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LOT/EK Architecture

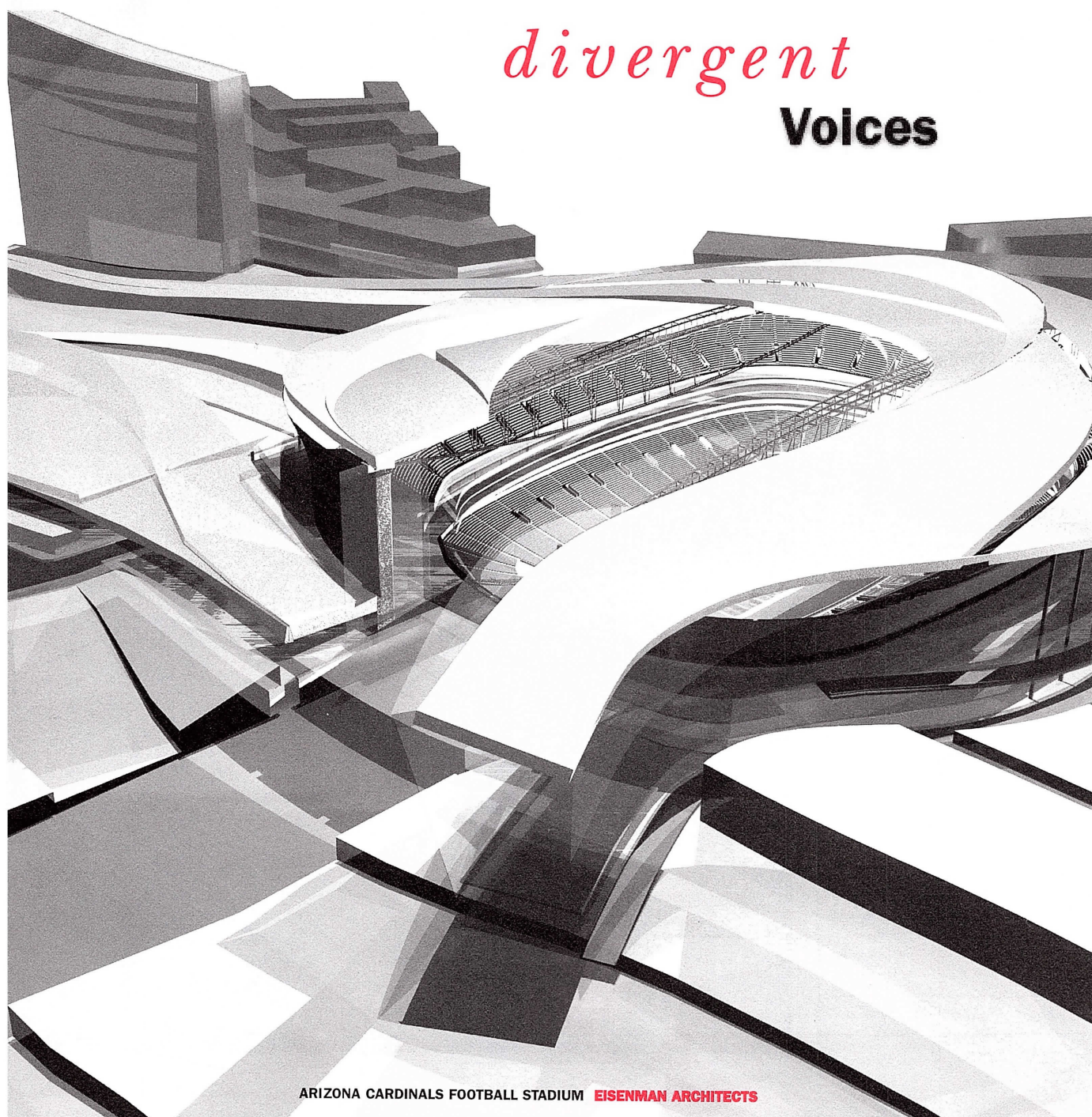
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divergent **Voices**



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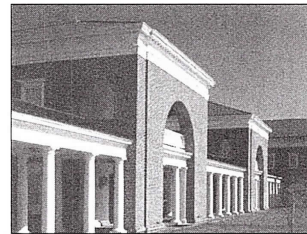
DIVERGENT VOICES

Could pluralism be more than good manners? Might it prove essential, like hard-won social diversity? A variety of architectural viewpoints can be mutually stimulating and has existed here before. Think about the heyday of the Institute for Architecture and Urban Studies—or how diversity has had a positive impact on the streetscape, as on Park Avenue before the glass towers took over. Seagram and Lever were once beacons of clean perfection against the backdrop of the brick-and-stone city. Though ornament was consciously rejected, at that time it was not forgotten.

For awhile it appeared postmodernists' reaction to the dominance of the International Style would bring diversity to the fore. But postmodernism itself crystallized into a style, only to be supplanted by a wave of increasingly reductive modernism—or so it seemed until this spring, when hundreds mourned the triumph of the Modern at a forum on March 4 at the Union Club. Appropriately, the honoree was Robert Venturi, a godfather of complexity and contradiction.

Also during the week that this large audience (including famous architects) turned up for the classicism debate, other philosophies beckoned. An international conference on "The Organic Approach" took place at Pratt Institute, and many veterans of the "Deconstructivist Architecture" exhibition returned to the Museum of Modern Art to talk about their latest projects in the realm of "urban spectacle." In later weeks, arguments about land use and density even managed to find their way to the table again, in the work of young Dutch architects shown and discussed concurrently at several venues around town.

A legacy of the postmodern movement and of Venturi's book *Complexity and Contradiction in Architecture* has been the idea of inclusiveness, the recognition that a new style or direction does not have to supplant an old one. The overwhelming popularity of spartan interiors and translucent planes—especially among winners of recent architectural design awards competitions—makes it easy to forget that the "pluralism" heralded two decades ago, when postmodernists blasted modernist orthodoxies, is alive and well. The challenge remains getting devotees of different enthusiasms talking to one another. Our hope is that the AIA New York Chapter's new premises on LaGuardia Place (see p. 23) will become a place where these divergent points of view can be juxtaposed as they are this month in OCULUS.



Peter Aaron/Esto

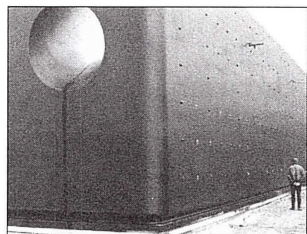
*The Colgate Darden School of Business,
University of Virginia,
Robert A.M. Stern Architects*



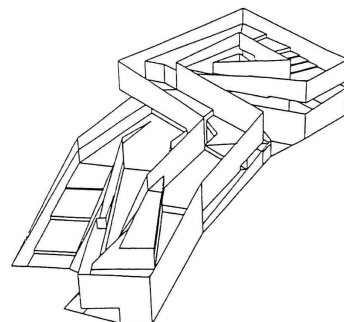
*Contemporary Arts Center, Cincinnati,
Zaha Hadid*



*AT&T Global Olympic Pavilion,
FTL Happold*



*WOS 8 heat transfer station,
the Netherlands, NL Architects*



*Facade studies for a shopping mall
from the MVRDV book, FARMAX*

Entertainment Projects in Exotic Locales

by Nina Rappaport

In an industrial area adjacent to the Gowanus Canal and the Brooklyn-Queens Expressway,

developer Millennium Partners/Insite is building a one-million-square-foot complex to be called Brooklyn Commons. **Gary Edward Handel Associates** is designing

the project, which includes a new 5,000-seat cinema with 22 screens and an 1,800-space parking garage. A 30,000-square-foot retail-and-recreational facility will be carved from an old post office on the site. Linking the project's components will be a galleria extension of 11th Street. The architect's design interweaves the high-tech imagery of the industrial area with a pop art sensibility appropriate to an entertainment complex. Completion is expected next year.

The same firm also designed the Sony Metreon Entertainment Complex opening next month at Yerba Buena Gardens, in San Francisco.

This complex, for Millennium Partners/WDG Companies, mediates the different scales of the ambitious Yerba Buena redevelopment effort. On a prominent corner site, the new IMAX Theater structure creates a gateway to the district. The transparent skin of the building makes interior public space visible from the Gardens, while the layered composition of the roof is considered a third facade that can be seen from surrounding towers. A public plaza will lead to a 40-story Four Seasons Hotel scheduled for completion in 2001 and a Bay Area Rapid Transit station.

□ At Bridgemarket, under the Queensboro Bridge, **Hardy Holzman Pfeiffer**

Associates is rescuing part of the forest of cream-colored columns for one of those glamorous mega-restaurants that British impresario Sir Terence Conran has so successfully launched in London. Like Conran's Bibendum (in the old Michelin Tyre Company building), Bluebird (in an old motor garage), and 700-seat Mezzo and Mezzonine complex, all in London and designed with the CD Partnership, which will design interiors of his outlets here, this new restaurant in Manhattan will be both enormous and dramatic. It will be nestled into the tall vaulted spaces that formerly housed a public market. Covered in Gustavino terracotta tiles, the former market hall is located under the first cantilevered bridge in New York (designed by engineer Gustav Lindenthal and architect Henry Hornbostel). A dramatic public plaza will connect the 90,000-square-foot complex (including a new 3,800-square foot glass-and-steel pavilion) to the city at 59th Street and the East River. A Food Emporium supermarket, a Conran's gourmet shop, and a Conran's home store will also be tenants.

□ In northeast Queens, **Hellmuth Obata & Kassabaum** has created a master plan for historic Fort Totten. Working with the Fort Totten Redevelopment Authority, **Bill Palmer** of HOK/NY prepared a scheme for the historic structures, adapting them to new uses while providing better public access to the water. The Fire Training Academy will occupy 350,000 square feet in the historic buildings, and a new 100,000-square-foot training center, built on a seven-acre site currently covered with 1950s-era housing. Other existing buildings will

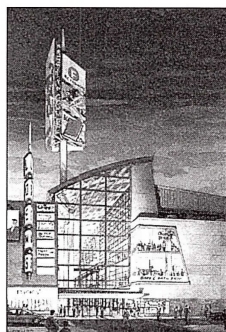
be occupied by not-for-profit organizations such as the NYPD Homeless Outreach Unit. A 4,000-foot esplanade will stretch along the waterfront, and 50 acres of parkland will support both passive and active recreation.

Farther Afield

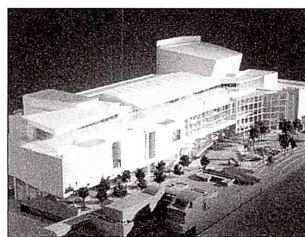
Freyer Collaborative Architects has been working on three different commissions in Telluride, Colorado, over the last few years. The Ice House Condominiums, a 50,000-square-foot building with 16 residences, a pool and spa, two retail stores, and a heated garage was completed in 1996. While contemporary in form, its redwood facade with a recycled brick base blends with the historic mining town.

When completed this summer at the base of the Telluride ski area, a 31-room and 8-unit condominium hotel called Camel's Garden will have a 25-foot outdoor hot tub, a restaurant, conference rooms, business facilities, offices, and parking. The 65,000-square-foot reinforced concrete structure with brick and limestone finishes overlooks the public square and was approved only after numerous historic reviews. Freyer Collaborative Architects has also designed 27 units of affordable housing for hospitality employees to comply with Telluride's regulations for new hotel development.

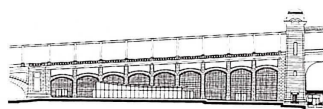
□ The GSA Design Excellence Program has awarded the commission for a Gulfport, Mississippi, U.S. Courthouse to **R.M. Kliment & Frances Halsband Architects**. The 200,000-square-foot building for district, magistrate, and bankruptcy courts will also house judges' chambers, offices, conference rooms, and food service facilities.



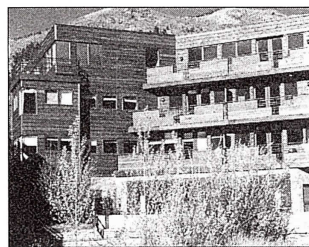
Brooklyn Commons,
Gary Edward Handel Associates



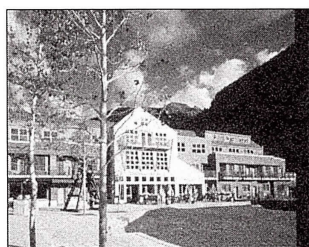
Sony Metreon Entertainment Complex,
Gary Edward Handel Associates



Bridgemarket,
Hardy Holzman Pfeiffer Associates



The Ice House Condominiums,
Freyer Collaborative Architects



Camel's Garden,
Freyer Collaborative Architects

□ **Perkins & Will** was selected to design the first International School of Beijing-Shunyi, China. Construction is expected to begin on the 33-acre site in the northeast section of the city this summer. A 160,000-square-foot building with classrooms, a 650-seat theater, indoor and outdoor athletic facilities, a dining room, laboratory, and library (as well as 65 units of staff housing) will be built. The design blends the traditional architecture of the area with Western modernism.

