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N E W Y O R K

Detail of an urbanigram
of New York City
from *X-Urbanism and
the American City*
by Mario Gandelsonas

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ON THE DRAWING BOARDS

Now Playing in Times Square: Second Stage Theatre by Rem Koolhaas, Richard Gluckman, and Joshua Dachs; Covenant House Crisis Center by Terrence O'Neal Architect; and a new tkts™ booth. Other Designs for the Arts and Education by Konyk Architecture, Philip Johnson, Archronica Architects, M. Castedo Architects, Studio Sofield and the Phillips Group, finalists for African Burial Ground Interpretive Center, Helpern Architects, Rafael Viñoly Architects and HNTB, Gluckman Maynêr Architects.

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CONGRATULATIONS DUE

Andrew Dolkart, OCULUS, Grand Central Terminal, the New York Public Library Rose Main Reading Room, Gramercy Neighborhood Associates, Cathedral of Saints Constantine & Helen, City Hall Clock Tower & Statue of Justice, Hall of Fame of Great Americans, St. John's Evangelical Lutheran Church, the Williamsburg Houses, Adolph Placzek, Karen Van Lengen, Paul Spencer Byard, Richard Meier, Robert Geddes, Sidney Philip Gilbert, Thanhauser & Esterson, Brennan Beer Gorman Monk, Der Scutt Architect, and Jeff Goldberg.

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REZONING NEW YORK

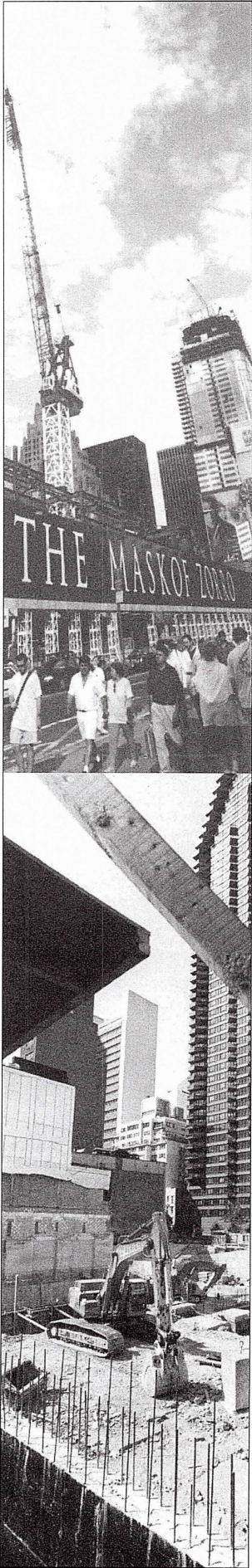
In this unprecedented bull market, sliver buildings are replacing parking lots in mid-town and community gardens are under siege all over the city. And, though the economic boom is helping to sustain the rebirth of neighborhoods like Harlem, economic expansion has exposed flaws in the zoning code—visible even to those who are in charge of revising and enforcing the laws. Writer Mildred Schmertz explains the crisis on page 10.

The New York City Zoning Resolution has long been perversely inconsistent, maddeningly complex, and only partially effective. And while a bonfire might be the most efficient first step toward reform, barring a book burning, change is likely to come gradually, with hard-fought and subtle improvements hammered out in volatile open meetings and back-room deals.

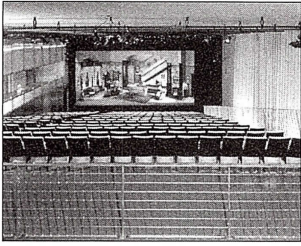
Significantly, the catalyst for the current reform effort was architecture—a gargantuan slab of a building developed by Donald Trump and now under construction. At 72-stories, it is so obviously out of scale with the Turtle Bay neighborhood around the United Nations that almost anyone can see the problem. And the fact that the disjuncture can be *seen* in drawings (and will be visible on the streetscape if the building goes up) will be a boon to reformers. Nevertheless, the role that architects play in the revision of current zoning will be crucial. Trained to conceive and create three-dimensionally on an urban scale, we are uniquely qualified to propose and refine solutions to the problems at hand for the people of New York.

The Architectural League is sponsoring a series of panel discussions on the Zoning Resolution; no doubt the Municipal Art Society and other groups will have similar events. The Chapter Board has appointed a task force to study the proposal and will be holding a conference over two-and-a-half days in September (with the New York Metro Chapter of the American Planning Association) to discuss *What Is Wrong with New York City's Zoning Resolution and What Reforms Are Needed*. In OCULUS next fall, look for commentary on these zoning forums, proposed changes, and off-the-cuff comments by area architects.

This city's own unique resources—the quantity and quality of our architectural talent, the close proximity of a dozen schools of architecture and planning, the combined wisdom of local writers, critics and intellectuals—should benefit reform in this grandest, richest, and most media savvy American city of all. As architect Mario Gandelsonas demonstrates in his new book (reviewed in this issue, on page 12), the American city has become the model for urban development everywhere. Much is at stake here, and the world is watching.



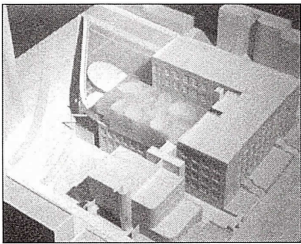
photos: Julian Olivas Air-to-Ground



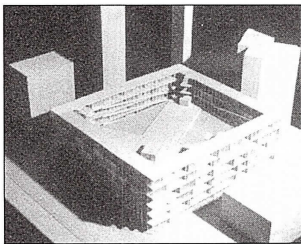
*Second Stage Theatre,
Rem Koolhaas and Richard Gluckman*



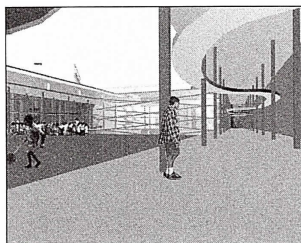
*Covenant House Crisis Center,
Terrence O'Neal Architect*



*U-Plan Dyckman Valley School,
P.S.152, Konyk Architecture*



*X-Plan Chelsea School,
P.S.33, Konyk Architecture*



*O-Plan Gustave Straubenmuller
Junior High School, J.S.22,
Konyk Architecture*

Now Playing in Times Square

Transformation in the Times Square area moved a giant step forward with completion of the Second Stage Theatre at 43rd Street and Eighth Avenue, designed by **Rem Koolhaas**, of the Office for Metropolitan Architecture, in Rotterdam, and **Richard Gluckman**, of Gluckman Mayner Architects, in New York (with theater consultant **Joshua Dachs** of Fisher/Dachs Associates, in New York). The architects carved the stunning 296-seat, 17,000-square-foot modern theater out of the 1923 State Street Bank, turning the ground floor vault into a box office and the windowed 24-foot-tall second-story banking hall into the auditorium. A "wedge" that supports the steeply-sloped seating, defines the upper lobby, and contains the lavatories. The team also cut away part of the third floor to create a flyspace over the stage for fluid set changes.

The new Second Stage Theatre (the original opened twenty years ago in the 108-seat McGinn/Cazale Theatre on the Upper West Side) is the first Off-Broadway theater that has a flyspace and the first indoor theater in New York (and probably anywhere) with views of the surrounding cityscape. At this point, only the south-facing windows have been replaced and exposed—but, eventually, an east-facing row of tall windows behind the stage will be visible.

The designers (**Elizabeth Rexrode** of Gluckman Mayner was project architect) have introduced bold, direct, and simple moves in the grand old bank—the way contemporary directors reinterpret lost classics in the "second stagings" that take place there. Thus

the second floor lobby is painted bright orange. The plain wooden seats are covered with unupholstered, flesh-colored translucent gel cushions made by Royal Medica, an Italian company that supplies ergonomically engineered pads for bicycle seats and wheelchairs. A striated translucent plastic screen forms one side wall; mustard-yellow velour curtains punched with grommet holes cover the windows on the other.

□ A few blocks away from the Second Stage Theatre, **Terrence O'Neal Architect** has completed the main reception area for a \$450,000 renovation of the Covenant House Crisis Center at 60 West 41st Street. The project, which will encompass the entire 20,000-square-foot first floor and a 10,000-square-foot cellar, is expected to be finished in the year 2000. The same firm has been retained to transform a counter diner at 125 Church Street in Lower Manhattan into a colorful new Burger King restaurant with a tasteful gray marble-veneer facade.

□ An open international competition to design a new "tkts" booth in Times Square will take place this fall. The contest is being coordinated by the Van Alen Institute and sponsored by the Theatre Development Fund and NYC 2000. The deadline for registration is September 30 and for submissions is October 14 (see deadlines, p. 20). —J.M.

Other Designs for the Arts and Education

by Nina Rappaport

New ideas for the alleviation of overcrowding in New York City public schools were developed by **Konyk Architecture** in a study supported by a grant from the New York State Council on the

Arts and sponsored by the Architectural League of New York. The recently completed study, *An Architecture of Adjustment*, looked at three different existing schools with archetypal layouts and devised design strategies for each configuration. For the U-shaped Dyckman Valley School in Washington Heights (P.S.152), the architects proposed to remove the gym, assembly hall, and library from the existing structure and build them into the hillside a-story-and-a-half below grade. The new roof serves as a playground. The firm (Craig Konyk, Thomas Shea, Sonia Oliveria, James Tichenor, and Alessandra Swiny) suggested surrounding the X-configuration P.S.33, in Chelsea, with a ring of classrooms, offices, and outdoor reading rooms. Since the existing three-story school is rotated 45 degrees from the street grid, the interior courtyards created by the X plan assume triangular shapes. The play area is moved to the roof here, too. For the O plan of Gustave Straubenmuller Junior High School, J.S.22, on the Lower East Side, they proposed an Oreo solution, with two levels of classrooms located above and below a double-height rooftop playfield with a running track and access to a public swimming pool next door.

□ A jazzy, jagged outdoor dance pavilion designed by **Philip Johnson** for the diamond-shaped, fenced courtyard of P.S.1 is among the first fruits of the recent merger of the contemporary art center in Long Island City and the Museum of Modern Art. The angular pavilion, intersected by diagonal bands of colored light in chartreuse, chocolate, ultramarine, violet, and green, contains a deejay booth, bleacher-style benches, and

tiered platforms for hangin' around the dance floor. Five flags fly from towers made of lightweight galvanized scaffolding and white mesh.

□ A series of stacked-and-suspended cubes has transformed a long, narrow retail space at Madison Avenue and 68th Street into a dramatic gallery for the display of early-twentieth-century decorative arts such as light fixtures by Pierre Chareau and a desk designed by Chanel.

Archronica Architects' renovation of the Primavera Gallery reads as a series of solids and voids because some boxes are solid wood, others have one or two glass sides, and still other spaces are created by cubic openings between boxes. The idea was to give each object its own space.

For Virginia Commonwealth University, the same firm has also recently designed a colorful, syncopated 40,000-square-foot School of Mass Communications, which the school director calls "the newsroom of the twenty-first century." The \$15 million "news center without walls," for training new journalism students and retraining mid-career ones, in computer-assisted research and other new technologies, has a series of colonnades, bent partitions, and cut-out openings intended to "integrate instruction with immediate application." The project has been supported by a number of news organizations in this country and in Europe. Construction is scheduled to begin as soon as fundraising is completed in the fall of 1999, with completion anticipated during the year 2000.

□ **M. Castedo Architects** is converting a ten-story, turn-of-the-century loft building in the NoChe (North of Chelsea) district to luxury condomini-

ums. The building, which is wedged into a low-rise block between 26th and 27th streets, will be turned into full-floor apartments with two bedrooms, two baths, and large open kitchens with 14-foot-long islands. Every unit will have a wood-burning fireplace, stainless steel appliances, and extra-large bathrooms with old New York style subway tiles.

The facade is being restored, and a modern painted-steel cornice will replace a long-lost one. The cornice will be integrated into a new 4,500-square-foot penthouse with outdoor roof terraces and a two-story, 20-foot-high space covered with a skylight. On the ground level, new storefronts flanking a small lobby are expected to bring life to the street.

