



OCULUS

4

The Stage for the
Turn of the Century

5

Resurrection: the
Starrett Lehigh Building

7

Developing Strategies
for Hell's Kitchen South

11

1999 AIA New York
Chapter Design Awards



Visions of the Waterfront:
POSTCARDS
FROM THE 21st CENTURY

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ON THE DRAWING BOARDS

Honors for Santiago Calatrava, Antenna Group, Caples Jefferson Architects, Jaron Lanier, Maya Lin, Curtis+Ginsberg, Christidis Lauster Radu Architects, James McCullar & Associates, the Polshek Partnership, Deborah Gans and Matthew Jelacic, Basak+Mark Altan Schirmer, Camilio Cerro; James Cornejo, Pablo Nealon, and Gustavo Vazquez; FTL Happold, I-Beam Design, Charlotte Lardinois and Thomas Wuetrich; and Morris/Sato Studio. Projects for the new century by Fox & Fowle; Architecture Research Office; Raimund Abraham; Diller+Scofidio; Wayne Berg; Steven Holl; Skidmore, Owings & Merrill; Davis Brody Bond; Tod Williams, Billie Tsien and Associates; Janson Goldstein.

4

IN THE STREETScape

Starrett Lehigh Building with new projects by the Hut Sachs Studio, Gboyega Designworks, Ghislaine Vinas Interiors, Robin Kramer, Sidnam Petrone Gartner, Robert Lyon, Bogdanow Associates, Ludwig Michael Goldsmith, Corjan Associates Architects, Charles Green, Maria Hellerstein, Danielle Bokor, Robert Marino, Daniel Rowen Architect, and MSM Architects.

5

IN THE GALLERIES

Hell's Kitchen South: Developing Strategies, at the Storefront for Art and Architecture, featuring projects by Todd MacDonald, the Brooklyn Architects Collaborative, Life in Hell, Sommer and Miller Architecture and Planning, Briggs Knowles architecture + design, InLine Studio, Ana Flores-Cecilia Benitez, Marpillero Pollak Architects, Studio a/b, Design+Urbanism.

7

AT THE PODIUM

Visions of the Waterfront: the Committee for Clouds and Sun (Philippe Baumann and Karl Jensen) and the Office for Global Architecture (Leslie Neblett and John Herrera), Victoria Marshall and Steven Tupu, and the Michael Sorkin Studio.

8

AROUND THE CHAPTER

The Big Screen (Celluloid City)	10
In Passing: Ludwig P. Bono and Paul Weidlinger	10
Corrections	47
Architectural Exhibitions around New York	47
Deadlines for Grants and Competitions	48
AIA New York Chapter Committee Meetings	50
Best-Selling Architecture Books	50
New President Wendy Evans Joseph Hopes to Embolden the Chapter's Voice	50
Career Moves	50
AIA New York Chapter Committee Meetings	50
The Last Word on Premises from the Executive Director	51
Lectures, Discussions, Tours, Exhibitions and Events at the Chapter and around New York	back cover

1999 AIA NEW YORK CHAPTER DESIGN AWARDS

Architecture Interior Architecture Projects

ARCHITECTURE HONOR AWARDS

Gluckman Mayner Architects	13
Steven Holl Architects	14
Sean O'Brien Architect	15

ARCHITECTURE AWARDS

Anderson Architects	16
Philip Johnson/Alan Ritchie Architects with Merriman Holt Architects	17
Tod Williams Billie Tsien and Associates	18

ARCHITECTURE CITATIONS

Gwathmey Siegel & Associates Architects with Loschky Marquardt & Nesholm	19
Kohn Pedersen Fox with BOORA Architects	20
Richard Meier & Partners	21
Polshek Partnership	22
Bernard Tschumi Gruzen Samton Associated Architects	23

ARCHITECTURE RESTORATION CITATIONS

Beyer Blinder Belle Architects and Planners	24
Beyer Blinder Belle Architects and Planners	25
Giorgio Cavaglieri with Lindemon Winckelmann Martin	26

INTERIOR ARCHITECTURE HONOR AWARDS

Gabellini Associates	28
Daniel Rowen Architect	29
Shelton, Mindel & Associates	30

INTERIOR ARCHITECTURE AWARDS

Nobutaka Ashihara	31
Deborah Berke Architect	32
Messana O'Rourke Architects	33
Shelton, Mindel & Associates	34
Sidnam Petrone Gartner Architects	35

INTERIOR ARCHITECTURE CITATIONS

Bone/Levine Architects	36
Gensler	37
Marble Fairbanks Architects	38

SPECIAL MENTION FOR PRESERVATION

David Brody Bond	39
------------------	----

PROJECT AWARDS

Steven Holl Architects	41
Skidmore, Owings & Merrill	42

PROJECT CITATIONS

Robert Kahn Architect	43
Kolatan Mac Donald Studio	44
Bernard Tschumi Architects	45
David Jay Weiner, Architect	46

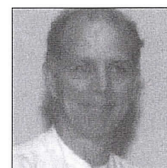


Sulan Kolatan

photos: Dorothy Alexander



Peter Arnold



Tod Williams



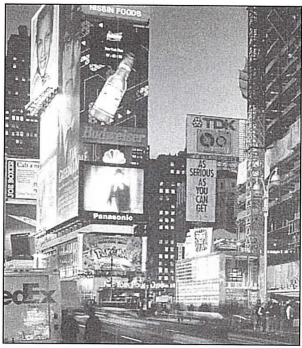
Robert Kahn



Sean O'Brien

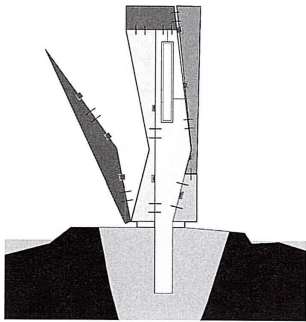


Daniel Rowen

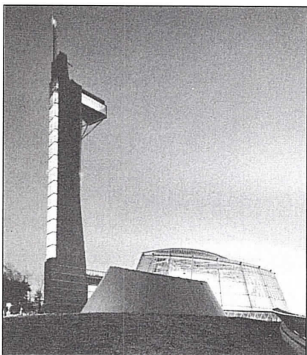


David Joseph

Armed Forces Recruiting Station,
Architecture Research Office



The New York Times
Capsule competition entry,
Caples Jefferson Architects



Jeff Goldberger/Esto

Mashantucket Pequot Museum and
Research Center, Polshek Partnership



Harlem Center, Davis Brody Bond

The Stage for the Turn of the Century

At Times Square, the turnaround took place just in time. When the eyes of the world were focused there, as the second millennium ended, New York City looked like a throbbing work in progress. The Reuters Building, by **Fox & Fowle**, was rising in the background, and the Armed Forces Recruiting Station, by **Architecture Research Office (ARO)**, glowed on the traffic island. News zippers pulsed, billboards beamed their messages all around, and it wasn't just a one night stand. Since the Condé Nast Building opened last year, Times Square has been bright as daylight every night of the week.

□ Though his winning scheme for the completion of The Cathedral of St. John the Divine in Morningside Heights remains unrealized, **Santiago Calatrava**, of Spain, will leave his mark on the Upper West Side. His design for a time capsule won the competition—open to architects, designers, and engineers—which was sponsored by *The New York Times* Magazine. New Yorkers among the ten finalists were: **Antenna Group**, **Caples Jefferson Architects**, net artist **Jaron Lanier**, **Maya Lin**, and a group of students from the Cooper Union. Others in the running were **Wes Jones**, of San Francisco; **Droog Design**, of the Netherlands; **Kenji Ekuan**, of Japan; **Dagmar Richter**, of Germany; and the **Ocean Group** of designers from Finland, Norway, and Germany.

Times critics and reporters **Herbert Muschamp**, **Julie Iovine**, **Michael Kimmelman**, **Roberta Smith**, and **Pilar Viladas** judged the event, and finalists' schemes were published in

the December 5 issue of the magazine. They are posted on *The New York Times* website—<http://www.nytimes.com>—and remain on exhibition (along with material considered essential for an understanding of the twentieth century) at the American Museum of Natural History through March 26. The capsule will be permanently displayed as the centerpiece of the museum's new plaza on Columbus Avenue. The capsule contents will be sealed when the exhibition closes, then opened in the year 3000.

□ From the Boston Society of Architects/AIA New York Chapter, **Curtis+Ginsberg Architects** received a 1999 Willo Von Moltke Urban Design Honor Award (for the Morrisania Air Rights Houses Open Space Master Plan for the New York City Housing Authority). Discussing the Morrisania project, located in the Bronx (OCULUS, April 1998, p. 4), jurors said that “the plan includes important large steps (clustering towers to enhance views) as well as many small practical steps” (smart floor plans, clever trash removal and storage relocation). “The designers have done a great job of weaving new uses into existing buildings; it is clear that they really listened to the users. . . . This is terrific urban design that works at many levels.” **Mark K. Morrison Associates** was the landscape architect; the structural engineer was **LZA Technology**. **Wesler-Cohen Associates** was the mechanical engineer, and **Domingo Gonzalez Design** designed the lighting scheme.

The Brancusi Sculptural Complex Development and Restoration Plan (for a site in Romania), by **Christidis Lauster Radu Architects**, of New York, received an Honor Award in the same competition. **James**

McCullar & Associates' Jamaica Market, in Queens (OCULUS, October 1998, p. 6), won an Urban Design Award.

□ **The Polshek Partnership's** Mashantucket Pequot Museum and Research Center, in Ledyard, Connecticut, received a Merit Award from AIA New England. Jurors called it “a very elegant object” and said “it has elements of Aalto in its plan and curves.” They praised the siting, which diminishes the composition's size, and observed that “the tower works well as a beacon, giving the building a wonderful sculptural quality.”

□ **Deborah Gans** and **Matthew Jelacic**, of Gans+Jelacic, were among ten winners of the “Architecture for Humanity” transitional housing competition sponsored by War Child USA and held at the Van Alen Institute. The winning projects will be fabricated for use in war-torn areas. The only other American finalist in the open international competition was **Basak+Mark Altan Schirmer**, of Oakland, California. Several New York firms were honored as “notable entries”—**Camilio Cerro**; **James Cornejo**, **Pablo Nealon**, and **Gustavo Vazquez**; **FTL Happold Architecture and Engineering** (Megan Brothers, Robert Lerner, Wayne Rendely, William Lenart, Ana Cajiao, and Tamer Onay); **I-Beam Design** (Susan Wines, Azin Vally, and Cesare Birgnani); **Kennen/Riley** (John Keenen, Steven Chang, Jan Greben, and Nathan McCrae); **Charlotte Lardinois and Thomas Wuetrich**; and **Morris/Sato Studio** (Michael Morris, Yoshiko Sato, and Julia McCurdy). **Billie Tsien**, **Steven Holl**, and **Tod Williams** joined two relief experts on the jury.

Great Expectations

The new century begins with a number of long-awaited projects finally getting underway. In Midtown, there are **Diller+Scofidio's** bistro in the Seagram Building and **Raimund Abraham's** Austrian Cultural Institute. **Wayne Berg's** dormitory and **Steven Holl's** renovation of Higgins Hall will both rise at Pratt Institute in Brooklyn. And scheduled to break ground this spring—one block west of the site where **Skidmore, Owings & Merrill's** \$66 million, 285,000-square-foot Harlem U.S.A. complex nears completion—is **Davis Brody Bond's** hotel, office, and retail complex, on West 125th Street. The first phase of the new \$85 million 310,000-square-foot Harlem Center, developed by Forest City Ratner and the Abyssinian Development Corporation, will be a retail component with a CVS Pharmacy, a GAP, and Con-way. The office building and 150-room hotel will follow.

Groundbreaking for Folk Art Museum

On October 13, with the entire \$20 million construction budget in hand, museum officials broke ground for **Tod Williams Billie Tsien and Associates'** American Museum of Folk Art. The new 30,000-square-foot eight-level building will greatly expand the museum's exhibition space and establish a permanent home for the study and appreciation of folk art at the heart of the Midtown cultural district. Located at 45 West 53rd Street, the new structure (which is the first from-the-ground-up art museum to be built in New York City since **Marcel Breuer's** Whitney Museum, in 1966) is rising adjacent to the expanding Museum of Modern Art and across the street from the American Craft Museum.

A slender and elegant structure with interior walls of woven plywood paneling, the building will be capped by a skylight that allows natural light to filter into galleries and other public areas. A cafe, a shop, an auditorium, and classrooms will surround the atrium.

In their facade, the architects acknowledge the folk artist's love of craftsmanship. They have specified Tombasil, a white bronze alloy with nickel for increased resistance to weathering. Side panels of Tombasil will be cast against concrete to give the surface a pockmarked texture. For the faceted central panels, which are pulled away at various angles to catch the sun at different times of day, the Tombasil will be heated to a molten state and poured onto steel plates. Since the facade is held away from side walls, light will enter the interior through glazed slits.

The goal for the capital campaign is an additional \$11 million in donations to the museum's endowment. At the groundbreaking, Tod Williams touchingly (and characteristically) thanked officials for the commission, which he called "this gift—your trust." The museum will retain the 2500-square-foot Eva and Morris Feld Gallery, at Two Lincoln Square, where it is currently located.

Blooming New York

An even slimmer structure is being designed for the Flatiron District. For a florist called Bloom, **Janson Goldstein** is designing a street-level shop with a restaurant and cafe upstairs. Above that will be a series of live/work lofts. Layers of double-height duplex units with amber glazing will alternate with single-height lofts (with clear windows) to create the effect of

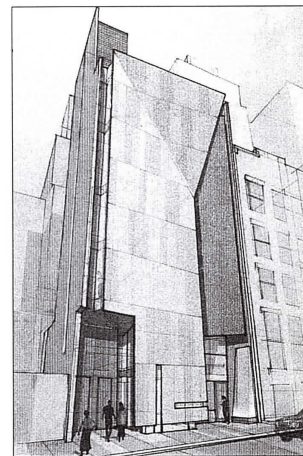
light-filled amber boxes floating between the heavy masonry walls of adjacent buildings.

Uptown, in the W Hotel at Lexington Avenue and 50th Street, the same firm is building a store for Bloom. It should, at first, appear to be a refined residential loft, with backlit fabric walls that create a coolly elegant space where customers can linger near a blackened-stainless steel reflecting pool.

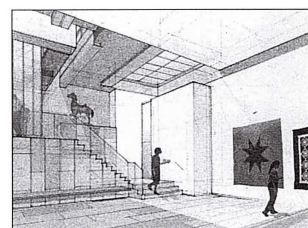
The Next Big Thing

Architects have long admired the Starrett Lehigh Building's broad horizontal bands of glass, stepped profile, and smooth rounded corners. Stretching between 26th and 27th streets, from Eleventh Avenue to the West Side Highway, the enormous structure languished for years. Under the Helmsley Organization's ownership for the last few decades, its grand sunlit spaces overlooking the Hudson River and Midtown Manhattan stood empty (or provided low-rent space for small industrial companies and warehouses). More recently a few adventurous photographers and gallerists arrived.

Over a year ago, a group of investors calling themselves 601 West (some of whom had previously renovated the Puck Building) bought the building and decided to convert it into "a center for creative arts, media and technology," as their brochure proclaimed. And voilà! Former advertising superstar Jay Chiat rented half of the 13th floor for Screaming Media, his new company that provides customized news to corporate websites. For the rapidly expanding group, the **Hut Sachs Studio** has inserted several womblike chambers with



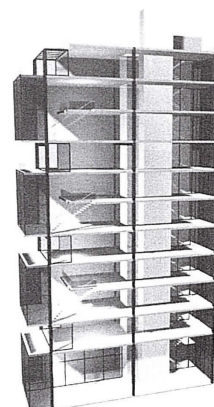
Museum of American Folk Art,
Tod Williams Billie Tsien and Associates

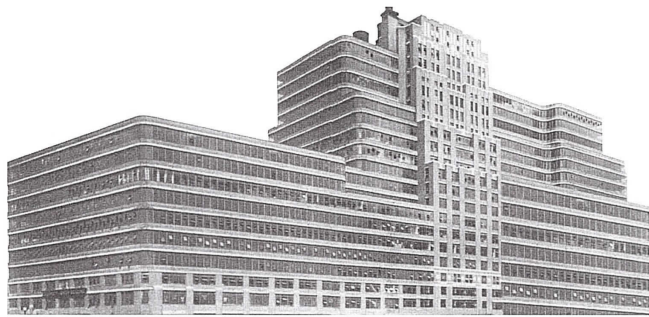


Museum of American Folk Art,
Tod Williams Billie Tsien and Associates

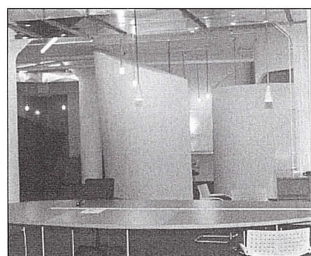


above and below:
Bloom Flatiron, Janson Goldstein

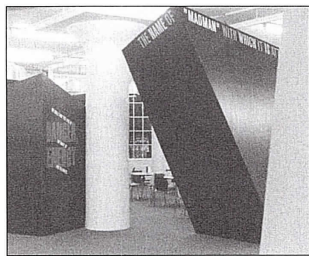




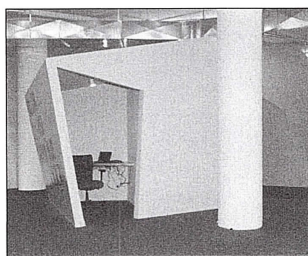
The Starrett Lehigh Building,
Russell G. Cory and Walter M. Cory
with Yasuo Matsui;
renovation, Ludwig Michael Goldsmith



Screaming Media offices,
Hut Sachs Studio



Screaming Media offices,
Hut Sachs Studio



Screaming Media offices,
Hut Sachs Studio

thick walls that curve and slant. Shiny steel air ducts snake through the space to serve open work stations, vestibules, a kitchen, dining areas, and amorphous zones which adapt to any task at hand. "Because the grid of columns was so strong, we aligned the desks with it and then created the big curved forms for contrast, taking the fluid language of the curved corner windows for inspiration," Jane Sachs explained, adding that Richard Serra's "Torqued Ellipses" and Frank Gehry's recent buildings probably also served as influences.

On the eleventh floor, **Gboyega Designworks** created a multi-level space for Mi8, a company that provides information technology to small corporations. For brainstorming sessions, it contains a "war room" with hanging bulbs (like those in Churchill's famous war room, which inspired the design), brightly colored upholstered armchairs, and corrugated green fiberglass walls. **Ghislaine Vinas Interiors** created upbeat, light-filled quarters for Sibling Entertainment, a multimedia production company owned by a sister and brother. (Sibling makes films, documentaries, and internet features, and the company promotes emerging art online.) Tubular stainless steel furniture, steel-trimmed cabinetry, and steel-framed partitions punctuate art-filled white loft spaces and open-walled interior rooms. **Robin Kramer**, a store designer, will occupy space

nearby, and *E-magazine* is around the corner.

Sidnam Petrone Gartner Architects has designed a space for Media and Beyond, on the remaining third of the eleventh floor; the Montreal-based media company makes very sophisticated computer equipment and software for audiovisual, music, and film production. Impressed by the amazing Hudson River views and strong character of the building, **Bill Petrone** said he's "trying to touch it as little as possible." Ten private offices will be delicately partitioned with glass, and a long conference room will emphasize the gridded horizontality of the space. There will also be a small warehouse component (though most of the equipment is stored elsewhere) and a call center with fifty people offering technical support.

Designed by **Robert Lyon**, of Chicago, Met Merchandising Concepts' fixtures showroom employs the same finishes as nearby Chelsea art galleries: varnished concrete floors, whitewashed walls, ceilings lined with track lighting. Met has access to one of the generous terraces that the building's stepped profile allows. Also on the fifteenth floor, **Bogdanow Associates** is renovating a space for film editor Vito De Sario.

One reason the hulking landmark's curious blend of Art Moderne and International Style influences has become a virtual museum of new design is that "the building is like a blank canvas," according to **Ludwig Michael Goldsmith**, the architect in charge of building renovations for the owners. Masonry bands alternate with huge strips of windowpanes. It is a curtain wall structure, so the exterior shell stands free of the regular grid of splayed columns. Since the building is landmarked, the gridded

panes of glass, which open with casement units at the top, will remain. New rooftop cooling towers will provide air-conditioning. The electrical systems being installed had to be powerful enough to serve the several telecommunications companies in residence (Bell Atlantic; Williams' Will Tell, designed by **Corjan Associates Architects**; and Net Plus, designed by engineer **Charles Green**) which have switching stations and other back-office facilities in the Starrett Lehigh's cavernous spaces—as well as thousands of busy computers.

The 2.5 million-square-foot building was originally designed, in 1931, by **Russell G. Cory** and **Walter M. Cory** with **Yasuo Matsui** as associate architect. Original clients the Starrett Brothers and Lehigh Valley Railroad built it as a transfer station for railroad cars ferried across the Hudson River from New Jersey. On an elevator, cars were carried to the upper floors, where they were unloaded. Goods were packed onto trucks which entered the building on 27th Street and went out on 26th. There are truck docks on every floor, some of which will be turned into cafes, exercise rooms, or shops.

Though a pair of the original truck elevators will remain, four ordinary passenger elevators, are being added to supplement the four currently serving the building. Trucks will now turn around underground, so a new lobby is being created where they once exited the building. Located adjacent to the existing unadorned elevator area on 26th Street, the new lobby is being transformed into a more ceremonial place by interior designer **Maria Hellerstein**, with etched glass walls and fluted capitals.

Goldsmith is taking a more contextual (and architectural) approach to the facade, where new limestone pilasters descending from the vertical accents above will mark the entrance. **Danielle Bokor's** bathrooms throughout the building have hanging blue halogen fixtures and navy blue tile walls accented with red, yellow, and aqua squares. They mediate nicely between the building's industrial past and high-tech present.

While internet startups move into smaller spaces (some designed by **Robert Marino**, who did Tomar Photography Studios), **Daniel Rowen Architect** is turning a sensational 100,000-square foot ninth floor space shaped like a basilica—with colonnades marching toward the Hudson, under clerestory windows—for Martha Stewart Living Omnimedia. The Hugo Boss company, which will occupy a space one floor below (designed by **MSM Architects**), has reserved a terrace on the second level of Martha's space.

Not surprisingly, loft space in the building which rented for between \$6 and \$8 per square foot has tripled and quadrupled in price. Despite the fact that the West Chelsea art gallery district now encroaches from two sides, the old real estate adage "location, location, location" isn't the only cause for the increase. Timing is the very major factor here and, for once, architectural character also weighs in big time.—*J.M.*

Developing Strategies for Hell's Kitchen South

by Todd Bressi

Rarely are the failures of architectural theory (or of fashion) which pretends to be urbanism demonstrated as effectively as they were last fall during the nearly simultaneous exhibition of the IFCCA competition schemes for the West Side rail yards and the community-sponsored proposals for an area of Hell's Kitchen just north of the yards. While Phyllis Lambert's jet-set IFCCA (International Foundation of the Canadian Centre for Architecture) salon chose an almost-empty 70-acre site as its millennial tableau, the community-sponsored study (on view in December at Storefront for Art and Architecture) addressed a more complex and more revealing situation.

Hell's Kitchen South is bounded by 34th and 42nd streets (between Eighth Avenue and the Hudson River) and it tends to be passed over by architectural and planning advocates. It has neither the cachet of the waterfront (since the Javits Center commandeers five riverfront blocks) nor the constituency of places like Harlem. The area is tangled in the spaghetti-like Lincoln Tunnel approaches and Port Authority Bus Terminal ramps, while an active railroad trench arcs beneath the street grid.

In recent years, a residential constituency has emerged and organized as the Hell's Kitchen Neighborhood Association (HKNA), but bigger change is on the horizon. Supposedly, developers are salivating over the area because of the imminent new Penn Station, Hudson River

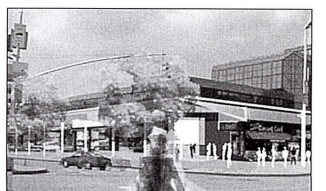
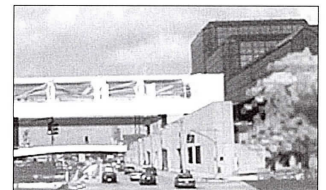
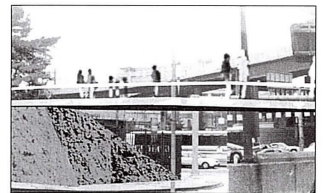
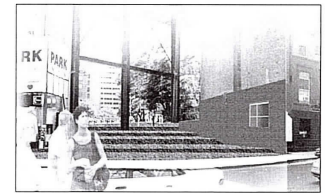
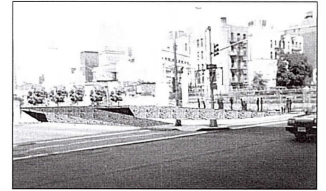
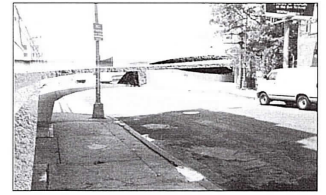
Park, and plans for expanding the convention center, extending a subway line, inserting a light-rail line, and building a stadium over the rail yards.