Recent Conversions

Shanghai Commercial Bank now has a New York headquarters in an intimate 1904 Georgian Revival town house at 125 East 56th Street. The five-story 11,000-square-foot building with a cellar was renovated by **TKV Architects** to provide open offices and meeting rooms for a staff of 20. Modern furniture and fixtures contrast with existing historic details in the interior spaces. Half-height fluted plastic partitions and cable shelving minimize the impact of the new features on existing building fabric.

□ On the quaint block of 10th Street east of University Place, in Greenwich Village, **Richard B. Dempsey/Architect** has inserted a large and Modern—but completely compatible—decorative arts gallery into a row of dainty antique shops and town houses. A square 11-foot showcase window looks into the loft-like interior of *Maison Gerard*, a gallery devoted to furniture by Jean-Michel Frank, Adolphe Chanaux, and other early twentieth-century masters. Plain gray carpeting, smooth white walls, thin exposed pipes, and square stainless supports for tiny halogen bulbs create an airy and flexible space to dis-

play elegant, handcrafted decorative objects both on the ground floor and in a lower-level space.

□ **Hardy Holzman Pfeiffer's** renovation of 488 Madison Avenue, has been honored by the Municipal Art Society because the project demonstrates "that postwar building can be updated, can reward investors, can make a valuable contribution to the cityscape, and can continue to give pleasure to passersby. . . ." The horizontally striped, stepped pyramid with rounded corners and a series of roof terraces was designed by Emery Roth & Sons in 1949-1950. Once home to *Look* magazine and the offices of industrial designer Raymond Loewy, the structure was retrofitted by Hardy Holzman Pfeiffer Associates for the Feil Organization and the John D. and Catherine T. MacArthur Foundation last year.

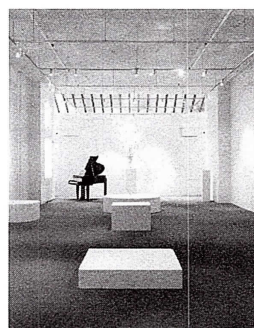
□ **The Phillips Group** has renovated the lobby of another postwar office building, at 919 Third Avenue, and is developing a new identity for the project. Its plaza is now under construction.

At a four-building complex in Bethpage, Long Island, once occupied by the Grumman Corporation, the same group has created a dramatic 68-foot-high atrium to turn the former aircraft factory into lively, brightly colored offices for Cablevision. (The company had been operating in 21 different locations throughout Long Island.) The light-filled new 530,000-square-foot headquarters for 1,600 employees houses a video studio complex, high-tech television facilities, an auditorium, a teleconferencing center, administrative offices, data centers, a cafeteria, and a day care center.

The Phillips Group also designed new midtown offices for the New York arm of the San Francisco-based investment bank Putnam, Lovell, DeGuardiola & Thornton. Clean lines, light-colored wooden furnishings, and abundant natural light recall a northern California aesthetic, while sleek metal accents and a transparent wall remind the bankers that they're not in San Francisco anymore. The 15,000-square-foot space has a trading floor, glass-enclosed private offices, a multimedia conference room, a pantry, and a shower.

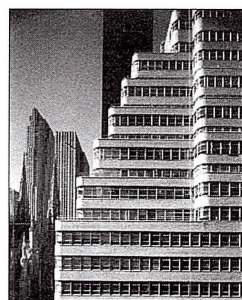
□ The Sony Design Center, a studio for Sony Electronics' industrial design and graphic design groups, was recently created in a 1980s speculative office building in Park Ridge, New Jersey. **Gates Merkulova Architects** redesigned interiors of the 10,000-square foot, arc-shaped envelope with open spaces for collaborative work. After all partitions and ceilings were removed, curvilinear fragments were used to organize public functions and create flexibility and a sense of movement. At the center is a library and strategy room for informal meetings and a conference room with a movable translucent wall and a bow-shaped ceiling.

Using similar materials, the architects created an office for iXL, a global Internet company, on Fifth Avenue in the Flatiron District. Here colored glass helps to define the boundary between the reception area and the conference suite. Overlapping planes allow varying amounts of translucency that refer to the "deep space" of the Internet, where iXL does business. The conference room is equipped with an interactive table and a projection screen encircled by a halo of light.



David Frazier

Maison Gerard, Richard B. Dempsey



Cervin Robinson

Look Building, Emery Roth & Sons, renovation by Hardy Holzman Pfeiffer



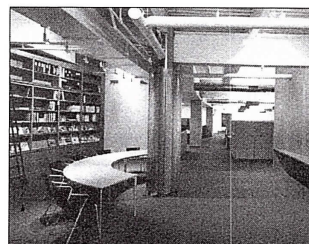
Brian Rose

919 Third Avenue lobby, The Phillips Group



Peter Mauss/Esto

Putnam, Lovell, DeGuardiola & Thornton investment bank, The Phillips Group



JB Grant

Sony Design Center, Gates Merkulova Architects

The Reiser + Umemoto Plan for the East River

by Nina Rappaport

On February 9, Reiser + Umemoto's prizewinning scheme for the eastern edge of Manhattan was the discussion topic at the Van Alen Institute . . .

Jesse Reiser presented his firm's large-scale, infrastructure plan, which was developed for the Van Alen Fellowship in Public Architecture Award program. **Harry Spence**, Deputy Chancellor for Operations of New York City Public Schools; Dean **Gary Hack** of the Graduate School of Fine Arts at the University of Pennsylvania; and **Jeffrey Kipnis**, Professor of Architecture at Ohio State University, were respondents.

A new esplanade would protrude over the water, a butterfly-shaped ferry terminal pier would project into it, and sections of the FDR Drive would be buried to make space for parks. The proposal conceives of the FDR Drive as a high-speed artery with two types of roadways and a parkway, local areas, and public amenities, sited within a linear, sculptural network. Reiser said the program is "derived from wish lists of the communities. It's like a continuous, changing scaffolding with local desires incorporated into it."

The architects' scheme would provide a continuous space frame expanded over long distances (but adapted to local differences). "Our working hypothesis is that urban proposals of any significance must arrive out of design and not from generalized planning schemes," Reiser said.

Jeffrey Kipnis opened the ensuing discussion by relating the proposal to other large-scale schemes. He compared

it to the background music of a Volkswagen commercial, which he screened. In both "one rhythmic element" "is differentiated and pulls together the project."

"How do you finance and build this when you need the free market to support it? And how can you accommodate changing perspectives, tastes, and desires over time with such a large-scale, long-term project?" Harry Spence asked. He noted that the project assumes the social neutrality of infrastructure—as if it had no race, class, or cultural imperatives—driven by utilitarian requirements. "The genius of the design would be its ability to create something that it is so neutral that it can accommodate a great diversity." However, he wondered how it would be financed, if it were not built in phases and admitted he was "not sure what that would look like."

Gary Hack argued, "The project deals with the look and feel of the East River, not the materiality." Hack questioned the need for coherence and wondered about building three different scales of roadways, an idea that was rejected in the Westway project. "What is the driving economy along the edge?" he asked, "That is as real a piece of the design puzzle as gravity." He stressed the need to address public policy in relationship to the environment.

Reiser explained that one of the main limits on the projects was to work within the FDR Drive right-of-way. The designers are not creating a new highway, but tapping into the existing drive and creating loops and roads on an intermediate scale.

Kipnis then stepped in. "I am feeling like Jesse's lawyer here—I think that the look-and-feel issue is crucial. The real problem is the underutilization of the waterside.

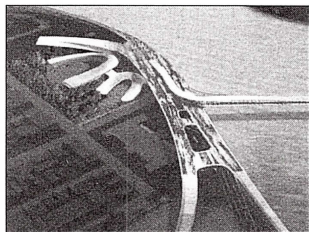
Then the question of coherence comes as a cultural one: Why should a 12-mile-long activation of the waterfront hold together? The third issue, about the economy, is that Reiser + Umemoto don't want to solve the problem with a recreational theme park or a developer's project. The infrastructure can work if it is not neutral. It is a structural project that is optimized to its use, rather than to its aesthetic appreciation. So it is possible to consider an architectural thought about sensibility that became optimized by its use?" He then noted other coherent infrastructures in Manhattan—Central Park, the grid, and Broadway—and asked how they operate and, Could they be built today?

Spence responded, "You couldn't even build Central Park today with such a holistic approach. It isn't just design but the way we structure public deliberation around public space that has made large-scale coherence impossible." Hack asked the audience to imagine the political and social setting that would be needed to do the East River project and how it would come about. The discussion that followed was about other sites, property rights, the notion of democracy as a way to organize systems, and how things get built within bureaucracies.

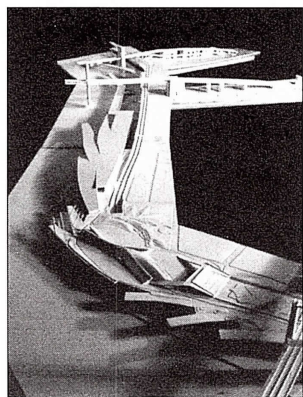
"One thing Aristotle said is that 'you can't go anywhere until you imagine going there first.' I think that the process of our imagination in material practices of art, architecture, and all of our social and political practices, will not happen until we get there in our minds." In hindsight, the concept would "look like a characterization of the form, and I think that is exactly what the project is about," Kipnis concluded.



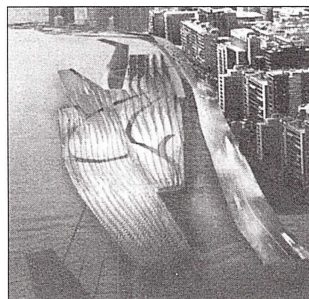
View of proposed butterfly pier ferry terminal at South Street Seaport, Reiser + Umemoto



View of proposed music theater complex at 116th Street, Reiser + Umemoto



View of East River Park, Reiser + Umemoto



View of sports complex at East River Park, Reiser + Umemoto

Behind the Scenes with LOOM and LOT/EK

by Jayne Merkel

The Architectural League's Emerging Architects lectures do not only introduce New York audiences to designers on the rise. Often, the sessions are vivid lessons about how to (and how not to) present work.

Two extremes were in evidence on the inaugural evening of this year's series. The first presentation slighted the crisp photographs and sensuous watercolors of

LOOM, a firm originally located in Minneapolis that is now based in Berkeley, California. Though LOOM's **Ralph Nelson**

and **Raveevarn Choksombatchal** said they were interested in "an extreme precision of form," that interest must not extend to spoken language. They attempted to describe their work using a story.

During the difficult-to-follow narrative, they flashed slides of their projects and various other unidentified things—perhaps intending to sound artistic. They had the opposite effect. Things just seemed confused. It was not even possible to tell where one project began and another ended, let alone what the architects' intentions might have been. It was too bad, really, since some common themes (the relationship of mass to garden? new approaches to traditional materials?) seemed to be threaded through the thoughtful, well-crafted, and original houses (in Bangkok and Taiwan), community gardens (in Minnesota), and parks (one was in Atlanta).

The pace quickened after New Yorkers **Ada Tolla** and **Giuseppe Lignano** of **LOT/EK Architecture** took the podium. It was as though the lights went on. Almost with images alone, the pair was able to explain not only what they

do but where their ideas come from.

An extremely consistent vision runs through their very original observations of very ordinary things: truck docks, discarded containers, highway overpasses. Tolla and Lignano simply showed computer-sequenced photographs of the undersides of urban and suburban landscapes, accompanied by strings of interrelated words—"abandoned, cast-off, debris, detritus . . ." Lignano read his one-word descriptions as if he was reciting from a dictionary. Interspersed were pictures of LOT/EK projects, which Tolla named and described succinctly.

Almost immediately obvious was how the things that Lignano and Tolla see around the city provide inspiration for their architecture. After a series of artfully-composed views of trailer trucks strewn across the landscape, they showed "American Diner No. 1," a proposed Tokyo restaurant built of "two shipping containers coupled, leaving a gap in between. The restaurant name runs around the entire volume [like the signage on a truck body, only bigger]. One contains the dining room; the other holds the kitchen and bathrooms. Sunlight streams through the gap," Tolla explained. The design, conceived as a prototype for a restaurant chain, was to be prefabricated—fitted with interiors in the U.S. and shipped abroad.

Several designs for lofts in Manhattan were also made from shipping containers, with brightly colored, corrugated metal paneling allowed to show and metal skins expressed. The Muller Jones live/work loft in midtown contains a 40-foot-long aluminum shipping container. When closed, only TV screens are visible. Four old refrigera-

tor bodies set on their sides serve as a workstation, with a drafting table mounted to one side and a computer terminal to the other. Similarly, the Gossman Penthouse transformed a midtown mechanical room into a duplex loft. A fire escape connects the living room to the shipping container bedroom planted above it, on the roof.

