Mark D’Amato; **Art Director:**

Susan Koch; **Contractor:** A. Williams Construction; **Structural**

Engineer: Hage; **Lighting:** Kugler Tillotson Associates; **Landscape**

Architect/Civil Engineer: EDAW;

Photographer: Jon Dreyfous.



PROJECT AWARD

**Castro-Blanco Picioneri
Associates and Hanrahan +
Meyers**

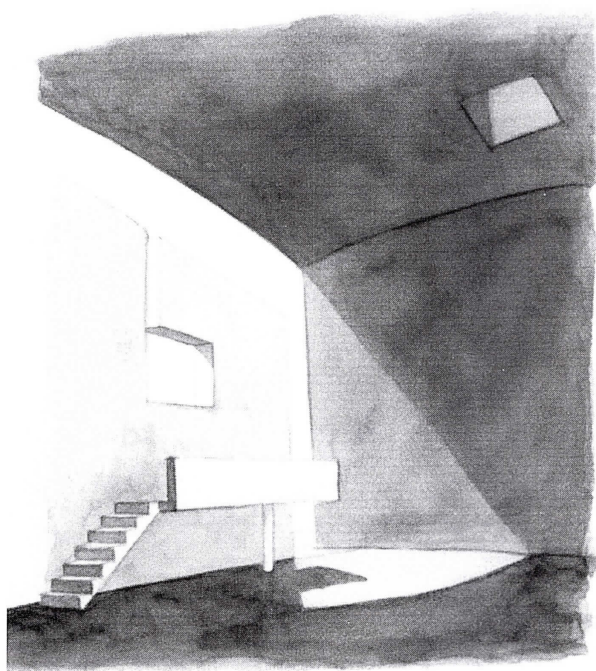
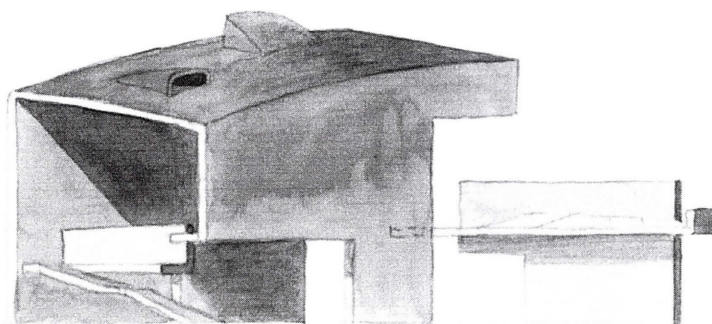
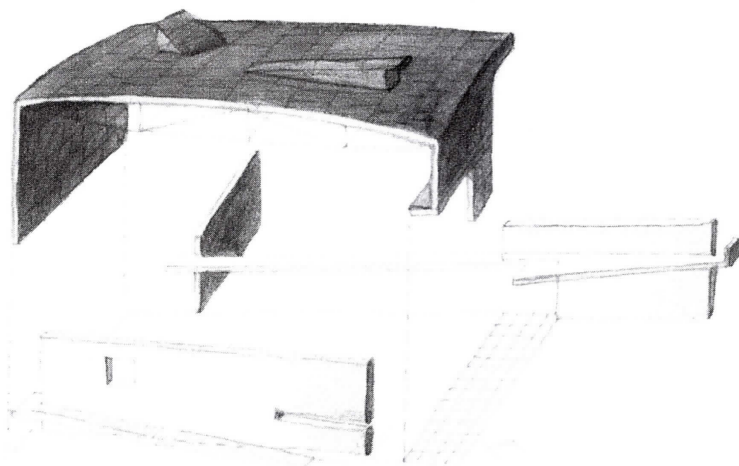
**Latimer Gardens Community
Center: Wave-Line**

Queens

For a Flushing, Queens, community center located within a complex of high-rise housing managed by the city, the architects were asked to design a 5,000-square-foot multipurpose gymnasium addition which could be used for theatrical performances. The planned structure fills the entire allowable zoning envelope of 49 feet x 85 feet. Inside, a removable stage with theatrical lighting is located at one end. The gym's most noticeable feature, however, is a bent-plane roof that folds down to create the west elevation. The roof will be visible from the 10-story towers because its metal standing-seam cladding will be reflective. A reflecting pool in a landscape scheme, also designed by the architects, extends the visage of the roof along an east-west axis. The same firm will renovate the active, existing community center, which serves all age groups.

PL: It is a very simple, quiet building, that is elegantly spanned with a structure that has one major element. There are no histrionics about it, and yet the form of the roof over the rectangular base—a parallelepiped—is a warped surface. It should give a marvelous sense of a place. **JO:** It's a well-designed form, and it does not surrender to the traditional banality of the basketball court. It connects with the existing building while affirming its own identity, and it redefines the buildings nearby, which is the role of an addition.

Client: New York City Housing Authority; **Mechanical Design:** Munoz Engineering; **Structural Engineer:** Robert Silman Associates; **Kitchen Consultant:** Charles King Enma; **Photographer:** Thomas Hanrahan.