□ Last month, Gucci moved into a temporary location on West 57th Street formerly occupied by the original Henri Bendel store. **Studio Sofield** (the conceptual designers) and **the Phillips Group** (architect of record) worked with Gucci creative director Tom Ford on an image that is different from the established Gucci prototype. The new look presents merchandise in a gallery-like setting, with asymmetrical elements recalling earlier Gucci stores. It economically combines simplicity with the design vocabulary of the 70s for a look the designers call "timeless"—even though the store is expected to be in operation for only 18 months.

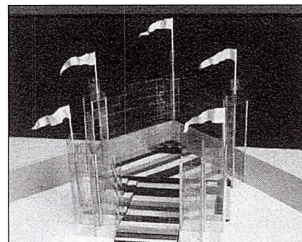
□ Five finalists have been selected by the GSA to compete for the \$15 million **African Burial Ground Interpretive Center** in Lower Manhattan. The teams composed of architects, exhibit designers, historians, anthropologists and people from

related professions are: **Design & Production** of Lorton, Virginia; **Duckett and Associates/H.J. Russell & Company** of Atlanta; **IDI Construction Company**, New York; **Promatech**, New York, and **StudioWorks UAI**, New York, a joint venture. The winner will be selected in the fall, with an award and commission by fall 2000.

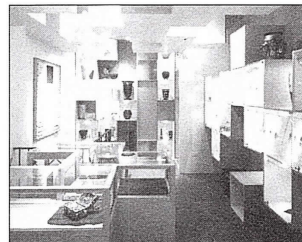
□ For the International Center for Finance of the Yale School of Management, in New Haven, **Helpern Architects** is restoring the 1832 Greek Revival Skinner-Trowbridge House. The new 14,000-square-foot facility will retain the original interior features of the historic house and will provide office space and meeting rooms for faculty, an elevator, fire stairs, and a handicapped-accessible entrance. It will be completed in the fall.

□ **Rafael Viñoly Architects** and **HNTB** have been selected by the Massachusetts Convention Center Authority to design the new Boston Convention and Exhibition Center. The 1.7-million square-foot building at the middle of the seaport district is slated to open in 2003.

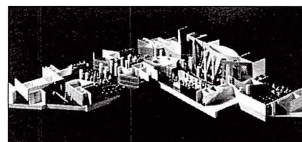
□ **Gluckman Mayner Architects** has been chosen to design a \$40 million expansion and renovation for the North Carolina Museum of Art (with **Odel Associates** of Charlotte as architect of record). The other finalists included **Machado and Silveti**, **Tod Williams Billie Tsien and Associates**, and **Weiss/Manfredi Architects**. The existing 181,000-square-foot museum was designed in 1983 by Edward Durrell Stone. This addition is to include classrooms, educational facilities, a special-exhibition hall for traveling shows, public gathering spaces, and more galleries for the permanent collection.



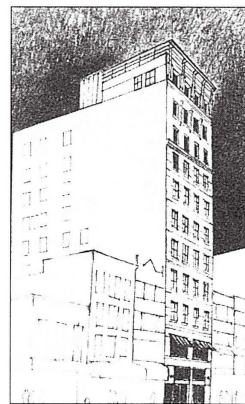
*Dance pavilion, P.S.1,
Philip Johnson*



Primavera Gallery, Archronica Architects



*School of Mass Communications,
Virginia Commonwealth University,
Archronica Architects*



*291 Seventh Avenue,
M. Castedo Architects*



*Restoration of the Skinner-Trowbridge
House for the Yale School of
Management, Helpern Architects*

IN THE STREETSCAPE

Another Harlem Renaissance

by Nina Rappaport

Though the big new multiplexes going up on 125th Street are garnering headlines, it's the rows of richly decorated brownstones all over Harlem that are setting the tone for most of the redevelopment there—from the small scale of the infill housing to the elaborate ornamentation showing up on new institutional and commercial buildings.

Caples Jefferson Architects' new headquarters for the largest Harlem-based community service organization, Heritage Health & Housing, Inc., will have an exuberant sculpture on its West 127th Street facade. Artist Nathan Slate Joseph's work has been conceived in patch-oxidized, galvanized steel and bronzed-steel panels—mainly in blue and green hues. Though the mural is modern and the materials urban, Joseph's art continues the tradition of ornamental facades in the neighborhood and contrasts with the quiet, neutral-toned interior counseling and work areas.

Inside the existing building of two and a half stories that extends through the block, bands of natural light emanating from four light shafts will provide a rather celestial glow that defines distinct work areas within the open interiors. The shafts of light, which penetrate all enclosed floors of the building, are contained in sand-blasted glass. Daylight shifting with the passage of the sun will also illuminate a rambling corridor.

Jack Travis' design for Small's Paradise, a three-story, 12,500-square-foot building for the Abyssinian Development Corporation, will have an ornamental

facade inspired by Gothic Revival architecture. Columns are planned, along with brick infill, stone tracery, and symbolic forms of African folklore called Adinkra. As a multiuse commercial building, the structure could be occupied by a small college or business, with retail shops or a restaurant at the street level and office space on the upper floors. The project is located at Adam Clayton Powell Boulevard and 135th Street.

Travis, with his office on 125th Street, is only one of a growing number of architects located in the community. Also on 125th Street is **Roberta Washington Architects**, a firm with extensive experience in the neighborhood. For the Housing Partnership, along with the City Housing Preservation and Development Office, Washington and her colleagues are now working on 27 infill houses between Frederick Douglass Boulevard and Lenox Avenue, from 128th to 134th streets. Their four-story town houses in the landmarked area will be of brick masonry construction with stucco facades, emulating the nearby brownstones.

With **William Q. Brothers** as associate architect, Washington is also designing 127 new units of mixed-use housing for the Full Spectrum Development Corporation, as part of the Housing Partnership Anchor Program on Fifth Avenue between 115th and 116th streets. The eight-story building will have stores at the ground level and two- and three-bedroom condominiums on upper floors, which are served by an elevator.

Kevin Barnes Architects is renovating a multifamily nine-unit building and another with ten units, both on West 134th Street. These also have ground floor commer-

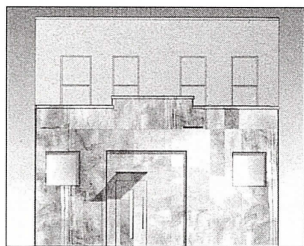
cial space. Because they represent Habitat for Humanity's 100,000th house in the Jimmy Carter Work Project for the Year 2000, the former president will be in Harlem to labor at the project.

And, for the Grace Development Corporation, Barnes is designing five new town houses and renovations to a five-story building on Frederick Douglass Boulevard between 138th and 139th streets. The duplex town houses will be built of prefabricated modular construction. Their four apartments lead to gardens, and this complex, too, will have stores at street level.

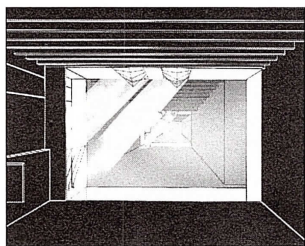
A.Q. Cruser Architect has designed new interiors for a group of town houses slated for market-rate resale in the Homeworks Project. Scattered on the blocks between 118th and 138th streets will be 17 houses completed during the first phase (and 16 in the second phase). The gut-rehabilitations will incorporate rental units into the owner-occupied duplex and triplex buildings.

On 140th Street between Edgecomb Avenue and Frederick Douglass Boulevard, **Body Lawson Associates** is converting an architecturally interesting firehouse into a residential loft for an artist. It will also have duplex rental units. A courtyard will be inserted into the building, and a bridge will connect the units with an art studio.

With developer Brownstone Partners AFF, Body Lawson is also renovating 32 brownstones in the Mount Morris Park area for the Homeworks Program. The units for up to four families are currently under construction.



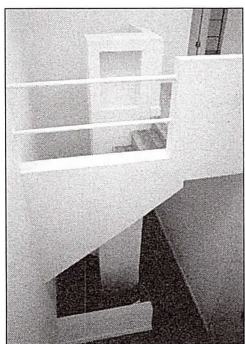
Heritage Health & Housing, Inc.,
Harlem Headquarters,
Caples Jefferson Architects with
artist Nathan Slate Joseph



Heritage Health & Housing, Inc.,
Harlem Headquarters,
Caples Jefferson Architects with
artist Nathan Slate Joseph



Millenium Housing, Roberta
Washington and William Q. Brothers



View looking from third floor to
second floor, Homeworks Project,
A.Q. Cruser Architect

The 125th Street Corridor

All around Harlem today, it seems that every third house is being renovated and that vacant sites are being reclaimed. Residents are setting out chairs on their ample balconies at Madison Avenue and 124th Street, at the new apartment building designed by Architecture for Health, Science and Commerce, of Tarrytown. The project, adjacent to the North General Hospital, overlooks the train tracks and has a central garden court.

Such activity is no doubt spurred by the real commercial renaissance along 125th Street, where Harlem USA, the retail complex and nine-screen Magic Johnson Theater designed by **Skidmore Owings & Merrill** with **Candace Simmons**, is framing up fast. Bit by bit, retail blocks on 125th Street are being renovated, and another multiplex is to be built there, between Lexington and Third avenues, by the Blumenfeld development Group of Syosset, Long Island. The 10 screens of this \$23 million United Artists Cinema Theater designed by **Anthony Galu** ought to make an enormous difference in a neighborhood that currently has only one English-language theater.

After years of protests and negotiations, a crisp white \$15 million Pathmark supermarket opened on April 15 at 125th Street and Lexington Avenue. Residents report that a smaller local Associated market has improved as a result of the competition.

And access to the area is even getting better. The 125th Street Metro-North Station is being renovated and historically replicated by **di Dominico + Partners**. After about eight years of planning and incremental construction, it will

reopen at the end of this year with elevators up to the tracks, new canopies, and restored ironwork. A completely new interior waiting room replicating the original 1897 space was built because the existing structure had deteriorated so badly. Soon it will marry up-to-date facilities with a comfortable old-fashioned feeling.

Visions for East Harlem

by *Nina Rappaport*

On view in April at the Julia de Burgos Latino Cultural Center, at 106th Street and Lexington Avenue, were plans for the cultural corridor envisioned by **Fernando Salicrup** (director of the Puerto Rican Workshop/Taller Boricua) with urban designer **Miguel Angel Baltierra**. The plans—created in conjunction with the Columbia University School of Architecture—were included in an exhibition entitled “The Cultural Corridor: Visions for East Harlem” that highlighted architectural projects and urban planning proposals for the area, which is part of the Upper Manhattan Empowerment Zone.

The idea is to create an area between Fifth Avenue and Park Avenue, bounded by 106th and 116th streets, where cultural centers and community-based art projects could be developed. Participants in the planning process included not only Columbia graduate students under the direction of professors **Grahame Shane** and **Claire Weisz**, in a fall 1998 studio, but also a group of students from Aarhus Denmark who studied the area in an intensive workshop.

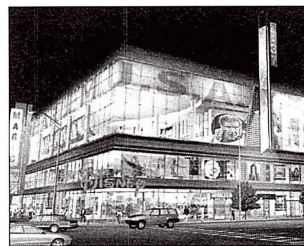
With Buckhurst Fish as development consultant, the community submitted a 197a general master plan for East Harlem five years ago. Now it is submitting an application to

the Upper Manhattan Empowerment Fund for Heritage Tourism. A Cultural Corridor arts district in East Harlem would be established between Fifth and Third avenues.