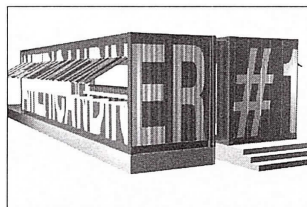
The industrial-strength LOT/EK Studio in the meat-packing district has an "indoor billboard" and a three-part, 3-D corrugated metal room divider on casters. Kitchen appliances present their backsides—all pipes and tubes and wires—to the living space, for a Rube Goldberg effect. And, on the fourth floor of a former West Village parking garage, the Morton Loft has a canister sleeping pod over the living room. Another canister, set vertically, contains the bathroom.

Primary colors predominate in LOT/EK's interiors—just as they do in the partners' photographs of the landscape. The shiny metal that reflects the world around creates reverberations when brought inside. Glowing colored light from neon tubes, television sets, and computer monitors reverberates. Murals of old TV monitors also appear in numerous projects, with the colors pulsating on-screen providing an unearthly glow.

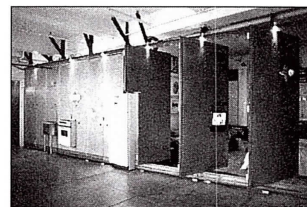
LOT/EK projects range from a design for a Museum of the Slave Trade in Senegal, where shipping containers symbolized transatlantic transportation, to an Indoor Skateboard Park in Chicago (with a 360-degree walkway and curvilinear entrance tunnels). In their presentation, possibilities for reusing cast-off carriers seemed about as endless as LOT/EK's completed projects were adventurous.



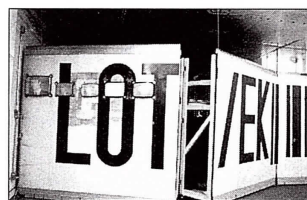
Giuseppe Lignano and Ada Tolla, LOT/EK partners



American Diner No. 1, LOT/EK



Muller Jones loft, container partition, LOT/EK



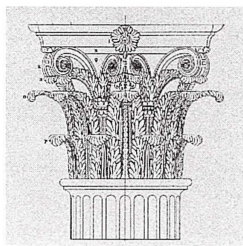
LOT/EK studio, container partition



Brooklyn Academy of Music benefit where recycled monitors were set level with the tabletops to project colorful moving images toward the ceiling. At another party, blue plastic tarpaulins covered the dining tables, and tubes of fluorescent light divided the tables in half, seeming to transport revelers to another world.

On the Future of Classicism

BY JAYNE MERKEL



THE BATTLE OF THE STYLES may be long past, but something like that old debate—now centered on “language” and the concept of mass versus space—remains very much alive, even vibrant, in fact. On March 4, an audience of several hundred showed up for a discussion on “The Architecture of Identity: The Future of Classicism” benefiting Sir John Soane’s Museum in London.

New Yorker architecture critic **Paul Goldberger** began: “You don’t have to be a classicist to admire Sir John Soane’s spaces-within-spaces, moving planes, reflections in surfaces,” noting how Modern the quirky Georgian architect Soane (1753-1837) actually was. But if Goldberger meant to smooth over differences in the role of moderator, that is not what the panelists wanted. When asked, “Are there rules to classicism?” classical architect (and cofounder of the Institute for the Study of Classical Architecture) **Donald Rattner** quipped, “There are rules, but not in the way you might imagine. Classicism is more proscriptive than prescriptive. It tells you what *not* to do,” he added, highlighting a difference between classicism and modernism.

Architects today not only resist rule-making, but they presume nothing cannot be done—except, maybe, work in classical styles—though even that prohibition was retracted by postmodernism. “Your inference is that rules inhibit creativity,” Rattner said to Goldberger. “I have to be humble enough to realize that I’m not on the same level as John Soane. This notion of focusing on the solitary genius and how far he stretches the envelope is a value of modernism. One of the values of classicism is the way it enables the rest of us to turn out architecture. This is why, with the [nineteenth century]

builders’ books, you have these buildings all over America that are beautifully put together “even though there were not any architects there.”

Goldberger ventured: “You’re hypothesizing classicism as a kind of safety net that will guarantee a certain level of decency and prevent a certain kind of horror?”

Allan Greenberg, a classical architect who teaches at Yale, returned to Goldberger’s question about rules, saying that “‘rules’ is a bad word. You have convention. And within convention, you have a certain latitude to do whatever you want.” Then he changed the subject to what irks the classicists most. “In the history books on the twentieth century, you have Frank Lloyd Wright at the turn of the century, steel-frame buildings in Chicago, some white boxy buildings from the 1920s and 30s—and nothing else. Two-thirds of what happened gets ignored. When Bob Venturi’s book [*Complexity and Contradiction in Architecture*, 1966] came out, half the Yale faculty walked out.”

Goldberger replied: “Allan, I think your comment would have had far more validity a number of years ago, in term of the Giedionesque line”—referring to Sigfried Giedion’s 1941 book *Space, Time and Architecture*. “We’ve been looking at a much larger range of architects, such as Delano & Aldrich, who designed this building,” the 1932 Union Club of New York, at Park Avenue and 69th Street, where the discussion took place. “Architectural scholarship of the last twenty years has been much more catholic.”

But Greenberg argued that “the quality of commentary on architects like John Russell Pope is not very good. If you compare the National Gallery with Pope’s ear-

lier work, the National Gallery is very flat and every facade is asymmetrical.” He said, “I would propose Pope had been looking at the International Style.”

“We seem to have reached a point,” Goldberger asserted, “where classical architecture is not disdained. But there seems to be very little interchange between the two worlds.” Proving this, panelist **Charles Gwathmey** said, “I have a problem with all this stuff. History is not about isolating time but about renewal and continuum. You learn something, to speculate and comment on it. It’s really the principles rather than the language that are evocative to me. I also don’t like the word ‘rules.’ The idea of replication is offensive to me because it denies the rich notion of creation.”

“You can’t have the principles.” Rattner stated, “without the form. You cannot remove the elements.” However, Gwathmey disagreed: “You enter this room. It’s axial, with a very clear sense of organizing principles, and you could put any molding on it. It’s a language issue.”

“No. That’s an abstraction,” Rattner argued. “Modernism is about abstraction. Classicism is figural. That’s a very fundamental difference. There’s a syntax. It’s the way buildings communicate.”

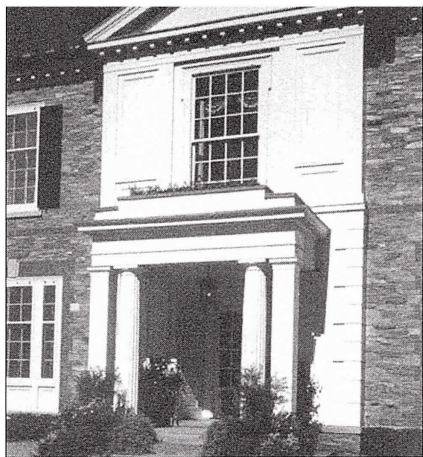
“But I could put a peaked roof, an inverted barrel vault, and various wall treatments on this room, and in the end, it’s still a biaxial condition,” Gwathmey countered.

Goldberger interceded: “Donald Rattner and Charles Gwathmey have come into this room and seen very different things.” He turned to Gwathmey: “You look at this room and see space, whereas Donald is looking at this room and sees ‘surface.’”

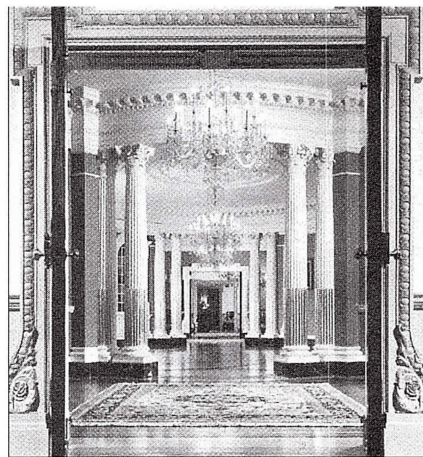
Rattner qualified that statement: “I would say ‘sculptural form and model-



Philip Erms



Billy Cunningham



Richard Cheek

A rural residence, Ferguson Shamamian & Rattner

A rural residence, Ferguson Shamamian & Rattner

U.S. Department of State, Allan Greenberg, Architect

ing.' It's not just wallpaper. Mass is primary. Space is secondary."

Greenberg suggested: "Why can't you both be right? What would you say of the Gardener's House [by Schinkel] at Charlottenhof?"

"I don't know the building," Gwathmey said, proving Greenberg's earlier point about the two schools of architects operating with different references. It was all Rattner needed to hear. He said, "One of the issues here has to do with education. The current generation has no education in classical architecture. Only one school in the United States—Notre Dame—is based on classical architecture. Schools today preserve the current fashion, and the work being done today is a kind of rococo degeneration of original modernism, which was a reaction against classicism."

Can opposites coexist?

Can diametric opposites like classicism and modernism coexist? They do in our society today, where radically different ideas about everything else are embraced simultaneously. But a problem arises when somebody wants to build in an historic district or add a wing to a classical building. Should a modernist philosophy take precedence? Recently, the classicists, though they may have lost out in architectural schools, have had their way in the streets, where the predisposition to continuity and overt compatibility has guided landmark policy.

Paul Byard thinks knee-jerk contextualism is all wrong. His book, *The Architecture of Additions* (OCULUS, Dec. 1998, p. 18) argues that the new—and the whole composition—must be studied along with the existing fabric (and that they have always been considered in the best examples throughout history).

Byard is replacing Robert A.M. Stern as director of the Preservation Planning program at Columbia University. "I do chafe a bit," Byard said, "about what we've been saying—not about classicism as an historic tradition but about classicism as a pervasive societal discourse with a desire to make buildings comfortable even if they are false." He mentioned the use of Dryvit in Pei Cobb Freed & Partners' billion dollar Ronald Reagan Office Building in Washington, D.C., "with its references to Union Station and classical architecture."

Underlining the difference in perception, Rattner said, "The modernists hate that building because it's too classical. The classicists hate it because it's too modern." Goldberger thinks, "in many ways it's a perfect reflection of conflicting societal forces at this moment, when we all want it all. That's why it won the competition. There was pressure to literally reproduce the Federal triangle, pressure to not literally reproduce the Federal triangle, pressure not to spend too much. . . ."

"We have a multivalent politics, not a tyranny," observed Greenberg. Throughout the evening he demonstrated an ability to see the value in both modernist and classicist points of view, though his own work is solidly within the latter tradition. When Goldberger said he thought they would all agree that "classicism's great achievement was its ability to create a viable vernacular and the great failure of modernism was its inability to create one like that in Georgian London," Greenberg said, "I'm not sure that's true. I'm thinking of Morphosis' Kate Mantilini Restaurant, Norman Foster's work at Nimes and at the Royal Academy in London. I think it's possible to do almost anything if you do it well. Walking around St. Peter's today, very few of us can see

how Michelangelo's genius has been mauled by the twelve architects who succeeded him. There's a lot of schlock architecture in the classical tradition, too."

Gwathmey also conceded that "where the modern movement has failed is in its ability to establish an urban fabric." And Goldberger reiterated Greenberg's idea saying, "The lesson is not *what* you do but *how* you do it."

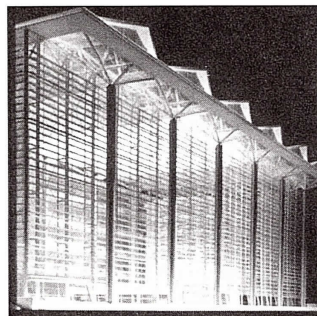
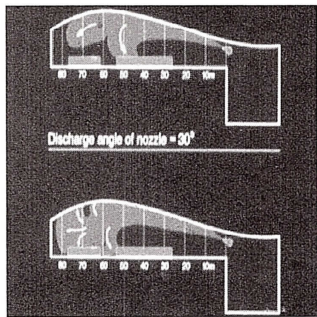
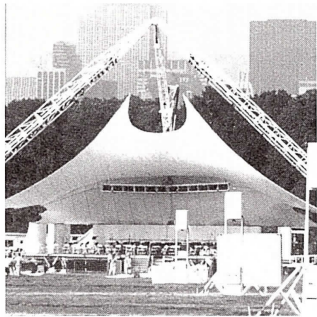
The evening ended with characteristically equivocal and provocative remarks from **Robert Venturi**, who was being honored at the event. "Context has been overly discussed and much misunderstood. Connecting with the context does not mean you're going to necessarily continue what was begun. You can have contrast," he said. "You need discernible order, broken." Venturi remains as skeptical of heroic originality as he was in 1966, when he wrote *Complexity and Contradiction*. Like Byard, he believes in "the importance of the evolving." And he predicted that "the architecture of the classic generic loft is going to be the architecture for the electronic age."

