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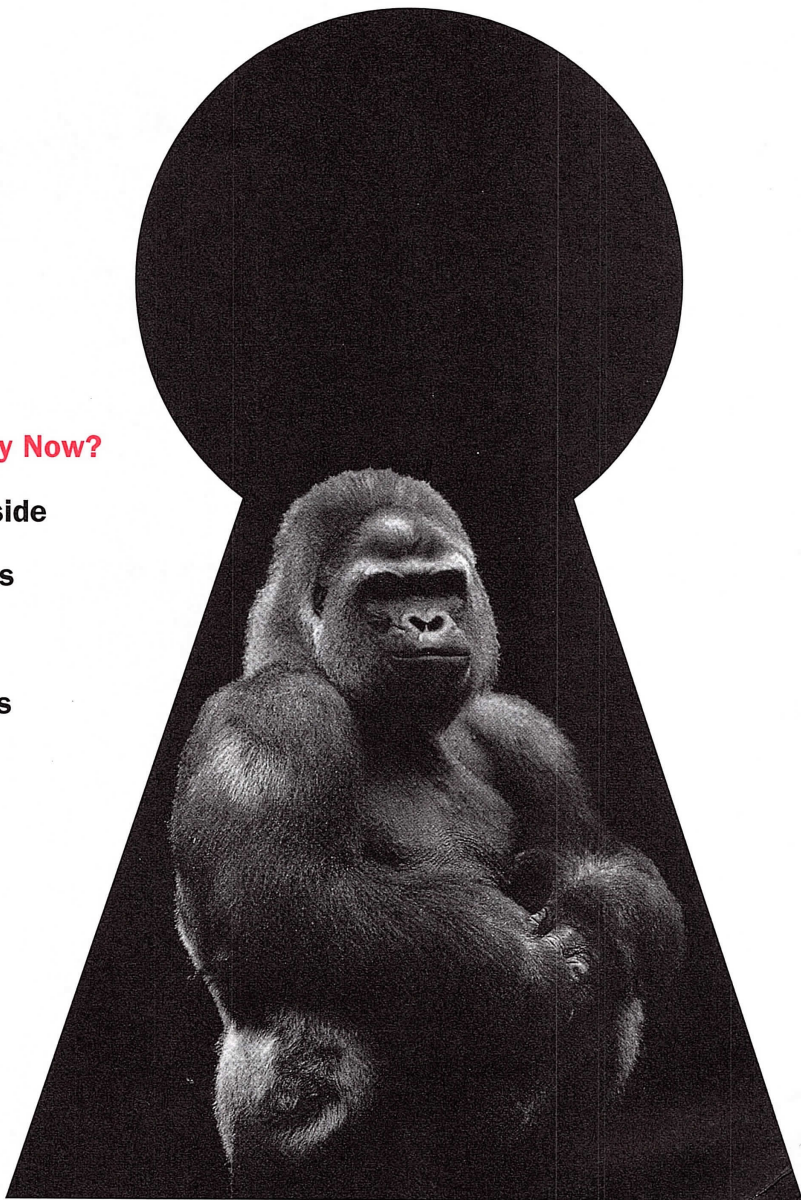
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at the Bronx Zoo's
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ON THE DRAWING BOARDS

New projects all around the city: The Congo Gorilla Forest at the Bronx Zoo, by Helpern Architects; the Design Trust for Public Space Bronx green space planning study, Brooklyn Tabernacle, by Kapell and Kostow; Brooklyn Public Library Youth Wing, by Pasanella + Klein Stolzman + Berg; Surfside Gardens Community Center, by Richard Dattner; Red Hook Community Justice Center, by Alta Indelman; the Parks at Greeley and Herald squares, by Vollmer Associates; Candler Building renovation, by Swanke Hayden Connell; Draft World-wide offices, by Berger Rait; the Rudolf Steiner School, The Martha Graham Center of Contemporary Dance, and Venture House, by Thanhauser & Esterson; Fresh Meadows Library, by Audrey Matlock; Jewish Community Center of Staten Island, by Richard Dattner; Engine companies and ambulance stations in all five boroughs, by Swanke Hayden Connell.

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AT THE PODIUM AND IN THE GALLERIES

"New New York 1" at the Architectural League: Bronx South Community Center, by Agrest and Gandelonas; Gantry Plaza State Park, by Thomas Balsley; *The New York Times* Printing Plant, by the Polshek Partnership; New Bronx Housing Court, by Rafael Viñoly; New York Presbyterian Church, by Greg Lynn, Garofalo Architects, and Michael McInturf; Mainstreet Pier in Brooklyn, by Jean Nouvel; and the Staten Island Institute of Arts and Sciences, by Eisenman Architects.

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NATURAL SELECTION

The Dutch do it, gorillas in the Bronx do it, Condé Nast does it, and if the growing interest in letting Nature inside takes root, you may soon be doing it, too.

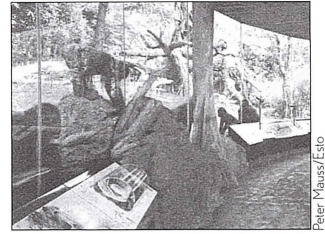
At the Chapter's 1999 Design Awards symposium, juror Glenn Murcutt, the Australian architect, expressed frustration with the entries he had judged in the architecture category. Blatantly disregarding the forces of Nature, designers of an otherwise quite handsome library built their west facade as an entire wall of windows. In his criticism, Murcutt made it clear that he was not talking about "green" buildings—or even "sustainable" buildings—but simply about being "responsible."

A week later, at the first lecture in the Architectural League's year-long series "Shades of Green: Architecture and the Natural World," the British architect and critic Peter Buchanan commented on the lack of environmental awareness in this country. He found the contrast with common practice in Europe today almost startling. And, the Museum of Modern Art exhibition "Different Roads: Automobiles for the Next Century" featured—not four-wheeled variants of the sexy motorcycles shown at the Guggenheim last year—but vehicles designed to save energy, space, materials, and resources.

Clearly, environmental awareness is in the air over New York—along with all kinds of pollutants and, of course, killer mosquitoes. Now that our rivers run relatively pure, interest in reclaiming the waterfront keeps gathering steam. This fall, for the first time, the Waterfront Project held a conference that brought together representatives of interested groups from both banks of the Hudson River. In the IFCCA's West Side competition, a majority of the schemes paid homage to the water's edge; a plan by London's Cedric Price turned the entire site into "A Lung for New York."

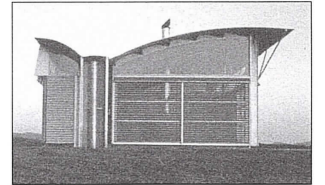
The most visible new Midtown skyscraper, the Condé Nast Building, is chock full of energy-saving features—though the City Planning Department, in its proposed reforms to the Zoning Resolution, has paid little heed to such examples of environmental concern. But the idea that the reforms ought to include provisions to encourage health, environmental awareness, and energy savings—by rewarding sustainable and green design—was suggested by Caples Jefferson Architects on the Architectural League's website. It also arose at the zoning conference sponsored this fall by the AIA New York Chapter along with the Metro Chapter of the American Planning Association.

The gorillas at the Bronx Zoo now reside in a reasonably Natural environment half a world away from their habitat. Meanwhile the rest of us spend our time pent up in polluted, poorly ventilated buildings with electric lights and inoperable windows. So, who's the monkey now? —J.M.



Peter Mauss/Edto

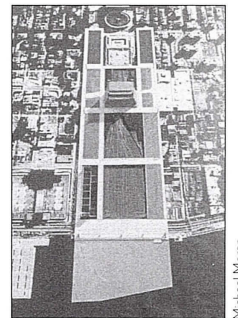
Congo Gorilla Forest and Environmental Education Center at the Bronx Zoo, Helpen Architects with the Wildlife Conservation Society staff



Magney Country House, Australia, Glenn Murcutt



Ford Ka, "Different Roads" at the Museum of Modern Art

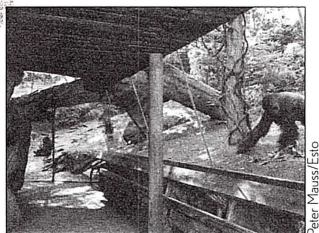


Michael Moran

"A Lung for New York," a scheme for the IFCCA Prize Competition for Design of Cities, Cedric Price Architects



The Condé Nast Building, Fox & Fowle Architects



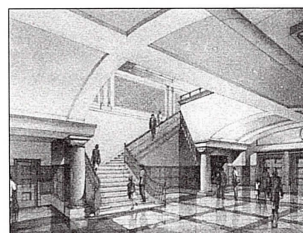
Peter Mauss/Esto

Congo Gorilla Forest and
Environmental Education Center
at the Bronx Zoo,
Helpern Architects with the
Wildlife Conservation Society staff

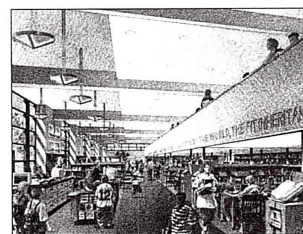


Peter Mauss/Esto

Brooklyn Tabernacle,
Kapell and Kostow Architects



Brooklyn Tabernacle lobby,
Kapell and Kostow Architects



Youth Wing, Brooklyn Central Library
at Grand Army Plaza,
Pasanella + Klein Stolzman + Berg

Taking our cue from the recent Architectural League exhibition of projects outside Manhattan, below we survey new work throughout the five boroughs . . .

In the Bronx

□ Probably the most celebrated (and certainly the most global) new project in the boroughs is practically invisible. Yet, when it opened last summer after seven years of work, the Congo Gorilla Forest and Environmental Education Center at the Bronx Zoo, designed by **Helpern Architects** in collaboration with the exhibition and graphic arts department of the Wildlife Conservation Society, was featured on the front page of *The New York Times*, in *Time* magazine, and even throughout Europe on BBC television.

The center's 6.5-acre indoor-and-outdoor display replicates the gorilla's native Central African habitat. Its 43,000-square-foot building houses 300 animals, allowing visitors to view them in surroundings as similar as possible to a natural environment, and it is convincing enough to make the people appear to be the ones who are "in the zoo" so to speak. The visitor only realizes that he is, in fact, inside when he passes through a door to enter a simulated rain forest.

Tree-height windows and a tunnel with glass on two sides separate visitors from the animals, while allowing them close proximity. To maintain the illusion responsibly, the architects worked with a squash court specialist to determine potential forces on the safety glass. The steel-framed structure is fitted with $\frac{3}{4}$ -inch laminated glass and 1.5-inch-thick glazing, to withstand the pressure of a 600-pound gorilla.

There is also a 21,000-square-foot animal-care building within the main space (not accessible to the public) and a theater for visitors. The tree-top Flaherty Learning Center, intended to increase awareness about conservation of wildlife and the environment, is located above the exhibit building. It is reached by a separate roadway.

□ Elsewhere in the Bronx, the Design Trust for Public Space is working with Community Board 3 to preserve green space for people in areas where housing is being built or renovated. The national nonprofit Trust for Public Land is cosponsoring a participatory strategic planning study to identify areas and establish guidelines to help neighborhood groups build gardens. At 164th Street and Boston Road this summer, the two organizations helped create a now-bustling community garden. Assistance came from the Enterprise Foundation, which helped to fund housing nearby.

In Brooklyn

□ **Kapell and Kostow Architects** is converting the 150,000-square-foot Loews Metropolitan Theater in Brooklyn into a church-and-community center for the world-famous nondenominational Brooklyn Tabernacle ministry. Originally built in 1872 for the Matthews Department Store, the building between Fulton and Livingston streets was turned into a movie and vaudeville theater by **Thomas W. Lamb**, in 1918. It became a quad cinema in 1978.

In the auditorium of this last surviving grand Downtown

Brooklyn theater, the architects are planning to restore the refined movie palace detailing. The sanctuary that replaces the auditorium will feature state-of-the-art audio and video systems, a new recessed orchestra pit, and a stage for the Grammy award-winning choir. The Brooklyn Tabernacle serves ten thousand people with community and religious programs, in a ministry extending from Harlem to Lima, Peru.

The \$30 million project also includes the renovation of two adjacent buildings, on Smith and Livingston streets, to be occupied by a Sunday school, a bookstore, a 300-seat dining hall, and a day care center. The design will unify the three buildings with new masonry facades, preserving existing arched openings and adding new metal-and-glass canopies that highlight the entrances. On the corner of Livingston and Gallatin streets, the architects are erecting a tall, freestanding 115-foot bell tower.

□ For the Brooklyn Public Library, construction began in July on **Pasanella + Klein Stolzman + Berg Architects'** \$2 million Youth Wing, in the Central Library at Grand Army Plaza. A narrow, free-standing structure is being inserted into the existing 10,500-square-foot space. It will separate the entry and circulation zones from quieter library areas of the 1941 streamlined Beaux Arts building designed by Githens & Keally. A canopy will project over the book stacks and reading alcoves, while on the upper level will be a

Technology Loft for 36 computers. Special reading and reference areas (and a storytelling room) are being created. The ceilings are being returned to their original heights to accommodate the tall original windows, which are being reexposed. Old window seats and oak bookcases are also being retained in the project, which is expected to be completed early next year.