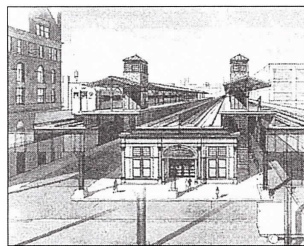
The East Harlem Historical Organization’s Map “Rediscovering East Harlem” was shown in the exhibit, along with a video documentary about El Barrio produced by **Place Matters**, a project of the Municipal Arts Society and City Lore. Among the buildings on view were the expansion and renovations of El Museo del Barrio by **Rodgers Marvel Architects**; the rehabilitation and addition to the Museum of the City of New York by **Polshek Partnership** and **Ralph Appelbaum**

Associates; the Metropolis Studios film studios expansion by **Bob Edwards Architect**; La Marqueta revitalization study by **CBA + Associates** and **Csanad Bodnar**; the Falu Foundation Business and Computer School by **Geoffrey Freeman + Dan Ionescu**; and an art installation proposed by **Fernando Salicrup**. Salicrup’s panels would serve to illuminate the Metro-North elevated train bridge which so harshly divides the community.

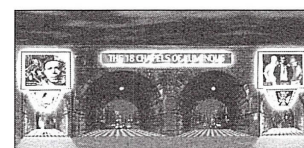
In conjunction with the exhibition, a symposium took place on May 1. Panelists including **Mark Robbins**, Director of Design Programs for the National Endowment for the Arts, and architect **Michael Sorkin** discussed proposals with representatives of local museums and project directors. They exchanged information, expressed enthusiasm for the coordinated effort, and discussed who the audience might be. Mentioned was the importance of maintaining the existing residential population and strengthening the skills of its members to improve quality of life in the area.



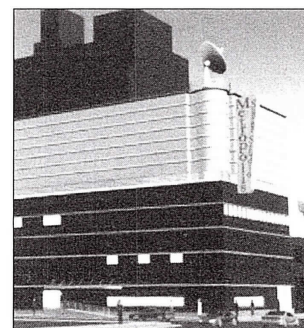
Harlem USA,
Skidmore Owings & Merrill



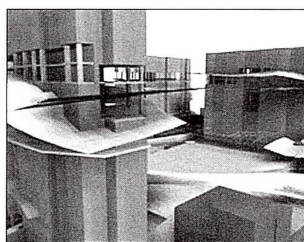
125th Street Metro-North Station,
di Dominico + Partners



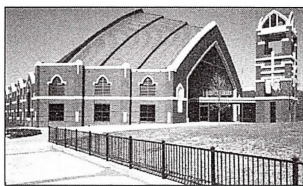
Art installation for Metro-North bridge,
Fernando Salicrup



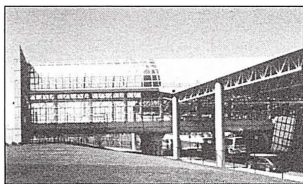
Metropolis Studios,
Bob Edwards Architect



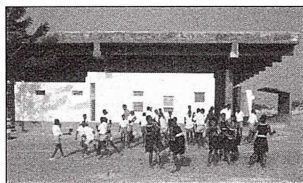
Urban transformation,
parks and recreation link through
public housing enclaves,
Claire Weisz Architect



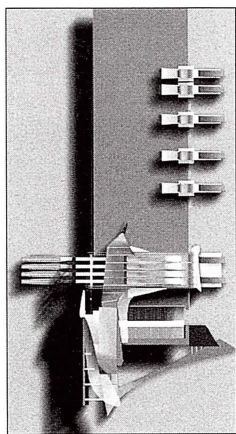
*Ebenezer Baptist Church
New Horizon Sanctuary, Atlanta,
Stanley Love Stanley*



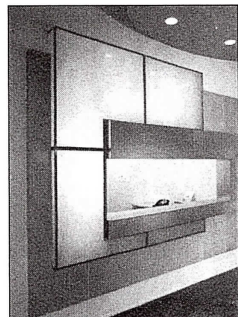
*Ruggles Street Transit Station, Boston,
Stull & Lee*



*Bolgatanga Library, Ghana
Davis Brody Bond*



*Sun Shelter, Van Alen Institute
competition entry, Nicholas Chin*



*Serge Neville Studio,
Thanhauser & Esterson*

The Black Architect in America, at CUNY

by Stephen A. Kliment

Not since 1991, when Vinson Mackenzie put on a vast show of work by Black architects at Atlanta University (and later, at Yale), has anyone taken the trouble to turn the public spotlight on an issue that remains both bothersome and unresolved. African-American architects, builders, and artisans have plied their craft and profession here since the reign of Elizabeth I. Yet architects of color (as well as white architects) continue to ask themselves whether there is anything different about Black architecture in this country. Should there be anything different? and to what extent has Black culture influenced American buildings?

An exhibition at The City College of The City University of New York (through August 18) gives us some answers, if not all of them. It is a two-part show. In addition to the work on view at 135th Street and Convent Avenue, in Harlem, some materials are presented on the Web—at least at this writing (www.translocations.org). The website displays the role of African-Americans as builders and artisans (and in some cases plantation owners) from Colonial times through the Civil War and Reconstruction.

As the show's title "Between Tradition and Memory: Constructed Shelters, Black Architects" hints, there is a pull between the cultural values that people brought with them from Africa and the Caribbean, and those of the tradition they encountered here. At first, said exhibit curator **Horace Brockington**, memory had the upper hand because

there was no tradition here to provide shelter at the most personal level. Hence the shacks, shotgun houses, and early plantations all echoed, in some ways, Ghanaian and Caribbean roots—at least partly due to a strong affinity in climate and available materials. It wasn't until Reconstruction, with emancipation and a fast-expanding nation, that Blacks in the building industry took on professional status.

The other part of the show now kicks in—the physical exhibit in Room 307, Y Building, at City College, which displays the work of Black architects currently in practice. It was organized by the Institute for Research on the African Diaspora in the Americas and the Caribbean and was underwritten in part by a grant from The New York Times Foundation.

Looking at the work, it is frankly very hard to discern stylistic nuances that identify buildings as African in their origin. One exception is **Max Bond's** Bolgatanga Library in Bolgatanga, Ghana, which is a clear expression of a pre-industrial vocabulary shaped by climate and indigenous materials. Another is **Victor Body Lawson's** Straight Gate Church at Mamaroneck, New York, with a dome linked to a long structure that recalls African community buildings.

One of the fascinations of the show is the clear dichotomy to be seen between the younger generation of Black architects and their elders. There is a freewheeling, outside-the-box quality about the younger architects' work—not only in their designs but also in their animated presentations. A lot of the projects—by **Elizabeth Kennedy**, **Nicolas Chin** (a designer at KPF), **Atim Annette Oton**, **Kennard Design Group**—are unbuilt, whereas those by established architects

such as **Stull & Lee**, **Stanley Love Stanley**, **The DeJongh Partnership**, **Fry & Welch**, **Jack Travis**, **Wendell Campbell**, **Harvey Gantt**, and others, are up and in use. The built work, by contrast, is very earnest in style and presentation. But isn't that what you would encounter in any offerings that cut across generations?

This doesn't mean that the architects in the show are not conscious of their racial heritage. **James R. Doman, Jr.**, a New York architect, wrote that "the Black architect is confronted daily with problems and concerns peculiar to his or her predicament . . . the continuing search for personal identity; the analysis and synthesis of problems peculiar to his people; the new client—government—married to community organizations; the financial worries." He went on to suggest that our society is alien to the African-American architect and "does not reflect his cultural heritage and present needs."

To what degree Doman reflects the African-American mind-set isn't clear. But a realistic note comes from Stull & Lee's **David Lee**. "You must," he told a City College audience composed primarily of students of color, "design according to standards. Does the structure work? is the site plan valid? is the plan logical? Then, if you can, try to overlay elements that are uniquely African." Lee says we need a richer aesthetic that can accommodate diversity. But to insert cultural nuances into architecture, he would start with the client. "Talk to the users. See how they live, how they use space. That way the culture becomes an integral part of the design, not a skin-deep overlay."

Attempting to identify a tradition, show the current work of the mainstream, and

display the unfinished projects of a new generation is an extremely ambitious agenda. Soon the day will come, as Black architects enter the mainstream, when such shows won't be necessary. Or maybe that day has already arrived. For exhibition schedule and information, call 650-9999.

Stephen A. Kliment, FAIA, a former editor in chief of Architectural Record, is the author of Writing for Design Professionals and an adjunct professor at City College.

Congratulations!

□ *Morningside Heights: A History of Its Architecture and Development*, the book by **Andrew Dolkart** published in 1998 by Columbia University Press, was honored as the year's best book on Architecture and Urban Planning by the Professional and Scholarly Publishing Division of the Association of American Publishers. Within the framework of New York City history, Dolkart's tale of the Morningside Heights community (with its numerous institutions and diverse population) is thoroughly presented from a developmental and architectural perspective.

□ OCULUS was honored by the Municipal Arts Society "for 60 years of distinguished service to the architectural profession and to the cause of enlightened urbanism," on June 21. The award citation said: "Through its consistent and comprehensive coverage of pending issues, themes, and plans, OCULUS has established itself as the essential architectural reference periodical for New York City." The Chapter's monthly publication and overall design program was also featured in *Pentagram Book V* (see p. 15).

□ The Landmarks Conservancy presented the 1999 Lucy G. Moses Preservation Awards to Grand Central

Terminal (renovated by **Beyer Blinder Belle**), the New York Public Library Rose Main Reading Room (restored by **Davis Brody Bond**), Gramercy Neighborhood Associates, the Cathedral of Saints Constantine & Helen, City Hall Clock Tower & Statue of Justice, Hall of Fame of Great Americans, St. John's Evangelical Lutheran Church, and the Williamsburg Houses. Preservation architect **Adolph Placzek** received a Moses award for Leadership.

□ AIA New York Chapter Board member **Karen van Lengen** has been named dean of the School of Architecture at the University of Virginia. She has been chair of the Department of Architecture at Parsons School of Design since 1995.

□ Another Chapter board member, **Paul Spencer Byard**, became the head of the Preservation Planning program at the Columbia University Graduate School of Architecture, Preservation and Planning. He succeeds **Robert A. M. Stern**, who left to become dean at Yale University.

□ **Richard Meier** was the graduation speaker for the 1999 commencement ceremonies at Pratt Institute, on May 28th, where he was awarded an Honorary Doctor of Fine Arts degree.

□ The City College of New York awarded former Princeton University dean and past AIA New York Chapter president **Robert Geddes** an honorary degree, Doctor of Humane Letters, on June 2 at the college's annual commencement ceremonies.

□ **Sidney Philip Gilbert**, of Sidney P. Gilbert & Associates, has been approved for membership in the Union of Moscow Architects. Gilbert is the

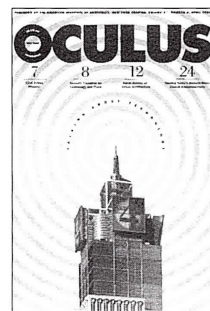
first non-Russian professional to become part of the union. In Moscow, he has worked for the past 15 years on office planning and design projects for companies including Bristol-Myers Squibb, Comstar telecommunications, DeBeers, Otis Elevator, and Donaldson Lufkin & Jenrette.

□ **Thanhauser & Esterson Architects** received *Interiors* magazine's 20th anniversary "best small office design award" for the Serge Neville Studio and a national American Institute of Architects design citation for the Callen Lorde Community Health Center. Both projects are in New York.

□ *Buildings* magazine named Norma's restaurant at the Le Parker Meridien Hotel in midtown by **Brennan Beer Gorman Monk/Interiors New York** a 1999 Best Hospitality Interiors winner. For Mezza 9, a restaurant at the Hyatt Hotel in Arlington, Virginia, the firm was also awarded first place in the Contract Design category from the Pennsylvania East Chapter of the American Society of Interior Designers.

□ **Der Scutt Architect's** Trump Building lobby renovation at 40 Wall Street received the *Celebration of Tile '99* Architectural Project Award.

□ The 1999 AIA Institute Honor Award for Collaborative Achievement, which "recognizes achievements that constitute a beneficial influence on the architectural profession," went to architectural photographer **Jeff Goldberg**, of Esto Photographics, Inc. He also received a Jesse N. Neal Editorial Achievement Award for his portrayal of the Guggenheim Museum Bilbao printed last year in *Architectural Record*.