"I love classical architecture. I learn from it, especially the Mannerist tradition," Venturi said. In the [London] National Gallery extension what we did was literally replicate what was next door, but then we used it all wrong. Our rhythm was jazz. In our building, the ornament is a symbol. It does not go around the corner. The romantic originality, which modernism continued from the romantic era, is not for our time. We are not ashamed of designing buildings, buildings which are knotty and naughty."

Photos and illustrations pp 8-9 taken from Donald Rattner's *Parallel of the Classical Orders of Architecture*.

Organic—adj., constitutional,
inherent, structural;
systematic, coordinated,
organized —

1924 *Pocket Oxford Dictionary*



Stealing Fire: The Organic Approach at Pratt

by Gavin Keeney

Typically traced to the seminal work of Frank Lloyd Wright, Hans Scharoun, Alvar Aalto, or Frederick Kiesler, organic architecture was briefly resurrected in the 1960s in a more complex mode by Alison and Peter Smithson of Team X, Archigram, and Paolo Soleri. Though not discussed much today, the approach survives in the wake of high modernism, as fluid, light, transparent, or mobile structures.

In March, the Pratt Institute School of Architecture held a three-day symposium on "The Organic Approach." The Thursday evening opening lecture on March 4 was by **Günter Behnisch**, a prominent architect in Germany, where the organic is currently a subject of debate. Friday morning, **Deborah Gans**, who organized the symposium with **Zehra Kuz**, introduced Session I by noting that Pratt has kept the flame of the movement alive over the past thirty years. Gans defined the organic as a type that utilizes geometry as a "means to an end versus an end in itself." She considers modernists (like Gropius) as inventors of new forms of architecture, not new styles. Organic architecture (if not a style), is concerned, she contends, with unfolding form versus imposing it.

The sometimes-uncomfortable alliance between International Style architecture and transgressive organic modes is best exemplified by the mature works of Alvar Aalto and Hans Scharoun, according to **Eeva Pelkonen** of the Yale University School of Architecture faculty. Although symposium panelists adroitly dodged attaching any political associations to the current organic revival, the organic functionalism of the 1930s was often a metaphor for socialist politics. Behnisch is, however, less squeamish on this subject. He clearly emphasized the democratic nature of his own organic principles.

New, organic architecture was superbly represented by **Todd Dalland** of FTL Happold. His firm's high-tech tensile structures are often designed for use in military and medical emergencies. Unpacked from a squadron of semitrailer trucks, they are most often deployed in under-populated desert kingdoms (Saudi Arabia, Dubai) or for temporary gala events (Fashion Week at Bryant Park) and corporate-sponsored festivals such as the Atlanta Olympics.

Compelling "cybernetic" systems were the subject of a presentation by **Mahadev Raman**, of the Arup Partnership. Explaining the internal environmental controls of **Renzo Piano's** Kansai Airport and **Richard Meier & Partners'** Phoenix Federal Courthouse, Raman showed that systems analysis can drive formal innovation. Piano's masterful and monumental airport scheme was based on the shape of an air plume flowing through the terminal interior. A series of ribs supporting the roof were curved to match that flow, and they became the chief organizational (read: organic) device used to shape the resulting megastructure. The atrium of the Meier courthouse was also the product of airflow analyses (it has no mechanical air-conditioning). A temperate interior climate, between 53.5 and 28.5 degrees Celsius, is maintained by sunshade devices on the east facade and by atomized water added to a jet of air originating at the eaves. The climate of the large, open-plan interior is cooled as the moist air drifts toward the floor.

Keynote Speaker **Volker Giencke**, of Graz, Austria, pulled Oscar Niemeyer into the organic fold by way of Niemeyer's extraordinary Paris Communist Party Headquarters. Citing the emphasis on "emotional confidence" expressed in such forward-looking projects, Giencke smoothly passed from modernist antecedents to his own work in Austria, with a brief segue into the Austrian vernacular landscape. Giencke's Botanical Gardens buildings in Graz are nestled in a residential enclave not far from the town center. Constructed of parabolic cast-aluminum struts and thermal glass, they are prone to ambient atmospheric effects (light and landscape affect the appearance). Recognizing the value of this incidental aura, Giencke has made structural glass a signature building motif. Without admitting as much, architects often similarly borrow the immense ambient power of landscape—a figurative theft of fire.

Notably, **Ahmet Omurtag** was on hand Friday for balance. A philosopher of science, his remarks repeatedly underscored the subtle agenda of organic architecture: an appropriation of natural largess. In Omurtag's words, "inanimate nature does not care about the complex conditions required by organisms." And organic architecture is just that: the creation of complex environments that mimic interdependent organic systems. Tension in organic and technological design idioms is caused by an uneasy truce between static and dynamic modes of organization. The new organic attempts to incorporate high-tech systems to mimic "enchanted environments."

top: AT&T Global Olympic Pavilion, FTL Happold
second: Carlos Moseley Pavilion, FTL Happold
third: Kansai Airport, Renzo Piano
bottom: Phoenix Federal Courthouse, Richard Meier & Partners



Porte Maillot conference center, Christian de Portzamparc

U R B A N S P E C T A C L E A T M O M A

by Alexander Gorlin and Jayne Merkel

The all-day symposium on urban spectacle at the Museum of Modern Art in March never really focused on the topic at hand. Each speaker interpreted the term differently, though some barely mentioned spectacle at all. Most simply showed their latest urban work. Fortunately, this was what the audience wanted. Internationally famous speakers sparring onstage (and off) proved spectacle aplenty.

A . M .

The morning session began with **Zaha Hadid** and dazzling images of her latest competition triumph—the Center for Contemporary Art in Rome. She compared the sketches “with a drawing I did a long time ago, when I got out of school. The group of us from the AA [Architectural Association, in London] were called terrorists—I thought this was an incredible compliment.” Her richly colored, mural-sized drawings from the 70s had already begun to connect buildings and urban landscapes. “I’ve been looking at how architecture has influenced cityscapes and how it can influence land mass,” she said as she showed a slide of her winning (but unbuilt) scheme for the Cardiff Opera House. It would have been “bigger than a building but smaller than a city.”

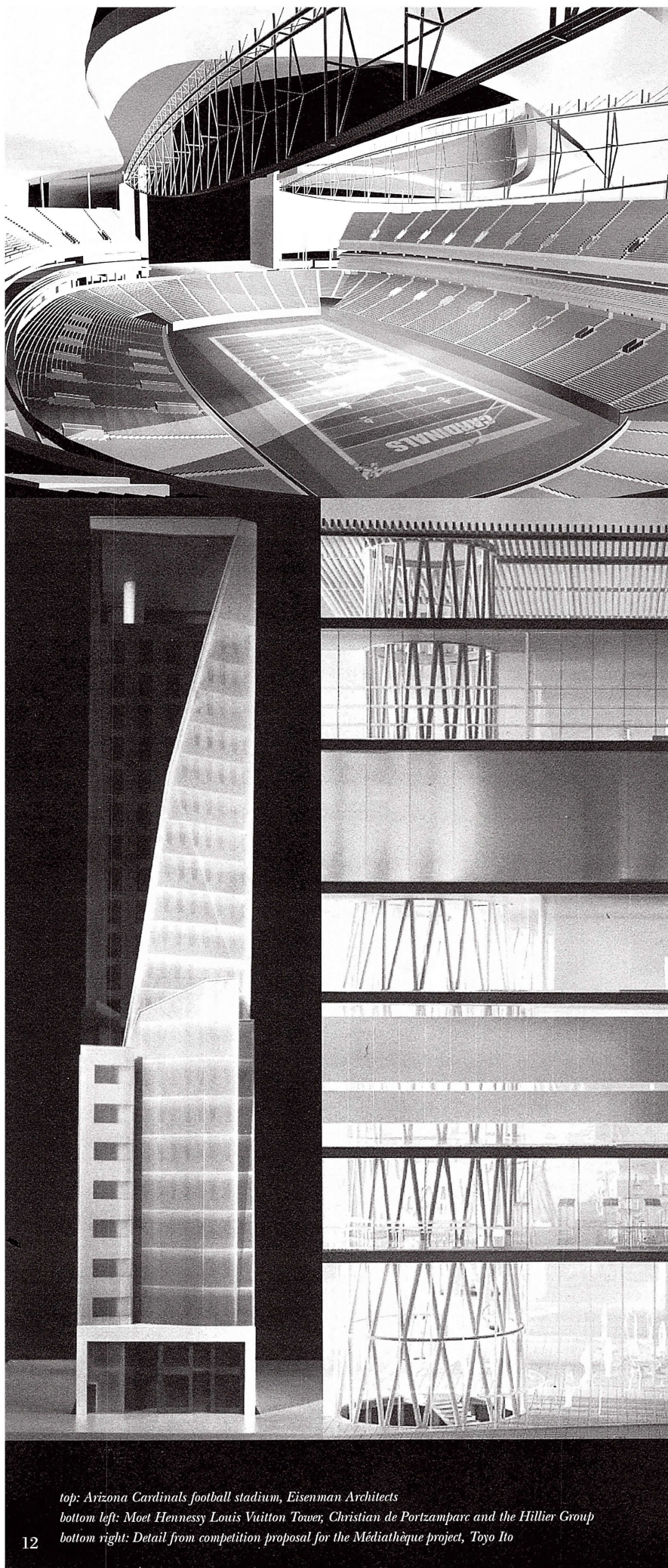
Flashing a series of studies for the Contemporary Arts Center in Cincinnati, she showed how her “idea of enclosure, of bringing in the city” has evolved. There was an “urban carpet” that sweeps

pedestrians into the Center, the “spatial interlock” that connects inside and outside, “the idea of aggregation and adjacency.” Her scheme developed until “the space on the ground was really an extension of the city proper” on a busy corner in downtown Cincinnati. (In Rome, by contrast, the art center is to be built on the site of existing military barracks. Instead of either abandoning or restoring them, she is taking “a kind of archeological approach with interwoven spaces.” The nearby bridges across the Tiber contribute to “the idea of swing and flows within a kind of campus for art.”)

In somewhat the same vein, **Daniel Libeskind** said, “I think spectacle is how architecture can actually transform the public’s idea of what a building is or what a public space is.” He offered, as an example, his scheme for the Victoria & Albert Museum in London, showing many of the same demeaning newspaper cartoons that illustrated his lecture at the Architectural League last December (OCULUS, February 1999, p. 15).

Christian de Portzamparc compared his design for the Moët Hennessy Louis Vuitton Tower on Manhattan’s 57th Street with a congress hall he has created for the Porte Maillot, in Paris. “Both are in a situation where there is a spectacle, but for completely different reasons, so I thought the relationship would be interesting,” he said. In Paris, a void at the front of the site is an area of heavy automobile traffic, “so the building has to make a response to the space of motion.” In New York, on the other hand, “there is a big, dark skyscraper [Edward Larrabee Barnes’ IBM tower] across the street, so the building “had no reason to be a space-maker. But the clients wanted it to be a flagship, and it had to be different than the [Byard Platt Dovell] building for Chanel next door.”

“The Manhattan block had a height limit and buildings are usually built to the limit, though the proscriptions are much more open than the Parisian ones. They give possibilities,” Portzamparc added, to the surprise of the New York architects



present. In Paris, he violated the limit at the top but gave space back to the city at ground level by leaning the facade outward as it rises. Because the 384-foot-long Parisian structure is designed at the huge scale of the void, it has a massive cone, a monumental asymmetrical facade, and a deep balcony overlooking the circle.

The New York site was only 36 feet wide, so the impact of the building would be limited. But Portzamparc wanted it to be more than “just a mirror.” He used “an extrapolation of forces to increase the illusion of size—an oblique line followed by a curve so it would be something that worked slowly to unify.” His original scheme had a curved glass wall that turned out to be seven times as expensive to build here as it would have been in France, so he decided to import it. (But, as he learned, with import taxes, it would still be seven times as expensive.) Then he decided to use a folded plane, a solution that imbues the building with even more reflected light from the IBM building.

Bernard Tschumi began by asking whether buildings should “be a spectacle or generate a spectacle? And to what extent architecture is not only about space but about what happens inside?” He showed his first major project, the Parc de La Villette, in Paris, where “the architecture is stairs and ramps and lines.” At Le Fresnoy, for his village-like media center, Tschumi simply created a roof structure over a collection of existing buildings “so that the space could be appropriated by the various artists, designers, and filmmakers who work there.” Alternately, the Lerner Student Center at Columbia University, which Tschumi designed with Gruzen Samton, has a glass-walled central space to “generate events” at the middle of the campus.