PROJECT AWARD

Architecture Research Office

**U.S. Armed Forces
Recruiting Station**

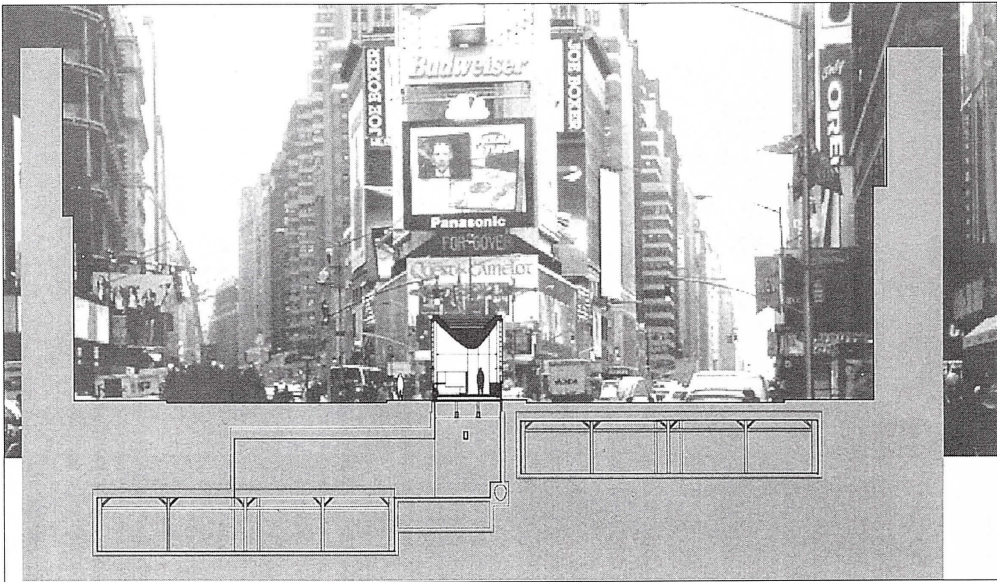
Manhattan

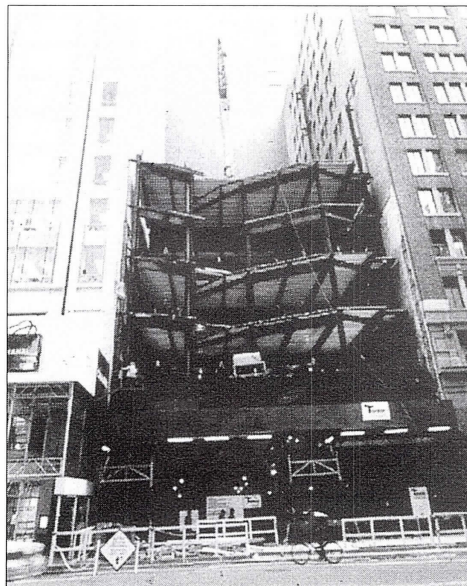
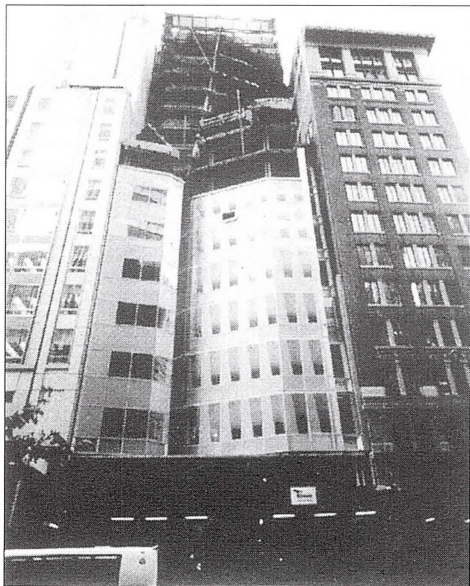
The existing recruiting station is a fixture in Times Square, having since 1946 occupied the spit of land between Broadway and Seventh Avenue, near 43rd Street. Taking a cue from the local neon vernacular, this design for a new 520-square-foot pavilion establishes a strong visual presence for the Armed Forces in the constantly changing cityscape. Each long facade presents itself to passersby as an American flag rendered in thirteen bands of fluorescent tubes. Red, white, and blue elements are provided by gels that reflect sunlight during the day and color the tubes' light at night. Reflective bollards outline the site perimeter and, as part of the landscaping plan, the flags of the four military services stand in a row at the north end of the island.

JO: Times Square does not need to be overdesigned, and I think that this little building is going to be much more successful than many of the big ones there. An ingenious solution to advertise the American flag, which is on the side. The simplicity of the building itself is compensated by the gesture in the interior space, which refers to the situation between two streets. It's powerful and will fit well in its location.

PL: I think it is a very nice piece of urban furniture. It seems to be appropriate in its wonderful, horizontal light cubes that create the American flag. It should be fun for everybody. **PB:** This little building is a terrific sign.

Client: Joint Recruiting Forces Committee, U.S. Army Corps of Engineers; **Project Team:** Stephen Cassell, Alan Bruton, Heather Roberge; **Engineer:** Parsons Brinckerhoff.





PROJECT CITATION

**The Hillier Group and Atelier
Christian de Portzamparc**

**Moët Hennessy Louis Vuitton
Tower**

Manhattan

This 24-story office-and-retail tower, which defies the model of the standard office building, is designed with the same level of precision as the famed luggage made by Louis Vuitton. The tower is built of three different types of glass—cobalt blue; fritted green; and sandblasted, low-iron white. As it ascends, the facade unfolds sculpturally as a screen, recalling the petals of a flower opening around the cobalt-blue “stems.” A space with 30-foot ceilings at the top of the tower will be used for meetings, fashion shows, and other events.

PL: It shows how to insert a small building with a small footprint in the heavily densified areas of New York, bringing a fresh expression to the skin, because that really is the issue. There is a certain layering that comes from use of different glass surfaces and, after all, New York is a series of glass surfaces. **JO:** The building has a mysterious complexity on a very simple site with little possibility of plan. **PB:** Christian de Portzamparc has designed a fetching and beautiful tower.

Client: Starre Realty; **Owner:** Louis Vuitton and Metropole Realty Advisors; **Owners’**

Representative: NTX Interiors;

Project Team: Christian de Portzamparc, Bruno Durbecq, Gerard F.X. Geier, II, Jim Greenberg, John Mulliken, Metin Celik, Zigmund Rubel, Philip Toussaint, Jimmy Dumas;

Mechanical/Electrical/Plumbing

Engineer: Lilker Associates Consulting Engineers; **Structural**

Engineer: Weiskopf & Pickworth;

Acoustics: Cerami & Associates;

Curtain Wall: R.A. Heintges

Architects Consultants; **Elevator**

Consultant: John Van Deusen +

Assoc.; **Construction Manager:**

Tishman Realty & Construction

Co.; **Lighting:** Fisher, Marantz,

Renfro, Stone; **Expeditor:**

Outsource; **Photographer:** Atelier

Christian de Portzamparc (top

image), Brennan Photo (two at

bottom).