OCULUS, recipient of the MAS special citation for excellence



Dorothy Alexander

Karen Van Lengen



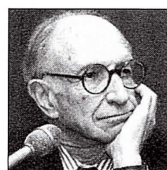
Dorothy Alexander

Paul Spencer Byard



Dorothy Alexander

Richard Meier



Dorothy Alexander

Robert Geddes



Dorothy Alexander

Sidney Philip Gilbert

According to **Joseph B. Rose**, the New York City Zoning Resolution is in crisis. Now, after five years in his job as Planning Commission chairman, Rose has at last declared: "I am convinced that meaningful zoning reform can no longer wait," at an April 20 City Hall address to invited civic leaders, community advocates, architects, and planners.

Rose believes the problem lies in the resolution itself. "This crucial document has become a hodgepodge," he said. "Zoning is in many cases neither predictable nor comprehensible . . . our zoning promotes an architectural vision that does violence to our urban fabric." He ventured: "Most of us may agree that a tower 900 feet tall is far too much in a residential community."

What skyscraper could he have meant? Everyone in the room knew he was referring to the \$360 million, 72-story Trump World Tower, designed by architect **Costas Kondylis** and now under construction on First Avenue between 47th and 48th streets. If completed as planned, it will be New York City's tallest residential building—a slab 317-feet higher than the 39-story, 544-foot-high United Nations Secretariat. Roughly equivalent to the height of Citicorp Center on Lexington Avenue at 53rd Street, the new tower will stand 11 feet higher than the General Electric Building at Rockefeller Center. With a total bulk of 767,113 square feet, it will also be one of the city's most massive. Appallingly out of scale for the Turtle Bay district (or any residential neighborhood anywhere) it nevertheless won approval from the New York City Department of Buildings—the agency that interprets the Zoning Resolution and issues permits.

Opponents of the tower allege that the department was incorrect in determining that **Donald Trump's** plans comply with the Zoning Resolution, which was last revised in 1961. Among the few additional city approvals required were the non-discretionary certification—by chairman Rose—of the plaza design, and decorative sidewalk approval by the Art Commission. There is nothing Rose himself could have done to keep the monolith from being built under his watch (except to have had the foresight to close the loopholes in the Zoning Resolution that allowed Trump, through zoning lot mergers, to transfer air rights from seven adjoining lots). "Rose was simply ashamed," a prominent planner contends.

Trump and other short-sighted, self-serving developers will be brought under control (it is hoped), though not in time to save Turtle Bay. Still, there remains a good chance that a handful of citizens' groups may force Trump to build a smaller building. The developer's brochure claims—preposterously—that his planned World Tower will be a "residence that raises the standard of living for the 21st century." But his opponents know that it won't—not for the planet, and particularly not for their neighborhood. Many gardens and terraces will be left with little or no sunlight for months of the year, and an immense stretch of sky will disappear behind the skyscraper's looming facade.

Out to stop Trump is the recently formed Coalition For Responsible Development. (It consists of the Beekman Hill Association, the Beekman Place Association, the East Side planning group CIVITAS, Community Board No. 6, East Side Rezoning Alliance, the Municipal Art Society, Sutton Area Community, Tudor City Association, and the Turtle

Bay Association.) All nine organizations have pulled together to raise money for legal fees and public relations.

Lawyer **Donald H. Elliott**, a former chairman of the Planning Commission, is representing the Beekman Hill Association, which was formed by residents of nearby 860-870 United Nations Plaza in order to fight the project. The February 4 motion Elliott filed with former Department of Buildings commissioner **Gaston Silva** requested that the Building Permit issued in September of last year be reviewed and revoked. Elliott further asked that a stop order be issued, but his requests were denied at the end of April.

Building opponents' lawyers have two further levels to make their case: the Board of Standards and Appeals and the New York State Supreme Court. Should Trump's planned construction near completion, a victory in court would require him to remove the illegal stories. (Several years ago, twelve floors were lopped off of a completed 31-story tower on East 96th Street. Now shorter, it conforms to local zoning regulations.)

Elliott argues that Trump's building permit was improperly issued, in violation of the Zoning Resolution. The site is divided between two separate zoning districts, and Elliott asserts that the transfer of development rights from the midblock zoning to the First Avenue zoning is prohibited by Article VII, Chapter 7 of the Zoning Resolution. This Article applies to the question of transfer of floor area among zoning lots divided by district boundaries. Exceptions are granted when two districts have the same basic maximum floor area ratio or when there is no mandatory use requirement in either zone. On both accounts, the Trump building fails to qualify for transfer.

Will A Reformed Zoning Resolut

Elliott also argues that tower regulations for the two portions of the site must be identical in order for uniform treatment. They are not. For the zoning lot on the First Avenue frontage, only a tower on a base is permitted—applicable because the proposed tower is located within 125 feet of a wide street and contains more than a quarter of its total floor area in residential use. The tower-on-a-base regulations require that 55 percent of a building's bulk be constructed below the height of 150 feet, ensuring a building of reasonable height. Trump has exploited the fact that these tower regulations do not apply to the midblock lot. But, because the tower regulations are fundamentally different, Elliott says that the site cannot be treated as a single lot. When considered to be a split lot, the Trump development is not permitted.

The tower, since it has been presented as an as-of-right project, has not had to go through the city's rigorous Uniform Land Use Review Procedure (ULURP). However, other forms of regulation apply. The recently passed State Implementation Plan obliges the city to make sure such projects are within Federal Clean Air Act guidelines. The proposed building must be checked to see if the increase in traffic density it engenders will cause unacceptably high environmental carbon monoxide levels. And there is also the possibility of a violation of the U.S. Environmental Protection Agency's health-based standards which are designed to protect asthmatic persons, the elderly, and children.

The Municipal Art Society's General Counsel, **Michael B. Gerrard**, has informed the DOB and Dr. Neal L. Cohen (Commissioner of the New York City Department of Health) of its support of an air pollution impact study by environ-

mental engineer **Daniel Gutman**. This report, funded by the Beekman Hill Association, concludes that at 650 feet and above, the proposed building (given certain meteorological conditions) would be in the path of a plume from Con Edison's Waterside power plant at 39th Street and First Avenue. The wind would bring dangerous levels of sulfur dioxide and other pollutants. "Ordinarily," Gerrard pointed out, "these issues would be explored as part of the State Environmental Quality Review Act and the City Environmental Quality Review processes. The subject building did not undergo these processes, however, because the applicant persuaded the Department of Buildings that it was as-of-right." Trump has declared the air pollution charge "totally ridiculous" since Con Edison intends to close the plant and sell its site. Gutman's report, however, points out that it will be several years beyond the completion of Trump's building when the power generated by Waterside is replaced by another source.

Federal Aviation Administration regulations regarding objects affecting navigable airspace require that the agency be notified of plans to build any structure over 200 feet tall (and substantially higher than buildings that surround it). The Trump World Tower most substantially is. Unfortunately, all the FAA can probably do is to try to see that planes avoid crashing into it.

If, in spite of all legal efforts and citizen protests, Trump succeeds in building this tower at the height and bulk he wants, can chairman Rose's proposed zoning reform prevent a repeat performance? "We are going to drive a stake through the heart of 'tower in the park zoning' and its trail of exceptions, caveats,

and interpretive gymnastics," Rose proclaimed. The Department of City Planning, which Rose also heads, is about to propose a new set of bulk regulations for the middle- to high-density development still regulated by the 1961 Zoning Resolution. The new rules are promised to be workable and predictable. There will be clear height limits for all zoning districts outside central business districts, and the ways buildings relate to the street will be addressed. "We will permit suitable towers and design flexibility," Rose has promised, "but prevent out-of-scale development."

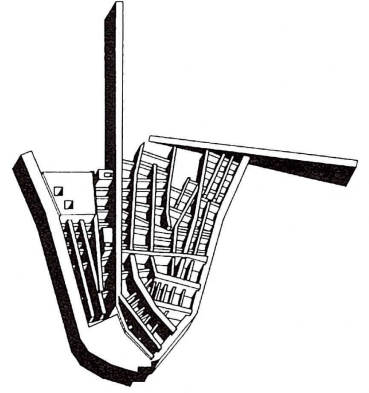
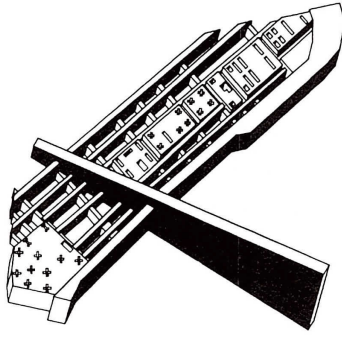
However, Rose announced one deliberate exception that will be made to new height-and-bulk rules. "The public process should be able to grant waivers from some regulations on the basis of exceptional design. Let us instill the quest for beauty into the powerful economic drive of the city's real estate entrepreneurs. If that extra height is so important, let it be the developer's architect who earns it, not his lawyer." But this policy is either very naive or disingenuous. Given the bulk and height determined by Trump's fiscal agenda, no architect could make his World Tower into a work of art. Architecture cannot save the monstrously out of scale (though this won't keep Trump from winning the right to build another immense pile that he could pass off as a masterpiece, simply by persuading an architect of international stature to be his "consultant"). If Rose means to be taken seriously he better take back his bonus for beauty offer. What an egregious loophole for developers!

Mildred F. Schmertz, FAIA, a former editor in chief of Architectural Record, now writes regularly for Architectural Digest.

on Reform Donald Trump?

by Mildred F.

photo: Julian Olivas Air-to-Ground



X-Urbanism

by Jayne Merkel

At a time when a new type of city, influenced by the American prototypes but fostered by the global economy, is growing up all over the world—and the shape of our own metropolis is again under scrutiny—a new book by architect, educator, and theorist Mario Gandelsonas provides a useful framework for thinking about cities in unprecedented ways.

His new way of envisioning urban form is particularly welcome now that the New York City Zoning Resolution is being revised, because the proposed changes concern mass, height, and architectural character. Gandelsonas' book entitled *X-Urbanism, Architecture of the American City* (Princeton Architectural Press, 200 pages, 9 3/4x9 3/4, 180 illustrations, 40 in color, paper, \$37.50) approaches the subject with all those factors in mind.

Where most studies concentrate on plan and land use, this one is primarily concerned with volume and physical form. Gandelsonas considers the American city from an architectural point of view, using the "urbanigrams" he has been developing for fifteen years. These axonometric plans depict seven examples—New York, Los Angeles, Boston, New Haven, Chicago, Des Moines, and Atlantic City—volumetrically, emphasizing the shifts that have occurred over time.

In the first half of the book, the author explains, mostly in words, how American cities grew out of "urban fantasies" born in Europe during the Renaissance (and described in Leone

Battista Alberti's *Treatise on Architecture*, in 1485). Gandelsonas shows how these theoretical ideas were applied in the United States and then traces what he calls "urban mutations" graphically, to illustrate the way American cities came to differ from their European counterparts (and, eventually, to influence urban development in Europe and Asia).

In America, the grid was imposed on a clean slate, not carved into a network of dense Medieval urban fabric. So instead of the solid mass of building blocks (or blocks of buildings) cut through with voids for streets and plazas that is typical of a European city, the American pattern is more like an open field with objects placed upon it one by one. The pattern became increasingly visible as new towns less dependent on European models were built in the West, and as the vertical cities of skyscrapers grew up in the twentieth century. It is especially prominent in suburban areas developed after World War II.