□ For the New York City Housing Authority, **Richard Dattner Architect** is renovating Coney Island's Surfside Gardens Community Center. The 12,850-square-foot project will expand the Center into a former police substation, and outdoor spaces will be improved. A new entrance from the housing development will lead to the Center, while an internal Main Street should simplify circulation—serving as a communal gathering space separated from adjacent activity rooms but visible through glass blocks and clear-glass vision panels. A 3,300-square-foot multipurpose room adjoins the outdoor play area, while recreational facilities are housed in other rooms. The \$1.85 million project will be completed in March.

□ **Alta Indelman** has designed the Red Hook Community Justice Center, which is currently under construction in the 1908 Visitation School, in Red Hook. The T-shaped building is being gut-renovated. Major structural intervention will include the lowering of 5,000 square feet of the first floor, to provide a handicapped-accessible entrance and street-level main lobby. An elevator will also be added. The 26,000-square-foot project will be completed this fall as a multi-jurisdictional courthouse with social service facilities.

In Manhattan

□ The Seventh Regiment Armory, on Park Avenue at 67th Street, has been placed on the World Monument Fund's Watch List of 100 Most Endangered Sites. The Fund supports restoration projects through contributions from the American Express Foundation.

The Armory has a 53,000-square-foot drill shed—one of the largest unobstructed interiors in the city—which is the oldest existing balloon-shed in the nation. It remains the scene of antiques festivals, shows of prints, charity fundraisers, and equally glamorous events, but the building suffers from decades of neglect that have led to leaks, structural cracks, and decaying interiors.

A nonprofit conservancy is working to increase awareness of the building—designed by **Charles W. Clinton** in 1881 with interiors by **Louis Comfort Tiffany**, **Stanford White** and the **Herter Brothers**—which is currently operated by the New York State Department of Military and Naval Affairs.

□ Parks at Greeley and Herald squares have reopened after a \$2 million restoration funded by the 34th Street Partnership, a coalition of local tenants and property owners. The redesign by landscape architect **Vollmer Associates** provides standard upgrades like paving and plantings that create more attractive and usable park space. New bronze sculptures of eagles and owls gaze down from the tops of granite columns. Street-level rest rooms, concession stands, and information kiosks have also been installed.

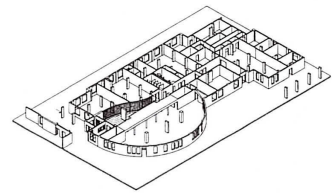
□ **Swanke Hayden Connell Architects** has completed the exterior restoration of the 1913 Candler Building, at 220

West 42nd Street. The firm is now working on the building's interiors. The upper roof of this 24-story structure, which is listed on the National Register of Historic Places, was replaced. Terra-cotta and brick were cleaned, repaired, and repointed. Damaged terra-cotta decorations were replaced with glass-fiber-reinforced concrete to match originals. Interior renovations consist of a new lobby, offices for the entertainment industry, and retail spaces with new storefronts on the first three floors. Completion of the \$40 million renovation is expected by the beginning of next year.

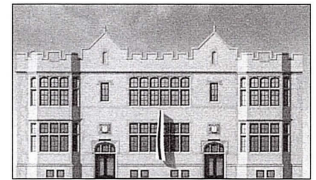
□ **Berger Rait Design Associates** created new headquarters for the advertising agency Draft Worldwide, on five floors of 919 Third Avenue. The reception-and-waiting area contains a coffee bar with terrazzo floors. This leads to a three-story atrium staircase with both aluminum and frosted glass panels. Giant curved walls of Anigre-wood paneling create conference rooms and boardrooms within the 120,000-square-foot space replete with video conferencing rooms and training facilities.

□ The Rudolf Steiner School has selected **Thanhauser & Esterson** to design a school building at a still-to-be-determined location. The school, which is currently divided between two buildings on East 78th and East 79th streets, will consolidate into the new, larger facility.

Thanhauser & Esterson has also been retained to design new premises for The Martha Graham Center of Contemporary Dance. The Center sold its building on East 63rd Street to a developer which will build apartments on the



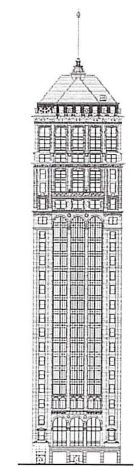
Surfside Gardens Community Center,
Richard Dattner Architect



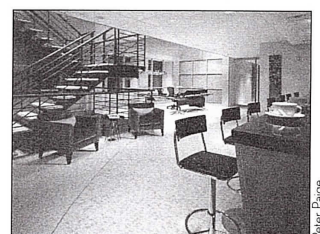
Red Hook Community Justice Center,
Alta Indelman



Herald Square,
Vollmer Associates

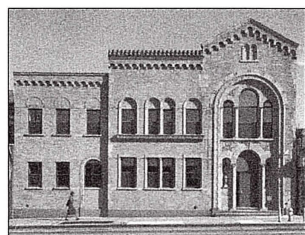


Candler Building,
Swanke Hayden Connell Architects

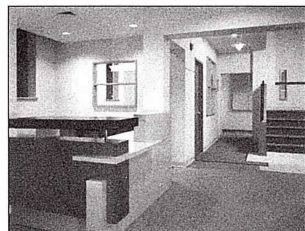


Draft Worldwide,
Berger Rait Design Associates

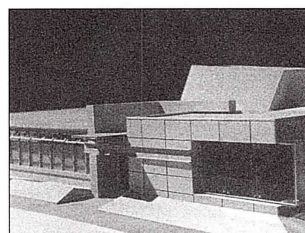
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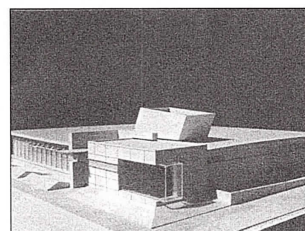
Venture House,
Thanhauser & Esterson



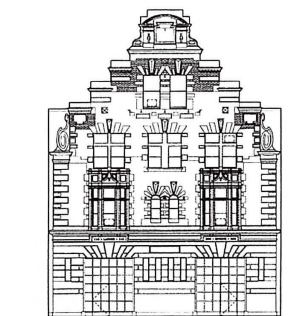
Venture House,
Thanhauser & Esterson



Fresh Meadows Library,
Audrey Matlock Architect



Fresh Meadows Library,
Audrey Matlock Architect



Fire Department Engine Company 258,
Swanke Hayden Connell

site. In return, the dance company will occupy studios and administrative space on the first floor and in the basement of the new development.

In Queens

□ For Venture House, a non-profit mental health organization in Jamaica, Queens, **Thanhauser & Esterson** converted a vacant, two-story funeral home into a “clubhouse” where people with mental disabilities prepare to reenter society. The existing 10,000-square-foot building consisted of three private houses that had been combined and fitted with a Romanesque-style facade in the 1920s. The architects’ first task was to bring light and air into the dark, depressing interiors and to create a welcoming and supportive environment for Venture House “members” and the staff of social workers, counselors, and administrators. A central two-story stair hall capped by a large skylight became the focus around which the primary program spaces were organized. Glazed interior windows of different sizes and proportions admit natural light into recessed interiors, allowing the staff to keep tabs on the members and fostering the illusion of a much larger space. Subtle colors in the training rooms and work units, with saturated colors in the circulation spaces, help to counter an institutional atmosphere. On the facade, the architects removed various canopies, unblocked or replaced windows, and restored brickwork. At the rear, they built a skylit patio beside the dining hall. The \$1.1 million project was completed in September.

□ Using up-to-date walls of steel and glass, **Audrey Matlock Architect** modernized the 1950s-Modern “pavilion in the park” Fresh Meadows Library built as part of a midcentury

Special Development District in Queens. In addition to recladding the structure, Matlock replaced the dominant, overhanging roof and added a new entry, circulation desk, and reading room that recall the original materials with an end-of-the-century weightlessness. An overscaled glass box at the new corner entry is cantilevered and held in place by steel tabs and bolts, while a box window projects beyond it. The trapezoidal rooftop volume that encloses mechanical systems for the 10,000-square-foot building is visible from a nearby expressway.

On Staten Island

□ The Jewish Community Center of Staten Island has commissioned **Richard Dattner Architect** to design a building for the Jewish Board of Family and Children’s Services. Its sloping arched roof will embrace a gymnasium, pool, classrooms, and offices at the \$15 million, 90,000-square-foot structure scheduled for completion in 2001.

All Around The Town

□ **Swanke Hayden Connell** has been planning rehabilitations of fire stations throughout the five boroughs. The work consists of exterior restoration and reconstruction, structural improvements, and complete interior renovation—with mechanical upgrades, new plumbing, and electrical modernization. So far, Engine Company 73 in the Bronx, Engine Company 210 in Brooklyn, Engine Company 258 in Queens, and Engine Company 93 in Manhattan have been completed.

The same firm has also developed new ambulance station prototypes for the City of New York. The stations will provide a home base for ambulances where they can be cleaned after an emergency, and their

supplies replenished. There are two designs—one to accommodate four ambulances and the other for seven ambulances. Both divide the stations into two parts. The apparatus space is essentially a large garage where the ambulances can be cleaned, decontaminated, and refueled. The personnel facilities area includes locker rooms, bathrooms, and a lounge area with a kitchen, teaching space, and a physical fitness room. Both areas contain ample storage.

— *Nina Rappaport*

Architecture Beyond Manhattan

There’s only one architecture critic at *The New York Times*, but New York is no one-critic town, as four busy local tastemakers proved with their recent exhibition, “New New York 1,” which closed at the Urban Center on September 22. Curators **Kenneth Frampton, Amanda Burden, Suzanne Stephens**, and **Henry Urbach**, who are all nonpracticing members of the League’s Board, showcased seven “significant” New York buildings and projects likely to be unknown to the masses—those New Yorkers who have read about the restoration of the Public Library’s main reading room and Richard Meier’s Getty Center, but are unlikely to have much knowledge of worthy new buildings going up in the boroughs.

At the League, a September 9 panel discussion on the show was attended mostly by architects. Stephens, in the role of moderator, quizzed the featured principal designers of the built projects with questions that appealed to professionals in the crowd. “What were the issues?” she wondered. “How did they get the jobs?” or “How did they sell their ideas?” to beat back

the foes of quality architecture in New York.

The New York Times printing plant by Polshek Partnership has never been featured in the *Times*, though it has attracted attention from many other publications (OCULUS, Summer 1998, p. 8). But, according to **James Stewart Polshek**, his firm's design proposal was heavily scrutinized by management at the paper. The architects found themselves in a world dominated by engineers (and value engineers), with clients who were not the sort to be "amused by a bunch of guys in black shirts." Polshek spent time justifying acid-green paint and walls slightly canted, at seven degrees. Still, cautious *Times* executives worried that stockholders might hate a building that looked "too expensive." So, to save something on the order of \$75,000, they scuttled the huge letters in Gothic type that Polshek planned to wrap onto the roof—a pop super-graphic that should have advertised the newspaper's logo to passengers landing at nearby LaGuardia airport.

Cooper Union professor and architect **Diana Agrest** explained that Agrest and Gandelsonas' Bronx South Community Center for the New York City Housing Authority, with its flashy colored walls and glassy facades, also aspires to symbolism (OCULUS, March 1998, p. 15). Conceived by a team of neighborhood activists, the project had unwavering support from NYCHA design department director David Burney. "People are smart," Agrest argued, "and should be given a chance."

Panelist **Thomas Balsley**, the landscape architect for Gantry Plaza State Park, in Long Island City, Queens (designed in collaboration with Sowinski Sullivan

Architects and Lee Weintraub), eventually enjoyed support from State Parks officials. Once they had "heard enough positive voices," they agreed to deviate from the typical "New York State Park formula," Balsley said. But neighbors' enthusiasm for developer **David Valentas'** proposed Modern waterfront building on the fringe of Brooklyn's DUMBO district (a scheme by French architect **Jean Nouvel**, who was not in attendance) has been patchy at best. The exquisite renderings of the building's interiors, as displayed on the gallery wall for the exhibition, could be effective weapons in the battle to sway outspoken local critics of the planned development.

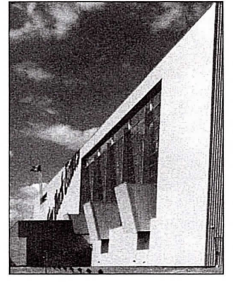
Taking participatory design to an extreme, the leaders of the Korean-American New York Presbyterian Church, which was recently completed in Sunnyside, Queens, subjected design proposals to a show-of-hands vote at a meeting attended by 1,000 members of the congregation. For **Greg Lynn**, who was raised an atheist, designing a "tabernacle" was something of a puzzle. Luckily, the congregation "didn't want any kind of iconography," so the scheme (designed with Garofalo Architects and Michael McInturf) emerged from discussions about light and space, Lynn said.

Peter Eisenman, whose unrealized Center for Electronic Culture in Staten Island was included in the show, did not attend the discussion. And **Rafael Viñoly** arrived late, sporting three pairs of glasses—two parked on his head and one in the usual place, on the bridge of his nose. Responding to Stephens, he outlined his struggles with the bureaucrats who administer courthouse

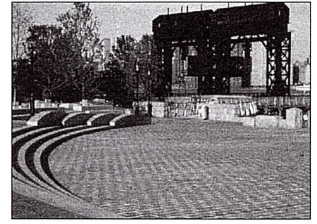
construction for New York. Viñoly's New Bronx Housing Court was built in just thirteen of the seventeen years architects must typically expect to spend on a courthouse project in New York. But the draggy process nevertheless required incredible tenacity and staying-power.