The twelve proposals in the *Hell's Kitchen South: Developing Strategies* exhibit attempted to capitalize on those forces and undo some of the environmental degradation that has occurred. The Design Trust for Public Space gave HKNA support for the project and engaged the firm Design + Urbanism to organize the design studies as well as community workshops.

This was no "not-in-my-backyard" exercise. The community, as least as embodied in HKNA, is open to change and to considering the agendas of the Javits Center officials, the Port Authority, and local business people. The proposals tackled familiar issues such as mixing uses, rethinking public space, and improving environmental conditions. However, instead of offering "either/or" propositions, they suggested an urbanism rooted in flexibility, calibration, and coexistence—conveying a freshness and edge that seemed grounded in the place. (There was no sense that they had just dropped in bleary-eyed from Canada, Columbus, or the Netherlands.)

The bigness of the Javits Center—for example—was confronted, not romanticized. It was broken down, reorganized, or extended to serve a broader range of purposes. **Todd MacDonald's** proposal made a persuasive case that the eventual Javits Center expansion might be scaled to the existing block pattern. Or, **Brooklyn Architects Collaborative** would configure additions as smaller buildings scattered throughout the

Hells Kitchen South,
Brooklyn Architects
Collaborative



area. These structures would double as community facilities when not in use for shows.

What to do about the existing Javits structure? Brooklyn Architects Collaborative called for modest architectural and programming adjustments: a public galleria penetrating along the 35th Street axis would link to the waterfront and a new pier. Another solution, which was suggested also by a group called **Life in Hell**, reactivated the street, lining the edges of the convention hall with residences, hotels, or commercial space.

The proposals for public space were largely opportunistic, seizing on vacant lots and underused streets—even traffic islands, walls, and roofs. The team of **Sommer and Miller Architecture and Planning** suggested mid-block cut-throughs (placed seemingly randomly) that would translate Hell's Kitchen's jarring visual and spatial juxtapositions into a formal strategy for organizing smaller-scale blocks and community spaces. Others proposed parks over Dyer Avenue (**Briggs Knowles Architecture + Design**) and the tunnel approaches (**InLine Studio**). Or they spun greenways out of various rail cuts, easements, viaducts, and leftover sites (**Ana Flores-Cecilia Benitez, Marpillero Pollak Architects**). **Studio a/b** suggested these as spaces for markets.

One of the biggest problems Hell's Kitchen will face is accommodating the Midtown-scaled development that may one day flow west. In planning for "density absorbers" (as Marilyn Jordan Taylor called these developments at one community meeting), a contrast in scale was favored. Proposals aligned big-bulk buildings along 34th and 42nd streets (**Marpillero Pollak, Flores-Benitez**). Along the tun-

nel approach ramps, new building types might include space for the communications industry and parking (**InLine Studio**). What will come of this? Design + Urbanism is synthesizing the proposals—along with concurrent research on topics like planning, zoning, and building typologies. D+U's **Michael Conard** and **David Smiley** say the neighborhood association might urge the community board to collaborate on a 197a plan or use the recommendations to negotiate with landowners and developers.

But that is not likely to be enough. Unfortunately, 197a plans are merely advisory, and negotiations with developers usually focus on a circumscribed range of issues. The Design Trust should advance its investigation and consider strategies for reshuffling the deck. The most urgent challenge is not cultivating creative planning ideas but establishing vehicles that give the community the capacity, resources, and power to initiate change on its own.

By identifying design possibilities, the exhibition offered a blueprint for change. One strategy might include organizing a public/private consortium to manage the non-traditional public spaces and green spaces that could emerge. Another might involve creating a development group (of housing advocates, manufacturers, merchants, and community leaders) to build mixed-use, flex-space buildings. Or, a joint HKNA-Javits Center subsidiary could develop and operate buildings to be shared by the community and conventioners. Imagine the architectural possibilities this could unleash.

As the Design Trust becomes an established community planning laboratory, it should

take care to assemble its efforts into an evolving base of city design knowledge. Every year, another insightful urban design study bursts onto the scene only to fade like a shooting star, with little sense that lessons are transferred from one to the next. How did the Regional Plan Association's proposals for this very same neighborhood, for Envisioning East New York, and for Crosstown 116 influence these designers?

Ironically, the IFCCA competition is likely to be successful in this regard. The proposals will be enshrined in splashy monographs about the participating firms—their every nuance to be pored over by students for semesters to come. Instead, let's hope that Hell's Kitchen South one day becomes a living laboratory of twenty-first century urbanism and architecture, a must-see stop on any tour of thriving urban places.

Visions of the Waterfront

by Jayne Merkel

At the South Street Seaport Museum, which was as close to the water as you would want to be on a cold and rainy night, Michael Sorkin and two pairs of young architects described ideas of what the city's last underdeveloped resource, the waterfront, could become. The October 19 forum was sponsored by the Van Alen Institute.

Philippe Baumann and **Karl Jensen**, of the Committee for Clouds and Sun, showed a packet of postcards they submitted (with **Leslie Neblett** and **John Herrera**, of the Office for Global Architecture) as their entry to the Van Alen Institute's East River Competition. "We tried to look at the river as a whole and see what effect it has on the city," they explained. The first thing the designers noticed was that the

river was misnamed. "It runs through the city," Jensen noted. The East River is "actually west of the two largest boroughs," so they renamed it the Middle River "to get out of the Manhattancentric point of view."

Baumann, Jensen, and their collaborators extended the idea of lining the river with an "emerald necklace" to link all the city's parks so "someone in Washington Heights going to JFK would be able to ride his bike." The idea was to envision "the city as pockets within a larger park rather than parks as pockets within the city," Jensen said.

Postcards provided the group an opportunity to create a fictional narrative. In their scenario the "Interboro Park Authority" is commemorating its fiftieth anniversary, and the postcards depict its achievements. Baumann showed slides of the cards as he elaborated on their meaning. One image showed parkland on an abandoned railroad bed in the Bronx. A "rush hour" slide portrayed people bicycling through a forest, and he showed a huge new public swimming pool at Riker's Island. Other postcards illustrated croquet gardens in Astoria, Peregrine falcons roosting in a corporate office tower, the "P-line subway" (linking parks), the "five kinds of cheese" produced in New York parks, and a Seurat-like landscape of crowds on a grassy knoll at "Middle Park" (the park along Middle River).

The winners of the Van Alen Institute's East River competition, **Victoria Marshall** and **Steven Tupu**, then showed "Till," their proposal to create a series of usable parks constructed from different waste products. Marshall is a landscape designer with her own projects in Greece and New

York who works as an assistant to the artist Mary Miss. Tupu is a senior design associate with Thomas Balsley Associates.

Marshall and Tupu's parks were portrayed not only as practical solutions to multiple problems but also as evocative, poetic landscapes. Their proposed "Rampland" would be built with construction fill from excavated sites. Ramps would lead to recreational loops with breathtaking views under Hell's Gate Bridge, where runners could exercise away from traffic. "Canal-land," an urban neighborhood waterfront park, would be made from biodegradable industrial waste and material dredged from the river. "Juneland," to be built using recyclables such as newspaper (from the green bins) and food waste, would occupy the north shore of Brooklyn Heights. There the terraced ground would be covered with clean fill and planted with alfalfa and mustard greens. "Over time the rows would erode into dunes, and the soil would become richer," Marshall explained.

Then **Michael Sorkin** took the floor. "I imagined I had been appointed czar of all that was aqueous in New York City," he said of his vision for the waterfront. Like recent participants in the IFCCA competition, Sorkin questions the piecemeal approach. He believes the waterfront requires large-scale moves and noted that Robert Moses was the last to make them. "There are 578 miles of shoreline" in this city, and Sorkin emphasized the importance of looking at them as a single formal entity. "The current climate favors locality in planning. I think this needs to be balanced with a more continuous view." He characterized the 1992 study by the municipal planning authority as being "mainly a land-use plan. Though it talks about



access to the waterfront, it is always careful about not being too coercive."

The three uses for water in the landscape that Sorkin believes "germane to the post-millennial era" are: hygiene, movement, and pleasure. As for this last one, he asked, "Why isn't Far Rockaway Santa Monica? It has access to Manhattan, cheap land nearby, better beaches. You could have an A-train with a private club car."

Sorkin's own plans would force new configurations and conceptions of use. He pointed out that the waterfront isn't exactly an edge but a "graded wash of conditions, with shoreline, land on pilings, wetlands, piers and docks, boats." We should "find all kinds of bifurcations and hybrids," such as industrial/park and shipping/entertainment. And, he ventured: "Maybe we don't have enough waterfronts." Historically, "we've never been reticent about filling in the river. Maybe some subtracting" is now called for to create a second edge like the intercoastal waterway in Florida, or networks of canals. "The task of today," he said, "is to extend the waterfront deep inwards and to pull inland uses toward the shore."

Sorkin believes "the working waterfront should engage itself in the clean-up of the city." He noted that the 1992 plan called for preservation of existing wetlands and wondered why we couldn't create more. However, he cautioned about adopting a nostalgic view of the environment—recalling that "the death knell of the Westway project was an envi-

ronmental lawsuit on behalf of the striped bass which were addicted to fornicating under the piers."

Not surprisingly, he suggested that we "can have whatever ecology we want—and we want ones that do the most for the most: employment for everyone, climate, thermal management." Sorkin believes we should investigate how to utilize water to produce energy, using substantial tides and swift currents. And he urged serious study aimed at the expansion of water-transport. "The waterway is a piece of free infrastructure. What would it cost to build 578 miles of subway tunnels or roads?"

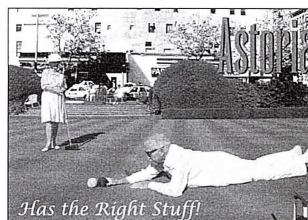
"The current approach to thinking about waterfront transit," he said, "is piecemeal and privatized. It's important to think about it all at once," including the use and maybe even manufacture of amphibious vehicles." Sorkin's own "Counterproposal to the Hudson River Park" combines an elaborate light-rail system and a reconfigured intermodal system with waterborne transportation.

As with many of his proposals, it's a vision that is both visionary and down-to-earth. Another proposal, Sorkin's plan for Governors Island, has "radiating things at the edges, a University of the Earth.... it makes the island into a pivotal spot for waterborne transportation." Similarly, in his 1994 proposal for the Brooklyn Heights waterfront, piers merge with barges and boats to create an area that is ever-changing and in-between.

*Piazza San Guiliani,
Michael Sorkin Studio*



Postcard package by Philippe Baumann



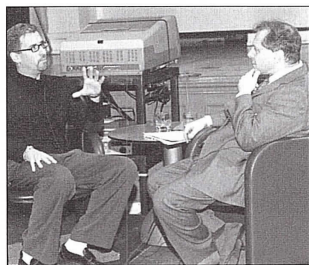
*Postcard with view of seniors competing
in the 24th International Queens
Croquet Tournament,*



*Detail of Till,
Victoria Marshall and Steven Tupu
winners of the East River competition*

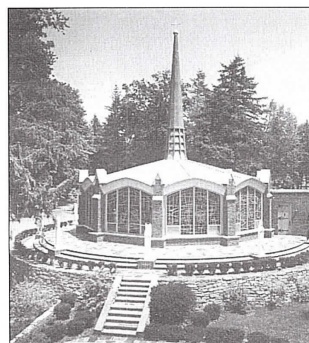


*Detail of Till,
Victoria Marshall and Steven Tupu,
winners of the East River competition*



Elena Olivo/Cooper-Hewitt, NDM

Richard LaGravenese and Richard Brown, *Celluloid City*



Astor Home for Children Chapel,
Rhinebeck, New York,
Ludwig P. Bono

The Big Screen

by Kira L. Gould

Turnout was strong on November 15 for the third and final evening of *Celluloid City*, a look at 100 years of New York architecture in film. **Richard Brown**, film historian and professor of humanities at New York University, and his wife, television producer and editor **Zora Brown**, compiled a set of clips from films that changed the way viewers understood the city. The evenings were organized by **Gil Oberfield, AIA**, and the AIA New York Chapter, with the Cooper-Hewitt National Design Museum. Support also came from Poltrona Frau, Haworth, Herman Miller, Hunter Douglas, and other companies.

Many clips were screened. *West Side Story* (1961) featured the first bird's-eye view of the city shot from a helicopter. *Midnight Cowboy* (1969) played with themes of day and night as a newcomer explores the city. A haunting clip from *Beneath the Planet of the Apes* (1970) tracked a couple wandering through the ruins of the New York Stock Exchange and St. Patrick's Cathedral. And according to Richard Brown, the idea for the chase that made *The French Connection* (1971) a classic was hatched underneath the Number 7 train in Queens.

Richard Brown, along with writer/director **Richard LaGravenese**, began the evening's discussion session with a scene from *The Fisher King*, which LaGravenese wrote. In it, throngs in Grand Central Terminal begin dancing together—a magical moment. LaGravenese says he still lives in New York (as opposed to Los Angeles) because he is always “awake” here.

He also wrote and directed the 1998 film *Living Out*

Loud, in which that feeling of being awake transforms an everyday interaction between an apartment building tenant (Holly Hunter) and her doorman (Danny DeVito). Because Hunter is vividly awake on this particular night, LaGravenese points out, she is able to engage with DeVito—a man she has never noticed over months of seeing him in the lobby of her apartment building—in a deeply human way.

This clip was an interesting reminder that films speak about the nature of cities through shots of skylines, architectural details, and bustling streets—and through little moments that relate to the way life is lived here, even when these interior shots are filmed elsewhere.

In Passing: Ludwig P. Bono

Perhaps the last surviving employee of the original office of McKim, Mead & White, architect **Ludwig P. Bono**, died in October at the age of 93. Born in Jersey City, New Jersey, Bono grew up in Pittsburgh and then lived in Biella, Italy. He received a degree from the Biella Polytechnic Institute in 1927. On his return to the United States (with the proverbial \$20 in his pocket), he started a six-year stint at the historic firm, where he assisted in the design of significant, monumental Washington, D.C., public buildings.

For six years, he worked for (and lived with) the family of John Vegessi, one of McKim's talented designers who, like Bono's family, hailed from Northern Italy. In 1939, Bono received a Bachelor of Architecture degree from New York University and was one of few architects granted a license during the post-Depression years. He spent the war years in Maryland, designing prefabricated hospi-

tals used by the United States Army.

In 1945, Bono opened a practice in the Bronx. He was the architect for Stella d'Oro Biscuit Company, designing the company's headquarters in the Bronx, and he created many factories, restaurants, and homes in addition to churches, chapels, and other buildings for the Catholic Archdiocese of New York.

Throughout his life, he maintained a strong interest in sacred spaces. In the late 1970s, Bono played a crucial volunteer role for the “Friends of the Greenbelt” in his neighborhood, in Riverdale. He prevented the high-density development (by Columbia University) of a crucial site by showing the planning commission a number of options possible under current zoning laws. For years, the commission cited this effort as a model of how such cases should be handled—with creativity and inventiveness rather than mere stubborn opposition.

In Passing: Structural Engineer Paul Weidlinger

Hungarian-born **Paul Weidlinger** died in September, at age 84. The founder of Weidlinger Associates consulted with some of the century's most renowned architects. He worked with Gordon Bunshaft (on such buildings as the One Liberty Street tower, in New York) and with Marcel Breuer (on the St. Francis de Sales Church, in Michigan). With Jose Luis Sert, he worked on structures based on the modular concepts of Le Corbusier. According to colleague Matthys Levy, the innovative Weidlinger was “exploring the frontiers of engineering” until shortly before he died, of complications from a stroke.



1999 DESIGN AWARDS

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ARCHITECTURE AWARDS

Jury:

Turner Brooks

Yale University, Turner Brooks Architects
New Haven, Connecticut, and Starksboro, Vermont

Andrea Leers, FAIA

Leers Weinzapfel Associates
Boston, Massachusetts

Glenn Murcutt

Glenn Murcutt Architect
Sydney, Australia

ARCHITECTURE HONOR AWARD

Gluckman Mayner Architects

Acadia Summer Arts Program

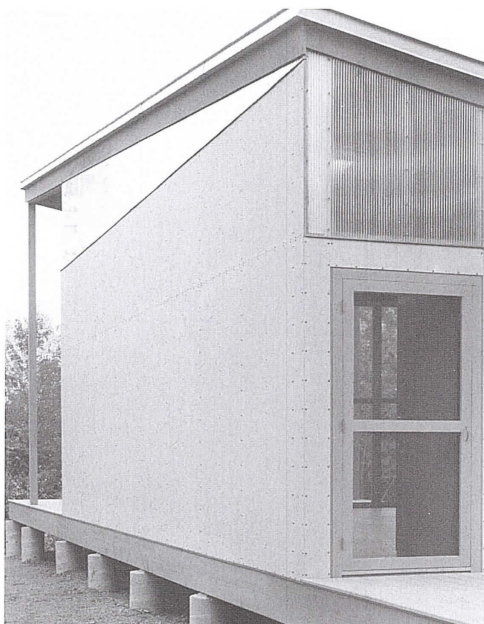
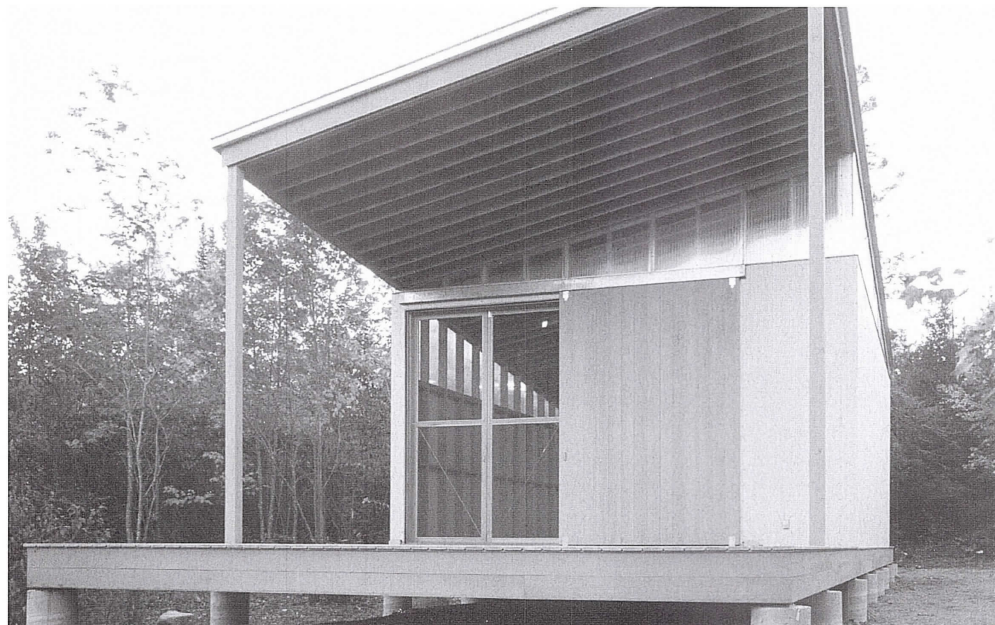
Mount Desert, Maine

This artist's studio in the woods has strong indirect light and high walls for hanging and producing art. Set on concrete piers, the 30x32-foot interior is bounded by a pair of L-shaped walls—one 8 feet high and one 12 feet high. The area inside the taller corner, which provides work space, is Sheetrocked to serve as a back-drop for art. The lower corner adds intimate scale and remains unfinished—exposing the rough gray surface of the cement board sheathing against the rhythm of wood studs. The roof plane, sloping from a low corner to a high corner, exposes a fracture in the volume and creates four triangular clerestories to let in even light. Simple industrial materials in a neutral palette—ribbed insulated plastic, sheet metal roofing, and cement board panels—distinguish the structure from nearby buildings and fit this studio with its large deck into the natural landscape.

TB: Although an abstract box, it has a strong axial relationship to the landscape. **AL:** It is also very gentle. It hovers. **TB:** There is a wonderful ambiguity to discover on the outside—which way the roof is pitching. **AL:** You are seeing studs and rafters, and yet it is extremely refined. **GM:** It had to be thought-out because the structure is exposed. **AL:** All the things we know are somewhere in this room—lights, wiring, equipment—have been very carefully concealed. **TB:** Or exposed. **GM:** The difficulty, in architecture, is not just showing your hand at every turn. This shows incredible restraint. **TB:** It uses materials (exterior cement board and translucent plastic) in ways I don't think have been used before. **AL:** It's a shed—but it's not a bit sentimental. It's very poetic. **GM:** And modern.

Client: Marion Kippy Stroud for the Acadia Summer Arts Program;

Project Team: Richard Gluckman, Dana Tang; **Contractor:** John Dargis and Associates; **Engineer:** Ed Drummond; **Photographer:** Paul Warchol



ARCHITECTURE HONOR AWARD

Steven Holl Architects

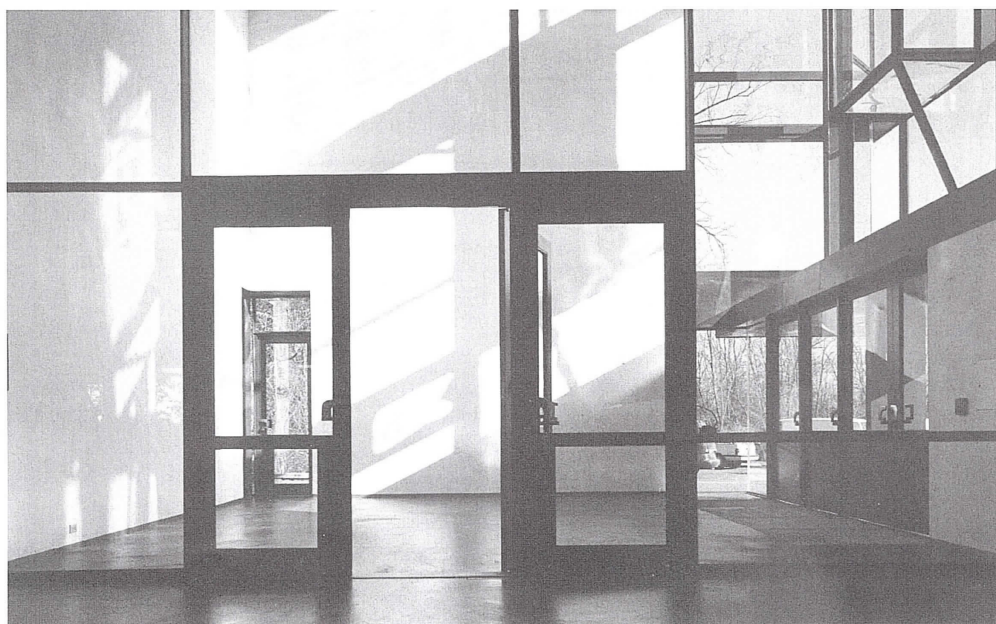
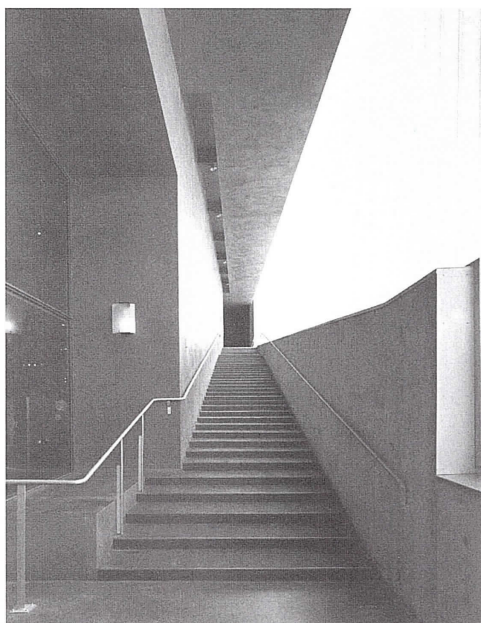
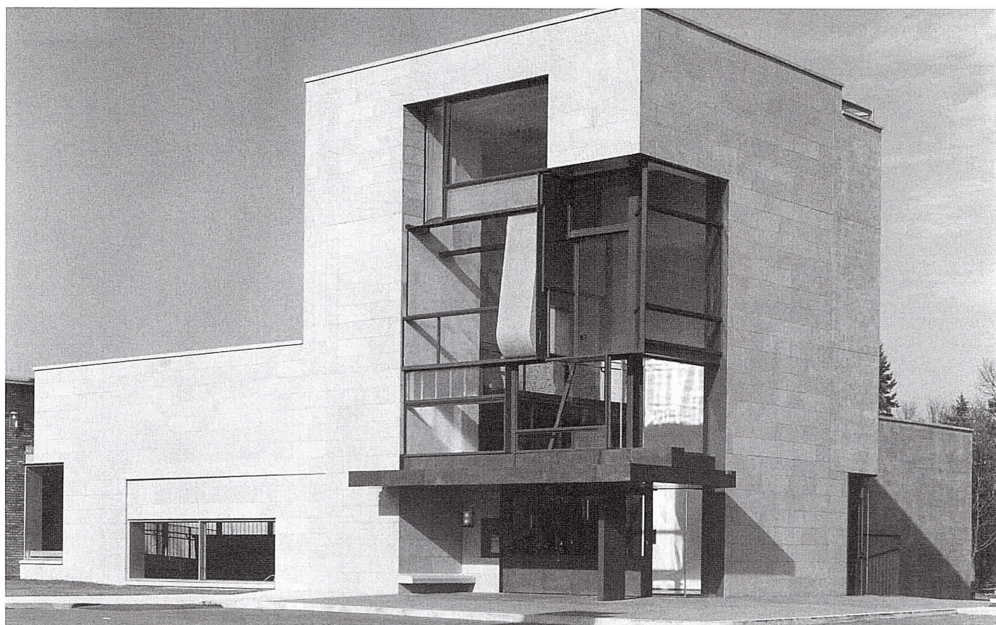
**Cranbrook Institute of Science,
Renovation and Expansion**

Bloomfield Hills, Michigan

Shaping outdoor spaces using buildings is a strategy characteristic of the Cranbrook campus. The architects continued the tradition here, in this project which aims for minimal intrusion on the adjoining Saarinen building. Maximizing the potential for different visiting experiences, the addition opens up the dead-end circulation of the 1937 galleries. Holl used a slipped *U*-shape that allows multiple paths through exhibitions. An inner garden exhibits water as liquid, solid, and vapor. In the new entry, a south-facing wall is made of many types of glass. As the sunlight changes, it displays different phenomena of light—such as refraction and prismatic color—on nearby walls. Clad in yellow Kasota Stone at the entry elevation, the addition gradually changes to integral-color concrete block on the North.