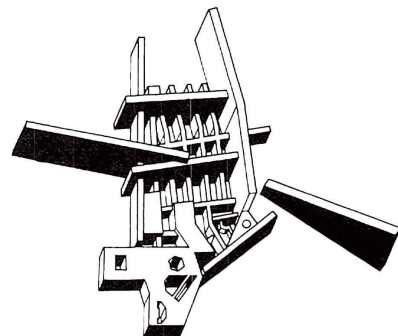
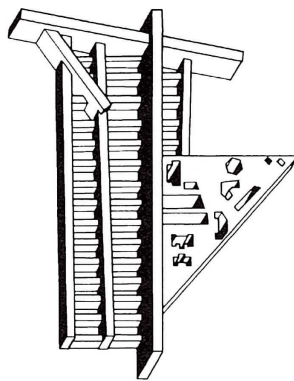
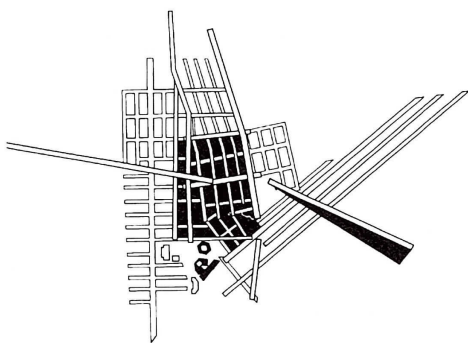
Gandelsonas argues that today a new "X-Urban" form is replacing the uniform texture of the largely residential suburban city. He shows how more-massive nodes of commercial activity connected by roads are growing throughout metropolitan areas—and how they are complemented by the virtual nodes and digital connections simultaneously being created in the cyberworld of electronic communications.

His book is both original and synthetic. It grew out of a series of drawings that attempted to decipher New York and L.A. It was also influenced by a number of writings (especially John Reps's *The Making of Urban America* and Manfredo

Tafuri's essay "The Enchanted City" in the *The American City*). Many of these are acknowledged in bold-faced footnotes running beneath (though not subordinate to) the text itself. This format shows how the author's ideas evolved as he encountered those of other thinkers, while it gives credit where credit is due.

A few sources, however, are curiously missing—perhaps because they made an impact informally or indirectly. One is Frank Lloyd Wright's *Broadacre City* from *The Disappearing City*, of 1932; another is Vincent Scully's *American Architecture and Urbanism*, of 1969. Gandelsonas taught at Yale with Scully, who introduced many architects to the idea that the Renaissance city could only be born in this country, where there was open land. *X-Urbanism* not only refines that idea but informs it by distinguishing between different kinds of grids (making the point that every city is unique) and between early East Coast urban grids and those in the West which evolved after 1786 out of the Continental grid. The book also describes how buildings in America were independent of city plans, especially in the skyscraper age. Such complex and subtle analysis is the byproduct of a career spent teaching, writing, and practicing.

Urban drawings that comprise the second hundred pages of the volume derive from a studio Gandelsonas taught in 1983 at the University of Illinois "where the students were asked to 'redraw' the plan of Chicago as an architectural proposition." The project was inspired by a studio that Gandelsonas' wife and partner, Diana Agrest, had taught at the Institute



for Architecture and Urban Studies (IAUS) in New York during the mid-70s. It was based on the notion of “design as reading.” But whereas her “students depicted sequences of buildings or fragments of urban fabric that originally had not been architecturally conceived as such,” his course concentrated on the plan of Chicago—rather than on buildings—and focused on architectural questions derived from the disruptions that interrupted the spatial flow of the grid of streets.

He has said that a “process of visual drifting” which allowed the “approach [of] the plan . . . without knowing what we were looking for,” showed him that the grid was not as intact as he had assumed. Later that year, a studio he taught at IAUS was concentrated on “the gridded sectors that organize the southern area of Manhattan, below the 1811 gridiron. The fragmentation of the different grids allowed us to understand overlappings, deformations, and deletions as the multiple effects of the collision of the different grids that represented successive historical developments of the plan.”

Gandelsonas now believes that the future of architecture and planning lies in those very disruptions, which record “the simultaneous and contradictory requirements of permanence and erasure that characterize the city.” The exploitation of disjunctures, such as the places where one city grid intersects another, makes it possible to reconcile architecture and planning and to expose the social and cultural forces that create urban form. It also makes possible the

acknowledgment of history as continuous process. “The X-Urban mutation of the American city in the 1980s and 1990s presents new difficulties for the articulation of architecture and the city,” he writes. “But it also opens new opportunities, and not just for a relationship between the city and architecture. . . .”

Gandelsonas proposes “an investigation of alternative spaces of intervention and the production of alternative configurations . . . in an effort to change the city. This is a process that opens up the play of form, frozen by both the global city of capital and [by] an architecture inhibited by the enormous weight of modernist architecture, to a play of form where form is not just perceived as the shape of a city’s physical configuration but a textual construction [or a] textual metaphor that opens up the question of the city as memory (of its people) that is, the city as inscription of both permanent traces and the possibility of their erasure.”

Current Urban Design Projects of Agrest & Gandelsonas

The urbanigrams of Des Moines, Iowa in *X-Urbanism* grew out of an effort, begun by Gandelsonas in 1989, to develop the Des Moines Vision Plan. The “reading of the specific formal armature of the city with the local sociopolitical and economic forces” made visible in the drawing—became a tool “to create a reaction, a dialogue, and an interesting awareness of the visual world in which the people of Des Moines live.” Also, it “opened the

planning process to an architecture of the city and brought an additional political dimension to the urban drawings,” Gandelsonas wrote in “The Master Plan as a Political Site,” *Assemblage 27* (The MIT Press, 1996).

Agrest & Gandelsonas is currently designing renovations and replacements for 16 Metro-North railroad stations on the Hudson Line with the **Stone & Webster Engineering Corporation** (the firm that received the commission) and **Wank Adams Slavin Associates**. The project involves the design of new platforms, canopies, stairs, and ramps—and, in some cases, entire stations. WASA is charged with upgrading the structures with historic value.

In Marseilles, France, with **Antoine Grumbach et Associes; Pascal Urbain, Architecte**; and **R. Flavigny, Engineers**, Agrest & Gandelsonas won a competition last fall to design a “Parkway Beltway.” The team is now at work on the boulevard and a new park framed by the two roads surrounding it.

The New York architects also recently developed a plan for a new town of 10,000 people near Shanghai, China. It is based on a strategy that juxtaposes three different scales and three different experiences of space and time (those of pedestrians, bicycles, and cars) to create an urban condition of both familiar and new configurations in a variety of combinations.

No Restrictions: The Community Garden Game

Seeking Reform of Vacant Land Policy

by Kira L. Gould

One civic effort that proved unusually effective was the Municipal Art Society's exhibition and panel discussion "No Restrictions: The Community Garden Game," at the Urban Center this spring. New York City's planned mid-May auction of more than hundred community gardens (by the Department of Real Estate Services) was the impetus for the effort.

About a month before the auction was scheduled to take place, the Municipal Art Society's show opened on April 19. The Society contends that the city deals with such sites in a haphazard way. So, to emphasize the problem, **Jane Stubbs** designed a life-sized board game for the exhibit, where visitors got a chance to explore the range of possibilities that exist for vacant city properties. Then, two days after the opening, was a panel discussion on

"Comprehensive Planning for Community Gardens and Urban Open Space," where specialists from Boston and Chicago discussed strategies for reusing vacant public land.

In New York City, government representatives have long claimed that housing is needed in nearly all neighborhoods, and they say that auctioning the gardens would make room for development. However, the properties were to be sold with no restrictions on future use. And without restrictions, according to environmental lawyer **Mike Gerard**, who worked with the MAS on this initiative, there is no guarantee that lots will be developed as housing—or even developed at all. A study by the Brooklyn Borough President's Office found that only four percent of vacant Brooklyn lots auctioned (from 1990 to 1995) with no restrictions on future use were subsequently developed. Most others are still junkyards, chop shops, or vacant lots—neighborhood eyesores which are sometimes hazardous and often in violation of the Zoning Resolution.

"It's ironic that Boston and Chicago were inspired by New York City's public land and Green Thumb efforts of the 1970s, and the plans they have in place today began at that time," said **Saskia Levy** of the Municipal Art Society, after the panel. "New York today is not only no longer in the lead on this issue—we are falling far behind other municipalities."

When the process to determine a given lot's fate is arbitrary, concerned community residents are left with no voice. Several local organizations, including the Brooklyn Alliance of Neighborhood Gardens, the Lower East Side Collective, and the More Gardens! Coalition, organized

a Stop the Auction protest for May 5, and three lawsuits were filed. Nevertheless, city officials decided to move forward. Panelist **Rose Harvey**, of the Trust for Public Land's Northeast Regional Office, had been in negotiations with the city during the winter and spring, urging that the auction be postponed until reform of the city's long-term policy for such sites could be undertaken. But those negotiations broke off in April.

Fortunately, two days before the auction was to have taken place, the city began to close a deal with the Trust to sell 63 parcels for \$3 million. And at the eleventh hour, actress **Bette Midler's** New York Restoration Project agreed to purchase the remaining 51 less-desirable lots slated for auction for \$1.2 million. It turned out that Midler's foundation had also helped the Trust for Public Land to raise its offer from \$2 to \$3 million, the figure city officials finally found acceptable.

Though there remain 600 vacant lots that were not part of the auction plan, the ongoing lawsuits and the public relations nightmare that this auction of gardens created (followed by the much-heralded rescue) ought to keep them safe for a while. New York solved its problem this time in a New York way, with a combination of passionate protest, reasoned public debate, and cold, hard cash. But, a change in policy could prevent crises in the future.

Home Teams: New books on Margaret Helfand Architects and Pentagram

Reviewed by Jayne Merkel

Practices described in two recent books from the Monacelli Press could hardly be more different. One is the quintessentially architectural, one-partner practice of Margaret Helfand Architects. During the last two decades, the firm produced a limited number of spare, angular buildings and interiors "guided by the desire to minimize elaboration and let geometry, structure, and materials speak for themselves."

The other practice is the multifaceted, gigantic international design firm Pentagram. Its 16 partners in related disciplines and cross-disciplines are scattered through offices from London to New York, San Francisco, and Austin. Pentagram clients range from Coca-Cola to the AIA New York Chapter, and the firm portfolio bulges with everything from sleek black Toshiba computers to the blindingly flamboyant interiors of the Rock and Roll Hall of Fame.

Designing Everything

PENTAGRAM clients are all over the place, and they are quite a crowd.

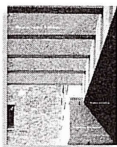
No wonder the *Financial Times* called the firm "the Rolls Royce of design." OCULUS is lucky to be in the company of J.P. Morgan, the Tate Gallery, King's College London, the Brooklyn Academy of Music, the Savoy Hotel and Restaurant group, the American Museum of Natural History. And Pentagram has also designed banners and posters for the Public Theater of New York . . . furniture and displays for Dupont Corian . . . the signage, municipal seal, and sales center for

Celebration, Florida.

Pentagram Book V (with an essay by Randall Rothenberg, Monacelli Press, 496 pages, 7 1/2 x 10 1/2, over 700 color illustrations, cloth, \$50) is the fifth book the firm has produced since its founding 27 years ago, in London. This latest volume describes 50 case histories of work produced during the last five years. Encompassing stereo speakers, maps (for Hammond World Atlas), and architecture (the Globe Restaurant, on Park Avenue South; stores for TSE Cashmere; retail outlets as well as products and packaging for Swatch), the work shares a consistent vision. Clean-cut, crisp, and clear, it's memorable and upbeat without being too cute.

The images on almost every page are familiar—from the Williams-Sonoma Catalog to Pentagram's shops, bouncy graphics, and products for Gymboree. In fact, no shape, size, or function seems to faze these hearty souls. (New York partner Michael Gericke even had the guts to take on the redesign of OCULUS.) With the coordinated graphics program Pentagram has produced for the Chapter, we never looked so good.

An Architectural Odyssey



Margaret Helfand Architects: Essential Architecture (text by Margaret

Helfand, introduction by Paola Antonelli, 192 pages, 7 7/8 x 10, 140 color illustrations, paper, \$35) is the first (and last) book on the firm, since Helfand has recently formed a new partnership with Peter Guggenheimer and Henry Myerberg called Helfand Myerberg Guggenheimer.