A muckraking reformer, Viñoly railed against "overpopulated" meetings and against the idea that consultants are wiser than architects. He cited a report prepared by a consulting team from San Diego which delayed construction when it recommended that space-needs projections could be drastically reduced if judges would simply shorten their lunch breaks. "I'd like to be mayor," Viñoly concluded.

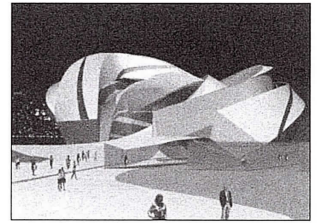
The designers' message was that architects are professionals. They should be trusted. Though the meeting was surreal at times—with Viñoly drumming violent arpeggios on the table (an audible rumbling on the public address system) and Polshek, in a unsupervised moment, trying on Stephens' glasses—the projects and proposals displayed in the Urban Center's adjoining North Gallery spoke volumes. Success when building hinges on trust, ethics, and integrity. You need "a leader with vision," Polshek said finally. "If people who build take pride, that comes through." —C.K.



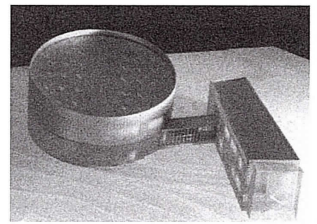
New York Times Printing Plant,
The Polshek Partnership



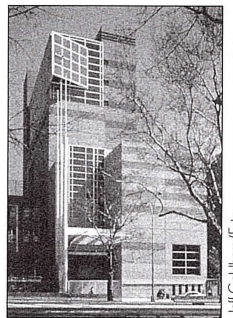
View from plaza to south gantry
Gantry Plaza State Park



Staten Island
Institute of Arts and Sciences,
Eisenman Architects



Bronx South Community Center
expansion, New York City Housing
Authority Design Department,
Agrest and Gandelsonas Architects



New Bronx Housing Court,
Rafael Viñoly Architects

The Will and the Waterfront

by Kira L. Gould

The possibilities for the waterfronts of New York and New Jersey are so great that they never fail to tantalize. So many miles of shoreline with a history of dramatic geological events . . . such diverse and abundant plant, animal, and hydrological systems . . . the bustling port itself. All are remarkable.

In September, the Waterfront Project hosted a conference to tackle issues facing the region. Working with a wide range of organizations from New York and New Jersey (including the Municipal Art Society and the Regional Plan Association), the Project has been coordinating efforts of waterfront development groups, park planning concerns, and others in the "Highlands to Ocean/H₂O" region.

The one-day conference began at Liberty State Park, with a discussion by several experts on habitats, the estuary, waterfront access and privatization, brownfield redevelopment, waterborne transportation, port activity, and the efficiency of water- and rail-freight transport. Efforts to overcome the political boundary between New York and New Jersey were compelling. As MAS president Kent Barwick pointed out, "You cannot clean up half a harbor."

The conference emphasized the importance of uniting all of the stakeholders on waterfront issues (though, oddly, New York City's own waterfront plan was left out of the discussion—and the paucity of architects at the invitation-only event was surprising). The group did include a wide spectrum of those involved in efforts to put the region's waterfronts to better and more sustain-

able use: there were organizers, civic groups, planners, and agency representatives in attendance.

After the morning's big-picture assessment, a series of afternoon panels spotlight "lessons learned." **Tony Hiss**, author and Visiting Scholar at the Taub Urban Research Center of New York University, moderated a panel on designing the waterfront.

Ron Shiffman, of Pratt Institute, discussed a waterfront project in Germany. **Lisa Rapoport** described her work with a team of planners and designers master-planning a project for the Meadowlands. **Tom Fox**, director of the San Francisco Park Renaissance, showed projects including a conversion of an airfield to a park. And artist **Michael Fishman** described the cost-effectiveness and benefits of bringing art and aesthetics to infrastructure projects. And **Ann Buttenweiser** presented the Parks Council's idea of bringing back the floating swimming pools that offered recreation to under-served neighborhoods earlier this century. It's an intriguing idea, and its presence at the conference's concurrent "idea fair" made good sense.

Another session addressed "urgent challenges and opportunities" on the metropolitan waterfront. Governors Island is one of these, though discussing the potential for a new kind of urban park there made some people feel as though a Manhattan-centric point of view had crept into the conference. The presentation about Operation Sail 2000, a boat festival in the harbor next July, seemed completely extraneous. It diverted attention from discussion of serious waterfront issues, especially in light of the concerns of many waterfront communities worried

about being dumped on as New York City struggles with disposing its trash.

As at many conferences, it seemed that "we were just beginning to get to the heart of the matter"—in Hiss' words—during the discussions following the panels. "So much of this sort of thing is about finding ways to get comfortable with each other and believe that each has something important to contribute." Hiss hopes that the gathering will, in fact, lead to working groups, information sharing, and coalition-building. There are certainly miles of waterfront—and enough serious issues facing those who have visions of its better use—to go around.

Peter Buchanan at the Architectural League

by Jayne Merkel

If you worried about killer mosquitoes or were drenched by Hurricane Floyd, you have only yourself to blame, as Peter Buchanan pointed out in the first lecture of the Architectural League's series, "Shades of Green: Architecture and the Natural World."

Both the storm and the encephalitis outbreak are products of global warming, according to the British architect, planner, and former *Architectural Review* editor. Americans, comprising just less than five percent of the world's population, consume 45 percent of the world's energy, and half of that is used by buildings.

Citing John Ruskin, Frank Lloyd Wright, and Buckminster Fuller, Buchanan noted, "One hundred and fifty years ago, people were aware of the importance of sustainability. Many countries subsequently developed a sensitive modernism. What went wrong here?" He answered his own question: "The coining of the

Manhattan's West Side,
with Riverbank State Park,
Richard Dattner Architect

Julian Olivas Art-to-Ground

term 'International Style' [which implied that vernacular traditions were old-fashioned], air-conditioning, and Miesian glass boxes. What he could not explain is why it has taken so long for environmental awareness to catch on in the U.S. "Most of the American green buildings are not very nice to look at, whereas in Europe the best architects are taken with the green agenda. Green architecture has been stigmatized in this country as for West Coast loonies. Is it really reactionary? Many American academics seem to think so."

"One reason for the resistance is that the green agenda has been trivialized as being only about energy efficiency. But sustainability implies forms of development that no longer harm the Earth, so we will live in harmony with Nature, with other people, and ourselves," Buchanan said.

He also traces the lack of interest to influential stars like Peter Eisenman and Greg Lynn. "Modernity was an attempt to reinstate the interpretive realm, but now that's gone too far. We leap into theoreticism. You can construct a theory of anything. The notion of an objective reality is what distinguishes modernity, but now we've swung too much in this deconstructive direction where reality is only a construct."

Buchanan contrasted the architecture he admires with the "arbitrary" computer-generated imagery of young American academics. Praising Renzo Piano's Kansai Airport, he noted that "it is an organic building—skin, space, structure are all tightly meshed . . . using geometry and Nature at a much higher level." The building's parallels with science run deep. "It works like it and applies the understandings of science," and Buchanan is convinced that

this affects "the way the building is experienced. You actually feel you are creating the shapes. You have a sense of participation."

Buchanan showed the European Investment Bank (in Luxembourg) from the late 1970s, a structure by Sir Denys Lasdun which Buchanan described as "one of the first examples of sustainability." European buildings are naturally lit and ventilated, in part because, with their strong labor unions, European office workers will not tolerate American working conditions. Also, energy efficiency is dictated by law. Offices must be naturally lit and ventilated, so architects have returned to the narrow plan. Thin buildings bring savings because the biggest energy cost in a building is lighting. And naturally-ventilated offices help pay for themselves because they actually keep workers healthier and less prone to absenteeism.

The European Investment Bank structure, built in "the heyday of high-tech, has hundreds of sensors to tell you when windows need to be opened or lighting dimmed." Still, it is quite a different kind of high-tech than Richard Rogers' subsequent Lloyd's Building, in London, which Buchanan dismissed as merely expressionistic.

Buchanan focused on the technologically sophisticated buildings of Piano and Foster, which were created in active collaboration with engineers.

Responding to Buchanan's remarks, **Kenneth Frampton** agreed with almost everything that had been said. "The United States may be technologically advanced, but does it have a culture of technology?" he wondered. "There's a dearth of distinguished American structural engineers. It's hard to find the equivalent of Robert Mailliot

or Pier Luigi Nervi, he said. "The architectural profession has taken a very different attitude: My engineer will make the building stand up, and that's all. Architects [here] are very undemanding."

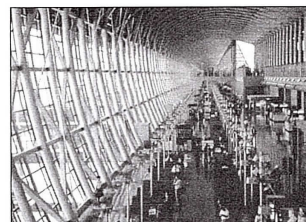
Buchanan noted how, in Europe, more design time is devoted to engineering, and contractors even contribute to the team. They are accommodating because there is more competition between construction companies from various parts of the European Union. And the Union funds leading architects' research on environmental technology.

Frampton commented on Buchanan's distinction between "ecological postmodernism, with its trust in the body, and deconstructive postmodernism, with its erasure of the body." Frampton said that "the body is of no interest to the architects of deconstruction, as opposed to Aalto's multisensory approach." But Frampton expressed concern about "the dilemma of the high-rise building"—even in the hands of an architect like Foster who is taking an inventive ecological approach. And Frampton introduced "the question of landscape and land settlement patterns."

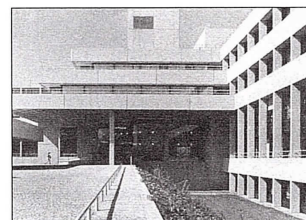
Buchanan had mentioned them only briefly, to conserve time, but he said he worried about "the ecological footprint necessary to sustain a city. London's is bigger than the entire United Kingdom. New York's is probably even bigger. I think we're going to see small-scale developments connected by very good transport."

Hearing those words, the American audience realized just how much work there is to do.

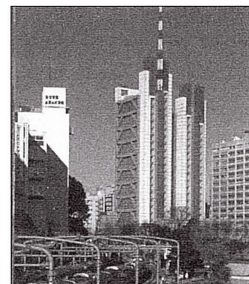
Buchanan's lecture launched "Shades of Green: Architecture and the Natural World," a year-long program of events with leading-edge architects, engineers, and designers rethinking the relationship between the built and natural environments.



Kansai Airport, Renzo Piano



European Investment Bank, Denys Lasdun (This image appears in a new book by William J. R. Curtis, Denys Lasdun: Architecture, City, Landscape, Phaidon, 240 pages, \$75.)



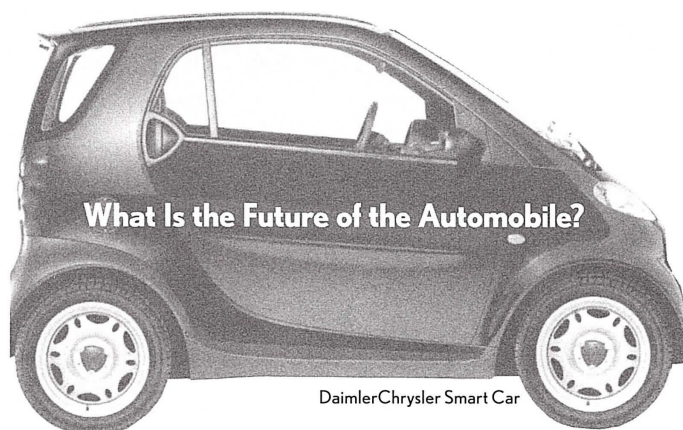
Century Tower, Foster and Partners



Reichstag dome, Foster and Partners



Reichstag dome interior, Foster and Partners



There's the rest of the United States. Then there's New York. In Manhattan, at a star-studded Museum of Modern Art symposium concerning the future of the automobile, only about thirty-five people showed up.

Anywhere else in this county, a similar roster of experts and eminent car designers would have drawn a crowd the way the museum's accompanying exhibit "Different Roads" did.

From July through September, visitors crowded around the "automobiles for the next century" in the MoMA sculpture garden. But most of these people were not New Yorkers. In Manhattan we just don't think much about cars, despite the fact that most of us drive—at least on occasion. But we need to start thinking about them, because the chairman of the Planning Commission, Joseph B. Rose, plans to require developers of downtown residential buildings to build parking spaces rather than limit construction of parking. The change will increase car ownership and congestion, according to the experts who gathered at MoMA on September 7.

Panelists agreed that building more roads and facilities for autos only leads to more cars, longer traffic jams, and increased pollution. (And many of these people are car lovers from cities like Los Angeles. The East/West split was revealing. All the car experts and automobile designers were from the West—even the German **Gerhard Steinle** who once headed Mercedes Benz North America's experimental design group. He lives in Tustin, California.)

The East Coast-based participants were curators and critics: design writer **Phil Patton** (who served as a consultant for the show) and the museum's **Christopher Mount**, as well as *The Nation* architecture critic **Jane Holtz Kay**. She authored *Asphalt Nation: How the Automobile Took Over America and How We Can Take It Back* and was the only participant who really hates cars, though **Robert Q. Riley** (who wrote *Alternative Cars in the 21st Century*) and **Harald Diaz-Bone** (of the Wuppertal Institute for Climate, Environment and Energy, in Germany) listed the dangers of continuing business as usual.

Diaz-Bone provided the European point of view, saying that "Americans are addicted to cars"—oversized, inefficient, impractical, energy-gorging ones. He showed a chart of Americans' responses to the question: Which inventions must you have? Topping the list was the automobile, mentioned by 63 percent of respondents. (The rest of the list was shocking. Light bulbs were considered essential by only 54 percent, TV by 22 percent, while the computer and blow drier tied at eight percent.)