AL: It speaks of the Arts & Crafts tradition of the Cranbrook campus. **GM:** Certainly this architect knows about the handling and surprises of light. **AL:** I find it a very beautiful, linear space lit with colors. This wall is phenomenal: the light is manipulated to appear like water. **GM:** And water is very much a part of Cranbrook.

Client: Cranbrook Educational Community; **Project Team:** Steven Holl, Chris McVoy, Hideaki Arizumi, Tim Bade, Pablo Castro-Estevez, Janet Cross, Yoh Hanaoka, Brad Kelley, Jan Kinsbergen, Justin Korhammer, Anna Müller, Tomoaki Tanaka, Martin Cox, Lisina Fingerhuth; **Engineer (Structural, Mechanical, Electrical, Acoustics):** Ove Arup +Partners, Guy Nordenson; **Landscape Consultants:** Edmund Hollander Design, Cranbrook Architecture Office; **Light Lab:** R.A. Heintges Consultants, James Carpenter Design; **Lighting Design:** L'Observatoire; **House of Ice:** Dan Hoffman, Alfred Zollinger; **Pool:** Dr. Gerald Palevsky; **Exhibit Design:** Cranbrook Architecture Office; **General Contractor:** O'Neal Construction; **Photographer:** Paul Warchol



Sean O'Brien Architect

Pinnacle Technologies, Inc.

Warren, Michigan

To accommodate future growth and enhance corporate communications, the client decided to relocate design and construction of industrial plastic molds onto the site of its parent company, in a suburban industrial complex near a residential neighborhood. Functional and budgetary constraints dictated a simple form, as did the client's desire to project an air of thrift.

Most light-industrial buildings in metropolitan Detroit are of the "tug boat" type, with a small front-office building attached to a large factory shell. Here, reorganizing a few elements (and using similar materials and details throughout) visually and functionally links design and engineering activities with manufacturing in a more cohesive and democratic way. Integration is accomplished by employing a singular roof element, a uniform concrete block shell, and consistent glazing around the entire perimeter. The curtain wall admits light and is a large window onto Interstate I-696 that shows what goes on inside the 32,000-square-foot structure.

TB: I like the straight-ahead [approach]; I love the fact that they show the steel frame. It is actually very elegant. All of the proportions are really beautiful.

AL: The glass wall is as much as it needs to be and not a bit more.

GM: It has a slightly Craig Ellwood quality, doesn't it? **AL:** The owner clearly was engaged with the idea of architecture for a utilitarian building. It is very purposeful. The extension of the roof to make a porch for loading is very beautiful.

Client: Pinnacle Technologies;

Contractor: Ferlito Construction;

Structural Engineer: Paradis

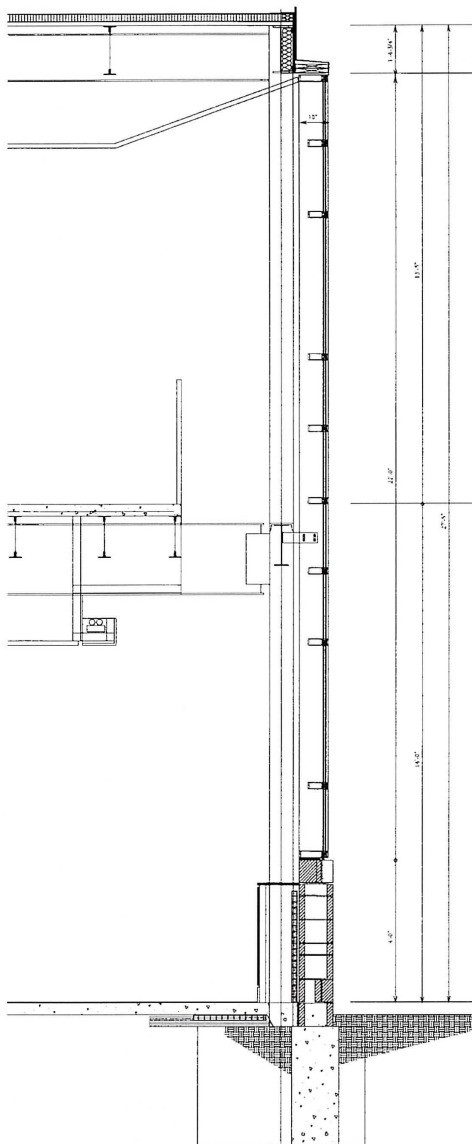
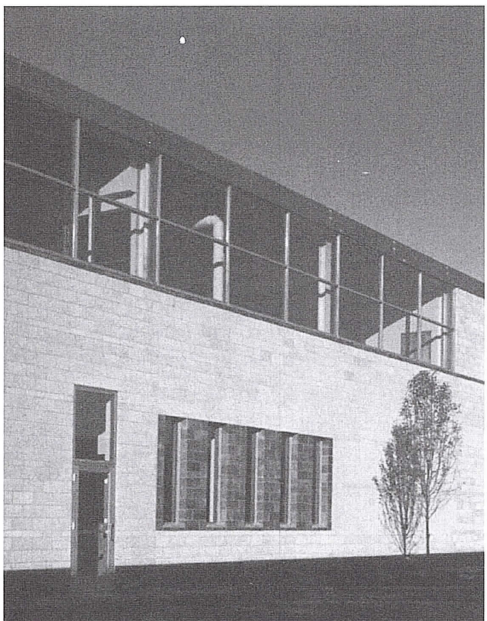
Associates; **Mechanical Engineer:**

BST Associates; **Civil Engineer:**

George Jerome & Co.; **Landscape:**

Michael J. Dul; **Photographer:**

Leslie Baldwin



ARCHITECTURE AWARD

Anderson Architects

Nickerson-Wakefield House

West Kill, New York

Being built on the concrete foundation for an unfinished speculative ski house makes this modest weekend getaway into a conversation between new construction and old, house and landscape. The architect placed his new linear form perpendicular to the existing foundation to facilitate passive solar heating and maximize vistas of the 20-acre site with mountain views. The carport and all services were located within the old foundation, and two new entries were created. One leads up from the tall existing concrete retaining walls through to the house of wood and glass. The more processional approach leads first through an orchard and a meadow. Continuing onto a wooden boardwalk that bisects the 2000-square-foot house, visitors encounter a glazed wall, then walk past an outdoor fireplace and bench as mountains appear in the distance. Oversized glazing turns the weather into wallpaper; a shed roof permits natural light to stream in. Interior and exterior steel stairs hang from the long boardwalk, which shelters a new outdoor room located in the old foundation.

GM: You see the hills moving up and the roof moving up—capturing the skyline. **TB:** I like its rough-and-ready quality. **AL:** While constructed in a direct way, its architectural aspirations are sophisticated. **GM:** With a serene series of spaces, it has been oriented to get wonderful winter sunshine and allow the movement of water—very good control of climatic conditions. **TB:** The house is almost black like those houses that are wrapped with black tar paper.

Client: Camilla Nickerson, Neville Wakefield; **Project Team:** Paul Henderson, M.J. Sagan, Ross Anderson, Todd Stodolski, Caroline Otto, Peony Quan, Shane Braddock; **Structural Engineer:** Gilsanz Murray Steficek; **General Contractor:** JOB Building Contractor; **Metal Fabricator:** Richard Lloyd; **Photographer:** Todd Eberle



ARCHITECTURE AWARD

**Philip Johnson/Alan Ritchie
Architects with Merriman Holt
Architects**

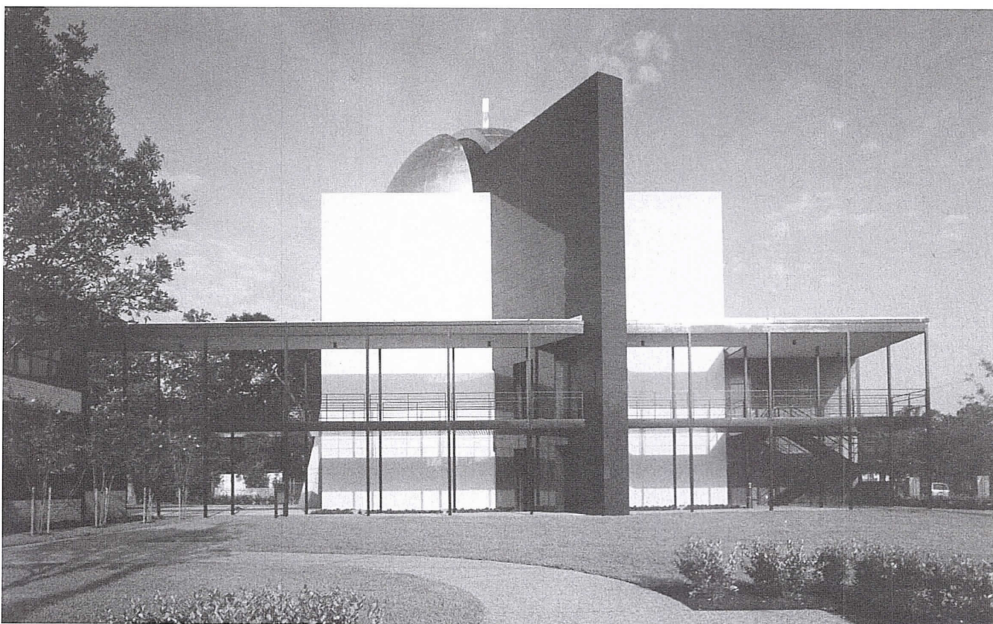
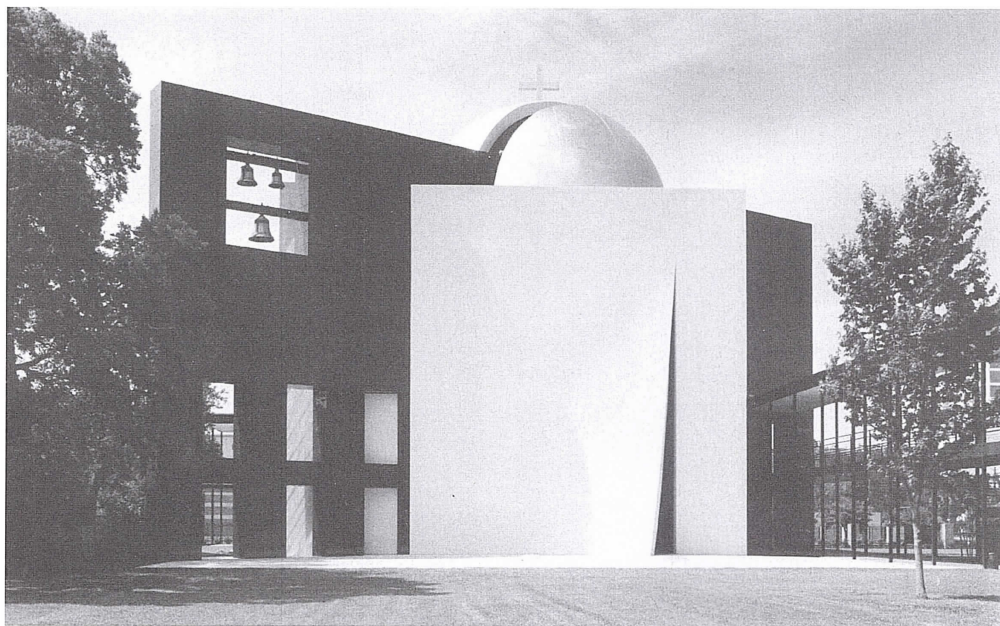
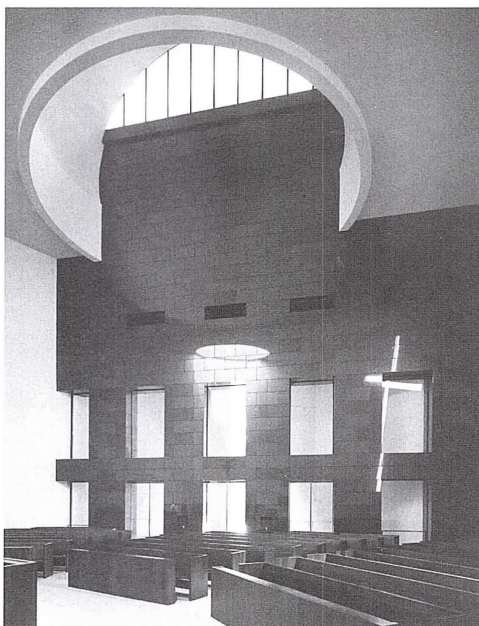
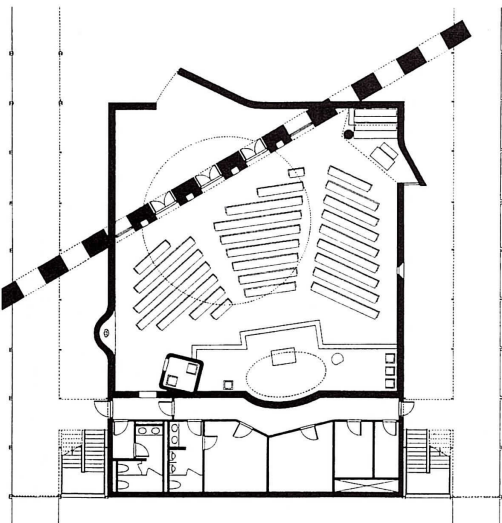
**Saint Basil's Chapel,
University of Saint Thomas**

Houston

At this university built in 1957, the new St. Basil's Chapel is integrated into a two-story gallery connecting other campus buildings. The chapel is a cube sliced at an oblique angle by a black granite wall. The granite passes through galleries on two sides of the building and is perforated by the opening for the church bells, doorways, and windows. The cube is of white stucco, with an entry wall warped outward like a tent flap. The interior gains its drama from the play of daylight emanating from hidden sources: the slot through the dome, an angled skylight over the altar, and a skylight over the statue of the Virgin Mary.

GM: I have been—not in this chapel but in this courtyard—and I felt it really needed something like this at the end so it did not just bleed out into the street. **TB:** The wall as a curtain is pretty amazing. How does it intersect the dome? **GM:** It cuts it right down the guts. It's really a train smash. **AL:** This wall is a device, but when you get there, it is a wonderful space. And the light washing down on it is absolutely beautiful. **GM:** It has picked up the detailing of the adjacent buildings. **AL:** The wall pulling away is the entry—quite extraordinary. **TB:** That's a great wall—the opening of the curtain. **GM:** It's like a tent, and as you go into a tent, you pull the flap aside. Look at the way the light comes out of it. It's just very beautiful. It is almost Greek orthodox, isn't it? **AL:** The fact that it is figural is the right choice there.

Client: University of Saint Thomas;
Project Team: Philip Johnson, Alan Ritchie, John Manley;
Photographer: Richard Payne



ARCHITECTURE AWARD

Tod Williams Billie Tsien and Associates

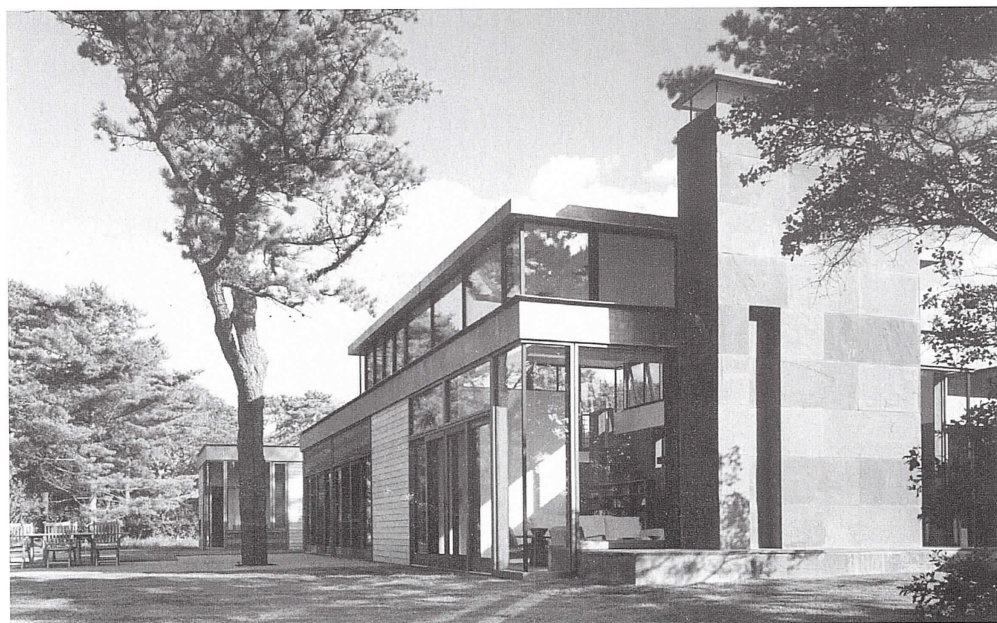
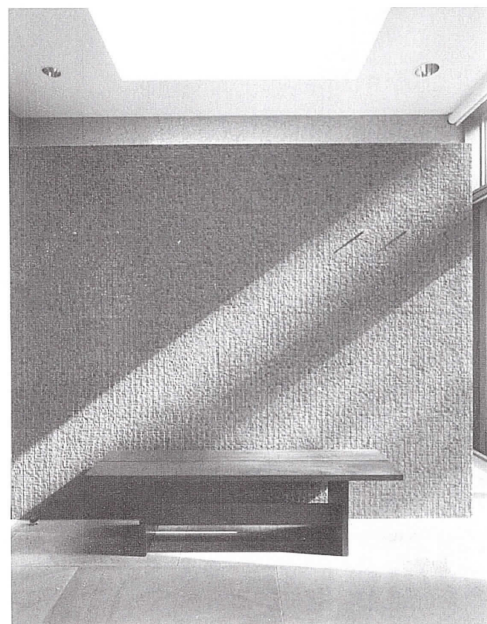
Rifkind House

Wainscott, New York

A busy professional couple with grown children requested a house open to the landscape—a civilized, relaxed retreat from the intensity and the compression of New York City apartment life. Mature pine trees surround the three-acre ocean-view site at the edge of a large pond. Meant to be at once serene and stimulating, simple and complex, the house unfolds gradually as one wanders through and around it. The roof lies low—little more than 11 feet tall—and all rooms are on one floor (except for a clerestory and reading loft over the living room which brings that elevation to 17 feet). In the central pavilion, the living and dining rooms flank a central kitchen. Three other distinct volumes contain a garden shed, the master bedroom wing, and a guest wing connected by passageways. The bedrooms in the guest wing each have bathrooms, direct access to the outdoors, and views of their own. In lieu of air-conditioning, cross-ventilation preserves a connection with nature. Window frames are of mahogany. Cedar siding covers a wood frame, and Douglas fir paneling lines the insides of exterior walls. American cherry built-in bookshelves and furniture play off floors of Douglas fir and New York bluestone—the same stone used for the chimney of the living room fireplace.

AL: This has a beautiful sense of serenity in the landscape. It is thoroughly, thoroughly detailed and very self-assured.

Clients: Robert and Arlene Rifkind; **Project Team:** Peter Arnold, Tod Williams, Billie Tsien; **Engineer:** Ed Messina, Severud Associates; **Landscape Architect:** Robert Toole; **Lighting:** Rick Shaver, Edison Price Lighting; **General Contractor:** Andreassen and Bulgin; **Photographer:** Michael Moran



ARCHITECTURE CITATION

**Gwathmey Siegel & Associates
with Loschky, Marquardt &
Nesholm, Seattle**

**Henry Art Gallery
Renovation and Addition**

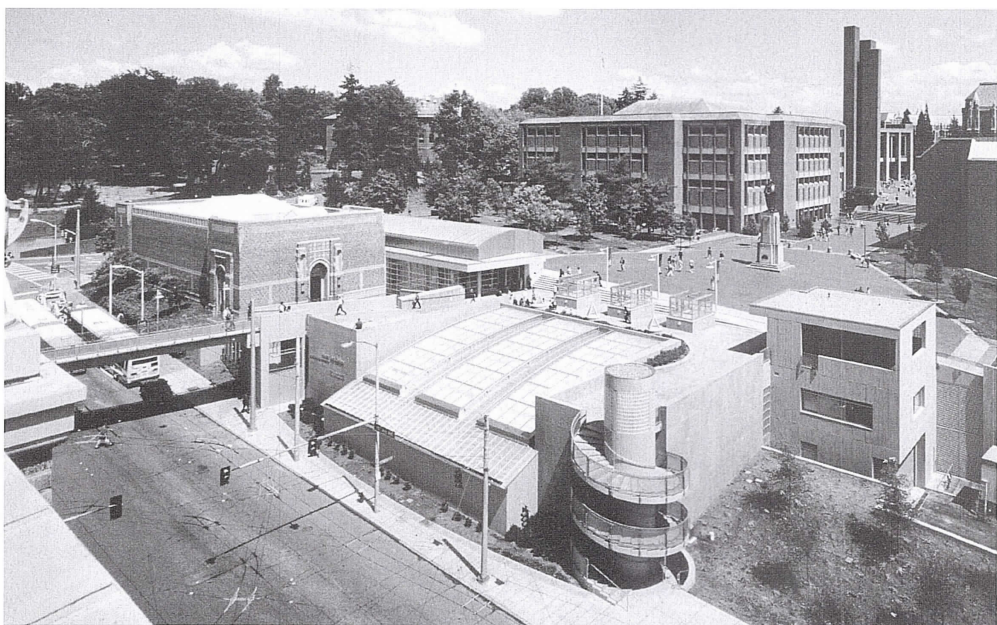
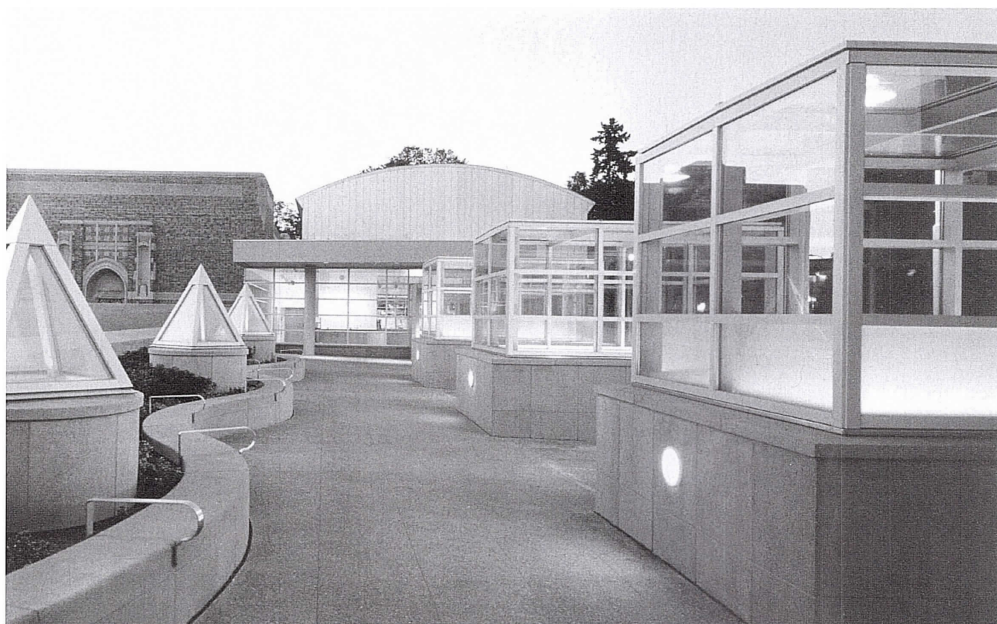
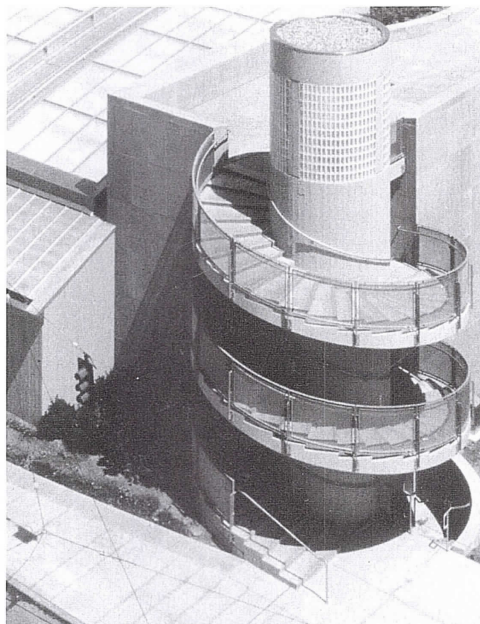
Seattle

This three-story museum addition establishes a new entrance and western edge to the University of Washington campus. Through the creation of a sculpture court and art plaza, the project defines a transition between the surrounding urban fabric and the university. The new plaza is entered by a pre-existing (now rotated) pedestrian bridge and a new spiral stair next to an existing bus stop.