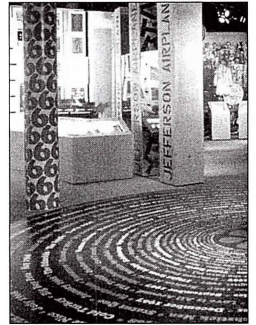
The design, layout, and organization of the book all have the cool, tasteful disci-

pline of Helfand's work, which she herself describes with clarity in a terse two-page essay. "These twenty projects are laboratory experiments conducted over the last ten years to investigate a hypothesis: that architecture can spring directly from the process by which it is made, with a minimum of elaboration," she writes.

"The making consists of three elements: geometry, structure, and materials . . ." and Helfand explains how they interact. Her geometries, for instance, can be based on program, circulation, or approach to structure—at every scale. Amazing consistency characterizes the work, which varies in size from doorhandles to an entire quadrangle complex at Swarthmore College.

Materials are "selected for their structural, visual, and tactile properties, with an eye to cost." But they range widely, from the bronze-and-sand-blasted glass of a sconce to the raw, oriented strand board and corrugated fiberglass used at the offices of *Time-Out New York*. (Labeled "Workplace for Publishing" in the body of the text, the magazine's offices—like all of the projects in the book—have generic names. Only a list at the end identifies them.)

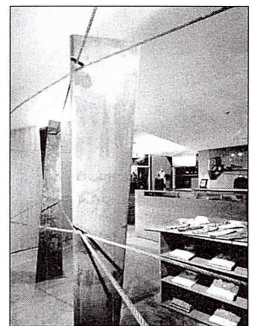
A fascinating introduction by Paola Antonelli of the Museum of Modern Art shows how Helfand's interest in structure and materials grew out of girlhood adventures on the high seas. More than usual, the biographical information provided here sheds light on the work.



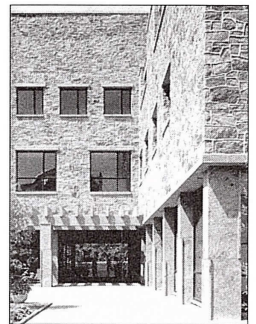
Rock and Roll Hall of Fame, Pentagram



The Fashion Center information kiosk, Pentagram



Apparel shop, Santa Monica, Margaret Helfand Architects



Swarthmore College, Pennsylvania, Margaret Helfand Architects



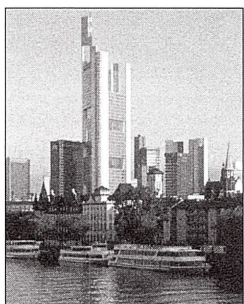
Dennis Gilbert

London's Third Airport, Stansted,
Norman Foster and Partners



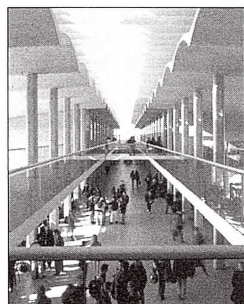
Nigel Young

Micro-Electronic Centre,
Norman Foster and Partners



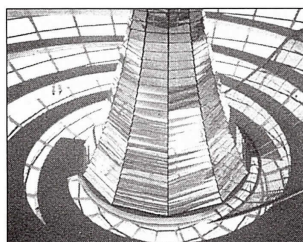
Ian Lambot

Commerzbank headquarters, Frankfurt,
Norman Foster and Partners



Paul Raftery

Lycee Albert Camus, France,
Norman Foster and Partners



Nigel Young

The Plenary Building in the converted
Reichstag, Berlin,
Norman Foster and Partners

Foster's Elegant Eco Touch

by Kira L. Gould

The award of the 1999 Pritzker Prize to Sir Norman Foster was a pleasant reminder to members of the AIA New York Chapter Committee on the Environment that ecologically-sensitive solutions are increasingly being embraced worldwide. In April, architect **Tom Leslie, AIA**, of Norman Foster and Partners' Los Angeles outpost, was the guest of the committee. Leslie reviewed a broad sample of projects by the 600-person firm—most of them located in Europe, where emphasis on building performance and energy consumption is closely regulated.

Europeans' long-standing concerns about human well-being within buildings has pushed the development and architectural communities there toward increasingly sustainable solutions. In England, at Stansted Airport, Foster's firm made a simple but dramatic choice to relocate mechanical equipment below the concourse so the roof can allow natural light into spaces typically bereft of it. Leslie reported that the airport requires only half the energy needed to power facilities of a similar size, and Stansted is now considered the most efficient airport ever built (prefabricated components also made it one of the cheapest to build).

The firm experiments regularly with making buildings "solar engines." Or, as in a Dusberg, Germany, business promotion center built as an incubator for high-tech companies, pipes and fins in the ceiling circulate chilled water for extremely efficient cooling. Between the layers of a double-skin curtain wall, hot air rises to be exhausted at the top so it does not heat inhabited spaces. Of course,

such systems require attention to condensation and other issues. But the firm has found success in monitoring and handling those concerns.

Foster's much-lauded Commerzbank building in Frankfurt, Germany, is a wonder to many Americans trapped in office towers. Not only is it a sophisticated structure, but the windows open and gardens punctuate the office bays to articulate the facade. This client was committed to being a good corporate citizen—and willing to pay for the public relations benefit that resulted. However, not all of the Foster projects are so well-funded (and inventive green solutions are still possible). At Fréjus Lycée, a technical high school in France, a very tight schedule and a budget of \$90 per square foot inspired a simple but effective solution. The concrete structure is topped with a thin metal skin; the heat generated provides air movement. A "hat" over the central corridor releases hot air, and every space has natural ventilation. In fact, there's no air conditioner at all. The thermal mass of the concrete walls absorbs excess heat to keep rooms cool and solar shading on the south side limits heat and glare. It turns out truancy is down 30 percent since the move to the new building.

The firm has also been working on other interesting projects, not the least of which is the Reichstag—the German Parliament Building in Berlin—which was completed in late April. The government wanted to replace the dome, so Foster's firm proposed a steel-and-glass one that will function as a solar engine, a nighttime beacon when parliament is in session, and also allow visitors to climb inside for a city view. "They really liked the idea of

putting people above the government," Leslie said. Also of note is the fact that the building will use thermal ground stores on a large-scale basis. "The Reichstag will actually give energy back to the grid for several weeks of each year," he pointed out.

It may be some time before the cultural, political, and legal climate in the U.S. will allow—much less inspire—such inventive and beautiful solutions. As Leslie pointed out, "Here, energy is cheap and there are no penalties for building inefficient structures and/or those that are unpleasant to work or live in." Complex "untested" ideas will likely have to be in place elsewhere for a decade or more before litigious Americans will embrace these solutions.

Tomorrow's Preservation

by Kira L. Gould

As twentieth century buildings "come of age," issues facing the preservation community continue to multiply. An event sponsored by Marble from Greece and the Hellenic Foreign Trade Board, with the AIA New York Chapter Historic Buildings Committee and *New York Construction News*, gave experts a chance to expound on the future of preservation.

Alex Herrera, director of the Technical Services Center for the New York Landmarks Conservancy, shared photos of some of the Conservancy's award winners. These included a painstaking restoration of Williamsburg Houses, completed under the direction of the New York City Department of Design and Construction. Similarly, the much-lauded Rose Main Reading Room at the New York Public Library was undertaken by Davis, Brody,

Bond; and the rejuvenation of Grand Central Terminal has been shepherded by Beyer Blinder Belle.

James W. Rhodes, FAIA, partner and director of historic preservation at Beyer Blinder Belle cited his firm's work now under way on the Chrysler Building lobby, pointing out that "the spirit of place sometimes means replacement—not restoration. It's important to realize that this field has come to embrace that notion. We can occasionally go farther and do better with a replacement material." As for preservation's "next chapter," Rhodes firmly believes that the environmental benefits of reusing old structures—"the embodied energy is staggering"—will generate support for the field in the future. "Buildings will have energy audits, eventually," he said. "As soon as that happens, old structures will be revealed as the far 'greener' choice they have always been."

Gunny Harboe, AIA, director of preservation at McClier in Chicago, described his firm's work on Chicago's Rookery. "Even when we think we are doing a 'pure' restoration, there are always significant interventions," he said. "Putting back things that have been missing for years does make a substantial alteration. And in deciding what they should be made of, it would be irresponsible if we didn't consider maintenance, economics, and resource efficiency."

The moderator, *New York Times* reporter **Tracie Rozhon**, had recently visited Baltimore, where more than 1,000 people are leaving each day. That city is apparently leveling blocks of old row houses, out of a concern that internet technologies and other forces will suck even more of the life out of it. But Harboe and Rhodes insisted that face-time is still a premium and that there will

always be those who thrive on the critical mass of aging urban areas like Manhattan. Preserving the physical aspects of these places is just another way to increase quality of life for city residents.

New York is just a teenager compared to some European cities. **Steven Papadatos, AIA**, with S.P. Papadatos Associates and SPA International, is one local architect doing work abroad. Papadatos said the opportunities in Moscow (a city now 800 years old) are staggering. "There are many talented craftsman, but materials are extremely scarce." Other differences, surface, too. In Moscow, issues of asbestos and accessibility are not addressed.

Norman Weiss, adjunct professor at the Graduate School of Architecture, Planning and Preservation at Columbia University, is an industrial materials chemist. He lauded the dissolving and re-crystallizing qualities of marble that "give it such unusual plasticity" as it ages—compared with other stone—and noted the tendency to anthropomorphize buildings. "The U.S. Capitol Building dome 'wanted to be' marble. But it wasn't readily available. So the dome was made of cast steel in the Bronx." He doesn't object to this kind of material masquerade at all. Marble and other stone will always be important, Weiss said. But he sees titanium, which has a very low thermal expansion quotient, becoming much more common as a preservation material within the next few years.

Career Moves

□ **Pei Cobb Freed & Partners** has named **Ian Bader, AIA**, and **Yvonne Szeto, AIA**, partners in the firm along with **Henry N. Cobb, FAIA**; **James Ingo Freed, FAIA**; **Michael D. Flynn, AIA**; and **George H. Miller, FAIA**.

AROUND THE CHAPTER

Scholarship Winners

The Scholarship Committee of the Chapter and the New York Foundation for Architecture congratulate recipients of the 1999 Eleanor Allwork Scholarships: **Co Chau** of Columbia University, **Roger Chen** and **Kenny Gonzalez** of Pratt Institute, **Ricky Liu** of the New York Institute of Technology, **Yuko Suzuike** and **Andrew Tripp** of The Cooper Union.

Congratulations also go to **Andrew Cocke**—recipient of the 1999 Douglas Haskell Award for student architectural journalism. The Scholarship Committee awarded Cocke \$1,000 for his article "Goodbye, Mr. Kahn," which was published in the October 1997 issue of *Metropolis*.

The Stewardson, Keefe, and Le Brun Travel Grants provide stipends to practitioners for travel both within North America and overseas to further architectural education and professional development. The Scholarship Committee proudly announces that 1999 recipients include **Kathryn L. Crowley**, who will travel to the area around Avignon to examine the conversion of grottoes for religious use; **Scott Demel**, who will visit recent and current architecture and preservation projects in Poland; **Amanda Reeser**, who will explore contemporary buildings in the urban center of Mexico City; **Marie Richter**, who will travel to Italy to study social housing projects dating from after World War II; and **Erik Schultz**, who will visit Prague to document architect Adolf Loos's last urban house, Villa Winernitz.

For information on the 1999 Brunner Grant or the 2000 Scholarship Program, please call 683-0023, ext. 14

BOOK LIST

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, \$35).
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 Pauson (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).



M. Arthur Gensler, Jr.

The New American Office

by Johnathan Sandler

During the last 30 years, corporate America has awakened to the fact that a well-designed office will bolster employee satisfaction and productivity.