Europeans, unlike poor people in developing countries, can

afford cars. But Europeans often don't buy them. "Forty-two percent of households in the Netherlands own cars, though seventy percent can afford to," Diaz-Bone said. Land development patterns account for some of the difference; it is American-style sprawl that makes cars essential. "Density is very important for the availability of services," Diaz-Bone pointed out. "Europeans live more in urban areas and in smaller spaces." He added, "In New York, you are more mobile when you don't have a car." Because of the density and mature mass-transit system, you don't need one.

Several speakers said that most of the things people do to alleviate traffic congestion serve to make it worse. Diaz-Bone showed a map of the 200-year-old city of Cologne—now strangled with modern ring roads and American-style superhighways. "They decided to make the city more accessible by car, so they built all these roads." Then "people moved out, and the city became less vital," he said. His "traffic spiral" is a downward spiral where auto traffic leads to pollution, more accidents, extra land devoted to roads, and finally—increased traffic. In turn, these lead to more roads, more cars, increased distances, less appeal for cyclists and pedestrians. Soon there is a shift from pedestrian and bicycle traffic to cars, and this makes urban places less attractive. As more people leave, the spiral widens.

The Problem

"The problem is that everyone wants to have a car, and there are six billion of us—soon to be ten billion. In a few years, the transportation system we have will create political, economic, and environmental problems like we've never seen," said Robert Riley. "By 2020 we'll have well over 1.1 billion motor vehicles—enough to circle the world 130 times."

Economic progress in China and India is expected to create a demand for millions of cars in the relatively near future. But there is relatively little oil to power the ones that already exist. Only the Middle East has substantial reserves, but the entire 700 billion barrels in the ground will be depleted in seventy-five years at the current rate of use. If current growth continues, the next twenty one years will see the world use as much oil as has been consumed in the whole twentieth century. "Is it really in our interest to transfer so much wealth and rely so heavily on the OPEC nations?" Riley asked.

"Acid rain, respiratory problems, greenhouse gases, global warming"—all are largely attributable to the automobile. "But because we don't know everything about the carbon dioxide cycle, there is a tendency to discount the whole thing," he added. The doomsday scenario is not just talk. The increasing use of fossil fuels "will change our weather patterns," Riley said. "We'll have less food, and the climate shifts will probably be irreversible."

Size and the City

Micro-sized vehicles like the Smart Car address some of Jane Holtz Kay's concerns. She mentioned that thirty percent of "good" cities like New York and Boston are now covered by asphalt, and fifty percent of Los Angeles is. Still, she believes, "It's time to dispense with the tech-fix exemplified by these machines." She thinks the automobile "wrecks habitat, causes sprawl, replaces walking with driving," and she says "the private car should be the last solution" to transportation. Kay noted that although automakers say they are simply meeting consumer demand, "of the two hundred measures on ballots [nationwide], seventy-two percent were there to secure open space."

Kay talked about how cars create "a geography of inequity" that is inaccessible to the poor, to children and the elderly. It

oppresses the soccer moms who must drive these people around. She mentioned that 42,000 people annually are hit by cars, and that a car remains expensive (costing \$6,000 a year even though roads and gasoline are heavily subsidized by taxpayers). But as an architecture critic, her main concerns are urbanistic. She even attributes the demise of Pennsylvania Station to the rise of the automobile. ("It was a public space for a nation laced with street-cars." The landscape changed after World War II.)

What Is Car Sharing?

Designer Dan Sturges is director of New Mobility at Frogdesign, the firm responsible for the shape of the first Apple Macintoshes. He offered ideas for a way out of the current dilemma. Unlike Kay, Sturges said he loves cars—"but I like people more," he said. "Cars are like pills. They can make you feel better. They can save your life . . . just don't take too many."

Years before he joined Frogdesign (and even before he joined the Institute of Transportation Studies at the University of California at Davis) Sturges managed to produce several thousand units of his tiny, fuel-efficient car, the Trans2. Unfortunately, he ran out of money before he was able to work the kinks out. Yet he held onto his dream. Like most of the speakers, he understands that personal mobility is a powerful and popular idea. But he thinks "our cars have tried to be all-purpose vehicles. We need to get the right vehicle for the right trip, like using the right tool for the job."

Before a trip, drivers could choose a car from a cooperative pool, like booking seats on an airplane. Tiny autos like Sturges' Trans2 would be used for errands—to the store, to school, or to a neighborhood E-commerce delivery center (which Sturges

believes will become more and more a factor in people's lives. Why should huge delivery trucks lumber down residential lanes dropping off packages when no one is at home?)

From a car-sharing pool, couples could rent a sporty convertible for weekend picnics. Families could reserve a van for long vacations or obtain an all-terrain vehicle to head to the mountains or the beach.

"If it becomes cool here in the West, people in the developing countries will want it," Sturges said of car sharing. Industry analyst Jim Hall (of Autopacifica, Inc.) added that Americans are already well on their way to car sharing because of the popularity of leasing, though he thinks the impediment to its adoption is the lack of a class system in America. Cars provide us with status and a sense of self which Europeans inherit.

New York as Proving Ground

Though none of the speakers said so, Manhattan is the obvious place to begin sharing cars. Few urbanites define themselves by the cars they drive, and many of us drive only on weekends, if at all. Renting is already common.

When the zoning code is revised, why not bonus car rental agencies rather than parking lots that serve private autos? Incentives and subsidies (until the practice begins paying off) could encourage rental companies to offer tiny cars for city streets and a range of attractive alternative vehicles for vacations and other kinds of trips. Let New York pave the way for this country; the United States can lead the rest of the world. It would be relatively easy to step into the forefront of transportation policy and help save the planet—in one fell swoop. —J.M.



Toyota Prius



Audi AL2



Honda VV

The automobiles exhibited this summer in the MoMA garden were designed with pollution and fuel conservation in mind. The **General Motors** two-passenger **EV1** is the first electric car made by a major manufacturer (though it will have limited potential, as it needs to be recharged after 60-80 miles). The experts at the symposium placed more hope in "hybrids" such as the otherwise-traditional **Toyota Prius** (already in production in Japan) and the two-seat **Honda VV** (expected to be introduced in America this winter). Both use electricity to start; the gasoline engine kicks in at a speed of 30 miles per hour. These cars are seen as temporary solutions. The fuel cell is the long-term hope for an economical energy source. However it is not expected to be available for practical use in autos for many years.

Most of the cars on display were small, lightweight, or aerodynamically efficient. Despite its small size, the **Fiat Multipla Bipower** was designed to maximize interior space with storage, while accommodating a family. It will be available as a hybrid, a diesel, or with a bipower engine that can use gasoline or methane. The **Ford Ka**, which was introduced in Europe and South America three years ago, was intended to make small seem adorable at a time when cars in the United States were getting bigger and bigger—and less efficient. The new **BMW/Rover Group Mini Millennium Concept Car** tries to pack sex appeal into the 1959 Mini format. Its lines are more rounded and sportier.

The handsome **Audi AL2** concept car weighs only 1,653 pounds (575 less than a steel family car) because it is aluminum. The 1997 **DaimlerChrysler CCV** is an inexpensive, sturdy plastic prototype made of recycled soda bottles. At 1,200 pounds, it can be powered by a small, two-cylinder engine that achieves 50 miles per gallon. Its roll-back hood provides natural ventilation in warm climates. Intended for developing countries, it can be assembled in simple factories in a third of the usual production time, with just twenty-five percent of the number of parts normally required. It needs only minimal service, and can run on primitive roads.

Automotive designer **Gerhard Steinle** explained that—despite its diminutive size—the **DaimlerChrysler Smart Car** he conceived a few years ago for Mercedes Benz North America originally had leather seats, an excellent sound system, a telephone, and other luxury features. It is 98 inches long—the width of an average car—so three Smarts could park in one regular parking space; a whole row of them could park perpendicular to a sidewalk. After the first prototype was created, DaimlerChrysler acquired Swatch, the Swiss wristwatch company, so the car in the show looked more like a colorful plastic timepiece than a traditional Mercedes. But like the other autos on display, what it really resembles is a modern athletic shoe.

Zoning for a New Century

Deciding which changes must be made to the New York City Zoning Resolution is only part of the task facing planning commissioners and other interested citizens. Convincing community groups that simplified statutes are in their interest may be even harder, according to former chair of the planning commission **Sylvia Deutsch**. In September, she made the comment at a sold-out two-day conference where an amazing collection of authorities participated. During the sessions sponsored by the AIA New York Chapter and the American Planning Association Metro Chapter, the challenge of updating New York zoning suddenly became clear. The highly political process will involve more than simply weeding out inconsistencies and outdated provisions.

by Jayne Merkel

The Background

It helped to begin with a lesson on how the code got to be the morass it is today. **Norman Marcus**, AICP, a planner and lawyer with Bachner Tally & Polevoy, explained that the problem stems from the misfit between the city that was built under the 1916 zoning ordinance (the first to be written in the U.S.) and provisions of the 1961 Zoning Resolution—an attempt at modernization which was much more specific than the original.

“Most of the City was built to the specifications of the 1916 regulations which required streetwalls of a height related to the width of abutting streets.” These varied according to district. Buildable floor area was not a factor; nor was floor/area ratio (F.A.R.), room count, or density. “Envelope controls—heights and setback limitations—alone governed. Open space was neither required nor encouraged beyond the 30-foot residential rear yard,” Marcus said.

The 1961 resolution was a “response to criticism from an unairconditioned populace calling for more open space, greater architectural freedom [to build freestanding International Style buildings], and restrictions on population density” which was perceived as a problem. People were predicting that New York’s population would reach 55 million. (It currently hovers around 7.3 million.) Planning Commissioner Joseph Rose has characterized the ‘61 amendments as favoring “towers in the park,” but Marcus described the amendments as promoting “a fully-regulated city” which controlled even formerly unrestricted areas where all uses had previously been permitted.

After 1961, forty percent of land was zoned for manufacturing. Housing was not permitted in those areas so that industry would be protected from competition with residential market forces. “There were 200 larger-sized, double-columned pages of regulations . . . F.A.R. controls in every district, limits on the density permitted in residential buildings, open-space requirements, and plaza bonuses,” Marcus explained. Everyone assumed “the new standards would be good for us and that they would be enforced.”

In fact, enforcement has been spotty, and “those areas complaining received the most attention.” Almost immediately, it became apparent that the “encouragement of towers in plazas, open space ratios, freedom from streetwalls, and discouragement of mixed use” would change the character of the city. “Where most of the city was built to the contextual” earlier rules, “the new regulations insured disruption and discontinuity.”

A few special districts were created to protect beloved city fabric from the 1961 amendments; then the number of these districts mushroomed. After two decades, “planners began to retrace their steps to the ‘old zoning.’” Since the existing rules were not revised as new exceptions and provisions were added, the zoning resolution “ballooned to nearly 1000 unmanageable pages excluding maps and appendices.” Soon no one remembered “why certain seemingly contradictory provisions remained on the books.”

“The results today confound even the experts,” Marcus explained “since the 1916 ordinance has expanded from a mod-



Norman Marcus



Michael Weil



Marilyn Jordan Taylor



Jane Thompson

est focus on selective *prohibitions* on use and development, to its present global emphasis on the *requirements* of permitted uses . . . the areas of contention and confusion have grown enormously.”

“Because of so many required ingredients for permitted development . . . as-of-right development has often been challenged and stalled in courts.” Marcus recommends that “a return to the simplicity of the 1916 ordinance should be one goal of reform. Its prohibitions should be clear and its mandates few.”

The Proposals

The City Planning department staff agrees. Director of Zoning and Urban Design, **Michael Weil**, said the reforms are intended to make the “rules easier to use and enforce.” But then he described one proposal after another targeted at fixing an existing problem. Leaving the well-informed and attentive audience in the dust, he said there would be “height limits for each zoning district, additional regulations for residential buildings, changes to tower-and-base regulations.” New generic bulk waivers are under review, as are modifications of split-block regulations, incentive zoning, and the possibility of eliminating all residential plazas and lot-coverage regulations. “A two-tiered approval process is being proposed.” And, for the “exceptional design proposal, the department is reviewing practices in other cities and considering putting together a panel of experts.” Though the goals are “consolidation” and “simplification,” there are an overwhelming number of pieces to the puzzle.

What Should Govern the Zoning Envelope?

In a panel discussion that followed, Skidmore, Owings & Merrill’s **Marilyn Jordan Taylor, FAIA**, said that “zoning prevents the worst, but we look to it to do more. Historically, zoning reclaimed a measure of open space on the ground and in the air. What are *our* goals?” She distinguished between “elements of mass (such as F.A.R., zoning lot mergers, bonuses, and transfers), those of shape (coverage, streetwall, setbacks, height), and other issues (entrances, materials, depth, detail, public spaces, transportation, neighborhood character, and values).”

“Zoning envelope control should allow for exceptions,” she said. Who gets one, and under what circumstances? Should prescriptions or performance criteria apply? Contrasting as-of-right to design review, she asked, “Are we ready for design review of our most critical sites?”

Jane Thompson, AICP, Assoc., AIA, of Boston’s Thompson Design Group, admitted she is “always trying to get around zoning. . . . Zoning is egregiously confused with planning and design. Zoning separates; planning integrates.” Thompson pointed out that “a couple of early decisions such as the 200-foot block grid were the key to the wonderment that Manhattan has become. . . . But I want to see that the Rose Reforms get expanded from exceptional and innovative buildings to exceptional and innovative neighborhoods.”