Built of textured stainless steel, cast-in-place concrete, and cast stone, the 49,000 square-foot addition provides both counterpoint and reference to the original structure of brick and cast-stone. The new structure responds to the existing museum (designed in 1927, by Carl Gould), treating it as an asymmetrical object engaged to a new base. The addition houses flexible top-lit galleries, a lobby, a museum store, a lecture theater, and administrative offices (as well as loading, storage, and conservation space). The old museum has been renovated to house permanent collections, photography archives, and curatorial offices. Through the new building and into the old, the interior spatial sequence is processional and encourages discovery.

GM: From a street or urban level, it opens up vistas beyond—by keeping the gallery very low and the roof sliding away. **TB:** It's non-heroic—very sympathetic, site-specific. **AL:** It is a good ensemble building—a gallery tucked in next to a classical museum—fitting several parts together yet remaining its own thing. The roofscape is quite wonderful with the light monitors over spaces below. **GM:** You start to read these roofs—these arches—in relation to elements on the existing building.

Client: University of Washington;
Project Team: Bruce Donnally,
Nancy Clayton, Richard Lucas,
Will Meyer, John Nesholm;
Photographer: Farshid
Assassi/Assassi Productions



ARCHITECTURE CITATION

Kohn Pedersen Fox Associates
with BOORA Architects

Mark O. Hatfield United States
Courthouse

Portland, Oregon

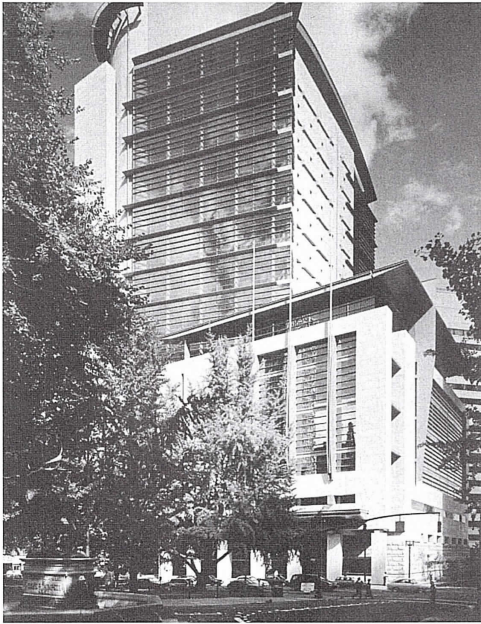
Here, the curved metal roof creates a distinctive expression on the Portland skyline. Facing a major civic square, this 565,300-square-foot federal courthouse makes visual the processing of justice. Its facade mediates between the monumental tower and shorter structures nearby.

Administrative functions are located in the lower portion, which is in scale with the County Courthouse across the park.

Complex circulation and security concerns were the driving forces behind the functional organization, which segregates activities and users. The tower houses two courtrooms per floor; in its core are secure elevators for prisoner circulation and restricted elevators for judges. The curved element housing elevators and stairs acts as a campanile to anchor the corner of the park. While the design respects magnificent views surrounding the city, it maximizes natural light and air. Yet the project, which was bid \$12 million (11.77 percent) below the GSA's construction budget, exceeds the GSA's minimum efficiency requirement of 67 percent.

AL: This is probably the best of the courthouses being built across the country. Though it has a tower, it sits on a major public green space very comfortably in the city.

Client: U.S. General Services Administration; **Project Team:** William Pedersen, Robert Cioppa, Jerri Smith, Douglas Hocking, Gabrielle Blackman, Sudhir Jambekar, John Meadows, Libby Barber, Kirk Conover, Ron Huld, Juan Alayo, Isabelle Autones, Christine Awad, Vladimir Balla, Nathan Clark Corser, Vivian Kuan, Trent Tesch; **Landscape Architects:** Murase Associates; **Structural Engineer:** KPF Engineering; **Mechanical Engineer:** PAE Consulting; **Graphics:** Mayer/Reed; **Construction Management:** CRSS Construction; **General Contractor:** Hoffman Construction Company; **Photographer:** Timothy Hursley



ARCHITECTURE CITATION

Richard Meier & Partners

The Getty Center

Los Angeles

On a 110-acre site, this project unites seven components of the Getty trust along a pair of natural ridges overlooking Los Angeles. The museum lobby provides views through the courtyard to gallery structures arrayed in a continuous sequence beyond. Smaller pavilion buildings connected by gardens break down the scale of the museum experience and encourage interplay between the interiors and landscaped exterior areas.

GM: The trip up to this hilltop town is amazing. You come onto a plaza, then there is a waterfall beside you. On the top level, all of a sudden, it bursts open into this huge square that you cannot help but be drawn down through. It is very remarkable. There is an incredible level of architectural understanding and professionalism; very few places in the United States or Australia possess this quality.

Client: The J. Paul Getty Trust;

Project Team: Richard Meier, Michael Palladino, John H. Baker, Donald E. Barker, James Crawford, John Eisler, Tom Gaul, Michael Gruber, Richard Kent Irving, Christine Kilian, James Matson, James Mawson, Milena Murdoch, A. Vic Schneider, Timothy Shea, Richard Stoner, Aram Tatikian, Laszlo Vito, J.F. Warren; **General**

Contractor: Dinwiddie Construction Company;

Management Consultant: Karsten/Hutman Margolf; **Civil**

Engineer: B&E Engineers, RBA Partners; **Geotechnical Services:**

Woodward-Clyde Consultants;

Soils Engineer: Pacific Soils

Engineering; **Structural Engineer:** Robert Englekirk; **Mechanical and**

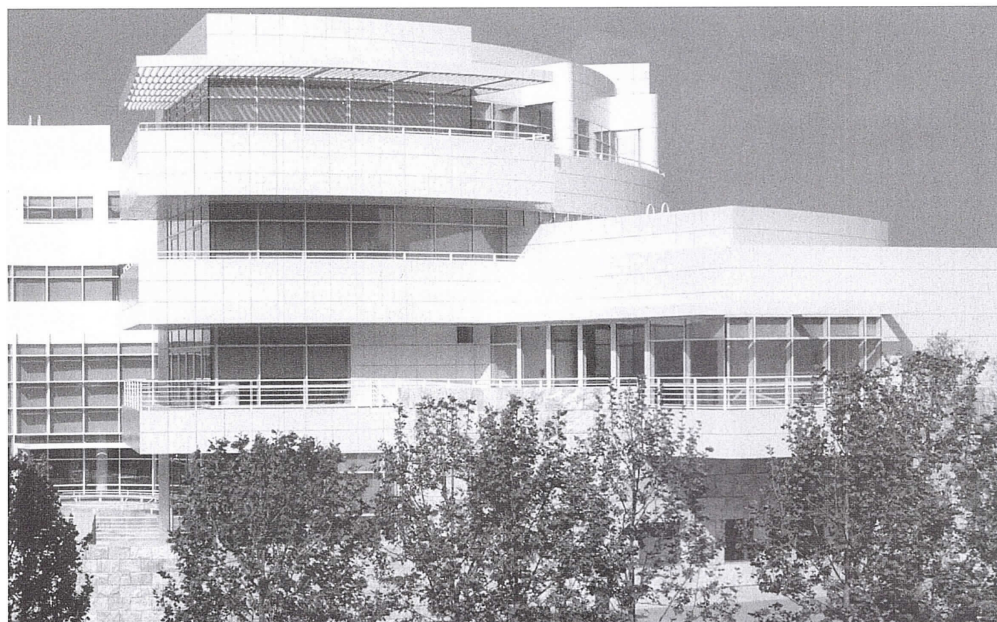
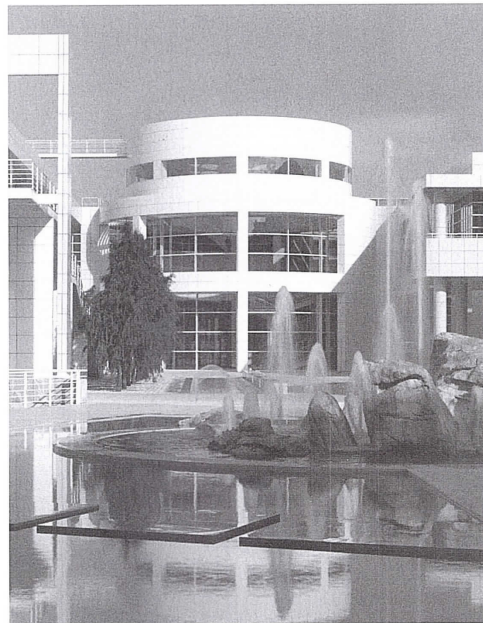
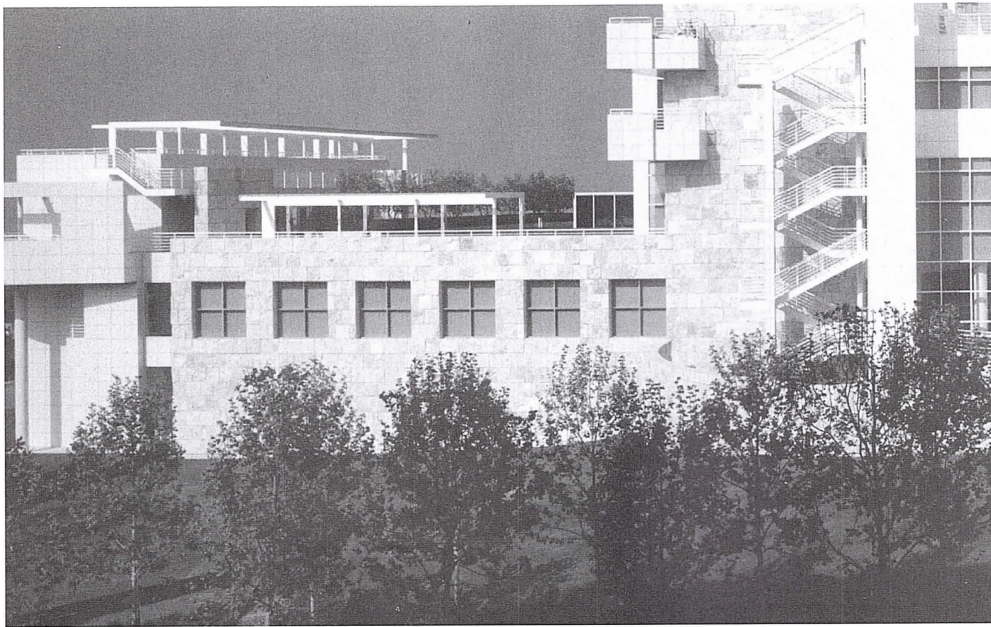
Electrical Engineer: Altieri Sebor

Wieber; **Lighting Consultant:** Fisher Marantz Renfro Stone; **Decorative**

Arts Galleries Design Consultant: The Office of Thierry W. Despont;

Landscape Architects: The Olin Partnership/Fong & Associates, Emmet L. Wemple & Associates, The Office of Dan Kiley;

Photographer: Scott Frances/Esto Photographics



ARCHITECTURE CITATION

Polshek Partnership

The Santa Fe Opera Theater and Master Plan

Santa Fe, New Mexico

While recalling the outmoded open-air facility that it replaced, this larger, handicapped-accessible outdoor opera pavilion provides weather protection, patron amenities, and better production facilities. The revised entry sequence allows patrons to proceed under a pergola and into the structure. The suspended cable-stayed roof functions as a giant acoustical reflector. Four existing star columns of concrete support the orchestra roof, which connects with a new wood ceiling over the stage. A clerestory truss joining the two roofs mediates their different radii.

TB: The way the stage seems to open up to the vast valley is really amazing. **AL:** Its uphill side is quite beautiful as a top to the ridge. It is quiet, and then bursts into a series of sail-like forms.

GM: It does avoid the wacky quality of the new adobe architecture that pretends to be historic.

Client: The Santa Fe Opera; **Project Team:** James Stewart Polshek, Timothy P. Hartung, Damyanti Radheshwar, D. Blake Middleton, Crystal Anderson, Gary Anderson, Judi Bauer, Christopher Borchardt, Minsuk Cho, Denis Dambreville, Stefan Hastrup, Joann Hermance, Jihyon Kim, Sally Leung, Francelle Lim, Robert Oh, Darius Sollohub, Shawn Sullivan, Kyle Yang;

Structural Engineer: Ove

Arup+Partners; **Civil Engineer:** Jorge Gonzalez & Associates; **Mechanical**

Engineer: Mechanical & Electrical Engineering; **Specifications and**

Building Code: Holmes Sabatini

Architects; **Acoustics:** Purcell+

Noppe+ Associates; **Theater**

Consultant: Auerbach+ Associates;

Sound: Tom Clark Sound Design

Services; **Lighting:** Cline, Bettridge,

Bernstein Lighting Design;

Graphics: Salestrom Design;

Microclimate: The Boundary Layer

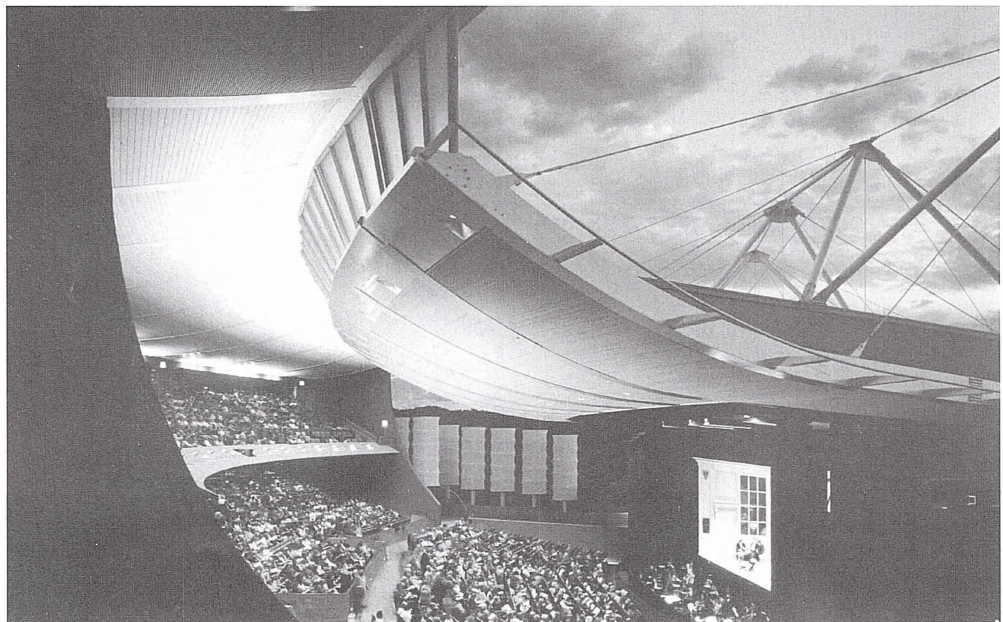
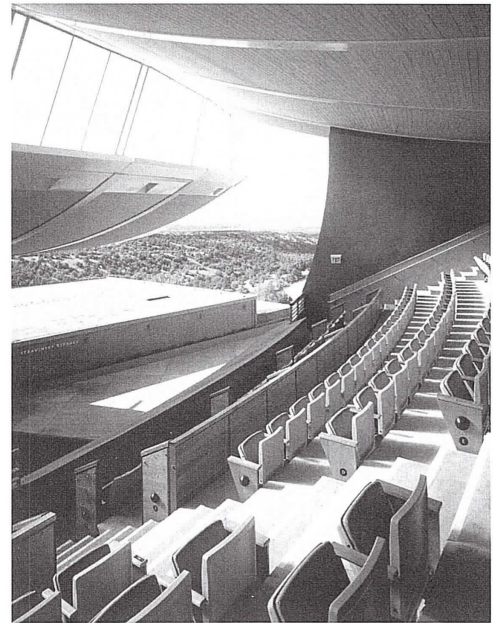
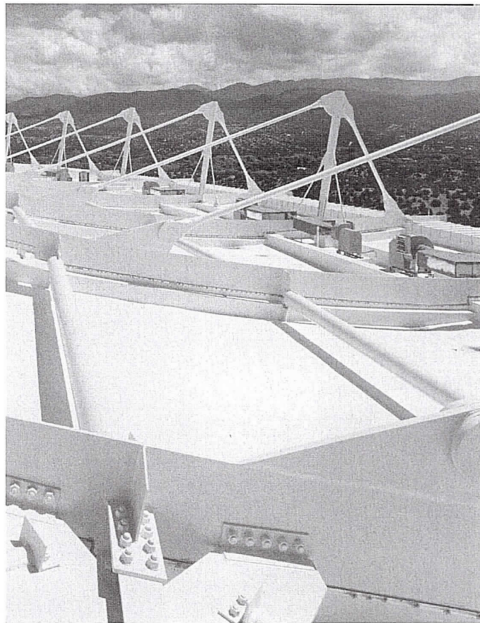
Wind Tunnel Laboratory;

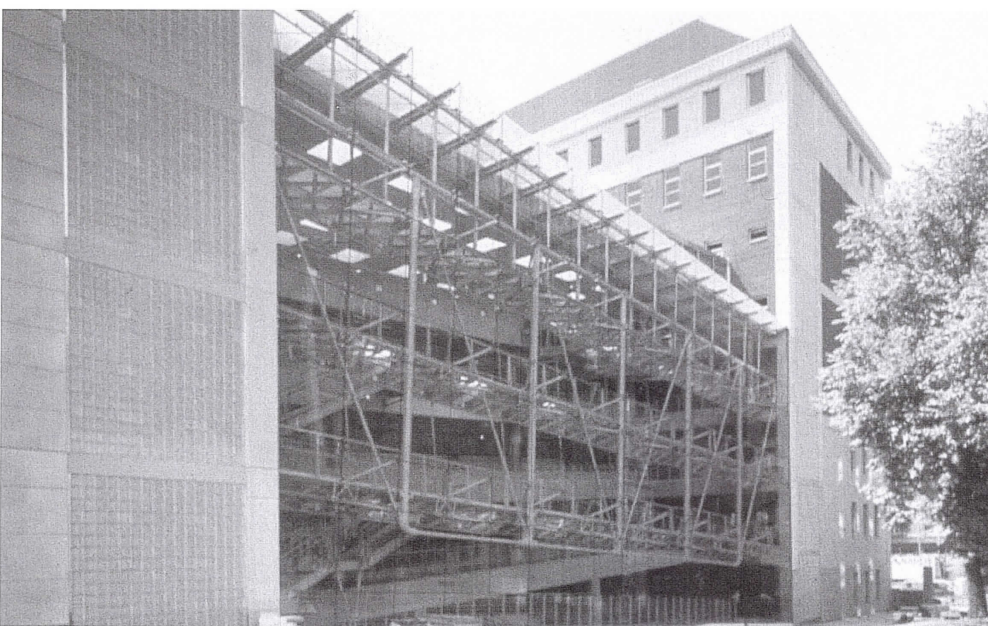
Contractor: Manhattan Construc-

tion Company; **Landscape Architect:**

Morrow & Company; **Photographer:**

Robert Reck Photography





ARCHITECTURE CITATION

**Bernard Tschumi Gruzen Samton
Associated Architects**

**Lerner Hall Student Center,
Columbia University**

Manhattan

This new 225,000-square-foot center reinforces Columbia's master plan by McKim, Mead & White, of 1890. Required facilities—an auditorium, cinema, cafe, bookstore, radio station, black-box theater, lounges, meeting rooms, computer labs, administrative space, student clubs, and game rooms—are located within a pair of rectangular masonry volumes. The area between the wings is enclosed with a glass wall and a series of dramatic suspended glass ramps leading to the wings (and to 6000 student mailboxes). During the day, sunlight filters through the ramps, and the atrium glows from within at night.

AL: This is so full of ideas.

GM: They really had a go at it.

AL: The event zones (The Ramps) lead from one side to the other—a busy, filled-with-life passage between all of these activities.

GM: It is like the Pompidou Center, with everyone going up in those tubes.

Client: Columbia University; **Project**

Team: Bernard Tschumi, Tom Kowalski, Mark Haukos, Ruth Berktoed, Megan Miller, Kim Starr, Richard Veith, Galia Solomonoff, Yannis Aesopos, Tony Manzo, Peter Cornell, Jordan Parnass, Stacy Norman, Peter Samton, Tim Schmiderer, David Terenzio, Ken Hutchinson, Jerzy Lesniak, Scott Broadus, Liane Williams-Liu, Geoff Doban, Nick Lombardo, John Mulling, Nicholas Hedin, Cameron Lory, Jo Goldberger; **Structural Engineer (ramps and glass wall):** Ove Arup+ Partners, New York, Hugh Dutton Associates; **Steel Structure (base building):** Severud Associates; **Mechanical Engineer:** Ove Arup+ Partners; **Fire Engineer:** Arup Fire, New York; **Theater Consultant:** Peter George Associates/David Harvey Associates; **Construction Manager:** Barney Skanska; **Ramps Contractor:** Eiffel Constructions Metalliques; New Jersey Window Sales; **Photographer:** Peter Mauss/Esto Photographics

RESTORATION CITATION

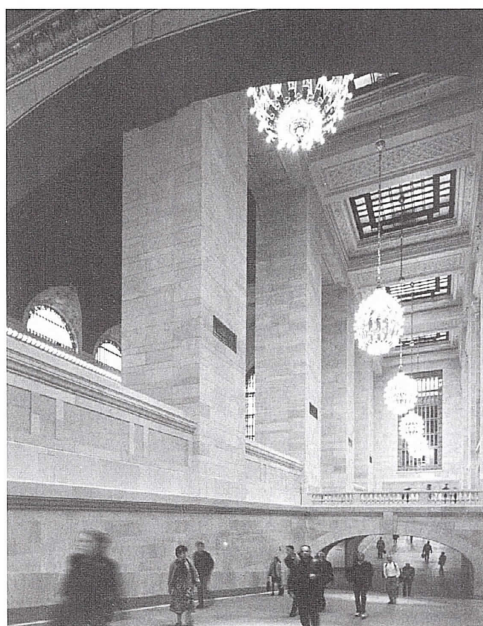
**Beyer Blinder Belle Architects
and Planners**

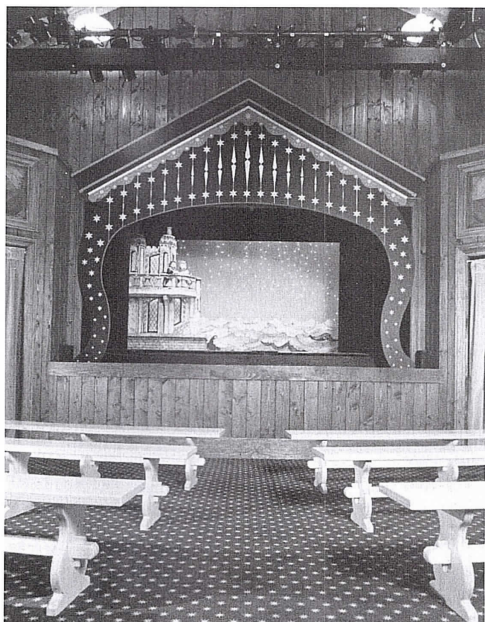
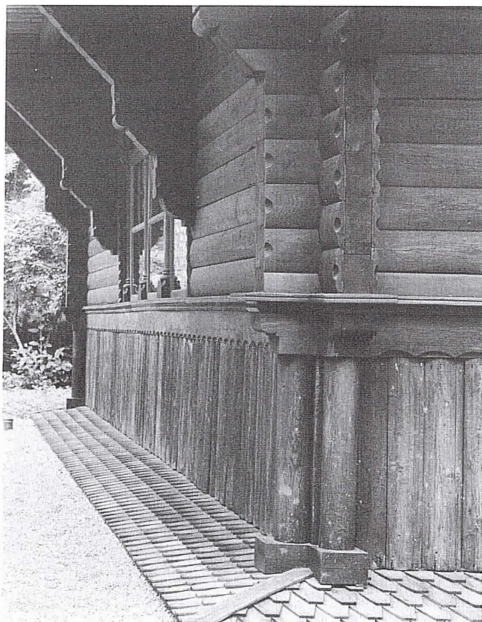
Grand Central Terminal

Manhattan

While restoring the 1913 architecture, this renovation created an up-to-date terminal with a centralized stationmaster's office, new mechanical systems, air-conditioning, and new information systems. Retail space was increased and improved; a European-style food market now fills the passageway from a new entrance at Lexington Avenue. The sky ceiling has been illuminated with fiber optics and cleaned, while a new stair in the Main Concourse follows designs by the original architect, Whitney Warren.