PROJECT CITATION

G. Phillip Smith & Douglas
Thompson, Architects

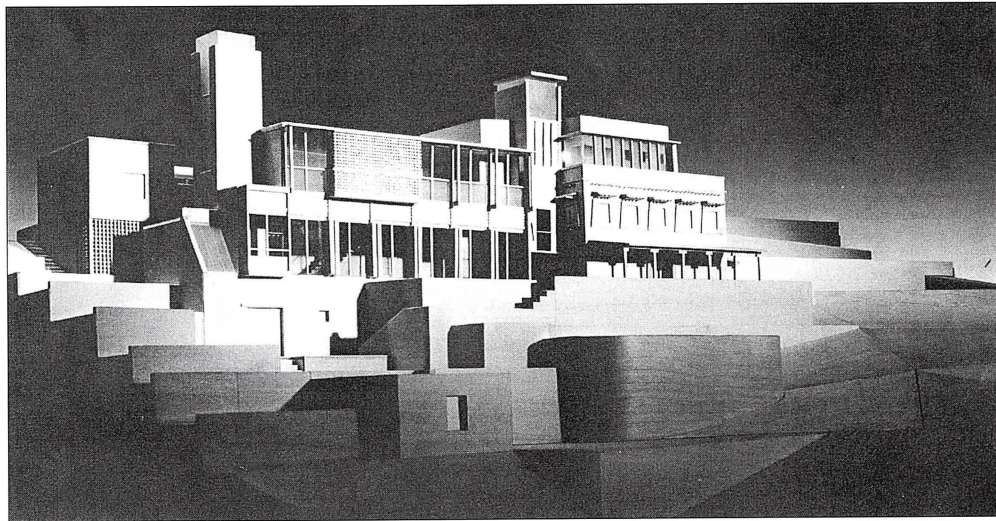
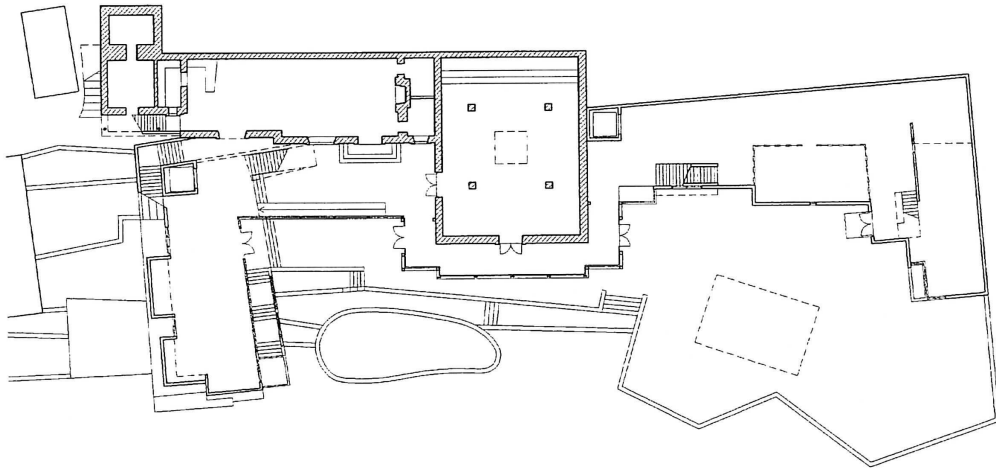
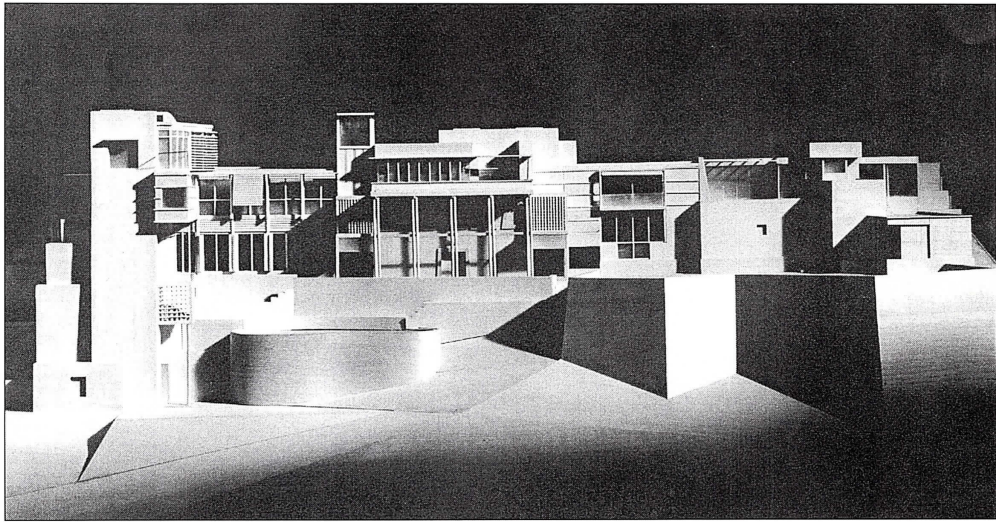
Jacques Marchais Museum
of Tibetan Art

Staten Island

This addition occupies a terraced site at the former estate of Jacques Marchais, whose collection formed the basis of the museum's holdings. The master plan for the renovation and expansion, designed to be built in stages, was inspired by a desire to preserve the gardens (which are located in an eclectic residential neighborhood near several other cultural institutions) and to increase space for public events. In the first phase, a new floor, configured in response to zoning setbacks, will be rotated off the roof, providing street-level access across an existing roof terrace. Once parking and walkways are provided from the street below, a lower-level reception space will become an arrival hall. Later, the facade of a rubble structure built into the hillside in 1945 in a manner recalling a Tibetan monastery will be encapsulated by a new protective layer of space around the galleries. The scale of the original building will be retained, so that exhibit areas are intimate, contemplative, and appropriate for the Tankas and altar objects in the collection.