“As Marilyn and Jane have said, it’s more than an envelope

issue. God is in the details,” **Michael Kwartler, FAIA**, began. “New York is a mature city.” Since it’s primarily mixed-use, most zoning is totally unenforceable. And “uses within building shells change.” He concentrated on R5, R6, and R7 districts. “The current contextual guidelines would not permit Jackson Heights to happen, the First Houses on the Lower East Side, the Phipps Houses in Sunnyside, most mews developments, the Grand Concourse.” How *can* we make these things possible?

He also worried about the very low density housing being built near good transportation in the outer boroughs and the fact that current regulations prevent experimentation. “We should eliminate F.A.R. in most infill situations. We’re underwhelming our infrastructure. Standards should derive from the place,” he said, adding, “We should review these regulations periodically.” Kwartler is also concerned about sunshine zoning since no new parks are being built and suggested communities should have access to visual mapping. (He has developed the mapping techniques at the nonprofit Environmental Simulation Center.)

“Let’s reserve our standards of contextuality for where it’s appropriate,” development consultant **Michael Parley** suggested. “I’m against simplicity for its own sake. I believe a complete rewrite can’t be done. The 1961 code took 12 years to enact. We should fix the portions that are broken.” He thinks it might be dangerous to relax standards for any one community “because the lesser standard becomes the rule.”

In the ensuing debate, Marcus observed “a deep respect for the exception, and the need to dream a little.” From **Gloria Root**, in the audience, came the remark, “An awful lot is being loaded onto zoning.” When **Shirley Jaffe** asked about cell phone towers or other communications “riffraff,” Taylor said that “technology and the representation of technology do need to be considered when contextual envelopes get set.”

Do Zoning Regulations Affect the Quality of Urban Design?

In another star-studded panel that same morning, **Bruce Fowle, FAIA**, echoed Kwartler’s comments. “I thought I would take a look at a few of the buildings and neighborhoods that always come to mind when we think positively of New York—and analyze why we are not seeing them emulated today.” He mentioned town houses: “The stoops are illegal—they aren’t allowed to overlap the sidewalk, and they don’t meet ADA requirements.” There is the cost of the land, no place for the car, security (no gated community or doorman).

“How about the Flatiron Building? Its beauty comes from its tall slender form—straight up from the sidewalk, its highly articulated facade with deeply recessed windows, its crowning cornice that overhangs the sidewalk by 6-8 feet. Today the streetwall height would be limited, the cornice could only be ten inches (a building code issue), the facade would be machine-made with limited depth, and the building probably would not get financing.” (Incidentally, only the Flatiron’s landmark designation will insure that the cornice is not removed next year when Local Law



Michael Kwartler



Michael Parley



Bruce Fowle



Jaquelin Robertson



Jonathan Barnett



Mark Ginsberg



Michael Silver



Eric Kober

11 goes into effect.)

Fowle explained why the majestic twin towers of Central Park West would be impossible today—due to citywide light-and-air requirements and contextual zoning with uniform setbacks. The precious fabric of mid-rise Deco apartment houses on Grand Concourse defy current bulk requirements. “Residential developers today say architecture doesn’t matter. ‘People only care about the lobby, the views, the marble in the bathrooms, and the price.’” Even the Seagram Building, the villain that generated the infamous tower-in-the-park concept from the 1961 zoning resolution, would be virtually impossible without extensive special permit or ULURP processes.

“We have two choices,” Fowle said. “We can accept the status quo and rely on market forces, public activism, discretionary review, and goodwill on the part of the development community”—or—“We can take a comprehensive look at what this city should become in the next century, create a vision on a neighborhood by neighborhood basis, and write into our laws a coordinated system of incentives for more humane architecture and a greater sensitivity to context.”

Fowle, who serves as chairman of the Chapter’s Zoning Committee, had a few specific suggestions. “Buildings should relate to each other. If residential towers are going to be allowed to block our views, they should not have blank, uninteresting surfaces. Give the builders and designers a bonus for articulating these surfaces. Regulations should encourage towers to integrate with their required bases, not just sit on top. If streetwall continuity is desired, let’s do it in a way that makes each harmonious with its neighbors. . . . But let’s not over-regulate; leave room for creativity and enrichment of the street.”

Jaquelin T. Robertson, FAIA, AICP, said, “It’s fitting that this discussion should occur here [at the Urban Center—the conference was cohosted by the Municipal Art Society] because this building was saved by air rights. But the tower above it is questionable. Urban development is about quite serious compromises.”

Like other speakers, he noted the importance of having “a vision of what the city should be” and of keeping New York’s unique character in mind. In most cities, “overzoning has a tremendous effect. You fly over and see three big bank towers with nothing around them. When you build one, you blow demand away forever, while you could downzone to seven stories and fill the whole city. Height caps are an effective way to control bad planning. But New York City is an exception.”

“Zoning is very complex for any city as big as this,” he added, but “you don’t have to be a genius to see that the Trump building is wrong. It’s too big. Sometimes it takes a shock like this to create a desire for change.” He cautioned that, though it sparked the reforms, good architecture and good urban design are not directly related to good zoning.

That’s what happened in San Francisco in the 1980’s, explained **Evan Rose, Assoc. AIA**, of that city’s Simon Martin-Vegue Winkelstein Moris. He had been invited to discuss the ordinance

drafted in 1983 by San Francisco. “A group of buildings by John Portman—big slabs—inspired a whole set of regulations. The idea was a building should have a sculptured top” and conform to the streetwall—a base with a tower behind preserves view corridors. “San Francisco is a city in love with itself as it is—or as it thinks it is.” But when it stopped growth and started preserving everything, investment and vitality moved to underdeveloped neighborhoods. “You have to start with a good idea based on preservation and growth.”

“Doing urban design zoning is a new idea,” said **Jonathan Barnett, FAIA, AICP**. “But the problem is that not all these requirements foster good design in all circumstances. . . . City Planning can write a set of urban design guidelines so that there is something to review and irrelevant issues aren’t brought up.” He said it was a very good time to be rewriting zoning. But in response to a question about the idea of offering incentives for excellence in architectural design, he warned, “I would strongly advise you not to get involved with that. With Frank Gehry and Leon Krier practicing at the same time, I don’t think it’s possible for any group to make that decision.”

Considering Use Regulations

The second day of the conference opened—after introductions by organizers **Mark Ginsberg, AIA**, of the AIA New York Chapter, and president **Michael Silver, APA**, of the Metro Chapter of the American Planning Association—with a humorous description of current use regulations by the City’s director of Housing, Economic, and Infrastructure Planning, **Eric Kober**.

“Commercial use regulations are both very general and very specific. Anything with an office in it is ‘office,’” Kober said. “The people who drafted them foresaw the extent to which the economy would become ‘office’—and helped facilitate the change. But their forecast was not quite right. The way office space is used is very different today.”

“Retail regulations are very specific. They list every use group you can think of. No one knows what a frozen food locker is, but it is on the list. So are umbrella repair shops—there is one in New York City.” He said that “many businesses on that list no longer exist, and hundreds of businesses that have come along since 1950 are not.” Planners had a hard time figuring out how to classify Chuck E. Cheese Pizza-time Theater restaurants, for example.

One reason “many business owners are blissfully unaware that their locations are in violation” is that there are two different classes of neighborhood commercial districts. Only stores are permitted in C1 districts; a mix of stores and service businesses are permitted in C2. Yet most commercial blocks (even in C1 districts) have a combination of stores and beauty parlors, computer repair centers, photo shops, and other services.

None of these are allowed in residential districts, though many people work at home today and need such services. And community facilities are allowed, though some of these schools,



John Shapiro



Petr Strand



William Donohoe



Thomas P. Smith

churches, and doctors' offices generate more traffic.

"The thrust of our proposal," Kober explained, "is to shift employment growth out of residential zones and into commercial districts—and to restrain community facilities. But this will not work without changes in commercial districts" to allow large groups of medical offices, for example, to locate there. "Instead of naming every kind of store, there will be big and little stores—for custom manufacturing, repairs, and health clubs." Stores in commercial strips are now limited to 10,000 square feet, a size out of sync with current retailing trends.

What Should Be Done to Update the Use Structure?

"If I were still chair, I'd wipe out C1 and C2. We should group the uses by pedestrian environment and auto traffic," said the respected former Planning Commission and Board of Standards and Appeals chairman **Sylvia Deutsch** during the ensuing discussion. She suggested that one way to toe the line between too much regulation and too little would be to create "three general categories: for permitted uses, for permitted uses subject to certain easily enforceable conditions (perhaps to be certified by the community board), and for special uses to be administered only by the City Planning Commission (not City Planning and the Department of Buildings)."

"Decide what F.A.R. you want, and make that the envelope regardless of use," she suggested. "I'm not in favor of moving most community facilities into manufacturing zones. They're not the best places for a major medical center because they are not served by transit." She also noted that "we have a very thriving manufacturing economy in illegal garment shops, for example in Brooklyn under the elevated on Fifth Avenue. We need to find places for it where the rent is inexpensive, so we can monitor it for safety."

The director of the Independence Community Foundation, **Marilyn Gelber**, pointed out that "there needs to be more conversation between planners and the people involved with environmental protections." The recent controversy over dry cleaners in residential buildings shows the use groups need to be revised. "Some manufacturing and service businesses have less negative impact than offices and social service agencies," she said.

Irving Minkin, a lawyer who once headed the building department (which is charged with enforcement), talked about the mismatch between older building stock and the 1961 code which didn't deal with the kaleidoscope of uses in most neighborhoods.

How Should Uses Be Distributed Among Districts?

"We are already mixing uses." Most of the city was built under the 1916 code, and there's a trend toward more mixing of uses, not less, **John Shapiro**, **AICP**, said in the final discussion. "Enforcement has not been able to keep pace with changes in technology or land use." He cautioned that it's very hard to get rid of existing uses. People expect more out of zoning today, and "all politics is local." He believes that "greater complexity in zon-

ing is the result of our obsession with as-of-right."

Petr Stand, **APA**, of Larsen Shein Ginsberg+Magnusson Architects, spoke from the point of view of a Bronx resident. "In an area like Melrose Commons, each neighborhood was a separate village with places to get things. But as the city grew, regional commercial areas sprung up" and small neighborhood merchants went out of business. Sometimes even a noxious use, like automobile repair shops, might be good for an area to provide jobs or keep eyes on the street. But Stand worries about a saturation of uses in one area, such as senior citizens' centers in Riverdale. "We need contributions from our communities, not in a reactive manner, but in the beginning," he said. There are "a lot of incredibly informed community organizations in places like Melrose."

Speaking as a resident of Forest Hills, Queens, urban designer **William Donohoe**, **AIA**, of Ehrenkrantz, Eckstut & Kuhn, emphasized the importance of mixed uses. "People think of Forest Hills Gardens as a place with single-family houses for the wealthy. In fact, it's one of the most diverse residential neighborhoods with town houses, garden apartments, multiple dwellings, and very few parks or open spaces. But the retail street, Austin Street, which has been there for seventy years, has all kinds of business"—with transit in the form of railroad, subways, and buses.

"I'm an advocate of the minimalist approach—laissez-faire within a planned context. I want to release some of the restrictions," Donohoe said. **Thomas P. Smith**, the director of development policy for Planning and Development in Chicago, advocated the opposite. He said one goal of zoning should be to protect certain priorities. "In Chicago, we're inverting the pyramid and have been for five or ten years. We have a history of blue-collar jobs, and we don't assume everyone will go into service businesses." So they've planned manufacturing districts to protect industrial land from residential developers. "Sylvia said manufacturing won't come back, but it is coming back in Chicago." He also said the Chicago code requires no parking because planners there want to encourage pedestrianization.

The Overview

Summing up the proceedings, **Max Bond**, **FAIA**, a former planning commissioner, commented that "the panelists recognized the uniqueness of New York City. Its size, diversity, economy, and role as a culture center all make zoning difficult. Bulk issues are often related to use. Everyone noted we're talking about an existing city where it is hard to make abrupt change."

He talked about "the question of the kind of text you write. If you have a more general one, you probably need more central administration, a clearer way to process neighborhood plans, and design-review boards." He ended by suggesting that discussions should continue. There will hopefully be a lot more study.

architecture @ the edge

by Andrew Blum

In an exhibition that closed October 1 at Parsons School of Design's Aronson Galleries (also mounted on the Web at www.arch.columbia.edu/at_the_edge) it seemed that everybody, at least stylistically, had decided to just get along. Nearly all of the twenty-one different architects or firms in the show were from New York. And the work, which was mostly unbuilt, gave the sense that the old battles have been neither won nor lost. They've been deemed unnecessary.

This means that the box and the blob have nothing to fight about. Having realized that deconstruction and post-modernism pulled architecture apart and made meaning precarious, architects like those in this exhibition are putting the pieces back together—often combining Miesian modernism and the curved-and-undulating forms made feasible by today's computer software.

In **Karen Bausman's** design for Performance Theater 2000, an 18,000-square-foot multimedia theater in Los Angeles, the pedestrian-scaled glass curtain wall provides the building's base. Her theater emerges from it like a flower. Each of three "petals" is a seating area, providing the structural metaphor "akin to composite systems found in botanical specimens," Bausman said. The concept is friendly and quite beautiful: a flower grows in a glass box. Stylistically, this isn't an assault. It's barely an intervention. Like much of the work in the show, all this project opposes is opposition itself.