Most of us have welcomed the disappearance of buzzing fluorescent lights and Formica-topped steel desks from the workplace, a transformation helped along by two pioneers of the corporate interiors industry: **M. Arthur Gensler, Jr.**, chairman of Gensler, and **Neville Lewis**, the firm's design director. The two men spoke at a March event sponsored by the AIA New York Chapter's Interiors Committee and the IIDA Commercial Forum. **Peter Slatin**, editor in chief of *Grid* magazine, moderated.

Gensler pointed out that the biggest change has been among clients. "In large corporations, specialized facilities people rather than financially-trained CEOs are now in charge of office design, and they have gotten much more savvy." Of the his firm's more than 3,000 projects completed last year, many were for high-tech startups with vastly different requirements than their big corporate counterparts. "They want things fast, they want amenities, and they don't see corner offices and wood paneling as necessary, prestige items," Gensler said. "I need two wardrobes to accommodate both [types of] clients. The technology companies wouldn't let me in the door in a suit and tie."

Even if the office looks different today, the changes have been limited, Lewis maintained, because "the design of the building envelope has remained the same. If we can put people on the moon, why can't we construct really technologically advanced build-

ings?" But both men agreed that we are on the threshold of accelerated change in office design. Gensler predicted that the next generation of office buildings will be "sustainable, adaptable, and lasting." They must also have "a 'human-ness' and sensitivity. These are things from the past that need to be retained," Lewis added.

Gensler pointed out that the real key to future design innovation has to do with the people in the profession. "We

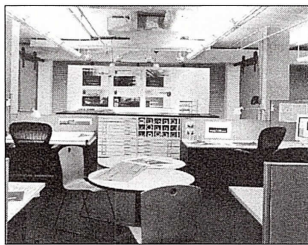
should be attracting the best and the brightest. Designers need to go back and talk to kids in elementary and secondary school to promote the design industry as a good and profitable one. We also need to teach in the design schools—and to never let our own training end."

Johnathan Sandler, formerly the AIA New York Chapter executive assistant, now works as a project manager in the real estate development department for the New York City Economic Development Corporation.



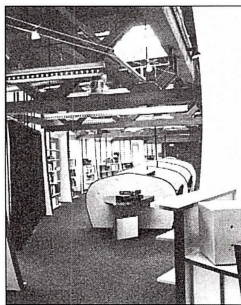
David Wakely

Gensler Studio 585, in San Francisco



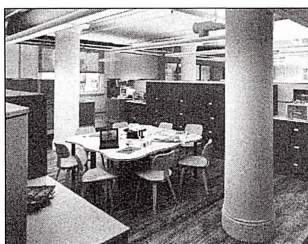
Paul Warchol

Gensler, in Washington, D.C.



Sherman Iskara

Black Rocket, San Francisco, Gensler



Peter Aaron/Esto

Scholastic, Inc., New York, Gensler

WANTED

Your suggestions for entries (your own works or others you admire) for the

AIA Guide to New York City, 4th edition

(Publication date: April 2000)

Do Manhattan architects ever leave Manhattan?

Stop being buffaloed by Bilbao (architecture is not just a series of extravaganzas) and think of the steady small wonderful architectural events of New York's five boroughs: the wondrous new community centers about to emerge which have been commissioned by the New York City Housing Authority; new schools all over the outer boroughs, particularly those designed by Gruzen Samton; Peter Eisenman's proposed new Staten Island Ferry terminal (on the Staten Island side); Raimund Abraham's Austrian Cultural Institute Center; Christian de Portzamparc and the Hillier Group's Moët Hennessy Louis Vuitton Tower; the Edelman Partnership's Rockaways Child Care Center; the Polshek Partnership's addition to the American Museum of Natural History; Wayne Berg's Stabile Hall for Pratt Institute; Machado & Silvetti's Robert Wagner, Jr. Café in Battery Park City; Magnus Magnusson's Melrose Condominiums in the Bronx, and the buildings for the City University of New York's many campuses as well as for Columbia, NYU, New School University and Pratt.

I am sure to overlook some wonderful architectural happenings, so tell me about those you know about and I don't; and especially, tell me what you have done. And tell me soon: **before July 1.**

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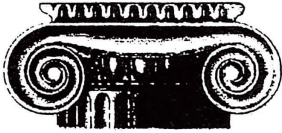
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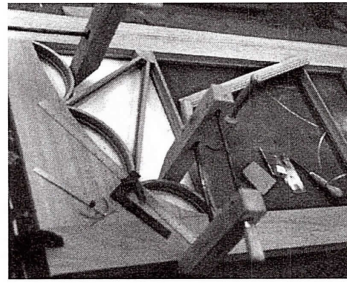
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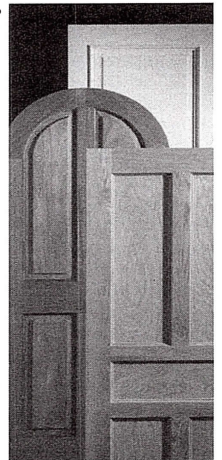
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July 15

Submission deadline for the Shelter Resorts Design Competition, sponsored by the Valor Group. Participants are asked to design portable tent villages featuring elegant, spacious, comfortable, and safe accommodations for vacationers. The winner of the "Best of Show Award" will be commissioned with developing prototypes of their design in Baja, Mexico. For registration information, visit www.shelterresorts.com or write to 1592 Union St., Suite 93, San Francisco, CA 94123.

August 16

National Endowment for the Arts FY 2000 Grants submission deadline. Grants are available for nonprofit projects with a programming history of at least three years. For more information, call 202-682-5400.

August 31

Submission deadline for the San Francisco State University ideas competition for the design of the entryway to their main campus, at the intersection of Holloway and 19th avenues. The project is not intended to be built at this time. Winning entries will be exhibited at the University Library from December 1, 1999 through February 28. For more information, visit www.hyperbore.com/sfgate or call 415-405-0371.

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.

September 3

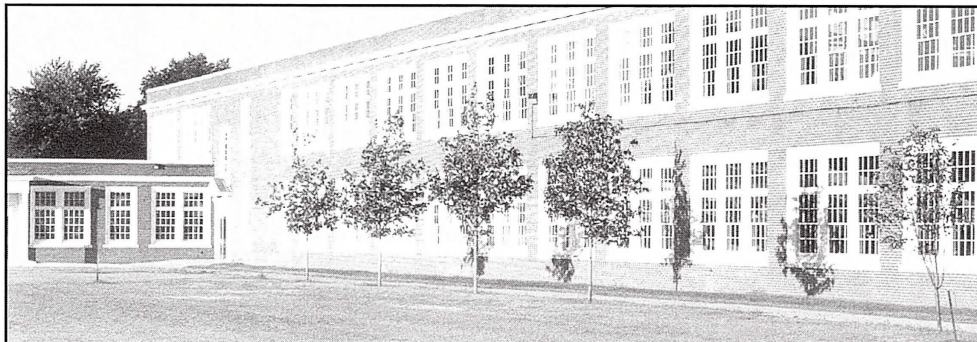
Deadline for submission of artwork for the 1999 AIA New York Chapter Heritage Ball Journal. Artwork must be received on September 3 by 4:00 PM. For further information, call 683-0023, ext. 16.

September 3

Reservation deadline for firms that wish to be listed by name in the 1999 AIA New York Chapter Heritage Ball Journal. Reservations must be received by 4:00 PM. For more information, call 683-0023, ext. 16.

September 30

Registration deadline for the new Times Square kts™ booth competition, sponsored by the Theatre Development Fund and NYC 2000. (The submission deadline is October 14.) This competition is being coordinated by the Van Alen Institute but is open to designers worldwide. For additional information, call the Van Alen Institute at 924-7000, ext. 18, or E-mail: vanalen@vanalen.org



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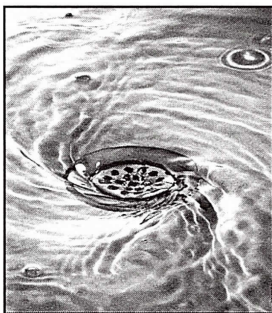
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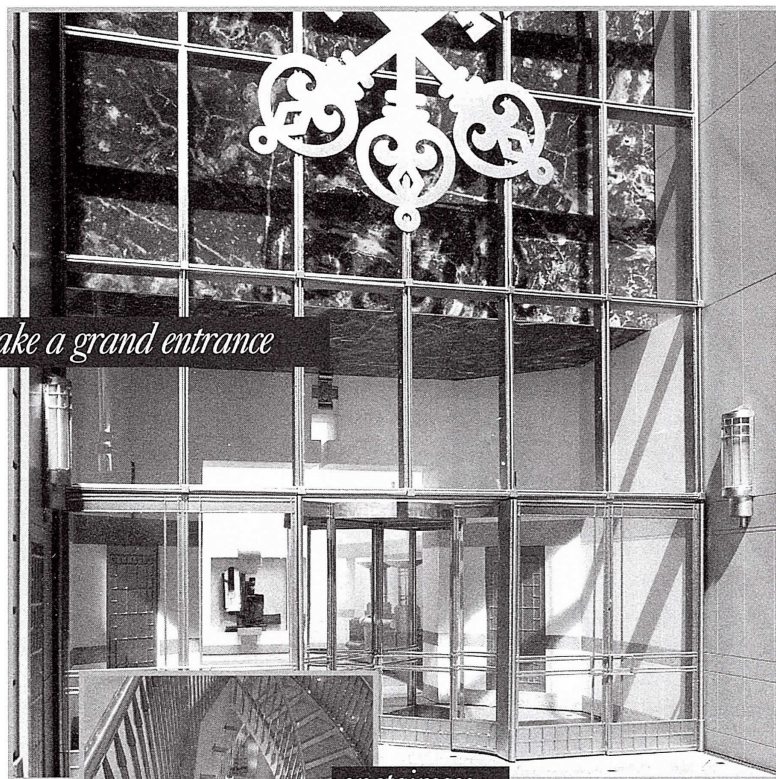
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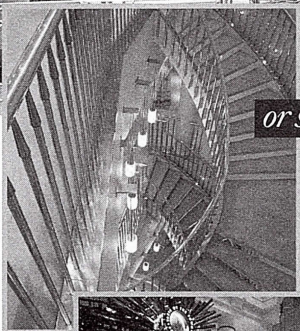
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June 3 — July 16

Luster: Work by John DeFazio, E.V. Day, Katherina Bosse, Joel Sanders, Jürgen Mayer Hermann, Type A
Henry Urbach Architecture,
526 W. 26th St., Rm. 1019. 627-0974

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

June 30 — October 5

The Un-Private House
The Museum of Modern Art,
11 W. 53rd St., 708-9400

July 1 — July 31

The StoreFront Prize Competition
StoreFront for Art and Architecture,
97 Kenmare St., 431-5795.

July 21 — September 21

Different Roads: Automobiles for the Next Century
The Museum of Modern Art, 11 W. 53rd St., 708-9400

Through August 22

George Washington's New York.
Museum of the City of New York,
1220 Fifth Ave. 534-1672.

Through September 5

Paul Robeson: Artist and Citizen.
Museum of the City of New York,
1220 Fifth Ave. 534-1672.

Through September 5

New New York Views: Recent Acquisitions.
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.