PB: The expansion is very much in the nature of the existing building in both its treatment and its scale. **PL:** This solves the problem of adding to a rather small building. When you add to another building, you denature it. I think this avoids that because the new pieces seem to me to be quite clear. This is quite ingeniously done by breaking up the volume of the exterior.

Client: Jacques Marchais
Museum of Tibetan Art; **Project
Team:** G. Phillip Smith, Douglas
Thompson, Elizabeth Leber,
Oliver Kienzi, Pierre Milanini,
Kevin Kunkel; **Engineer:** Rand
Engineering; **Exhibit:** Robin
Parkinson; **Landscape:**
Heintz/Ruddick Associates;
Photographer: Jock Pottle/Esto.



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Breakfast Honors New Premises Contributors

by *Kira L. Gould, Assoc. AIA*
 The AIA New York Chapter Board of Directors has focused much effort over the past few years on heightening our visibility through publication of OCULUS, development of a website, and planning for a new premises. With support from members and member firms, these goals are being realized one by one. At a breakfast held at the Rockefeller Club on October 29, outgoing Chapter president **Rolf Ohlhausen, FAIA**, recognized those who have contributed to these important initiatives. **Walter J. Hunt, Jr., AIA**, the new president, was on hand as well to commend Friends of the AIA donors. **Eugene Kohn, FAIA**, reported that the campaign had secured \$1.1 million towards the \$1.7 million goal—thus bringing the Chapter closer to its new home on LaGuardia Place. “Now we are bringing the campaign to colleagues in the allied industries,” he said. “With member firms committing nearly two thirds of the campaign goal, we are hopeful that our peers will realize the great importance of this headquarters to positively influence the quality of the built environment and urban design.”

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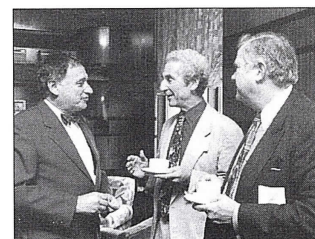
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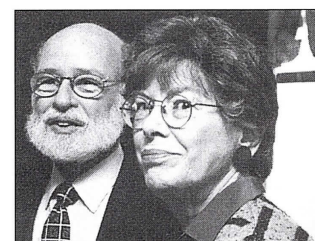
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Friends Donors' Breakfast October 28, 1998



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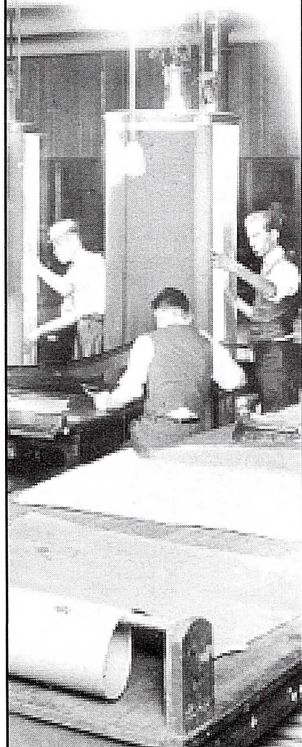
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Teaching Design for a Sustainable Future

by Kira L. Gould, Assoc. AIA

The AIA New York Chapter Committee on the Environment invited **Jean Gardner**

and **Peter Wheelwright**, educators at the Parsons School of Design, Architecture Department, to talk about moving ideas about sustainability into design schools as well as other schools.

Gardner, who recently led a design educators' conference about bringing sustainable issues to the forefront of design education, talked about the "story" that we try to teach. "Since the Industrial Revolution—but especially since World War II—modern cultures have increasingly built human habitats in disregard of climate. One consequence has been devastating changes in local and global climates which are literally devolving the Earth. To design places of well-being, architects once studied—not only building materials, types, technologies, and history—but also geometry, astronomy, music, and medicine."

Traditionally, the architect's role was creating a sense of well-being. "Certainly, this is also what the Enlightenment intended when it canonized the ideals of the Modern Era as prosperity, progress, happiness, and equality," Gardner said. "Yet today, in most schools of design, the relationship between energy and design is taught only as an elective—if at all. I suggest that . . . our well-being would be in inverse proportion to our involvement with what Adam Smith called "our self-interest." Gregory Bateson similarly argued that there is really no such thing as the individual. The unit of survival should be 'the individual in his environment.'"

Wheelwright teaches a class that focuses on ecology, environmental philosophy and environmental history, and attempts to bring together economic, social, and political concerns in the built environment. Wheelwright has found that this kind of systemic investigation leads to a holistic understanding of the site and its particularities. He tries to engage students in a kind of "ground-up" thinking of the type that environmental historian Carolyn Merchant proposes in *The Death of Nature*.

"Merchant suggests a revisioning of history," he said. "This view encompasses two key points. First, it presumes that human and natural environments form an interrelated system. And so, at this systemic level, it is not particularly useful to talk about one without the other. Second, it presumes that cultural history is inextricably linked to the history of how land is used." The problem arises, he explained, "when the dynamic interaction between natural and cultural subsystems becomes so acute that our capacity to identify each subsystem—much less disentangle them from one another—becomes extremely difficult. This, in my mind, is the thorniest problem facing anyone interested in environmentalism or responsible urban and landscape

planning today."