“In all the projects we’ve seen dynamic insertions in a way that causes public controversy, and we then asked in what way the idea of urban spectacle is connected with context,” noted the morning’s moderator, the philosopher **John Rajchman**. “You have to obey the rules but you have to surprise the planners,” Libeskind said. Hadid countered, “I think one really has to question these things and ask how these new methods may be able to reconfigure the way people use public spaces and the city.” —Jayne Merkel

top: Arizona Cardinals football stadium, Eisenman Architects

bottom left: Moët Hennessy Louis Vuitton Tower, Christian de Portzamparc and the Hillier Group

bottom right: Detail from competition proposal for the Médiathèque project, Toyo Ito

P . M .

The afternoon session began with moderator **Joan Ockman** asking whether it was worth reviving the term “spectacle,” which has been “degraded since its use in the 60’s by Guy Debord and the Situationists.” They thought virtually everything was spectacle. But now that “architecture has carved out a new niche for itself after a moment of despair . . . it’s recapturing a certain kind of excitement with urban spectators”—arguably, as spectacle. Ockman was not the only one encouraged. Speaker after speaker mentioned “the Bilbao effect”—the popular embrace of Frank Gehry’s Guggenheim Museum—and wondered how it would affect architecture.

The afternoon’s first presenter, **Raimund Abraham**, came out swinging. He said spectacle was “Evil Kneival and Godzilla,” not architecture. Abraham showed his Austrian Cultural Center, apologizing for its symmetry but noting that it was “challenged in section.” The building, to be built on East 53rd Street in Manhattan, was designed in 1993, though it is only now under construction. (Abraham admitted that he often goes to the site to stare at the foundation hole and verify that the building is actually under way.) From the audience, **Herbert Muschamp** proclaimed like a Michelin guide that seeing the Austrian Center will be worth a detour.

Abraham’s striking project was inspired by the New York City building code, using the sky-exposure plane as generator of its angled facade of thin plates. Their exposed edges appear like a triple-blade Gillette razor or knives about to fall—a guillotine on the street—to induce terror in the unsuspecting pedestrian. The angled wall interacts with the perspectival convergence of the canyon of the Manhattan street, intensifying one’s experience of the site as a side of the pyramid of perspective rather than a simple frontal condition. At the rear, the structure is supported by a vertical circulation spine.

Peter Eisenman raised the most important question of the day: “What is a radical architecture today, when we are accepted by society and conservative clients?” He related his experience of judging a competition for an urban entertainment center in Frankfurt. Eisenman picked the most bizarre project only to find that all but one of the

seventeen bureaucratic judges had made the same choice.

Eisenman began his talk by making a complicated distinction between architecture and spectacle, referring to the different roles of the subject and object, “an architecture disjuncted from itself, and the gaze versus the glance.” Jumping from high to low he acknowledged his client’s singular interest in “the blimp shot” (an aerial, TV view) of the football stadium that he has designed for Mesa, Arizona. Unlike Abraham, Eisenman was “desperately” seeking asymmetry for the stadium, to make sure it looked like no other ever conceived. Indeed, without the traditional (1980s) Eisenman critique of a stadium (perhaps columns would block the view), we are left with curves like Möbius strips around the core of a functional plan, not unlike Gehry’s decorative curves at the Disney Opera House in Los Angeles. The retractable roof, sliding seats, and removable natural grass field allow for its use as a convention center, though the client fancies the project as an “architectural theme park,” which makes Peter gag.

Toyo Ito presented through a translator (without apparent irony, although the translation was unclear) his “Médiathèque” in Tokyo. One block-long, the glass-box “cultural convenience store” features wavy, lacy structural columns “like seaweed.” Now under construction, they are shaping up to be roughly cylindrical openwork nets of braided steel segments which can allow light to fall through the void at their centers.

Rem Koolhaas again proved himself the brilliant bad boy rhetorician, calling the symposium a “suspicious attempt by MoMA to put two half-dead ideas together in the hope that they will then spring to life.” His background in screenwriting came to the fore as he decried the loss of the Berlin Wall for its ill effect on the current Berlin architectural scene. (He sounded like a Cold War spy novelist bemoaning the loss of his *métier*!) However, he made a valid point, as Berlin without the Wall has less of the air of life-and-death than before—probably much to the relief of its inhabitants.

Koolhaas showed his Netherlands Embassy, built on a prominent site beside the Spree River, contrasting his scheme with the planners’ recommended urban palazzo block. Koolhaas instead defined the corner with a cubic building surrounded by an L-shaped wall of offices.

The cube is eaten away as if by worms, with various tunnels directed toward city views, such as the one of the TV Tower in Alexanderplatz. He also presented a competition proposal for the adjacent Goethe Institute. In contrast to his own neighboring cube, the Institute building was an *au courant* folded number that related to Goethe’s aesthetic ideas.

Abraham got the discussion period off to a flying start by accusing Koolhaas of degrading the enormity of the Cold War by calling it a “spectacle” (by association equating and diminishing the Holocaust). Koolhaas immediately apologized and said he meant to refer to the “theater of war” and that Berlin was nevertheless very “flat” now.

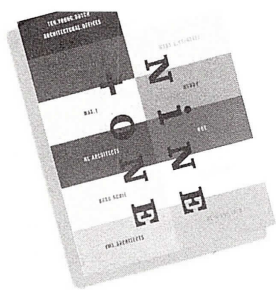
Eisenman raised the question, “In this postmodern, post-rational time, what is the critical context that we judge architecture by. Is Bilbao a good or bad example of architecture?”

Abraham related his experience of Bilbao, saying that he “was first overwhelmed by the spectacle—then started to notice the details, the acres of Sheetrock, the beams going every which way.” After two days, he “lost interest.” He then went to a bullfight (an “authentic” experience) and visited Barcelona to see the “two poles of architecture in this century, Gaudi and Mies.” He said, “When you erase memory, you erase architecture—you have spectacle.”

At this point, Koolhaas emphasized the importance and history of shopping in relation to architecture and to culture. Shopping is the topic of the seminar he teaches at Harvard. On cue, Abraham exploded, “Are you guys serious, I thought we were here to talk about architecture!”

Perhaps the problem—implicit though never stated—is that Modern architects have become used to being outsiders, epitomized by Le Corbusier and Frank Lloyd Wright, who lament being misunderstood (and being unable to build on a large scale.)

In this robust peacetime economy, critical minds like Abraham (the lone draftsman at his board) or Eisenman are somewhat bewildered. They have difficulty with being embraced by the very culture they have been so critical of. No longer do these architects believe that they can change society in any meaningful way. Architectural culture at MoMA is apparently adrift in its own present successes, ephemeral as they might be.—
Alexander Gorlin



D U T C H I N V A S I O N

Eat your heart out New York. The work that young Dutch architects have been able to build, exhibit, publish, and to travel to this country to discuss (courtesy of their national government) is enough to make American architects drool. A lively architecture scene in the Netherlands has been jump-started by the international ventures of Rem Koolhaas and his Office for Metropolitan Architecture (OMA) and the increasing prominence of Ben van Berkel and Will Arets. Fueled by the strength of the most robust economy in Europe, the sky is the limit. Now, if New York were still New Amsterdam . . .

The Koolhaas Kids: Ten Young Dutch Architects

Reviewed by Adam Griff

Coddled in the lean early years by their government, young Dutch architects enjoy an enviable prominence and freedom to experiment. Some have already gained an international celebrity which is sure to grow with the release of the book *Nine + One: Ten Young Dutch Architectural Offices* (NAi Publishers, 1997, 127 pages, 8 5/8 x 11, 95 illustrations (71 in color), paper, \$36). Following the 1997 exhibit of the same name at the Netherlands Architecture Institute in Rotterdam, *Nine + One* shows exactly what the Dutch young turks are up to.

While they cannot be corralled together stylistically, their work collectively demonstrates an understanding about the process of designing and building in contemporary society. Both the inescapable influence of Rem Koolhaas and the personal experience of the young practitioners in the Netherlands, where building is closely scrutinized, produce a heightened architectural consciousness.

Through state commissions, the three firms **Buro Schie**, **NL Architects**, and **MAX.1** have taken a fresh look at modern planning. In one form or another, the firms all reject traditional distinctions such as private/public, paved/park, and city/country. With this vision of the city, where conventional boundaries are blurred, Buro Schie reconsiders the traffic jam as a new public realm in a project

called "Rethinking the Tailback," and NL Architects proposes that train stations and airports become shopping districts (already a reality, in many places). Presciently, Max. 1 and NL envision the city as a continuous, amorphous fabric. In a project for a peripheral area called the Bijlmer, Max. 1 simply overlays diagrams of parkland, high-rises, and low-rises to create a plan that resembles a textile pattern. Similarly, for NL, buildings become part of the landscape. In its "Pixel City," structures are inserted haphazardly into the existing suburban site. The accretion of buildings becomes a landscape. In "Flat," by the same architects, residences are built along a one-story dike whose lid supports a roadway and rooftop park.

These projects' fusion of uses and merging of the city into Nature are partially due to pressure from the Netherlands' Vinex project. The goal is to build 634,800 new dwellings near selected city centers by 2005—an undertaking close in scale to post-World War II reconstruction. The probable result will change the Netherlands' "green center" into a continuous mid-density fabric, a transformation eloquently expressed in Schie's "Randstad Street Map."

Even as the Dutch architects included in this book grapple with the theoretical questions of building for a changing city, they manage to be inventive and original. The work of **MVRDV** best illustrates the ability of these young architects for brilliant form-making. In the Wozocos pro-

ject, they were asked to design a slab building with 100 apartments for retirees, in Amsterdam. Only able to fit 87 apartments into the slab mandated by the existing zoning envelope, they cantilevered the remaining 13 units off the main building volume. These hanging apartments, sheathed in beautiful wood, are visually echoed by a series of colored-glass balconies. The combination makes the entire building shimmer like a Paul Klee watercolor. In another project, for the Media Company VRPO, the same firm was asked to design a modern office building that retains the informality and intimacy of the company's original residence in an 11-building villa. The architects designed an open floor plan without corridors, creating what they call "the deepest office building in Holland." This compact volume is punched through with large holes, opening it to the landscape and revealing various levels to one another. The floors are connected by a variety of ramps and stairs which ultimately lead to a rooftop garden. And unlike quotidian office space, the design does not use raised floors or false ceilings, but leaves the concrete slabs exposed for an effect that changes the interior into a kind of landscape, light-filled and rolling.

The lesson of this slick book is clear, even if its own design is muddled. Despite a layout that makes the ten firms' work difficult to grasp, *Nine + One* does demonstrate the fruits born when young architects are given opportunities to wrestle with complex

problems. It proves a tease likely to make readers sorry to have missed the original exhibition, where these exceptional young firms' output must have proved intoxicating.

Big Soft Orange

by Nina Rappaport

The work of four of the firms described in *Nine + One* was on view in the exhibition "Big Soft Orange," which originated at the Yale School of Architecture in October 1998 and traveled this spring to New York. At Columbia University's Avery Hall and the StoreFront for Art and Architecture, the shows—like much of the work in them—were supported by the Dutch government.

Michael Speaks, who directs the graduate program at Sci-ARC, organized Big Soft Orange. He introduced members from featured firms to students at Columbia on February 15 and to the audience at a lecture sponsored by Urban Center Books the next evening. According to Speaks, these firms focus not on form-driven style, but on an approach which could be described as "big" because of the large number of buildings required by the Dutch government (one million dwellings in five years); "soft" because of the planning, analysis, and pragmatic codifying; and "orange" (the national color) because of the Dutchness of the work and its commercial character. Displayed were models, photographs, and text describing housing developments, individual buildings, and bridges for

Leidsche Rijn, a developing rural area beside a highway near Utrecht. The Rotterdam-based firm **MAX.1** showed models of its master plan for some 30,000 houses to be built by 2015. At this site, the government provides the infrastructure and public space, though developers will construct the houses (unlike the public housing schemes in which Rem Koolhaas and his contemporaries cut their teeth in the 1980s). Working with an architectural history group called **Crimson**, MAX.1 focused on producing "orgware" (organizational) ware. This borrowed term from economics refers to administrative policies which organize the ideas (software) and physical elements (hardware), driven by the market economy. Using the idea, they reevaluated prohibitions on building houses near highways, proposing to cover them with a floating construction system. They also worked out a new road network to keep the city more compact. Crimson's analyses, displayed through descriptive text boards in a glowing orange space on the lower level at Every Hall, are intended to change the very concepts of planning.

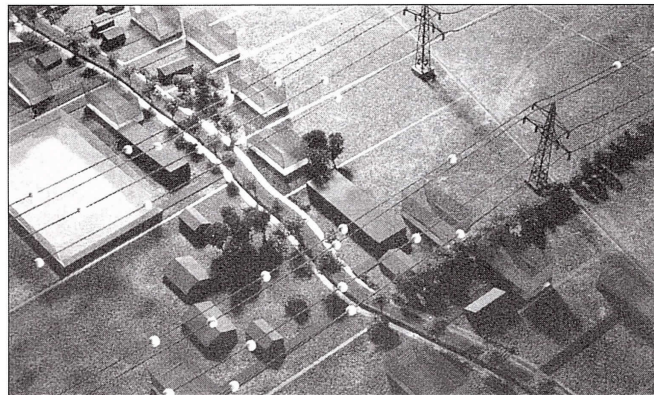
Also on view were designs from MAX.1 for a hundred bridges across a small waterway in a residential area. From there can be visualized as a field of opportunities that provide coherence. The bridges flow with pedestrian and vehicular traffic, separating the functions in a simple, fluid way without making a major design statement.