Owner: Metropolitan Transportation Authority; **Building Operator:** Metro-North Railroad; **Program Managers/Leasing Agents:** GCT Venture (LaSalle Partners and Williams Jackson Ewing); **Project Team:** John Belle, John H. Beyer, Douglas McKean, Margaret Kittinger, James W. Rhodes, James Marston Fitch, Jean Campbell, Don Fiorino, Richard Miller, Mark Nusbaum, Richard Scanlon, Frank Prial, Jr.; **Master Plan:** Beyer Blinder Belle, Harry Weese & Associates, STV/Seelye Stevenson, Value and Knecht; **Utilities:** Goldman Copeland Associates; **Lighting:** Jules Fisher & Paul Marantz; **Architectural Graphics:** Vignelli Associates; **Acoustics:** Shen Milson & Wilke; **Cost Estimating:** AMIS; **Color:** Welsh Color & Conservation; **Code Consultant:** Schirmer Engineering Corp.; **Traffic/Transportation:** Vollmer Associates; **Mechanical Engineer:** Goldman Copeland Associates; **Structural Engineer:** Ysrael A. Seinuk; **Architectural Production:** Sen Architects; **Architectural Graphics:** Vignelli Associates; **Retail Graphics/Signage:** 212/Harakawa; **Lighting:** Fisher Marantz Renfro Stone; **Vertical Transportation:** Van Deusen & Associates; **Specifications:** Federman Design + Construction; **Restaurant/Market Consultant:** Hugh A. Boyd Architects; **Food Court Design:** The Rockwell Group; **Tenant Mechanical Criteria:** Energy Economics; **Construction Manager:** Lehrer McGovern Bovis; **Photographers:** Peter Aaron/Esto Photographics, James Rudnick





RESTORATION CITATION

Beyer Blinder Belle Architects and Planners

Swedish Cottage Marionette Theatre

Manhattan

This building is a charming example of nineteenth-century vernacular architecture. Built as a model Swedish Schoolhouse for the 1876 U.S. Centennial Exposition, in Philadelphia, it was purchased by the New York City Department of Parks, dismantled, and reerected in 1877 at the present site, in Central Park. When restoration began, both the inside and outside were dilapidated. Surface-mounted pipes and electrical conduits were haphazardly placed, and wires were strung across the facades. Rotten wood was found in many locations, and the interior was a mix of garishly painted rooms and small corridors, with heavy curtains and musty carpets.

Previously enclosed, the west balcony was reopened to reveal old decorative wood columns and a carved wooden wall at the rear. Both the balcony and the north entry portico were reconstructed. Red-cedar shingles replaced asphalt roof shingles. Interior modifications have made the building universally accessible. A new entry foyer leads to the theater (which once served as the main classroom of the schoolhouse), where a new wooden proscenium was built using the vocabulary of the building. Upgraded rest rooms and state-of-the-art mechanical, electrical, and H.V.A.C. systems were also provided. On windows, the steel-mesh security screens were removed and replaced with new Lexan storm sashes. These sashes allow for ornamental woodcarvings on the exterior to be seen—and for uninterrupted views from the interior. They also aid with security and thermal insulation.

Client: City of New York Parks and Recreation, City Parks Foundation; **Project Team:** Frederick Bland, Andrea Wickham; **Structural Engineer:** Robert Silman Associates; **Mechanical Engineer:** Ambrosino, DePinto and Schmieder; **Construction Manager:** Barney Skanska Construction; **Photographer:** Catherine Tighe Bogert

ARCHITECTURE
RESTORATION CITATION

Giorgio Cavaglieri (with
Lindemon Winckelmann Martin,
San Francisco)

Historic Restoration and
Modernization of Federal Office
Building

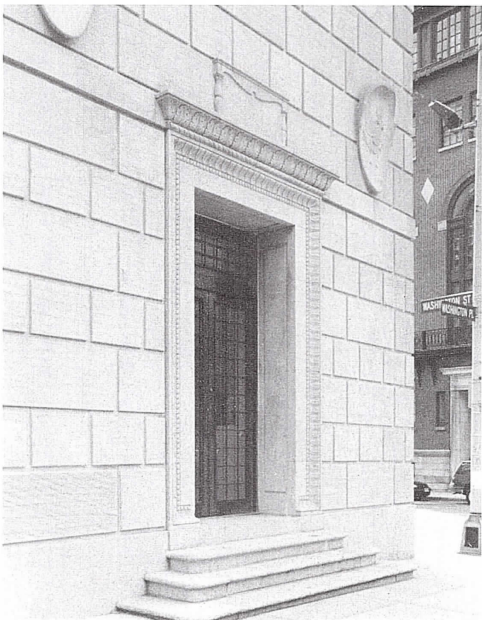
Newark, New Jersey

Cavaglieri's restoration was part of major modernization and upgrades at a neoclassical six-story limestone structure. Designated a National Historic Landmark (as well as a New Jersey Landmark), the 206x98-foot building was designed, in 1920, by Frank Goodwillie.

Over the years, roof leaks filtering behind the stone led to rust on steel columns. This caused cracks in stone on both corners of the main facade. In this restoration, limestone facades, balconies, and cornices were completely restored, and windows were replaced to increase energy-efficiency and obtain seismic protection. The design used was as close as possible to the original. For handicapped access at the street entrance, a new door sash was provided to match existing doors. The marble lobby walls and floors, the bronze doors, chandeliers, and grillwork had all been neglected. (Years ago, to hide air-conditioning ducts, an acoustical tile ceiling had been hung throughout the main floor, damaging original pilasters and beam moldings.) Following a redesign of the ventilation system, the historic ceiling was reexposed and the damaged areas were restored. The job was completed in 1996.

AL: Restoration is usually a separate category evaluated by people who know and do restoration. I do not feel completely equipped to judge how well it was done.
GM: These are restoration—not architecture. **TB:** I think we ought to address that. All the buildings that received restoration citations were honored for preservation rather than new design.

Client: U.S. General Services Administration; **General Contractor:** Saxon Construction; **Photographer:** Robert Galbraith





INTERIOR ARCHITECTURE AWARDS

Jury:

Emmanuelle Beaudouin

Beaudouin Architects

Nancy, France

Neil P. Frankel, AIA, FIIDA

University of Wisconsin, Milwaukee, School of Architecture and Urban Design

Milwaukee, Wisconsin, and Chicago, Illinois

Danella Guthrie

Guthrie & Buresh

West Hollywood, California

INTERIOR ARCHITECTURE HONOR AWARD

Gabellini Associates

**Coleen B. Rosenblat Jewelry
Showroom**

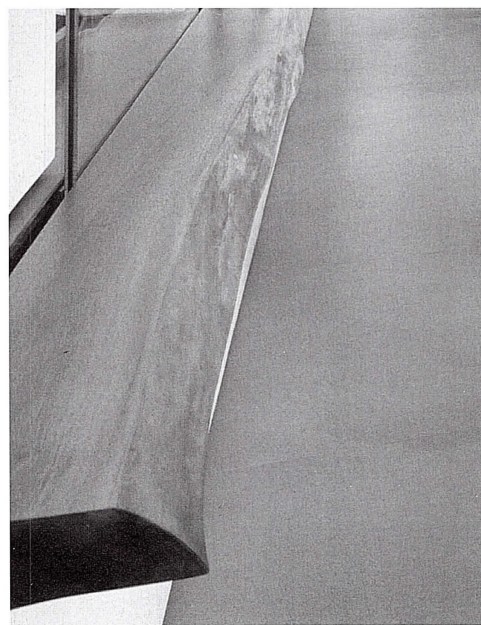
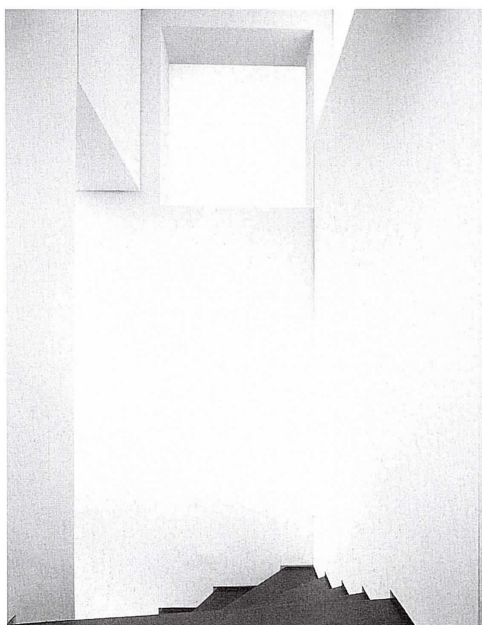
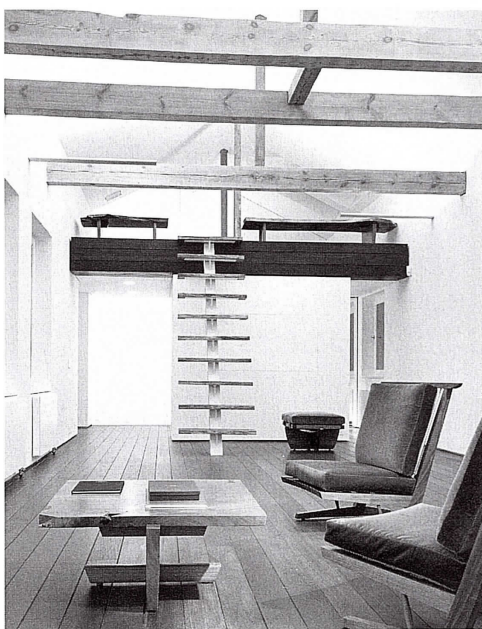
Hamburg, Germany

This established jewelry designer wanted to house a showroom, studio, office, and small apartment in an historic 4500-square-foot carriage house. The entire foundation, since it required extensive repair, was underpinned; a limestone plinth now forms the ground floor and an exterior court. New exterior plaster moldings and roof details were based on drawings recovered from the city archives.

For the interiors, a palette of four refined materials—imperial plaster, honed Spanish limestone, optical glass, and wenge heartwood—is juxtaposed with raw American walnut (in the same way the client's crisply crafted settings hold rough-cut stones). Display cases conceived as miniature mise-en-scènes have been carved out of the long wall in the showroom. United by a 36-foot-long shelf of American walnut, they showcase tiny gems in an atmospheric light. The cases are lit from within by concealed fiber-optic threads illuminated by halogen and H.I.D. sources. This mixed light complements intensely colored stones and white- or yellow-gold. Plates of laminated water-white optical glass—cantilevered out of a continuous slot in the shelf—are clamped to locked carriages. They float freely in front of the display wall (concealed locking mechanisms help create the levitating sensation). The line of floating glass plates allows customers to get close to the jewelry with little security risk.

NF: The jury selected this design for its poetry. It contrasted rough natural wood with very sophisticated detailing. **DG:** I especially liked the calm juxtaposition between the use of natural wood and the even, natural form. **EB:** Its orientation lets natural light penetrate deeply.

Client: Coleen B. Rosenblat;
Project Team: Michael Gabellini,
Simon Eisinger; **Photographer:**
Paul Warchol



INTERIOR ARCHITECTURE HONOR AWARD

Daniel Rowen Architect

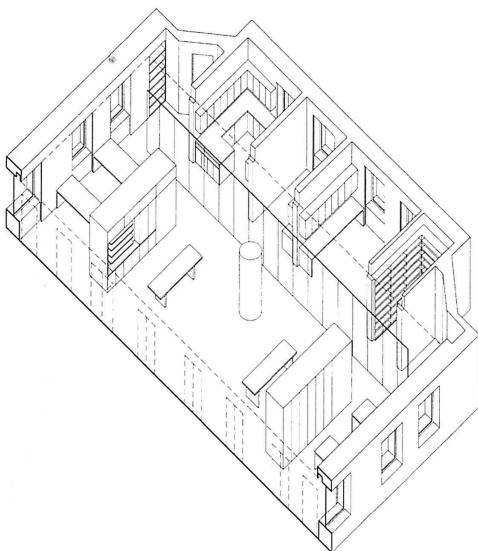
Osho International Offices

Manhattan

For this New York headquarters of a publishing company specializing in subjects related to Zen and meditation, the architect specified a meditative landscape that stimulates imagination and offers a respite from the energies and influences of Midtown. The office occupies the 46th floor of the former GE tower, on Lexington Avenue, which has a floor plate of only 3,000 square feet and a core on the south side. Into one large space were consolidated the elevator lobby, reception, and conference areas. Facing the elevators is a 55-foot-long floor-to-ceiling wall of translucent laminated glass. It is acid-etched on one side and polished on the other so that, viewed from entry, the glass is a scrim to the movement and shadows of the spaces and inhabitants beyond. Viewed from the hallway, it is a reflective surface that denies the transparency of glass and reinforces the more private realm of the individual offices.

DG: It is so restrained, yet so well articulated. The spatial flow between one part of the office and the other is just wonderfully executed. **NF:** There is the impression of coming off the elevators and seeing this very clear system—the extent of the space. The axes are very effective elements in determining where it is public space and where it is private. **EB:** The light acts an intermediary—for the definition of space—for the entire depth of the building.

Client: Osho International; **Project Team:** Daniel Rowen, Jose Coriano, John Schneider, Adam Campagna; **Engineer:** Ambrosino Depinto & Schneider; **Contractor:** Sweeney Construction; **Glass Fabricator:** John Depp; **Lighting Consultant:** Fisher Marantz Renfro Stone; **Photographer:** Michael Moran



INTERIOR ARCHITECTURE HONOR AWARD

Shelton, Mindel & Associates

Fifth Avenue Duplex

Manhattan

In order to maximize views of Central Park and link a dark, horizontally organized prewar apartment with the unit directly above, the floor slab over the living room was eliminated. This created a vertical salon with double-height windows. The prewar character of the building is juxtaposed against the clearly defined modernist elements, and lighting glowing from reveals helps to separate the new plaster walls from the prewar shell. A modernist, two-story limestone-clad volume was added to enclose two entries, stairs, mechanical services, storage, bathrooms, and a corridor that runs nearly the full length of the apartment. Also visible from the living room are an overlook from the master bedroom on the second floor and a new staircase. The dining room, too, can be seen from a second story overlook.

NF: I am intrigued with the removal of floor slabs. **DG:** There were a number of apartment interiors submitted, but this one is exceptional for challenging the notion of the New York apartment—opening up the section—giving a combination of two-story and single-story space. It also has a wonderful mix of traditional elements and much more contemporary ones that sit very comfortably together. **NF:** Most pieces that are new have roots in the original construction. **EB:** This project has plastic and pictorial qualities that have a positive influence on the interior environment.

Clients: Diana and Errol Rudman;
Project Team: Peter Shelton, Lee F. Mindel, David Yum, Karen Brinkman, Jeff Bialer, Grace Sierra; **Mechanical Engineer:** IP Group; **Structural Engineer:** Ross Daland; **Lighting:** Johnson Schwinghammer; **Contractor:** Warren Pearl; **Photographer:** Michael Moran



INTERIOR ARCHITECTURE AWARD

Nobutaka Ashihara

666 Fifth Avenue Renovation

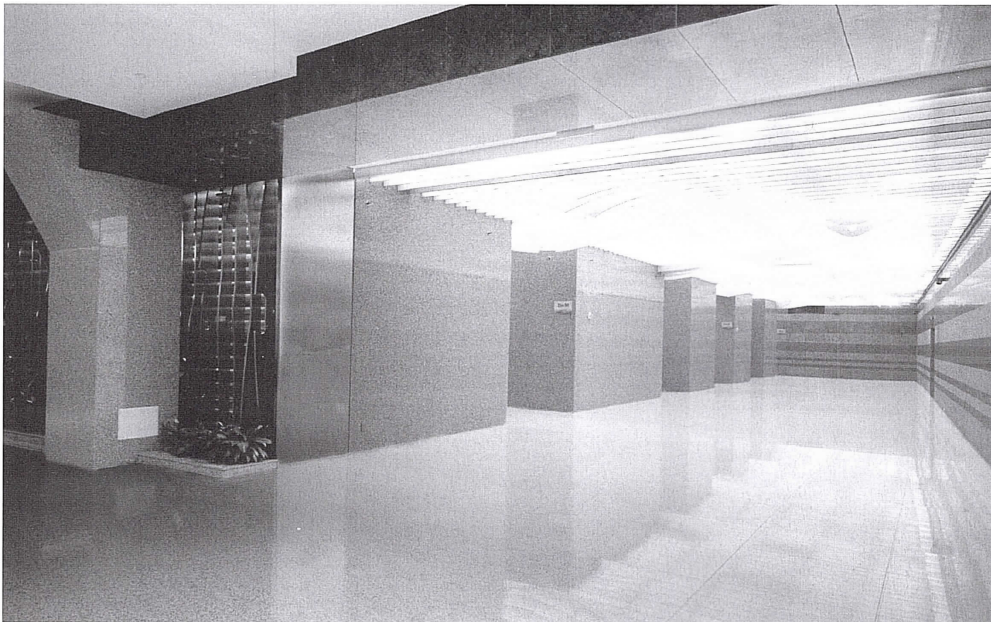
Manhattan

When 666 Fifth Avenue opened in 1958, the ground floor arcade featured a pair of contemporary sculptures by the artist Isamu Noguchi. His “waterfall” is composed of stainless steel rods against a corrugated glass wall washed with a continuous cascade of water. Noguchi’s “landscape of the clouds” consists of lighted enameled-aluminum louvers hanging from the ceiling. Renovation of the ground floor lobby, arcade, and exterior walls was undertaken to enhance the Noguchi sculptures, realize the full potential of retail storefronts, modernize the lobby, and alter existing Subway access.

The arcade was enclosed by relocating entrances on three sides. Original ground-level storefronts, on Fifth Avenue, 52nd and 53rd streets, were replaced with new windows reaching as high as 27 feet without mullions. Solid rose-beige Italian granite was installed in the arcade, with gray granite near the elevators and polished green marble near the former entrance. The winding Subway concourse that formerly ended at the arcade was reconfigured to provide access directly from 53rd Street.

NF: Elegant new materials and simplicity of detailing support the two original treasures. **DG:** What I especially like is that the focus of the space becomes these wonderful screens. Previously, they were sort of a hidden element.

Client: Sumitomo Realty & Development; **Project Team:** Nobutaka Ashihara, Ken Takano, Naoki Fukui, Andrew Sansom, Tom Hilmer, Roy Galantay, Shizuko Saito, Akira Sabo, Masako Izu, Hiroomi Kuroki, Michelle Borde, Ted Greenleaf, Joel Medina, Eugene Mullone; **Structural Engineer:** Severud Associates; **Mechanical Engineer:** Edwards and Zuck; **Lighting Designer:** Selles Lighting Design; **Graphic Designer:** EPI Design Network; **Exterior Wall Consultant:** Israel A. Berger Associates; **Code Consultant:** Metropolis Group; **Construction Manager:** York Hunter Construction; **Photographer:** Jock Pottle/Esto Photographics



INTERIOR ARCHITECTURE AWARD

Deborah Berke Architect

Howell Loft

Manhattan

Two adjoining units in a cast-concrete building dating from 1909 were combined to transform this former stable into a 4800-square-foot live/work loft spreading over an entire floor. One of the owners is a minimalist painter who wanted a place to view and show his work (as well as studio space in which to create it). The remainder of the loft contains typical residential requirements in an area that feels like an exhibition space.

Polished concrete replaced the old cobbled floor, which had accumulated horsehair pressed deeply into it. Sheetrock was installed over old, uneven walls. Bathrooms, storage, and laundry facilities were located in an extension of the existing stair-and-elevator core. The guest room/office, master bedroom, and kitchen are aligned along one wall, leaving the L-shaped dining-and-sitting area exposed to the exhibition space.

In this clean, spare, and serene conversion, kitchen appliances are mostly hidden (and a cut-out passage through a bookcase allows the couple's cat access to the litter box when the bathroom door is closed).

NF: This is one case where life imitates art. The owner's [personal] artwork, which is part of the composition, clearly translates into the simplicity and quality of detailing. They have created a seamless transition between the work going on—the produced work—and the architectural environment. **EB:** This one is absolutely unpretentious. It serves the cultural image, as opposed to the cultural image serving the architecture. The architectural space steps back from the artwork.

Client: Jim and Joy Howell; **Project Team:** Deborah Berke, Maitland Jones, Marc Leff; **Contractor:** ZZZ Carpentry; **Photographer:** Paul Warchol



INTERIOR ARCHITECTURE AWARD

Messana O'Rorke Architects

Axis Theatre

Manhattan

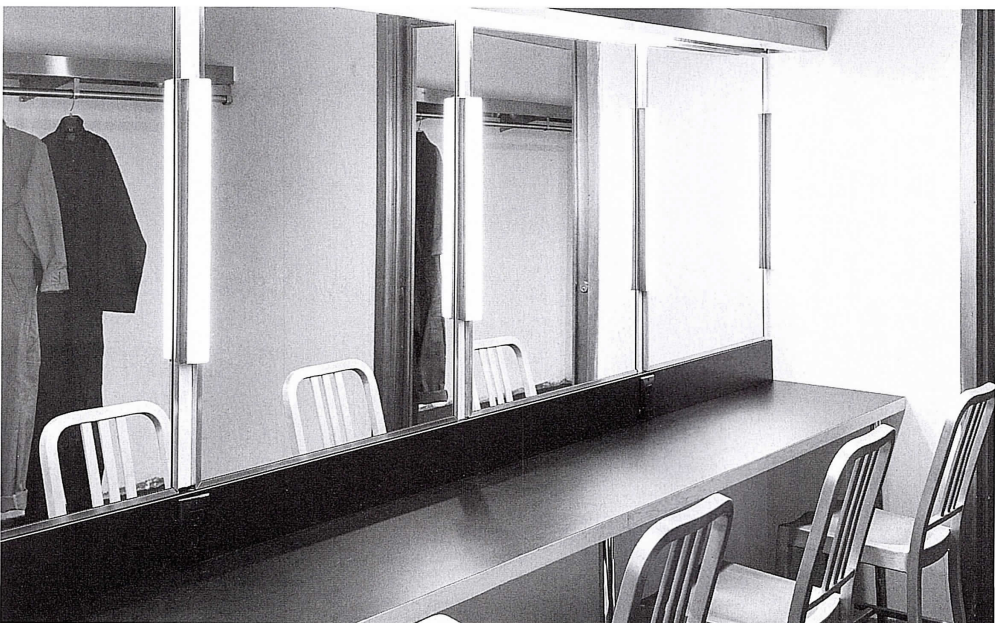
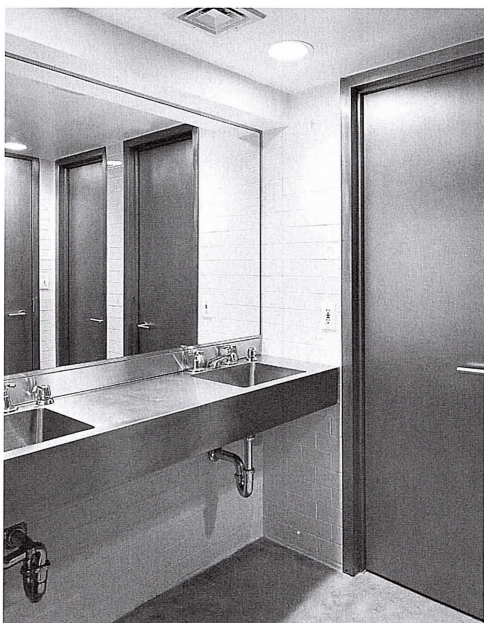
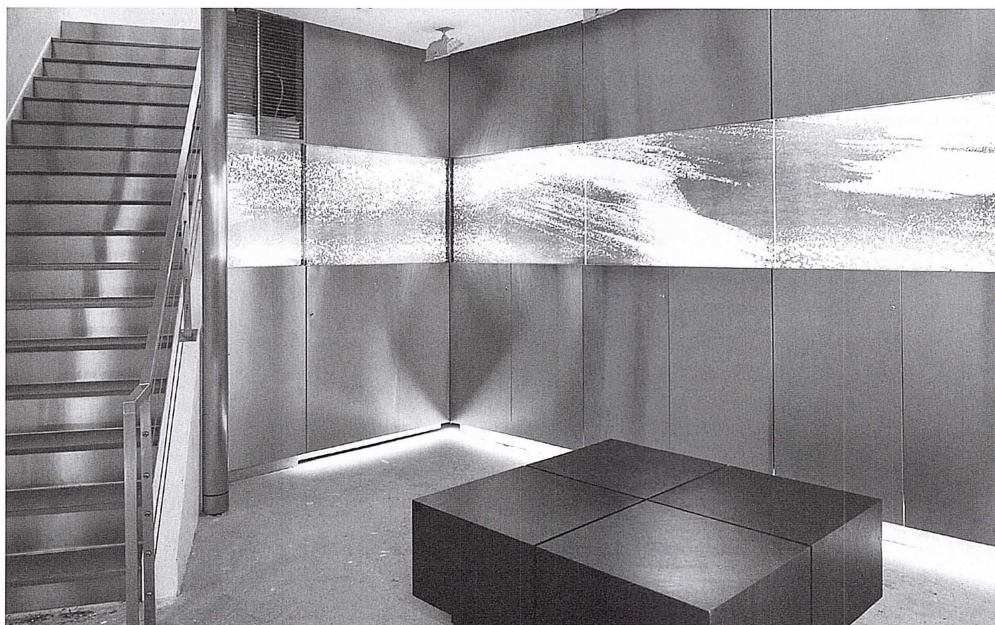
This basement space has been used since the 1920s as a theater. It was the initial home of Cafe Society, the first racially integrated club Downtown—where Billie Holiday, Lena Horne, and Zero Mostel performed during the thirties and forties. In the sixties, when it was called Sanctuary, Jimi Hendrix played there. Finally, it was home to the Ridiculous Theatre Company, until it fell into disrepair and was closed in 1994.