Many AIA members who are a part of the Learning By Design effort attended the roundtable discussion. **Ray Gastil**, director of the Van Alen Institute, said that his organization has embraced sustainability in recent years, presenting forums on environmental justice and healthy schools, for instance. He noted that the jurors in Van Alen's design competition seem to be increasingly drawn to ecologically sensitive design proposals.

Currently, the Learning by Design program does not have a sustainable design component. But many classes focus on environmental issues as part and parcel of the design process. The difficulty lies, of course, in teaching about conservation to members of a disposable society that celebrates excess.

Opening Soon: The AIA New York Chapter Website

The website is going online now in a beta version and will be fully operational in February. If you are interested in becoming a beta tester, please visit the site at www.aiany.org and then E-mail comments and corrections to the attention of Suzanne at the Chapter via aiany@way.com.

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A Pale Soft Plane By Craig Konyk. Artists Space, 38 Greene Street. 226-3970. Closes January 16.

Landscapes of Hope: Rebuilding New York City's Neighborhoods. Museum of the City of New York, 1220 Fifth Ave. 534-1672. January 16 through June 27.

Building for New York and the Nation: The Architecture of Cass Gilbert. Sponsored by the Alliance for Downtown New York. United States Courthouse at Foley Square, 40 Foley Square at Pearl St. 835-2729. Closes January 21.

Planning Potsdamer Platz: An Urban Experience in Central Berlin. Sponsored by Parsons School of Design and the Goethe Institute. Aronson Galleries, 66 Fifth Ave. 229-5667. Closes January 22.

George Washington's New York. Museum of the City of New York, 1220 Fifth Ave. 534-1672. January 23 through August 22.

The City Shops. Sponsored by the Municipal Art Society, 457 Madison Ave. 935-3960. Closes January 30.

Humphrey Repton, Landscape Gardener, 1752-1818. New York School of Interior Design, 170 E. 70th St. 472-1500. Closes January 30.

Just Windowdressing? Sponsored by the Municipal Art Society, 457 Madison Ave. 935-3960. Closes January 30.

Design Ideas for New York's East River. Van Alen Institute, 30 W. 22nd St. 924-7000. Closes January 31.

Cities on the Move, the Asian City in the 90s: Between Euphoria and Crisis. P.S.1, 22-25 Jackson Ave., Long Island City. 718-784-2084. Closes February 7.

From Site to Insight: The Design and Renovation of the New York Customhouse. Sponsored by the Alliance for Downtown New York. Alexander Hamilton United States Custom House, 1 Bowling Green. 835-2729. Closes February 7.

New York's Floating Bathhouses. The Lower East Side Tenement Museum, 970 Orchard Street. 431-0233. Closes in February.

The Little Apple: Souvenir Buildings from the Collection of Ace Architects. Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes March 28.

New York on the Rise: Architectural Drawings by Hughson Hawley. Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes April 4.

New York Vertical by Host Hamann. Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes April 11.

New York Horizontal: Circuit Camera View of the City by William Hassler. Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes May 2.

Unlimited By Design. Cooper-Hewitt National Design Museum, 2 E. 91st St., 849-8300. Closes Spring 1999.

DEADLINES

January 15

Application deadline for the AIA/AHA Graduate Fellowship in Health Facilities Planning and Design, sponsored by the American Institute of Architects and the American Hospital Association. Applicant must have earned a professional degree from an accredited school of architecture or must be in the final year of undergraduate work leading to a professional degree. Call 202-626-7565 for information and application.

London AIA Excellence in Design Awards submission deadline. This awards program is open to projects completed from January 1, 1993 to December 31, 1998 by United Kingdom-based architects working anywhere in the world, by U.K. students working in the U.K., and by any architect working in the U.K. Write AIA, Kent House, 14-17 Market Place, London W1N 7AJ or fax 011-44-171-636-1987 for more information.

January 29

Submission deadline for the James Beard Foundation/Interior Design magazine Awards, honoring excellence in interior and graphic design for restaurants in the United States or Canada. Write to the James Beard Foundation: 6 W. 18th St., 10th Floor, New York, NY 10011. Or, visit www.jamesbeard.org.

February 2

Submission deadline for the Healthcare Design Awards sponsored by the Boston Society of Architects and the Healthcare Assembly. The award is open to all New England architects or to any architect with a project located in New England. For more information call 617-951-1433, ext. 221, fax 617-951-0845. Or, E-mail bsarch@architects.org.

February 13

Submission deadline for the 1999 Stewardson Keefe LeBrun travel grants—sponsored by the AIA New York Chapter—for 1999 North American travel programs furthering architectural education and professional development. Applicants must be United States citizens and full-time practitioners (either registered or non-registered) with professional architectural degrees. As many as five grants (totaling \$15,000) will be awarded. For information, call the AIA New York Chapter at 683-0023, ext. 11.

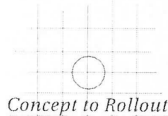
Submission deadline for the 1999 Haskell Awards for student architectural journalism, sponsored to encourage fine writing on architecture and related design subjects. Applicants must be enrolled in professional architecture or related programs, such as art history, interior design, urban studies, or landscape architecture. A prize (or prizes) totaling at least \$1,000, endowed by the New York Foundation for Architecture, will be awarded. For an application, call the New York Foundation for Architecture, 683-0023, ext. 11.

February 15

Submission deadline for the Saflex Safe & Sound Award, also-sponsored by Architecture magazine. This award pays tribute to architectural projects using laminated glass to provide safety, security, or noise reduction. Projects must have been completed between January 1, 1998 and December 31, 1998. Call 800-248-6844 for more information (or write to Shandwick International, 515 Olive St., Suite 1900, St. Louis, MO 63101).