In Soho, at StoreFront, blue insulation was installed over gallery walls. **NL Architects** displayed images of WOS 8, a heat transfer station or Leidsche Rijn. This small utility building will power the suburban development

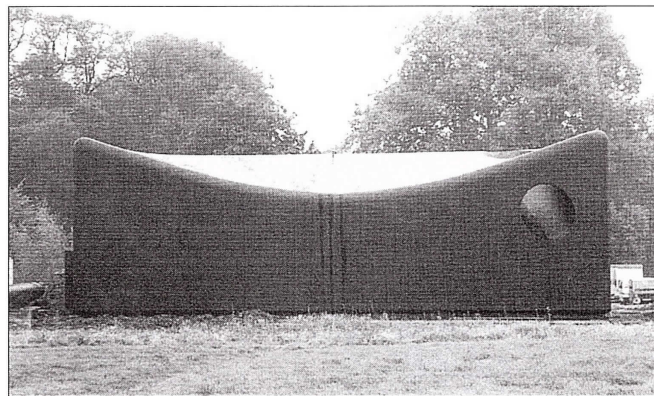
expected to grow up around it. Normally such structures are considered a "big stupid building type that doesn't engage its surroundings." But by programming the facade with interactive elements, the architects have encouraged kids to "vandalize" it. Covered in black polyurethane, the 20x30-meter, 6-meter-high envelope features a basketball hoop with a Plexiglas backboard (a window to throw balls at) that provides the structure with daylight, rock-climbing pegs, a "spy door," and reflector lights. The skin makes WOS 8 a solid-looking object without seams that wraps around the mechanical systems within.

One Architecture's Leidsche Rijn housing scheme demonstrates a way to accept constraints and preexisting conditions—what is "just there," such as power lines, highways, infrastructure, the commercial suburban landscape, and TV as the new public realm. The scheme transforms existing power lines into structural elements and embraces the ubiquitous desire to own a house—apparently not solely an American dream any more. The issue has provoked debate in the Netherlands over public and private space and the future development of the Randstad, a once-protected green zone encircling the cities. The firm's housing schemes, shown in sketches at StoreFront, place the conflicting needs for privacy and public space in the suburbs together. Elements such as tennis balls, nets, and court surfaces are linked to form a series of houses both mocking and acknowledging the suburbanites' tennis hobby.

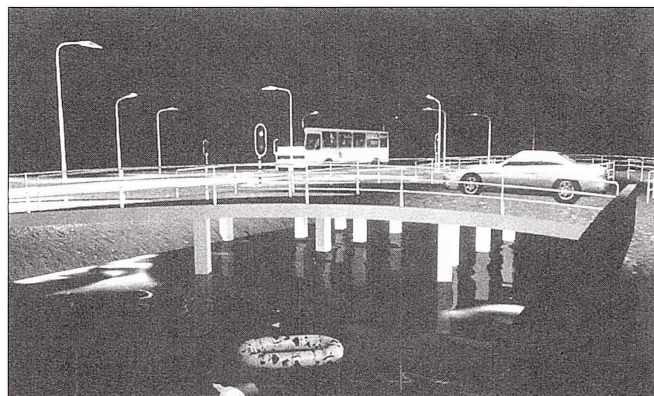
In May, Big Soft Orange travels to the California College of Arts and Crafts in San Francisco; by September, it will have again moved—to the Form Zero Gallery, in Los Angeles.



Leidsche Rijn housing scheme, One Architecture



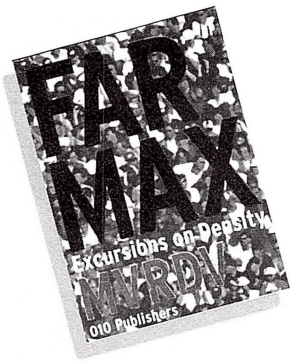
WOS 8 heat transfer station, NL Architects



Bridge, MAX.1

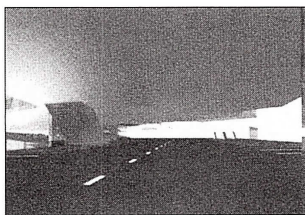
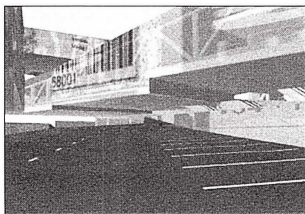
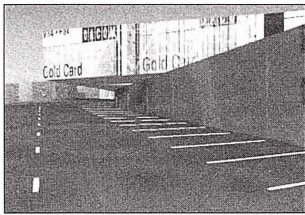
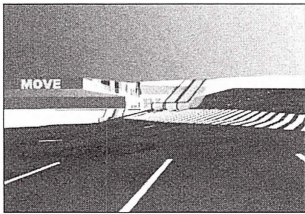


Zoning study for the reorganization of Rotterdam, Crimson



FARMAX, Excursions in Density
by Winy Maas and
Jacob van Rijs of MVRDV;

*Studies for Parkhouse/Carstadt
Shopping Mall, Amsterdam*



Winy Maas in New York

by Nina Rappaport

Winy Maas, of the Dutch architecture firm **MVRDV**, energetically presented his research and current built projects on March 19. The session was sponsored by Urban Center Books to coincide with publication of his book *FARMAX: Excursions on Density* (010 Publishers, 1998, 640 pages, color, paper, \$40) edited with Jacob van Rijs. Maas is both a landscape architect and an architect who worked with Rem Koolhaas at OMA before starting MVRDV with van Rijs and Nathalie de Vries.

FARMAX (Floor Area Ratio to the MAXimum) is comparable both in thickness and style to the Koolhaas book *S,M,L,XL*. An even more recent book by Maas and van Rijs, *Metacity/Datatown* (010 Publishers, 1999) was introduced last month at an exhibition of computer-animated films and models in the Aedes Oest gallery, in Berlin, and portions of this new volume were used to illustrate Maas's March talk in New York.

Using statistics, charts, and graphs, Maas and his collaborators describe the world in computer-generated "datascares" which become a conceptual basis for their architecture. Having compiled, interpreted, and molded their data into a physical datascape, the architects can then push to extremes to create unexpected forms and buildings. (The approach is similar to that of architects featured in the recent exhibition *Big Soft Orange*.)

Designers in the Netherlands are looking at ways to interpret regulations and zoning beyond the norm. In MVRDV's widely-published *Wozocos* elderly apartments, the extra units demanded by

the program are boldly cantilevered from the main volume, demonstrating how the perceived impossibilities of program or zoning can lead to fresh solutions. Maas explained that "the pushing technique leads us to a resistance, to which people say 'no'—an incredible moment of debate."

In contrast to the government-sponsored housing developments that sprawl across the Dutch countryside, MVRDV prizes density. Maas argued that the country has become a city/state "which no one will recognize and where nature disappears in the sea of mediocrity. Architecture has to talk about urbanism—not at the level of object only—to make it less dense in one area and denser in another."

Rhetorically, he asked how they can change planning practice when "the government has sponsored the building of millions of these house things." But he said, "A book helps with research to lead us to the next steps."

In the zoning experiment which was the origin of *FARMAX*, the firm tussled with the problem of light-and-air regulations in historic centers. In Amsterdam, they interpreted zoning to the "max" by creating a "shadow town" roofscape of angular Gothic forms behind the historic block—a "datascape."

Maas stressed that this interpretation is more a tool for discussion than a technique to employ, and in describing the zoning situation, it highlights irony. Because of height constraints on buildings in European cities, MVRDV is also exploring the idea of below-ground development. In animated computer images they depict a network of decks for city streets as a 3-D underground world—a "datatown" reminiscent of drawings by

Hugh Ferriss.

For MVRDV, even infrastructure is a tool to densify cities. "This seems like science fiction and far away. But we are actually testing some of these ideas in the south of Holland in a 16-hectare commercial zone," Maas said. Roadways there slip by one another without traffic lights, weaving and splitting in ways that forced a change in the traffic planning regulations. Equally, with digital animation of the *Metacity/Datatown* research, Maas showed images of the town growing, trees taking over, garbage mountains rising. Graphically, the scenario made a case for strategies that push the system beyond the MAXimum.

At the scale of individual buildings, MVRDV has designed houses that alter traditional ideas about relationships to the land. In an unexpected form, two T-shaped buildings are raised above ground for an unobstructed view and to provide open space at ground level.

In another residential project, developers are building a cluster of 200 houses that function as beams to extend the floors with super-trusses and a deck on top. The way shape of the roof establishes a 750-meter-long building with open space underneath.

Maas's background in landscape architecture makes him especially keen on bringing nature back into the built environment, like James Wines of SITE or Emilio Ambasz. For the Dutch Pavilion at Expo 2000, in Hanover, MVRDV is creating a stacked landscape in a 3-D development, with levels of forest, water, and windmills at the top—in a multilayered, mini-ecosystem—to test the firm's own research.

Architecture on the Air

by Kira L. Gould

Chapter members who tuned into WNYC on March 15 might have heard some familiar voices. For a program on New York's planned communities, **Ashok Bhavnani, AIA**, and **Stanton Eckstut, FAIA**, were guests on Brian Lehrer's "On the Line" radio show. Bhavnani helped to plan Roosevelt Island, and Eckstut was involved in creating Battery Park City. As part of the AIA New York Chapter Dialogue Committee's effort to bring architects into public discourse (Bhavnani is a committee member), the two men offered opinions on why these places work.

Eckstut, who is now a partner in Ehrenkrantz Eckstut and Kuhn, explained that the goal at Battery Park City was making the new development "like New York—not something separate and different." Though "the neighborhoods are not fully built out, the project has been successful in drawing people to the water's edge because more than half of the land was dedicated to parks and streets." He called the planners' emphasis on public space the "most important aspect" of the project.

Eckstut said Battery Park City is still evolving. "There's not as much financial diversity among the residents as we envisioned, but new apartment types are coming in," he said. And, "this is probably one of the most significant publicly-sponsored projects that's ever happened. Not only did it get built, but it did create profits."

On Roosevelt Island, the idea was to build a "new town in town," explained Bhavnani, a partner in Johansen Bhavnani Architects. "We wanted to create a neighborhood that represented the economic,

ethnic, and racial mix of the city itself." He admits that the result is not what they imagined—there are more cars, and the neighborhoods have not grown as planned. But the design is not a failure. "I think that the people living there are happy with the informality and the cleanliness," he said. "But there's not yet the critical mass of services there that you need to have a fully functioning neighborhood."

Lehrer asked the architects whether the moment of the planned community had passed. "The best way to guide and protect resources—still—is to have a plan," Eckstut said. "Planned communities are under way all over the world, and they can work as long as they look and feel like they have evolved from their place. Streets are popular again and 'walkable' is what everyone claims to want." Bhavnani pointed out that "a good plan is one that sets up certain guidelines but allows for flexibility. Master planning sometimes get a bad name, but people are flocking to Seaside and Celebration."

Designing for Aging Americans

by Kira L. Gould

A conference sponsored by the AARP, the Cooper-Hewitt National Design Museum, MetLife Mature Market Group, and the New York City Department for the Aging addressed changes to the demographics of the United States—the "age boom"—and ways designers and planners might tackle them.

The goal is a "universal cityscape," so that any and all of us who choose to "age in place" (as 84 percent of Americans say they want to do) can remain comfortable. The universal cityscape would encompass public and pri-

vate—everything from curb cuts to kitchen appliances.

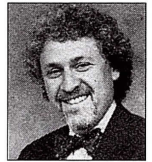
Holly Heline, vice president of the research/polling firm Roper Starch Worldwide, described the anticipated demographic shifts. Aging boomers, she pointed out, are different than their parents. They will live longer in better health. They are typically more self-indulgent and need more money to live comfortably. (It seems both urban boomers as well as those living in the suburbs want bigger homes.) What's perhaps most striking, though, is the projected size of the aged population. During the next decade, the group of people between 50 and 69 years old will grow 48 percent. By comparison, the group of people aged 25 to 39 years old will shrink by nine percent.

A gerontologist and geographer from the University of Florida, **Stephen Golant, Ph.D.**, said that communications technology will be adapted to assist the aging. He predicted that communities and products will be marketed to specific groups of the aging identified by humorous new acronyms. His "Yeepies" are youthful, energetic elder persons involved in everything, and Golant defined "Fimers" as frail but independently minded elder residents. He believes that long-term care will evolve to serve these populations—becoming "more organizationally integrated and consumer-responsive."