The new owner is Axis Theatre Company, an avant-garde multimedia ensemble that writes and produces original work. Although the exterior is governed by Historic District regulations, there are references to butcher shops, operating rooms, and science laboratories in the interior. These derive from themes explored by the new owner.

A fold-down stainless steel counter serves as the foyer box office. Visual imagery and sounds that correspond with the production taking place intensify as the audience makes its way into the theater. (This challenge to the senses is antithetical to a Victorian anteroom's velvet drapes and posters of previous theatrical triumphs.) Stainless steel laboratory display cabinets line the lobby walls, and a horizontal glass vitrine at eye level displays objects specifically related to each performance. This glass band can also backlight images, transforming the entire room into a mural or supergraphics. In the theater, a semicircle of 99 seats provides an intimate viewing experience. Though architecturally simple, the theater is equipped with the best lighting, sound, and projection equipment available.

NF: The density of the opening sequence acts as a wonderful theatrical composition. **EB:** The lighting reflecting on the floor, and the materials are very appropriate.

Client: Randy Sharp, Axis Theatre;
Project Team: Brian Messana, Toby O'Rorke, Thierry Landis, Yeekai Lim; **Photographer:** Elizabeth Feilicella



INTERIOR ARCHITECTURE AWARD

Shelton, Mindel & Associates

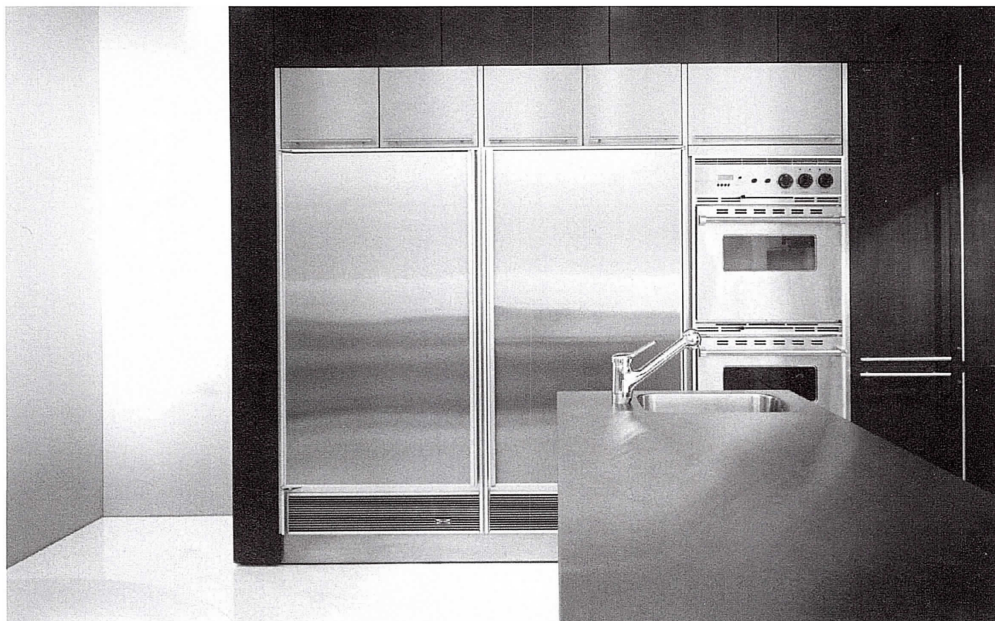
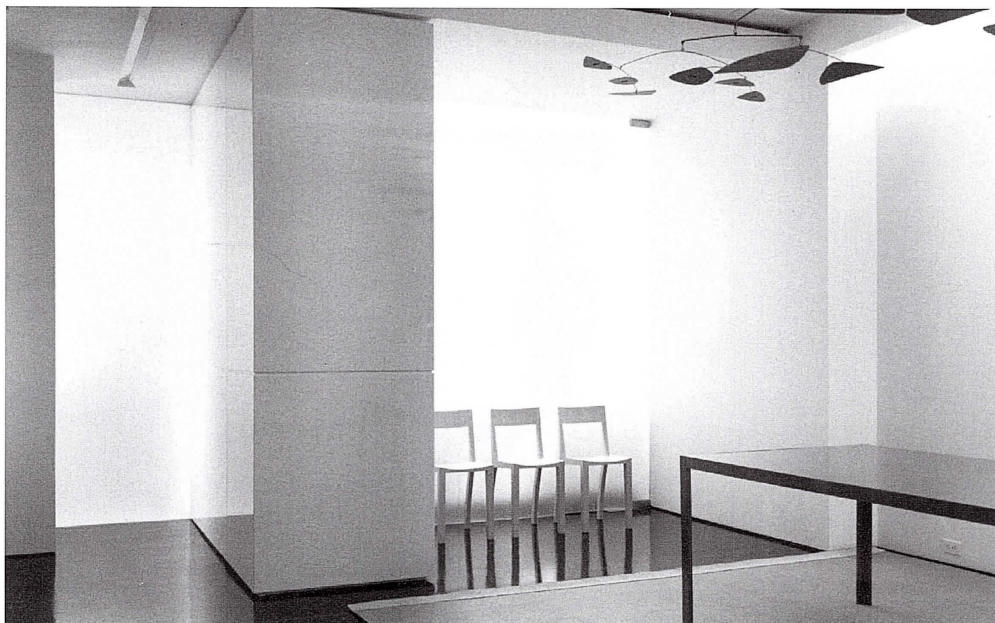
Fifth Avenue Residence

Manhattan

The presence of light emphasizes the juxtaposition of rich and refined materials in what was once a dark, closed 4500-square-foot prewar apartment. A white entry cube has been inserted to mask the central location of the elevator-and-stair core, opening the spaces to light and the landscape. The apartment consists of a series of concentric layers of white lacquered millwork, floor-to-ceiling glass, and walnut cabinetry culminating in views of Central Park, the Reservoir, and the Guggenheim Museum. The interior spaces appear to have no beginning or end as they continue around the building's core through layers of transparencies. The palette of materials transcends reductive minimalism.

NF: Very simple; elegant but clearly luxurious. The strong contrast between the white enclosure, the white appointments, and then the invention of the wood enclosure really acts as middle ground between the deep colors of the pianos and of some of the flooring. **DG:** The placement of lighting is quite unique. And the lighting pretty much disappears. Cut into slots or tucked up tightly against the ceiling or beams, it gives a more elegant appearance to the ceilings. **EB:** Every space and every room of this project has its own resonance. The effect is of crossing the different spaces without visual barriers, diagonally from one corner to the other. The light is treated differently in every space.

Client: Anonymous; **Project Team:** Peter Shelton, Lee F. Mindel, Michael Neal, Karen Brinkman, James Powell, Grace Sierra; **Mechanical Engineer:** IP Group; **Lighting:** Johnson Schwinghammer; **Contractor:** A.E. Greyson; **Photographer:** Michael Moran



INTERIOR ARCHITECTURE AWARD

**Sidnam Petrone Gartner
Architects**

**American Online Executive
Offices**

Manhattan

America Online's corporate offices and New York City advertising sales department were to be housed in a space with an existing skylit atrium, greenhouse, and spiral staircase. The central atrium was reconfigured to support promotional and social functions (as well as to provide a place for informal staff interactions). Flexible office areas on two levels flank the atrium, accommodating changing requirements. The hundred-foot-long greenhouse connects the atrium with the elevator lobby. Gently curved, two-story, wood-and-perforated-metal walls screen office operations from visitors—while allowing staff members to communicate across the space. These walls, because of their semitransparent/reflective surfaces, change dramatically in different daylight conditions. At night, artificial light playing against the exposed wooden structure reveals a complex pattern of overlapping shadows on the ethereal metal surface. The spiral stair, clad in galvanized metal, anchors the screen walls as a focal point from the entry 200 feet away, while a new bridge across the main space connects the mezzanine wings.

DG: What is striking is the entry sequence into this very large two-story space. The architects were fortunate to have this to work with. Although the materials are quite common, the space has a sense of scale. It feels like an exterior courtyard. **NF:** The notion that you travel from the elevators two hundred feet and you still have the boundary and the symmetry of the receiving area—reception area—is extraordinary.

Client: America Online; **Project Team:** William C. Petrone, Caroline N. Sidnam, Eric A. Gartner, Mark Gould, Elizabeth A. Donoff, James S. Saisakorn, Michi Yanagishita; **Structural Engineer:** Robert Silman Associates; **Mechanical Engineer:** Cosentini Associates; **Contractor:** Manhattan Business Interiors; **Photographer:** Michael Moran



INTERIOR ARCHITECTURE CITATION

Bone/Levine Architects

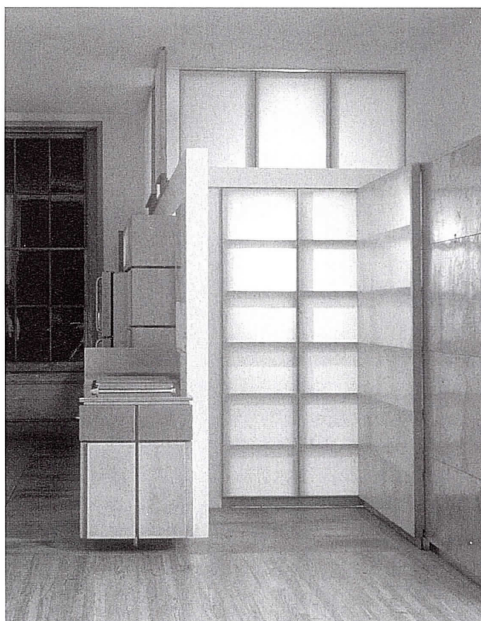
**Giobbi Guilfoyle Residence and
Studio**

Manhattan

In a typical railroad loft with natural light at both ends, the client wanted to preserve a sense of openness for dance rehearsals and entertaining. Using a curvilinear wall system, the architects have created a private bedroom by inserting an amorphous "pod" to contain sleeping space, a wardrobe area, and storage for dance theater props. Economical or "off the shelf" materials and fixtures include fiberglass, plywood, old-growth yellow pine, lead-coated copper sheet metal, and hot-dipped steel floor tiles. Hinges for the operable wall system were fabricated from stock pipe material fitted with Teflon bearings.

DG: The fluidness of this little bedroom is just exquisite and has a playfulness about it. **NF:** It is lyrical—especially illuminated from the interior with very subordinated light at its perimeter. **EB:** The foundation is the creation of a room within a room.

Clients: Lisa Giobbi and Paul Guilfoyle; **Project Team:** Kevin Bone, Joseph Levine, Linda Taalman, Paul Deppe; **Photographer:** Liselot van der Heijden



INTERIOR ARCHITECTURE CITATION

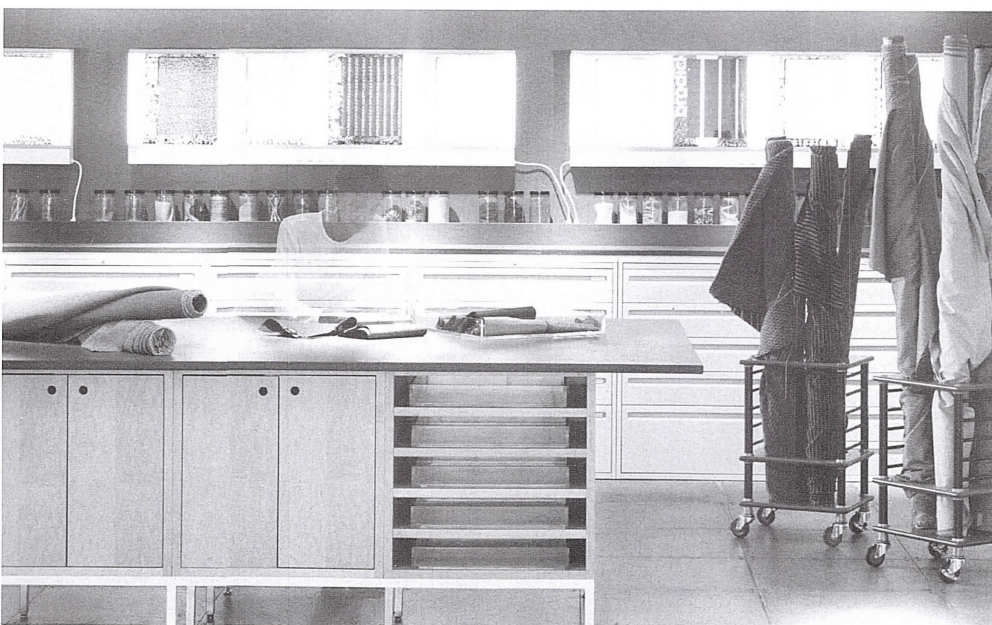
Gensler

Haworth New York Showroom Manhattan

The new Haworth showroom is part of the furniture maker's strategy to reposition itself in the New York market. The 17,000-square foot showroom, on the top floor of the original B. Altman store, is more than a product display area. It is an interactive resource center for interior designers and design students, offering a cafe, kitchen, training area, conference room, and informal meeting areas. Original cast-iron columns remain unfinished in the large, open loft with skylights, contemporary lighting and finishes, where raised concrete floor tiles embody a modern version of original hardwood flooring. The centerpiece of the showroom is the Laboratory, where designers are invited to experiment with combinations of light, space, and Haworth furniture. Visitors can simulate various cubicle sizes by assembling Velcro-lined foam panels. (They can adjust the ceiling height and also lighting as desired.) A row of video monitors in the lobby displays views of New York which alternate with real-time video from the Haworth factory in Holland, Michigan. Nearby, rotating display boards juxtapose New York's urban landscape with images of tulips.

DG: They take an idea and transfer it across those spaces. It constantly shifts the ceiling and use of materials in some clever ways.

Client: Haworth; **Project Team:** Robin Klehr Avia, Mark Morton, Kenneth Lunstead, Stefanie Shapiro, Anthony Lee, Lisa Van Zandt, John Bricker, Jr.; **Mechanical Engineer:** Robert Derector & Associates; **Structural Engineer:** Severud & Associates; **Acoustics:** Shen Milsom & Wilke; **Audio-visual:** Theatre Design; **Code:** Jerome S. Gillman; **Lighting:** Zumtobel; **Lighting Consultants:** Johnson Schwinghammer; **Millwork:** William Somerville; **General Contractor:** Structure Tone; **Photographer:** Scott Frances/Esto Photographics



**INTERIOR ARCHITECTURE
CITATION**

Marble Fairbanks Architects

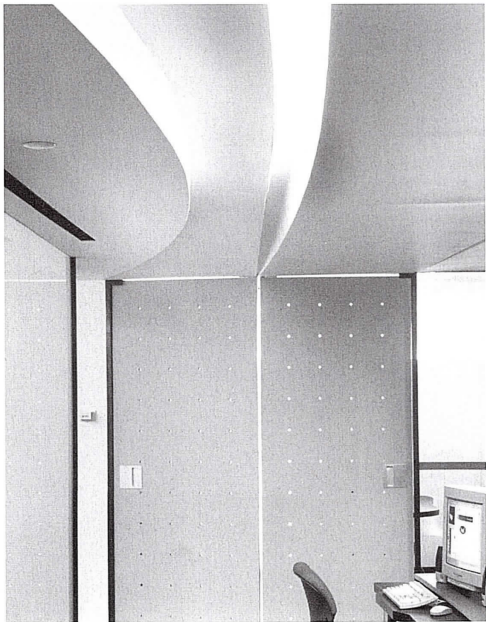
**The Louis and Jeanette Brooks
Engineering Design Center**

Manhattan

Here, a computer facility was developed to encourage creative and poetic solutions for students' engineering problems. This new computer laboratory, multimedia presentation room, and gallery had to be linked with existing laboratories (and with the milling and robotics equipment in an adjacent space). The site was a row of four separate classrooms with entrances from a typical double-loaded corridor. Since research showed that computers encourage interactive, project-based learning, boundaries between the main program spaces were dissolved. Visual, functional, and technological links were carefully structured. The corridor wall became a glass gallery, showcase, and interactive computer display. The divisive geometry which dominates the building here turns into a loose, fluid, and connective field of space that links corridor, gallery, work station, theater, and study cubicles into an integrated learning environment.

DG: The combination of the plan and the striation on the ceiling creates a rather complex space. Quite interesting. **NF:** It has the vitality of the technology. It suggests that this is not a static activity. As we looked, it continued to get better and better.

Client: The Cooper Union for the Advancement of Science and Art; **Project Team:** Scott Marble, Karen Fairbanks, David Riebe, Rebecca Carpenter, Jenny Wu, Mari Fujita, Jake Nishimura, Todd Rouhe, Scott Paterson; **Digital Technology Consultants:** Cyber Sites; **Consulting Engineer:** Ove Arup+Partners, New York; **General Contractor:** Noah & David Construction; **Computer Model and Animation:** Scott Sindorf; **Computer Hardware:** Silicon Graphics; **Software for Model and Animation:** SoftImage; **Photographer:** Arch Photo/Edward Hueber



SPECIAL MENTION FOR PRESERVATION

Davis Brody Bond

The New York Public Library, Rose Main Reading Room Restoration

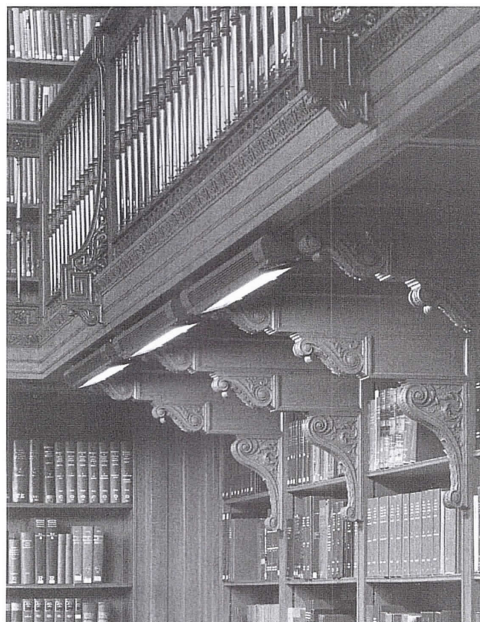
Manhattan

This historically significant 23,000-square-foot reading room by Carrère and Hastings was restored to its original grandeur—though introducing new technology provided significant challenges. Restoration of the walls and ceilings was complicated by their condition and size: the room measures 78x297 feet, with 55-foot ceilings. A special 50-foot-tall scaffold occupying two-thirds of the room had to be built and brought in without removing the chandeliers. Lighting was improved by increasing the efficiency of the original fixtures and adding new ones in the same spirit. The original 22-foot-long library tables were modified to provide power and data connections at each reader station. Existing mechanical systems were altered to provide a quieter and more even distribution of air. A new book delivery system was integrated into the existing stacks. New service desks and enclosures were designed to match the Carrère and Hastings designs. Windowpanes were replaced by laminated glass with a low-E coating; this reduced harm from UV radiation and lowered the solar gain in the space.

NF: An extraordinary technical accomplishment. A great room has been faithfully restored.

EB: A lot of attention has been paid to the original details. There is subtlety in the handling of the restoration.

Client: The New York Public Library; **Project Team:** Lewis Davis, Julia Doern, Nathan Hoyt, John Torborg, Brian Sweny, Bennie Johnson, Fred Chomowicz; **Models:** Don Nicoulin; **Photo/Video:** Daniel Brody; **General Contractor:** A.J. Contracting; **Mechanical Consultant:** Atkinson, Koven, Feinberg; **Structural Consultant:** Weidlinger Associates; **Lighting Consultant:** Fisher-Marantz Stone; **Acoustics/Telecommunications:** Shen Milsom & Wilke; **Photographer:** Peter Aaron/Esto Photographics





PROJECT AWARDS

Jury:

Beatriz Colomina

Princeton University
Princeton, New Jersey

Alex Krieger, FAIA

Harvard University, Chan Krieger & Associates
Cambridge, Massachusetts

Axel Schultes

Schultes/Frank Architects
Berlin, Germany

PROJECT AWARD

Steven Holl Architects

Nelson-Atkins Museum of Art
Expansion

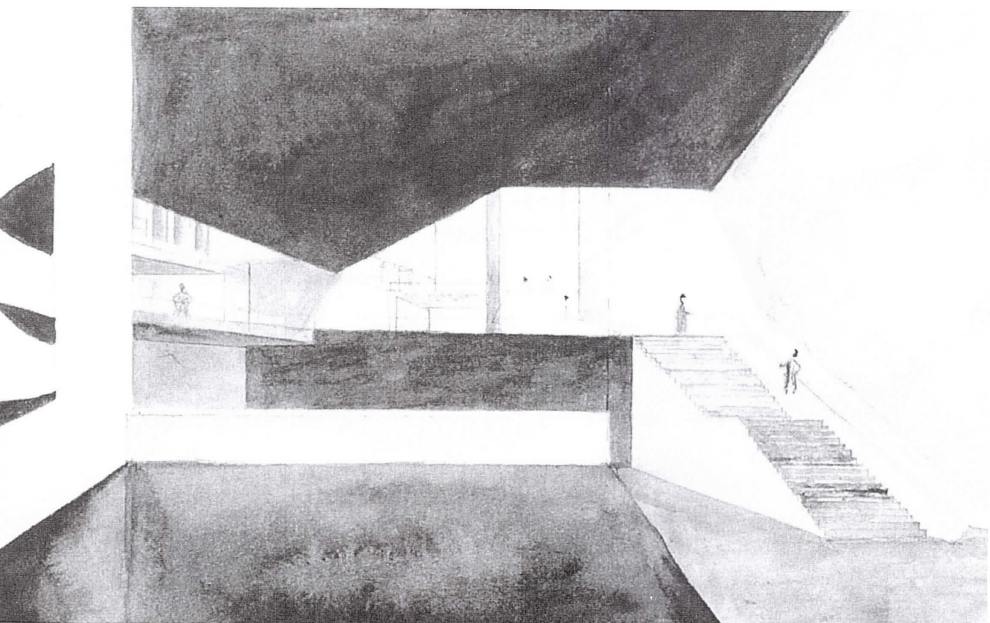
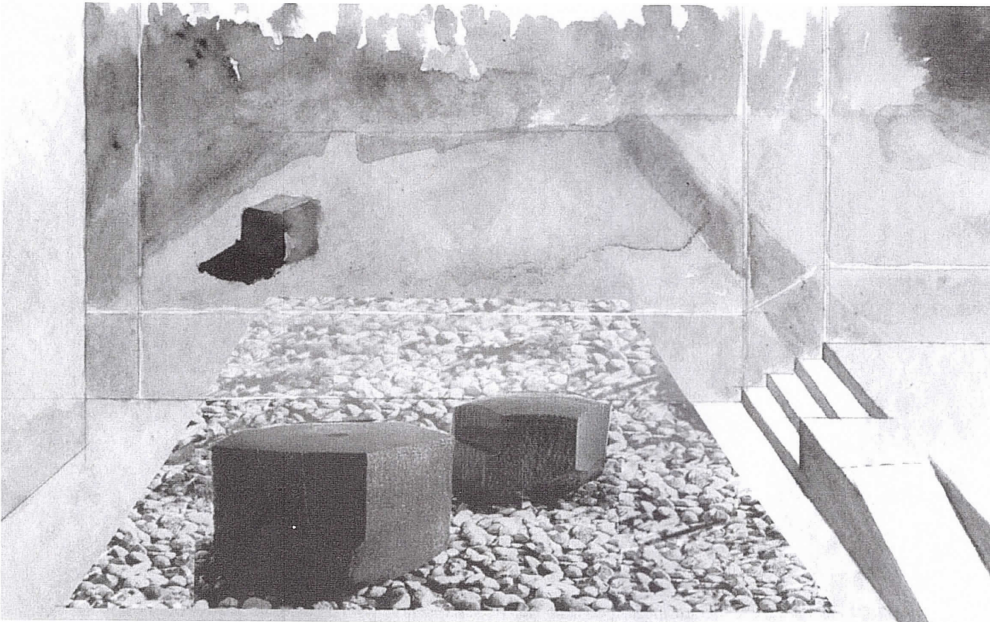
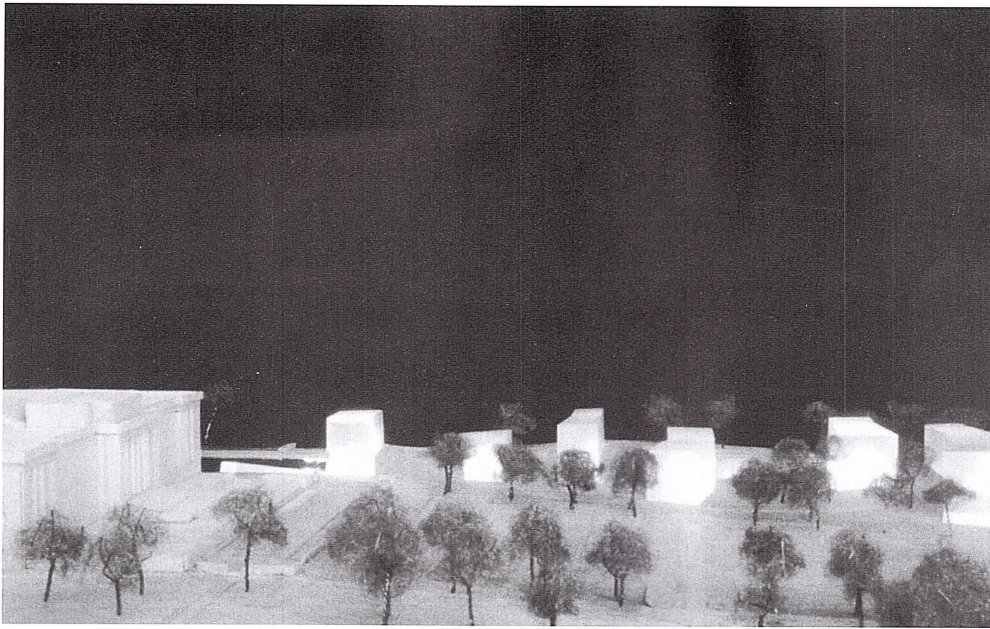
Kansas City, Missouri

Seven large polygonal light monitors located in the museum's distinguished sculpture garden will hint at the presence of Steven Holl Architects' 140,000-square-foot underground expansion. The seven "lenses," which complement the existing 1933 classical temple of art, will permit glimpses into the galleries and occasional views out—glowing at night and, during the day, injecting different qualities of light into exhibitions. A new lobby will create a cross-axis through the building and lead to a rubber-ramp escalator connecting the galleries, which are organized in a continuous flow (like a meandering garden path). Structural "breathing T's" will admit light along their curved undersides while providing a place for HVAC ducts and carrying the glass in suspension. Slight turns in plan geometry increase the structural stability of the lenses.