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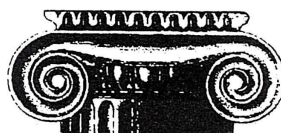
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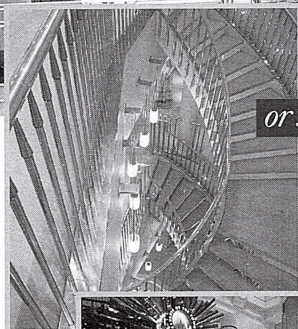
In December questionnaires will go out for the 1999 AIA New York Directory of Architecture Firms. In order for firms to be listed in the directory, Chapter members who are principals must complete and return the questionnaire and firms must be in good standing. This means all 1999 dues, including Chapter supplemental dues, are fully paid or are being paid on an approved installment plan. If you have questions about the Directory or supplemental dues, please call Suzanne Howell Mecs at 212-683-0023, ext. 18.

Starting in 1999, directory information will be integrated as a searchable database on the Chapter web site. Be sure to reply promptly to be included!

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DEADLINES

continued from p. 48

February 16

Application deadline for the AIA/AAF Scholarship for Advanced Study and Research, sponsored by the American Institute of Architects and the American Architectural Foundation. The scholarship supports advanced study and research by those who have earned a professional degree and is open to anyone pursuing an advanced degree or conducting research under the direction of a United States university. Contact the AAF at 202-626-7565 for information and application.

March 1

Submission deadline for the Urban Design Awards sponsored by the Boston Society of Architects. The competition is open to all Massachusetts architects/planners/landscape architects or to any architect/planner/landscape architect who has designed a project located in Massachusetts. For more information call 617-951-1433, ext. 221, fax 617-951-0845, or E-mail bsarch@architects.org.

Sustainable Design Awards program submission deadline. This program, sponsored by the Boston Society of Architects, is open to all designers, who may submit projects located anywhere in the world. For more information call 617-951-1433, ext. 221, fax 617-951-0845, or E-mail bsarch@architects.org.

BOOKLIST

Rizzoli Bookstores' Top 10
as of December 1998

- 1. The Houses of McKim, Mead & White, Samuel G. White (Rizzoli, cloth, \$70).*
- 2. New York: A Guide to Recent Architecture, Susanna Sirefman (Konemann, paper, \$5.98).*
- 3. Greene & Greene: Masterworks, Bruce Smith, Alexander Vertikoff (Chronicle, cloth, \$40).*
- 4. Los Angeles: A Guide to Recent Architecture, Dian Phillips-Pulverman and Peter Lloyd (Konemann, paper, \$5.98).*
- 5. Architecture: A Crash Course, Hilary French (Watson Guptill, cloth, \$14.95).*
- 6. Frederick Fisher, Architect, Frederick Fisher et. al. (Rizzoli, paper, \$40).*
- 7. San Francisco Modern: Interiors, Architecture & Design, Zahid Sardar (Chronicle, cloth, \$40).*
- 8. American House Now, Susan Doubilet (Rizzoli, paper, \$25).*
- 9. San Francisco: A Guide to Recent Architecture, Peter Lloyd (Konemann, paper, \$5.98).*
- 10. Skyscrapers, Judith Dupre (Black Dog & Leventhal Publishers, cloth, \$22.98).*

January 4, 6:00 PM
Housing

January 5, 8:00 AM
Architecture for Justice

January 6, 5:30 PM
Public Architects

January 7, 8:30 AM
Professional Practice

January 11, 6:30 PM
Learning By Design:NY

January 12, 6:15 PM
Design Awards

January 12, 6:00 PM
Computer Applications

January 13, 6:00 PM
Interiors

January 14, 6:00 PM
Environment

January 15, 8:00 AM
Zoning & Urban Design

January 19, 6:00 PM
Minority Resources

January 20, 12:30 PM
Architecture for Education

January 20, 5:00 PM
Health Facilities

January 20, 6:00 PM
Architecture Dialogue

January 20, 6:00 PM
Marketing and Public Relations

January 21, 6:00 PM
Building Codes

January 25, 6:00 PM
Historic Buildings

January 26, 4:30 PM
Roundtable

January 27, 6:00 PM
Women in Architecture

Call 212-683-0023, ext. 17, to confirm meeting times and locations.

A Solar Future?

by Kira L. Gould, Assoc. AIA

The *New York Times* has pointed out that the energy diet we conscientiously adopted in the 1970s has faded: We now use more energy than ever before. To those who gathered recently in the Great Hall of The Cooper Union on what was a brilliant, sunny fall day, it was clear that solar energy in its many forms offers hope that we can once again control our appetite for fossil fuels. "The Solar Conference: Design, Business, and Power," which was sponsored by the Cooper-Hewitt National Design Museum, presented a splendid mix of science, design, and business professionals who held forth on the future of solar energy.

A panel hosted by **Wendy Brawer** of Modern World Design included three architects and an industrial designer, all of whom were involved in the Cooper-Hewitt's "Under the Sun" exhibition. Educator **Jean Gardner**, who has been working with design educators on sustainability issues for years, reminded the audience of some of the pressures our built environment puts on the planet. **Amelia Amon** of alt.technica designed a solar freezer cart for Ben & Jerry's, a solar waterfall for a Bronx park, and more. She sees great possibility in the new thin photovoltaic panels that are becoming increasingly available.

Gregory Kiss, a principal with Kiss + Cathcart, has been working on the integration of photovoltaics (PVs) into architecture for 15 years. The most recent and visible of these projects is the 4 Times Square effort now under construction. He pointed out that the crossroads has come. As his constructions for "Under the Sun" revealed, the materials have developed, and the

flexibility and thinness of today's PV panels are making applications economically feasible.

Nicholas Goldsmith, FAIA

agreed. His architecture and engineering design firm, FTL Happold Architects + Engineers, specializes in tensile construction systems that use cutting-edge supermaterials. "The excuse that the materials are not available no longer exists," he said. "Those of us who build must incorporate these new technologies and prove how energy-efficient structures really can be."