The "architecture @ the edge" exhibition first opened, in April 1999, at the American Academy in Rome, where it was conceived and curated by two Roman architects, **Alberto**

Alessi and **Luca Galofaro**. They worked with New York architect **Alicia Imperiale**, although both Alessi and Galofaro spent time here. (Galofaro worked at Eisenman Architects, an experience about which he subsequently wrote a book.)

The original intention was bringing New York's latest built work to Rome. However, they discovered that the most interesting work in America often remained on presentation panels, and this provided the curators with their new focus—one that "challenges the field of architecture through a multidisciplinary approach." The resulting exhibition was, by design, eclectic. As Imperiale put it, "The show is digging in its heels and asking, What is the range?" Practically speaking, this range runs from completed suburban houses, such as **Joel Sanders' Pedersen Residence**, to enormous competition projects, like **Asymptote's** design for the Yokohama Port Terminal. Imperiale's own presentation panels for his "Dark Room" installation showed a theoretically-inclined camera obscura.

Each of the 21 architects or firms in the show was given two 30x40-inch boards on which to show their work. The projects all displayed a futuristic cheeriness. In an accompanying essay, **Peter Lang** presented the participants as today's avant-garde, an opposition force to mainstream currents. But as Lang admitted, "They don't seem to be a group that's on the outside." This new wave is more concerned with reconciliation than revolution.

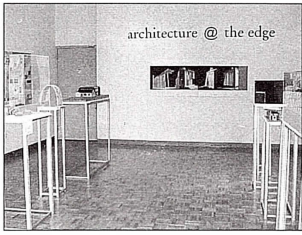
Part of the problem might be that the show was conceived almost a year ago. Now the mainstream has caught up. Prominent recent projects have exhibited a similar determination to effortlessly merge

styles, with maybe the best example being SOM's Penn Station plan. The sweeping steel-and-glass skylight that shoots out of the old Beaux Arts post office is a contemporary compliment (rather than an insult) to the grand old building. Modernists have apparently grown comfortable enough with themselves, as the movement enters middle age, to relax their ideology.

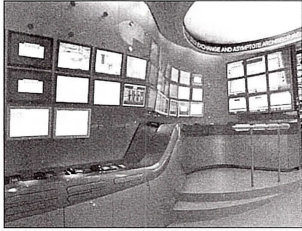
For **Martin/Baxi Architects** (Kadambari Baxi and Reinhold Martin), the happy meddling is programmatic. "Ours is an optimistically entropic architecture," they say. Their project "reprograms" a typical skyscraper so that "home and office are zoned into two continuous volumes wrapping around one another." And **Lewis.Tsurumaki.Lewis's** proposal is certainly relaxed. The firm brings whimsy to a project titled "Situation Normal." In one scenario, the architects imagine Mies' "dysfunctional" exterior I-beams on the Seagram Building being put to use. As tracks for wheels, they would carry a pair of "mobile grass platforms" potentially useful as executive putting greens or smoking balconies. The architects are not really being ironic here, just helpful.

Andrew Blum, a recent graduate of Amherst College, teaches English and writes on architecture.

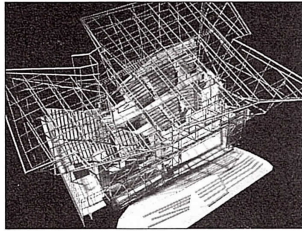
"architecture @ the edge" reopens at Cornell University early this month. Other designers included are: Stan Allen, 1100 Architect, Mojdeh Baratloo+Clifton Balch, Keller Easterling, Scott Marble+Karen Fairbanks, Thomas Hanrahan+Victoria Meyers, Sulan Koltan+William MacDonald, Craig Konyk, Frederic Levrat+Zolaykha Sherzad, Gregg Lynn, Edward Mitchell, Taeg Nishimoto, Office dA/Monica Ponce de Leon+Nader Tehrani, Jesse Reiser+Nanako Umemoto, and Mark Robbins.



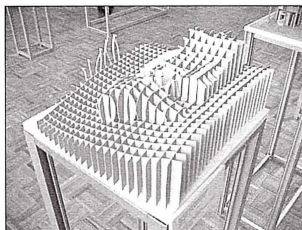
"architecture @ the edge," gallery view



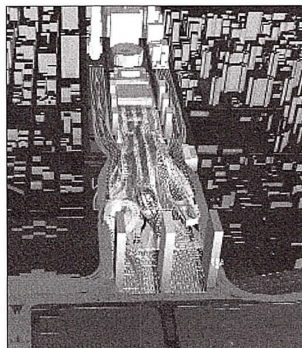
New York Stock Exchange, *Asymptote*



Performance Theater 2000, Karen Bausman



Model, Raybould House and Garden, Kolatan MacDonald Studio



IFCCA Competition for West Side of Manhattan, Reiser + Umemoto

The Annual Design Awards Symposium: From House to Courthouse

by Kira L. Gould

Minimalism still reigns, while the “ecology of building” continues getting short shrift—at least that’s what the results of this year’s Design Awards Program would have us believe. While none of the 32 winning projects selected from a pool of 327 entries reflected startling shifts or new paradigms, they did show that “even in the midst of a boom economy, architects are completing some very careful, thoughtful work,” according to the jury symposium moderator, *Architectural Record* editor in chief, **Robert Ivy, FAIA**.

The architecture awards were determined by three jurors: **Turner Brooks**, from Starksboro, Vermont; **Andrea Leers, FAIA**, from Boston; and **Glenn Murcutt**, from Sydney, Australia. Brooks showed his preference for modest and inexpensive buildings, such as **Gluckman Mayner Architects’** Honor Award winner, the Acadia Summer Arts Program project, which he described as a “slick New York character in a city suit, meeting the rough and rural landscape.” Leers and Murcutt both praised **Steven Holl’s** Honor Award-winning Cranbrook Institute of Science Renovation and Expansion, which grows out of the spirit of Cranbrook. They mentioned its elegant and creative use of light, water, and vapor. The third Honor Award went to **Sean O’Brien Architect** for his Pinnacle Technologies factory. “It’s great to see an industrial building of simple means and elegant execution be so well-detailed,” Leers said. “It’s not often that you see a shot of a loading dock as part of an awards submittal.”

Architecture Awards went to **Anderson Architects**, for the Nickerson-Wakefield House; **Tod Williams Billie Tsien and Associates**, for the Rifkind House; and **Philip Johnson/Alan Ritchie Architects** with **Merriman Holt Architects**, for Saint Basil’s Chapel in Houston. Citations went to **Polshak Partnership**, for the Santa Fe Opera Theater and Master Plan; **Gwathmey Siegel Associates Architects** and **LMN Architects**, for the Henry Art Gallery Renovation and Addition, at the University of Washington; **BOORA Architects** and **Kohn Pedersen Fox**, for the Mark O. Hatfield United States Courthouse, in Portland; **Richard Meier & Partners**, for the Getty Center; **Bernard Tschumi** and **Gruzen Samton Associated Architects**, for the Lerner Hall Student Center at Columbia University. (Regarding their award to the student center, the jury seemed almost reluctant. “Will the space be the event space it’s supposed to be?” Leers wondered. “We hope so.” They didn’t sound so sure.) The architecture jury also awarded Restoration Citations to **Beyer Blinder Belle Architects and Planners**, for the Swedish Cottage Marionette Theatre in Central Park and for Grand Central Terminal. **Lindemon Winckelmann Martin** and **George Cavaglieri, FAIA**, received one for the historic restoration of the Federal Office Building in Newark.

Prizes for interior architecture were awarded by **Emmanuelle Beaudouin**, of Nancy, France; **Neil Frankel, AIA**, of Chicago; and **Danelle Guthrie**, of West Hollywood. For the Honor group, they selected **Daniel Rowen Architect’s** Osho International, which Guthrie cited for its meditative qualities and “extreme reduction.” **Shelton, Mindel & Associates** won an Honor Award for a Fifth

Avenue Duplex (a project old enough to have been published not only in magazines, but in a book). An Honor Award went to **Gabellini Associates**, for the Coleen B. Rosenblatt Jewelry Showroom, in Hamburg, and a Special Mention for Preservation went to **David Brody Bond**, for the Rose Main Reading Room Restoration, at the New York Public Library.

Interior awards went to **Deborah Berke, AIA**, for the Howell Studio and Loft; **Nobutaka Ashihara, AIA**, for the 666 Fifth Avenue Interior Renovation; **Shelton, Mindel & Associates’** Fifth Avenue Residence; **Sidnam Petrone Gartner Architects**, for America Online Executive Offices; and **Messana O’Rorke Architects**, for the Axis Theatre. Citations went to **Gensler Associates**, for the Haworth New York Showroom (“It acts well as an armature to support the products,” Frankel said); **Marble Fairbanks Architects**, for the Louis and Jeanette Brooks Engineering Design Center at the Cooper Union; and **Bone/Levine Architects**, for the Giobbi/Guilfoyle Residence and Studio.

The project category, which awards unbuilt work, was perhaps the most uneven. The jury of **Beatriz Colomina**, of Princeton; **Alex Krieger, FAIA**, of Boston; and **Axel Schultes**, of Berlin, reviewed 109 projects, bestowing only six prizes (and some of these were awarded with reported hesitations). No Honor Awards were given. An Award went to **Steven Holl Architects**, for the Nelson-Atkins Museum of Art Expansion, in Kansas City, even though “we are skeptical about the cellar exhibition spaces and the walls that are cast in shadow,” Schultes said. **Skidmore, Owings & Merrill** managed an award for the New Pennsylvania Station Development, a



Danelle Guthrie and
Lynn Gaffney, AIA



Turner Brooks; Andrea Leers, FAIA;
and Glenn Murcutt



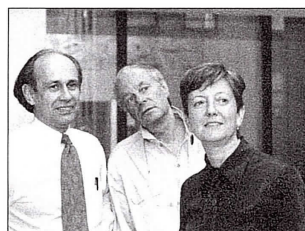
Robert Ivy, FAIA



Neil P. Frankel, AIA, FIIDA



Danelle Guthrie and
Emmanuelle Beaudouin



Alex Krieger, FAIA; Axel Schultes
and Beatriz Colomina

Rizzoli Bookstores' Top 10*As of October 1999*

1. **Morphosis: Buildings & Projects, Volume III**, Thom Mayne (Rizzoli, cloth, \$85).
2. **New York: A Guide to Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).
3. **Koning Eizenberg**, Aaron Betsky, Hank Koning, and Julie Eizenberg (Rizzoli, paper, \$40).
4. **Los Angeles: A Guide to Recent Architecture**, Pulver Phillips (Könemann, paper, \$5.98).
5. **Lofts**, Francisco Cerver (Watson Guptill, cloth, \$35).
6. **Barkitecture**, Fred Albert (Abbeville Press, cloth, \$24.95).
7. **San Francisco: A Guide to Recent Architecture**, James Trulove (Watson Guptill, paper, \$5.98).
8. **New York 1960**, Robert A.M. Stern, Thomas Mellins, and David Fishman (Taschen, paper, \$30).
9. **CAD Layer Guidelines, Second Edition**, Michael Schley (AIA, cloth, \$35).
10. **Philippe Starck**, Conway L. Morgan (Universe, paper, \$25).

LAGUARDIA PLACE COMPETITION**due February 14, 2000**

Deadline for the Stage One of the LaGuardia Place Competition to design a new home for the AIA New York Chapter and the New York Foundation for Architecture to occupy a street-level space at 234 LaGuardia Place, in Greenwich Village. Stage One competition entry package will be available on January 1. Entrants are asked to submit a narrative statement and sketches describing the design concept and articulating how the proposed solution will meet AIA program requirements on no more than two 11x17-inch sheets mounted on 1/4-inch foam core. Stage One conceptual submissions will be identified by number only; a separate sealed envelope will identify the entrants and contain a list of three comparable complete projects. Five finalists, who will each receive \$5,000, will prepare more-detailed schemes on two 30x40 inch boards. Entries may be made by joint ventures or associations of architects. The competition is open to all AIA members registered to practice architecture in New York State. To receive competition materials, please call 212-683-0023, fax a request to 212-696-5022, E-mail the Chapter at info@aiany.org or stop by the offices on the sixth floor of 200 Lexington Avenue.

"grand civic ambition," Krieger said.

A Citation was awarded to the **Kolatan Mac Donald Studio**, for the Raybould House and Garden, which Krieger described as progressive-yet-archaic—and quite an achievement for a small project. Disappointment about another design's flat roof did not prevent the group from giving it a Citation. The project, **Bernard Tschumi Architects'** Concert Hall and Exhibition Complex in Rouen, France, is "roadside architecture elevated to a heroic scale," said Krieger. Colomina noted its "qualities that call out to those in cars," but Krieger also mentioned that "it may never be able to receive neighbors."

While Schultes objected strenuously to the "American tradition of decorated matchboxes," he allowed **Robert Kahn's** Kit-of-Parts House, to be awarded. The project, which emphasizes the importance of collaboration between client and architect, garnered a Citation. **David Jay Weiner, Architect** also earned one for an elegantly computer-rendered Hillside House. Its intersecting volumes, reflecting both a Koolhaas-esque pedigree and a reference to 1960s modernism, seemed "fresh in this recombination," Krieger said.