July 1, 8:30 AM
Professional Practice

July 6, 6:30 PM
*Young Architects
at the Van Alen Institute*

July 7, 5:30 PM
Public Architects

July 8, 6:00 PM
Environment

July 12, 6:00 PM
Housing

July 13, 6:00 PM
*Computer Applications
at Digital Graphics*

July 13, 6:15 PM
Design Awards

July 14, 6:00 PM
Architecture Dialogue

July 16, 8:00 AM
Zoning & Urban Design

July 19, 6:00 PM
Historic Building

July 20, 6:00 PM
Minority Resources

July 21, 5:30 PM
Health Facilities

July 21, 6:00 PM
Marketing & Public Relations

July 22, 6:00 PM
Building Codes

July 27, 4:30 PM
Round Table

July 28, 6:00 PM
Women in Architecture

August 2, 6:00 PM
Housing

August 3, 6:15 PM
Design Awards

August 4, 5:30 PM
Public Architects

August 5, 8:30 AM
Professional Practice

August 12, 6:00 PM
Environment

August 16, 6:00 PM
Environment

August 17, 6:00 PM
Minority Resources

August 18, 5:30 PM
Health Facilities

August 18, 6:00 PM
Marketing & Public Relations

August 18, 6:00 PM
Architecture Dialogue

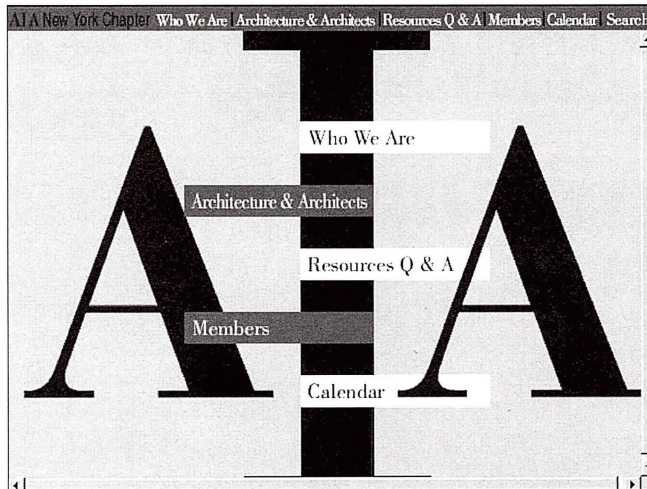
August 19, 6:00 PM
Building Codes

August 24, 4:30 PM
Round Table

August 24, 5:30 PM
Public Sector Liaison

August 24, 6:15 PM
Design Awards

August 25, 6:00 PM
Women in Architecture



www.aiany.org

by Jerry Albert Laiserin

On the Web, the AIA New York Chapter site is now up, and many members have already visited to explore. For those who have not, here is a quick guide to getting there and highlights of what you will find.

Whether you access the internet via full-time firm-wide connection or individual dial-up account with an internet service provider like Mindspring or America Online, the procedure is the same. Begin by starting your internet connection and launching the browser software (most likely to be a version of Microsoft Internet Explorer or Netscape Navigator—the Chapter site works equally well with either). On the “address” line of Explorer or the “location” line of Navigator type <http://www.aiany.org> and hit “return.”

Following a brief animation of the Chapter’s logo graphics, your browser should display the home page with links to the major sections of the site. Just a click away at this point are the Chapter calendar, information geared toward the public, information for members, and more. Selecting the “search” link at

the upper right-hand corner of any screen leads to a detailed listing of the site’s contents.

Two of the most useful current features are the calendar (with the ability to accept online reservations for Chapter events) and the directories of committees, firms, members, and the board. Easy-to-use E-mail links have been provided. To improve member services and streamline operations, the Chapter plans to move additional functions online.

As the site develops into one of the three key foci—along with OCULUS and the new premises—for Chapter communications and member involvement, you will likely return to this page often. To make revisiting easier, save the site address using your browser’s “bookmarks” (Navigator) or “favorites” (Explorer) function. And don’t hesitate to send us your feedback and your E-mail address. info@aiany.org

Jerry Albert Laiserin, AIA, is a member of the Chapter Board of Directors and Chairman of the Electronic Communications Task Force. Contact him online: jerry@laiserin.com

Harlem Environmental Action

Civic engagement remains one of the Chapter’s highest priorities, though finding the right fit can sometimes be tricky. However, this was not the case for a recent effort in West Harlem. A community group, Harlem Environmental Action, worked with architects from the AIA New York Chapter Committee on the Environment along with members of Community Board 9 to form a plan and design guidelines for the neighborhood.

James W. Hadley, AIA, of WASA Architectural Engineers, spearheaded the effort, working with Cecil Corbin-Marks of WHEA. Hadley reports that the charrette was successful and very well attended by community residents. Ten teams composed of professionals and community residents originated schemes from various points of view. Their priorities for the area—such as housing, open space, and street life—were the basis for the schemes. WHEA has retained the services of planners **Abe Phillips Preiss and Shapiro** and landscape firm **Thomas Balsley & Associates** (with support from a Department of Energy grant). The intention is to develop the schemes, ultimately blending them into one proposal to bring back to the community. With community support, the Community Board will begin a formal adoption process for the proposal.

The success of this effort reminded Hadley and the Committee on the Environment (as well as many others in the Chapter) of the impact professionals can have in these kinds of settings. “We had a significant role to play in working as professionals with the local community,” Hadley said. “We worked really hard but I think it was very satisfying for all involved.”

THE LAST WORD ON THE NEW YORK FOUNDATION FOR ARCHITECTURE

Norman McGrath



Frederick A. Bland, FAIA

The New York Foundation for Architecture has maintained a low profile since its inception more than three decades ago. However, this year Frederick A. Bland, FAIA, and other members of the distinguished board of trustees have begun to reposition the foundation to actively join the discourse on architecture and urbanism in New York.

"We are still in the process of discovery as we seek our niche," Bland explained, "and will take care to avoid the duplication of other established groups' efforts, such as the Architectural League, the Municipal Arts Society, the Van Alen Institute, and others." The Foundation is different because it is solely architect-based, Bland explained, "and therein lies our identity."

The moment for the Foundation's new phase seems appropriate given the recent purchase of the LaGuardia Place premises. With its prominent streetfront presence, the new home of the AIA presents a major opportunity for both the Chapter and the Foundation. "Within a few years, we envision a very active and visible 'home base' for architecture in New York—lectures, exhibitions, receptions, symposiums, and more, which will appeal to the professional and layperson alike," Bland said.

He went on to explain how the effort will proceed. "To support this new level of activity and to fulfill our legal obligations under our new status as a public charity," he said, "we must increase our fund-raising efforts, calling on other foundations to contribute. We have many new grant applications under way and have been particularly pleased to have received a \$50,000 grant from the Rockefeller Brothers Fund." The grant supports travel by two Chapter members to a June charrette in China. The event, sponsored by the Chinese University in Hong Kong, will focus on establishing sustainable design guidelines for riverfront locations in Guandong Province.

Also critical are educational efforts here in New York. Chief among them is Learning By Design: NY, which was started by AIA New York Chapter members and is now supported by the Foundation. The award-winning program increases understanding of the built environment among primary and secondary school students both by training teachers and bringing design professionals into the classroom to lead interdisciplinary design activities.

The Foundation's efforts are indeed wide-ranging, but each speaks to the organization's mission of promoting broader appreciation of the influence of architecture in shaping the city. Scholarship, research, and public education are the primary mechanisms of fulfilling this mission, and the Foundation already supports important grant and award programs for students, emerging design writers, and others. The possibilities for the organization seem as vast as the city's built wonders. Already its board is finding new ways to synergistically cooperate with the Chapter and other organizations in the city, as board members look forward to stirring discourse in Greenwich Village, on LaGuardia Place. —Kira L. Gould

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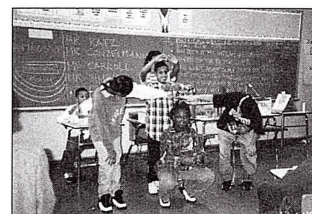
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Learning By Design:NY



Second grade students with
portico model, P.S.372



Seventh grade students act out their
building's structure, J.S.265

JULY

2

Friday

Tour: The Ford Center for the Performing Arts—Broadway's Newest Hit

By Richard Blinder, FAIA.
Sponsored by the 92nd St. Y.
Noon. RSVP 996-1100. \$20.

7

Wednesday

Symposium: Classicism in Contemporary Painting

With John Kelley, David Ligare, Leonard Porter, Edward Schmidt, and Steven Semes. 6:30 PM.
The Salmagundi Club,
47 Fifth Ave. 681-2761.

Tour: Castles in New York—Governors Island and Battery Park

With Joseph Bresnen, FAIA, and Marc Dremel. Sponsored by the 92nd St. Y. 10 AM.
RSVP 996-1100. \$30.

11

Sunday

Walking Tour:

Chelsea, Old and New

By Joyce Mendelsohn. Sponsored by the 92nd St. Y. Noon.
RSVP 996-1100. \$20.

Tour: Battery Park City

By Francis Morrone. Sponsored by the Municipal Art Society. 11 AM.
Meet at Borders Bookstore, Church and Fulton sts. RSVP 935-3960.
\$15 or \$12 (MAS members)

14

Wednesday

Lecture: Boscobel—A Great House and Garden in the Hudson Highlands

By Charles T. Lyle. Sponsored by New York Tree Trust. 5:30 PM.
Central Park Zoo Auditorium,
at 64th St. and Fifth Ave.
RSVP 360-1378. \$25.



Walking Tour:

Governors Island

Sponsored by the RPA and the GSA. Tours depart from Battery Maritime Building Coast Guard waiting room, immediately south of Staten Island Ferry Terminal. 10 AM.
RSVP 253-2727, ext. 393, or rpa.org
CES credits are available through self-reporting. Free.

16

Friday

Tour: Brooklyn Heights

By Matthew Postal. Sponsored by the Municipal Art Society. 12:30 PM.
Meet at Clark and Henry sts.
RSVP 935-3960. \$10 or \$8 (students, seniors, MAS members).

18

Sunday

Walking and Riding Tour:

Two Historic New York Subway Routes

By Andrew Sparberg. Sponsored by the 92nd St. Y. Noon.
RSVP 996-1100. \$20.

22

Thursday

Tour: Easthampton Gardens and Galleries

Sponsored by the 92nd St. Y.
8:30 AM - 8:30 PM.
RSVP 996-1100. \$70.

25

Sunday

Tour: An Insider's View of the New/Old Grand Central Terminal

By project architect Mark Nusbaum, AIA. Sponsored by the 92nd St. Y. 10 AM. RSVP 996-1100. \$25.

29

Thursday

Tour: Roosevelt Island

By Eugene L. Martin. Sponsored by the Municipal Art Society. 10:45 AM.
Meet at Roosevelt Island Tramway, Second Ave. and 59th St.
RSVP 935-3960. \$13 or \$11 (students, seniors, MAS members).

30

Friday

Tour: Rockefeller Center

By Francis Morrone. Sponsored by the Municipal Art Society. 11 AM.
Meet at the Urban Center,
457 Madison Ave. RSVP 935-3960.
\$10 or \$8 (students, seniors, MAS members).

AUGUST

1

Sunday

Tour: Yorkville—From Riches to Rags to Riches

By Harriet Davis-Kram. Sponsored by the 92nd St. Y. 10:30 AM.
RSVP 996-1100. \$20.

8

Sunday

Tour: O. Henry's New York—"Baghdad on the Subway"

By Jim Pappas. Sponsored by the 92nd St. Y. 10 AM.
RSVP 996-1100. \$20.

11

Wednesday

Walking Tour: Governors Island

Sponsored by the RPA and the GSA. Tours depart from Battery Maritime Building Coast Guard waiting room, immediately south of Staten Island Ferry Terminal. 10 AM.

RSVP 253-2727, ext. 393, or ray@rpa.org CES credits are available through self-reporting. Free.

15

Sunday

Tour: Victorian Brooklyn Heights

By Marvin Gelfand. Sponsored by the 92nd St. Y. 1 PM.
RSVP 996-1100. \$20.

18

Wednesday

Tour: Castles in New York—Governor's Island and Battery Park

With Joseph Bresnen, FAIA, and Marc Dremel. Sponsored by the 92nd St. Y. 10 AM.
RSVP 996-1100. \$30.

19

Thursday

Lecture: Frank Lloyd Wright

By Edgar Tafel. Sponsored by the AIA Long Island Chapter.
Westbury Manor in Westbury,
New York. 516-294-0971.

29

Sunday

Tour: Riverside Drive

By Marvin Gelfand. Sponsored by the 92nd St. Y. 1 PM.
RSVP 996-1100. \$20.

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

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