1998 Compensation Survey

Last year, the Chapter and the NYC Society of Design Administrators joined forces to conduct a New York City design firm compensation survey. Ten large firms (averaging 143 employees), 24 medium-size firms (with an average of 21 employees), and 69 small firms (averaging 4 employees) in the New York area were surveyed.

In comparing the data to the previous survey, which was conducted in 1995, the Chapter and the SDA found that average salaries have increased since 1995 by about 10% for small- and medium-sized firms and 16% for larger firms. The median increase for CAD managers in the larger firms jumped from \$50,000 to \$72,000. It is also interesting to note that half of the large firms surveyed now offer ownership to Associate Partners—and that large firms pay approximately 65% of their employee's medical benefits, while medium and smaller firms pay up to 86%.

Copies of the Design Firm Compensation Survey will be available either from the Chapter or from the SDA. Call 683-0023, ext. 14, to order.

Comings and Goings

Chao-Ming Wu has moved back to New York from San Diego, where he was design principal at Carreir Johnson Wu, to become design principal at **Ehrenkrantz Eckstut & Kuhn**. A summa cum laude graduate of Harvard College, Wu graduated from the Harvard Graduate School of Design, served on the faculties of Harvard and the Boston Architectural Center, and has been associated with Kohn Pedersen Fox and Rafael Viñoly Architects. He was responsible for 712 Fifth Avenue, the Ho Chi Minh City master plan proposal in Saigon, and the Johnson & Johnson Pharmaceutical Research Institute in La Jolla.

Fox & Fowle Architects

announces that **Steven B. Kratchman, AIA**; **John C. Locke, AIA**; and **Ann M. Rolland, AIA**, have been named associates of the firm.

Peter Marino + Associates

welcomes **George Restrepo** as senior associate of the firm and **Kurt Carlson** and **Gregory Dembs, AIA** as associates.

Frances Halsband, FAIA, a principal with **R.M. Kliment & Frances Halsband Architects**, has been named a member of the Architectural Advisory Board of the United States Department of State, Office of Foreign Buildings Operations. She has also been named the Architect Advisor for Smith College in Northampton, Massachusetts.

The Real Winners

Where winning really counts, **Fox & Fowle Architects** won the architects' softball league S.L.A.M. Championship for the second year in a row.



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THE LAST WORD ON NEW CHAPTER PRESIDENT WALTER A. HUNT, JR.

When big things are afoot, strong leaders talk about goals and action. This is certainly true of Walter A. Hunt, Jr., AIA, the new president of the AIA New York Chapter. Hunt's tenure began last month, but his influence in the Chapter—and his impact on our most important efforts—has been evident for years. Now, he says, "My job is to finish the century for the Chapter with a high level of energy that will continue to propel us as we enter the new century."

Hunt is currently working on a bank in Buenos Aires with Cesar Pelli (among other projects) and acknowledges that he brings a slightly different perspective to the office of president. After joining Gensler in San Francisco in 1974 and running Gensler's Denver office from 1978 to 1985, he came to the firm's New York office as comanaging principal. "The New York part of the firm is focused primarily on corporate interiors," Hunt says. "I think that this might bother a few members of the Chapter's old guard, but it's probably appropriate for the specialties and backgrounds of Chapter leaders to be widely varied." Ultimately, the most powerful thing that a Chapter leader can bring to any office is vision. Concrete ideas and the time to implement them don't hurt either, of course.

Hunt explains that the Chapter must continue and renew efforts in several areas. "Premises is the most important—we have to maintain the momentum and get it done. The quiet phase of the financial campaign was very successful. Credit goes to Rolf Ohlhausen, Margaret Helfand, and Fred Bush. But the next phase is really critical. The broader base of our membership and the friends of architects—engineers and contractors—will now step up and show us their support. We are at a critical moment and can't afford to be anything less than decisive, efficient, and definitive." Hunt is obviously pleased with the new headquarters site on LaGuardia Place, and it's easy to hear the infectious enthusiasm in his voice when he talks about how the new premises is finally close to becoming a reality.

Hunt is determined to make OCLUS flourish and will work with Jayne Merkel and other Chapter leaders to find ways to make the magazine grow and prosper. Membership is also close to Hunt's heart. "We simply must find new ways to make the Chapter more attractive and bring in those architects in town who are not yet members." As well, he would like to see more of the present membership become active in the Chapter. He, himself, has always supported the New York Foundation for Architecture and its program Learning by Design:NY, and his interest in those areas will inform his presidency.

Hunt's goals for the Chapter's civic engagement build on those of past presidents, and former executive director Carol Clark. "We have to maintain the pace on civic engagement—and increase it. Carol Clark did a great job, and Civics Lessons was a real triumph." It's also important, Hunt points out, to paint the leaders in the field of architecture as being on the same playing field as other leaders in the city. "Prominent issues in the city should be addressed in the local press with quotes from our members. We are a fantastic resource and should do more to make sure everyone knows this." As in his years on the Board leading up to his presidency, Hunt will continue to prove that he will consistently find both the time and the vision to lead. —K.G.

AROUND THE CHAPTER



Jonathan Dreyfous, Victoria Rospond, AIA, and Lea Cloud, AIA, of CR Studio and Walter A. Hunt, Jr., AIA



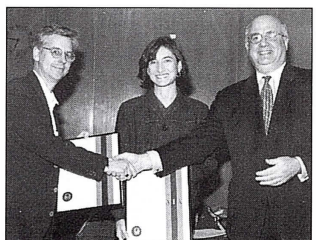
Tom Hanvahan, AIA, Victoria Meyers, AIA, and Walter A. Hunt, Jr., AIA



Edward Mills, FAIA, and Walter A. Hunt, Jr., AIA



Tod Williams, FAIA, Billie Tsien, AIA, Betty Chen, and Walter A. Hunt, Jr., AIA



Michael Manfredi, AIA, Marion Weiss, AIA, and Walter A. Hunt, Jr., AIA

photos: Dorothy Alexander

JANUARY

6

Wednesday

Film: Der Platz (The Place)
Film by Uli M. Schuppel. Sponsored by Parsons School of Design and Goethe Institute. 6:30 pm. 439-8700.