The influence of the computer was not as much in evidence as Ivy thought it might be. It was most apparent in the projects group, to the disapproval of some members of that jury. Krieger called Form Z and other computer-design and rendering tools "diabolical, with implied layering that sometimes stands in for the real layers of design."

As the juries assessed the pool of winners, Murcutt repeatedly lamented the lack of attention paid to ecology in buildings. But his speech was more preachy than pas-

sionate (and it did not much inspire the small audience that braved the rain to attend the underpublicized event). His points were solid: issues of consumption and energy use need to be part of poetic and rational architectural solutions. However, his soapbox approach was received with little more than an embarrassed silence.

On the playing fields**Fox & Fowle Architects**

brushed aside competition and injury to win the 1999 Softball League Apres Moderne (SLAM) championship title. The victory marks the third consecutive year that team coach (and studio director for interior architecture) Rodney VenJohn, has led the team to softball supremacy. This year's opposition, the **Tod Williams Billie Tsien** team, was scoreless to Fox & Fowle's three runs in the second game of the best-of-three finals. Fox & Fowle won the first game 2 to 1. In the third inning of the championship game, pitcher Manny Morales had his thumb broken by a line drive. But he managed to finish the game without surrendering a single run.

SLAM is a 20-year old co-ed softball league of major New York architecture and design firms.

Industry Insiders on Practice Afar

AIA New York Chapter President **Walter A. Hunt, Jr., AIA**, joined **Richard Hayden, AIA**, of Swanke Hayden Connell; **Carolyn Iu, AIA**, of Iu + Bibliowicz; **Juliette Lam**, of HOK, and **Julie Monk, AIA**, of Brennan Beer Gorman/Monk for a roundtable discussion about the challenges of designing projects overseas. The discussion was published in the November 1999 issue of *Interiors*, which focused on international design.

Schools in the City

In Newark, the first annual Urban Education Facilities 21-NE Chapter Conference was held in September, in conjunction with the Education Law Center, the New Jersey Institute of Technology, and the AIA New York Chapter Committee on Architecture for Education. Dozens of architects joined facilities experts and education experts to discuss the primary issues facing schools both nationwide and locally in New York and New Jersey.

Ezra Ehrenkrantz, FAIA, of Ehrenkrantz Eckstut & Kuhn Architects, mentioned the many rapid changes that educational institutions and society are experiencing. "We need to understand that different learning media facilitate learning in different areas," he said. "The many tools need to be correctly calibrated to the specific information being taught. The framework of information technology needs to be better-combined with the curriculum materials. Whole new sets of requirements are focusing on core and cross-disciplinary curriculums again. It's our job [as designers] to insure that the ability to service these spaces is provided as part of any building program. Buildings should become laboratories for their own evolution."

Career Moves

□ For this academic year, Chapter member **Susan Chin, FAIA**, an assistant commissioner at the New York City Department of Cultural Affairs, has been named a Loeb Fellow at Harvard University's Graduate School of Design. As part of her research, she will explore economic development policy and urban design theory for cultural districts in cities.

□ **Manuel Mergal** and **Joseph Singer** have been named sen-

ior associates at **Ferguson Shamamian & Rattner Architects**. Mergal, who joined the firm in 1997, designs high-rise, hospitality, civic, and arts facilities. Singer arrived in 1994 and has worked on numerous projects in Florida, California, and New York. **Stephen T. Chrisman**, who brings to the office a strong interest in town planning, has been promoted to associate.

□ **Fox & Fowle Architects** announces that **Rodney VenJohn, AIA**, has been named a senior associate and **Michael Stark** has been named an associate.

□ A former principal and founding partner of Smith Ottaiano Architects, **C. Jane Smith, AIA**, has joined forces with **Olaf Harris, FIIDA**, to found **Harris Smith Design**.

□ After three years with the firm, **Margaret Castillo** has been named a senior associate at **Helpen Architects**; she is currently serving as project manager for the restoration of the historic Skinner-Trowbridge House, at Yale University in New Haven, Connecticut.

□ **Mark W. Harris** has rejoined Horton Lees Lighting Design's New York office as design principal.

□ **Weidlinger Associates Inc.** announces the appointment of **Marcy Stanley** as Business Development Manager for Weidlinger's structures division.

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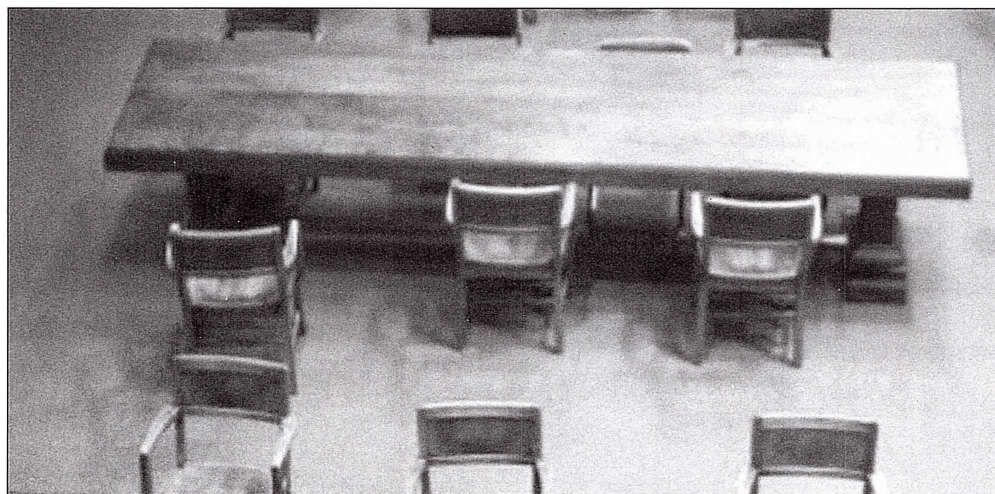
The National Building Museum's **Apgar Award of Excellence** recognizes contributions of individuals whose observation, interpretation, and evaluation of America's built environment heighten public awareness of excellence in building, urban design, development, community revitalization, or city and regional planning. Nominees can be authors, producers, critics, educators, practicing professionals (such as architects and developers), or others. Nominations should be submitted as a brief written statement giving background and justification for the nomination. Include relevant support materials. Self-nominations are not accepted. The Apgar Award recipient will receive a \$1,500 honorarium. A winner will be announced before the end of 1999 and publicized in the Museum's publication, *Blueprints*. Send materials to: Apgar Award, National Building Museum, 401 F St., N.W., Washington, DC 20001.

November 29

The Diocese of Fort Wayne-South Bend, Indiana, is holding a competition to design the Parish Church and Shrine for Our Lady of Guadeloupe. The program specifies a church for a weekly congregation of 500—with occasional gatherings of up to 1,000 people—at a largely-wooded rural six-acre site in Milford, Indiana. The competition is open to all designers, architects, liturgists, theologians, artists, and students. If the winner is not a licensed architect he or she will be required to associate with an architect licensed in Indiana. First prize consists of a contract to design the building. Second prize is \$3,000; third prize is \$1,000. The entry fee is \$35. Jurors are architect John Burgee, FAIA; architect Rodolfo Machado; art historian Carol Krinsky, PhD; architect and liturgical consultant William Brown, AIA; and Msgr. Francis Manion, of the Diocese of Salt Lake City. Projects will be evaluated on the basis of liturgical appropriateness; appropriateness for the Our Lady of Guadeloupe Parish, community, and its environs; and feasibility of community involvement in construction. Submit requirements on two 20x30-inch boards. To register contact Linda Furge, Diocese of Fort Wayne-South Bend, 1330 E. Washington Center Road, Fort Wayne, IN 46825, E-mail lfurge@fw.diocesefwsb.org or fax 219-483-3661.

December 1

The exhibition marketing agency **Exhibitorgroup/Giltspur** invites design students to enter its '99 Launch Your Career in Exhibit Design competition. Winners of the first, second, and third prizes will receive tuition scholarships (of \$7,500, \$5,000, and \$2,500 respectively) for the study of design. Each of the three winners will also receive a paid internship at one of Exhibitorgroup/Giltspur's 17 production facilities in North America. In addition, the winning entries will be showcased at the year 2000 Exhibitor Show in Las Vegas, Nevada. The competition is open to design students who will be sophomores or juniors enrolled at an accredited college or university in the 1999-2000 academic year. To receive a poster-and-entry form, E-mail your name, address, telephone number, name of school, and current year in school to: Launch Your Career Competition '99, launch-career99@c-g.com or mail same to: Exhibitorgroup/Giltspur, 201 Mill Rd., Edison, NJ 08817-3801.



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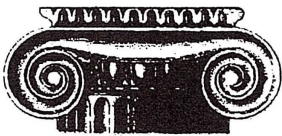
*For information & a free Calendar of Events, call
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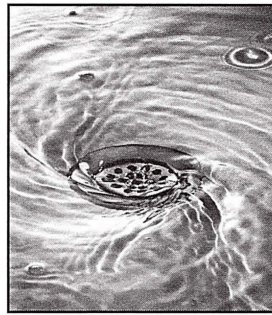
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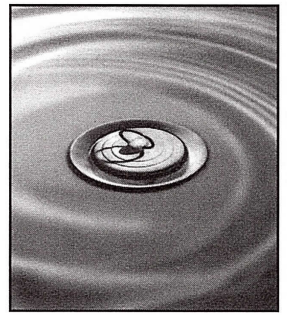
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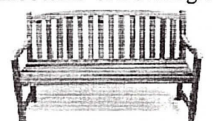
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November 7 - January 2

Children of Berlin

P.S. 1 Contemporary Art Center
22-25 Jackson Ave. at 46th Ave., Long
Island City, Queens. 718-784-2084.

Through November 13

**Paul Kariouk and Mabel O. Wilson's
(A)way Station, the Architectural Space
of Migration**

StoreFront for Art and Architecture,
97 Kenmare St. 212-431-5795.

November 18 - December 31

**Other Urbanisms: Proposals for the
Development of Hell's Kitchen South**

StoreFront for Art and Architecture,
97 Kenmare St. 212-431-5795.

Through November 19

**Memorial for the Murdered Jews of
Europe: An Exhibition by Eisenman
Architects**

The Cooper Union,
Seventh St. at Third Ave. 212-353-4220.

Through November 27

Approach

Henry Urbach Architecture, 526 West 26th
St., Rm. 1019. 212-627-0974.

Through November 30

**Investigating Where We Live: Exhibition
of Outreach Youth**

The Municipal Art Society, 457 Madison
Ave. 212-935-3960.

Through December 3

Manhole Covers

The Municipal Art Society, 457 Madison
Ave. 212-935-3960.

Through December 31

**Big Buildings, Featuring 70 of the World's
Largest Towers**

The Skyscraper Museum, 166 Wall St.
212-766-1324.

Through February 13

**Forgotten Gateway: The Abandoned
Buildings of Ellis Island**

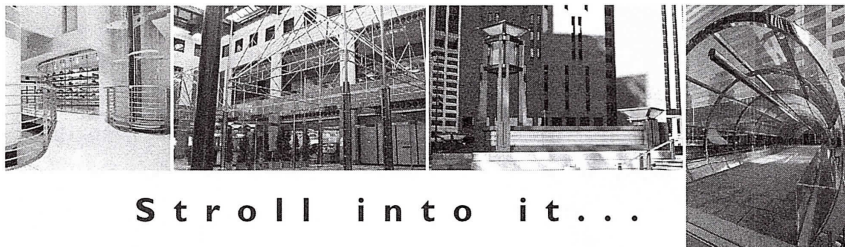
The Museum of the City of New York,
1220 Fifth Ave. 212-534-1672, ext. 212.

Corrections

□ Our October 1999 article, "A
Park for Pier 40" (p. 8), erroneously
stated that one of the Van Alen
Institute's Pier 40 Competition win-
ners, **Brandt & Partner** and **GTL
Landscape**, of Germany, had not par-
ticipated in the workshop with
Community Board 2. Designers from
those offices were part of a team
coordinated by **Sebastian Knorr**,
whose principal participants were
Jochen Brandt, **Heiko Ostmann**, and
landscape architect **Michael
Triebswetter**. Knorr's team worked
with another winner, **Majid Jelveh &
Christian Joris** of New York, on the
Pier redesign. The winning team
that did not take part was **Deamer +
Phillips**, of New York.

□ Also, in the October issue the
names of **Shih-Fu Peng & Róisín
Heneghan** were inadvertently omit-
ted from the story about the winners
of the Young Architects' Competition
at the Architectural League (p. 17).

□ The photograph of Joseph B.
Rose on page 13 of the same issue
should have been credited to
Dorothy Alexander.