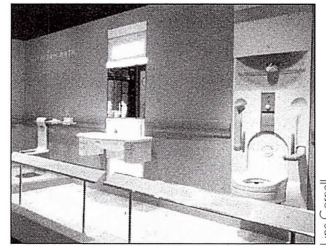
Edward Steinfeld, a professor of architecture with SUNY Buffalo, noted that the accessible could—and should—also be beautifully designed. "Things have to be usable by everyone to the greatest extent possible, but they also have to be beautiful so that people will want to use them." He said that we are "suffering from the Peter Pan syndrome.



Ashok Bhavnani, AIA



Stanton Eckstut, FAIA



Metaform bathroom, Design Continuum from "Unlimited by Design" exhibition



Biomorph Interactive Desk, Stephen Barlow-Lawson from "Unlimited by Design" exhibition



Lumex hand-held shower head, Jeffrey Kapec and Kazuna Tanaka from "Unlimited by Design" exhibition

Linc Cornell

Dave Castiel

Kenzo Izo

Rizzoli Bookstores' Top 10

As of March 4, 1999

1. **CAD Layer Guidelines 2/E: Computer-Aided Design Management Techniques for Architecture, Engineering, and Facility Management**, ed. Michael Schley (AIA Press, cloth, \$55.98).

2. **New York: A Guide to Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).

3. **Palm Beach Houses**, Shirley Johnson and Roberto Schezen (Rizzoli, cloth, \$75).

4. **You & Your Architect**, AIA New York Chapter (AIA, paper, \$3).

5. **Minimum** (mini edition), John Pawson (Phaidon, cloth, \$18).

6. **The Houses of McKim, Mead & White**, Samuel G. White (Rizzoli, cloth, \$70).

7. **Palaces of Rome**, Luigi Borgia, et al (Könemann, cloth, \$39.98).

8. **Alexander Gorlin: Buildings and Projects**, ed. Vincent Scully (Rizzoli, paper, \$35).

9. **Paris: A Guide to Recent Architecture**, Barbara-Ann Campbell (Könemann, paper, \$5.98).

10. **John Lautner, Architect**, ed. Frank Escher (Princeton Architectural Press, paper, \$45).

Most housing is designed as if people will never grow old. Our cities are never-never lands. We are all in denial."

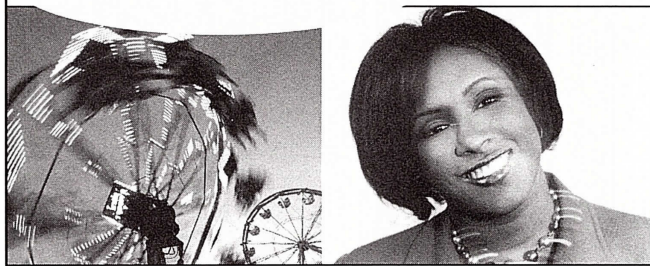
However, the movement is gaining some ground. "Unlimited by Design," an exhibition at the Cooper-Hewitt National Design Museum spread the word last winter. The beautiful objects in the show were a reminder that universal design improves the world we all inhabit.

Can We Be Green? The Chapter's Energy Audit by Kira L. Gould

Architects are helping to make the building industry and the built environment more sustainable despite considerable challenges. But many firms have found that initiating the effort closer to home—within their own organizations—is a way to learn lessons that can be applied to client work in the future. The AIA New York Chapter is now doing the same thing. Led by chairperson **Joyce S. Lee, AIA**, the Committee on the Environment is spearheading an effort to make Chapter operations more environmentally friendly. Committee member, **Paul Lalli, Assoc. AIA**, has directed the initiative modeled on efforts he has guided at Gensler's New York office.

Recycling procedures are being reviewed and upgraded, while an analysis of supplies is intended to reveal the most wasteful items being used and to find alternatives. Lee and Lalli hope that the volume of mail the chapter sends to members each month can be reduced. They have suggested shifting some items—such as the calendar—to an electronic format for members who wish to receive it that way. Other strategies (like turning off the

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copier at night) are simple energy reducers. Pantry items, many of which are used for Chapter events, are being assessed too—as well as lighting, maintenance, cleaning products, and air quality issues.

As Lalli points out, "Increasing awareness and understanding of these factors helps prepare everyone for the range of environmental issues that we'll want to address for the Chapter's new home." This audit will help Chapter staff, leadership, and Committee members prepare to make the most of opportunities for the new premises. To be sure, many Chapter members will advocate that the new facility be designed to be as sustainable as possible. If it's not, as Lalli says, "It would not only be a tremendous missed opportunity, but also an embarrassment."

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May 15

Submission deadline of: *What Is Shelter? Resort Concept Competition* for an environmentally sensitive portable tent village. For more information, call 415-276-5958.

May 17

Submission deadline for the Boston Society of Architects 1999 Sustainable Design Awards (cosponsored by the AIA New York Chapter). Architects everywhere are eligible to submit sustainable design projects located anywhere in the world. For a Call for Entries, phone 617-951-1433, ext. 221.

May 26

Submission deadline for the Envisioning California's Great Central Valley: Housing the Next 10 Million competition, sponsored by the Great Valley Center and the AIA California Council. Open to all professionals and students, this competition asks entrants to design new habitation models that are less land-intensive. For more information, contact the AIA California Council at 916-448-9082.

June 1

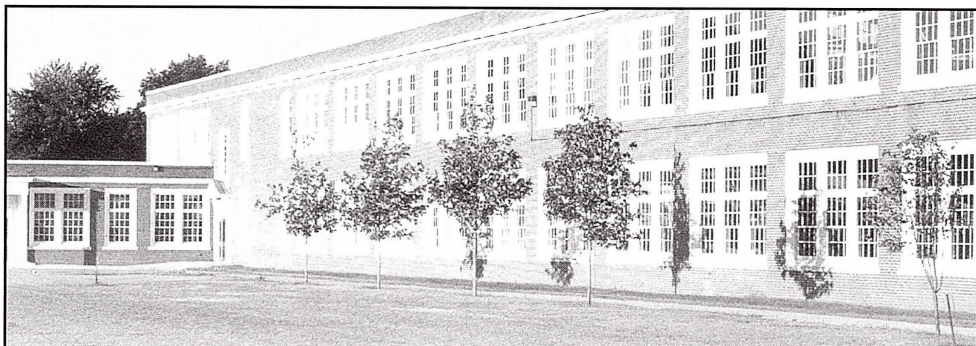
Through Caribbean Volunteer Expeditions, Rachel Frankel, AIA, is organizing a group of volunteers to travel in August, to Suriname, in South America. Travellers on the two-week expedition will document and research the synagogue remains and cemeteries of Jodensavanne. Volunteers pay their own airfare, lodging, and meals (estimated at \$1,500) and are responsible for their own medical precautions. Field volunteers will assist in creating a plan of the cemetery grounds and taking inventory and photos of the tombstones. For information, contact Rachel Frankel, 683-1067, or Caribbean Volunteer Expedition, Box 388, Corning, NY 14830, <http://members.aol.com/ahershcve/>

June 10

Roswell Housing Competition submission deadline. Entrants are asked to design housing—either for humans or aliens—in the heart of downtown Roswell, New Mexico. Designers should choose between the local and the foreign, the contextual and the strange, the residential and the transient, the known and the unknown, the classic and the contemporary, the conventional and the avant-garde. For more information, call 323-296-6226 or visit www.frank.org.

September 1

Application deadline for the James Marston Fitch Charitable Foundation Mid-Career Grants, open to professionals who have an advanced or professional degree and at least 10 years experience in historic preservation, architecture, landscape architecture, urban design, environmental planning, law, engineering, archaeology, architectural history, or the decorative arts. Grants of up to \$20,000 will be awarded to support innovative original research and creative design that advances the practice of preservation in the U.S. For more information, contact Margaret Evans at 777-7800.



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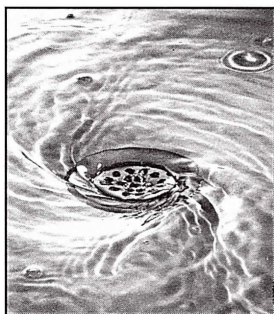
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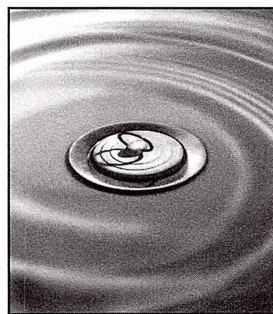
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New York Horizontal: Circuit Camera Views of the City by William Hassler.

Museum of the City of New York, 1220 Fifth Ave. 534-1672.

May 12 — June 30

Prague Design Without Subtitles: Olgoj Chorchoj, Eva Eisler, and Ales Najbrt.

Radio House Gallery, 601 W. 26 St., 14th fl. 288-0830

Through May 15

Lebbeus Woods: Lines of Flight—Centricity and Other Drawings, 1981 - 1991. *Henry Urbach Architecture, 526 W. 26th St., Rm. 1019. 627-0974.*

May 15 — 18

Czech Design '99:

Tunnel Production Company
Totem Design Group Showroom, 71 Franklin St. 288-0830

May 15 — June 2

End-of-Year Student Exhibition.

Columbia University, Arthur Ross Gallery, Buell Hall. 854-8165.

May 10 - June 4

Jan Pohribny Photographs.

The Czech Center, 1109 Madison Ave. 288-0830

June 9 - 23

Third Annual Learning By Design: NY Exhibit of Student Projects.

The Urban Center, 457 Madison Ave. 683-0023.

May 15 — September 5

Paul Robeson: Artist and Citizen.

Museum of the City of New York, 1220 Fifth Ave. 534-1672.

May 17 — May 21

Pratt at the Puck, Portfolios and Artwork by Graduating Students.

Pratt Manhattan Gallery, Puck Building, 1st fl, 295 Lafayette St. 718-636-3517.

May 22 — September 5

New New York Views: Recent Acquisitions.

Museum of the City of New York, 1220 Fifth Ave. 534-1672.

Through May 23

Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection.

The Cooper-Hewitt National Design Museum, 2 E. 91st St. 849-8400.

Through June 4

Washington's New York.

Museum of the City of New York, 1220 Fifth Ave. 534-1672.

June 9 — July 24

Richard Barnes: Still Rooms & Excavations.

The Architectural League, 457 Madison Ave. 753-1722.

Through June 27

Landscapes of Hope: Rebuilding New York City's Neighborhoods.

Museum of the City of New York, 1220 Fifth Ave. 534-1672.

June 29 — September 5

El Nuevo Mundo: The Landscape of Latino L.A.

The Cooper-Hewitt National Design Museum, 2 E. 91st St. 849-8400.

Through August 22

George Washington's New York.

Museum of the City of New York, 1220 Fifth Ave. 534-1672.

Through October 24

The Astor Place Riots: Looking Back 150 Years.

Museum of the City of New York, 1220 Fifth Ave. 534-1672.

May 3, 6:00 PM

Housing

May 4, 8:00 AM

Architecture for Justice

May 5, 5:30 PM

Public Architects

May 5, 6:00 PM

Foreign Visitors at Peter Poon Architect

May 6, 8:30 AM

Professional Practice

May 10, 6:30 PM

Learning By Design:NY

May 11, 6:30 PM

Young Architects at Van Alen Institute

May 13, 6:00 PM

Environment

May 17, 6:00 PM

Historic Building

May 18, 6:15 PM

Design Awards

May 18, 6:00 PM

Minority Resources

May 19, 12:30 PM

Architecture for Education

May 19, 5:30 PM

Health Facilities

May 19, 6:00 PM

Architecture Dialogue

May 19, 6:00 PM

Marketing & Public Relations

May 20, 6:00 PM

Building Codes

May 21, 8:00 AM

Zoning & Urban Design

May 24, 4:30 PM

Roundtable

May 26, 6:00 PM

Women in Architecture

June 1, 8:00 AM

Architecture for Justice

June 2, 5:30 PM

Public Architects

June 2, 6:00 PM

Foreign Visitors at Peter Poon Architect

June 3, 8:30 AM

Professional Practice

June 7, 6:00 PM

Housing

June 8, 6:00 PM

Computer Applications at Kohn Pedersen Fox

June 8, 6:15 PM

Design Awards

June 10, 6:00 PM

Environment

June 14, 6:30 PM

Learning By Design:NY

June 15, 6:00 PM

Minority Resources

June 16, 5:30 PM

Health Facilities

June 16, 6:00 PM

Architecture Dialogue

June 16, 6:00 PM

Marketing & Public Relations

June 17, 6:00 PM

Building Codes

June 18, 8:00 AM

Zoning & Urban Design

June 21, 6:00 PM

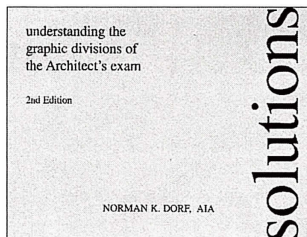
Historic Building

June 22, 4:30 PM

Roundtable

June 30, 6:00 PM

Women in Architecture



Getting Ready for the Test

At a March 18 event sponsored by the Young Architects

Group, **Norman K. Dorf, AIA**, conducted a seminar to help unlicensed practitioners prepare for the new licensing exam. More than 150 practitioners spent four hours at the seminar—a reminder, noted Young Architects' chairman **Jonathan Knowles, AIA**, that "there's no place to get prepared for this test." Knowles praised Dorf's ability to demystify the testing experience and take the fear away. "He helped familiarize the audience with the idea of the computerized test."