10

Sunday

Tour: If These Walls Could Talk—Secrets of the Chelsea Hotel
By Jerry Weinstein. Sponsored by the 92nd Street Y. 1 pm. RSVP 996-1100. \$20.

Tour: Behind the Scenes at Grand Central Station
By Mark Nusbaum, AIA. Sponsored by the 92nd St. Y. 11:30 am. RSVP 996-1100. \$25.

12

Tuesday

Tour: Greenwich Village
By John Wilson. Sponsored by the Municipal Art Society. 11 am. Meet at the Washington Square Arch at the Southern end of Fifth Ave. RSVP 935-3969. \$10.

13

Wednesday

Film: Der Platz (The Place)
Film by Uli M. Schuppel. Sponsored by Parsons School of Design and Goethe Institute. 6:30 pm. At the Goethe Institute. 439-8700.

Lecture: Selected Works of RoTo Architects
By Brian Reiff. Sponsored by the Construction Specifications Institute, Metro N.Y. Chapter. 6 pm. City Crab and Seafood House, Park Ave. South at 19th St. RSVP 633-3167. \$10. 2 CES/LUs.

14

Thursday

AIA NEW YORK CHAPTER EVENT
Discussion: New Local Law #11 Requirements

With Michael Gurevich and Ron McCain. Sponsored by the Building Codes Committee. 6 pm. 200 Lexington Avenue, 6th Floor. RSVP 683-0023, ext. 21. \$5 (members) or \$10. (4 CES/LUs, 2 HSW)

15

Friday

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. & Fifth Ave. RSVP 935-3960. \$10.

16

Saturday

Tour: The Bloomingdale Blocks

By Laurence Frommer. Sponsored by the Municipal Art Society. 1 pm. Meet at the north island at 96th St. and Broadway. RSVP 935-3960. \$15.

19

Tuesday

Gallery Talk: Unlimited by Design

By Bruce Hannah. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 849-8380. \$15 or \$5 (students).

20

Wednesday

Lecture: Urban Genealogy—Architectural Research and the Building

By Anthony W. Robins. Sponsored by the Municipal Art Society. 6 pm. 457 Madison Ave. 935-3960. \$25.

Tour: The "Reglamorized" D & D Building

By Myrna Shanky. Sponsored by the 92nd St. Y. 10 am. RSVP 996-1100. \$25.

23

Saturday

Slide Lecture: Architecture in Transit I

By John Kriskiewicz. Sponsored by the Municipal Art Society. 11 am. 457 Madison Ave. RSVP 935-3960. \$10.

24

Sunday

Tour: The American Museum of Natural History—Work in Progress

By Matthew Postal. Sponsored by the Municipal Art Society. 1 pm. Meet at the S.W. corner of 81st St. and Central Park West. RSVP 935-3960. \$18.

Tour: Soaring Heights—The Cathedral of St. John the Divine

Sponsored by the 92nd St. Y. 1 pm. RSVP 996-1100. \$25.

26

Tuesday

Lecture: Mayors and Planners Lecture Series

By the Honorable Nancy Graham, Mayor of West Palm Beach, Florida. Sponsored by the Cityscape Institute. 6 pm. Century Association, 7 W. 43rd St. 925-6675. Free.

AIA NEW YORK CHAPTER EVENT

Lecture: Doing Business with the New York City School Construction Authority

By Peter K. Sweeney. Sponsored by the Public Sector Liaison Committee. Refreshments provided by Ysrael A. Seintuk P.C. 5:30 pm. 200 Lexington Avenue, 6th floor. RSVP 682-0023 ext. 21. Free. (4 CES/LUs).

AIA NEW YORK CHAPTER EVENT

Dialogue: ADA—What Do You Know? What Have You Learned.

Sponsored by the Interiors Committee. 6:30 pm. 4 Columbus Circle, 2nd Floor. RSVP 445-8824. \$25 (members) or \$30. (4 CES/LUs, 2 HSW)

27

Wednesday

Tour: It's in the Mail—Behind the Scenes at the Farley Post Office

Sponsored by the 92nd St. Y. 10:30 am. RSVP 996-1100. \$25

28

Thursday

Slide Lecture: Architecture of Desire—Shops Designed by Modern Architects

By John Kriskiewicz. Sponsored by the Municipal Art Society. 6 pm. 457 Madison Ave. 935-3560. \$10 or \$8 (students).

30

Saturday

Tour: Architecture in Transit II—Midtown

By John Kriskiewicz. Sponsored by the Municipal Art Society. 11 am. Meet at shuttle platform, 42nd and Broadway. RSVP 935-3960. \$15.

FEBRUARY

2

Tuesday

AIA NEW YORK CHAPTER EVENT
Exhibit Tour: "Unlimited by Design" at the Cooper-Hewitt National Design Museum

Sponsored by the Interiors Committee. 6 pm. Cooper-Hewitt National Design Museum, 2 E. 91st St. RSVP 445-8824. \$25 (members) or \$30. (4 CES/LUs, 2 HSW)

3

Wednesday

Urban Genealogy—Architectural Research and the Architect

By Anthony W. Robins. Sponsored by the Municipal Art Society. 6 pm. 457 Madison Ave. 935-3960. \$25.

6

Saturday

Tour: Architecture in Transit III—Brooklyn

By John Kriskiewicz. Sponsored by the Municipal Art Society. 11 am. Meet at IRT 45 token booth, Borough Hall station. RSVP 935-3960. \$15.

7

Sunday

Tour: New York's Hidden Oases—Gramercy Park and the Player's Club

With Shannon Taylor and Ray Wembling. Sponsored by the 92nd St. Y. 10:30am. RSVP 996-1100. \$20.

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