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down it...**But please don't feed the ornamental metal.**

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COMMITTEE MEETINGS

November 1, 6:00 PM
Housing

November 2, 3:00 PM
Public Policy

November 3, 8:00 AM
Justice

November 3, 5:30 PM
Public Architects

November 8, 6:30 PM
Learning By Design: NY

November 9, 6:00 PM
Computer

November 9, 6:30 PM
*Young Architects,
at the Van Alen Institute*

November 11, 8:00 AM
Finance

November 11, 6:00 PM
Environment

November 15, 6:00 PM
Historic Buildings

November 16, 9:00 AM
Scholarship

November 16, 2:00 PM
Communications

November 16, 4:00 PM
Executive

November 16, 6:00 PM
Minority Resources

November 17, 12:30 PM
Architects for Education

November 17, 5:00 PM
Health Facilities

November 17, 6:00 PM
*Marketing & Public Relations,
at Amtico (open)*

November 17, 6:00 PM
Architectural Dialogue

November 18, 6:00 PM
Building Codes

November 19, 8:00 AM
Zoning & Urban Design

November 19, 8:00 AM
*Marketing & Public Relations,
at Amtico (open)*

November 23, 4:30 PM
Round Table

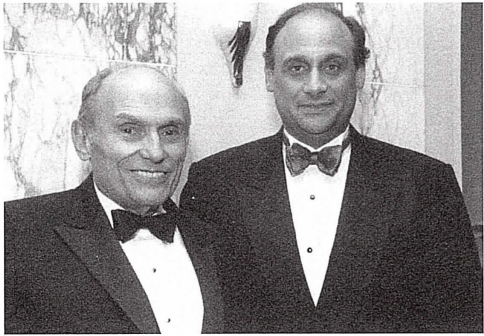
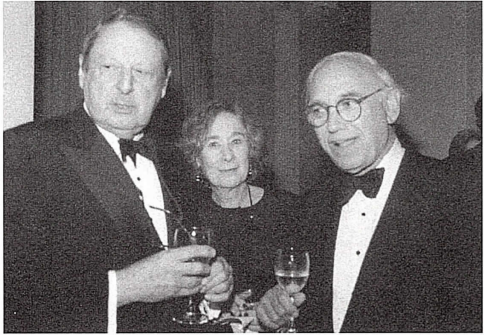
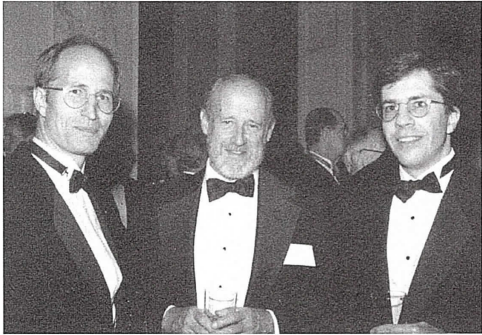
November 23, 5:30 PM
Public Sector Liaison

The Heritage Ball

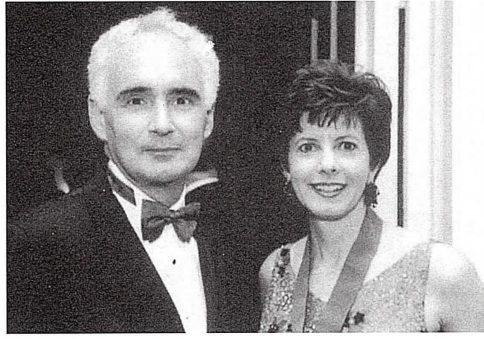
September 22, 1999



photos: Dorothy Alexander



top row: Walter A. Hunt, Jr., AIA; Sally Siddiqi; John L. Tishman; William Pedersen, FAIA; A. Eugene Kohn, FAIA; and Wendy Evans Joseph, AIA; second row left: William Faschen, Bruce Fowle, FAIA, and Rick Zattola; second row right: Lewis Davis, FAIA; Ellen Polshek, and James Stewart Polshek, FAIA; third row left: Rolf Ohlhausen, FAIA, and Bartholomew Voorsanger, FAIA; third row right: John L. Tishman and Dan Tishman; fourth row left: Margaret Helfand, FAIA, and Victor Evenson; fourth row right: Michael Stanton and Ronnette Riley, FAIA.



On September 22, the AIA New York Chapter's Heritage Ball provided an opportunity to celebrate and appreciate the many heritage-building efforts now underway in the AIA, the architectural profession, and New York City.

As the Chapter's executive director, Sally Siddiqi, pointed out at the event, heritage can mean many different things to different people, cultures, and professions. In some cultures, "A heritage is property that descends to an heir. To others, it is passing down traditions and values to children. An architect's heritage is his or her work—whether it is a multistory building in Midtown, a master plan for a part of the New York waterfront, or a children's playground in the Bronx."

In our fast-paced and competitive world, Siddiqi is heartened "to see many people committed to creating a legacy for future generations." Particularly impressive has been the continuing dedication and effort put forth by many members on behalf of the new Chapter premises. Siddiqi pointed out that Rolf Ohlhausen, FAIA; Margaret Helfand, FAIA; Walter A. Hunt, Jr., AIA; and others have been critical to that process.

"New York City has a rich heritage of providing opportunities for diverse groups," Siddiqi said. "The Chapter's current work is underwritten," she said, "to retain the vital heritage that has historically made New York one of the world's greatest cities." The built environment of New York and other cities has benefited over time from the contributions of John L. Tishman, chairman of Tishman Realty & Construction Co., Inc., and the partners of Kohn Pedersen Fox—honorees at this year's Heritage Ball.

Wendy Evans Joseph, AIA, The Institute's New York Chapter President-elect and Heritage Ball dinner chairperson, presented the President's Awards to the partners of KPF and to Tishman, after the honorees' efforts were feted with lively video presentations.

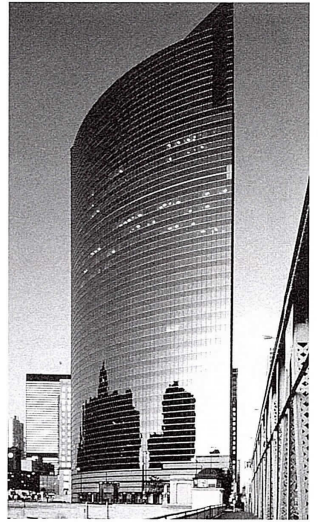
The KPF video documented how the firm has established and maintained a strong standard for commercial design, how it moved into global work in the 1980s, and how its founding partners are looking within the firm to begin a generational transition. The impact of KPF on the city has always been powerful and remains so today. Presently underway are two Midtown skyscrapers, a new Sotheby's headquarters on the Upper East Side, and a new campus for CUNY's Baruch College, on Lexington Avenue just east of Madison Square.

Over the years, Tishman, too, has helped to change the face of the city in many ways. He participated in developing or building projects such as the World Trade Center, the Carnegie Hall restoration, Four Times Square, and the new E-Walk/Westin New York. His appreciation for the power of design has set him apart from many of his peers, and he firmly believes that the quality of design and construction are interdependent. Both, he points out, serve the user and society itself.

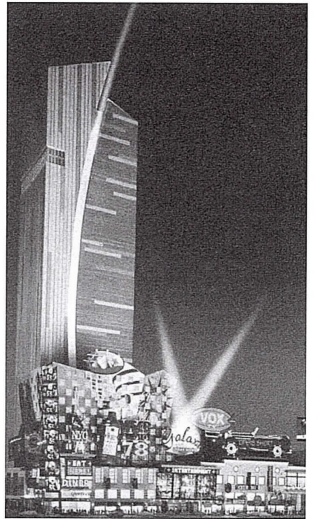
Siddiqi commented: "I hope that they, as well as the rest of us, continue to work to develop a heritage that is an inspiration for generations to come." —Kira L. Gould



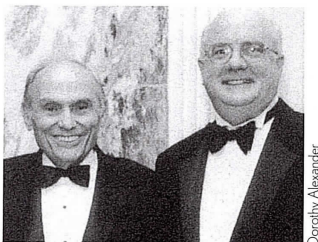
William Pedersen, FALA;
Sheldon Fox, FAIA; and
Wendy Evans Joseph, AIA



333 Wacker Drive, Chicago,
Kohn Pedersen Fox



E-Walk and Westin Hotel, developed by
Tishman Realty & Construction



John L. Tishman and
Walter A. Hunt, Jr., AIA

Dorothy Alexander

Dorothy Alexander

NOVEMBER

1

Monday

Lecture: By Malcolm Holzman, Hardy Holzman Pfeiffer
Sponsored by the Pratt Institute School of Architecture. Higgins Hall, Rm. 115, 200 Willoughby Ave., Brooklyn. 6 PM. 718-399-4304. Free.

Workshop: Process Revealed
With industrial designer Bill Stumpf, sponsored by the Cooper-Hewitt National Design Museum. 2 East 91st St. 10 AM. To register: 212-849-8390.

Celluloid City:

The Musical Age of Cinema Magic
Sponsored by the AIA New York Chapter Interiors Committee and the Cooper-Hewitt National Design Museum. Cooper Union Great Hall Auditorium, 7 East Seventh St. 7-9 PM. Entire Series: \$50 or \$80 (nonmembers), Single-show tickets: \$20 or \$30 (nonmembers). To register: 212-849-8380

4

Thursday

Lecture: Counter Culture—Parisian Cabarets and the Avant-Garde, 1875-1905
With Phillip Dennis Cate. Sponsored by the Beaux Arts Alliance. 115 East 74th St. RSVP 212-639-9120. \$10 or \$20 (nonmembers).

8

Monday

Lecture: By Michael Rotondi, RoTo Architects
Sponsored by the Pratt Institute School of Architecture. Higgins Hall, Rm. 115, 200 Willoughby Ave., Brooklyn. 6 PM. 718-399-4304. Free.

9

Tuesday

Lecture: By Frank Gehry
Sponsored by the Architectural League. Town Hall, 123 West 43rd St. 6:30 PM. 212-753-1722. Free for League members or \$10 (nonmembers).

11

Thursday

Lecture: By Wolf Prix, Coop Himmelblau
Sponsored by the Pratt Institute School of Architecture. Higgins Hall, Rm. 115, 200 Willoughby Ave., Brooklyn. 6 PM. 718-399-4304. Free.

12

Friday

Lecture: An American Utopia—Buckminster Fuller's New World
By Antoine Picone, Director of Studies in the History of Architecture, University of Paris I-Sorbonne. Response by Reinhold Martin, assistant professor at Columbia University Graduate School of Architecture. Noon. Temple Hoyne Buell Center, 400 Avery Hall. 212-854-8165. Free.

Workshop: Youth-Powered Spaces for Work and Community
By Tom Vecchione, design director of Gensler. Sponsored by the Cooper-Hewitt National Design Museum. 2 East 91st St. 10 AM. To register: 212-849-8390.

13

Saturday

Lecture: Slender or Obese: Skyscrapers 1980s-2000
By Carol Willis. Sponsored by the Skyscraper Museum. 2 PM. 16 Wall St. For reservations 212-766-1324. Free for Museum members or \$5 (nonmembers).

14-18

Sunday-Thursday

Public Television Special: New York, A Documentary Film
Directed by Ric Burns; narrated by David Ogden, with commentary by F.L. Doctorow, Martin Scorsese, Allen Ginsberg, Calvin Butts, Anna Quindlen. 9 PM. Channel 13.

15

Monday

Lecture: With Lise Ann Couture and Hani Rashid, Studio Asymptote
Sponsored by the Pratt Institute School of Architecture. Higgins Hall, Rm. 115, 200 Willoughby Ave., Brooklyn. 6 PM. 718-399-4304. Free.

Celluloid City: Gotham's Golden Age

Sponsored by the AIA New York Chapter Interiors Committee and the Cooper-Hewitt National Design Museum. Cooper Union Great Hall Auditorium, 7 East Seventh St. 7-9 PM. Entire Series: \$50 or \$80 (nonmembers), Single-show tickets: \$20 or \$30 (nonmembers). To register: 212-849-8380.

16

Tuesday

Lecture: By Robert A.M. Stern, Thomas Mellins, and David Fishman
To celebrate the publication of their latest book, *New York 1880*. Sponsored by the Brooklyn Historical Society. St. Ann's and Holy Trinity Church, 157 Montague St., Brooklyn. 6 PM. 718-254-9830. \$10.

17

Wednesday

Lecture: American Garden Ornament—Two Centuries of American Taste.
By Barbara Israel. Sponsored by the New York School of Interior Design. 170 East 70th St. 6 PM. RSVP: 212-472-1500, ext. 194. \$10.

Lecture: Sarah Bernhardt, Star of France, England, and America.
By David Garrard Lowe. Sponsored by the Beaux Arts Alliance, in conjunction with the Royal Oak Foundation. 6 PM. 115 East 74th St. RSVP 212-639-9120. \$10 or \$20 (nonmembers).

17

Wednesday

Lecture: Blinded by the Light.
Using ergonomics to prevent Computer Vision Syndrome: Ergonomic interventions to improve office lighting
With Dr. Alan Hedge. Sponsored by Softview Computer Safety Products. 12:30 PM. Humanscale Showroom, 11 East 26th St., 8th flr. RSVP: 212-867-7713, ext. 136.

18

Thursday

Lecture: An Architect and His Client: Mr. Lutyens, Mr. Lloyd, and the Builder of Great Dixter
With Charles Hind. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 PM. 2 East 91st St. \$10 members and students or \$15 (nonmembers). To register: 212-849-8390.

19

Friday

AIA NEW YORK CHAPTER EVENT
Workshop: How To Write A Press Release, Assemble A Press Kit, and Generate A Press List
Sponsored by the Marketing and Public Relations Committee. 8 AM. 200 Lexington Ave., 6th flr. 212-683-0023. \$30. (4 CES credits)

DECEMBER

1

Wednesday

AIA NEW YORK CHAPTER EVENT
Inauguration and Design Awards Presentation
6 PM. The Lighthouse, 111 East 59th St. RSVP 212-683-0023, ext. 21. \$5 members or \$10 (nonmembers).

10

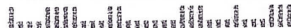
Friday

Workshop: How To Produce, Manage, and Integrate Your Presentation Materials
Sponsored by the Marketing and Public Relations Committee. 8 AM. 200 Lexington Ave., 6th flr. 212-683-0023. \$30. (4 CES credits)

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

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