BC: These luminous glass things somehow have a presence about them. **AK:** Among the many ways you can add to a classical building, this seems radical yet appropriate. It does not try to compete, but treats what are essentially light monitors as additional components of the sculpture garden.

AS: Going underneath is all the rage in the last decade. . . . [But] there are beautiful hints of the new structure when the glass cubes push out into the park, giving a nice conversation between these new things and the old building. **BC:** This tip of the iceberg buried underground will be illuminated at night, bringing a presence to the city. **AK:** You might be able to wander the grounds of the museum and peek inside. That's very unusual. **BC:** You can occupy the space in so many different ways.

Client: Nelson-Atkins Museum of Art **Project Team:** Steven Holl, Chris McVoy; **Photographer:** Annette Goderbauer



PROJECT AWARD

Skidmore, Owings & Merrill

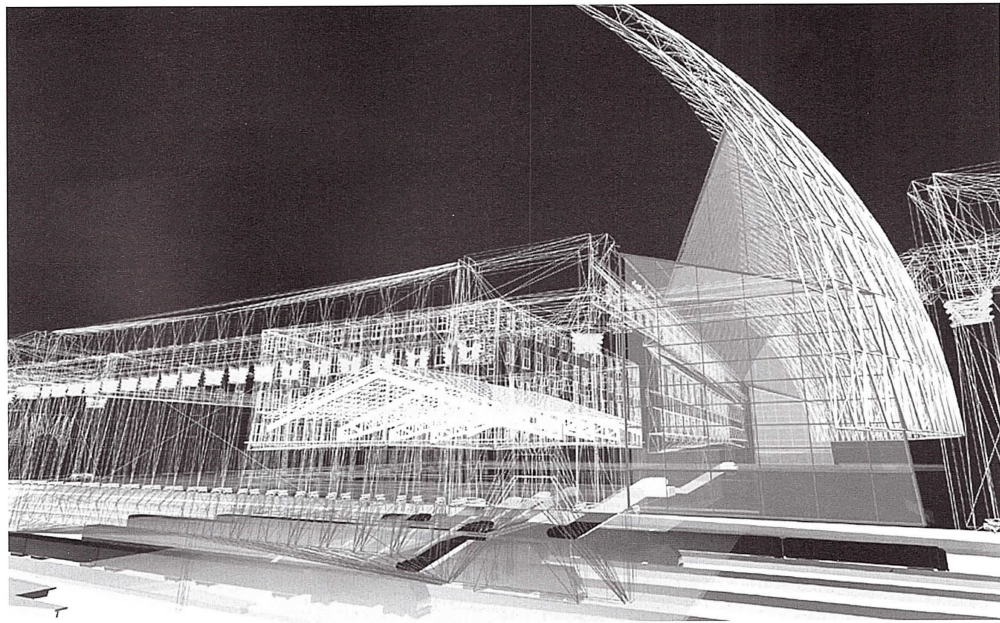
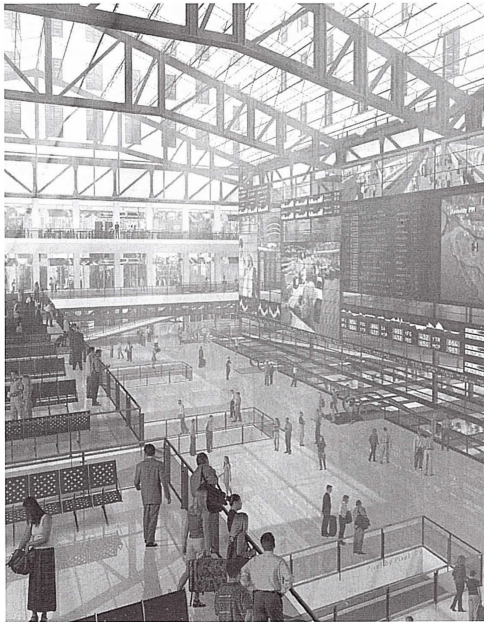
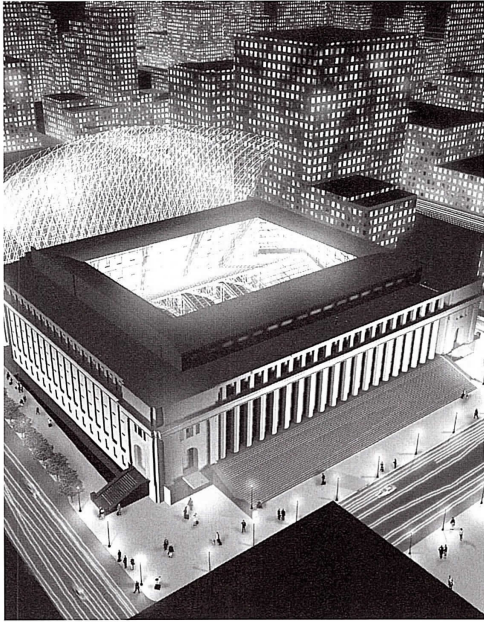
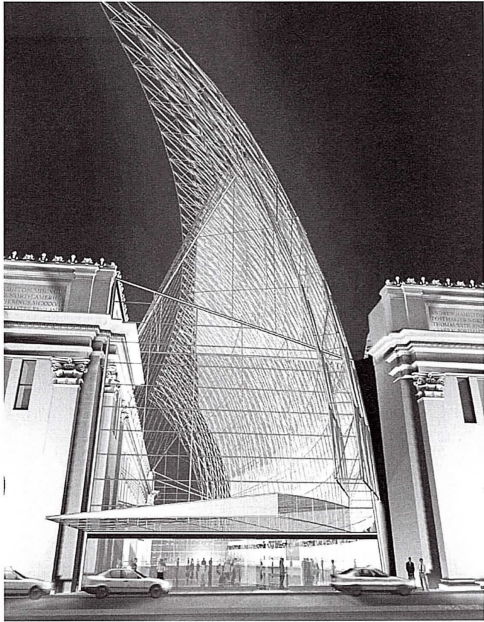
Pennsylvania Station
Redevelopment Project

Manhattan

To provide a more dignified and functional entryway for the 500,000 people who pass daily through the current underground Penn Station, this project will be created within the shell of the 1914 Farley Post Office Building, by McKim, Mead & White. (The post office is sited over the underground railroad tracks—one block west of the original Pennsylvania Station, which was demolished in 1963.) The heart of the new station will be built in the area between the post office and a 1935 addition, replacing an existing driveway for post office vehicles. A 150-foot-tall, crescent-shaped nickel-and-glass skylight will cover this concourse, its ticket booths, and check-in facilities. The former mail-sorting room, covered by historic wedge-shaped trusses, will become the train hall and waiting area, where incoming trains will be visible beneath the floor. Upon completion of this project, the United States Postal Service will maintain their operations.

AK: There is something unusual about trying to create—out of two monuments—a sympathetic third which reorganizes the entire circulation, arrival point, and use of the building. **BC:** For all of us who come often to New York, having a more dignified point of entry is a real plus. **AK:** It tries to make this new arrival point visible on the skyline and, at the same time, burrow into the ground.

Clients: Pennsylvania Station Redevelopment Corporation, United States Postal Service;
Project Team: David M. Childs, Marilyn Taylor, Ross Wimer, Chris McReady, Anthony Pascoello, Michael Fei, Nazilla Shabestari, Tran Vinh, Mi-Yeon Kim; **Structural and Mechanical Engineers:** Ove Arup & Partners, Parsons Brinkerhoff Quad & Douglas; **Historic Preservation Consultant:** Hardy Holzman Pfeiffer Associates; **Photographer:** Jock Pottle/Esto Photographics



PROJECT CITATION

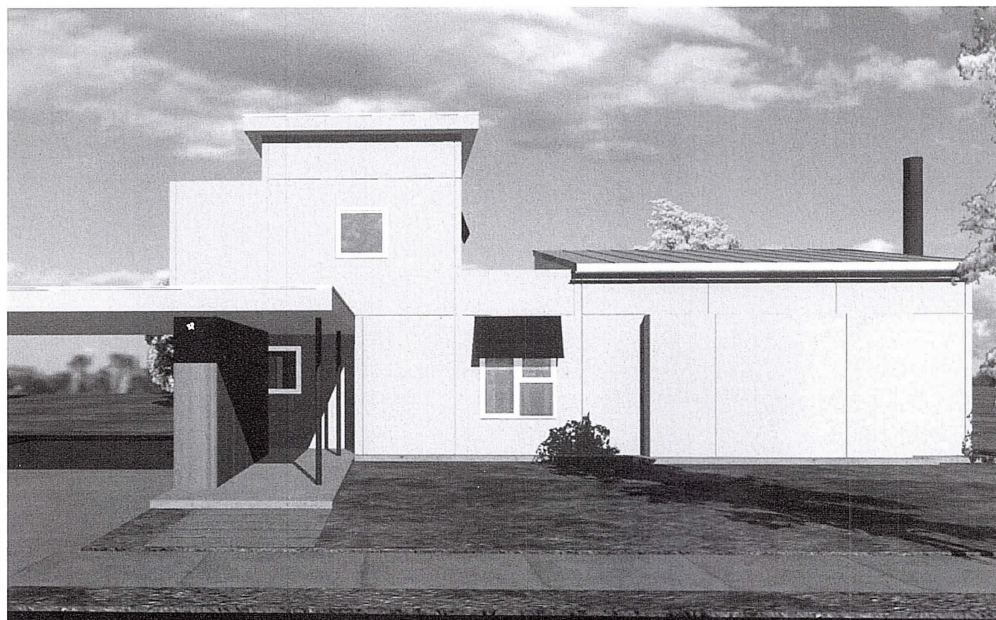
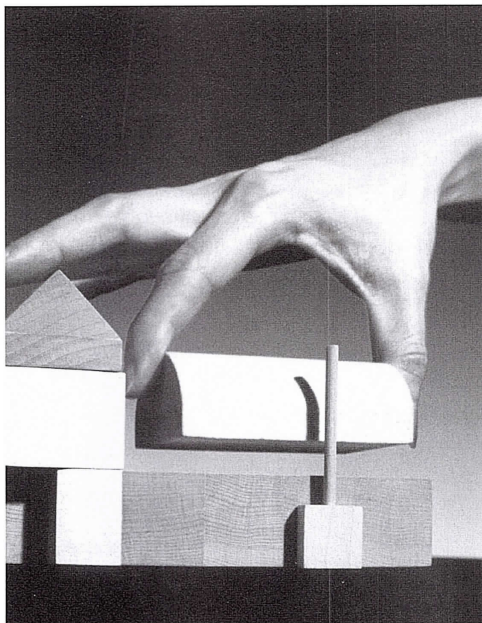
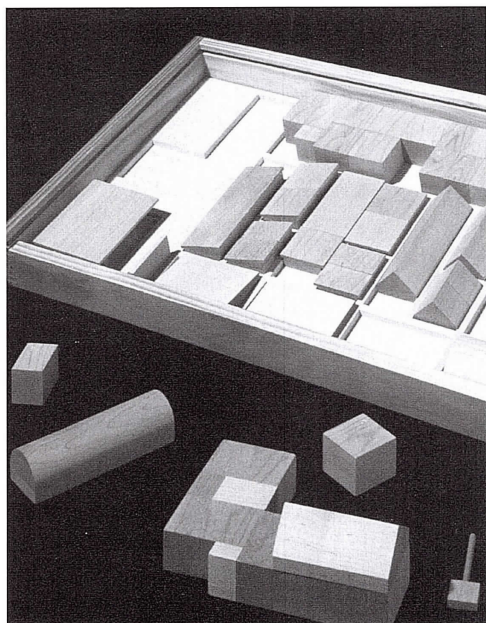
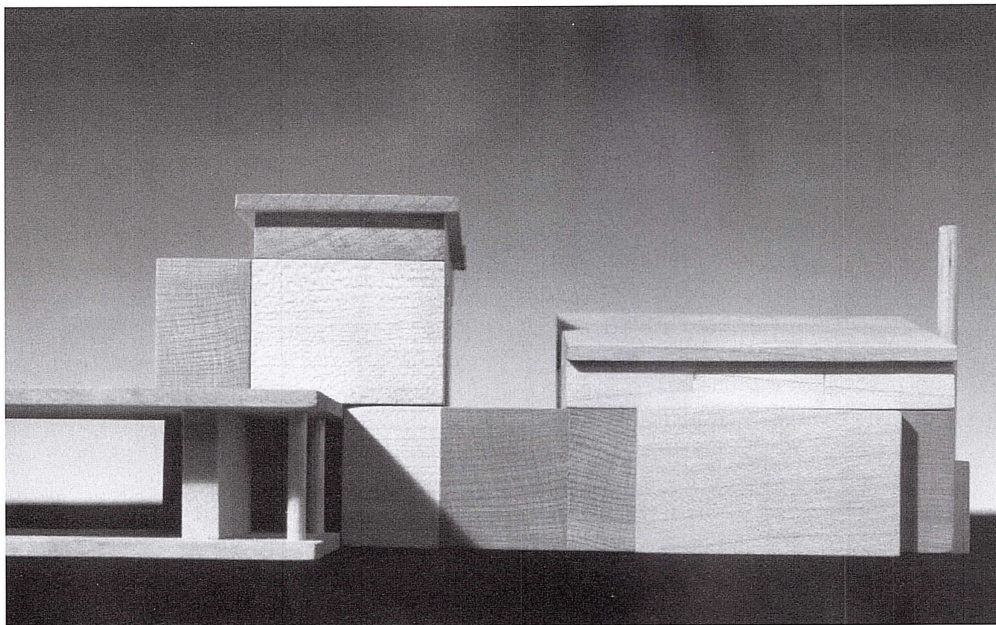
Robert Kahn Architect

Kahn House Kit

Kansas City, Missouri

The most successful homes are built as collaborations between architects and clients. Many of us would prefer a well-crafted, customized house that uniquely fits our needs and desires, but potential homeowners do not often consider hiring an architect. The Kahn House Kit, based on a house Robert Kahn designed for his parents, is an innovative approach that combines convenience with creativity. As a serious alternative to catalog houses and builders' spec houses, this kit provides architectural guidance for a buyer designing an individualized house. The kit consists of a set of wooden blocks, a checklist, and an instruction book to coordinate the blocks and the checklist. Chapters in the instruction book explain graphically (and in straightforward terms) the options clients can use to coordinate their needs on the site and account for climatic conditions. Step-by-step, homebuyers proceed through the process of creating a house to serve current needs, with options for future expansion.

AK: I enjoy the pedagogy of it, more than the specific forms. This is an attempt to update the tradition of pattern books. I appreciate the user's manual a great deal, as it adds the notion of volume to pattern books of plans. Pattern books were used for plan arrangements, and the innovation here is offering a volumetric part so one's client can choose space-type, not just plan-type. **Project Team:** Robert Kahn, Sergio Bregante, Stefanie Silverman, Tommy Lee White; **Photographer:** Jock Pottle/Esto Photographics



PROJECT CITATION

Kolatan/Mac Donald Studio

Raybould House and Garden

Fairfield County, Connecticut

This 1500-square-foot addition takes cues from a saltbox-style weekend house. The new structure is part of an expansion that includes renovation of a barn and construction of a pool house for a kidney-shaped pool.

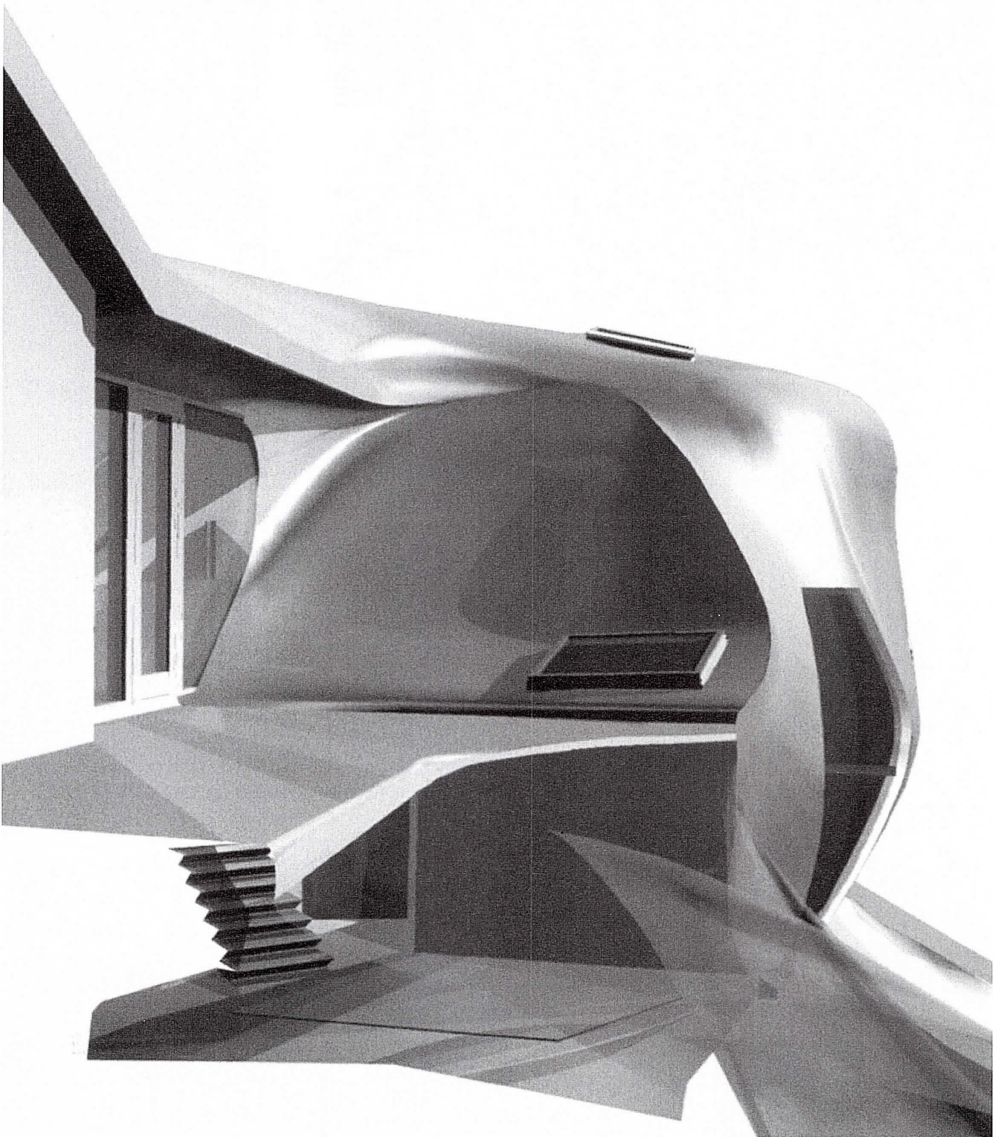
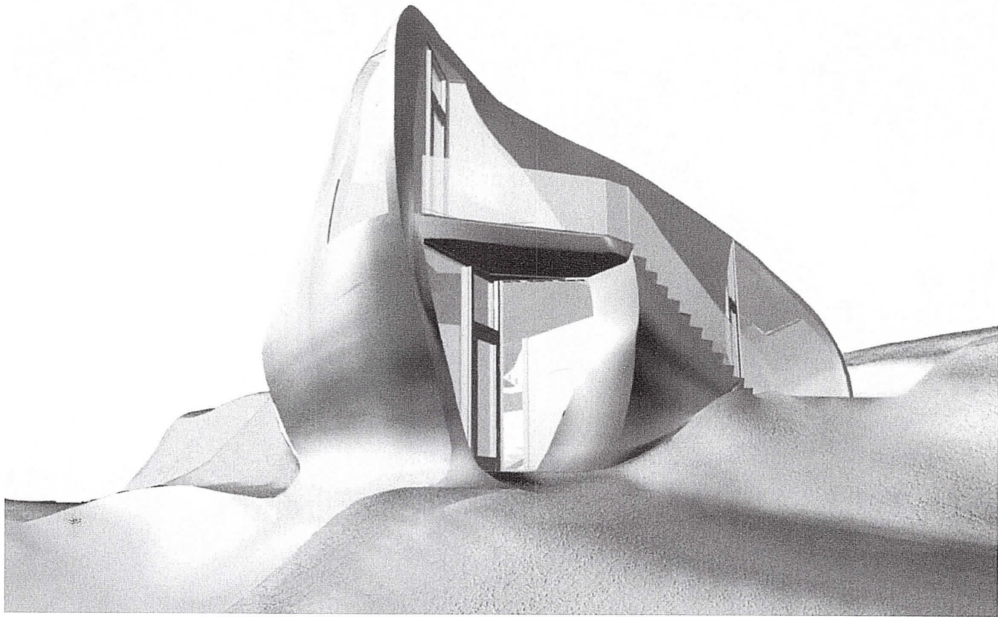
The 5.5-acre site comprises a gently sloped meadow intersected by a creek and surrounded by woods. The architects generated an exterior profile of planar ridges, peaks, and valleys, using contour lines traced through the existing house and landscape, but the addition has an identity of its own. Elements such as the bathtub, stair, and closets reverberate through the entire building fabric. The addition extends the living room of the saltbox by loosely spiraling down the slope. It adds a bedroom and bath on the ground level and a master bedroom suite connected by a bridge and stair. The composite glass-fiber shell will be constructed on-site, like an upside-down hull, with one-inch plywood ribs fabricated by computer-controlled milling machines. Spray-on aluminum roofing will waterproof the shell exterior.

BC: A blob building. Probably the architects talk about it in terms of new computer technology. But I like the way it recalls projects of the sixties. The floor, ceiling, and walls become a continuous surface, enveloped in a space.

AK: It jumps out at you, partially because of the computer graphics. But precedents come to mind—whether it's Fuller, Goff, or experimentation with biomorphic forms. **AS:** I can't help but admire the courage of the client.

AK: It evokes the most ancient sense of shelter. It is very cave-like.