Dorf's \$44 preparation guide for the new computerized ARE examination (*Solutions, Understanding the Graphic Divisions of the Architects Exam*, second edition), is available through Norman K. Dorf, 11 September Ln., Glen Cove, NY 11542. For more information on the publication, visit the website. <http://members.aol.com/nkdorf>

Re-Connections: Women in Architecture

Once again, Steelcase will host the Women in Architecture Committee's popular annual forum called Connections. Planned for June 10, 1999, the event is an occasion for women in architecture and related design fields to share ideas, show work at an informal gathering, and make contacts for future collaborations.

Annual Meeting

Join Chapter members and friends for our 132nd Annual Meeting, on June 24 at the New School University's Tishman Auditorium (66 W. 12th St., in Greenwich Village). The program includes the introduction of the slate of officers and directors for 2000, presentation of the 1999 Honor Awards, and the announcement of scholarship recipients. A reception will follow the meeting.

CES Charrette: Sustaining the World: Sustaining your Business

The AIA New York Chapter is planning a two-day conference on Sustainable Design for Friday and Saturday June 4 - 5, at the Eco-Smart Building Center. Practical sessions will give architects and designers many of the tools they need to integrate environmental concerns into their work. The event provides members an opportunity to earn continuing education credits while learning about cutting-edge developments in the field.

In addition to seeing examples of successful projects and products, participants will discuss technological developments, including solar and glazing techniques. Construction waste management and "how to conduct an environmental audit" will also be among topics covered. The event will wrap up with a session outlining how international "sustainable" initiatives relate to the architectural profession.

Architects, designers, and others may join the program for one or both days. A detailed brochure will be mailed to members in May. Information and registration will also be available on the Chapter website. www.aiany.org.

Comings and Goings

☐ **Gensler** worldwide has promoted twelve new vice presidents, including **Elisabeth Post-Marner, AIA**, and **Ken Lunstead, AIA**, in the New York City office, and **Stephen Beachman**, of the firm's office in Parsippany, New Jersey.

☐ **Robert J. Shaynak** and **Ronald F. Thalmayr** announce the appointment of **Joseph J. Pallante, AIA**, as principal and executive vice president in the firm of **Shaynak Thalmayr**.

☐ **Fred Alvarez, AIA**, has been named a senior associate partner at **Gary Edward Handel + Associates**.

☐ **Butler Rogers Baskett** announces new firm members **Joseph Bille**, **Peter Braitto**, **Kathy Koller**, and **Buddy Mear**. Project manager **David Schwartz** has been named an associate.

☐ **Donald Friedman, PE**, has been appointed associate and director of preservation for **LZA Technology**, part of The LZA Group, Inc.

☐ **Mancini Duffy** has named **Joyce Afuso**, **Hector Feliciano**, **Christine Gladd**, and **Lee Trimble** as associates of the firm.

☐ At its national convention in Hilton Head, South Carolina, The Society for Marketing Professional Services recognized the New York Area Chapter in its Striving for Excellence Program. Local marketing directors in attendance were **Carol Doscher** of Graceworks; **Richard Nelson** and **Christina Gilson**, both of Davis Brody Bond; **Marcy Stanley** of Kimball International; **Gina Bedoya** of Ambrosino De Pinto; **Sally Handley** of Leslie E. Robertson Associates; and **Susan Kilgannon** of URS Greiner Woodward Clyde.

We're one step closer. Recently, the AIA New York Chapter purchased property for its new home in Greenwich Village, just south of Washington Square Park at 534 LaGuardia Place. The closing took place on schedule at the end of March according to plans made last year by 1998 Chapter president Rolf H. Ohlhausen, FAIA, and the Board of Directors and continued this year by 1999 president Walter A. Hunt, Jr., AIA, and executive director Sally Siddiqi.

The 10,800-square-foot, three-level storefront space "provides street level exposure and an expanded opportunity for the public as well as the design and construction communities to affect the building and planning of New York City. We're very excited," Hunt said. "We've given the tenant a one-year lease so that we can have adequate time to develop the requirements for the facility, select the architect, design, and construct our headquarters."

Hunt said that facility program requirements should be developed by early June. Planning and design will be complete by the end of fall. When the tenant's lease is up next spring, he expects construction to begin immediately. According to this schedule, the Chapter could move into its new home as early as Labor Day of the year 2000.

The quiet phase of the fund-raising campaign was a tremendous success, raising \$1.2 million from member firms and individuals for the purchase. Now the public phase is under way. "It is our hope that we can raise significant funds from our AIA Chapter members and those in the allied and construction professions," Hunt said. "We would like to build the whole facility at once, rather than in phases." One reason for this accelerated development is that many people believe the new facility's auditorium, which was originally scheduled for the second phase of construction, will play a critical role in fostering dialogue.

According to Siddiqi, "Our new headquarters will allow us to host exhibitions and special events. The additional space will provide improved lecture and library facilities for understanding the built environment and shaping our communities." She pointed out that the selection process for the architect will focus in part on the design team's ability to create an environmentally sound facility. "Tackling this in our own Chapter's home offers us an opportunity to stimulate dialogue about this important issue," she said.



MAY
7
Friday

Behind the Scenes Collection Visit
Sponsored by the Cooper-Hewitt National Design Museum.
1 PM. 2 E. 91st St. 849-8400. \$20.

AIA NEW YORK CHAPTER EVENT
Lecture: City of Neighborhoods—Community Preservation and Change, Looking Toward the Future
With Peter Magnani; Susie Tannenbaum; Johnnie O. Dent; Rudolph E. Greco, Jr.; and Len Maniaci. Sponsored by the Cooper-Hewitt, Learning By Design:NY, and the Renaissance School. 6 PM. 2 E. 91st St. To register, call 849-8385. Free. (6 CES/LUs)



8
Saturday

AIA NEW YORK CHAPTER EVENT
Workshop: City of Neighborhoods—Community Preservation and Change, Looking Toward the Future
With Peter Magnani; Susie Tannenbaum; Johnnie O. Dent; Rudolph E. Greco, Jr.; and Len Maniaci. Sponsored by the Cooper-Hewitt, Learning By Design:NY, and the Renaissance School. 9 AM. 35-29 81st St., Jackson Heights. To register, call 849-8385. \$25. (12 CES/LUs)

Walking Tour: Brooklyn Bridge & Brooklyn Anchorage
By Barry Lewis. Sponsored by The Cooper Union. 1 PM. RSVP 353-4195. \$25.



11
Tuesday

AIA NEW YORK CHAPTER EVENT
Information Technology Infrastructure Design
Sponsored by the Information Technology/Computer Applications Committee and J. P. Morgan. 6 PM. J. P. Morgan, 23 Wall St. (Enter at 35 Wall St.), Rm. M02. RSVP to John Howell, 235-2828. Free. (4 CES/LUs)



12
Wednesday

AIA NEW YORK CHAPTER EVENT
Lecture: Design Spectrum
With Lella and Massimo Vignelli. Sponsored by the Interiors Committee and the IIDA Commercial Forum. 6:30 PM. Haworth Interiors, 625 Sixth Ave. RSVP 661-4261. \$25 (\$30 nonmembers). (4 CES/LUs)

13
Thursday

Lecture: Cast In Iron—Manholes and Coal Chute Covers in New York
By Diana Stuart. Sponsored by The Cooper Union. 6:30 PM. Wollman Auditorium, 51 Astor Place. 353-4195. \$15.



14
Friday

AIA NEW YORK CHAPTER EVENT
Seminar: Networking—How to Get City, State, and Federal Work
Sponsored by the Marketing and Public Relations Committee. 8 AM. 200 Lexington Ave., 6th fl. RSVP 683-0023, ext. 17. members: \$30 per session, \$100 for four sessions; nonmembers: \$40 per session, \$130 for four sessions; students: \$5 per session. (4 CES/LUs)

Conference: Measuring the Effectiveness of Promotional Vehicles
Sponsored by the Society for Marketing Professional Services, the Legal Marketing Association, the Public Relations Society of America, and the Association for Accounting Marketing. 12:30 - 4:00 PM. New York Academy of Sciences, 2 East 63rd St. To register, call 713-5877.

15
Saturday

Biennial Dissertation Colloquium
Sponsored by Columbia University. 9:30 AM. 501 Schermerhorn Hall. 854-3414. Free.

Walking Tour: Cast In Iron—Manholes and Coal Chute Covers in New York
By Diana Stuart. Sponsored by the Cooper Union. 1 PM. 353-4195. \$15.

Symposium: The Georgian Interior and Its Elements—Details for Application in Preservation, Restoration, and New Construction
By Dan Cruickshank. Sponsored by the American Friends of the Georgian Group. 9 AM. 117 E. 70th St. Reservations required, call 861-3990. \$175.

18
Tuesday

Film: Steven Holl—The Body in Space
Sponsored by the Architectural League and the Museum of Television & Radio. 6:30 PM. Tickets: 621-6600. \$10.



20
Thursday

AIA NEW YORK CHAPTER EVENT
Making Sure the Client Does Not Run Out of Money
Sponsored by the Professional Practice Committee. 6 PM. 200 Lexington Ave. RSVP 683-0023, ext. 21. \$5 (\$10 nonmembers). (4 CES/LUs)

22
Saturday

Walking Tour: On the Bowery
By Richard McDermott. Sponsored by the Beaux Arts Alliance. 2 PM. Meet at 7th St. and Cooper Square—southern entrance of Cooper Union. RSVP 639-9120. \$25.

23
Sunday

Tour: Struttin' on Sutton
By Andrew Dolkart. Sponsored by the 92nd St. Y. 11 AM. RSVP 996-1100. \$18.



25
Tuesday

AIA NEW YORK CHAPTER
Doing Business with New York State's University Construction Fund
By Adolph J. Colletti, AIA. Sponsored by the Public Sector Liaison Committee. 5:30 PM. RSVP 683-0023, ext. 21. Free. (4 CES/LUs)



JUNE
4-5
Friday — Saturday

AIA NEW YORK CHAPTER EVENT
CES Charrette: Sustaining the World, Sustaining Your Business
Sponsored by the AIA New York Chapter and the Eco-Smart Building Center. 9 AM - 5 PM. Eco-Smart Building Center, 40 Wall St. RSVP 683-0023, ext. 18. One day: \$100 (\$250 nonmembers); Two days: \$175 (\$400 nonmembers).

5
Saturday

Garden Tour of Brooklyn
By Tupper Thomas. Sponsored by the New York Tree Trust. 9 AM. Bus departs from the Arsenal in Central Park. RSVP 360-1378. \$45.



10
Thursday

AIA NEW YORK CHAPTER EVENT
Exhibition: Connections—A Forum for Work by Women
By the Women in Architecture Committee. 6:00 PM. Steelcase, 4 Columbus Cir. RSVP 683-0023. \$5 (\$10 nonmembers). (4 CES/LUs)

New York Diarists: Philip Hone, George Templeton Strong, & Dawn Powell
Sponsored by the City of New York Parks & Recreation, the Historic House Trust of New York City, the Library of America, and the Merchant's House Museum. 6 PM. The New York Genealogical and Biographical Society, 124 E. 58th St. RSVP 360-1378. \$25.



10-11
Thursday — Friday

Project Managers Boot Camp
Sponsored by PFSMJ Resources Inc. LaGuardia Marriott, 102-05 Ditmars Blvd., East Elmhurst. Continues Friday, June 24. For directions, call 718-565-8700. For registration, call 800-537-7765. \$895. (24 CES/LUs)

23
Wednesday

Chinese Scholar Garden Tour and Dinner
Sponsored by the New York Tree Trust. 5 PM. Bus leaves from the Arsenal at Central Park. RSVP 360-1378. \$125.

24
Thursday

AIA NEW YORK CHAPTER EVENT
Annual Meeting and Honor Awards Presentation
6 PM. Tishman Auditorium, New School University, 66 W. 12th St. RSVP 683-0023, ext. 21.



24-25
Thursday — Friday

Boot Camp for Principals
Sponsored by PSMJ Resources Inc. LaGuardia Marriott, 102-05 Ditmars Blvd., East Elmhurst. For directions, call 718-565-8700. To register, call 800-537-7765. \$895. (24 CES/LUs)

For updated calendar information, visit the Chapter's website at www.aiany.org.

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