Client: Robin Raybould; **Project Team:** Sulan Kolatan, William Mac Donald, Erich Schoenenberger, Jonathan Baker; **Engineer:** Buro Happold Engineers, Andre Chaszar, Angus Palmer



PROJECT CITATION

Bernard Tschumi Architects

Concert Hall and Exhibition Complex

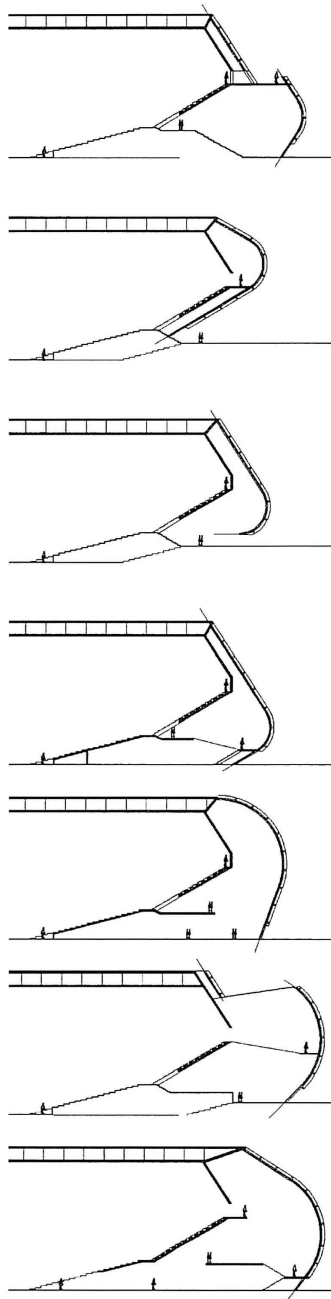
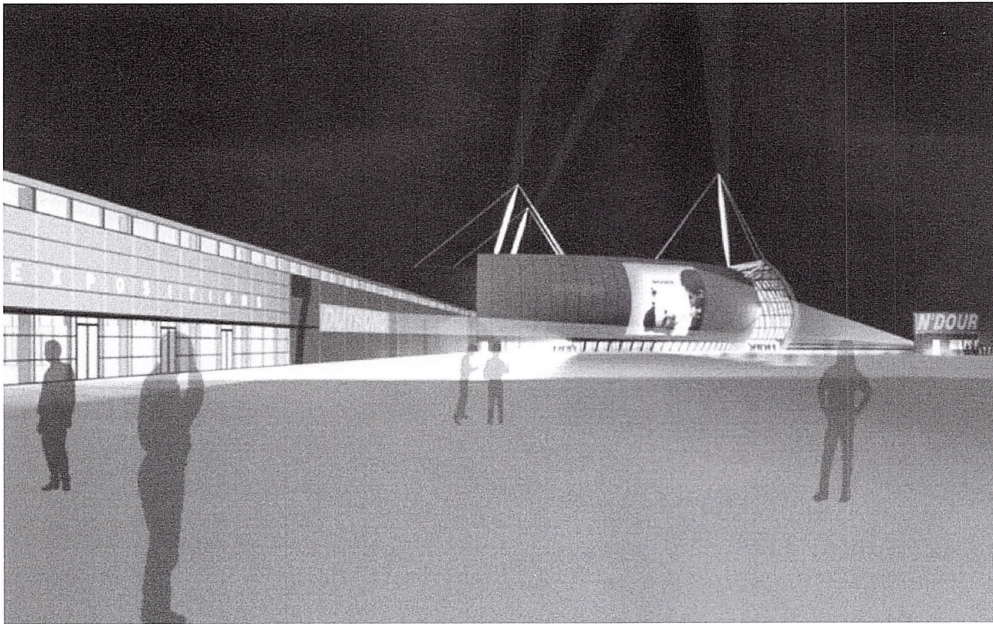
Rouen, France

On a prominent site alongside the road to Paris, this 7000-seat concert hall and 70,000 square-foot exhibition space will project an image of cultural and economic rebirth. Structured by a grid of plants and lighting, the 70-acre site will accommodate open-air events, light shows, and temporary structures on a public plaza near the entrances to the halls. The 700-foot-long exhibition hall is a simple structure with a slightly vaulted roof designed to maximize flexibility inside. Its overall horizontality contrasts with the curves and the guywired masts of the 350-foot-diameter concert hall for musical and sporting events, political conventions, summer schools, and theatricals.

Here, a classic concert hall plan is transformed by slight asymmetry—lending spontaneity for pop music or other media, and permitting the theater to be reconfigured into three smaller volumes. Acoustical concerns led to a double envelope around the concert hall, with stepped concrete seating on the inner skin, a corrugated-metal broken torus on the outside, and the lobby in-between. The structural system of the roof provides an economical long span, with visibility from afar (since all three masts will be illuminated). Tension cables at the middle of the spans permit a lighter truss system.

AS: What astonishes me is that a French architectural language is used, and as the competition runs here, this must be the work of a New York architect. **AK:** It's larger-than-life strip architecture, not for McDonald's but for a major civic function. That's why it's intriguing and unusual in its shape. **BC:** This suggests the new types of huge programs that are developing.

Client: Francois Raynaud, District of Rouen



PROJECT CITATION

David Jay Weiner Architects

Hillside House

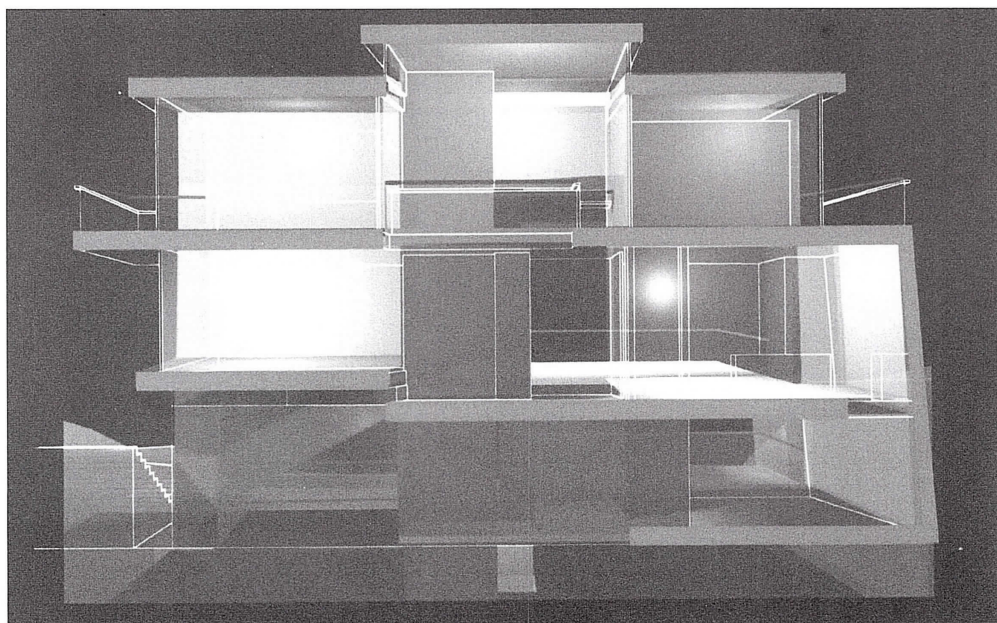
North Hempstead, New York

The concrete slab of a home formerly located on this densely-wooded, exceptionally steep site became the departure point for a 2300-square-foot single family house tucked into the hill. The approach is via a long, steeply sloped driveway, and at the lowest level of the property is the existing garage. An elevator takes visitors from a mid-level parking area up to the main floor of the house. (A separate entrance from a terrace on the basement level leads to a home office/media room.) The main floor contains the living spaces and a large cantilevered terrace. Two bedrooms and a master bedroom suite are located on the floor above.

The building is conceived as a series of overlapping spaces defined by three gently sloping roof/wall forms. Rooms can be opened to merge with more public spaces, and large exterior glass walls (which also open) are positioned to take advantage of views to the south—and of the privacy afforded by the remote site, which will remain as natural as possible. The new house is designed for relatively inexpensive construction and maintenance. Materials include stucco over concrete block, metal roofing, aluminum doors and windows, cement fiberboard, translucent plastic panels, and treated-wood decking.

AK: We were charmed by it partly because there is a sense of luminance about it. It's a throw-back to a more recent past when I was in school. Also, it evokes fifties "California houses" rooted to their landscape and yet emanating from the landscape. **BC:** The fifties interpretation of modern architecture was appealing and continues to be.

Client: Allyn Ehrlich; **Project Team:** David J. Weiner, Andrew A. Saunders, Dana Bettinger



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EXHIBITIONS

Through January 9
The Work of Charles and Ray Eames
Cooper-Hewitt National Design Museum,
2 E. 91st St. 212-849-8400.

Through January 15
Two Ways In: Drawings of
Claude Parent and Scott Hug
Henry Urbach Architecture,
526 W. 26th St., Rm. 1019,
212-627-0974.

Through January 26
The Work of Christian de Portzamparc
The Municipal Art Society,
457 Madison Ave., New York,
212-935-3960.

January 10 - 31
Investigating Where We Live
(by New York City and District of
Columbia students)
The Citicorp Center
(sponsored by the Municipal Art Society),
153 E 53rd St., at Third Avenue,
212-935-3960.

Through February 1
American Families:
Beyond the White Picket Fence
92 Street Y, Lexington Ave. at 92nd St.
212-415-5450.

Through February 13
Forgotten Gateway:
The Abandoned Buildings of Ellis Island
Museum of the City of New York,
1220 Fifth Ave. 212-534-1672.

February 3-18
Theo. David Architect: GSP Pankypria
Stadium & Athletic Centre in Cyprus
Higgins Hall South Gallery,
Pratt Institute, 200 Willoughby Ave.,
Brooklyn, 718-399-4305.

Through March 5
Cildo Meireless
New Museum of Contemporary Art,
583 Broadway. 212-219-1222.

February 4 - March 15
Discover the Garment District
The Municipal Art Society,
457 Madison Ave., New York,
212-935-3960.

Through March 25
Orders of Architecture/
Origins of Ornament
New York School of Interior Design,
170 E. 70th St. 212-472-1500.

Through March 26
The (New York) Times Capsule
Competition
American Museum of Natural History,
79th St. and Central Park West,
212-769-5100.

Through June 1
New Urban Sculpture
Metro Tech Center, Civic Center/Borough
Hall, Brooklyn. 718-980-4575.

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DEADLINES

January 29, 2000

Submission deadline for the James Beard Foundation/Anterior Design magazine awards honoring excellence in interior design and graphic design for restaurants in the United States or Canada. For more information please visit www.james-beard.org or write to: James Beard Foundation, 6 W. 18th St., 10th flr. New York, NY 10011.

February 14, 2000

Submissions due for 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. The site is in a street-level space at 234 LaGuardia Place, in Greenwich Village. Stage One competition entry package will be available on January 1, 2000. 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 one-quarter-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 \$5000, 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 in New York State; there is a \$50 entry fee. Jurors include: Alan Balfour, Sheila Kennedy, AIA, Eeva-Liisa Pelkonen, and Joseph Rosa. Juror Margaret Helfand, FAIA, will represent the Chapter; professional advisor Rolf H. Ohlhausen, FAIA, and Sally Siddiqui, Executive Director will be nonvoting members of the jury. 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 Chapter offices, on the sixth floor of 200 Lexington Avenue.

February 18, 2000

Submission deadline for the year 2000 Young Architects Forum, "Second Nature," at the Architectural League of New York. The competition is open to architects and designers out of undergraduate or graduate school for a decade or less. Winners receive a cash prize and an invitation to exhibit work at the Urban Center. They may also present lectures during May or June at the League in New York City. For entry forms and information, call 212-753-1722.

Corrections

Our November 1999 article on the Annual Design Awards Symposium (p. 17) confused one of the two honored projects by **Shelton, Mindel & Associates** with another of the firm's projects which has been widely published. Completed in September 1999, the Fifth Avenue Duplex that received an Honor Award has not, in fact, been included in a book.

Our October review of the Young Architects Forum at the Architectural League (p. 17) misrepresented the work of **Vrinda Khanna** and **Robert Shultz**. Vastu Shastra was pivotal to only one of the four projects they discussed (and in that case it was because the client was a follower.) OCULUS apologizes.

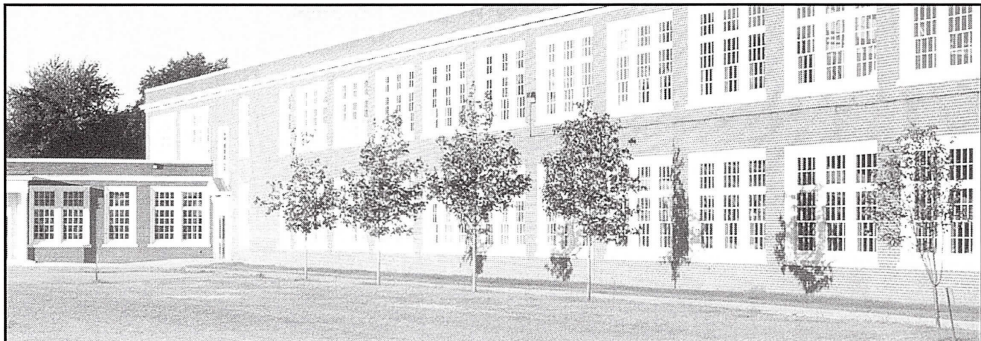


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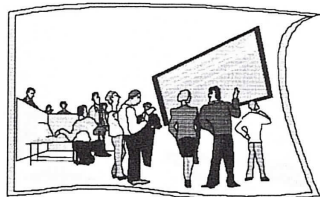
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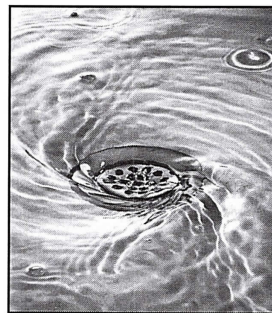
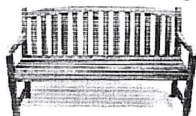
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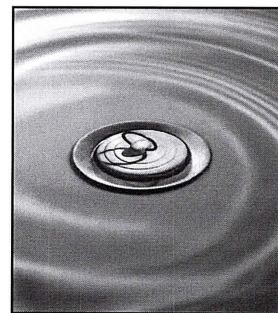
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Urban Center Books' Top 10

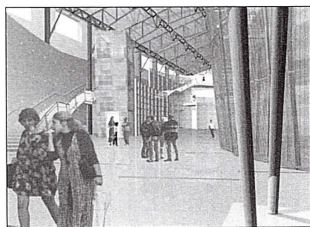
As of November 1999

1. **Invisible Cities**, Italo Calvino (Harcourt Brace, paper, \$11).
2. **Bethlehem Steel**, Andrew Gorn (Princeton Architectural Press, paper, \$21.95).
3. **Metacity/Datatown**, Winy Maas (OIO Publishers, paper, \$19.50).
4. **Move**, Ben van Berkel & Caroline Bos (Goose Press, boxed edition, \$54.50).
5. **Hardy Holzman Pfeiffer Associates**, Mildred Friedman (Rizzoli, paper, \$40).
6. **E-topia**, William Mitchell (MIT Press, cloth, \$22.50).
7. **El Croquis #95: Alvaro Siza**, (El Croquis, paper, \$43.50).
8. **The Un-private House**, Terence Riley (MoMA, paper, \$29.95).
9. **Architectural Guidebook to New York City**, Francis Morrone (Gibbs Smith, paper, \$21.95).
10. **Architecture + Design NYC**, Mavis Bartolucci (The Understanding Business, paper, \$14).

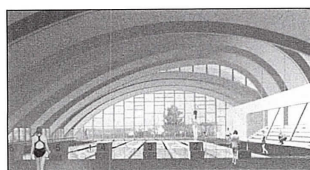
COMMITTEE MEETINGS

January 5, 8:00 AM
*Justice*January 10, 6:30 PM
*Learning By Design:NY*January 19, 5:30 PM
*Health Facilities*January 19, 6:00 PM
Architectural Dialogue

Community Bridge, Rockefeller University, Wendy Evans Joseph



The Women's Museum and The Institute for the Future, Dallas, Wendy Evans Joseph



YMCA Village of Greenport Pool, Wendy Evans Joseph

New President Hopes to Embolden the Chapter's Voice

by Kira L. Gould

**Wendy Evans****Joseph, AIA,**

expresses strong ideas about where architecture is going.

She plans new directions for the future of the AIA New York Chapter but says, "I will be building on the work of several presidents who have preceded me—in much the same way the next president will build on this year." "It would not serve the organization," she notes, "if each new president came in with an agenda for the year without fitting it into the greater goals."

After earning degrees from the University of Pennsylvania and Harvard Graduate School of Design, Joseph worked at Pei Cobb Freed & Partners for a dozen years before founding her own firm. Six people now work with her at an office in her apartment. However, Joseph says of her firm, "It's not a kitchen practice," and the work testifies to that. Last November, her elegant new bridge for Rockefeller University opened over 63rd Street east of York Avenue. Later this year, the city of Dallas will see the completion of Joseph's building for its Women's Museum. And she is working on a feasibility study for The National Museum of Jazz, in Harlem. "I enjoy working with clients who have a strong vision about their organization, then trying to give that vision a physical form," she says.

Joseph's small practice is a particular contrast to the huge firm of her predecessor, former Chapter president, Walter A. Hunt, Jr., AIA. At Gensler, the mother of all large firms, Hunt is a vice

president. Joseph sees this contrast as representative of a minor trend. "Firms of all sizes are finding success today," she points out. "Small firms are able to offer highly personalized service, and large firms can offer broad-based services—the soup-to-nuts approach. We are seeing clients opting to work with large and small firms in association, in order to take advantage of both." It's not a revolutionary shift, but teaming does seem to be on the rise. And that means that architects are finding new ways to meet client's needs and make better buildings.

Joseph notes that Americans are concerned about growth and the quality of the environment—land use, population, pollution, congestion, and sprawl. She insists this affords a tremendous opportunity for architects and for the AIA New York Chapter. "It's a question of how architects are making their opinions known and in what way we are bringing our expertise to the policymakers and the public at large. It's critical that we be a part of this dialogue. There is a fluidity to the way that the environment is perceived. We are in a position to reinforce our relevance—we are involved in planning, urban design, transportation, graphics, and more. Architects shape the New York City landscape."

Joseph says the Chapter can embolden its voice in three ways. The first is through the new premises. She "will continue to push this forward, building on the extraordinary efforts of Rolf Ohlhausen and Walter Hunt." The "physical act of putting ourselves on the street is so important." Committee work—the Chapter's "knowledge base"—is the second area of influence. "Active committees are really the

brain of the membership. It's essential that they are active within their own fields and within the Chapter so they can lead the edge in their areas of expertise and help educate other members and the public."

The third component has to do with getting the word out. "We will offer more policy statements and weigh in much more often about major issues and fast-breaking subjects. We have to be in the papers and on the airwaves to voice the opinions of the architectural design community on issues in New York City. If we are not, we have no cause to complain when design gets short shrift."

Career Moves

□ **Davis Brody Bond** is pleased to welcome new partners:

Christopher K. Grabé, AIA;
Carl F. Krebs, AIA; and **Frank V. Michielli, AIA.**

□ **Gruzen Samton Architects Planners & Interior Designers** announces the promotion of **Cathy Daskalakis** to senior associate. New associates include **Thomas V. Czarnowski, AIA;** **Anne Marie M. Edden, AIA;** **Austin Harris, AIA;** **Tyrone Harley, ASID;** **Huzefa Irfani, AIA;** **David Joel Kaplan;** **Jim Loucks;** **Richard D. Murphy, AIA;** **Peter W. Murray;** and **Jorge L. Septién.**

□ **Stephen Engbloom** has become director of planning at **Helpert Architects.**

□ **Skidmore, Owings & Merrill** in New York has named new partners: **Carl Galioto, AIA;** and **Anthony T. Vacchione, AIA.** New associate partners are: **Eric Alch;** **Reiner Bagnato;** **Robert Chicas, AIA;** **C. Randolph Fahey;** **Jeffrey Holmes, AIA;** **Hamid E. Kia;** **Kenneth A. Lewis;** **Christopher McCready, AIA;** and **Walter Patrick Smith, AIA.** □

□ **Ted Moudis Associates** has named **Wey G. Lee** as a senior associate.

THE LAST WORD FROM THE EXECUTIVE DIRECTOR

Looking beyond immediate problems can be a formidable challenge for any organization. At first glance, the quick-fix solution often looks easy, and long-term plans tend to be much more difficult to accomplish. In my mind, however, the development of our new premises balances long-term and short-term interests. It clearly represents a long-term investment. Fund-raising, planning, then building the space is an arduous set of adventures. But, upon completion of the premises, our Chapter will have a new home and a renewed focus. The city will gain a valuable resource that benefits both our members and the community at large for years to come.

In addition, the creation of the new premises comes with a short-term payoff. I see the planning before us as a great opportunity to trigger exciting dialogue between members and the Chapter—not just about the details of the competition and the project, but about members' concerns and dreams for the future of the architectural profession in this city. These are the issues that we can help to define more vocally—it's where our chapter can make an important difference.

As we begin the new year and the new millennium, I look forward to enlivening the Chapter by encouraging members to become involved in shaping our future. Although the Board takes a very active role in the organization, it is imperative that more members join this effort. Enter the design competition for the premises. Help us with fund-raising. Join in the planning of our future programming. Let's discuss how you see the Chapter's future—and your role in it.

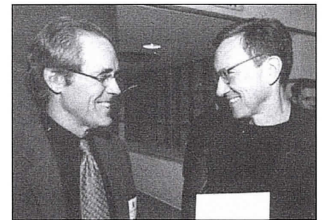
Finally, I'd like to thank a few people who have been generous enough to define their roles broadly. Mark E. Ginsberg, AIA, and Frederic M. Bell, AIA, have finished their terms on the Board of Directors. Both of these individuals dedicated significant time and energy to the goals of the Chapter. Walter A. Hunt, Jr., AIA, has completed his term as president. As I've noted before, his contributions will be felt for some time. This year, I'm very pleased to be working with our new president, Wendy Evans Joseph, AIA. The opportunities for this year (and those to come) are many. Together, let's make the most of them. —Sally Siddiqi



Walter A. Hunt, Jr., AIA; Sally Siddiqi;
Rolf H. Ohlhausen, FAIA



Wendy Evans Joseph, AIA



William Pedersen, FAIA, and
Richard Gluckman, FAIA



Mark E. Ginsberg, AIA



Michael Gabellini, AIA



Lynn Gaffney, AIA

photos: Dorothy Alexander

JANUARY

12

Wednesday

AIA NEW YORK CHAPTER EVENT
New Members Reception

New members are invited to join the Chapter's Officers, Board of Directors, and Round Table for an informal get-together in the offices of Kapell and Kostow Architects. 6:30-8:30 PM. 560 Broadway, Suite 607. RSVP 212-683-0023, ext. 21.

Lecture: Christian de Portzamparc

The architect will speak about his work and answer questions from the audience. 7 PM. Florence Gould Hall, 55 E. 59th St., 212-355-6160, \$10 (\$5 MAS/FIAF members).

13

Thursday

AIA New York Chapter Committee
on the Environment discussion:
Architects and Engineers—The Systems
Approach to Sustainable Design

Dave Richards, of Ove Arup+Partners/New York, and Jay Bargmann, of Rafael Viñoly Architects, will discuss the LaMont Doherty Earth Observatory, in the Palisades. Richards and Greg Kiss, of Kiss+Cathcart Architects, will discuss a photovoltaic curtain wall design for the Health Education Welfare Building in Hamburg, Germany. 6 PM. 200 Lexington Ave., 6th flr. 212-683-0023, ext. 21. (2 CES Credits)

20

Thursday

Lecture: Peter Latz: Current Work

The work of German landscape firm Latz + Partner includes urban planning, housing, and research in alternative technologies. 6:30 PM. The Architectural League. Ames Auditorium, Lighthouse International, 111 E. 59th St. Member registration 212-980-3767. For information 212-753-1722. Free (for League members) or \$7.

18

Tuesday

Lecture: Reshaping the Suburbs

With Philip Langdon, former senior editor of *Progressive Architecture*. National Building Museum, 401 F St., N.W., Washington, DC. 202-272-2448. \$12 or \$8 (museum members).

FEBRUARY

3

Thursday

Lecture: Adriaan Geuze: Current Work

Geuze's Rotterdam landscape firm, WEST 8, explores elements of urbanization, creating memorable new urban spaces. 6:30 PM. The Architectural League. Ames Auditorium, Lighthouse International, 111 E. 59th St. Member registration, 212-980-3767. For information 212-753-1722. Free (for League members) or \$7.

3

Thursday

Exhibition Opening: Theo. David
Architect: GSP Pankypria Stadium &
Athletic Centre in Cyprus

Sponsored by Pratt Institute School of Architecture. Higgins Hall, South Gallery, 200 Willoughby Ave., Brooklyn. 6 PM. 718-399-4305.

10

Thursday

AIA NEW YORK CHAPTER EVENT
Panel Discussion: Sustainable Visions,
Design Charrettes in China and
New York

Sponsored by the Committee on the Environment. Architect Joyce Lee and landscape designer Margie Ruddick discuss the Zhongshan charrette held in June; environmental advocate Peggy Shephard and landscape architect Tom Balsley will discuss the recent Harlem River charrette. 6 PM. location to be determined, call 212-683-0023 ext. 21. (2 CES Credits), \$5 or \$10 (nonmembers).

11

Friday

Opening Reception and
Exhibit/Conference:
Security in the Civic Realm.

Sponsored by the Committee on Architecture for Justice. 6:30 PM-9:30 PM. Foley Square Courthouse, 500 Pearl St. For more information call Melissa Kelly 212-477-0900. \$5 or \$10 (nonmembers). 2CES/LU's.

12

Saturday

Conference Day 2:

Security in the Civic Realm.

Sponsored by the Committee on Architecture for Justice. The purpose of this conference is to explore effects of organized and unorganized terrorism on buildings and urban design. The day is structured as a series of presentations and discussions. 8:00 AM-3:45 PM. Foley Square Courthouse, 500 Pearl St. Breakfast and lunch will be provided. For more information: Melissa Kelly 212-477-0900. \$225 or \$250 (non-members). 12 CES/LU's.

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

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